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 4

Regarding Typology and Fluorescence

The distinguishing features between so-called 'first-generation' Chin beads and copies from the twentieth century concern the ability to fluoresce under shortwave light and stone beads typology. We quote from two acknowledged experts in these fields:

> As with other types of artifacts, the basic tools available to the archaeologist are typology and technology, which can be enhanced by additional methodologies: actualistic or experimental studies focusing on the replication of beads using ancient techniques in order to assess the processes involved in bead manufacture; micro-wear studies, which provide data on manufacturing processes and on how the beads were used; and ethno - archaeological research, which speaks to what beads mean to their wearers in different societies and how they are manufactured and used.
> Daniella E. Bar-Yosef Mayer, Towards a typology of stone beads in the Neolithic Levant, Journal of Field Archaeology 2013 VOL.38 NO. 2 129

> Agate, chalcedony, and opal from many localities in New Mexico, as well as worldwide, often have a characteristic green or yellow-green fluorescence under shortwave ultraviolet light. The green fluorescence is known to be caused by uranium, present as its oxidized, hexavalent form, U6+, and more specifically as the hydrated uranyl molecular ion, (UO2•nH2O)2+ (see Gorobets et a1.1977). The fluorescence is strongest under shortwave ultraviolet light (wavelength about 254 nm) Agate and chalcedony in petrified wood also commonly show green fluorescence; the latest-formed chalcedony in veins and fractures within the wood often appears to have the highest uranium concentration and the brightest green fluorescence. Agate, chalcedony, and silicified wood in terrace gravels in the Los Lunas, New Mexico, area often show this green fluorescence, though usually not exceptionally bright.
> Fluorescence of Agate and Related Minerals from New Mexico and the World by Peter J. Modreski, November12-13, 2005

The pieces below (figures 54–57) adequately explain why some beads show partial fluorescence, whilst others show no sign of fluorescence yet can be from the same piece of petrified wood. Images taken under 254nm SW. According to many experts, Peter Modreski for example, the fluorescence is due to the minute presence of uranium in the silica. For in-depth investigations, including radiation tests, see later.

Figure 54

Figure 55

Figure 56

Figure 57

> Pum" tek is a bead that a Chin values more than anything else he possesses.....
> These beads seem to be made of some hard substance like petrified wood or flint. They are very heavy and firm in texture and sparks can be struck from them with a steel; in fact this is one of the tests of a good bead. A knife makes no impression on the surface, so hard is it. They are white inside and seem to be covered with a hard, black enamel outside, through which appear a series of white lines running round the bead. In the course of time as the enamel gets worn away the white substance of the bead shows itself. This may be seen in all old beads.
> The strange part is that the composition of these beads has baffled all the bead-makers of Europe. Samples have at various times been sent to Europe, but all the leading bead-makers have declared their inability to imitate them or to even say what they were made of.
> Surgeon-major A.G.E. Newland, attached to 10th Madras Infantry, Indian Army, Burma, in his book entitled 'A Practical Hand-book of the Language of the Lais as Spoken by the Hakas and Other Allied Tribes of the Chin Hills (commonly the Baungshe Dialect)', published Rangoon 1897.

The preceding passage is one of the first to mention the importance of the beads to the Chin population of Burma, now known as Myanmar.

Reference the 'sparks' above quote we investigated what this could possibly mean, coming across the following possible explanation:

"The mysterious light that is created when you forcefully rub two quartz crystals together is a known property of certain crystals called triboluminescence".
http://www.primitiveways.com/crystal-light2.htm

Could it be that the ancient Qiang discovered this when rubbing quartz or silicified wood together? An additional attraction to the Qi or energy that could possibly be given from traces of uranium in the fossils? (Ur = 92 + SiO_2 = 22; total 122 hydrogen atoms opposed to gold's 79) as well as references to 'dinosaur slayer arrows'.

In 'Prehistoric Britain: The Ceramic Basis' by Ann Woodward, J. D. Hill, 2017, the author comments on the incorporation of 'luminous white quartz' on pottery in the Middle and Late Neolithic.

An introduction to some of the Chin beads and bronze belt pieces

There are many different images portrayed on the beads and bronze pieces. We endeavor to catalog them and look for any meanings they were intended to represent. The Chin have long forgotten what their heirlooms signified, other than they were of extreme importance to their well-being. Sentiments that were gradually eroded by the 1990s.

Figure 58. Two examples of important necklaces believed to be clan symbols. Large bead 25mm x 25mm; Rounds are sized from 15mm down to 6mm. Exquisite workmanship, on a most difficult material to work with (Triassic age silicified wood) indicates great dedication to produce the end product and not undertaken lightly.

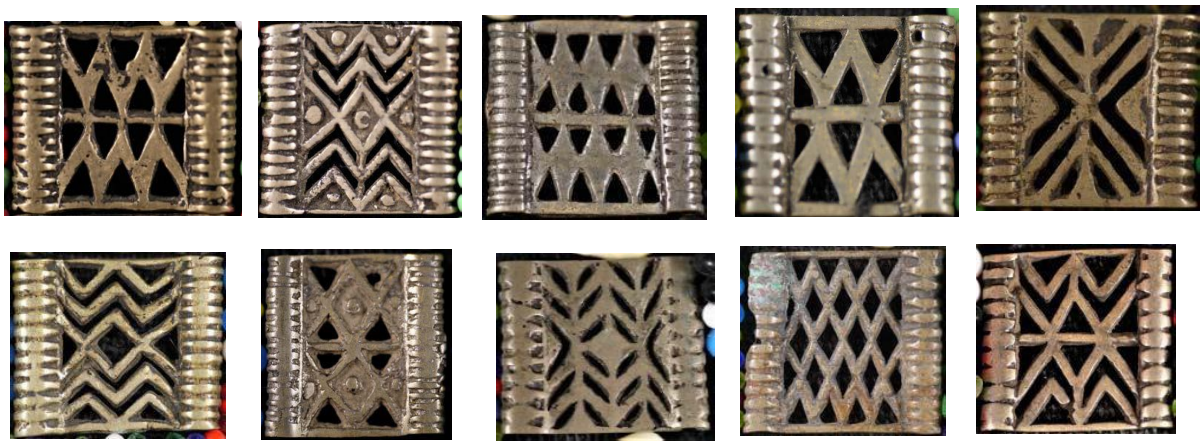


Figure 59. Some examples of the Chin bronze pieces, sizes approx. 22mm x 20mm (some 30mm x 23mm)

Figure 60. Lower Xiajiadian work shown (商品保真 三包到代 book.kongfz.com).

Referring to figures 59,60,61. The work on the Chin pieces are remarkably similar to the Lower Xiajiadian bronzes. The bronze shown bottom right in figure 59 is the symbol referred to earlier as a depiction of Marija Gimbutas' Frog Goddess. One thing is certain. The trouble taken to fashion these pieces was not done just for fun but must have represented a deep symbolic association.

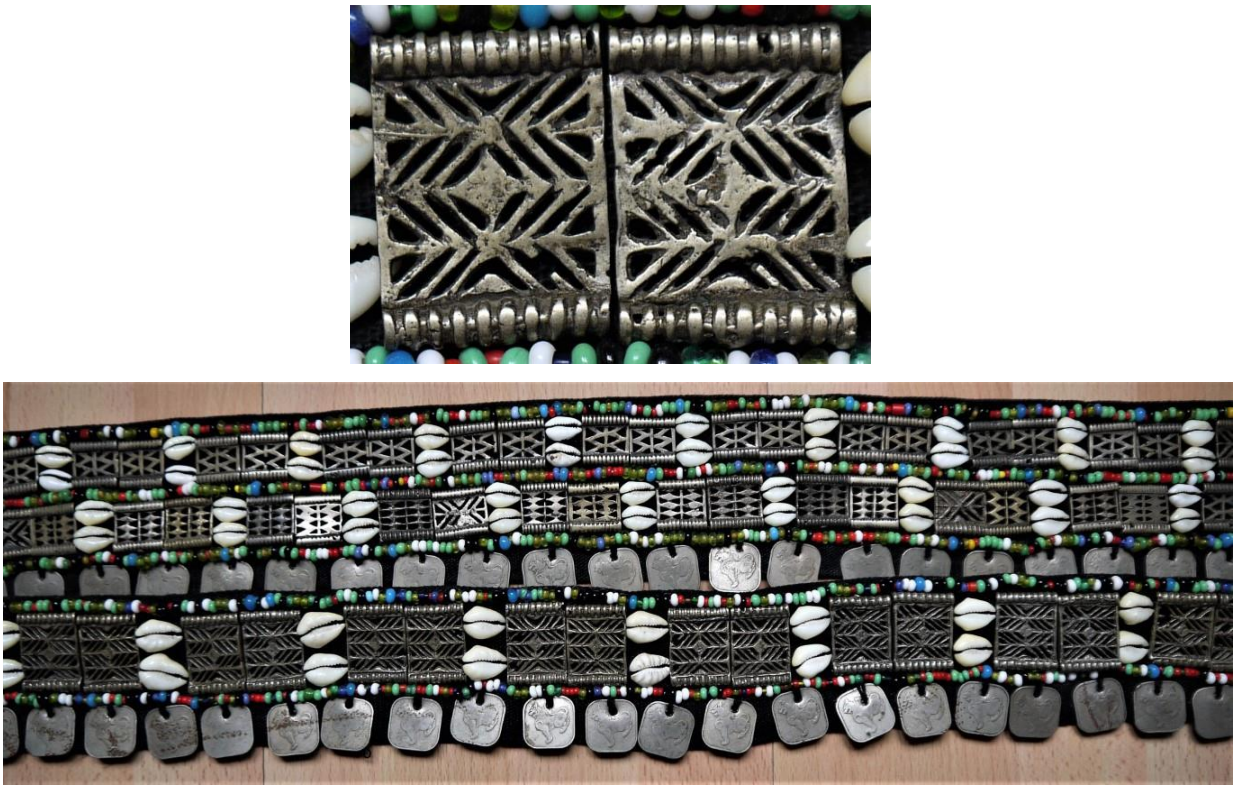


Figure 61. Detail of some Chin belts. The bronze pieces were probably originally intended to be viewed vertically, as shown in comparison with the Mycenaean necklaces (figure 63).

The enlarged image bronze pieces measure 30mm x 20mm, larger than the average size of 22mm x 20mm. They appear as double cross/chevrons. The only belt of its kind in our collection, it must have been of special significance.

Figure 62. Some examples of Chin necklaces, which are believed to be in their original configurations due to the larger beads at the bottom and smaller towards the nape.

Figure 63(a)

Figure 63(b)

Figure 63(c)

Figure 63(a): Haka Chin women. The Image of War, A. G. E. Newland 1894
Figures 63 (b-e): Haka Chin wearing pumtek necklaces. The Chin Hills Vol. 1, Carey and Tuck, 1896
Some of our beads are shown for comparison with the necklaces.

Figure 63(d)

Figure 63(e)

We went to great lengths to find evidence of pumtek beads in images prior to 1920 when a replica bead industry fluorished. The following information was obtained from Beads of Myanmar (Burma) Line Decorated Beads Amongst the Pyu and Chin by Dr Elizabeth Moore and U Aung Myint, 1993, School of Oriental and African Studies, University of London. We expand on the Chin beads later.

> In 1904, the Deputy Commissioner of Myingyan District recorded the find of some ancient beads in a burial ground (District Commissioner Administrative Reports). The cemetery was part of an old Chin town where Pyu beads had been previously reported. (The Deputy Commissioner confiscated the horde of beads, rewarding the locals with seventy-seven kyats, a handsome amount at that time. Their present location is unknown). The inclusion of beads among the grave goods is noteworthy, although the Chin custom of inhumation differs from the evidence for cremation offered by Pyu urns with beads. In this context, the presence of beads in relic caskets at Taxila (Beck 1941, 1) is perhaps more relevant and chronologically appropriate.
>
> This association of the beads with ancient graves may account for their heirloom value, but does not tally with traditional accounts which describe the beads as the droppings of a well-fed goat. (This tradition is similar to Tibet, where dzi beads are sometimes said to spontaneously grow in Yak dung).
>
> By the late nineteenth century, it was reported that Chins came down from the hills to the ancient Pyu villages in order to buy beads dug up by the current residents. They were followed by traders who purchased any available beads to sell to the Chins. By the early twentieth century, the demand for beads led to extensive looting of both real and supposed Pyu burial sites. During this "boom" period, onlookers and hawkers selling food and staples came from neighbouring villages. The accounts below are those of elderly persons who either took part in the digging or witnessed it at Maingmaw and Waddi.
>
> U Chit, from Maingmaw, watched digging in the old burial ground outside the Pyu brick walls, in the west sector of Nyaungbintha (a village on the western wall of the old city). U Chit, sixty-three years old at the time of interview in 1977, said he was about ten or twelve, making the date about1922 or 1924. He recalled spherical and barrel-shaped beads, some black with white line designs.

The following quote is from Beck's 'Beads of Taxila' 1941, which was referred to by Moore and Myint in the previous paragraphs:

> On the other hand, we are on quite secure ground as regards the date of beads found in certain relic caskets at the Dharmarijikii Stripa and other sites. Thus, one such casket dating from the middle of the first century RC., contained 71 beads, and another, dating from the first half of the same century B.C., contained 25. It is to be noted, however, that the large amount of wear on some of the beads from these two groups suggests that they were already old and valued at the date they were buried. The same inference, let me add, is suggested by the condition of some of the beads from South India, where very worn specimens are found buried in some of the megalithic tombs.

We shall show more evidence from Moore and Myint's work with similar pumtek bead designs which were found at Pyu sites, some of which date to the second century B.C.

Figure 64(a)

Figure 64(b)

Figure 64(a). Mycenae Grave Circle B - electrum pendant necklaces, Greece, ca. 1550–1450 BC or earlier, National Archaeological Archives, Athens, Greece.
Figure 64(b). Chin bronze pieces for comparison with the Mycenaen jewelry. and' Trojan Gold' earring c. 2400 BC
Earring image: https://www.newsweek.com/who-owns-antiquity-u-penns-trojan-gold-and-drusus-head-64667

We can assume that the casting of the Chin bronzes was undertaken in a deliberate fashion. Therefore, the details on the sides, with some chevrons in one direction and others in different directions (figure 64) was intentional. Most of the sides on other pieces do not have chevrons. The Penn Museum 4,400-year-old earring displays a similar technique of twisted coil. Note that the bronze pieces directly beneath figure 63 are larger than normal at 30mm x 23mm. The larger and wider hollow tube markings on the sides are similar in style to the Mycenaean pendants. Could this be explained by trade links between China and the Mediterranean? Also, compare the ‘Trojan gold’ earring (figure 64) with the bronze bells from Ban Chiang (figure 1191) where both appear to have similar methods of fastening.

Figure 65. A selection of Chin belts with additional beadwork, old Burmese coins and cowrie shells. The importance of the cowrie shell to both ancient and modern people alike is an accepted fact. The Chin in particular incorporate it into their modern-day dress as shown below.

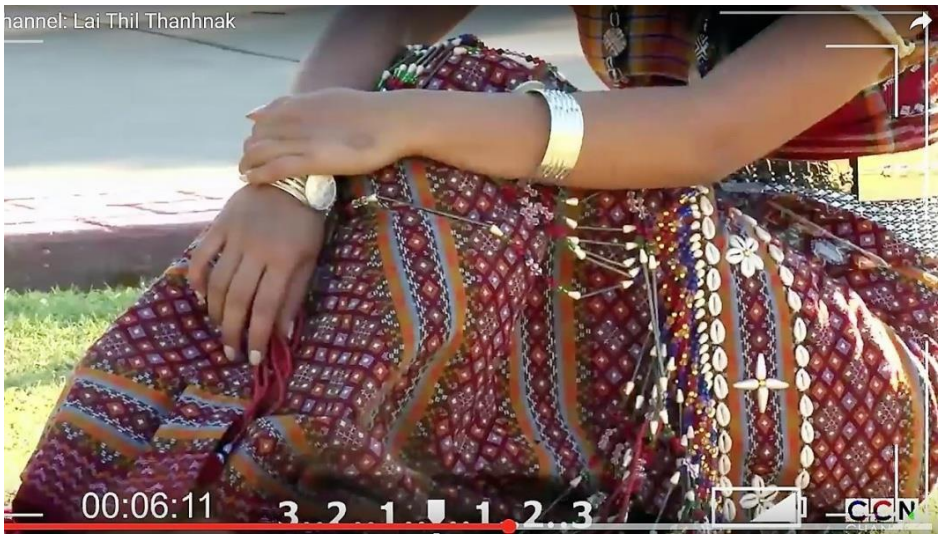


Figure 66. Chin lady displaying cowrie shells on her traditional costume. https://www.youtube.com/watch?v=fHZttsurE4E

We continue the theme of the Burmese Chin beads and bronze belts linking symbols from the Proto-Indo-Europeans, the ancient Qiang and the Chin. The earliest symbol we have come across originated in the Blombos Cave, South Africa c 77,000 BC. The image below (figure 67) is from: Engraved ochres from the Middle Stone Age levels at Blombos Cave, South Africa by Christopher S. Henshilwood, Francesco d'Errico and Ian Watts, 2009 Elsevier Ltd.

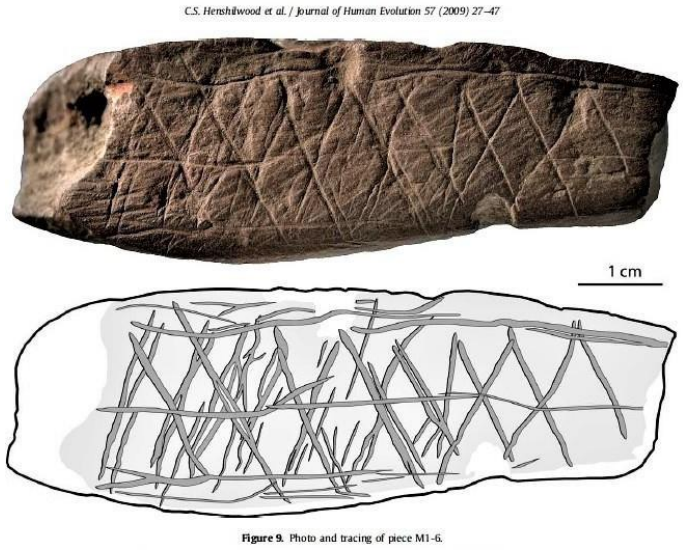


Figure 67

Figure 68

Figure 69

Figure 68. Proto-Elamite pictographs,' 3400-2500 BC from: 'Iran in the Ancient East' 1941 by Ernest Herzfeld
Figure 69. Detail, floor tile, palace of Ashurbanipol, Nineveh, c 645 BC, The Louvre

The Henshilwood et al. study concluded:

> In this study we demonstrate, for the first time, the presence of a tradition in the production of geometric engraved representations. In the MSA; second, that this tradition has roots that go back in time to at least 100 ka ago, and third, that the tradition includes the production of a number of different patterns. From the evidence, we cannot determine the context in which these engravings were used or why they were abandoned. We also cannot be sure whether the engraved ochres from Blombos were created as non-objective or expressive designs. The fact that they were created, that most of them are deliberate and were made with representational intent, strongly suggests they functioned as artifacts within a society where behavior was mediated by symbols.

Our Chin beads study traces this symbol, amongst many others, from these early origins to the present day and links this image with the universally recognized 'flower (or seed) of life'.

Figure 70

Figure 71

Figure 72

The Chin bead with added red outline (figures 70,71) is 11mm in diameter. It comprises four individual figures, which if drawn out would replicate the image shown on the right - an example of the 'flower of life' interlocking circle image. Note the drilling technique used (figure 71). The bronze piece (figure 73) is 22mm x 20mm. Barrel bead (figure 74) is 30mm. Drawings (figures 72,75) are from: Sacred Geometry: Seven Overlapping Circles, https://www.youtube.com/watch?v=tQHP1HpJOdA

We place our original authentic beads to the Majiayao culture at the latest, c. 2300 BC.

Figure 73

Figure 74

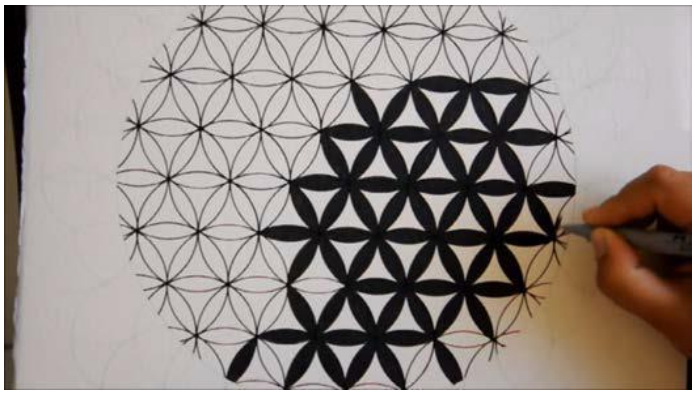


Figure 75

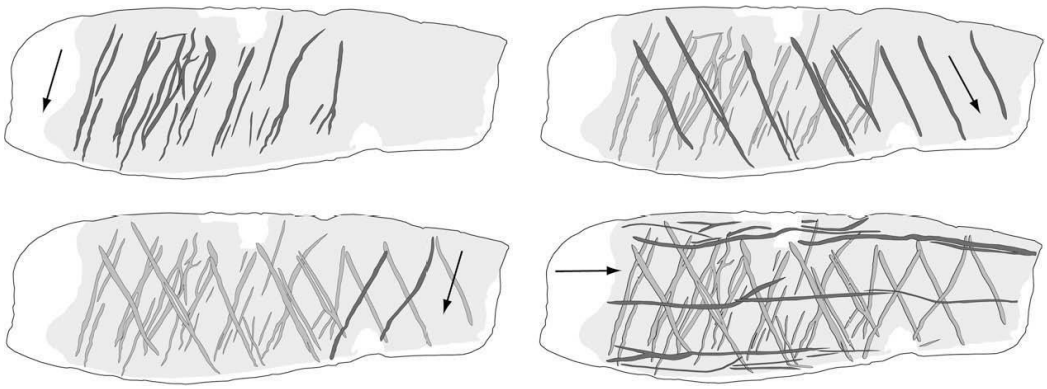


Figure 76

Reference the Blombos Cave (figure 67). The order of the engravings on piece M1-6 are shown (figure 76). Each new set is highlighted in dark grey. Arrows indicate the direction of the engraving tool. Engraved ochres from the Middle Stone Age levels at Blombos Cave, South Africa by Christopher S. Henshilwood, Francesco d'Errico and Ian Watts, 2009 Elsevier Ltd.

Figure 77

Figure 78

Figure 79

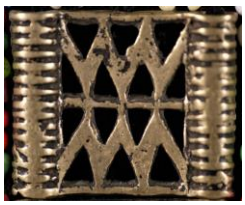


Figure 80

Figure 78. A decorated pebble from MSA site near Palmenhorst, Namibia recovered by Wolfgang Sydow in 1963; from: Middle Stone Age engravings and their significance to the debate on the emergence of symbolic material culture by Christopher S. Henshilwood & Francesco d'Erricoc,(a Institute for Archaeology, History, Culture and Religion, University of Bergen/ b Institute for Human Evolution, University of the Witwatersrand/ CCNRS-UMR 5199 PACEA, Université de Bordeaux).
Figure 79. Stamp seal, Tall-ebakun, 4000–3500 BC, The Origins of State Organizations in Prehistoric Highland Fars, Southern Iran: Excavations at Tall-e Bakun. 2006, Oriental Institute, University of Chicago.
Figures 77,80. Chin bead and bronze piece.

The discovery of the MSA pebble from Palmenhorst (figure 78) indicates that the symbol was not a one-off design but replicated in other areas in the Middle Stone Age - see the 77,000 BC Blombos Cave symbol (figure 67). There are gaps of tens of millennia where we have been unable to find other examples of this image but it would appear to persist, as we are able to show in the following pages, appearing in the Levant c. 9500 BC (figure 84) and as rock art in India c.10,000 BC (figure 83). In a descending timeline, the symbol appears on artifacts from Southwest Asia (figures 85-88) and into predynastic Egypt (figures 89,90) through to Nubia c. 2000 BC (figures 91,92).

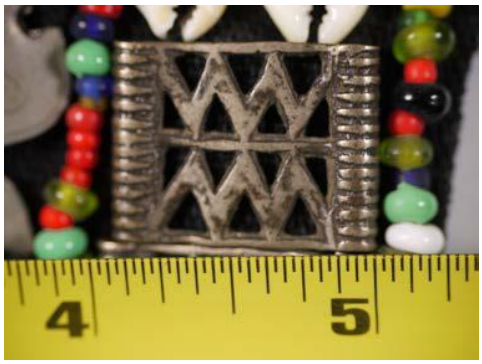


Figure 81

Figure 82

Figure 83

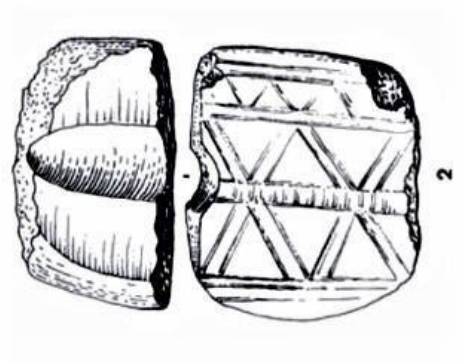


Figure 84

Figure 81. Chin bronze showing measurement
Figure 82. Chin bead showing similar symbol
Figure 83. Cave Rock Art from S. Bihar, India, c. 10,000 BC, 'Rock art of Southern Bihar and adjoining Jharkhand in Eastern India: when, why and to whom?' by Awadh Kishore Prasad Indian Couincil of Historical Research, NewDheli, India. Expression No. 9 2015.
Figure 84. Khiamian culture decorated grooved stone, Mureybet III, 9500–8700 BC, 'The Birth of the Gods and the Origins of Agriculture' 2000, by Jacques Cauvin

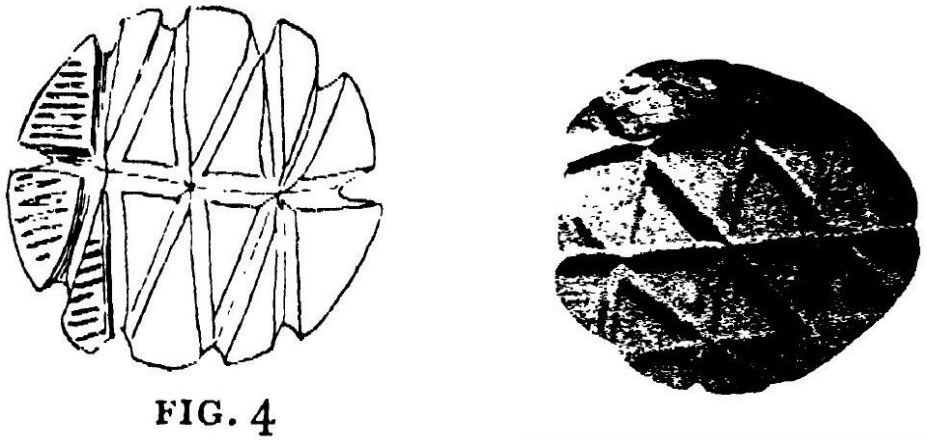


Figure 85. Archaic Susiana seals/buttons, 6500–5400 BC. 'Iran in the Ancient East' by Ernst E. Herzfeld, 1941

Figure 86

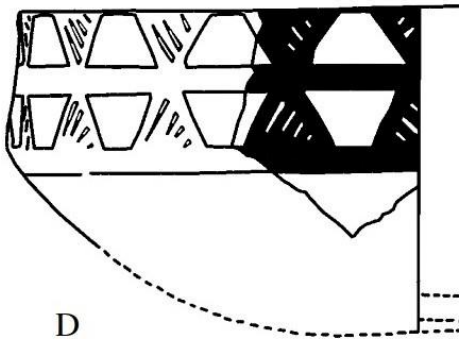


Figure 87

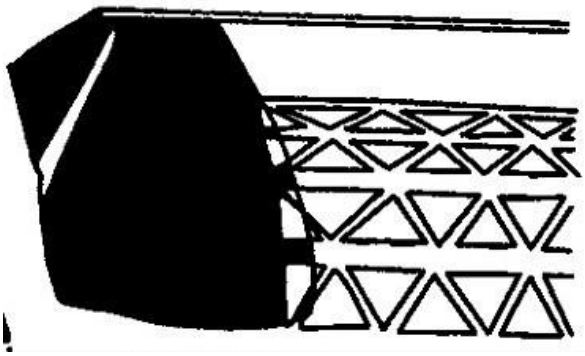


Figure 88

Figure 86. Choga Mami, c. 4896 BC. Joan Oates, Ubaid Mesopotamia Reconsidered, Studies in Ancient Oriental Civilization No.36, Oriental Institute of the University of Chicago.
Figure 87. Archaic Susiana c. 6500 BC
Figure 88. Middle Susiana c. 6200–5800 BC.
Figures 87,88 from: Chogha Mish, Volume II. The Development of a Prehistoric Regional Center in Lowland Susiana, Southwestern Iran: Final Report on the Last Six Seasons of Excavations, 1972–1978, Abbas Alizadeh. Oriental Institute, University of Chicago, 2008.

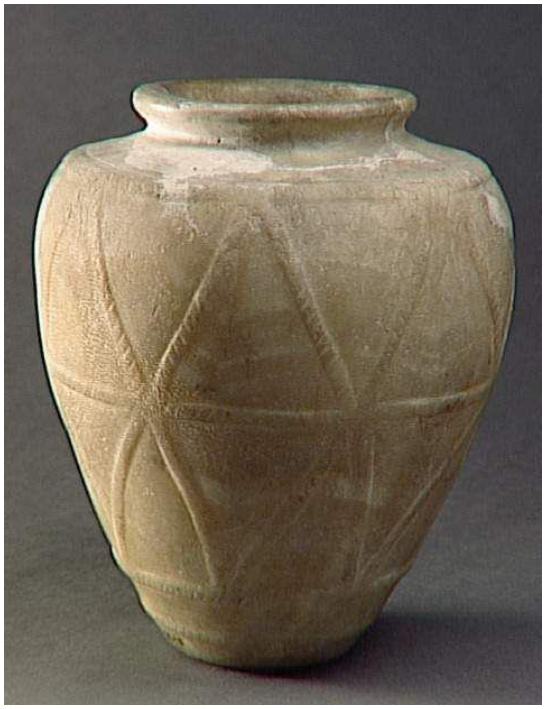


Figure 89

Figure 90

Figure 89. Predynastic Egypt urn, The Louvre.https://www.pinterest.co.uk/pin/374009944047127125/?p=true
Figure 90. Predynastic Egypt urn, The Louvre. https://www.pinterest.co.uk/pin/426505027191822268/?lp=true

Figure 91

Figure 92

Figures 91,92. Nubian pots c. 2000 BC, The University of Chicago, Nubian Expedition, Vol 5 1983

Following the journey of this symbol we can identify it on pottery in China as early as the middle of the third millennium BC (figures 93,94.98.99) as well as the Hongshan ‘C’ Dragon jade (figure 770(a)) which is on display at the National Museum of China, Beijing.

Figure 93

Figure 94

Figure 93. Keshengzhuang culture, 2500–2000 BC. National Museum, Beijing
(also http://www.kaogu.cn/en/News/Academic_activities/2013/1026/41933.html)
Figure 94. Majiayao culture Eastern Qinghai 3300–2100 BC.
http://www.gucn.com/Service_CurioStall_Show.asp?Id=9007043

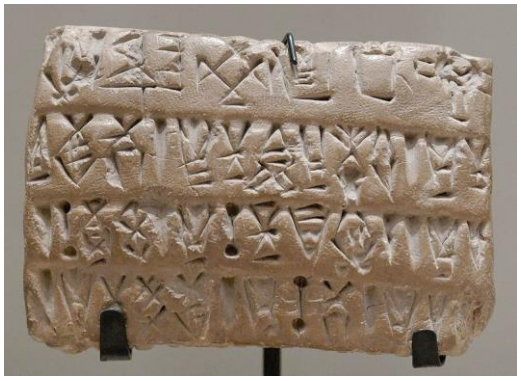


Figure 95. Cuneiform tablet, Susa, Uruk period, 3200–2700 BC, with Proto- Elamite script (see Herzfeld earlier, and in-depth later), The Louvre.
https:// commons.wikimedia.org/wiki/ File:Economic_tablet_Susa_Louvre_Sb3047.jpg

Here are examples of the symbol appearing on many artifacts from 'Old Europe' to Mesopotamia. Compare this symbol with the underside of the ‘C’ dragon Hongshan jade (figure 769).

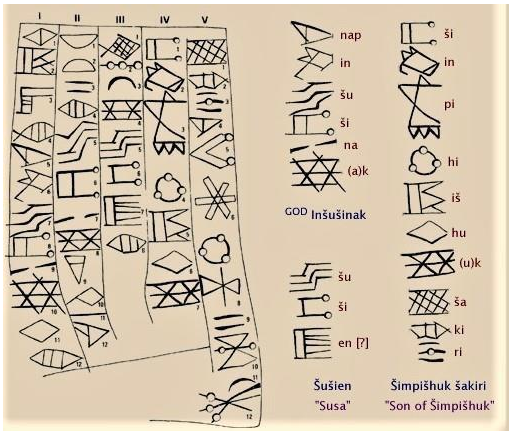
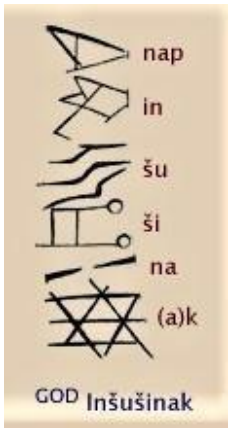


Figure 96



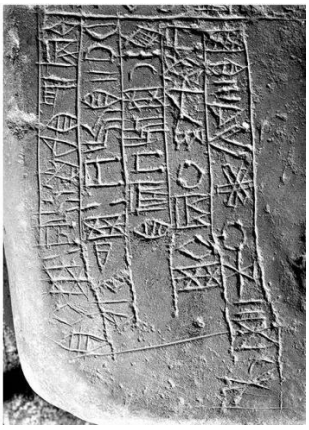


Figure 97

Figure 96. Linear Elamite script, c. 2200 BC. http://www.ancientscripts.com/elamite.html
Figure 97. Cuneiform tablet, The Louvre, http://www.iranicaonline.org/articles/elam-iv

Figure 98

Figure 99

Figure 100

Figures 98,99. Etched carnelian bead c. 800 BC retrieved from: 85WBBM41 of Bozdong Cemetery, Wensu County, Xinjiang; Study on the etched carnelian beads unearthed in China by Deyun Zhao, Department of Archaeology, College of Art and History, Sichuan University, Chengdu
Figure 100. Chin bead dated by us 1500 years earlier than the bead shown in figures 98,99.

Figure 101. Vinca figurine (with detail) , Baden Culture, 4000–2000 BC, Belgrade City Museum http://virtuelnimuzejdunava.rs/home/statuette---idol.i-82.208.html

Once again, the wide timespan and longevity of the symbol can be demonstrated, from the fourth millennium BC in Qustul, second millennium BC Troy and Egypt, through to Greece of the first millennium BC.

Figure 102

Figure 103

Figure 102.Trojan Vase, 1700–1250 BC, 'Ilios: the city and country of the Trojans', Heinrich Schliemann 1880
Figure 103. Detail of artifact from Thebes 1492 BC, Metropolitan Museum NY

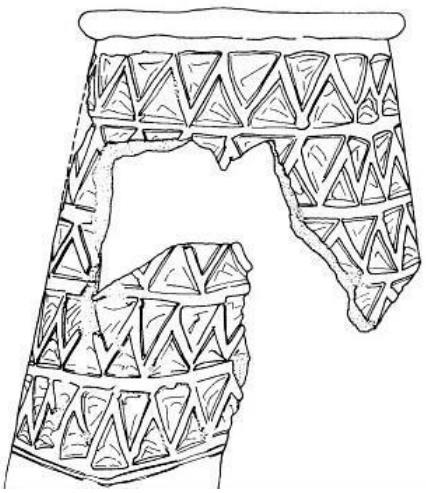


Figure 104(a)

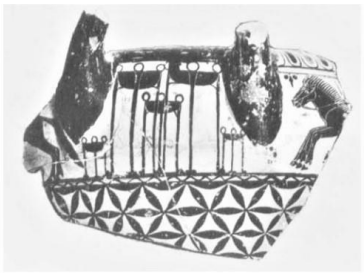


Figure 7. Left, Fikellura aryballos. Bochum, Archaeological Institute of the University, S 1030. Photo, courtesy Archaeological Institute of the Ruhr University.

Figure 8. Above, Krater fragment. From Taranto, present whereabouts unknown (from E. Homann-Wedeking, *Archaische Vasenornamentik* [Athens, 1938], fig. 7).

Figure 104(b)

Figure 104(a). Pottery, Form Group XI, Qustul, 3800–3000 BC. University of Chicago, Oriental Institute Nubian Expedition, Vol III, The A-Group Royal Cemetery at Qustul Cemetery L. 1962–64
Figure 104(b). Vases, c 550 BC. 'Greek Vases in the J. Paul Getty Museum Vol. 4', 1989

Here is a spectacular Middle Helladic painted storage jar. Aegina, Town VIII, 1900-1800 BC. Archaeological Museum of Aegina (figure 105), once again showing the symbol which we have labelled the ‘king’ or ‘God’ symbol. This will be further explored in greater depth in the ‘King or God Bead’ section.

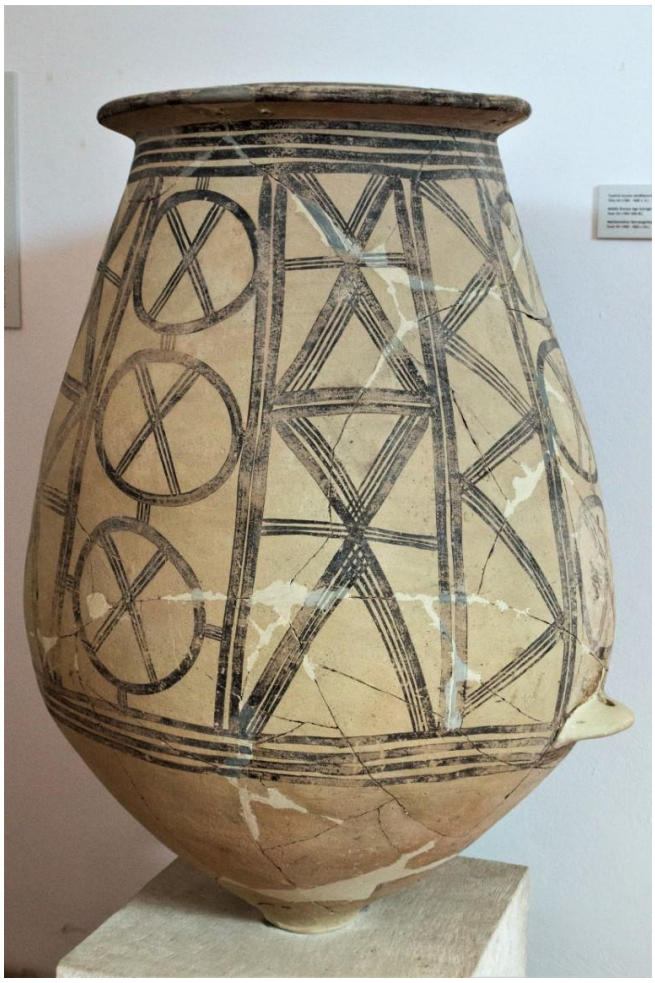


Figure 105. Middle Helladic jar, 2000–1800 BC. https://commons.wikimedia.org/wiki/File:Storage_jar,_Middle_Helladic,_2000-1800_BC,_AM_Aegina,_176214.jpg

More examples of the symbol progressing through ancient cultures, this time developing into the 'flower of life' (figures 106-113 and 115).

Figure 106

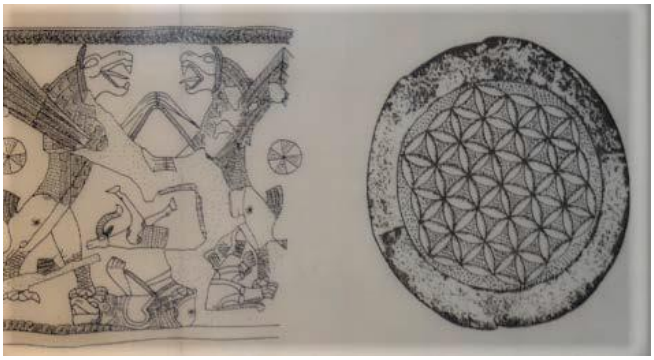


Figure 107

Figure 106. Red ochre (?), Osireion, Abydos, date (?) possibly 220 BC
https://www.pinterest.co.uk/pin/855402522944817879/
Figure 107. Marlick culture, N. Iran, 1400-1100 BC, The Louvre
http://www.esotericonline.net/profiles/blogs/artifacts-of-the-flower-of-life

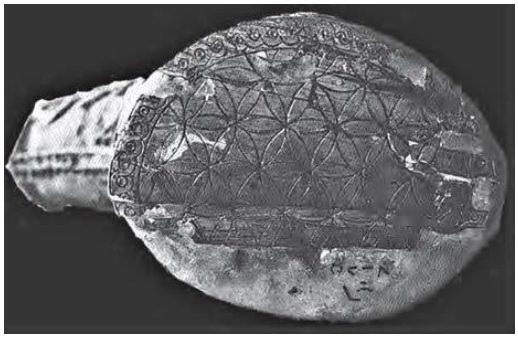


Figure 108

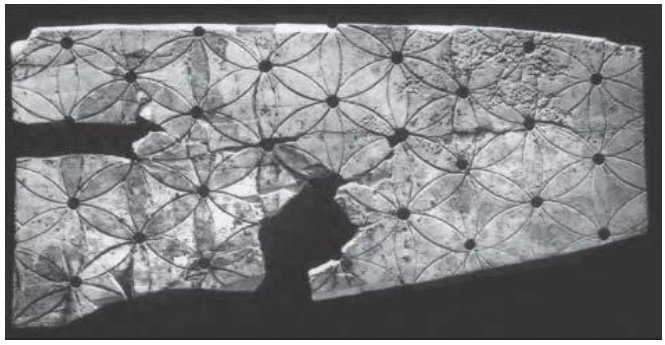


Figure 109

Figures 108,109. Nimrud artifacts c. 800 BC, National Museum Baghdad
http://www.esotericonline.net/profiles/blogs/artifacts-of-the-flower-of-life

Figure 110

Figure 111

Figure 110. Floor pattern, Idalion, Cyprus 800–700 BC, The Louvre, http://www.esotericonline.net
Figure 111. Floor, Lower Herodium, Israel, 20 BC https://israel-tourguide.info/tag/jerusalem/page/2/

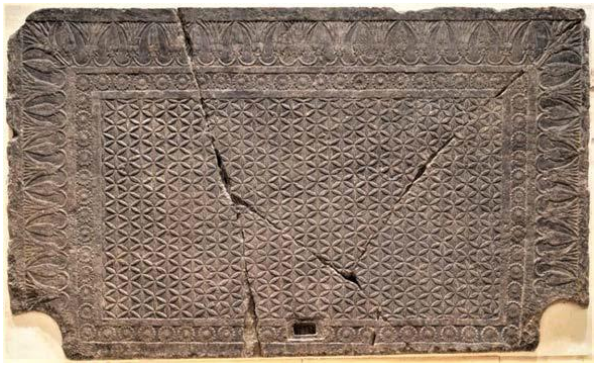


Figure 112

Figure113

Figure 112.:Tile from Ashurbanipal's Palace, Nineveh, 645 BC, The Louvre
http://www.esotericonline.net/profiles/blogs/artifacts-of-the-flower-of-life
Figure 113. Detail from a statue, Salamis, 650–550 BC. The British Museum

Figure 114

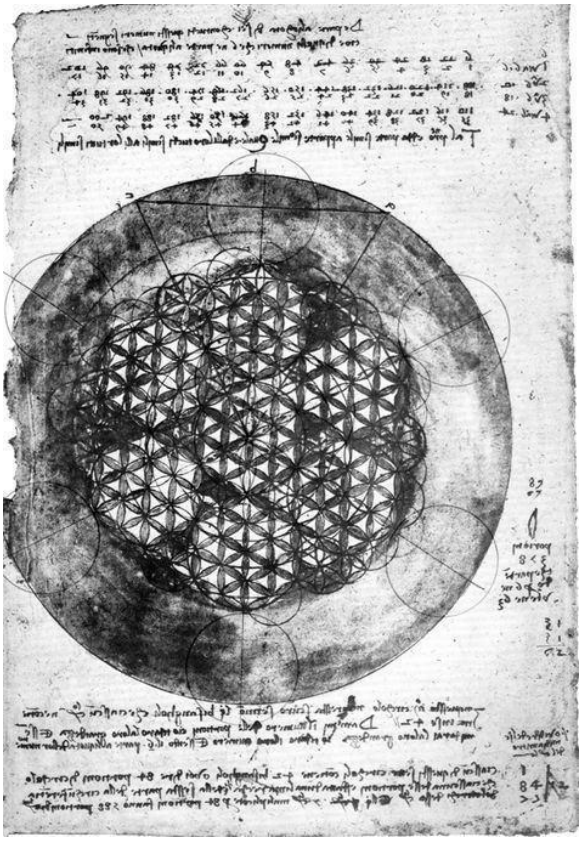


Figure 115

Figure 116

Figures 114. Chin bead
Figure 115. Leonardo da Vinci's 'flower of life' study 1478–1519.
https://www.pinterest.co.uk/ joeb73/leonardo-da-vinci/?lp=true
Figure 116. Chin belt

Some early examples of circles inside circles: solar eclipse?

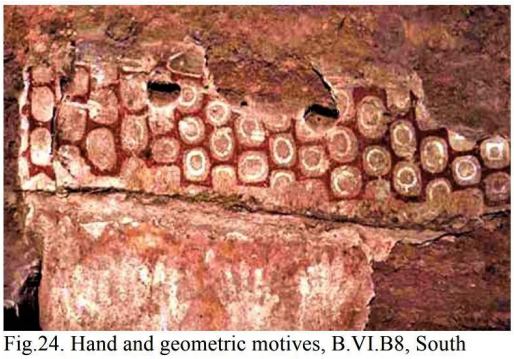


Fig.24. Hand and geometric motives, B.VI.B8, South Area (Courtesy of Anatolian Civilizations Museum).

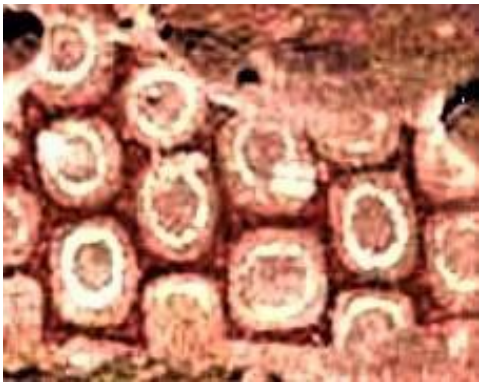


Figure 117

Figure 118

Fig.22. A geometric painting, B.2, South Area (Çatalhöyük Research Project).

Fig.23. A painting with circles from South Area (Ian Todd, Çatalhöyük Research Project).

Figure 119

Figures 117,119. Painted circles at Çatalhöyük. From: The Wall Paintings of Çatalhöyük (Turkey): Materials, Technologies and Artists by Duygu Seçil Çamurcuoğlu 2015
http://discovery.ucl.ac.uk/1471163/1/Camurcuoglu_compressed.pdf.%20COMPLETE.pdf
Figure 118. Very unusual Chin bead with seven inter-locking circles similar to the wall circles in Figure 119 (shown as Fig 23.) Also shown are a set of three Chin beads with circles for comparison with Figure 117.

It is noticeable that the Wall Painting from Çatalhöyük (figure 119) appears to show interlocking circles, similar to the extremely rare 7+2 circle Chin bead (figure 118). Later in our study we speculate that the bead image depicts a solar eclipse of the sun.

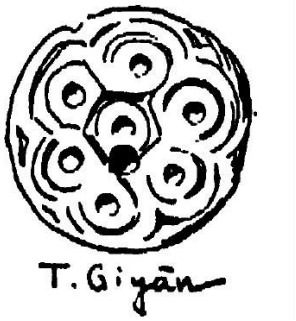


Figure 120

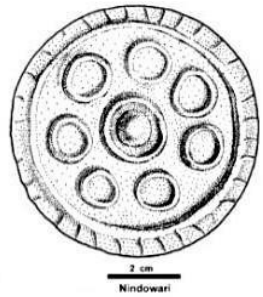


Figure 121

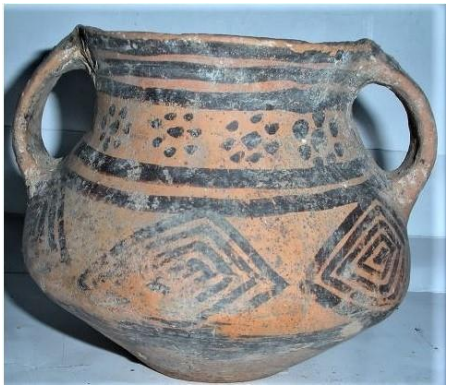


Figure 122

Figure 123

Figure 120. Stamp seal from Tepe Giyan, sixth millennium. 'Iran in the Ancient East' by Ernst E. Herzfeld, 1941,
Figure 121. BMAC stamp seal 3000–2000 BC. Excavations at Gilund 2001–2003: The Seal Impressions and Other Finds by V. Shinde, Gregory L. Possehl and M. Ameri, 2005.
Figure 122. Majiayao Culture pot 马家窑类型彩陶罐 https://bbs.artron.net/thread-1634762-1-1.html
Figure 123. Detail from a pot, Majiayao Culture, Qinghai Willow Bay Museum, http://news.xinhuanet.com/tai_gang_ao/2005-11/21/content_3812588_4.htm

Images of Seven Circles would appear to have been of great importance in the ancient world and persisted for many thousands of years. The image of the Tepe Giyan stamp (figure 120) dates to the sixth millennium BC. Compare with the seven interlocking circles on the only bead we have from 1543 in our collection. The BMAC seal dated 3000–2000 BC (figure 121) is another example of this configuration passing down the ages. Further examples of the seven-circle symbol spreading from West Asia and prevalent during the Majiayao culture are figures 122,123.

We speculate elsewhere that this seven-circle arrangement is a depiction of The Pleiades or Seven Sisters star cluster; the individual circle-within-circle on other beads representing a possible solar eclipse.

Some comparisons of ancient stamp seals with Chin beads and bronze pieces

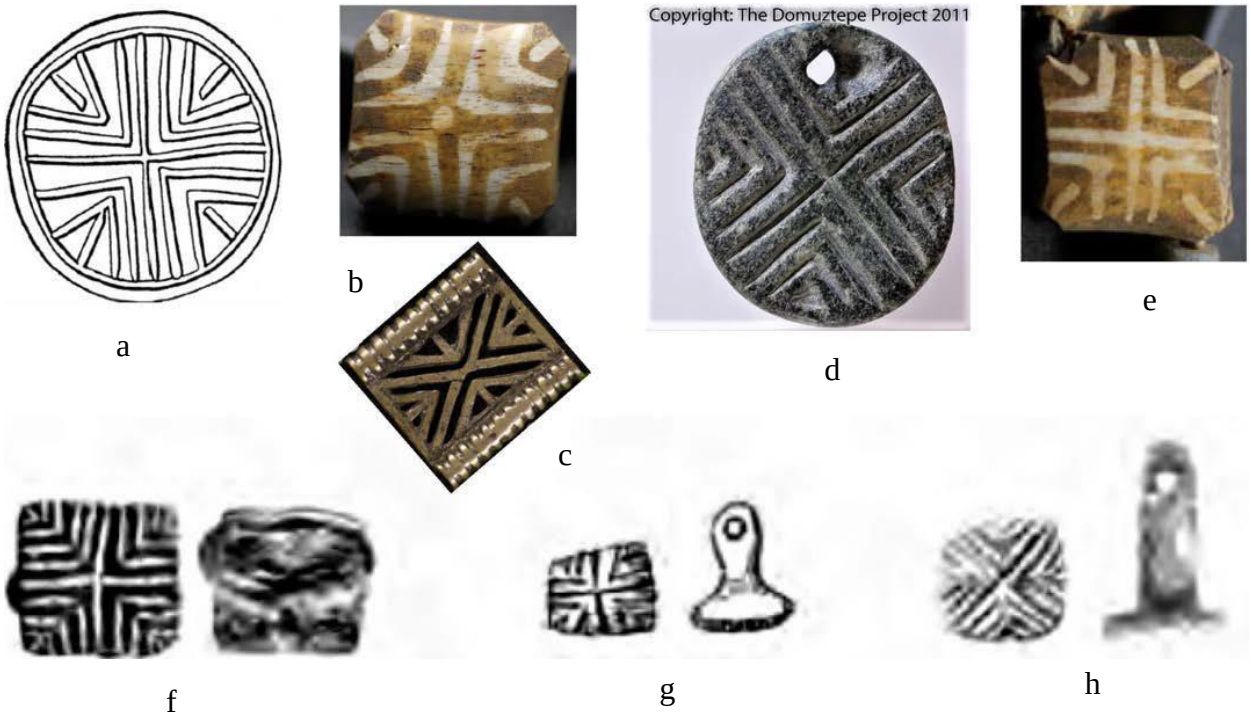


Figure 124

a) Stamp seal, Byblos, 8800–7000 BC, Dunand 1973: see Rosenberg and Garfinkel Shaʿar Hagolan Volume 4,
b) Chin bead
c) Chin bronze piece
d) Domuztepe stamp seal, excavated by Stuart Campbell, and now at the Kahramanmaras Museum, Turkey. Dated earliest 6100 BC, latest 5800 BC.
http://www.shdenham.co.uk/wiki/Category:Stamp_Seal_at_Domuztepe
e) Chin bead
f) St043: Poliochni, Lemnos, 2600–2400 BC.
g) St047: Kusura, 2800–2400 BC.
h) St222: Alisar Hoyuk, 2500–2300 BC.
f,g,h: Networks before Empires: cultural transfers in west and central Anatolia during the Early Bronze Age by Michele Massa. 2016; http://discovery.ucl.ac.uk/1478344/43/Massa_Thesis_combined.pdf

As can be seen in figure 124, there is a remarkable resemblance between the Chin beads (b,e) , and in particular the Chin bronze piece (c), and the stamp seal from Byblos (a). Artifacts which are separated in time by more than three thousand years.

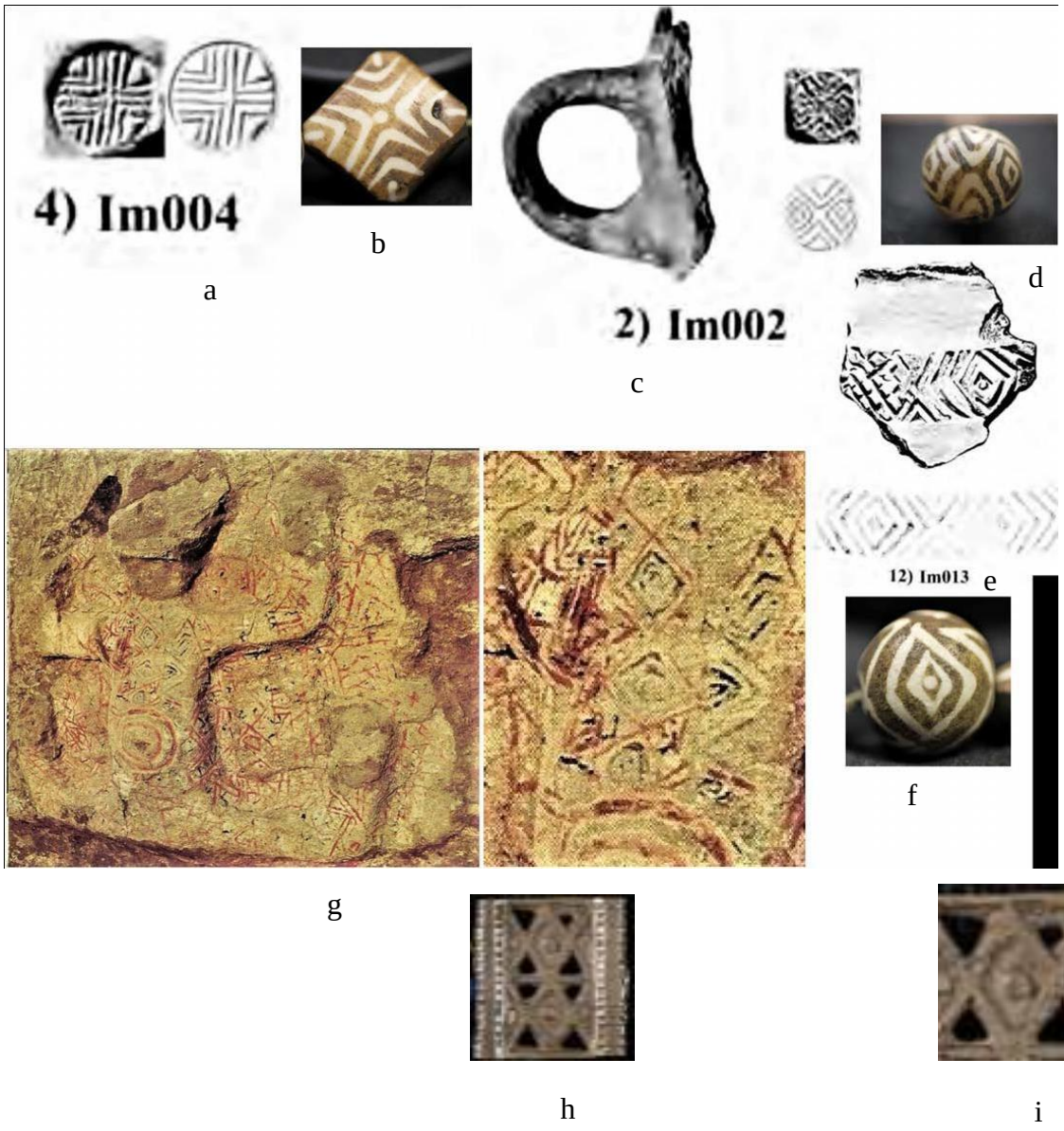


Figure 125. (a) Im004: Poliochni, Lemnos, 2600–2400 BC; (c) Im002, Poliochni, 2700–2600 BC; (e) Im013, Methymna EBA 3200–2800 BC. Networks before Empires: cultural transfers in west and central Anatolia during the Early Bronze Age by Michele Massa 2016
d) Chin bead with similar appearance to stamp seal image of Im002 (c)
g) Catalhoyuk wall painting, 6720–6610 BC, pregnant goddess from E wall, Shrine VII.23, 'Catal Hoyuk' by James Mellaart, 1967. Mellaart notes that the head, hands and feet were probably destroyed to rob the image of its magical powers.
f) This Chin bead is almost identical to the symbols on the goddess image (g).
h) i) The bronze pieces are almost identical to (c) Im002.

The symbol to which we refer as the 'eye' was of great importance to our ancestors. As a further example we produce evidence from eminent textile experts. Symbols identical to Cherchen man's clothing (1800 BC) with Central European clothing at roughly the same date. See Elizabeth Wayland Barber's image (figure 135).

Figure 126

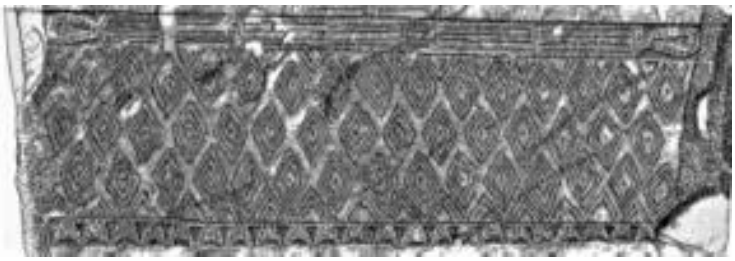


Figure 127

Figures 126,127. Floating warp lozenges on an anthropo-morphic stela from Sion, Switzerland. 2400–2200 BC from: Textiles: Pattern, Structure, Texture, and Decoration by Karina Grömer https://nhm-wien.academia.edu/KarinaGroemer (Reproduced after Rast-Eicher 2005

Figure 128

Figure 129

Figure 130

The textile portrayed on the Sion stela is very similar to the Chin beads shown (figures 128–130). The symbol is also represented on the following textiles (figures 131,132).

Figure 131

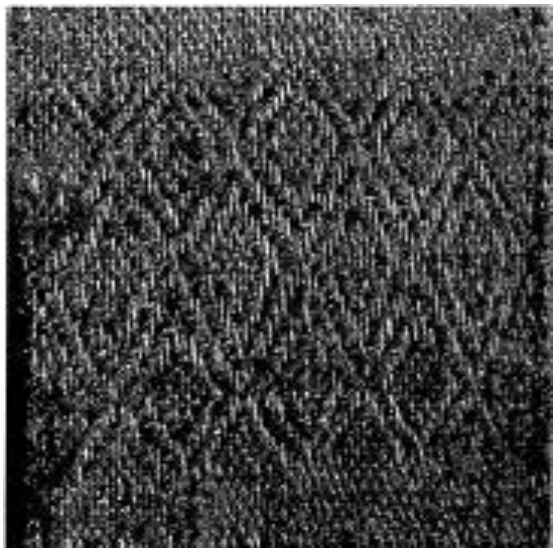


Figure 132

Figure 131. Floating warp lozenges, 2100 BC, Textiles: Pattern, Structure, Texture, and Decoration by Karina Grömer (reproduced after Bazzanella et al. 2003) from https://nhm-wien.academia.edu/KarinaGroemer (reproduced after Bazzanella et al. 2003
Figure 132. Reconstruction of the early Bronze Age textile decorated in lozenge twill from Molina di Ledro (1), c. 2100 BC (© Elena Munerati, Ufficio Beni Archeologici, Provin-cia Autonoma di Trento). Bast before Wool: the first textiles by Antoinette Rast-Eicher in "Hallstatt Textiles", British Archaeological Reports 2005 "Hallstatt Textiles" Technical Analysis, Scientific Investigation and Experiment on Iron Age Textiles edited by Peter Bichler, Karina Grömer, Regina Hofmann-de Keijzer, Anton Kern and Hans Reschreiter

Figure 133

Figure 134

Once again, the Chin symbols (figures 133,134) bear comparison with the textile from 2100 BC (figure 131) and the modern reproduction (132). Should our dating of the Chin artifacts be accurate, then both sets of artifacts could be considered to be contemporary.

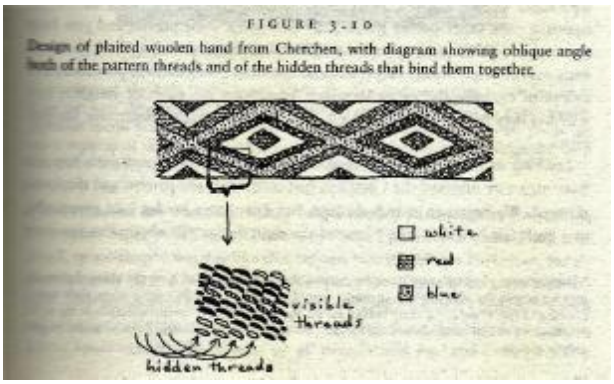


Figure 135. 'Eye' image on cloth. Taken from 'The Mummies of Urumchi' by Elizabeth Wayland Barber, 1999. DNA includes European descent and aged from 1800 BC. The symbol was evident on the clothing.

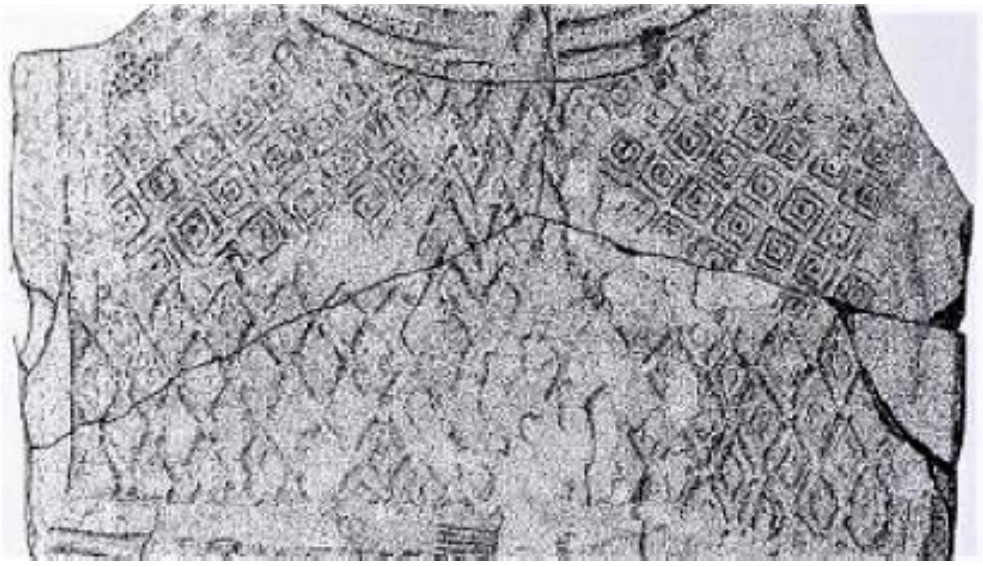
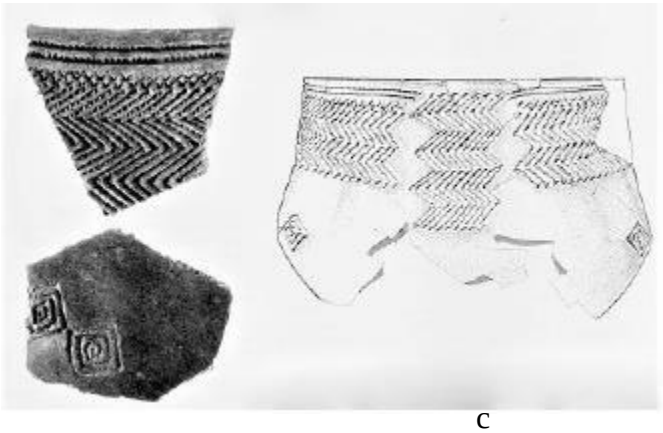


Figure 136. Sion, Petit-Chasseur (Neolithic–Bronze Age), Bell Beaker phase 2400–2200 BC. Stela 15 showing clothing patterns and symbols similar to the motifs portrayed on the Chin beads i.e. lozenges. http://picssr.com/photos/92947703@N02/interesting/page3?nsid=92947703@N02

a

b



c

d

Figure 137

Referring to the above image (figure 137 c) this quotation was taken from the internet site some years ago and the carbon dating may have been updated: "Stentinello culture in SE Sicily is estimated to be 6000–5000 BC. The one radiocarbon sample dated so far c. 5740 B.C. would make this structure one of the earliest known for the Stentinello period in Acconia"
J. Ammerman, Albert "Early Italian Pottery" Expedition Magazine 25.2 (January 1983): n. pag. Expedition Magazine. Penn Museum, January 1983 Web. 06 Sep 2017 <http://www.penn.museum/sites/expedition/p=5327>
Were similar molds, as shown by bronze pieces (b,d) used for pottery imprints of the Chengziya jar? The much earlier Stentinello pottery would probably have been made using a stick.

Figure 138

Figure 139. Chin bronze

Figure 138. Detail from a Jar at the Chengziya Ruins Museum, Shandong province. Divided into three layers, the upper layer for the Zhou Dynasty 1100–256 BC, the middle layer of Yue Shi 1900–1500 BC, the lower layer for the Longshan c. 3000 - c. 1900 BC. Image: http://blog.sina.com.cn/s/blog_50c10b940102x7qq.html

Figure 140

Figure 141

Figures 140,141. Rock carvings from Newgrange, Ireland, 3000 BC (with addition of Chin bead by the authors)
Images: http://blog.mythicalireland.com/2017/04/painting-with-light-three-most-highly_13.html

Figure 142

Figure 143

Figure 142. Vinca votive tablet 4500 BC "Ritual bread with carved ornament", Potporanj - Kremenjak, Late Neolithic. https://www.pinterest.co.uk/pin/433893745338308206/
Figure 143. Two Chin 'eye' beads

Figure 144. Predynastic Egyptian pot, El Amrah and Abydos,1899–1901, by D. Randall-Maciver, M. A., and A. C. Mace, 1902, pl XIV

Figure 145

Figure 146

Figure 147

Figure 148

Figure 149

Figure 145. Oracle bone H 21427. www.guoxuedashi.com
Figure 146. Oracle Bone Inscription detail, heji 28500. www.guoxuedashi.com
Figure 147.Chin Round beads measure 6–15mm.
Figure 148. Majiayao Culture Machang phase pot, China, c. 2300–2000 BC. http://pai.sssc.cn/item/282842
Figure 149. Drawing of bead, 12mm, excavated from Maingmaw, Burma, E.H. Moore, Beads of Myanmar, 1993.

To paraphrase Flinders Petrie in 'Decorative Patterns of the Ancient World' 1930, the presence of decoration historically is that there is no real reason for it. Abstract, geometrical designs that have no visual depiction from nature would appear to have arisen from imagination. 'Necessity is the mother of invention' - Plato's 'The Republic' c. 380 BC, meaning that should something be needed then mankind will normally invent something to fill the gap. Petrie says, 'there is no general need fulfilled by drawing a spiral, rather than a triangle or octopus'.

Should an imprint on ancient pottery resemble a basket-weave then it is quite possible that this could have been the stimulus. However, the Chin bead and bronze designs, apart from the zigzag - or mountain design as we like to call them - do not appear to have a natural source for inspiration. This original thought process includes the Blombos Cave inscription. We propose that the symbols spread far and wide from the Levant/SE Anatolia area.

Petrie indicates that historic connections of a design, that can be traced to a particular period and place, would tend to strongly link the designers. Possibly due to descent, racial movement or trade links. In selection of the symbols, the earliest are taken and thence variants and widely spread examples.

Ralph S. Solecki, referring to Sherwood Washburn, notes that the origin of zigzag or chevron represents an advanced stage of design art. He also has this to say about the lozenge (or rhomb):

> While the geometric design elements can be explained as possibly originating from the designs formed in twilled weaving or plaiting, several elements obviously cannot find support in this hypothesis. These are the lozenge elements, and the bandy wave line elements. There appears to be nothing preserved in the prehistory of the Middle East which will provide a good analog to use as a model for the lozenge. Other curvilinear design elements like the lozenge, do not seem to have any specific analogs either in nature or man-made objects in prehistory that we know of. We are simply not able to read the minds of these prehistoric artisans.
> R. Solecki, 'Art Motifs and Prehistory in the Middle East, Theory and Practice: Essays presented to Gene Weltfish' edited by Stanley Diamond 1980

In the previous pages we showed that the lozenge was of such importance to our ancestors that they found an ingenious way of weaving this symbol into their clothing by way of a floating warp technique. Unfortunately, fabric tends to disintegrate but some rare examples of this technique, dating back more than four thousand years have survived (figures 131, 159, 163).

We found this technique being used by a family of Cambodian weavers in 1991 purchasing some of their wonderful works of art - silk matmee or ikat wall hangings depicting Angkor Wat, elephants, Apsara dancers and so on. Our description below of the matmee process, which we used for labels attached to garments we had made in 1991, at times suggesting patterns for the workers to produce, may well explain the thought process which enabled our ancestors to store images throughout the ages:

> This is a genuine Mat Mi tie-dyed garment using the finest Thai silk. Handloomed in small villages in the NE of Thailand, strong Khmer influence is evident in both the design and weaving techniques. Khmer style looms are used. The art of silk weaving is passed down through the generations, mother to daughter. And though this once dying art is now reviving, authentic Mat Mi is still hard to come by. Despite the variety of colours and intricate patterns of Mat Mi silk, no diagrams, worksheets or pictures are used. Everything is visualized in the mind of the weaver and only she knows the end result. It may take weeks or even months to complete a single stretch of material. This is due mainly to the laborious process of tie-dying the thread, which is very time consuming, and if more than two colours are planned for a piece of thread, the process becomes more complicated, and time consumed much longer.

Figure 150. An example of tie-dyed Mat Mi drying in sun (authors' collection)

Whilst researching matmee silk techniques in Northeast Thailand in 1990, I met my future wife. Her mother was an expert weaver in the matmee art. The pattern image is held in the weaver's mind. Each strand of silk is laid out in a pattern, and parts are tied off. Then the strands are dyed, dried in the sun, and the parts not required to be re-dyed are tied off, and the cycle begins again with the dying and drying process. The remarkable patterns are only revealed on completion of the cycle.

Figure 151

Figure 152

Figures 151,152. Rachada Moxey in 1991, on the left wearing Haka Chin necklace, belt and bag (figure 151) and on the right (figure 152) the most wonderful display of work of weaving a shawl/scarf which was obtained from weavers at Ban Chiang, the bronze-age site near Rachada's village in the Northeast of Thailand.

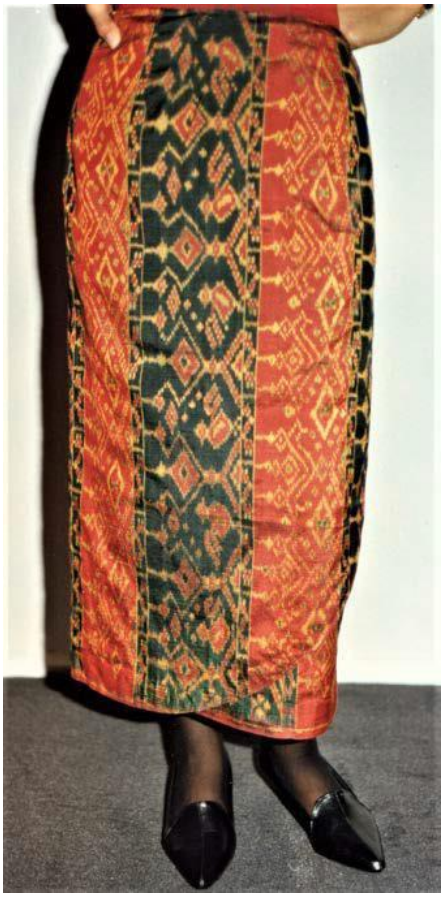


Figure 153. Matmee silk skirt depicting lozenges.

Whilst at Ban Chiang, Rachada and I purchased one hundred silk matmee scarves from the weavers based in the village. However, one particular scarf (figure 152) displayed the most wonderful work. It was notably different from the other scarves and we enquired as to where it was from. They told us it had come from the Cambodian border in the Southeast of Thailand. Apparently, one particular family was very adept at this work. We resolved to locate this source and traveled to the area. Rachada was able to use the Isaan (Lao) language to track down the family and we subsequently purchased the wall hangings shown on the following pages. Of course, at the time we did not know that the lozenges woven into the pieces would come to be of such importance in our future studies.

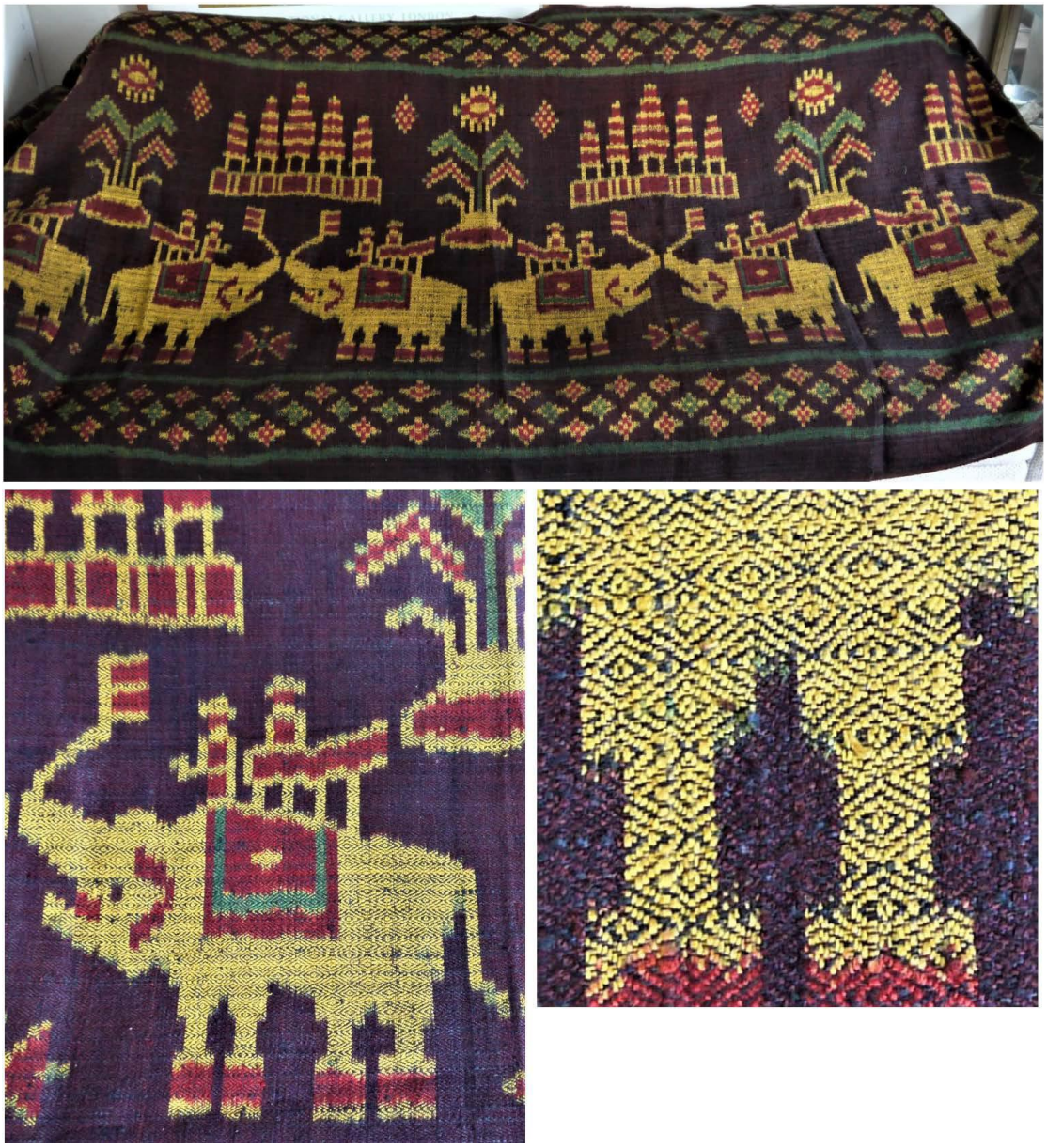


Figure 154

Shown here (figure 154) from our collection is a Cambodian (Khmer) 4-ply matmee silk wall hanging depicting Angkor Wat with embedded eye-lozenge images. This Khmer piece comprises the smallest and most delicate work. Dimensions: 236cm x 107cm, heavy silk, 4-ply, mat-mee (or mudmee) work. The detail should be compared to the earlier images of floating warp lozenges c. 2100 BC from the works of Karina Groemer and Antoinette Rast-Eicher (figures 131,132).

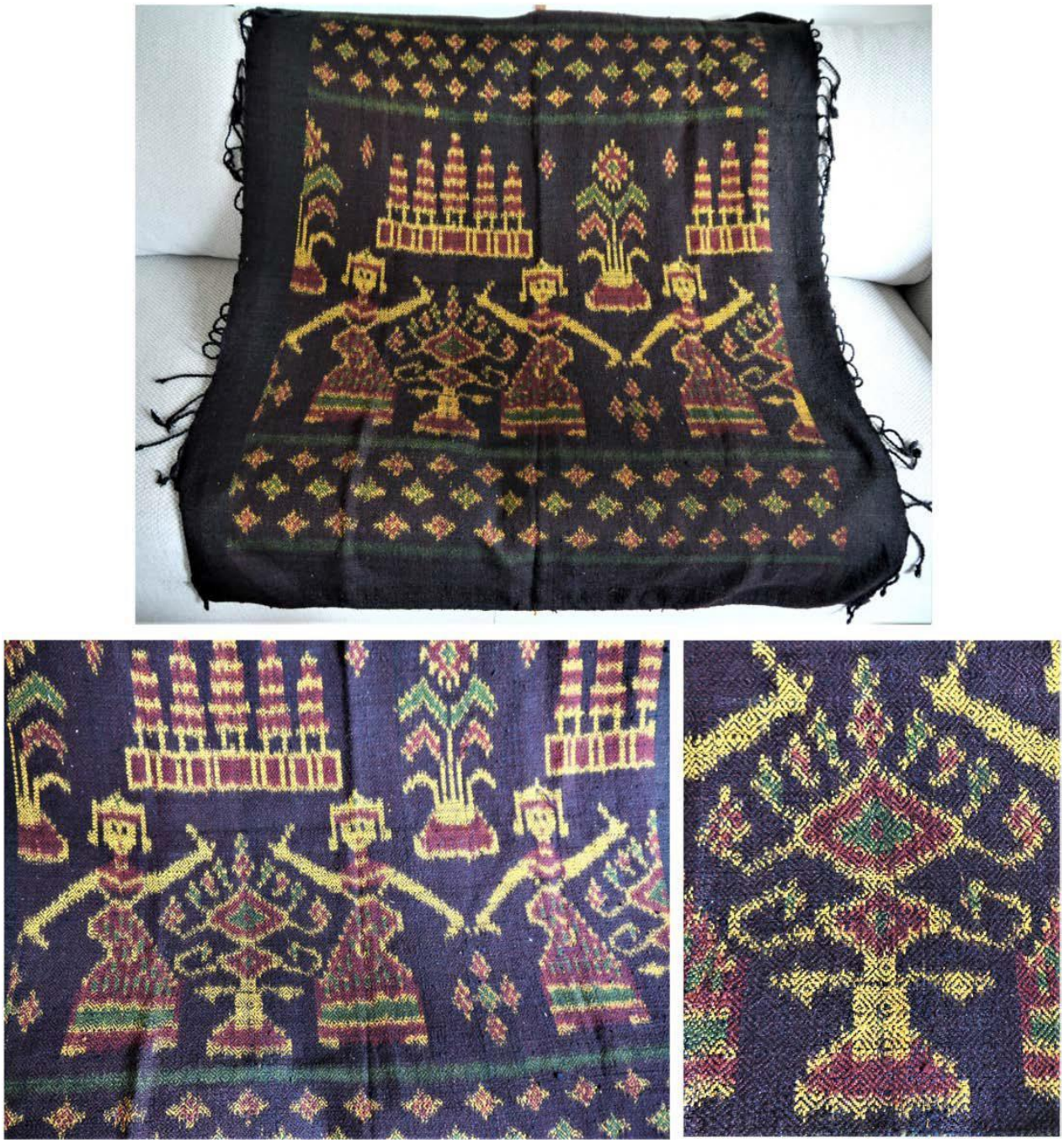


Figure 155. Khmer wall-hanging. Authors' collection

Figure 156. Khmer wall-hanging. Authors' collection

Figure 157

Figure 158

Figure 159

Figure 159. Lago di Ledro, near Lake Garda, northern Italy. Fragment from the end of a 2-metre long woven linen cloth, early Bronze Age, Third millennium BC. (from Barber 1991, p. 175, fig. 6.4) Berber Carpets of Morocco: The Symbols Origins and Meaning by Bruno Barbatti 2008,
Figures 157,158. Authors' Khmer wall hanging.

Figure 160. Khmer wall-hanging. Authors' collection

Figure 161

Figure 162

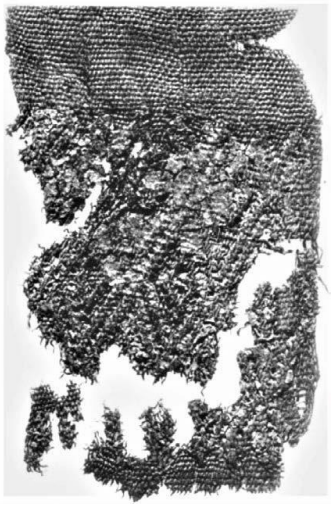


Figure 163

Figures 161,162. Khmer wall hanging. Note the same technique as used in figure 163.
Figure 163. Floating warp lozenges, 2100 BC, from Textiles: Pattern, Structure, Texture and Decoration by Karina Grömer. https://nhm-wien.academia.edu/KarinaGroemer) (reproduced after Bazzanella et al. 2003

The opposition to the idea of Proto-Indo-European influence in early China

It is apparent that there is resistance from Chinese academics and the public in general to consider the fact that their history could be based on western migrations. Some quotes regarding pottery comparisons and reluctance to accept this aspect are given here:

> To some Chinese scholars brought up within the self-sufficient tradition of their own culture it seems natural to assume that unless there is absolutely overwhelming evidence to the contrary, everything essential in Chinese civilization, including the basic inventions of agriculture, metallurgy, etc., developed from its own creative energies without outside influence. Hypotheses of contacts across Central Asia which cannot yet be documented in the absence of archaeological exploration in the intervening regions are stigmatized as far-fetched, whereas theories, as little based on evidence, about as yet unattested earlier stages of culture within China itself are advanced as matters of logical necessity.
> E.G Pulleyblank 'Chinese and Indo-Europeans' The Journal of the Royal Asiatic Society of Great Britain and Ireland, No. 1/2 (Apr.,1966), pp. 9–39.

> When prehistoric pottery was first unearthed in northwest China in the 1920s, western scholars immediately compared it with pottery from eastern Europe and the ancient Near East, and most concluded that the arts of making and painting pottery came to China from somewhere in the West. In the 1950s this conclusion was indignantly rejected by archaeologists in the PRC, and though the political tensions that once surrounded the question have subsided, the prevailing view today is still that, at least as far as pottery is concerned, the Chinese Neolithic was an independent, local development. But neither side of the controversy ever made a compelling case, and half a century of archaeology has hugely enriched the evidence we could be studying. At bottom the question is about artistic invention.

We are comparing similar pots from different places and asking: Is it conceivable that two potters—two artistic traditions—arrived at this design independently? Or are the similarities of such a kind as could only be accounted for by contact?
Robert Bagley, The Painted Pottery of Gansu Province: Prehistoric Art in Comparative Perspective, Innovation/Adaptation: 5,000 Years of Making Art in China Series, 2011

Why are the Chin beads not unearthed more frequently?

Perhaps J.M. Kenoyer's passage from Ornament Styles of the Indus Valley Tradition: Evidence from Recent Excavations at Harappa, Pakistan, Paleorient, vol. 17/2 - 1991, provides a good explanation, one that fits in with our theories (expanded on later in this study):

> On the basis of terracotta figurines of the later Chalcolithic and Early Harappan periods, it is clear that individuals often wore numerous necklaces and pendants. However, large quantities of ornaments as depicted on the figurines have not been found in any burials. This suggests that certain ornaments, presumably the ones which represented valuable wealth or socio-ritual status, may have been passed on to living relatives rather than being buried.

Arguably, this is why the 'Chin' beads, known as 'Heirloom Beads,' passed down from generation to generation, are also rarely found in burials. As will be shown in this study, the Chin valued their beads with the utmost reverence, rarely parting with them unless in great distress. The beads are possibly four thousand three hundred years old.

There are many theories concerning the origins of the Proto-Indo-Europeans by distinguished scholars, and it is beyond the scope of our study to get to the bottom of this. What we have done is to follow the archaeology, typology, historical records, technology and science, and have not tried to set any pre-conceived ideas with regard to our findings. Below are just two theories which tend to tally with our research i.e. Levant/Anatolia origins for the Chin beads and bronze symbols arriving with PIE in China before 4000 BC, via a northern Levant route:

> Readers might reasonably ask whether a reconstructed prehistoric language such as Proto Indo-European (PIE) is “real enough” to be linked to the archaeological record. Most historical linguists would say yes—with qualifications. Neolithic Anatolia, 7000–6000 BCE, is today the principal alternative to the steppe theory for the homeland of PIE. Gamkrelidze & Ivanov (1995) supported a homeland in eastern Anatolia and a dispersal after 4000 BCE, but their interpretation was based on a particular theory of IE phonology, the glottalic hypothesis, that is

disputed Diakonoff 1988); and it lacked clear support from archaeology, which revealed no clear cultural shifts or migrations that issued out of eastern Anatolia at that time. A new and different Anatolian hypothesis was proposed by Renfrew (1987, 2002a), who linked the spread and diversification of the IE languages to the archaeologically attested expansion of agricultural economies out of central and western Anatolia into Greece and the rest of Europe beginning about 6500 BCE. Renfrew's PIE homeland would have been in Anatolia at 7000–6500 BCE, and diversification of the daughter branches would have started with the migration of the first farmers from Anatolia to Greece around 6500 BCE, and continued with migrations to the western Mediterranean around 5800 BCE (with what is known to archaeologists as the Cardial Neolithic), to southeastern Europe at about 6000 BCE (or Old Europe), and to northern Europe about 5500 BCE (with the Linear Pottery or LBK culture). The Anatolian-farming hypothesis was strengthened when Bouckaert et al. (2012), refining methods first developed by Gray & Atkinson (2003), proposed a cladistic model of PIE origins with a root in Neolithic Anatolia at about 6500 BCE.

The Indo-European Homeland from Linguistic and Archaeological Perspectives' by David W. Anthony and Don Ringe 2015

.....shows the Hittite lineage diverging from Proto-Indo-European around 8,700 years BP, perhaps reflecting the initial migration out of Anatolia. Tocharian, and the Greco-Armenian lineages are shown as distinct by 7,000 years BP, with all other major groups formed by 5,000 years BP. This scenario is consistent with recent genetic studies supporting a Neolithic, Near Eastern contribution to the European gene pool. The consensus tree also shows evidence of a period of rapid divergence giving rise to the Italic, Celtic, Balto-Slavic and perhaps Indo- Iranian families that is intriguingly close to the time suggested for a possible Kurgan expansion. Thus, as observed by Cavalli Sforza et al., these hypotheses need not be mutually exclusive.

Language-tree divergence times support the Anatolian theory of Indo-European origin by Russell D. Gray & Quentin D. Atkinson 22 August2003; doi:10.1038/nature02029

> Shavei Israel, a Jerusalem-based organisation that has been trying to locate descendants of lost Jewish tribes around the world and bring them to Israel, believes that all Chins in Burma, Mizos in Mizoram and Kukis in Manipur - three prominent tribes of the region - are descendants of Menashe. According to the organisation there are up to two million Bnei Menashes living in the hilly regions of Burma and north-east India.
> https://www.scotsman.com/news/world/a-passage-to-israel-for-lost-tribe-of-india-1-1403797

The renowned expert on beads, Horace Beck, noted in 'Etched Carnelian Beads'1933:

> The first appearance of etched beads is in the earliest period at Kish and in the Royal tombs at Ur. In both cases they cannot be later than 2750 B.C. and they may be earlier. The beads found at Mohenjo-Daro are pretty certainly the same date. From the rareness of such beads at both Kish and Mohenjo-Daro it is suggested that they were imported into both countries, but from the comparatively large number that have been found at Ur I think it is possible that they were made there. In any case there is no direct evidence of them elsewhere at such an early date...The extreme rareness of first-period beads in India makes it look as though these beads were imported and not made there. And even in Mesopotamia, although the beads are not so rare, I doubt if more than a hundred specimens of the early period have been found there; possibly these were also imported.

It is proposed that Abraham was born in or around Ur some 4000 years ago. The paper referred to here claims it clarifies the TMRCA of the Jews of haplogroup E1b1b1c1, the origin of Jews of haplogroup E1b1b1c1a (M84) and answers the question: Could Abraham be E1b1b1c1 (M34) or E1b1b1c1a (M84)? See later for Chin Flood and Abraham/Issac fables.Haplogroups E1b1b1c1 (M34) and E1b1b1c1a (M84) among Jews. Could Abraham be E1b1b1c1 or E1b1b1c1a?' by A A Aliev and Dmitry Tartakovsky, The Russian Journal of Genetic Genealogy: Vol 1, ?2, 2010 ISSN: 1920-298 http://ru.rjgg.org? published on researchgate.net August 2010.

The M84 haplogroup is the same as the newly discovered DNA link with the Burmese Chin. Beck places some of the designs to Ur c. 2750 BC. There would appear to be some intriguing links between the Levantine people of 6000–7000 years ago and the Chin people who will be shown in this study to have originally been known as the ancient Qiang of China, migrating to the Chin hills in Western Myanmar more than 2000 years ago. There is also a very strong link with North African Berber symbols and DNA (E-M84). See DNA section.

The Legend of the Qiang Beads Goddess (translation by Google Chrome)

由木姐珠神话看羌族木姐珠崇拜

木姐珠神话乃是羌族的创世神话，而由该神话发源而来的木姐珠崇拜广泛存在于民间。本文主要从女神崇拜，生殖观念等多重视域并结合羌族的社会文化语境探讨了木姐珠崇拜的广泛存在，进而对木姐珠崇拜得出了自己的理解。羌人自称“尔玛”，尔为人，玛为天，即他们认为自己是天人的后代，这种说法的由来源自羌族的创世神话《木姐珠与斗安珠》

The myth of Mu Xi Zhu Qiang wood beads worship

Mu Xi Zhu Myth is the creation of the myth of the Qiang but originated from the myth of Mu Miu worship which is widespread in their folklore. This article mainly discusses the widespread existence of the worship of Mujiezhu from multiple perspectives such as goddess worship and reproductive concept and the social and cultural context of the Qiang, and then draws my own understanding of Muzi worship. The Qiang people claim to be "Erma," and Seoul is the man, Ma is the heaven, that is, they consider themselves as descendants of heaven and earth. The reason of this argument stems from the creation of the myth of the Qiang ethnic group, "Mu Xi Zhu and Dou Anzhu".

母神作为一切生物乃至无机物之母, 是她生育出天地万物和人类。这样一种女性创世主的神话可见于苏美尔、巴比伦、埃及、非洲、澳大利亚土著和中国. 而木姐珠这一女祖神话流传于羌族地区，必然迎合了女神崇拜的源起。首先，我们就木姐珠神话的精神层面进行解读，我们须认识到木姐珠是一位创世女神，创世女神母题将创世与造人两大功能同时赋予一位女性，体现出人类将世界与人的起源本质上同一化的倾向。

Mother God as the mother of all living things and even inorganic, she gave birth to all things and human beings. The myth of such a woman's creation can be found in Sumer, Babylon, Egypt, Africa, Aboriginal Australia and China. The myth of Mzu-zhu, the ancestor of the myth, is popular in the Qiang region and must meet the origin of goddess worship. First of all, we interpret the spirit level of Muzhu beads, we must realize that Muzhu bead is a creation goddess, the creation goddess motif will create and create two functions at the same time to give a woman,

综上所述，我们有理由相信，木姐珠这一创世女神的崇拜的产生与羌族女性中心持续较长时间的社会组织有密切关联。二、木姐珠崇拜：以女神为中心的偶生始祖崇拜
以上从女神崇拜的角度探讨了木姐珠崇拜的诸多问题，但我们细读木姐珠神话，可知木姐珠崇拜又不仅仅是女神崇拜的问题，木姐珠的女神形象是不同于其他民族的创世女神形象的。

To sum up, we have reason to believe that the emergence of the goddess of worship, Mujizhu, is closely linked to the social organization that has lasted for a long time in the Qiang women's center. Second, the wood sister beads worship: the goddess as the center of the adorable ancestor worship the worship of the goddess from the perspective of Mu worship has many problems, but we read the wood beads myth, we can see wood sister worship is more than just the goddess worship, the goddess of the wood sister beads is different from the image of the goddess of creation of other nations.
http://www.xuehuile.com/thesis/ a428090d763d467b86c9463b1c026c0f.html

See later and associated chapter for more on the Qiang Myths of the Bead Goddess. As will be shown, the Beads Goddess 'MuXiZhu' is closely linked to the Qiang via white quartz stones, which she encouraged them to use as weapons. The Chin beads are made from silicified wood in its quartz-like state.

Figures 164 and 165 show almost identical lozenge patterns on pottery separated by many thousands of kms and possibly by two thousand years. the seal shown in figure 166(b) from Margiana bears comparison to the contemporaneous Majiayao pot shown in figure 166(a). The symbol on the bottom of two vessels also have a similarity ((figures 165,167).

Figure 164

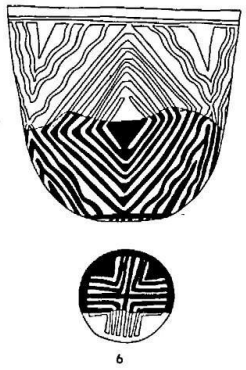


Figure 165

Figure 164. Majiayao pot 3300–2000 BC
马家窑文化: http://blog.sina.com.cn/s/blog_14be01d430102w2vk.html
Figure 165. Tall-i-Bakun pot c. 4000 BC (cross on bottom similar to Machang pot, figure 166) Choga Mish Vol. 1, 1961-1971, by Pinhas Delougaz and Helene J. Kantor, Oriental Institute, University of Chicago, ed Abbas Alizadeh Oriental Institute, University of Chicago

Figure 166(a)

Figure 166(b)

Figure. 166(c)

Figure 166(a). 马家窑文化马厂类型 彩陶 Majiayao Machang phase, c. 2300 BC. www.ggartnet.com
Figure 166(b). Bactria Margiana seal, third or second millennium BC
https://www.pinterest.co.uk/pin/311381761712552627/?lp=true
Figure 166(c). Machang phase pottery c. 2300 BC. https://blog.artron.net/space-612927-do-blog-id-895089.html

One may visit many museums and view many types of pottery. Unless the museum displays images of the bottom of the pottery, then important symbols will be missed. Thankfully, early pioneers were painstaking in their efforts to make this available (albeit to a limited audience) in written works. Due to the efforts of institutions and individuals these have been placed on the internet e.g. archive.org., by many universities and bodies for all interested parties to view.

We were able to make use of this facility by downloading ‘A Study of the Bronze Age Pottery of Great Britain and Ireland’ Vols l and 2, by John Abercromby, 1912. The following images (167(a-c)) are from Vol. 2 and show the importance of the cross/chevron design on food vessels from Britain’s Bronze Age. This design can be compared with the contemporary Machang ware shown in figure 166(a) and the much earlier vessels from Tall-i-Bakun c. 4000 BC (figure 165) and from Naqada (figures 186, 394).

Figure 167(a). Food vessel, Meath, Ireland

Figure 167(b). Food vessel, Tyrone, Ireland

Figure 167(c). Food vessel, Argyll, Scotland

The Symbols spread

In the next few pages we present images of artifacts which are instantly comparable to those shown earlier originating in the Ukraine. They spread in all directions, but mainly westward and eastward. Figures 168-170 compare items from Hungary, the Ukraine and Çatalhöyük.

Figure 168

Figure 169

Figure 170

Figure 168. Cult vase with spout, laying on side, Borsod, Northeastern Hungary, end of Sixth millennium BC, from The Goddesses and Gods of Old Europe: Myths and Cult Images by M Gimbutas 1974
Figure 169. Detail from mammoth tusk c. 13000 BC, Mezin, Ukraine; Abramova Z., 1995: L'Art paléolithique d'Europe orientale et de Sibérie; also: Lamonova O., Romanovskaya T., Rusiaeva M., Ryabova V., Sedak O., Kharchenko O., Chernyakov I., Shynkaruk M. 100 most famous masterpieces of Ukraine. - K .: Autograph, 2004. - 496 pp. (100 most famous). http://ua.convdocs.org/docs/index-33938.html
Figure 170. Detail from Çatalhöyük, Shrine VII, 6720–6610 BC, Anatolian Studies, Vol 14, James Mellaart.

Although we know the symbols appear in China during the Majiayao culture, especially the Machang phase c. 2300 BC, the appearance of it on a ceramic dated to the Hongshan culture considerably earlier than this (figure 171) opens up a whole new discussion as to how did this relatively complex symbol for the time appear during the Hongshan?

Figure 171

Figure 172

Figure 171. Chifeng Hongshan ceramic detail, 4700–2900 BC, Chifeng Hongshan Culture Research Association. We regard this as a very significant piece with PIE links.
Figure 172. Chin 'clan' bead and bronze belt pieces.

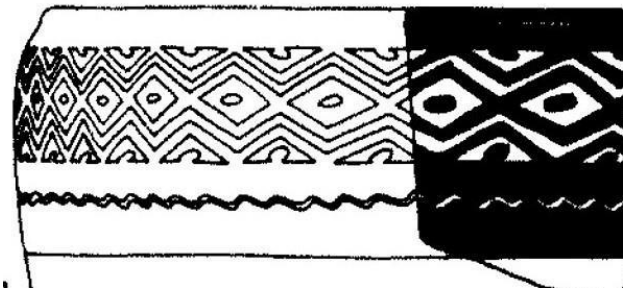


Figure 173. Pottery detail, Early Susiana c. 5500 BC. Choga Mish Vol. 1, 1961-1971, by Pinhas Delougaz and Helene J. Kantor, Oriental Institute, University of Chicago, ed Abbas Alizadeh, Oriental Institute, University of Chicago

For this symbol to appear time and again on artifacts surely represents a powerful significance. We find it in sixth millennium Romania (figure 174) through to the Han Dynasty six thousand years later (figure 178). We shall present many examples of the Han using this symbol for funeral bricks (figures 627-641) thus indicating that they held it in great esteem many thousands of years later, in addition to being many thousands of kilometers distant.

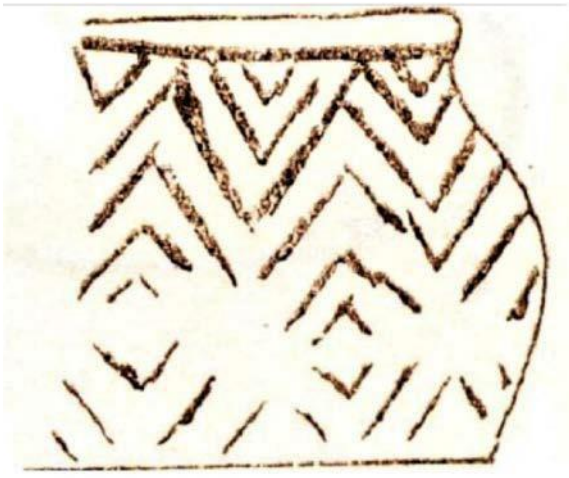


Figure 174

Figure 175

Figure 174. Drawing of pot c. 5800–5300 BC; from: Conveying meaning in writing of the book Neo- Eneolithic Literacy in Southeastern Europe, chap. 5, by Marco Merlini Fig: 5.72 - Decorations from Romanian Starčevo-Criş (Körös) vessels that are bearing linear and schematic motifs, after Lazarovici Gh.1979. A) from Cluj - Gura Baciului (Starčevo-Criş (Körös) IIA) after Pl. lII,16;
Figure 175. Vinca culture vessel detail c. 4500 BC, galeriji SANU u Beogradu (by Aleksandar Rapić, https:// www.youtube.com/watch?v=Jd4gV2c79tU)

Figure 176

Figure 177

Figure 176. Machang phase jar, China, 2300 BC https://bbs.artron.net/thread-615703-1-1471.html
Figure 177. Shang Dynasty pottery, Metropolitan Museum of Art; from Bulletin Nr. 24 Plate 25 Stockholm's Museum of Far Eastern Antiquities Bulletins c. 1300 BC

Two Machang Culture jars c. 2300 BC with distinctive markings.

Fig. 177(a): Rectangle pattern double-eared earthenware pot Majiayao Culture Horse Factory Type (Machang) collected in 2013 in Santan Township, Jingyuan County, 9.5 cm in height, 8.5 cm in diameter, and 38.5 cm circumference. 回形纹双耳彩陶罐马家窑文化马厂类型2013年征集于靖远县三滩乡高9. 5厘米, 口径8. 5厘米, 腹围38. 5厘米 Jingyuan County Museum Painted Pottery Appreciation 靖远县博物馆彩陶欣赏
http://gs.ifeng.com/a/20190505/7338672_0.shtml

Fig. 177(b): Machang Culture cross pattern 马厂文化交叉十字纹彩 The caliber is 16.7 cm, the diameter is 9 cm, and the height is 16.4 cm. 交叉十字纹彩陶罐 口径16. 7厘米 底径9厘米 高16. 4厘米榆中县博物馆藏。图082整。
https://www.zsbeike.com/tp/7394241.html

Figure 178

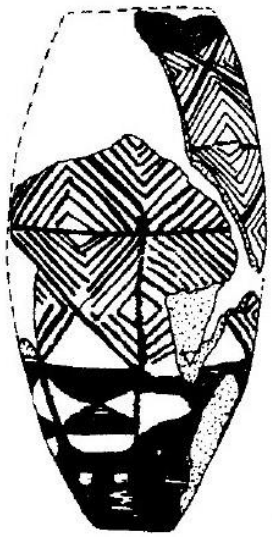


Figure 179

The following description (via google translation) was given for the bricks shown in figure 178. "Zhaohua Ancient City, located in Guangyuan City, Sichuan Province, is located at the junction of Sichuan, Gansu and Shaanxi provinces. Han Dynasty portrait brick, Sheng in the Han Dynasty, was a popular material for a funeral building. There are more Han bricks found in Sichuan, Pengshan, Zitong, Chengdu and Zhaohua, especially the Han bricks unearthed in the ancient city of Zhaohua are the most abundant, with high artistic value and cultural value. Therefore, it can be said that Zhao, the ancient city of Sichuan is the largest Han brick art treasure house." https://3g.163.com/dy/article/CSUVBOON0514E31O.html

Referring to the decorated pottery (figure 179) of Form Group I, Qustul, 3800–3000 BC, this complex design is found time and again on our travels. Image from the University of Chicago, Oriental Institute Nubian Expedition, Vol III, The A Group Royal Cemetery at Qustul, Cemetery L. 1962–64.

Figure 180. Chin 'eye' and bronze pieces similar in pattern to the preceding images

'The cross-band or X, which can be considered as two juxtaposed Vs, is another important symbol of the Bird Goddess. The V, chevron, and X appeared on their own as well as in combination. According to Gimbutas, a chevron or X alone seemed to have marked an object as belonging to the Goddess, and the V, chevron, and X in combination served as a blessing or invocation. Chevrons placed sideways between the arms of Xs were a common configuration of these symbols.' Excerpt from: Bird Magic: Wisdom of the Ancient Goddess for Pagans & Wiccans by Sandra Kynes, 2016

We shall investigate Berber carpet designs in greater detail later in our study. For now, we would like to draw comparison with the design of the carpet (figure 181). The resemblance to the Chin bronze belt pieces (figure 182) is striking, even down to the detail of the sides (where the method of fastening the bronzes together) is portrayed on the material. Such detail suggests that this cannot be coincidental but represents a deep memory from ages past. The Berbers share the M84 Semitic DNA marker, originating in the Levant, with the Chin population. This genetic link is also discussed at great length later.

Figure 181

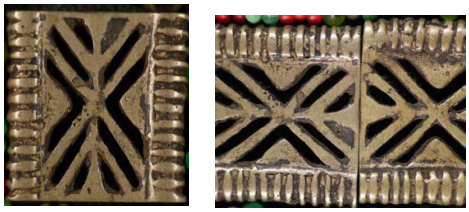


Figure 182

Figure 181. Detail from a Berber carpet. https://www.pinterest.pt/pin/565483296956950459/?lp=true)

Figure 182. Large Hacilar Bowl, sixth millennium BC. Similar to James Mellaart's description of 'pair of eyes' quoted earlier. http://miekezilverberg.com/objects/antiquities/western-asia/

Here we produce some examples of the cross with chevrons symbol from the Ukraine via Anatolia/Levant to China

Figure 183

Figure 184

Figure 183. Mammoth ivory, Ukraine 15000 BC (M. Gimbutas, Language of the Goddess, 1989)
Figure 184. Stamp seal from Çatalhöyük, Türkcan, A. Stamp Seals, Çatalhöyük Archive report, 1997, http://www.catalhoyuk.com/archive_reports/1997/ar97_18.html Dimensions: H:2,5; R:2,2 NR 25. Chin beads shown for comparison.

Figure 185

Figure 186

Figure 187

Figure 185. Chevron symbol on pottery, Archaic Susiana 6000 BC, Iran in the Ancient East' 1941, Ernest Herzfeld
Figure 186. Pottery design, Naqada 1 period, 4000–3500 BC, Naqada and Ballas, W. M. Flinders Petrie, I896.
Figure 187. Daxi culture ceramic ball, 5000–3300 BC, http://www.gucn.com/Service_CurioStall_Show.asp?ID=10585700

Chin bead and bronze piece

Figure 188a. The Anatolian mould above from 2250-1920 BC shows that the stamp seal layout hardly changed from that shown below which was made some 4000 years earlier. The British Museum.

Figure 188b. Anatolian stamp c. 6000 BC. ÇATALHÖYÜK 2008 Archive Report Çatalhöyük Research Project

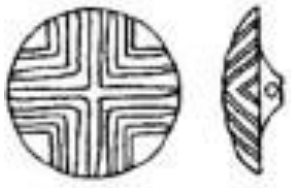


Figure 189

Figure 190

Figure 191

Figure 189. Stamp seal, Sialk lll 3800–3500 BC, The Comparative Stratigraphy of Early Iran Donald E. McCown, 1957 reprint from the Oriental Institute of the University of Chicago, Studies in Ancient Oriental Civilization No. 23.
Figure 190. Symbol, Mehrgarh 3000 BC, Sun in Four Quandrants' painted on Faiz Mohammad style greyware, from Mehrgarh period Vl c. 3000–2900 BC, Kacci Plain, Pakistan. After C. Jarrige et al., 1995, Mehrgarh Field Reports 1974–1985: From neolithic times to the Indus civilization, Karachi: Sind Culture Department: 160.
Figure 191. Fujian c. 2300 BC, 黄瓜山遗址彩绘陶纺轮 Cucumber Mountain Site painted pottery spinning wheel, http://www.chbcnet.com/zt/content/2012-12/23/content_446800.htm

The visual appearance of the artifacts shown here, and their similarities are evident, needing no explanation apart from their captions,

Figure 192

Figure 193

Figure 194

Figure 192. Uruk 3500–2700 BC, similar in design to two seals illustrated on page 15, "Early Near Eastern Seals in the Yale Babylonian collection" (Buchanan, Briggs (1981)) pl. 35b.
https://www.sandsoftimedc.com/products/mb1301
Figure 193. Symbol from the Andronovo culture, 2000–900 BC, The History of Civilizations of Central Asia, Vol l, 1992, p338. NB this was the closest we could find from this culture to compare with the Chin bead and bronze symbols, and is predated by other cultures by thousands of years
Figure 194. Majiayao jar c. 3300 –2000 BC, Ernst Herzfeld in Iran and the Ancient East 1941, and Bulletin Nr. 1 Plate Xl Stockholm's Museum of Far Eastern Antiquities Bulletins

Figure 195

Figure 196

Figure 197

Figure 195. Bactrian stamp seal, third millennium,
http://www.heliosgallery.com
Figure 196. Stamp seal, second millennium, Moghaddam museum of Tehran
https://www.pinterest.com.au/pin/430023464400950940/?lp=true
Figure 197. Detail from Machang phase bowl, c. 2300 BC,
http://blog.sina.com.cn/s/blog_659c44b40100hwws.html and https://image.baidu.com
马家窑文化马场类型彩陶

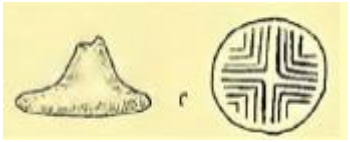


Figure 198

Figure 199

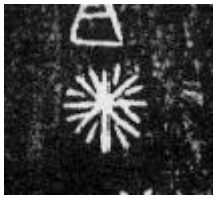


Figure 200

Figure 201

Figure 198. Stamp seal, Terremara of Montale c. 1500 BC, Cretan Pictographs and Phrae-Phoenican Script'. Arthur Evans, 1895
Figure 199. Sceptre knob, Troy c. 1500 BC, Troja, Results of the Latest Researches and Discoveries on the Site of Homer's Troy' by Dr. Henry Schiemann, 1884
Figure 200. Oracle Bone, Shang c. 1300 BC, Heji.32302. http://www.guoxuedashi.com
Figure 201. Aiolian pottery detail c. 580 BC, Michael Kerschner, On the Provenance of Aiolian Pottery, Naukratis Greek Diversity in Egypt, p.124, British Museum, 2006

Figure 202

Figure 203

Figure 204

Figure 202. Pintadera, Fired Clay, H. 4.7 cm; L. 5.2 cm Starcevo-Cris, Bursuci, 6200–5500 BC MJSMVS: 923, The Lost World of Old Europe, New York University, Nov. 2009. http://isaw.nyu.edu/exhibitions/oldeurope/objectchecklist.html
Figure 203. Chin bead
Figure 204. Bottom of bowl, The Eleventh Dynasty (c. 2000 BC), Excavations carried out by the University of Chicago Oriental Institute Nubian Expedition Vol 5;

Figure 205

Figure 206

Figure 207

Figure 205. Pintadera/stamp seal, Cucuteni Fifth millennium BC, Museum of Romania, Prehistoric Dacia (Romania)- part 1, https://www.youtube.com/watch?v=FQN9Z6WIw0
Figure 206. Chin bead
Figure 207. Bottom of bowl, The Eleventh Dynasty (c. 2000 BC) excavations carried out by the University of Chicago Oriental Institute Nubian Expedition Vol 5;

Figure 208

Figure 209

Figure 210

Figure 211

Figures 208,210. Chin beads and bronze piece
Figure 209. Spinning whorls, Huangguashan site, Fujian. 2480 BC and 2200 BC. 黄瓜山遗址彩绘陶纺轮 Cucumber Mountain Site painted pottery spinning wheel http://www.chbcnet.com/zt/content/2012-12/23/content_446800.htm
Figure 211. Xiajiadian bronze-work 2200–1600 BC, almost identical to the Chin bronze pieces
www.baidu.com: 夏家店文化青铜器 青铜管珠 出土文物【商品保真 三包到代 book.kongfz.com

The group of spinning whorls (figure 209) from the Huangguashan site, Fujian was originally quoted to be as early as 3300 BC, however the whorls above are more likely to be in line with the information in 'The Neolithic of Southeast China: Cultural Transformation and Regional Interaction on the Coast' 2007, where Tianlong Jiao quotes the earliest age of the Huangguashan site is between 2480 BC and 2200 BC.

We believe we have identified the Chin belt pieces (figure 210) to be of the style dating from the Lower Xiajiadian culture (2200–1600 BC). Due to many artifacts appearing on numerous Chinese forums and websites (e.g. 夏家店下层文化青铜 put into baidu.com) and not been through the archaeological process, we have had to rely on what was gleaned from our internet searches.

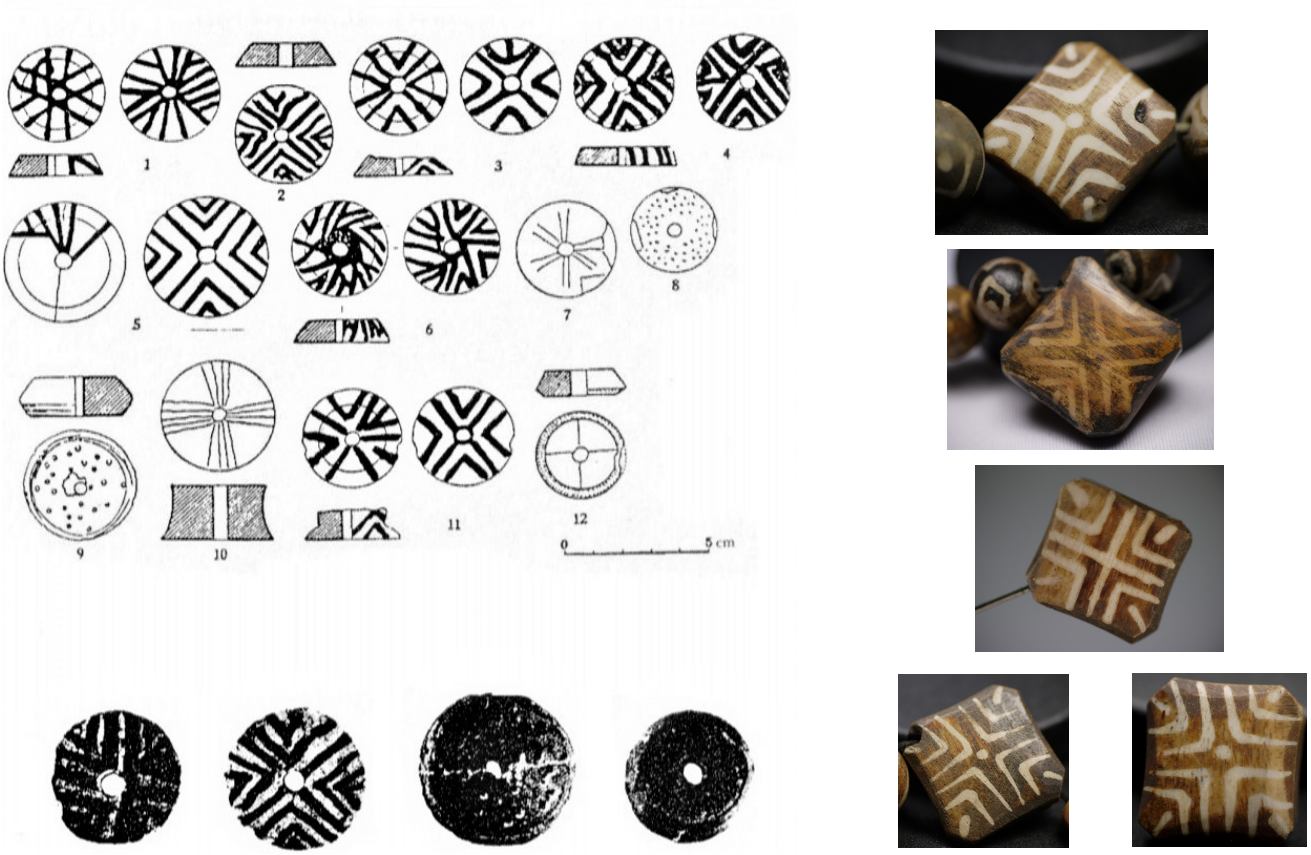


Fig. 212(a): Spindle whorls from layer 1,Tanshishan 1976: Excavations (Sixth Season) at Than-Shih-Shan ... (Tanshishan). Khan Ku Hsueh Pao (Kaogu , Xue Bao) 1:83-118 plate 108, pl.16, 17). From: Textile Technology in the Prehistory of Southeast Asia by Judith Anne Cameron, PhD thesis, Australian National University, 2002

Fig. 212(c): Fujian spinning wheel c. 2300 BC www.baike.baidu.com/item/新石器时代彩陶纺轮

Fig. 212(b): Cucumber Hill Ruins Fujian, Painted Ceramic Spinning Wheels c. 2300B C 黄瓜山遗址彩绘陶纺轮 http://chbcnet.com/normal/content/chbcnet/zt/content/2012-12/23/content_446800.htm

The Daxi ceramic ball (figures 212,213) is considered by us to be of great interest, perhaps as important as the Hongshan ceramic and ‘jade beasts’ shown previously. It bears the same symbols as those of the Ukrainian pieces which are dated 18000–15000 BC.

As is quite common with Chinese artifacts, the ceramic is in private hands and the ball can be seen at http://www.gucn.com/Service_CurioStall_Show.asp?ID=10585700. Typology places it within 5000–3300 BC during the Daxi culture. Here we show images downloaded from the website.

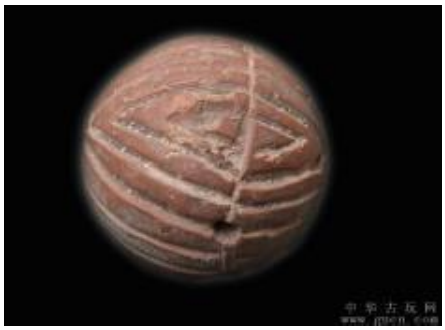


Figure 213(a)

Figure 213(b)

Figure 214

Figure 215

Figures 213(a,b). Daxi ceramic ball 5000–3300 BC.
http://www.gucn.com/Service_CurioStall_Show.asp? ID=10585700.
Figure 214. Neolithic terracotta tao balls, Daxi culture, Three Gorges Museum, Chongqing.
三峡博物馆藏文物精品, 大溪文化:雕花古陶球
Figure 215. Another Daxi ceramic ball, http://www.gucn.com/service_curiostall_show.asp?id=2996840

Reference the Neolithic terracotta tao balls (figure 214) from the Daxi culture on show at the Three Gorges Museum, Chongqing. Dated 5000–3300 BC we found the following description: 三峡博物馆藏文物精品，大溪文化:雕花古陶球 (via Google Chrome translation)

> In 1958, archaeologists found in the middle and upper reaches of the Yangtze River in the areas bordering Sichuan and Hubei provinces, a large number of cultural relics from in the late Neolithic period. After archaeologists excavated three times, a total of 207 tombs were cleared, and more than 1,250 artifacts including stone tools, pottery, boneware, and jade were unearthed. As the site was first discovered in Daxi, Wushan County, Sichuan Province, it was named by the archeological community as 'The Daxi Site'. Pottery is the most representative artifact in the Daxi site. Mostly red pottery, the main utensils are cups, jars, plates, bottles and so on. Most of them are hand-made, and a few are made by slow-wheel machining. The most amazing thing is that in the unearthed pottery, a small number of terracotta balls with exquisite workmanship were found. They are divided into two kinds, hollow and solid, with a diameter of between 4 and 6 cm. The hollow ball contains stones. When it shakes, it can make a sound. According to research, it is a handicraft representative of toys in Daxi. The surface of the terracotta ball is stamped with dots and drilled holes. There are 6 holes in the circle and 7 holes in the oval. The hole is connected to the hole with dots, dividing the whole sphere into several symmetrical equal triangles and other shapes. It can be seen that as early as 5,000 years ago, human beings at that time had a preliminary, intrinsic mathematics and geometry concept and applied it in daily life. This is an extremely important physical basis for exploring China’s original mathematics and aesthetics.
> http://blog.sina.com.cn/s/blog_55e279bf0100dobe.html

Figure 216. Three Gorges Museum Heritage Collection, Daxi Culture Painted Pottery
三峡博物馆藏文物精品大溪文化彩陶
https://blog.artron.net/space-63611-do-album-picid-2939702-goto-up.html
The group of ceramic balls shown previously (figure 214) can be seen in the lower left-hand corner of the image.

Figure 217

Figure 218

Figure 219

Figures 217,219. Stamp seals from Domuztepe 6100–5900 BC
http://www.shdenham.co.uk/wiki/Category:Stamp_Seal_at_Domuztepe
Figure 218. Daxi ceramic ball 5000–3300 BC. http://www.gucn.com/Service_CurioStall_Show.asp? ID=10585700

Figure 220. Stamp seals from Victor Sarianidi's Myths of Ancient Bactria and Margiana on its Seals and Amulets. Moscow, 1998, 2800 –2200 BC.
Note the center circles also on the Daxi ceramic ball, Domuztepe seals and Chin beads.

Figure 221. Chin beads. The left image was taken under shortwave UV light 254nm. Size of beads: Square = up to 20mm x 20mm Round = up to 15mm

Figure 222. More spinning wheels from Xiapu county 'Cucumber Hill' c. 2400 BC
霞浦黄瓜山贝丘遗址、霞浦博物馆展厅 http://ly.xpe.cn/web-show-13-18-246-23112.html

Rival theories of Indo-European routes to China

> In a recent book, "The Horse, the Wheel and Language," Dr. Anthony describes how the steppe people developed a mobile society and social system that enabled them to push out their homeland in several directions and spread their language east, west and south Dr. Anthony said he found Dr. Atkinson's language tree of Indo-European implausible in several details. Tocharian, for instance, is a group of Indo-European languages spoken in northwest China. It is hard to see how Tocharians could have migrated there from southern Turkey, he said, whereas there is a well-known migration from the Kurgan region to the Altai Mountains of eastern Central Asia, which could be the precursor of the Tocharian-speakers who lived along the Silk Road. Dr. Atkinson said that this was "hand-wavy argument" and that such conjectures should be judged in a quantitative way."
> Source: 'Family Tree of Languages Has Roots in Anatolia, Biologists Say', by Nicholas Wade, Aug 23, 2012. NYTimes.com

This study of the Burmese Chin Heirloom Beads lays out a route, opposed by David Anthony, from the Levant through to the Tarim Basin where the Indo-Europeans (Tocharians?) settled. This route follows the archaeology, typology and science-supporting DNA evidence linking the people of the Levant c. 7500 ybp with the Burmese Chin and Southwest Chinese populations of today. David Anthony has vast knowledge of the PIE to which we naturally defer, but we still have our opinions having followed the aforementioned disciplines.

Our findings support a migration in a northeastward direction from the Levant, with Proto-Indo-Europeans arriving in China as early as 4000 BC. We examined as much data as possible reference Afanasievo and Andronovo culture symbols, looking for an alternative route for the symbols into China. Rarely did we find any, and the trail of objects from Anatolia/Levant in a northeastward direction far outweighed any from the direct west i.e. Afanasiveo and Andronovo areas. Our findings also indicate that the symbols would have been universally recognized from as early as 10000 BC, being of such significance that they were originally inscribed from at least 15000 BC.

See the later relevant section for clips from the CCTV series 'Journeys in Time' covering the excavations of the Turpan Basin led by Professor Lu Enguo (a researcher at the Institute of Archaeology in Xinjiang). The consensus is that pottery designs found there were spread by clans migrating East. Evidence is offered in the forms of the pottery, bronze and clothing found at excavations of the Tarim and Turpan Basins dating back to c 2000 BC.

We are not qualified academically to dispute any of the great works that have been carried out by distinguished scholars with regard to the spread of PIE into China. What we have done is to follow the symbols which we trace to at least the middle of the fourth millennium BC - Hongshan and Daxi cultures. This indicates PIE were present deep inside China - as far as Liaoning - well before the Western mummies of the Tarim Basin (c. 1800 BC) and had spread their influence, as evidenced by pottery designs etc. into many areas of China.

Previously, we have proffered a possible explanation for this movement in different directions – the demise, due to climate change disease and violence, of Çatalhöyük c. 5950 BC.

> The decorations of the vessels are without a doubt their most striking feature. Not only are the designs quite complex but they also show considerable variation from one pot to the next.
> Albert J. Ammerman, Early Italian Pottery referring to Stentinello pottery from Italy c. 5740 BC.

These designs are found on both the Chin beads and bronze belt pieces and thence throughout Chinese prehistoric cultures.

Caution: As this study progressed, we found that many dates quoted by Chinese sources had to be rechecked on many occasions. A prime example is the Huangguashan Neolithic site in Fujian province. Originally quoted at 3500–2500 BC, we discovered that following recalibration, the more likely dates are in line with 'The Neolithic of Southeast China: Cultural Transformation and Regional Interaction on the Coast' 2007 by Tianlong Jiao stating the earliest age of the Huangguashan site is between 2480 BC and 2200 BC. See the spinning whorls on previous pages (figure 222).

The Qiang in the Northwest

Excerpts taken from: 'Qiang 羌 References in the Book of Han 汉书 Part 2 (Chapter 79 to Chapter 99) by Rachel Meakin, www.qianghistory.co.uk / qianghistory@gmail.com
'Chapter 96: The Biography of the Western Regions (西域传第六十六)

> The presence of Qiang to the west beyond today's Qinghai and Gansu is sometimes overlooked in histories of the Xinjiang region. However, this chapter has fifteen Qiang references and indicates a 'Qiang route' from west of the Karakoram range over to the Kunlun, Altun and Qilian ranges and into Qinghai and western Gansu. It is clear here that the migrants and the locals had different customs. Archaeological finds in the Qiang area of Maoxian in Aba prefecture, have revealed "the most startlingly heterogeneous archaeological assemblage in East Asia to date." Von Falkenhausen (1996:29). HHS Ch 116 (Biography of the Southern Man and Southwestern Yi) also mentions a mix of locals and nomadic migrants in the Ran-Mang area and makes a broad comment that there are six Yi, seven Qiang and nine Di in the mountains, each with their own tribes.....
> We don't know when the Qiang entered the southern Tarim or which direction they came from, although the fact that Qiang are always noted as foreigners west of the Chinese suggests a west to east trajectory is more likely. They were China's 'westerners.' With Qiang being used as an umbrella term for a 'type' to the west which was clearly different from the Chinese and the Xiongnu, although possibly with similarities to the Yuezhi, it is also not known if all the tribes known as Qiang had close ethnic affinities with each other or not.

Our theory: Proto-Indo-Europeans > Ancient Qiang > The Haka Chin

Our results would tend to agree with Rachel Meakin's proposed route as explained above. One of the reasons we consider that the Qiang's origins were Proto-Indo-European derives from the Qiang (Ch'iang) legends concerning their white stone worship. We also followed the evidence in the form of symbols on pottery, stamp seals, jewelry etc., from the Ukraine, via Anatolia, The Levant, Indus Valley, Bactria, Tarim Basin to China. The Chin also have a strong DNA link (M84) which has its origins in the Levant (see DNA sections). This implies a non-Pontic-Caspian route. The Qiang are also described as 'white' in oracle bones. (Heji 293 - see OBI pages)

The ancient Qiang may have been the Qijia culture

We quote from some important passages linking the Qiang to the Qijia culture:

> From a number of different historical records, it can thus be concluded that there were countless connections between cremation burials and the Qiang. Therefore, the creators of the remains attributed to what we call the Qijia culture might have been the ancient Qiang living in the Gansu-Qinghai area. A further clue as to the ethnic affiliation of these remains is the presence of white pebbles interred in some of the graves. At Qinweijia such white pebbles have been recorded from a number of graves, such as M19, M52, and M56, where up to several tens of walnut-size white pebbles were found heaped up close to the waist region of the skeletons (IA,CASS 1975). At Mogou also burying small pebbles with the dead was very common. The pebbles were usually at the bottom of the grave and in the form of broken pieces of white quartz.
> The Qijia Culture of the Upper Yellow River Valley by Chen Honghai in 'A Companion to Chinese Archaeology' edited by Anne P. Underhill

.... the lower part of the tomb or the human bones are above the common white quartzite (commonly known as the flame stone) rubble and porcupine burial phenomenon, the pig mandible up to 32 individuals (M1508). These phenomena are common in the past and found in Qijia cultural burials.
Gansu Lintan Millou Qi Jia Culture Cemetery Excavation by Professor Qian Yao Peng, Gansu Provincial Institute of Cultural Relics and Archaeology (via Google translation).