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 5

Haplogroup M84 linking the Levant to the Burmese Chin

Further to the earlier mention of haplogroup M84 concerning DNA markers linking its origins in the Levant to the Burma Chin, DNA database yfull at: https://www.yfull.com/tree/E-M84/ gives the information: M84 formed 15,800 ybp; TMRCA 7500 ybp (time to most recent common ancestor). This gives ample time to fit in with the migration eastward from the Levant to ancient China. In addition, the large-scale Chinese study into Burmese and Southwest Chinese populations - 'Ancient inland human dispersals from Myanmar into interior East Asia since the Late Pleistocene' by Yu-Chun Li et al, Scientific Reports volume 5, Article number: 9473 (2015) https://www.nature.com/articles/srep09473 gives the following information:

> Among the basal lineages identified in the Myanmar populations, some (e.g. M24, M90, M91, M55, M54 and M84) are also observed in southwestern China, suggesting certain direct but previously unknown genetic connections between Myanmar and mainland China. Further analyses reveal that haplogroups M24, M90 and M91 in southwestern China were the results of recent gene flow from Myanmar, likely occurred during the expansion of Pyu populations at about 200 BCE or economic trade between Yunnan and Myanmar (and northeast India) since Qin and Han dynasties. Intriguingly, haplogroups M54, M55 and M84, showing the highest genetic diversity and thus their origination in the border of Myanmar and northeast India (e.g. M54 and M84), or the border of Myanmar and Thailand (e.g. M55), have subclades (i.e. M54a, M55b and M84b) to be present merely in southwestern China, strongly arguing for the existence of ancient genetic connection between both regions and, furthermore, suggesting that this connection was attributed to human dispersal(s) from Myanmar to the interior of China. The estimated ages of haplogroups M54a, M55b and M84b fall in two time periods (viz.~20 vs. ~10 kya; Table 1), suggesting the migration events might last from the Late Paleolithic to early Neolithic.

The study also notes:

> Intriguingly, even only Tibeto-Burman populations from Myanmar were analyzed in this study, which, as suggested in the historical records, could trace their origin back to western China, a relatively high proportion of genetic components (15.38%) are proven to belong to the 3 newly identified basal lineages (viz. M82, M83and M84) ...

The M84 link to Southwest Chinese populations is shown by the marker M84b from the above study (figure 223)

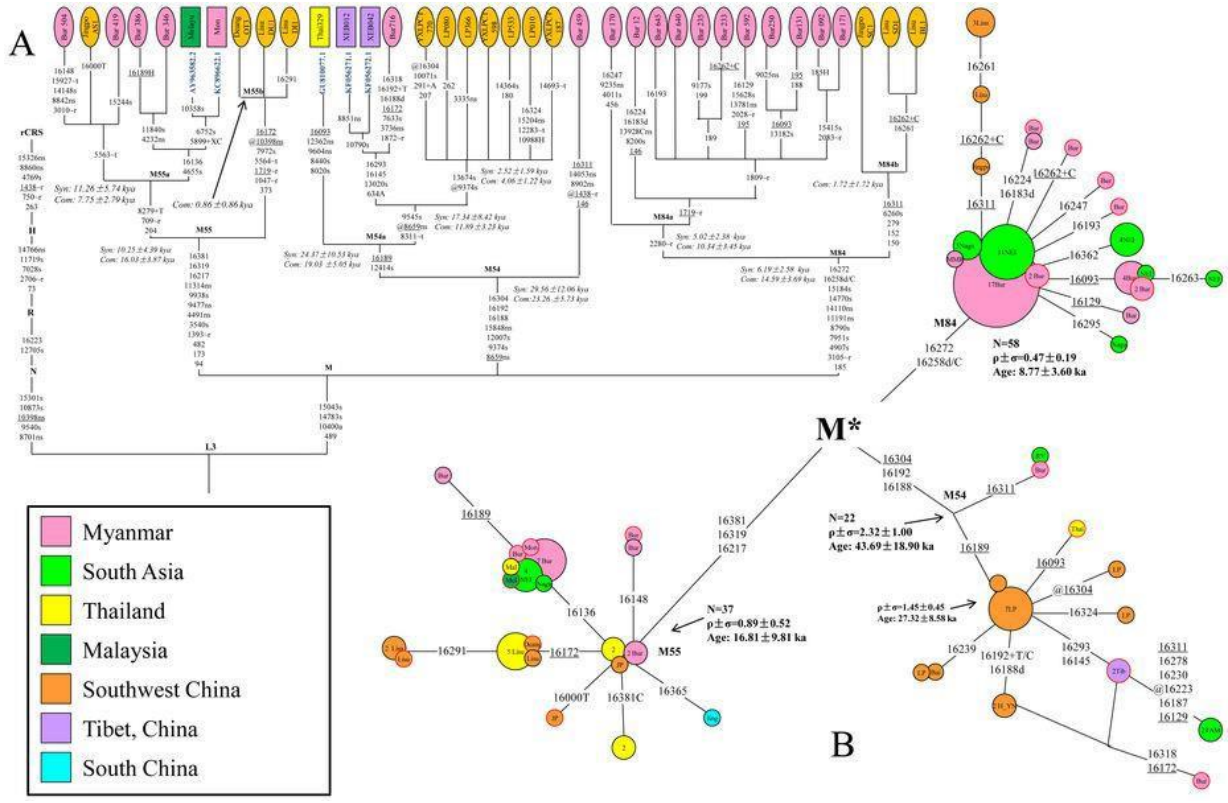


Figure 223

The Cross/Chevrons symbol: some brief information

> The earliest known use of V's, chevrons, and the chevron and cross-band in a purely conceptual manner occurs on seals dating from the Early Neolithic (7th millennium BC); it continues throughout the duration of Old Europe and beyond. Neolithic seals - round, oval, or rectangular - were of the stamp type with opposed handle. One common motif is an X sign with multiple chevrons between the cross arms. The continued use of these signs into the Bronze Age is evidenced by Minoan seals from Knossos and elsewhere. The symbol with chevrons between the cross-arms is also encountered on the caps and crowns of figurines.
> Marija Gimbutas, The Language of the Goddess, 1989

The symbol referred to by Marija Gimbutas is, according to our interpretation, represented on the Chin beads and bronze pieces. Chin bead sizes: Square: max 20mm x 20mm; Round: 8mm to 15mm; Bronze pieces approximately 22mm x 20mm. The detail is exquisite for such small items. The original chevrons/cross arms is dated by Gimbutas to c. 18000 BC.

Figure 224

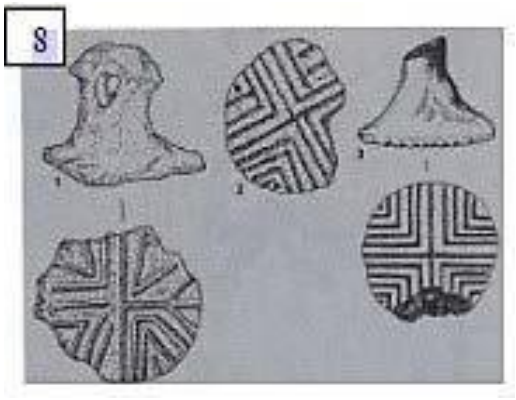


Figure 225

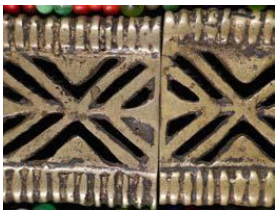


Figure 226

Figures 224,226. Chin beads and bronze pieces
Figure 225. 1) Sesklo c. 6000 BC 2) Cucuteni 4400–4300 BC 3) Cotofeni 3400–3200 BC. Marija Gimbutas, The Language of the Goddess, 1989

The significance of the ‘Center dot’ on the Chin beads

> In cosmological terms the Shang conceived of a square world, oriented to the cardinal points, surrounding the core area known as Zhong Shang, literally, "center Shang". Beyond the core area, the Shang domain was divided, ideally, into four areas, known as "the Four Lands" or "the Lands" named for the cardinal directions.
> David N. Keightley, The Shang, The Cambridge History of Ancient China, ed. Loewe and Shaughnessy

The square Chin bead (figure 226) is a possible interpretation of Prof. Keightley's vision of a Shang center Earth i.e. the portrayal of a dot at the middle of the crossroads, with the four corners. Our studies reveal this motif was prevalent in many countries over thousands of years. However, we rarely find the center dot anywhere and consider this significant.

Was the center dot added to the cross/chevron symbol by a culture that preceded the Shang? As we have found evidence of the Majiayao culture, especially the Machang phase, incorporating the symbol (without center spot) into their pottery could this help explain a missing link such as might be bridged by the fabled Xia dynasty where the center spot became an additional symbol?

If the Shang believed in "center Shang" as David Keightley suggested, it is not beyond the realms of possibility that an earlier culture also believed in this.

For an earlier culture encountered on our travels from Southwest Asia to China where this symbol appears to bear a center spot see figures 362 and 366 – a national treasure of Pakistan: 'Sun in Four Quandrants' painted on Faiz Mohammad style greyware, from Mehrgarh period Vl c. 3000–2900 BC, Kacci Plain, Pakistan.

Additionally, see figure 240, a stamp seal with what appears to be a center dot from Dormuztepe, 6500–5500 BC, and figures 220 and 483 where Bactria/Margiana copper stamp seals bear a remarkable likeness to the possibly contemporary Chin beads, both possessing a center dot.

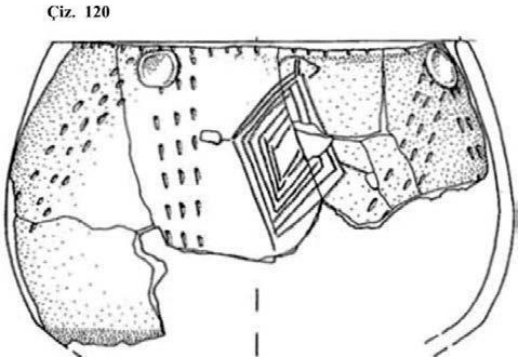


Figure 227

Figure 228

Figure 229

Figure 227. Drawing of pot with lozenge design, Kırklareli Höyüğü-Aşağı Pınar, 6400–5700 BC, Parzinger, Schwarzberg 2005, ANADOLU'DA KALKOLİTİK ÇAĞ KABARTMA BEZEMELİ SERAMİK GELENEĞİ by Hazırlayan Kemal ATAK, 2012
Figure 228. Natufian lozenge design c.10000 BC, ANADOLU'DA KALKOLİTİK ÇAĞ KABARTMA BEZEMELİ SERAMİK GELENEĞİ by Hazırlayan Kemal ATAK, 2012
Figure 229. Fragment with lozenge design, Tepecik-Çiftlik, 7500–5800 BC, Erhan Bıçakçı 2006
Figure 230. Chin beads with similar lozenge (eye) designs to the above.

Figure 230

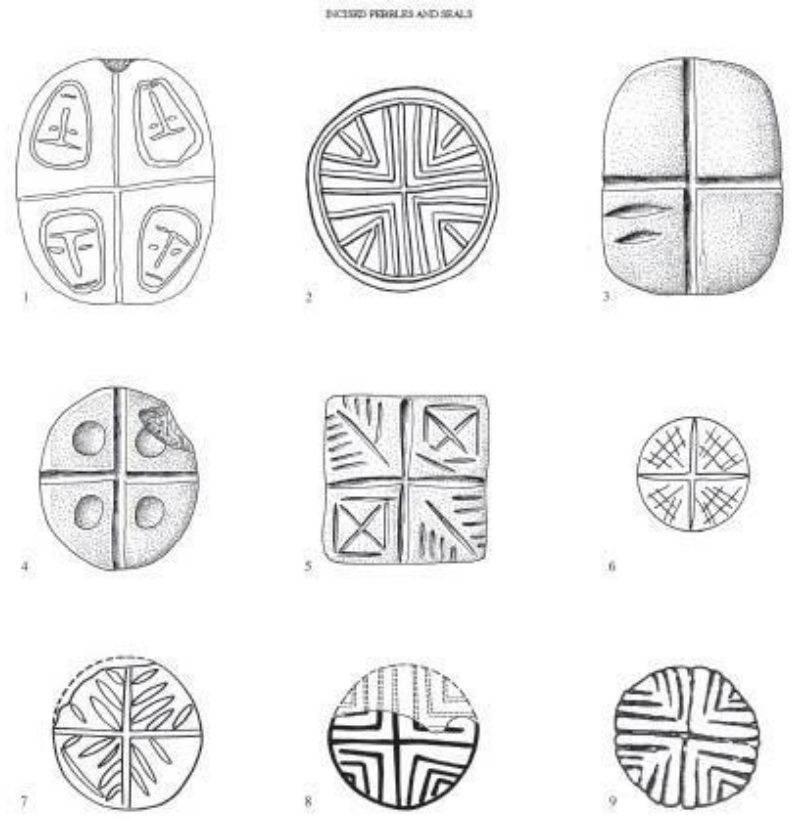


Fig. 13.16. Seals decorated with patterns of symmetrical quarters

Fig. 13.16	Site	Publications
1	Hagoshrim	Keel 2013: 523:23; Getzov 2011: No. 12
2	Byblos	Dunand 1973: Fig. 76:29564
3	Ugarit	de Contenson 1992: Fig. 125:14
4	Ugarit	de Contenson 1992: Fig. 133:17
5	Ugarit	de Contenson 1992: Pl. XCVIII:1
6	Arpachiyah	von Wickede 1990: No. 198
7	Tepe Gawra	von Wickede 1990: No. 254
8	Tepe Gawra	von Wickede 1990: No. 262
9	Hassek Höyük	von Wickede 1990: No. 511

Figure 231

Figure 232

Figure 231. Stamp seals from: Sha'ar Hagolan: Volume 4; the ground-stone industry: stone working at the dawn of pottery production in the southern Levant by Danny Rosenberg and Yosef Garfinkel, 2014, concerning the Yarmukian culture site which dates to 6400 BC.
Figure 232. Chin beads and bronze pieces for comparison with stamp seals in figure 231.

The artifacts shown in figure 231 are very good examples of stamp seals clearly representing the symbol's journey from the Ukraine. There could well be ten thousand years' timespan difference between the different artifacts' manufacture.

Figure 233

Figure 234

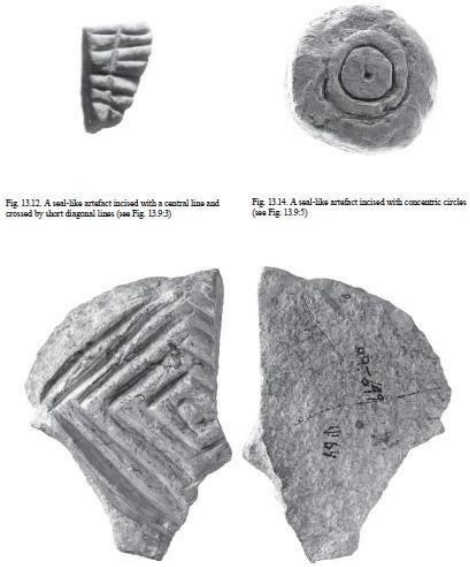


Figure 235

Figure 236

Figure 233,234. Chin beads
Figure 235. Lozenge incised stone, Sha'ar Hagolan: Volume 4; the ground-stone industry: stone working at the dawn of pottery production in the southern Levant by Danny Rosenberg and Yosef Garfinkel, 2014
Figure 236. Yarmukian incised stone, 6400–6000 BC Yarmukian Culture Museum in kibbutz Shaar Hagolan, Israel https://alchetron.com/Yarmukian-culture

The lozenge stone from the Yarmukian culture of Sha'ar Hagolan 6400–6000 BC (figures 235,236) is a further development of this symbol which we understand from our investigations appears to have originated in the Ukraine. The Chin beads (figures 233,234) are decorated with symbols in minute detail. The technique used had a limitation on the amount of lines that could be added to such a small surface.

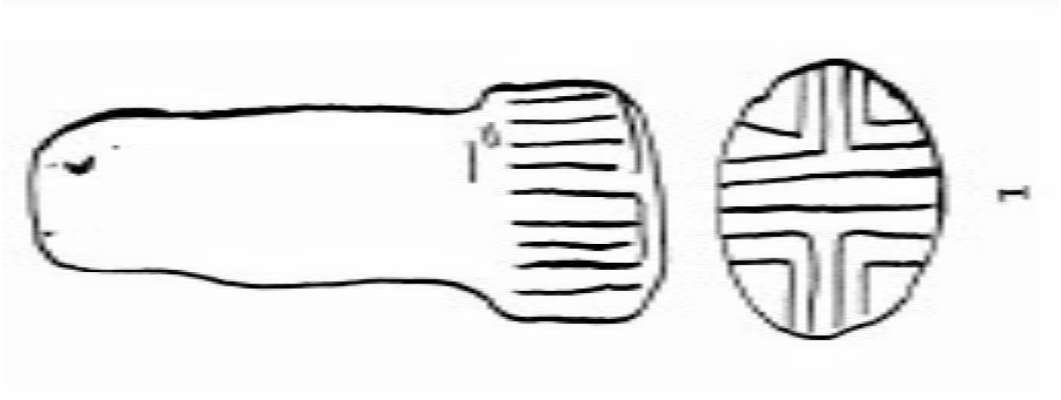


Figure 237. Stamp seal, Byblos, PPNB, 8800–7000 BC from the Mugarat al Kebara cave, Rockefeller Museum, Jerusalem.
Drawing from Studien zu den Stempelsiegeln aus Palästina/Israel Band II edited by: Keel, Othmar; Keel-Leu, Hildi; Schroer, Silvia 1989

The following description of Byblos' chronology helps to understand the time taken in the development of the symbols in this geographical area.

Prehistoric settlements at Byblos were divided up by Dunand into the following five periods, which were recently expanded and re-calibrated by Yosef Garfinkel to correlate with Jericho (two periods pertinent to the above image - which was originally classified by Maurice Dunand as c 10000–9000 BC):

Néolithique Ancien (Early Phase) (Ancient Neolithic) corresponding to the Pre-Pottery Neolithic B (PPNB) of Jericho, represented by plastered floors and naviforme technology, dated between 8800 and 7000 BC;
Néolithique Ancien (Late Phase) corresponding to the PNA of Jericho IX (alsoYarmukian) between 6400 and 5800 BC represented by pottery, sickle blades, figurines and small points, dated between 6400 and 5800 BC;
E. J. Peltenburg; Alexander Wasse; Council for British Research in the Levant (2004). Garfinkel, Yosef.,"Néolithique" and "Énéolithique" Byblos in Southern Levantine Context* in Neolithic revolution: new perspectives on southwest Asia in light of recent discoveries on Cyprus. Oxbow Books. ISBN 978-1-84217-132-5)

Figure 238

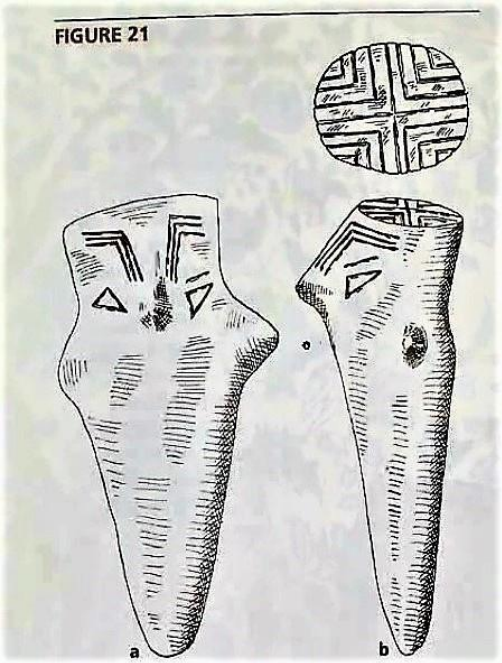


Figure 239

Figure 238. Stamp seal, Pre-Pottery Neolithic B, 8800–7000 BC, Mugarat al-Kebara Cave, Mt. Karmel (see figure 237)
Figure 239. Stamp seal, Vinca, 5000–early fifth millennium BC, Language of the Goddess by Marija Gimbutas 1989

With reference to Barker (1985) and Ammerman and Cavalli-Sforza (1984), Colin Renfrew in 'Archaeology and Language' noted that the farming economy arrived in Europe shortly before 6000 BC from Crete and Greece, but probably a more accurate date would be 6500 BC. We have explored this expansion from the Anatolia/Levant area in the northeastward direction to China, following the symbols.

The two artifacts shown above (figures 238,239) with very similar symbols can possibly be separated by four thousand years. This would give ample time for the movement of people from the Northern Levant taking their symbols with them in west and east directions arriving c. 6500 BC in Greece.

Figure 240

Figure 241

Figure 240. Stamp Seal with center dot, Dormuztepe, 6500 –5500 BC; Stuart Campbell of the Domuztepe Project, and Çiğdem Atakuman (2015). From Monuments to Miniatures: Emergence of Stamps and Related Image-bearing Objects during the Neolithic. Cambridge Archaeological Journal, 25, pp 759 –788 doi:10.1017/S0959774315000396
Figure 241. Chin bead. Note: Stamp and bead are the same size at 20mm

We have the symbol at 5800 BC Catalhoyuk along with other symbols in Italy (Stentinello culture) 5740 BC, and LBK and Bukk cultures through the sixth millennium BC, Vinca fifth millennium BC with decreasing dates as the symbols progress west (British Isles c. 3000 BC) and east (China 3500 BC), possibly indicating a movement eastward before movements westward. This may well fit in with farming movements proposed by experts.

Unable to trace the symbols from the Ukraine directly south from the thirteenth millennium BC, we are left with the probability that the movement of the original worshippers of the symbol from the Ukraine went on a southeasterly direction via Georgia/Azerbaijan towards Anatolia and the Levant from whence farming spread.

We stand to be corrected if any symbols have been recovered elsewhere unknown to us, which may indicate otherwise. The whole point of this study being published is in the hope that other scholars will be able to add to this interesting subject. In fact, anyone with a point of view is welcome to comment.

We have no academic backgrounds and limited access to resources, so it is probable that scholars will indeed have additional inputs which may contraindicate our findings.

Two screenshots from Google maps are shown in figures 242,243. Figure 242 with the red marker depicts the Mezyn area on the River Desna, Ukraine from where we have the earliest representation of one of the symbols in Europe (shown earlier - Marija Gimbutas). The date varies between 18000 BC and 15000 BC. The next appearance date-wise that we have been able to ascertain is the reappearance of the symbol in the tenth millennium BC Anatolia stoneware artifacts, and then the Keraba Cave, Mount Carmel, Israel c. 8800– 7000 BC. We can certainly place them nearby at Byblos (figure 243 - red marker) in the Yarmukian era 6400–6000 BC. There are also other symbols relating to the Chin beads from the Yarmukian.

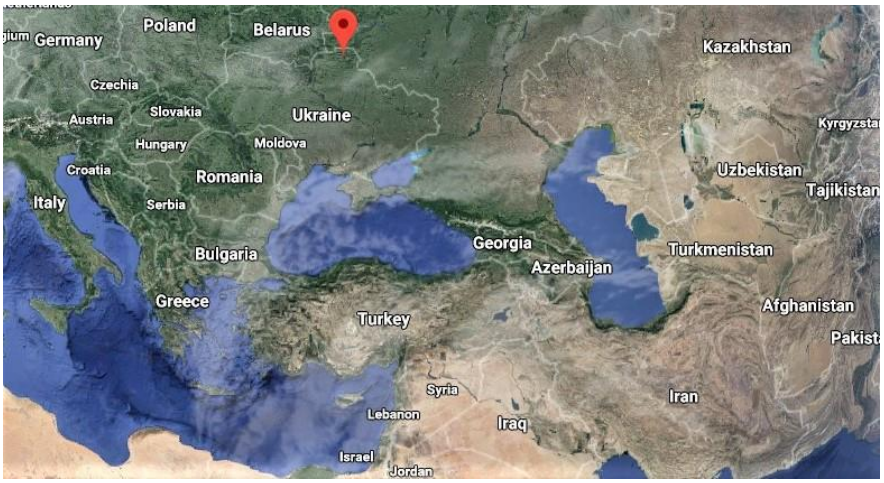


Figure 242

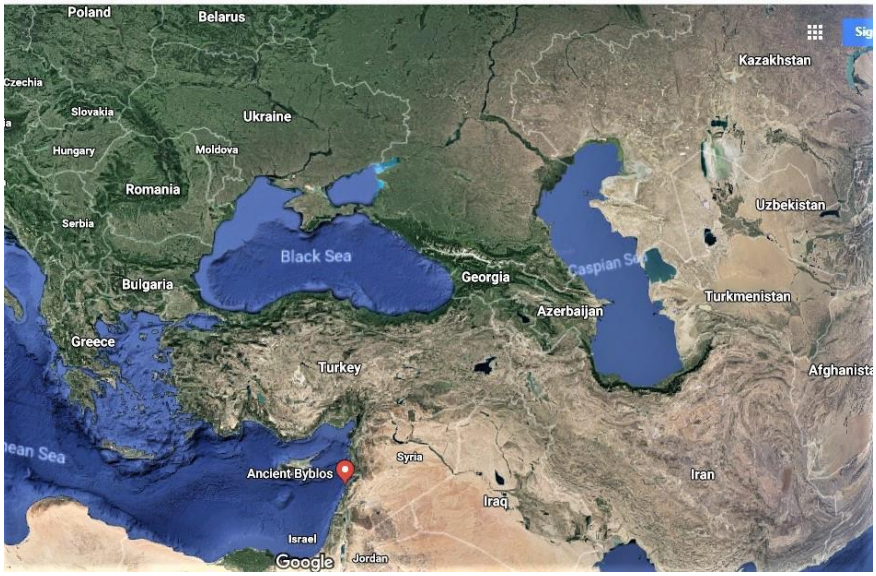


Figure 243

The Çatalhöyük stamp seal (figures 244,245) can be dated to c. 5800 BC using the information from the following:

Türkcan, A. Stamp Seals, Çatalhöyük Archive report, 1997, http://www.catalhoyuk.com/archive_reports/1997/ar97_18.html H:2,5; R:2,2 NR 25

> 'From the 1961 excavation at Catal Hoyuk carried out by James Mellaart. (NB these dimensions are almost identical to the Chin bead squares and bronze pieces.) The Metallic Finds from Çatalhöyük: A Review and Preliminary New Work Thomas Birch, Thilo Rehren & Ernst Pernicka in: I. Hodder (ed) 2013:
> Substantive Technologies at Catalhöyük Radiocarbon dating of the archaeological sequence at Çatalhöyük' suggests an occupation phase from c.7400–6200 cal BC, which was further reined by a programme of AMS radiocarbon dating to the range c.7400–5600 BC (Bronk Ramsey et al.
> 2009; Cessford 2001; 2005c; Mellaart 1964). The concentration of metallic finds from Levels South M-O has been dated to c.6600–6450 BC.
> The Goddess and the Bull: Catalhoyuk: An Archaeological Journey to the Dawn of Civilization 2005 by Michael Balter sets the latest date for level ll at 5797 BC.

Figure 244

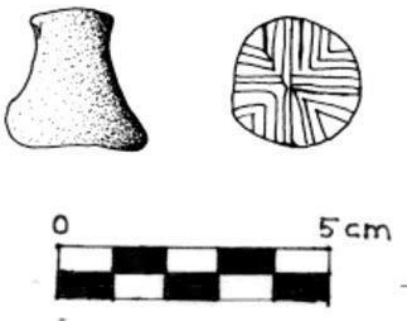


Figure 245

Figure 246

Figure 247

Figure 11. Pre-Columbian seals with rectangular shape and bilateral (a) and rotational (b) symmetries. (c) shows a monkey and a jaguar (adapted from [26]). (e) and (f) are Taino round stamp seals.

Figure 248

Figure 246. Daxi culture, China 5000–3300 BC.
http://www.gucn.com/Service_CurioStall_Show.asp?ID=10585700
Figure 247. Stamp seal from Tepe Giyan 5000–4000 BC. The British Museum
Figure 248. Stamp seal, Taino culture of North America. Symmetries in Images on Ancient Seals
Amelia Carolina Sparavigna Dipartimento di Fisica, Politecnico di Torino, Corso Duca degli Abruzzi 24, 10129 Torino, Italy

With reference to the above symbols we find that there is a remarkable similarity to the design of the stamp from the Taino culture of North America which dates to 400 BC (figure 248) and other symbols we have documented. Additionally, as a direct comparison, a stamp seal from Tepe Giyan 5000–4000 BC (figure 247) is shown alongside the Daxi ceramic 5000–3300 BC (figure 246). Later in this study we give many examples of this symbol in North America, shown in the Native American Indians and Ancient China section.

Here we have stamp seals (figures 249,251,253) from Domuztepe, excavated by Stuart Campbell, and now at the Kahramanmaras Museum, Turkey. Dated earliest 6100 BC, latest 5800 BC. Images from: http://www.shdenham.co.uk/wiki

Chin bronze pieces are approximately 22mm x 20mm (figure 250); Round beads 6-15mm; Square beads: up to 20mm (figure 252)

Figure 249

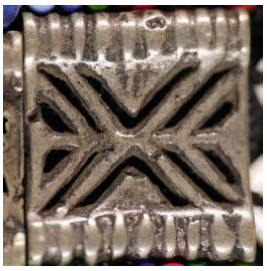


Figure 250

Figure 251

Figure 252

Figure 253

> I do not argue there is limited technical variability as I am not aware of any two seals being physically identical, but given that seals are hand-made, presumably as individual items, for seals to be precisely identical is unlikely. My categorization relies on the concept that the symbols would be instantly recognisable, even if not technically the same. 88% of stamp seals are circular, oval, square or rectangular. 75% are brown, green, or black. Over 40% of seals have quadrilateral cross- hatching. While there are a lot of individual different examples, most would have been visually recognisable as belonging to a limited variety of symbols.

The above observation is from the excellent thesis by Simon Denham for his 2013 PhD 'The Meanings of late Neolithic Stamp Seals in North Mesopotamia', the University of Manchester, Faculty of Humanities School of Arts, Languages and Cultures, the University of Manchester and The British Museum. We agree the symbols would have been 'instantly recognisable' not just in this area, but over vast distances as time progressed and people moved outwards.

The Symbols spread East and West

Here are some examples of the symbols having reached the extreme West and East regions, both allowing for time/distance calculation for spread of farming from the Anatolian/Levant area c. 7000 BC.

The Liuwan Graveyard Machang phase pottery c.2300 BC (figures 256,257,259) has the following description:

> Clan cemetery from the Neolithic to the Bronze Age. There are more than 1,700 tombs unearthed belonging to Banpo Culture, Machang Culture, Qijia Culture and Xindian Culture respectively. This has provided important material to the study of primitive clan commune system, its development and changes, and the history of people living in the Qinghai-Tibetan Plateau and how they worked and lived. http://en.chinaculture.org/library/2008-01/15/content_39159.htm

Figure 254

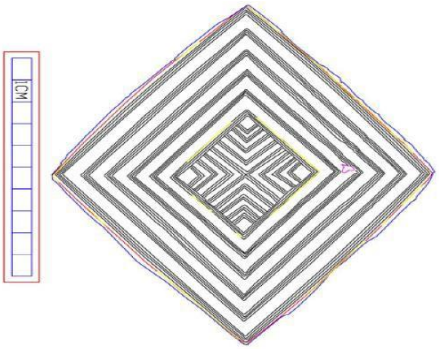


Figure 255

Figure 254. Clandon Barrow Lozenge, fourth or third Millenium BC, Dorset County Museum. https://www.silentearth.org/dorset-county-museum/. This has the style of the much earlier Yarmukian lozenge (figures 235,236) with the addition of the cross/chevrons.
Figure 255. Drawing of the Clandon lozenge http://www.celticnz.co.nz/Clandonwebsitefiles/ Clandon1a.htm (for in-depth information)

Figure 256

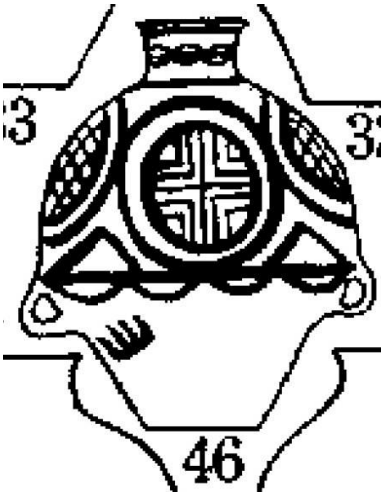


Figure 257

Figures 256 and 257 show finds from the1984 Qinghai Liuwan (Excavation of a Primitive Society Cemetery at Liuwan in Qinghai). Wenwu Chubanshe, Beijing, QWGK (Qinghaisheng Wenwu Guanlichu Kaogudui) and ZSKKY (Zhongguo Shehui Kexueyuan Kaogu Yanjiusuo). Burial M564 examples are figures 257 and on the next page figure 259.

Figure 258

Figure 259

Figure 260

Figure 261(a)

Figure 261(b)

Figure 258. Vessel, West Kennet Long Barrow, England dated prior to 2500 BC, compared with Liuwan Machang phase jar c. 2300 BC (figure 259). Separated by 8000 kms with almost identical patterns at approximately the same time in history. http://www.celticnz.co.nz/Clandonwebsitefiles/ Clandon1a.htm
Figure 260. Chin bronze and beads for comparison
Figure 261(a). Rare Bell Beaker with two bead designs, Lothian, Scotland, 2900–1800 BC, A Study of the Bronze Age Pottery of Great Britain and Ireland Vol l, by John Abercromby, 1912
Figure 261(b). ibid, fig, 258. https://www.pinterest.co.uk/pin/495677502709704174/?lp=true

Here we show the influence of the symbol we call the ‘king’ or ‘God’ symbol. See the ‘Blombos’ symbol. The cup in figure 262 is held at the British Museum and is from the Early Bronze Age in Wessex, England, c. 2200–1600 BC. The symbol is on the outside and inside of the cup. It is merely 111mm in height and 103mm at its widest. The line running through the center is by design. Compare with figure 587 from Knossos. Both items are containers.

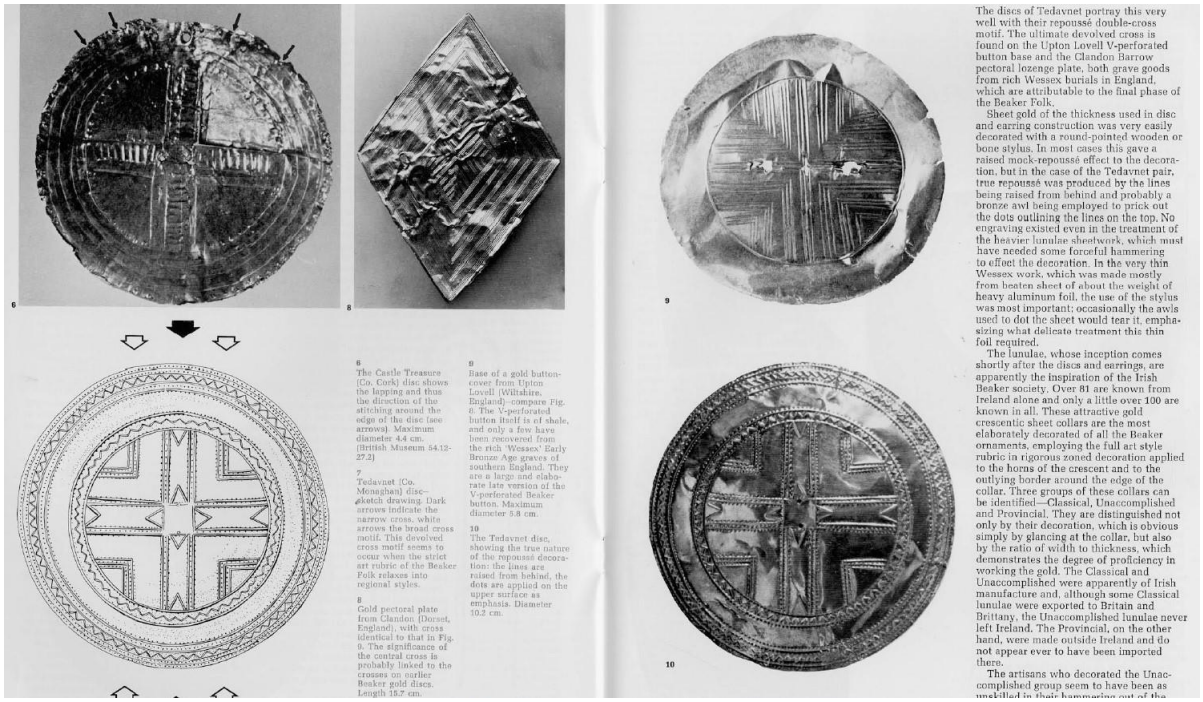
Stuart Piggott portrayed the cup in ‘Early Bronze Age in Wessex’ (1938) fig.12, p.74. In the work he mentioned many times the possibility of Mycenean influence on Wessex pottery. Quoting this, Colin Renfrew questioned whether the chronological order of European Early Bronze Age needed to be revised, in ‘Wessex without Mycenae’, The Annual of the British School at Athens Vol. 63 (1968), pp. 277-285.

Figure 262. Aldbourne Cup, The British Museum

To further illustrate the spread of this symbol, and its importance in Bronze Age Britain, we show two more examples, this time the vessels were used as cinerary (cremation) urns. Figure 263(a) is from Colney, Norfolk, England, and 263(b) is from Winklebury Hill, Wiltshire, England. Images are from: ‘A Study of the Bronze Age Pottery of Great Britain and Ireland and its associated grave-goods’ by the Hon. John Abercromby 1912

Figure 263(a)

Figure 263(b)



6
The Castle Treasure (Co. Cork) disc shows the lapping and thus the direction of the stitching around the edge of the disc (see arrows). Maximum diameter 4.4 cm. (British Museum 54.12-27.2)

7
Tedavnet (Co. Monaghan) disc—sketch drawing. Dark arrows indicate the narrow cross, white arrows the broad cross motif. This devolved cross motif seems to occur when the strict art rubric of the Beaker Folk relaxes into regional styles.

8
Gold pectoral plate from Clandon (Dorset, England), with cross identical to that in Fig. 9. The significance of the central cross is probably linked to the crosses on earlier Beaker gold discs. Length 19.7 cm.

9
Base of a gold button-cover from Upton Lovell (Wiltshire, England)—compare Fig. 8. The V-perforated button itself is of shale, and only a few have been recovered from the rich 'Wessex' Early Bronze Age graves of southern England. They are a large and elaborate late version of the V-perforated Beaker button. Maximum diameter 5.8 cm.

10
The Tedavnet disc, showing the true nature of the repoussé decoration: the lines are raised from behind, the dots are applied on the upper surface as emphasis. Diameter 10.2 cm.

The discs of Tedavnet portray this very well with their repoussé double-cross motif. The ultimate devolved cross is found on the Upton Lovell V-perforated button base and the Clandon Barrow pectoral lozenge plate, both grave goods from rich Wessex burials in England, which are attributable to the final phase of the Beaker Folk.

Sheet gold of the thickness used in disc and earring construction was very easily decorated with a round-pointed wooden or bone stylus. In most cases this gave a raised mock-repoussé effect to the decoration, but in the case of the Tedavnet pair, true repoussé was produced by the lines being raised from behind and probably a bronze awl being employed to prick out the dots outlining the lines on the top. No engraving existed even in the treatment of the heavier lunulae sheetwork, which must have needed some forceful hammering to effect the decoration. In the very thin Wessex work, which was made mostly from beaten sheet of about the weight of heavy aluminum foil, the use of the stylus was most important; occasionally the awls used to dot the sheet would tear it, emphasizing what delicate treatment this thin foil required.

The lunulae, whose inception comes shortly after the discs and earrings, are apparently the inspiration of the Irish Beaker society. Over 81 are known from Ireland alone and only a little over 100 are known in all. These attractive gold crescentic sheet collars are the most elaborately decorated of all the Beaker ornaments, employing the full art style rubric in rigorous zoned decoration applied to the horns of the crescent and to the outlying border around the edge of the collar. Three groups of these collars can be identified—Classical, Unaccomplished and Provincial. They are distinguished not only by their decoration, which is obvious simply by glancing at the collar, but also by the ratio of width to thickness, which demonstrates the degree of proficiency in working the gold. The Classical and Unaccomplished were apparently of Irish manufacture and, although some Classical lunulae were exported to Britain and Brittany, the Unaccomplished lunulae never left Ireland. The Provincial, on the other hand, were made outside Ireland and do not appear ever to have been imported there.

The artisans who decorated the Unaccomplished group seem to have been as

Figure 264. Several images similar to the Chin 'cross' bead and bronze pieces. J. Taylor, Joan "Early Bronze Age Technology and Trade" Expedition Magazine 21.3 (1979): n.pag. Expedition Magazine. Penn Museum, 1979 Web. 27 Mar 2019 <http://www.penn.museum/sites/expedition/?p=4434

Figure 265(a)

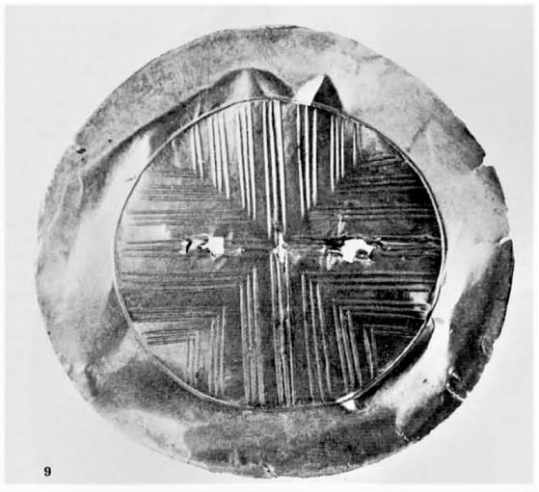
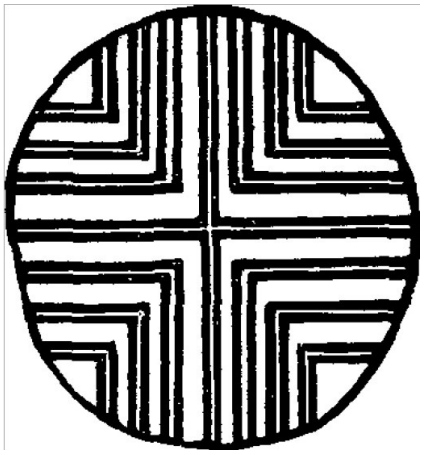


Figure 265(b)

Figure 265(a). Gold button, c.1900 BC from Upton Lovell, at the Wiltshire Museum, Devizes, UK
Figure 265(b). Detail from the main image (figure 264) by Joan Taylor

Reference the Upton Lovell button shown in figs 265 (a,b) the following 1907 description by John Abercromby details the item:

> The chief objects found with interment No. 25 from Upton Golden barrow were—(1) A rectangular plaque of thin gold-leaf, measuring 5-|and 2| inches, and engraved with a simple geometrical ornament. (2) A conical core of lignite, nearly 1| inches high, plated with gold-leaf. On the flat base is engraved a cruciform pattern, which is not without interest. (3) Thirteen drum-shaped beads of thin gold. (4) Two small round boxes of thin goldleaf, with conical tops. (5) Upwards of a thousand small round amber beads. (6) A "grape" cup, like fig. 196. (7) The thin bronze knife mentioned above. All these objects were found with a secondary cremated interment at a depth of 2 feet from the top of the barrow. The same cruciform pattern occurs on a lozenge-shaped plate of gold in the Dorchester Museum. It was found in a barrow near Martinstown with a much-damaged urn of Type i., a dagger with a midrib and three parallel lines, and an amber cup, apparently turned on the lathe. This design is well known in the Mediterranean area. It appears at a very early date in the AEgean, then in the terramare of Montale (A. Evans, figs. 54, 86, 87, 137), on fibulee of the Early Iron Age in Italy, and on a hut-urn from Latium. Travelling westwards, it appears in the La Tkie period on bronze boss-headed nails at Mount Beuvray (Mevre), and in Bohemia.
> John Abercromby,The Relative Chronology of some Cinerary Urn Types of Great Britain and Ireland. Proceedings of the Society of Antiquaries of Scotland 1907



As this study unfolds many different bead and bronze symbols are being revealed. Some would appear to be of more importance, or more prevalent, in the cultures they are encountered. One such symbol is the cross combined with eye symbol. Figure 265 gives examples of both bead and bronze pieces. Square beads up to 20mm, rounds to 15mm max, bronzes 22mm x 20mm.

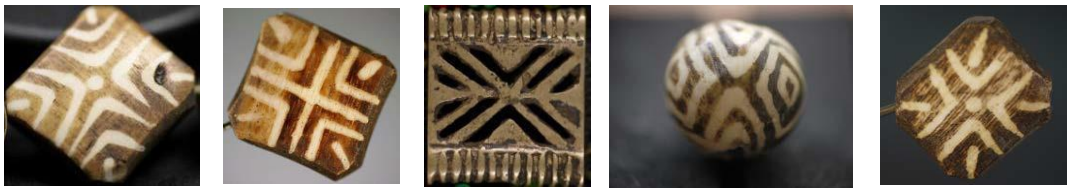


Figure 265

The following is taken from: Quadralectic Architecture – A Panoramic Review by Marten Kuilman 26 augustus 2013. https://quadriformisratio.wordpress.com/2013/07/01/the-sign-of-the-cross/ and also at https://quadralectics.wordpress.com/4-representation/4-1-form/
See previously for Keightley and later for K C Chang theories.

> The expression ‘the Four Corners of the Earth’ can be traced back to the Egyptian mythology and pointed to the world-as-a-house. The Egyptian sign for a city (‘niwt’) was a circle divided in four parts and one of the oldest known hieroglyphs, dating from the pre-dynastic period (fig. 508). The hieroglyph is derived from the graphic renderings of walled enclosure, which were depicted on flattened stones (palettes) found near Abydos in Upper Egypt and dating from the end of the fourth millennium BC.

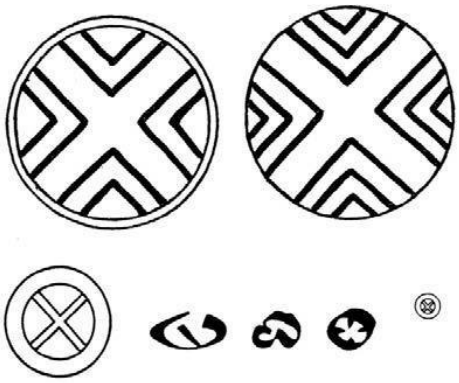


Figure 266

Figure 267

Figure 266 shows the Egyptian sign for ‘city’ and village. (Fig. 44 in: MÜLLER, Werner (1961). Die heilige Stadt. Roma quadrata, himmliches Jerusalem und die Mythe vom Weltnabel. W. Kohlhammer Verlag GmbH., Stuttgart. DOC26/3737; DOC50/6381. (from the Quadralectic Architecture article previously quoted): ‘The Egyptian ideogram of niwt, meaning a ‘city’, ‘village’ or a general location occupied by people. Werner MÜLLER (1961) presented the upper signs in his book on the holy cities (Rome and Jerusalem) and Maria Carmela BETRO (1995/1996) gave the lower sequence in her overview of Egyptian signs. The niwt sign had a wide application, which included all types of imaginary or real places. This apparent ambiguity might point to a type of higher division thinking in the Egyptian cultural history’.

Figures 268,269 show this symbol represented by two cultures many thousands of kms apart and temporally removed by thousands of years, and surely cannot be coincidental.

Figure 268

Figure 269

Figure 268. 纺 轮 福 建)石 纺 轮 3个 (3 stone spinning wheels) Neolithic China http://pic.sogou.com/d?query=%B7%C4%C2%D6%B8%A3%BD%A8&mode=1&did=592#did 591
Figure 269. Seal c. 5500-4500 BC ‘A glimpse of human life from the Neolithic cemetery at Tell el-Kerkh, Northwest Syria’ by Akira Tsuneki, Documenta Praehistorica XXXVIII (2011)

The Machang phase of the Majiayao Culture: the Cross/Chevrons symbol

We traced this symbol from Southwest Asia via Mehrgarh, where there are outstanding examples of it. However, there appeared to be gaps in the so-far recovered artifacts on the route into China. Excluding the odd stand-out artifacts such as the 'Chifeng' ceramic, Daxi ceramic ball and Jianli stamp, all of which put the symbol in China at least by 3000 BC, the culture that produced many examples was the Machang phase of the Majiayao culture. Figure 270 shows a chart from the Gansu museum. The development of the symbol can be followed from this chart and the image on the right-hand side of figure 270 shows the closest example to the symbol traced from Southeast Anatolia/Levant. Examples are shown in figures 273-278, and later in the study we produce more examples from this culture.

Obviously, we are not qualified to question the chart from the Gansu museum, but wonder whether there may not be a 'development' of this symbol, rather the other designs were just that. Other designs. It does appear peculiar that a well-developed symbol that had been around for at least thirteen thousand years before the Machang phase would require any developing. It is not found naturally in life e.g. basketry and even the lozenges found on Stentinello pottery from Italy (albeit some three millennia earlier) was described by Ammerman as 'quite comlex'. (Early Italian Pottery, Expedition Magazine 25.2, January 1983). The cross/ chevrons symbol was developed earlier than the Stentinello pots by perhaps ten millennia. Believing we have a established a firm trail from Southwest Asia to China traveled by the Proto-Indo-Europeans and that the symbols went with them, we propose that the cross/chevrons images was imported as is, and required no development. We may or may not be correct, but it is a point for discussion.

As emphasized earlier, the symbol appears on very important Chinese artifacts from the Majiayao through to the Han, not least the Fu Hao 'kneeling man' jade (figure 271).

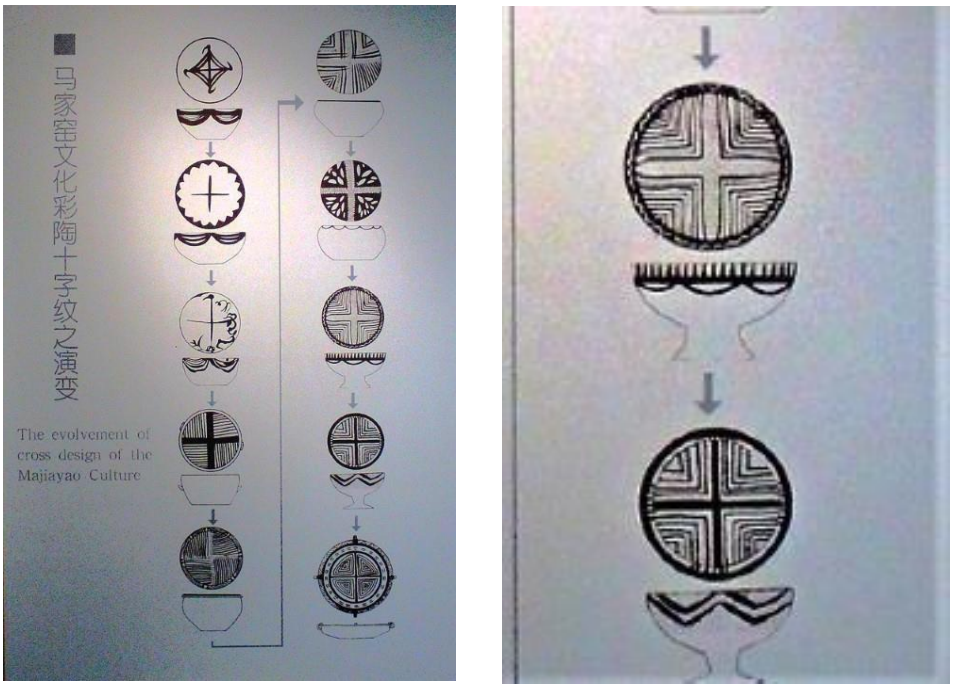


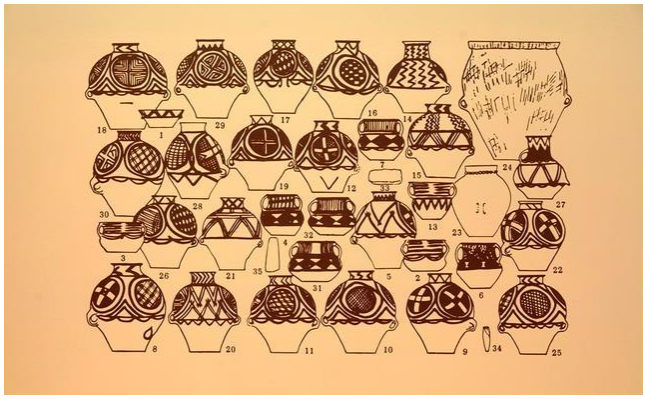
Figure 270. The Evolution of the symbol through the Neolithic Majaiyao culture of China 马家窑文化c. 3300 – 2000 BC, 甘肃 省博物馆 Gansu Provincial Museum

Figure 271. Jade figure from Fu Hao's tomb, Shang Dynasty, c. 1200 BC. https://www.duitang.com/people/mblog/223856017/detail/

Figure 272. Chin bronze piece with similar design to the Mehrgarh jar detail of 3300 BC. Pre-Indus and Early Indus Cultures of Pakistan and India, Pt 1, by Shaffer and Thapar. Explained in more depth later.

Horse factory type tomb ware: Machang phase of the Majiayao Culture c. 2300 BC

The Ledu Liuwan cemetery excavated in Qinghai is the largest clan public cemetery known to date in the upper reaches of the Yellow River, including burials of different periods. Mainly from the Machang phase, with more than 30,000 artifacts unearthed.
马厂类型墓葬器物组合图
这一时期彩陶的装饰工艺采用了堆塑和彩绘相结合的手法，创造出许多造型新颖别致、构思巧妙的陶质艺术品，如这件人头像彩陶壶
Source of text and images: http://dy.163.com/v2/article/detail/EI8SVM0M05444SSL.html



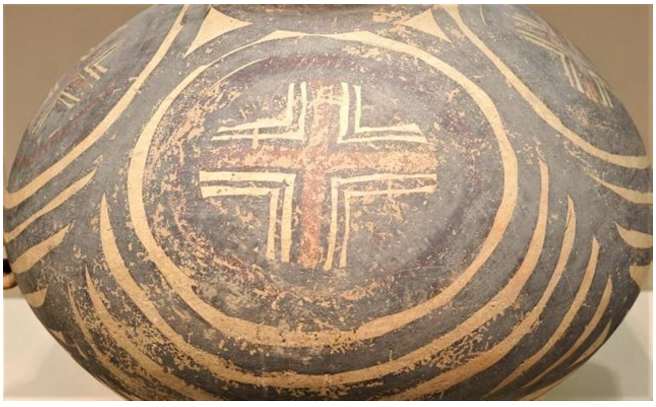


Fig. 273: Machang phase jar c. 2300 BC 柳湾村 乐都县 彩陶 博物馆 青海 Liuwan Village Ledu County Painted Pottery Museum Qinghai. Caption: The body is also black and red, with four large circle patterns, and the circle is a red color cross pattern. 器身也是施黑红两彩，为四大圆圈纹图案，圈内为红彩十字纹。

The following text and images are from a thesis on Majiayao Culture pottery of the Machang phase Liuwan graveyard symbols, posted at: https://www.docin.com/p-1551932387.html

We consider the particular symbol highlighted by us (labelled as 390) to be very similar to the Qiang/Chin pieces.

柳湾马厂墓地中M564的随葬器物　Burial utensils of M564 in Liuwan Horse Factory Cemetery

The composition and strokes of the painted symbols from the late Bayanshan period to the late Machang period can be divided into five types: free-standing, curved point, straight-line + curved, and ten-point straight. The symbol itself, like painted pottery, is composed of dots and lines. This division can more effectively grasp its type and source. Among the five types, the straight type can be subdivided into two types: parallel and crossed. Parallel lines include single and multiple lines. The cross-line type can be subdivided into cross (including hearing, rice, Feng and other variants), herringbone, claw, bamboo, mesh line, zigzag, multilateral and thunder pattern. There are two types of curve: round and hook. Straight line + curve type include shell, cross inside circle, double black triangle inside circle, and ten horizontal lines inside circle. Dot and straight.

湾半山晚期至马厂晚期彩绘符号的构成和笔画， 将其分为独立式和组合式五大类型：即直线型、曲 线型点型、直线＋曲线型、直线十点型。符号本身 与彩陶纹饰一样，均由点、线组成图案，如此划分 能更有效地把握其种类和来源。 五大类型中，直线型可细分为平行线和交叉 线两型。平行线又包括单线和多线。交叉线型则可 细分为十字（含听、米、丰等多种变体）、人字、爪 字、竹节、网状线、波折、多边和雷纹等形。曲线型 分圆形和钩形两种。直线＋曲线型包括贝纹、圆圈 内十字、圆圈内双黑三角、圆圈十横线。点型和直

表二　马厂中期平行线型彩绘符号

符号类型		符　号			
平行线型	横向	M387:2	M340:6	M336:1	
	斜向	M1471:19	M777:8	M211:20	
	竖向	M897:11	M377:29	M407:?	M1353:25

湾半山晚期至马厂晚期彩绘符号的构成和笔画，将其分为独立式和组合式五大类型：即直线型、曲线型、点型、直线＋曲线型、直线＋点型。符号本身与彩陶纹饰一样，均由点、线组成图案，如此划分能更有效地把握其种类和来源。

五大类型中，直线型可细分为平行线和交叉线两型。平行线又包括单线和多线。交叉线型则可细分为十字（含斗、米、丰等多种变体）、人字、爪字、竹节、网状线、波折、多边和雷纹等形。曲线型分圆形和钩形两种。直线＋曲线型包括贝纹、圆圈内十字、圆圈内双黑三角、圆圈＋横线。点型和直

表三　马厂中期交叉线型彩绘符号

符号类型	符　号					原　型			
十字形	M97:1	M1074:3	M1246:4	M1471:9	M1075:9	79	270	80	471
人字形	M1071:10	M211:44	M1491:34	M778:22		394	339	365	
爪字形	M393:8					390			

Figure 274(a)

Figure 274(b)

Figure 275

Figure 276

Examples of Cross/Chevrons symbol from the Majiayao culture, Machang phase pottery, c. 2300 BC
Figure 274(a). Jar. http://bbs.sssc.cn/viewthread.php?tid=862611
Figure 274(b). Jar, 马厂文化陶器 http://pic.sogou.com/d?query=%C2%ED%B3%A7%CE%C4%BB%AF%CC%D5% C6%F7&m ode=1&did=13#did12
Figure 275. Jar, Majiayao's cultural pottery bowls are decorated with cross patterns and painted with black materials on the outside, which are similar to the bowls we use today.
馬家窯文化陶碗，裡面裝飾十字紋，外面裝飾黑料彩繪，就形狀而言，和我們現在用的碗也差不多。
https://kknews.cc/culture/8o564qn.html
Figure 276. Bowl or cup. http://pai.sssc.cn/item/580800

As we progressed on our route following the symbols, it occurred to us that Colin Renfrew's theory of a central dispersion area for the PIE was Anatolia/The Levant was one that would allow the symbols to progress northeastward towards Xinjiang. That is to say, 7000–6500 BC farming dispersal from Anatolia, reaching Greece by 6500 BC, and being established in Merhgarh around the same time or a few hundred years either way. This may indicate movements in both directions at the same time. Renfrew observes "To the extent that one can speak of a directional process here, nomad pastoralism seems to have spread from eastern Europe eastwards rather than the converse. " Renfrew; Archaeology and Language; 266

Below is a vessel from the Machang phase of the Majiayao culture, c 2300 BC, showing further development of the cross/chevron symbol (figures 277,278).

IT CAN BE SEEN THAT ALL THE MARKINGS ON THE BEAD MATCH THE DESIGN OF THE INSIDE OF THE MACHANG - STYLE POT. THE POT MEASURES 8.6CM HIGH AND 11.2CM IN DIAMETER. IT IS NOT KNOWN IF THE CENTRE DOT WAS INCLUDED IN THE POT DECORATION.

Figure 277. Authors' compilation of the Machang pot below and Chin Bead

Figure 278. Machang phase pot c. 2300 BC. Images: http://pai.sssc.cn/item/162859

A brief introduction to the Burmese Chin and their beads.

This subject will be explained in-depth later in the Chin section,

Figure 279. A screenshot from https://www.youtube .com/watch?v=E1eChxcZf OM The Lost tribe of Israel who live in Chin Hills, Myanmar CMP- Productions Published on 6 Jul 2015

Figure 280

Figure 281

Compare the modern replicas of the Chin beads (pumtek) as worn by the ladies above (figures 280,281) with some of the beads from our collection (figure 282). We will deal with more on this subject later with excerpts from 'Kuki-Chin-Mizo: The lost tribe of Israel' by George T. Haokip 2008, a research scholar in Manipur University, India.

Figure 282

Rival Hypotheses of PIE Migrations

Our study, based on archaeology, the very important typology (see earlier quotation from Bar-Yosef Mayer), and science, hopes to add to the Anatolian theory stated in the following article - for an eastward migration route. Our findings indicate eastward expansion from the Levant. Due to certain symbols dating to c. 18000 BC from the Ukraine (Gimbutas), suggesting influence from the people there, we are still open-minded and look for constructive criticism. The majority of the symbols seem to originate from the Levant/Anatolian areas 9000–6000 BC but are also present on Italian Stentinello pottery c. 5740 BC. They are also present possibly as early as 4000 BC in China. The typology firmly places our beads (made from Triassic age araucarioxylon silicified wood), and bronze belts designs in ancient times refuting any suggestion that they were made in the 1900s, or speculation that they are anywhere from 400 to 1000 years old. That there were inferior reproductions made of the beads from petrified palm wood in the 1920s, leading to the demise of pumtek importance to the Chin, is not disputed by us. The all-important factor is the traces of uranium in the beads making them fluoresce green under SW UV 254nm light. See later for discussions from the bead community on this subject.

The following quote features an important calculation for the proposed movement of people traveling at a certain kilometer rate per year. We use this for our hypothetical calculations.

Heggarty, P. 2013. 'Europe and Western Asia: Indo-European linguistic prehistory', in I. Ness & P. Bellwood (eds) The Encyclopedia of Global Human Migration, 157–67. Oxford: Wiley- Blackwell, comments:

> 3. RIVAL HYPOTHESES
>
> The traditional Steppe hypothesis (e.g. Gimbutas 1970, Mallory 1989, Anthony 2007) associates Proto-Indo-European speech with the builders of the kurgans or burial mounds of the Pontic-Caspian Steppe, and sets its first divergence to the late fifth or early fourth millennium BC (the 'short chronology' view). The prime motor of its expansion is seen as nomadic pastoralism, based particularly on the domestication of the horse, taken to have conferred great mobility and militarily superiority on early Indo-European-speaking populations. Their expansion westwards into Europe is linked particularly to the Corded Ware culture in the first half of the third millennium BC, and to traditional migrationist views of the 'coming of the Greeks' relatively late out of the Balkans, and a separate migration into Anatolia. Eastwards, a form of Indo-European would have traversed the Steppes into Central Asia, developing (relatively swiftly) into a distinctly Proto-Indo-Iranic form. This is attributed to the bronze age 'Andronovo' cultures, and in their southern reaches also the Bactria-Margiana Archaeological Complex (BMAC), c. 2200–1700 BC. From here, speakers of Proto-Indo-Iranic would have had to cross southwards over the mountain frontier, branching then into Iranic westwards, and Indic eastwards into the Ganges Basin. This would have occurred around the first half of the second millennium BC — i.e. either following the decline of the Indus Valley civilisation and unconnected with it; or at most contemporary with it, perhaps even an incursion that triggered its fall. For the Anatolian or agriculture hypothesis, meanwhile (Renfrew 1987, Bellwood 2005: ch. 10), Eurasia's greatest language family results ultimately from the far-reaching consequences for human societies and demography brought about by the Neolithic 'revolution', or at least transition.

> It sets Proto-Indo-European in the northern arc of the Fertile Crescent, in central-eastern Anatolia (where its earliest attested descendant, Hittite, was ultimately found). From here, Indo-European would be carried by the spread of agriculture, from the eighth to seventh millennia BC (the 'long chronology'): westwards through the Aegean and Balkans, and ultimately across almost all of Europe; eastwards, in Renfrew's (1987) original formulation, by a route far to the south of the Steppes, and in two main stages. First it would have crossed or skirted around the Iranian Plateau, to reach the fringes of the Indus Valley, perhaps Mehrgarh itself, as early as 7000 BC. Farming then marked a long pause in its expansion, and so would early Indo-European speech, changing (relatively slowly) here into the specifically Proto-Indo-Iranic form by the time of the late Indus Valley civilisation. The end of the pause would see this language in turn spread and diverge, not least as its Proto-Indic branch moved into the Ganges. Farming spread there from as early as 3000 BC, but with a particularly significant phase just over a millennium later, within a few centuries of the Steppe hypothesis scenario (Bellwood 2005: 90-91, 210-217).

This is where, using data from our beads study, we can align with experts' theories. Heggarty goes on to say:

> Both main hypotheses must envisage migrations, then, but ones that could hardly be more different in all key respects: in where they are thought to have emerged from, when, and why and how they were possible. The Steppe hypothesis harks back to traditional long-range 'migrationist' explanations of culture history, and invasions, empowered in this case by horse-riding and the wagon (later chariot). 'Elite dominance' is taken to have allowed Proto-Indo-European speakers, despite their limited demographic strength, to impose their speech upon conquered indigenous majorities. The agriculture hypothesis, meanwhile, need not generally invoke individual movements of more than a few tens of kilometres per generation (as a long-term average). Instead, it privileges 'demic diffusion', a gradual spread of the higher population density that farming supports. If there was

> an agriculture-based expansion, it is not difficult to reconcile 'a few tens of kilometers per generation' expansion with the fact that the symbols seem to have appeared in Northeast China c. 3500 BC. It must be pointed out that the ancient Qiang, ancestors of the Burmese Haka Chin, have always had a war-like reputation, and as we go on to show are likely candidates for an invasion-based progress.

Therefore, why not an invasion hypothesis via the countries we listed in previous pages? Agricultural route with invasion at the same time, or even pathfinders? In all probability, a large group of well-armed people, with new methods of raising crops and farming, which other cultures would be willing to integrate into their own way of life.

With reference to the passages by Heggarty, a rough calculation could be made. For example, the distance from Tehran to Xinjiang is approximately 3,183 km. Using Heggarty's 'a few tens of kilometres per generation' as a guideline, routes shown as the crow flies (figures 283-285, maps from Google); starting point, Anatolia/Northern Levant 6500 BC considered by experts to be the beginning of the spread of farming and coincidental with the period of steady demise at Çatalhöyük.

Suggested travel time and distance from Southeast Anatolia/Levant to Xinjiang

Support for our destination theory comes from K.C. Chang in ‘China to the End of Chou’, Chronologies in Old World Archaeology, 1965, p. 512.
“The distance between Tell Hassuna and Kansu is about 3,150 miles by air, and that between Anau and Kansu, 2,400 miles. If the Anau-Kansu ties are considered possible with a few finds between these two places to serve as links, then the Hassuna-Kansu ties are equally credible.”

Figure 283

Tehran to Xinjiang = 3183 Km
1 Generation = 20 years
5 Generations = 100 years
30 Km per generation = 150 Km per 100 years; 1500 Km per 1000 Years;
3000 Km per 2000 years

Figure 284

Tehran to Pakistan = 1771 Km Approx = 1200 years

Figure 285

Pakistan to Xinjiang = 2106 Km Approx. = 1300 years

A rider to these theories is the fact that farming was considered to be carried out in the Merhgarh area as early as c.7000–5000 BC (see next page). The route we followed is roughly the Tehran - Pakistan (Mehrgarh area) - Xinjiang. Of course, the routes would not be exactly as the crow flies but take into consideration the ease of travel along the land. This route could take as little as 2,500 years, allowing time for PIE to travel the route following the farming advance method. The symbols could have reached China c. 4000–3500 BC and tally up with our finds of pottery, spinning whorls, stamps etc bearing the images. Possibly the PIE arriving in China c. 3500 BC

did not settle in the Tarim Basin at that time but carried on into mainland China in time for them to impart their knowledge and symbols onto the locals.

> Indus Valley. The food on which the diverse peoples of ancient India lived is a subject that has received some attention since archaeologists can recover bones, teeth, and carbonized seeds from their excavations. The period covered in this entry has come to be called the Indus Age (Possehl, 1999), that period in Pakistan and northwestern India which stretches from the beginnings of farming and herding around 7000 b.c.e. through the Early Iron Age to about 500 b.c.e. This period encompasses the Indus Civilization (2500–1900 b.c.e.), the Indian subcontinent's first period of urbanization.
> https://www.encyclopedia.com/food/encyclopedias-almanacs-transcripts-and-maps/indus-valley
> Indus Valley: Encyclopedia of Food and Culture: Copyright 2003 The Gale Group Inc.

Why use the very difficult silicified wood to make the beads?

Two studies carried out by Margaret Sax et al. add weight to our theories; ‘Methods of Engraving Mesopotamian Cylinder Seals: Experimental Confirmation’ (1998); and ‘The identification of carving techniques on Chinese jade’ (2003) in which she notes: "artefacts were selected for study from three broad periods in Chinese history: the Neolithic Hongshan and Liangzhu cultures (ca. 4000–2500 BC)..." and mentioning that all objects were tested for jade as quartz was often used in ancient times as a jade simulant. Silicified wood reaches a quartz-like state after many millions of years. This is one of the reasons why we believe that silicified wood, found in its natural state of giant petrified logs would have been a source of wonderment to the ancient Chinese, and used for a very special purpose, akin to Navajo legends of these petrified logs being used to slay dinosaurs. See earlier quotes and the Feng Shui section which is near the end of our study.

We are far from the first to suggest westerners to have reached ancient China much earlier than previously thought. However, we shall provide compelling evidence from experts

linking the Burmese Haka Chin with the ancient Qiang and have approached the subject from a personal viewpoint. Having possession of the beads and bronze pieces has given us a certain impetus.

Below are some quotes relevant to our study. The quote from Hugo Munsterberg in his 1949 book would tend to tie up with our thoughts that the symbols on the Chin pieces are indeed magical and auspicious. We do not believe that the designs appeared coincidentally - they persisted for too long a period and in the case of the beads, were made from a very difficult material to work with (silicified wood) requiring attention to minute detail.

> Some of the features of this Neolithic culture [the Yangshao] are common to all early civilizations and belong to a culture-complex that extends from the Nile Valley to Mesopotamia from the Indus Valley to the Tarim Basin, linked to China by the 'Corridor of the Steppes', a natural migration-route. In all these areas they developed the use of polished stone tools and of the bow and arrow, and the domestication of animals.
> A Short History of Chinese Art by Michael Sullivan 1967/70 p. 33

> What is more likely and just as plausible is that the prehistoric pottery cultures which flourished from the shores of the Black Sea to the Pacific Ocean during the 4th, 3rd, and 2nd millennium were derived from a common, earlier source. This theory would then explain the similar decorative motives as a common heritage of magic symbols which the various branches of the pottery culture were continuing with their own modifications.
> A Short History of Chinese Art, 1949, Hugo Munsterberg, Michigan State College Press, pp. 6–7.

> Certainly, the early pottery culture of China owes much to that of the more ancient Mesopotamian and Iranian cultures. Highly developed by the fifth millennium BC, these cultures used forms and decorative motifs markedly similar to those found in Yangshao pieces of two thousand years later.....In short, little doubt remains but that the prehistoric pottery culture of China is heavily indebted

to the far more ancient civilization of Mesopotamia.

Arts of China by Hugo Munsterberg 1972.

Beatrice Goff, in her book on symbols of prehistoric Mesopotamia, shows many figures —wavy lines, circles, spirals, triangles, dots, crosses, plants, birds, fish, and weeping human faces— each having exact equivalents in the Neolithic ceramics of China. Munsterberg 1972.

We take on board the above quotes of acknowledged masters of the subject and suggest that the symbols were already ancient when they reached Mesopotamia by many thousands of years.

However, when reading through Beatrice Goff's 1963 book Symbols of Prehistoric Mesopotamia, it is clear that much has been discovered since then in relation to Near East symbol comparisons with ancient China. Our symbols are much more complex and are traceable from the Levant and Southeast Anatolia to Chinese cultures from Hongshan to Han.

A comparison between Bronze Age Italian stamp and Machang ware

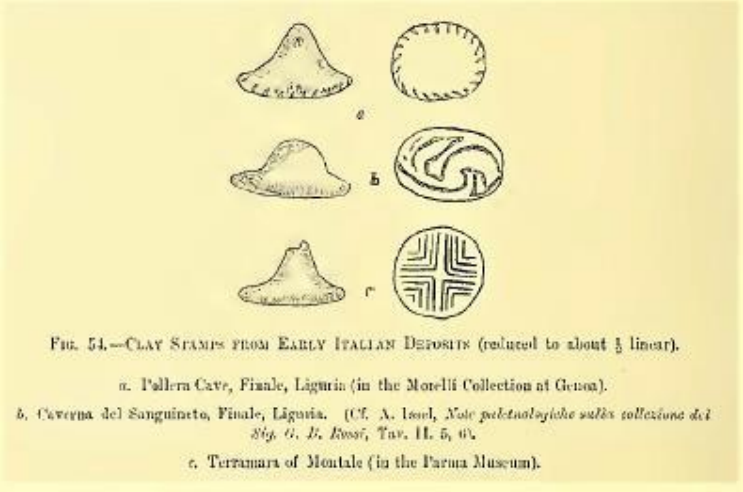


Fig. 54.—Clay Stamps from Early Italian Deposits (reduced to about ⅓ linear).

a. Pallera Cave, Finale, Liguria (in the Morelli Collection at Genoa).

b. Caverna del Sanguineto, Finale, Liguria. (Cf. A. Issel, *Note paletnologiche sulle collezione del Sig. G. B. Rossi*, Tav. II. 5, 6).

c. Terramara of Montale (in the Parma Museum).

Figure 286. Image from Arthur Evans' "Cretan Pictographs" 1895, explored in greater depth later.

Figure 287. Machang phase dish c. 2300 BC. https://bbs.artron.net/thread-1587472-1-1.html

Some DNA links between the Levant and the Chin/Southwest Chinese populations

As stated previously, we are intrigued by the possible links, supported by DNA evidence, of a connection between the Chin people and the Semitic people of the Levant. This link was raised when people hailed as 'The Lost Tribe of Israel' made the news at the turn of the millennium. There is much in print on the internet for reference. We quote from one study: Tracking the genetic imprints of lost Jewish tribes among the gene pool of Kuki-Chin-Mizo population of India by Bhaswar Maity, T Sitalaximi, R Trivedi and VK Kashyap, National DNA Analysis Center, Central Forensic Science Laboratory, 30 Gorachand Road, Kolkata - 700014, India, Posted: 2 December 2004 Genome Biology 2004,6:P1 https://genomebiology.biomedcentral.com/track/pdf/10.1186/gb-2004-6-1p1?site=genomebiology.biomedcentral.com

> The Kuki-Chin-Mizo population comprising traditionally endogamous tribal groups residing in the state of Mizoram, India claim their descent from the ten lost tribes of Israel that were exiled by the Assyrians. To ascertain their oral history, we analysed DNA markers comprising 15 autosomal microsatellite markers, 5 biallelic and 20 microsatellite markers on Y-chromosome and the maternally inherited mitochondrial DNA sequence variations on 414 individuals belonging to 5 tribal communities from Mizoram (Hmar, Kuki, Mara, Lai and Lusei). The genetic profiles obtained were compared either with populations sharing Jewish ancestry or with local populations along the probable route of migration of the Jewish ancestry claimant Mizoram tribes' concluding Migration of the lost tribes through China resulting in subsequent genetic admixture over a long period of time has probably diluted the extant gene pool of the Kuki-Chin-Mizo population. Although their paternal lineages do not exhibit any trace of Jewish ancestry, incidence of maternal Near Eastern lineages among the Mizoram tribals suggests their claim to Jewish ancestry cannot be excluded.

More recently, a large-scale study was carried out in Myanmar, including the Chin population in 2013: Ancient inland human dispersals from Myanmar into interior East Asia since the Late

the Late Pleistocene by Yu-Chun Li, Hua-Wei Wang, Jiao-Yang Tian, Li-Na Liu, Li-Qin Yang, Chun- Ling Zhu, Shi-Fang Wu, Qing-Peng Kong, and Ya-Ping Zhang. The M84 marker is evident in large percentages taken from the Chin state. M84 originated in the Levant just over 7000 years ago. This is further explained in the DNA sections.

Apparently, the first DNA research referred to above did not include the Haka Chin branch who appear to have had control of the majority of the beads and bronze belts. It is not known if the Haka Chin were amongst the 258 Chin sampled by the second study.

We are not fully convinced by the 'Lost Tribe' being involved in the beads/bronze manufacture as we believe they were made at least by 1500 BC, and possibly earlier c. 2300 BC reference Horace Beck's Classification that techniques were established for similar beads c. 2750 BC. Our basic theory is that Proto-Indo-Europeans took the designs with them on a long journey via the Levant to China, where the beads and bronzes were fashioned. They integrated with, or indeed were, the Qiang who migrated to Burma c. 221 BC during the major upheaval experienced at that time. The Qiang subsequently became the Burmese Haka Chin.

Our findings would tend to exclude a Babylonian exodus eastward as the dates do not match (c. 539 BC) nor the Biblical account of Moses' exodus from Ramesses II time of the thirteenth century BC (Shang Dynasty period). However, the evidence is there, symbolic, written, physical and genetic, for a migration from the Levant to China in ancient times. The fact that the Haka Chin possessed the beads from time immemorial is not in dispute.

Another DNA study from 2016 mentioning the newly discovered M84 group in Myanmar lends support to our 'Levant route' theory. Carriers of human mitochondrial DNA macrohaplogroup M colonized India from southeastern Asia by Patricia Marreroa et al quotes:

> We suggest that the phylogeny and phylogeography of mtDNA macrohaplogroup M in Eurasia and Australasia is better explained supposing an out of Africa of modern humans following a northern route across the Levant than the most prevalent southern coastal route across Arabia and India proposed by others. A recent study reported a new mtDNA haplogroup from Myanmar, named M84. With the exception of M84, that seems to be limited to Myanmar, India and Southern China populations (Li et al., 2015).

Chin beads and Triassic silicified wood

In all our searches we have failed to find any images of Chin beads fluorescing. Many thousands of photos of beads have been viewed and not one is comparable to our photos. The first time we witnessed a bead fluoresce was a source of wonder for us with the realization that we were holding in our hands ancient artifacts. Even then, the idea that they could be four thousand years old would have been far-fetched as we had until then believed other 'experts' that they were probably from the seventeenth century AD.

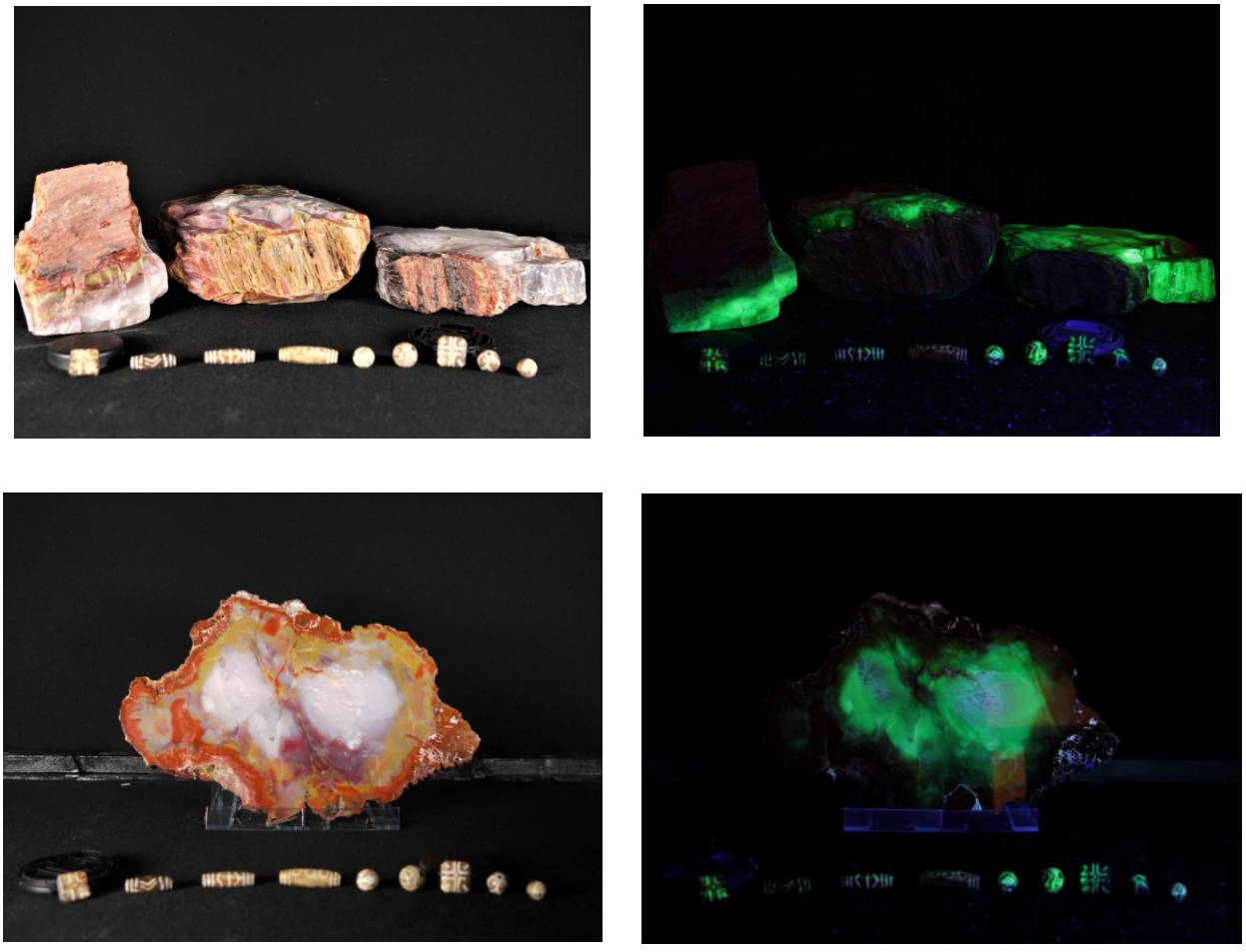


Figure 288. Triassic age Arizona silicified wood with Chin beads shown under shortwave ultraviolet light at 254nm. The green fluorescence is due to minute traces of uranium in the silica, formed most likely when volcanic activity took place. All these aspects are explored at greater length later in the study.

'We desire to acknowledge the help which we have received in the matter of road reports from the Intelligence Department, and also to thank Major Keary, D.S.O., Surgeon-Major Newland, I.M.S., and Mr. E. 0. Fowler of the Burma Police, for the assistance which they afforded us in our labours. For the photographs which illustrate the book we are indebted to Surgeon-Major Newland and to Sergeant Sinclair of the Queen's Own Sappers and Miners, Falam, Chin Hills, 7th April 1895 B.S.C H.N. T '

Authors' note: see later sections of our Chin beads study for more photos by Arthur Newland.

'The cornelian is the most prized ornament of the Soktes, Siyins, and Tashons. Although the Hakas collect and preserve these necklaces, they do not wear them so generally as is the fashion in the north, and they do not value them like the sacred Pumtek which is at once the most prized and the most costly possession of the southerner, and is always readily exchangeable for any other valuable, such as cattle, guns, and slaves. The stone necklaces and solitaires are often heirlooms and are regarded with veneration'.

The Chin Hills' Vol.1, p173, Carey and Tuck, Rangoon 1896; Bertram S Carey, CLE., Assistant Commissioner, Burma, and Political Officer, Chin Hills; H. N. Tuck, Extra Assistant Commissioner, Burma, and Assistant Political Officer, Chin Hills.

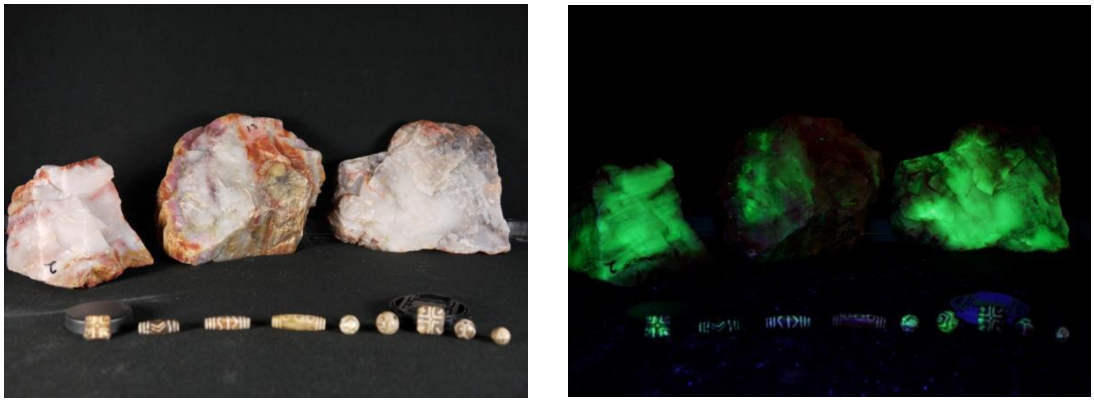


Figure 289. Chin beads alongside our Triassic age silicified wood in normal light (left image) and under 254nm shortwave light (right image)

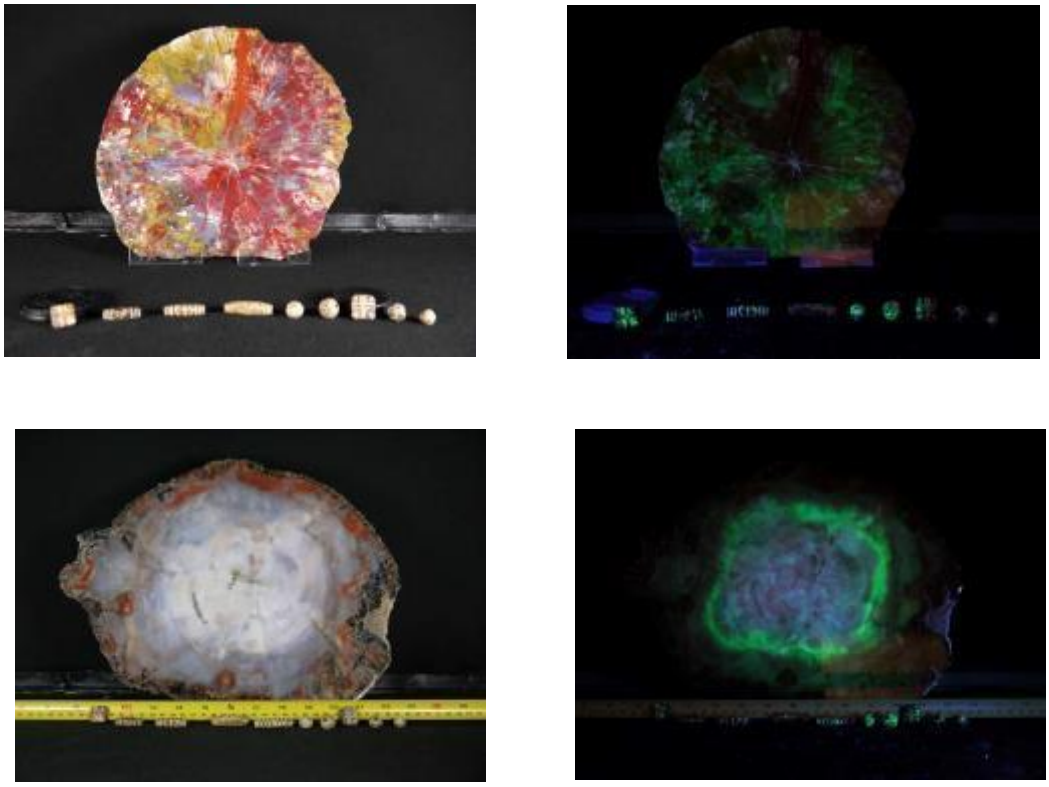


Figure 290

All beads experts agree that authentic ancient pumtek beads will fluoresce under shortwave ultraviolet light. We believe we are the first to show such beads under this gold standard (figures 290-292). Later, we reproduce some of these experts' discussions on the subject.

Figure 291

Figure 292

One of the rarest bead designs is shown in figure 293. It has ten pentagons. Two others have twelve. There is much said about the pentagon, or pentagram. The pentagram or five-pointed star date to the Uruk period in Mesopotamia, and possibly earlier. The shape is to be found on oracle bone inscriptions which date to the Shang Dynasty, but as will be shown later, is also found on carnelian beads from the Indus Valley. Size of bead: 13mm.

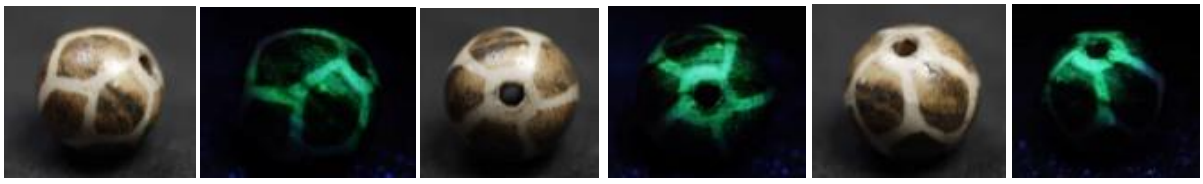


Figure 293

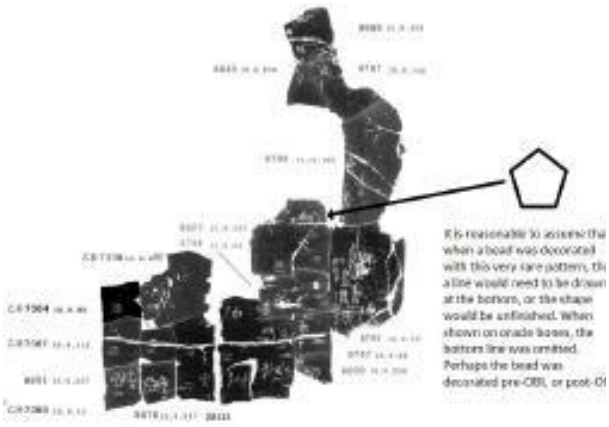


Figure 294

Figure 295

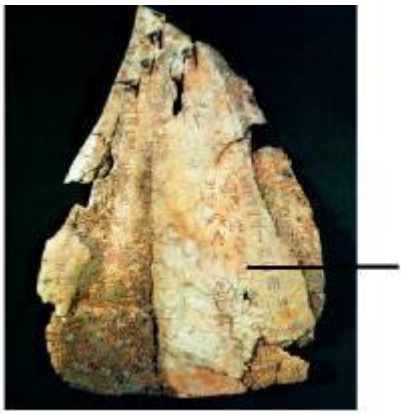


Figure 296

Figure 297

Figure 294. Oracle bone with pentagon image, adapted from xianqin,com
Figure 295. Detail from Oracle Bone 1610 in the British Library
Figure 296. adapted from http://sunwinism.net/index.php?m=content&c=index&a=show&catid=35&id=8899
Figure 297. Possible development of the OBI pentagon symbol into today's 'ancestors' in Chinese 祖先 http://blog.sina.com.cn/s/blog_682904bf0102v1aw.html

The pentagon symbol is found on oracle bones (figures 294-296) and is found on some of the Chin beads (figure 293) and we only have four of these. Was its original meaning something akin to longevity? Later we explore the possibility that it was linked to turtle shells of species living in China at the time.

Figure 298

Figure 298 is from 'Etched Carnelian Beads' by Horace C. Beck, F.S.A. (Read 16th March 1933). See later for more on this. We believe that Beck had never seen any pumtek beads and that the dates assigned by him to these designs referred to the Taxila beads found there. The bead style Nr. 7 is identical to the bead shown on previously (figure 293).

> Although there is no evidence for a diviner of Qiang origin, some inscriptions suggest that Qiang people took part in the ceremonial preparation of oracle bones and in other relatively important tasks (L1959: 80). The Qiang are also associated with at least one of the Shang ancestors in the oracle bone inscriptions (Guo 1965: 425). The late Shang bronze vessels that bear the inscription "Qiang" may strengthen our idea of a political alliance between the Shang and at least some of the Qiang (Li 1959: 80).
> Gideon Shelach, in 'The Qiang and the Question of Human Sacrifice in the Late Shang Period', Asian Perspectives, Vol. 35. No.1, 1996.

The influence on the Shang of Qiang symbols is clearly represented on the Fu Hao 'Kneeling Man' jade where the symbol is prominently displayed on the front and back. It has been suggested that the figure represents Fu Hao herself, and thus the symbol must be very important.

More on the Chin beads

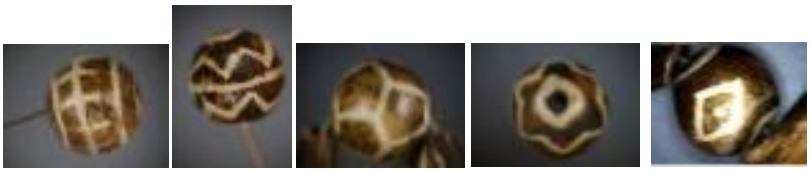
The Chin traditionally link their ancestry to the Pyu. From our seven-year long odyssey of discovery concerning our collection of Chin heirloom beads and bronze pieces, we propose an unbroken lineage from Proto-Indo-Europeans migrating well before 4000 BC, via the Levant in a northeasterly direction via Luristan, the Indus Valley, Bactria to China via the Tarim Basin. The PIE became known as the ancient Qiang, who migrated into Burma c. 221 BC becoming the Pyu and subsequently known as the Chin. Symbols dating back 77,000 years but mostly from 6000 BC are found on the beads and bronze pieces.

Professor Elizabeth H Moore, in her book 'Early Landscapes of Myanmar' 2007 (p115) notes that ancient and newer beads were valued by the Chin, and as heirlooms, were removed from family vaults and passed on to younger members. Our heirloom study produces earlier testimony from the 1880s onwards that the most ancient and therefore the most treasured beads were owned by chiefs, and the more he owned, the greater his standing.

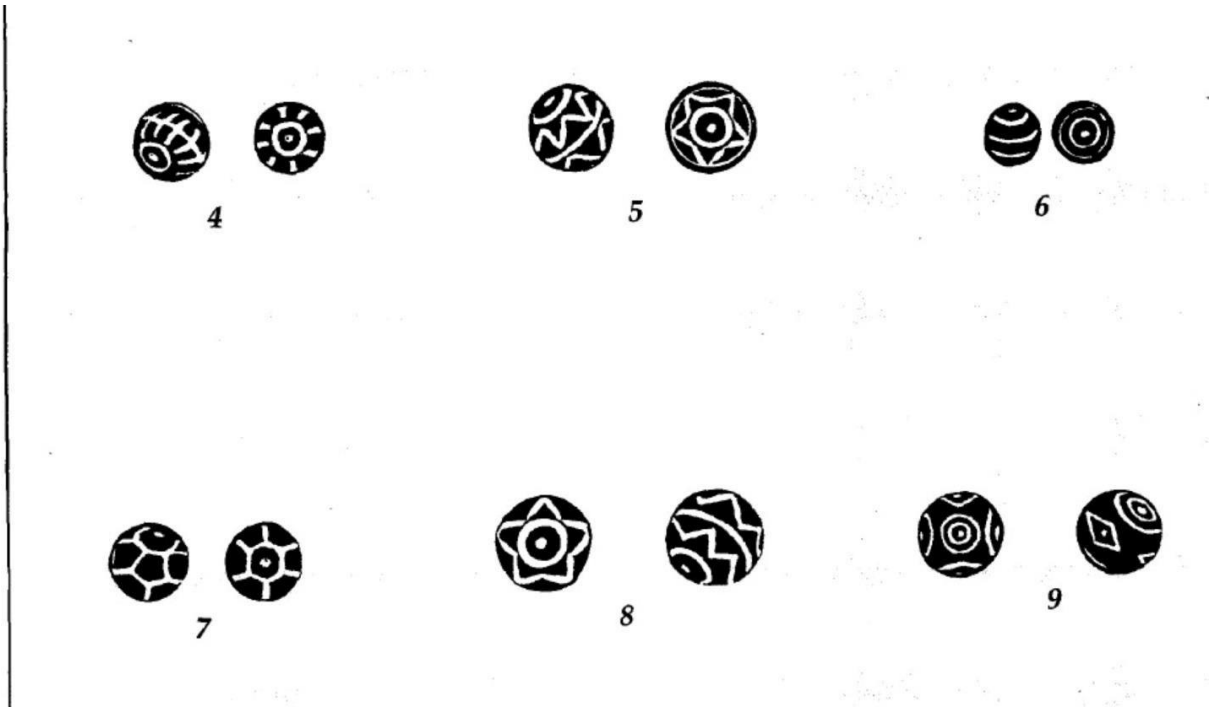
Moore, in the same book states that it is difficult to distinguish ancient beads from newer ones and were it not for the fact that were the beads have been found in mortuary contexts, both inhumations and in urns, then the finds would have to be considered archaeologically unviable. Note: Pyu sites date to second century BC.

The following pages contain excerpts 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. This article is essential to compare our beads with those that have been excavated at Pyu Samon Valley sites in Myanmar, dated from the second century BC.

In the next few pages we reproduce extracts from Moore and Myint’s work and compare images of our Chin beads with those depicted in their paper (figures 299-305). The detail quoted for each bead is invaluable, showing when and where the bead was recovered in Burma.



4 5 7 8 9



1. SPHERICAL with white lines, (black; six vertical bands; 5 mm diameter): Kadaw; Department of Archaeology. Spherical beads with vertical lines range in size from 4–20 mm, with the number of bands varying from six to twelve.

2. SPHERICAL with white lines, (black; twelve vertical bands; 15 mm): Maingmaw; Mandalay Cultural Museum.

3. SPHERICAL with white lines, (black; five horizontal bands; 12 mm diameter): Srikshetra; Department of Archaeology. This size and design was also recovered from Maingmaw.

4. SPHERICAL with white lines, (black; three horizontal bands and eight short vertical lines; 10 mm diameter): Maingmaw; Mandalay Cultural Museum. The same design is seen on tubular barrel beads.

5. SPHERICAL with white lines, (black; three horizontal bands and two zig–zag lines; 12 mm): Maingmaw; Department of Archaeology. The same type of beads has been found during surveys at Waddi but with wider lines at top and bottom.

6. SPHERICAL with white lines, (black; three horizontal bands; 8 mm diameter): Maingmaw; Department of Archaeology.

7. SPHERICAL with white lines, (black; polygonal design formed between six vertical bands; 11 mm diameter): Maingmaw; Department of Archaeology. This type of bead has only been found at Maingmaw.

8. SPHERICAL with white dots, (black; three wide horizontal lines and two zig–zag bands; 14 mm diameter): Maingmaw (unpublished report); Department of Archaeology.

9. SPHERICAL with white lines, (black; two horizontal lines at top and bottom with band of diamond shapes around middle; 12 mm diameter): Maingmaw (unpublished excavation report); Department of Archaeology.

10. SPHERICAL with white lines, (black; two circular lines at top and bottom with interlinked "arrow" motifs in band around centre of bead; 12 mm diameter): Maingmaw (unpublished excavation report); Department of Archaeology.

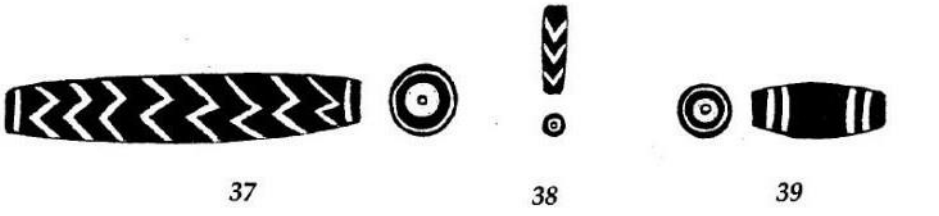
11. SPHERICAL with white dots, (black; eight white dots; 7 mm diameter): Srikshetra; collection U Win Maung (Tampawaddy). A similar pattern to glass beads favoured by the Chin.

12. SPHERICAL with white line, (orange carnelian; a single white line covering about half the bead surface; 4 mm diameter): Srikshetra; collection U Win Maung (Tampawaddy). A unusually small bead, with a single very broad white band on an orange surface.

Figure 299

37/41

42



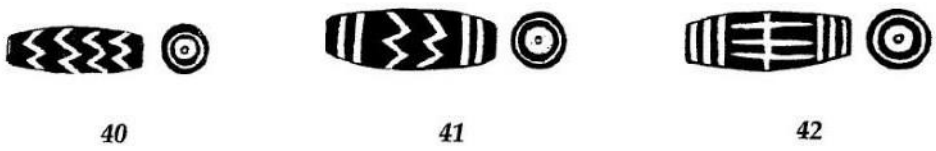


FIGURE 19. BARREL BEADS, Continued

37. BARREL with white lines, (black; a single white line on either end with eight zig–zag lines in middle; 66 mm length): *Maingmaw; Department of Archaeology*. The bead which is illustrated is of a style typical for Maingmaw, and is very black.

38. BARREL with white lines, (black; three zig–zag white lines; 26 mm length): Sanpannagon; *private collection*.

39. BARREL with white lines, (black; two white lines on either end of bead; 26 mm length): *Waddi; recorded during field survey of the site*.

40. BARREL with white lines, (black; four zig–zag white lines; 25 mm length): *Waddi; collection U Maung Maung Tin*.

41. BARREL with white lines, (black; two white lines on either end with two zig–zag lines around middle; 32 mm length): *Waddi; collection U Maung Maung Tin*.

42. BARREL with white lines, (black; three white lines on either end with horizontal lines on mid–section; 31 mm length): *Maingmaw; Department of Archaeology*. The pattern is similar to that on spherical bead no. 4.

43. BARREL with white lines, (beige bone parent material with three horizontal white lines; 9 mm length and 8 mm width): *Srikshetra; collection U Win Maung (Tampawaddy)*. The material of the bead remains unidentified, but it does not appear to have ever been coloured.

44. BARREL with white lines, (black; eight white lines around barrel evenly spaced along length of bead; 48 mm length): *Waddi; recorded during field survey of the site*.

45. BARREL with white lines, (black; two white lines around middle part of bead; 15 mm length): *Maingmaw; recorded during field survey of the site*.

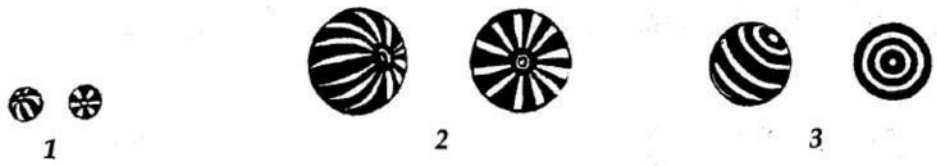
46. BARREL with white lines, (black; four white lines around barrel evenly spaced along length; 18 mm length): *Maingmaw; recorded during field survey of the site*..

47. BARREL with white lines, (black; four diamond shapes around barrel of bead; 12 mm length with an end diameter of 4 mm): *Maingmaw; recorded during field survey of the site*. Similar design to no. 36 from Kadaw.

48. BARREL with white lines, (black; two white lines on either end with eight zig–zag lines in middle; 62 mm length): *Waddi; recorded during field survey of site*.

Figure 300

FIGURE 16. SPHERICAL BEADS



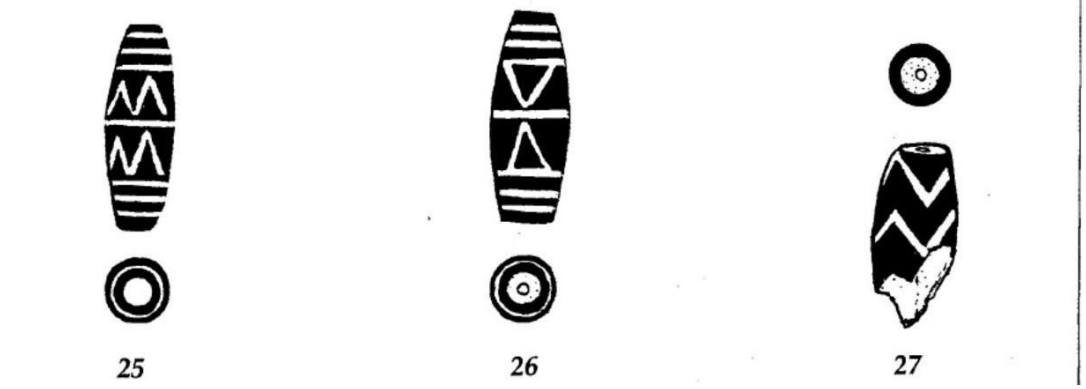
1 2 2

FIGURE 16. SPHERICAL BEADS

1. SPHERICAL with white lines, (black; six vertical bands; 5 mm diameter): Kadaw; Department of Archaeology. Spherical beads with vertical lines range in size from 4–20 mm, with the number of bands varying from six to twelve.
2. SPHERICAL with white lines, (black; twelve vertical bands; 15 mm): Maingmaw; Mandalay Cultural Museum.
3. SPHERICAL with white lines, (black; five horizontal bands; 12 mm diameter): Srikshetra; Department of Archaeology. This size and design was also recovered from Maingmaw.
8. SPHERICAL with white dots, (black; three wide horizontal lines and two zig–zag bands; 14 mm diameter): Maingmaw (unpublished report); Department of Archaeology.
9. SPHERICAL with white lines, (black; two horizontal lines at top and bottom with band of diamond shapes around middle; 12 mm diameter): Maingmaw (unpublished excavation report); Department of Archaeology.

Figure 301

FIGURE 18. BARREL BEADS



25 26 26

FIGURE 18. BARREL BEADS

25. BARREL with white lines, (black; three horizontal lines on each end and two zig–zag lines in middle; 30 mm long, mid–diameter 11 mm, end diameter 8 mm): *Maingmaw*. There is no thread hole, and the badly weathered surface has faded to a greyish brown colour. It was dug up in the old city of Maingmaw by villager U Hla Aung (U Aung Myint 1991).

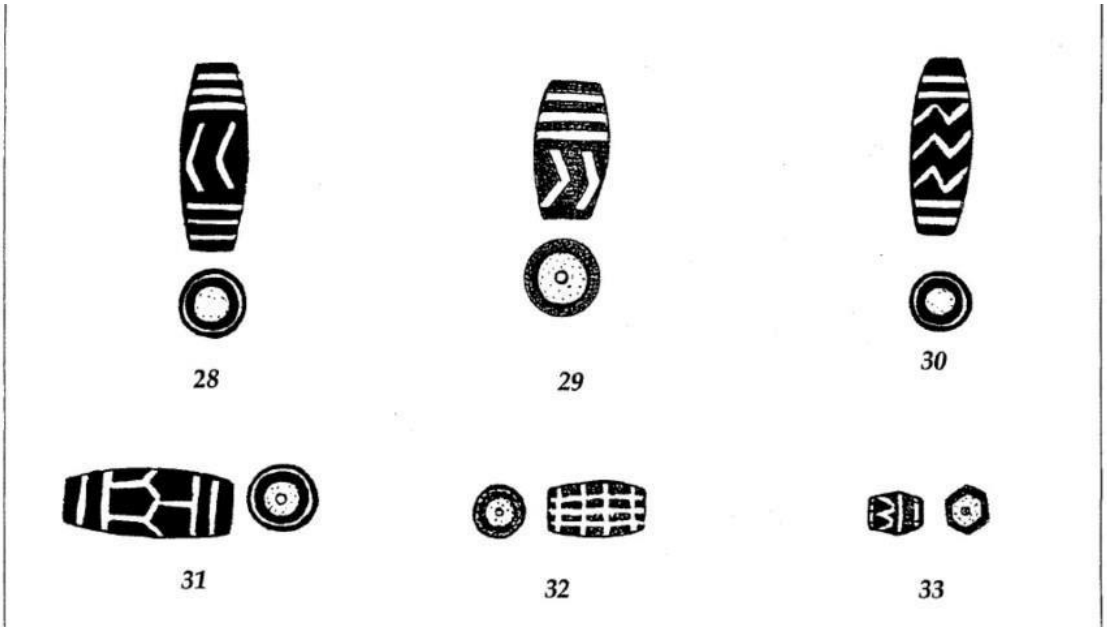
26. BARREL with white lines, (black; two horizontal lines on either end with two rows of triangles in the mid–section; 32 mm length): *Maingmaw; recorded during survey of site, owned by villagers*.

touch the end lines. A number of examples have been recovered from Srikshetra as well as Maingmaw.

31. BARREL with white lines, (black; two white lines at either end with polygonal pattern in middle similar to spherical bead no. 7; 27 mm length): *Maingmaw; recorded during field survey of the site*. The design of this bead is known as "land tortoise". Like "tiger tail", these names are current ones given by bead–makers, and not thought to be the Pyu or Chin designations.

32. BARREL with white lines, (pink–orange carnelian; four vertical lines with connecting horizontal spacers; 17 mm length and 10 mm

Figure 302



31 28 30

25. BARREL with white lines, (black; three horizontal lines on each end and two zig–zag lines in middle; 30 mm long, mid–diameter 11 mm, end diameter 8 mm): *Maingmaw*. There is no thread hole, and the badly weathered surface has faded to a greyish brown colour. It was dug up in the old city of Maingmaw by villager U Hla Aung (U Aung Myint 1991).

26. BARREL with white lines, (black; two horizontal lines on either end with two rows of triangles in the mid–section; 32 mm length): *Maingmaw; recorded during survey of site, owned by villagers.*

27. BARREL with white lines, (black; zig–zag lines; broken, 27 mm length): *Maingmaw; recorded during survey of the site*. As this bead is broken, the white body can be seen. The deepest penetration of the black surface is 1 mm but much shallower in most places.

28. BARREL with white lines, (black; three lines on either end and row of angled lines in middle; 30 mm): *Maingmaw; recorded during survey of the site.* No thread hole.

29. BARREL orange with lines, (orange carnelian; three white lines on one end and horizontal angled lines on the other; 23 mm length, 12 mm diameter): *Srikshetra; collection U Win Maung (Tampawaddy).* An unusually asymmetric bead.

30. BARREL with white lines, (black; two lines at either end and three zig–zag lines in middle; 30 mm length): *Maingmaw; recorded during field survey of the site*. No thread hole. The design of this bead, "tiger tail", is considered most valuable if the triangles touch the end lines. A number of examples have been recovered from Srikshetra as well as Maingmaw.

31. BARREL with white lines, (black; two white lines at either end with polygonal pattern in middle similar to spherical bead no. 7; 27 mm length): *Maingmaw; recorded during field survey of the site*. The design of this bead is known as "land tortoise". Like "tiger tail", these names are current ones given by bead–makers, and not thought to be the Pyu or Chin designations.

32. BARREL with white lines, (pink–orange carnelian; four vertical lines with connecting horizontal spacers; 17 mm length and 10 mm end diameter): *Srikshetra; collection U Win Maung (Tampawaddy).* The thread hole on the bead is only partially complete.

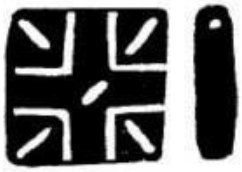
33. BARREL with white lines, (orange carnelian; three horizontal white lines and white line of zig–zags; 9 mm length, 6 mm diameter): *Srikshetra; collection U Win Maung (Tampawaddy).*

34. BARREL with white lines, (black; 8 mm length, 10 mm end diameter): *Srikshetra; collection U Win Maung (Tampawaddy).* The bead is a truncated barrel, with small crescents cut into the wider end. It is not broken, being a very well finished bead.

35. BARREL with white lines, (black; two white lines at either end with triangles on middle section; 26 mm length): *Maingmaw; recorded during field survey of the site.*

36. BARREL with white lines, (black; four white diamond shapes around barrel; 27 mm length): *Kadaw; collection U Maung Maung Tin.*

Figure 303



116

FIGURE 26. FLAT BEADS

116. FLAT with white lines, (black; white line cross with angles bisected; 19 mm wide, 19 mm high, 5 mm thick): *Waddi; recorded during field survey of the site.*

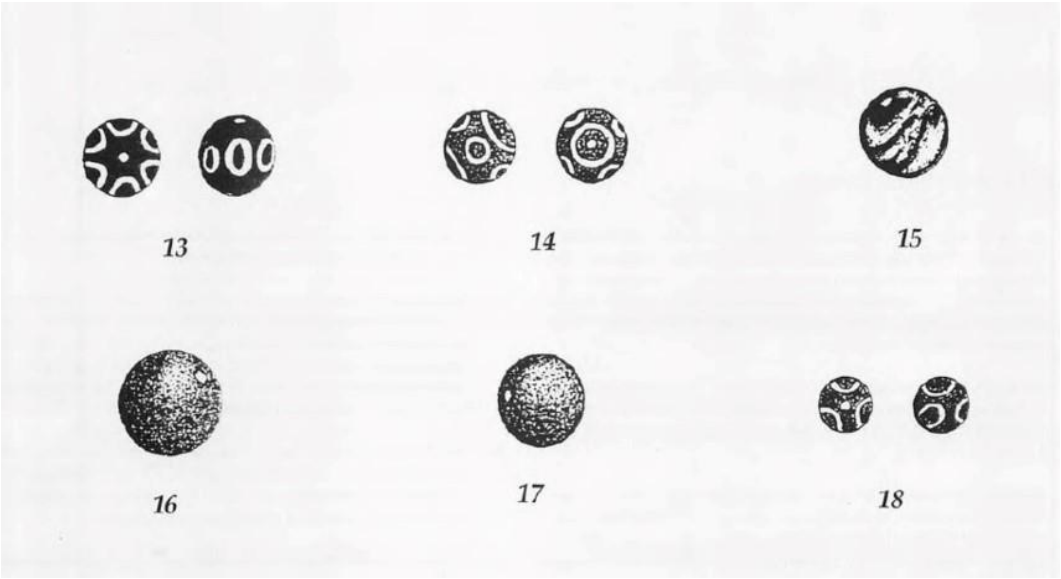
43 44 45

46 47 48

44. BARREL with white lines, (black; eight white lines around barrel evenly spaced along length of bead; 48 mm length): *Waddi; recorded during field survey of the site.*

48. BARREL with white lines, (black; two white lines on either end with eight zig–zag lines in middle; 62 mm length): *Waddi; recorded during field survey of site.*

Figure 304



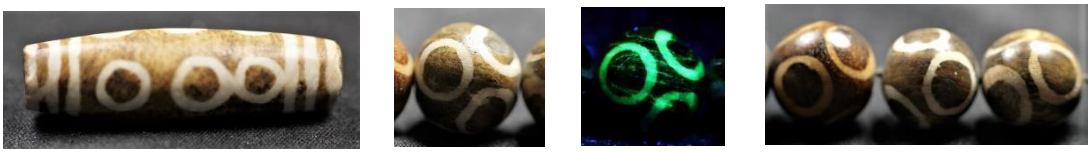


FIGURE 17. SPHERICAL BEADS, CONTINUED

13. SPHERICAL with white circles, (black; six white circles around middle; 12 mm diameter): *Srikshetra; collection U Win Maung (Tampawaddy)*. Similar to bead no. 14, but black rather than orange.

14. SPHERICAL with white lines, (orange carnelian; single white line at top and bottom of bead with four white circles around middle; 12 mm diameter): *Beinnaka; collection U Win Maung (Tampawaddy)*.

15. SPHERICAL undecorated, (brownish–orange carnelian with milky white coating; 15 mm diameter): *Srikshetra; National Museum Yangon*.

16. SPHERICAL undecorated, (deeply saturated coffee colour carnelian; 17 mm diameter): *Maingmaw; collection U Maung Maung Tin*.

17. SPHERICAL undecorated, (orange carnelian; 15 mm): *Shrikshetra; Department of Archaeology Yangon*.

18. SPHERICAL with white circles, (yellow–orange carnelian; three white circles; 8 mm diameter): *Srikshetra*. This bead was recovered by villagers while sieving for gold in the area.

19. SPHERICAL OVAL undecorated, (purple amethyst; oval; 14 mm at its widest): *Beikthano; Department of Archaeology*. Recovered during Beikthano excavations (U Aung Thaw 1969).

20. SPHERICAL undecorated, (orange carnelian; rounded irregular; 18 mm high with a diameter of 17 mm at broader end): *Beinnaka; collection U Win Maung (Tampawaddy)*. Found at Beinnaka, Pyawbwe township (U Win Maung 1981).

21. SPHERICAL undecorated, (crystal; sphere; 17 mm): *Halin; Department of Archaeology*. The bead is in the collection of the Department of Archaeology. Similar spherical crystal beads (8 mm) have been found in Thaon, Sinbyukyun village (U San Win 1985, not illustrated).

22. SPHERICAL undecorated, (unidentified white stone; 13 mm diameter): *Maingmaw; Department of Archaeology*. The hole has not been bored (U Aung Myint 1978); a similar bead of white stone was found in Thaton, Binhlaing, with thread hole (U San Win 1985, not illustrated).

23. SPHERICAL undecorated, (orange carnelian; 27 mm diameter): *Srikshetra; National Museum, Yangon*. The largest spherical bead yet reported, found during excavations at Srikshetra.

24. SPHERICAL undecorated, (orange carnelian; oval; 40 mm on longer axis and 25 mm along thread hole axis): *Srikshetra; National Museum, Yangon* This bead is an orange–red, whereas the previous bead is a deep dull red.

Figure 305

Figure 306. Section of the humanum.arts.cuhk.edu.hk website depicting 'Ding' a very important icon meaning 'heavenly'. This subject is explored in greater detail later in the study.

Many historians and archaeologists have placed great emphasis on comparisons of pottery from different parts of the world. Using the symbols on the beads and bronze pieces as guidance we have formed a rough table of dates shown below:

77000 BC	BLOMBOS CAVE, SOUTH AFRICA	
15000 BC	UKRAINE	
10000 BC	NATUFIAN, KORTIK TEPE	BIHAR, INDIA
6000 BC	CATAL HOYUK, ITALY, YARMUKIAN	
	TELL HALAF	
5300 BC	HACILAR, SUSIANA	
5000 BC	HUNGARY, VINCA, BUKK, LBK	
4000 BC	EGYPT, SUSA	HONGSHAN (?), DAXI (?)
3800 BC	SIALK III	
3500 BC	URUK	
3300 BC	MEHRGARH	HONGSHAN,
3000 BC	LEMNOS, JEMDET NASR	DAXI, JIANLI, QUJIALING
2750 BC	UR	
2500 BC	ZAMAN-BABA, HARAPPA	MAJIAYO, KESHENGZHUANG
2300 BC	KURA-ARAS	MACHANG
2200 BC	BACTRIA MARGIANA	QIJIA
2000 BC	NUBIA	
1800 BC		CHERCHEN MAN (TARIM BASIN)
1500 BC	MYCENAE, CRETE	
1200 BC		SHANG
1000 BC		ZHOU
700 BC	GREECE	
475 BC		WARRING STATES
220 BC		QIN
206 BC		HAN, PYU (BURMA)
0 BC		PYU

Some tribes that possibly formed the Proto-Indo-Europeans

It seems clear that the somewhat complex symbols appeared in Western China c. 3500–3000 BC or even earlier. Without doubt, these symbols were inscribed on artifacts from the Ukraine as early as 15000 BC. They proliferated in the East Europe/Anatolian area c. 6000 BC and spread in all directions. Was this just pure fashion (unlikely due to the amount of effort and skill involved in making the items) or due to the movement of people? That certain symbols persisted would tend to point to their great importance.

Should our findings be accurate, and the Proto-Indo-Europeans reached Western China as early as 3500 BC, then we would appear to be going against received wisdom.

In his last work, The First Indo-Europeans in History (Society and History. Essays in Honour Karl August Wittfogel), 1978 W.B. Henning wrote:

> The Guti appeared towards the end of the first Semitic dynasty ruling over Babylonia, the dynasty of Agade (Akkad), in the reign of Naram-Sin, one of the great conquerors in Babylonian history. he suffered a great defeat at the hands of the Guti, who thereupon conquered the whole of Babylonia and kept it in subjection for a hundred years. The mere fact that the great Naram-Sin, at the height of his powers, could be overthrown by this previously unknown nation, is a measure of its vigor and freshness. At least, it has been widely believed that the end of Naram-Sin was due to the Guti.

Due to the recent discoveries concerning the haplogroup E-M84 linking the Levant of c. 5300 BC with many inhabitants of Southwest China and the Burmese Chin, we are interested in any movement from Semitic areas after this time. However, we cannot reconcile the fact that the symbols existed in China well before Naram-Sin's time (c. 2254 – 2218 BC).

Henning went on to say:

> A difficulty that deserves mentioning is the isolated appearance of Gutium in a passage relating to far earlier times - a story about a legendary prehistoric king, Lugal-arini-munclii by name. In it he is credited with having conquered many countries, among them Gutium. The list of these countries clearly bespeaks its late origin. Thus the text has been generally and rightly regarded as an item of mythology rather than history.

The above passage, although not established fact, would tend to align with our findings that some great power moved in a northeast direction towards China long before the time of Naram-Sin. Henning believed the Guti to have arrived from the hills of Western Persia. Arthur Ungnad thought it possible that the place of ultimate origin of the Guti was somewhere in “the East” (by which he meant Russian Turkestan) Henning raised the subject of the Tocharians.

> If we regard the Guti as “Proto-Tokharians”, their nearest relatives among the Indo-Europeans would be the Hittite nations of Asia Minor who (so the archaeologists insist) had reached their historic settlements through the Caucasus.

We have failed to establish the movement of the symbols from the Ukraine, c. 15000 BC, until their 'reappearance' c. 10000 BC in the Anatolia/Levant area. They may well have followed a circuitous route via the Caucasus, as proposed by Henning:

> The distribution of the Guti at the Lower Zab and the Hittites (et al.) in Asia Minor recalls the outcome of a Volkerwanderung at the end of the 8th century. At that time two savage nations of northern barbarians, the Kimmerians and the Scythians, invaded the Near East. Both emerged from Southern Russia, and both passed through the Caucasus. The Kimmerians (to believe Herodotus) crossed that mountain range by the central pass, the “Gate of the Alans”, and ultimately flooded all Asia Minor. The Scythians followed the eastern passage, the Pass of Derbend, on the shores of the Caspian Sea, brought ruin on Media, and ended up

> not far from the place which had once been the headquarters of the Guti. As such tribal movements are apt to take the same direction and follow the same routes, it is probable that the Guti, too, had come from Southern Russia through the Pass of Derbend.

Whatever the route from the Ukraine, the symbols appear to surface firstly in the Anatolian area. According to Henning, the Guti never settled in Babylonia and remained highly mobile, eventually departing the land. They allied with the Tukri in Western Persia and jointly left at the end of the third millennium. He believed that after leaving Persia the combined forces " migrated to the heart of Asia, and there took over huge territories, including most of Chinese Turkestan, a portion of China proper, and a part of Kan-su to the west of the Huang-ho. Some of their tribes settled in permanent habitations, others clung to the nomadic life. Their dispersal over a very large area loosened the bonds between them, so that, two thousand years or so later, the various sections were no longer aware that they shared a common ancestry. Their languages, after so great a lapse of time, very likely had become mutually unintelligible".

Could the above refer to the Qiang, but with the dates much earlier than proposed by Henning? Our thoughts on this following the demise of Çatalhöyük in 5950 BC have been previously laid out.

The following passage from Henning (whilst questioning the date) is one with which we agree:

> Possibly the archaeologists may welcome a theory that involves a considerable movement of people from Persia to the limits of China as early as the close of the third millennium BC. Similarities in various artifacts and in the ornamentation of pottery of prehistoric Persia and Ancient China have been pointed out long ago. They formed the principal subject of Ernst Herzfeld's last important work, Iran in the Ancient East. After studying the comparative material illustrated in that volume, even one who cannot claim to be an archaeologist is driven to assert that some of the similarities are so remarkable, in their details and complexities, that independence is impossible.

Ernst Herzfeld's symbols and the Chin symbols

Earlier, we referred to Ernst Herzfeld, who firmly believed a connection existed between ancient Persian and Chinese symbols. We refer to his work 'Iran in the Ancient East' 1941, and the images shown on the next few pages are from the same work.
Figure 307 shows symbols from Archaic Susiana 2 or 3 c. 6500–5400 BC.

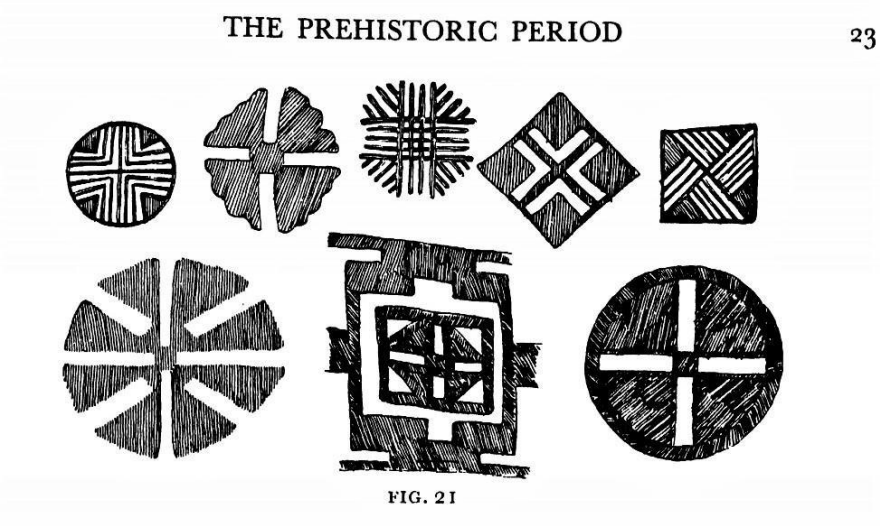

THE PREHISTORIC PERIOD 23

FIG. 21

Figure 307

Figure 308

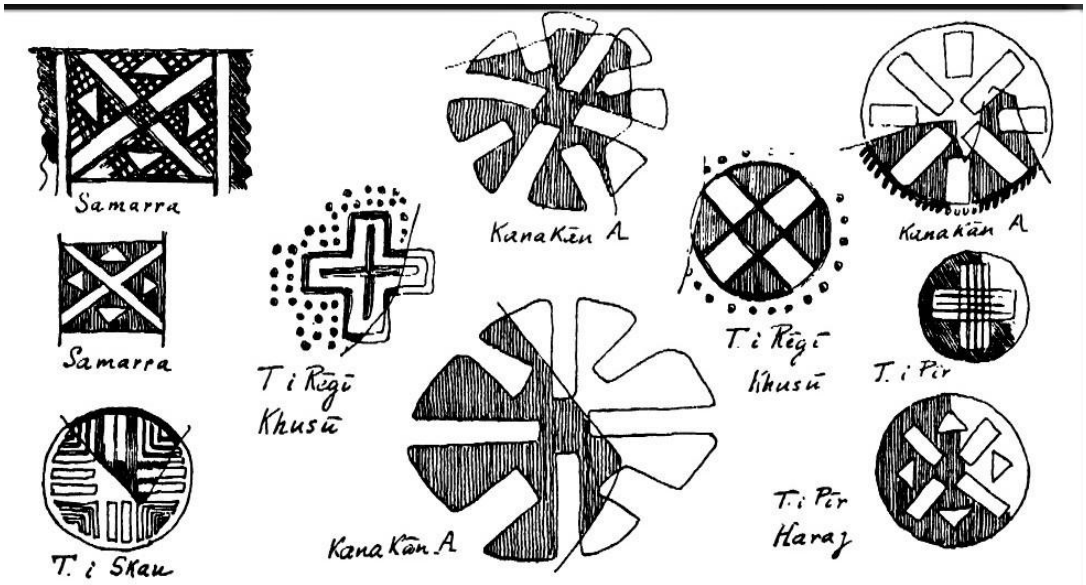


FIG. 22

Figure 309(a). Archaic Susiana 3

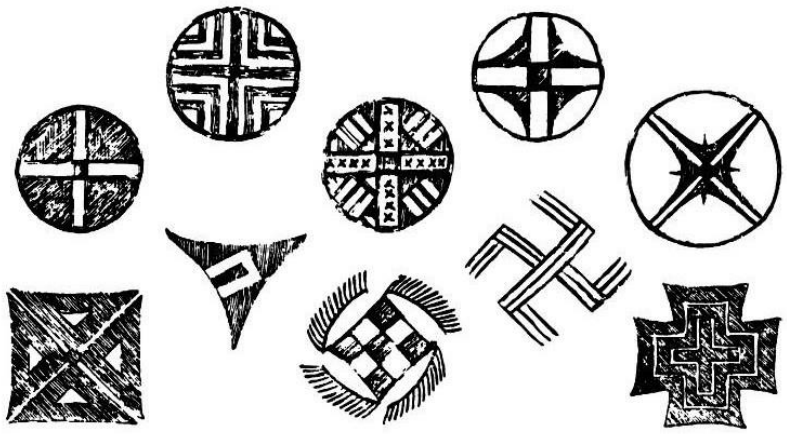


FIG. 23

Figure 309(b). Susa 1 c. 4000 BC

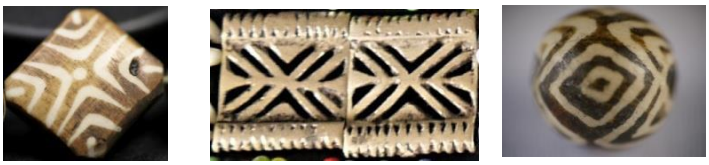


Figure 310. Chin beads and bronze piece

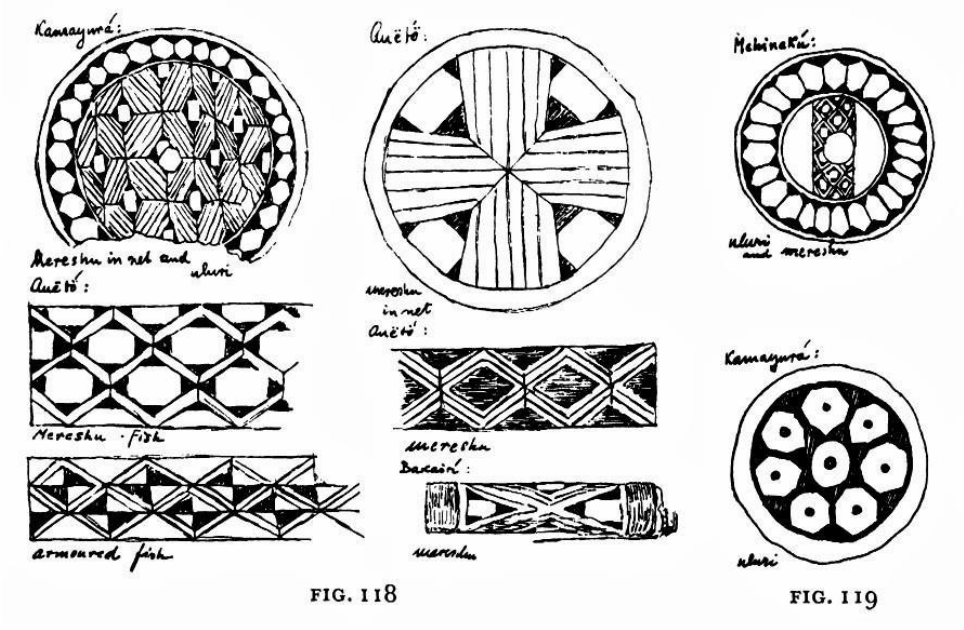


Figure 311. Susa 1 c. 4000 BC

Herzfeld describes the preceding images (figures 307,308,309(a)(b),311):

> Equally mutable are the crosses such as those on the ovoid cup on PL. iv. In fig. 20 a cross-combination of four triangles is the main ornament of a round jar. It is a distinctive feature of Persepolis art that all such symbols are the essential and dominating elements, and not, as in subsequent phases, accidental additions to an elaborate design. The crosses at Persepolis appear either free or in a circle (fig. 2 i) and then could be called wheels if they were not too old to represent a wheel." They may also be inscribed into a square. Fig. 22 adds specimens from Samarra, " Tell i Pir (Haraj, Laristan), and Kanakan (Khusii, Fars)." Of all these symbols the whole, the half, or one part only may be represented, as on the ovoid bowl (PL. iv). Any other object may similarly be represented completely, partially, or otherwise abbreviated.

> To assume differences in time is a priori excluded by stratigraphical observations; therefore such abbreviations are not a 'degeneration' of the total design. Almost all the varieties of crosses reappear among the pottery of Susa I (fig. 23). They are drawn with much greater skill, but never constitute the main element, and appear, at the best, in the centre, if not somewhere in a gap of the intricate designs of that art. In Persepolis they are at any rate the dominant factor, if not the only one. This striking distinction is valid for every single decorative element, and proves beyond doubt that Persepolis represents a more original and earlier phase of the same art. The line of development clearly proceeds from the naive to the sophisticated, from the simple to the complicated.

Additionally,

> On the other hand, there is a wealth of purely abstract symbols, which are mutable and may go over into each other. Everything may be represented totally or partly, a principle that suggests magic notions behind the abstract designs. The entire symbolism of the paintings is highly expressive, evidently meant to convey thoughts. Therefore, in essence, it is connected with later writing, of which it represents a stage more primitive than pictographic signs. There is no way to interpret such absolute prehistoric symbolism. Even the survival of symbols into such recent historical periods where literary sources might mention the one or the other would be of no help, for symbols change their meaning when migrating from land to land or passing from one period to another. A criterion, at least for the sphere of notions expressed by such symbolism as a whole, can only be furnished by analogy. Such an analogy exists, strangely enough, in the decorative designs of some aboriginal Indian tribes of Brazil" that live to the present day in an almost neolithic stage of civilization and can tell us the meaning of their symbols.

We propose that the Chin beads and bronze pieces symbols represent magical or spiritual elements which were so ingrained into the psyche of the PIE that they remained almost unchanged from 15000 BC and are in constant use today across the world.

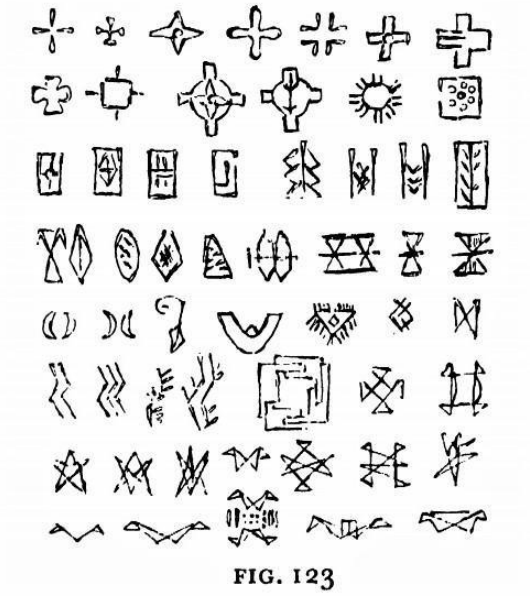


Figure 312

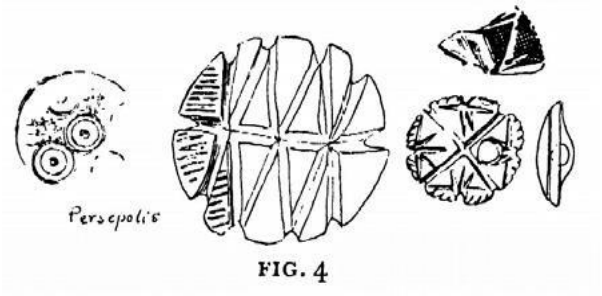


Figure 313

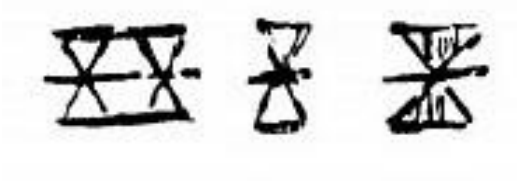


Figure 314

Figures 312,313,314. Proto-Elamite pictographs. 3400–2500 BC from Herzfeld's work.

Figures 313,314 are remarkably similar to bead nr. 26 from Elizabeth Moore's work depicted earlier alongside some of the Chin beads portraying the same symbol (figure 303). It appears to have originated from the Blombos Cave ochre engraving which was discussed earlier.

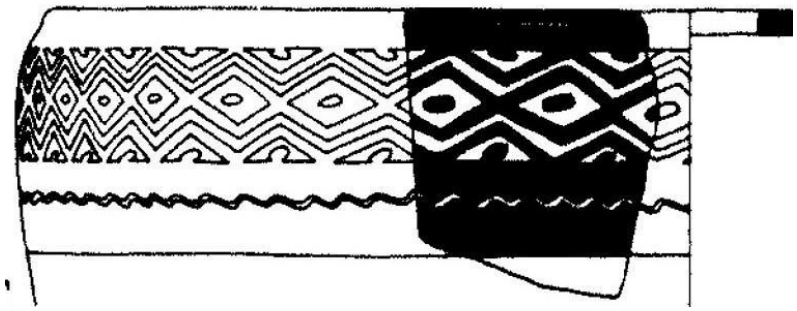


Figure 315

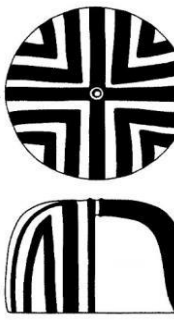


Figure 316

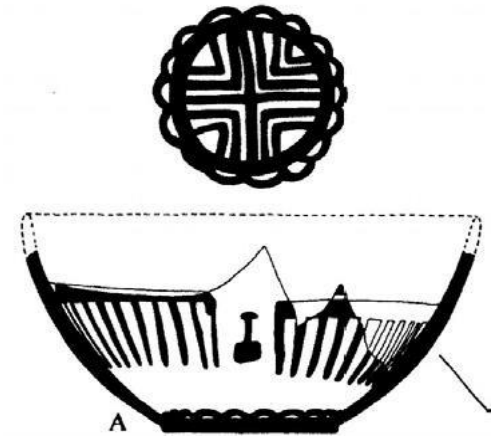


Figure 317

Figure 318

Figure 315. Early Susiana pottery, 5500 BC Choga Mish Vol. 1, 1961–1971, by Pinhas Delougaz and Helene J. Kantor, Oriental Institute, University of Chicago, ed Abbas Alizadeh
Figure 316. Middle Susiana 5200 BC. ibid.
Figure 317. Late Susiana 4400–4000 BC. ibid.
Figure 318. Chin beads with similar designs to the pottery above

On this page and the following pages, we continue with the 'cross' and 'lozenge' symbols which are to be found on Southwest Asian pottery. We have shown that Hentze drew comparisons between the pottery symbols from this area and the images portrayed on pottery of the Majiayao Machang phase. Note the examples of the cross on the bottom of pottery shown on figures 316, 317, 320 and 322.

PLATE 49

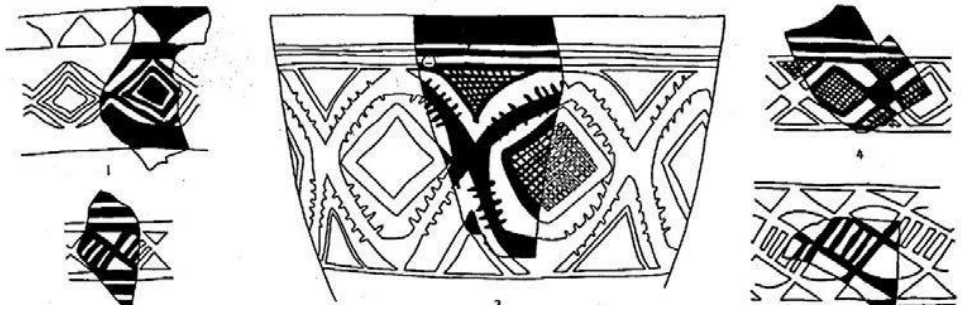


Figure 319

Figure 320

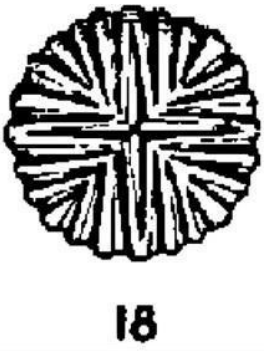


Figure 321

Figure 322

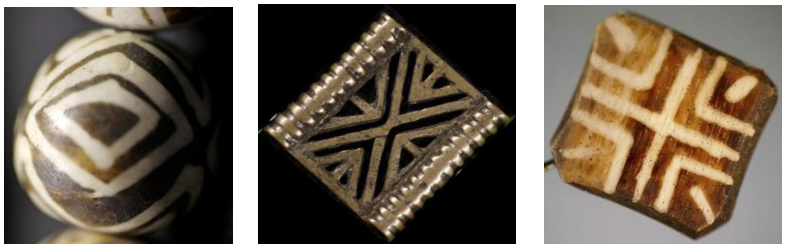


Figure 323

Figures 319.320. Symbols on pottery, Tall-i- Bakun c. 4000 BC, Season of 1932 by Alexander Langsdorff, Oriental Institute, University of Chicago
Figure 321. Stamp seal. ibid.
Figure 322. Bottom of a Majaiyao culture, Machang phase bowl, c. 2300 BC (www.ggartnet.com)
Note the bottom of the pottery in figure 320 is similar symbol to that on the bottom of the Machang pot
Figure 323. Chin beads and bronzes for comparison

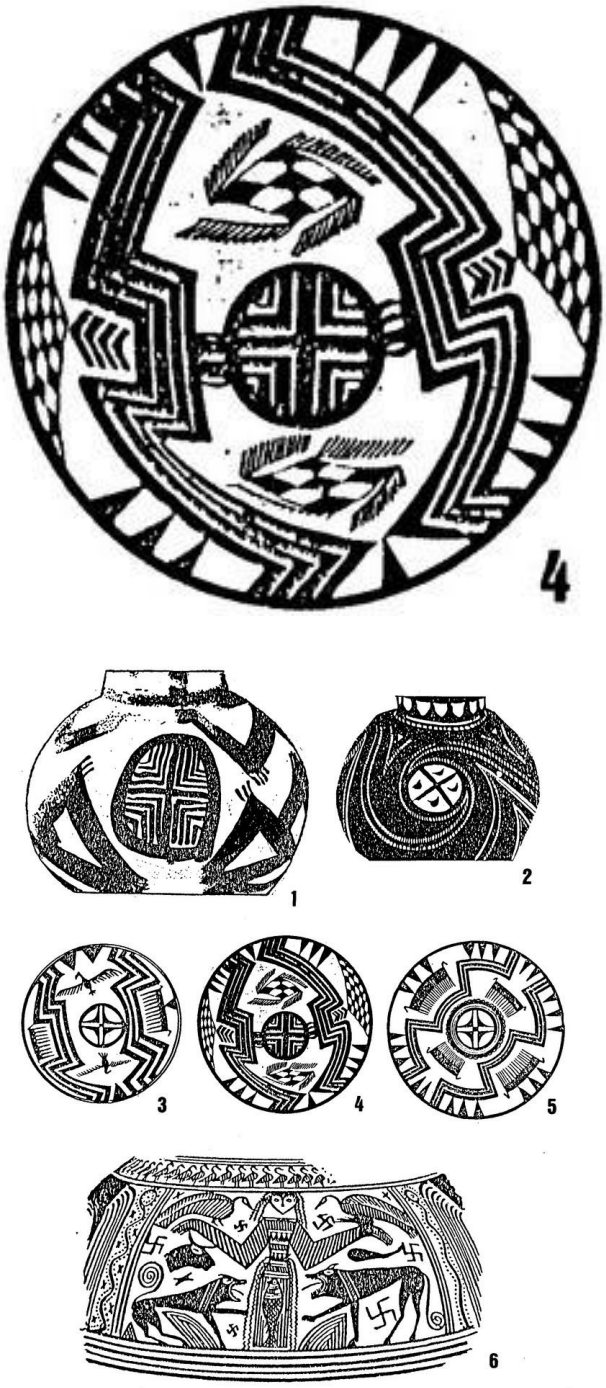


Figure 324. Pottery designs Susa I 4200-3900 BC
HENTZE, Carl (1932). Mythes et symboles lunaires (Chine ancienne, civilisations anciennes de l'asie, peuples limitrophes du Pacifique). Editions 'de Sikkel', Antwerpen.
https://quadriformisratio.wordpress.com/2013/07/01/thinking-in-fours/
The top image is an enlargement of nr.4 in the lower image. Hentze also drew comparisons of Machang ware decoration with the much earlier images from the West which in this case was represented by Susa I

The Bell Beaker culture and the Berbers: a brief introduction to their symbols

The following screenshots are taken from the lecture: Marija Rediviva: DNA and Indo-European Origins, presented by Lord Colin Renfrew, Senior Fellow of the McDonald Institute for Archaeological Research, former Disney Professor of Archaeology and Director of the McDonald Institute, University of Cambridge, on 8th November 2017 at the Oriental Institute, University of Chicago. https:// www.youtube.com/watch?v=y5u7fls9CIs

The burial depicted is from an Iberian Beaker Culture c. 2900–1800 BC. The symbol shown is well represented in our study. The archaeology supports the symbol originating in the Ukraine area but prevalent in Anatolia c. 6000 BC spreading in all directions along North Africa via Egypt with the Berbers (possible route to Spain) and northeastward through Mesopotamia, Indus, Bactria to China.

There are many rival theories concerning PIE and whilst we have no particular axe to grind we have found Anatolia (including the Levant) to be central to our findings, coinciding with Professor Renfrew's Anatolian theory, but with the rider that the origin of some symbols were from the Ukraine and even much earlier in South Africa.

Professor Renfrew is shown at the presentation with a reconstruction of a Bell Beaker burial displayed at the National Archaeological Museum of Spain. Image credit for the photos of the display (figures 325,326) is Miguel Hermoso Cuesta.

Figure 325

Figure 326

Figure 327

Figure 328

Figure 329

Figure 330

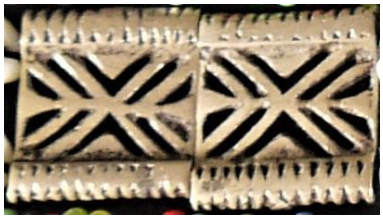


Figure 331

Figure 327. Beaker culture, National Archeological Museum Madrid
Figure 328. Dish, Machang phase of the Majaiyao culture, c. 2300 BC. (http://bbs.sssc.cn/thread-806038-1-1.html)
Figure 329. Detail from Berber carpet. https://www.youtube.com/watch?v=1v-ubSLntCk
Figure 330. Detail from a Berber rug. https://www.pinterest.co.uk/pin/468585536222638489/
Figure 331. Chin bronze piece with similar design to the above

Comparisons between the Bell Beaker, Berber and Majiayao cultures where the cross/chevrons image is well represented. Vast distances between the West and East with the same designs, and as a reminder of the equally vast time differences involving the symbols, we briefly mention the Magdalenian period and show some of the artifacts from then.

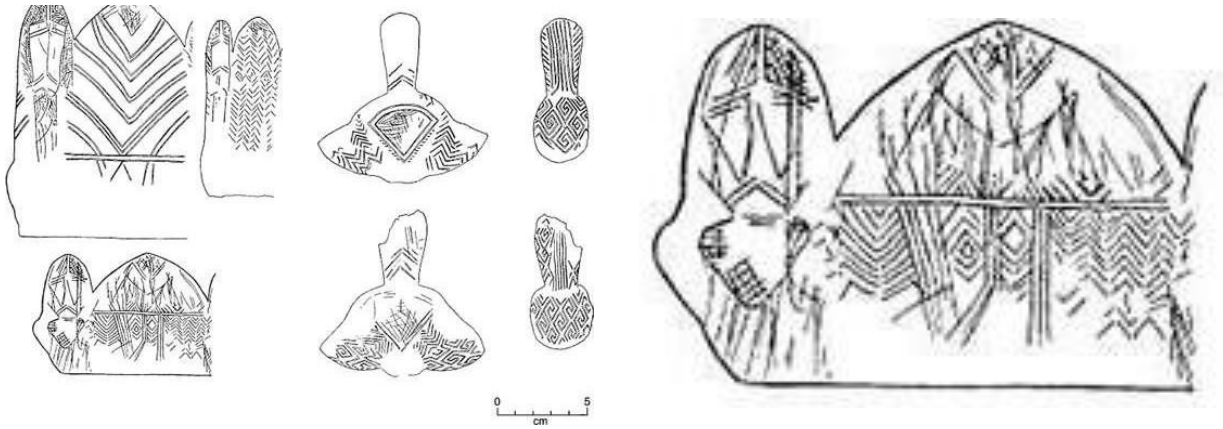


Figure 332. Images from The "Venus" Figurines Textiles, Basketry, Gender, and Status in the Upper Paleolithic by O. Soffer, J. M. Adovasio, and D. C. Hyland, Current Anthropology Volume 41, Number 4, August–October 2000 q 2000 by The Wenner-Gren Foundation for Anthropological Research

Figure 333. Reproduction of mammoth ivory carving, Mezin c 15000 BC. Facsimile in the Vienna Natural History Museum, alongside Chin bronze pieces. http://donsmaps.com/wolfcamp.html

The Magdalenian period lasted from 20,000–8000 BC. We have sought artifacts bearing the symbols from the end of this period until c. 6000 BC Anatolia i.e. the Azilian and the Sauveterrian. This has proved quite difficult, but the Anatolian stoneware c. 10,000 BC, stamp from Byblos, probably PPNB 8800–7000 BC, and the similar items described in this study from the Khiamian and Yarmukian cultures pre-date most of the other items described in this study. The symbols found from the Magdalenian are also found on the following Stentinello ware.

Stentinello Culture pottery: the symbols further explored

As touched on briefly earlier, Albert Ammerman in "Early Italian Pottery" Expedition Magazine 25.2 January 1983 (Penn Museum) stated that 'Stentinello culture in SE Sicily is estimated to be 6000–5000 BC.' We noticed startling similarities with the pottery and symbols on the Chin beads and bronze pieces. Alongside drawings from the article we place some beads and bronze pieces for comparison (figures 334–340). A similar bronze piece as shown in the left-hand image of the Chin bronze (figure 335) could have been used to stamp the design on the pot in figure 334. Notably, although the pot predates the bronze-age by millennia the bronze piece is almost the mirror-image of the symbol on the pottery.

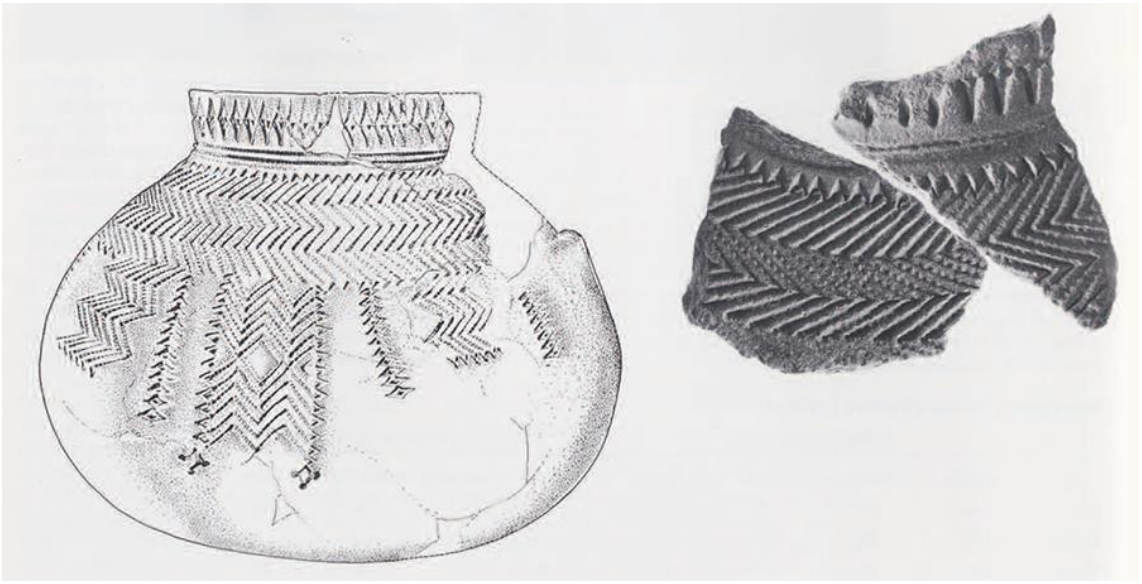


Figure 334

Figure 335

Questions: Were the Stentinello pots engraved with sticks (probable), or stamped? How did these symbols end up as prized possessions of the Burmese Haka Chin 7500 years later?

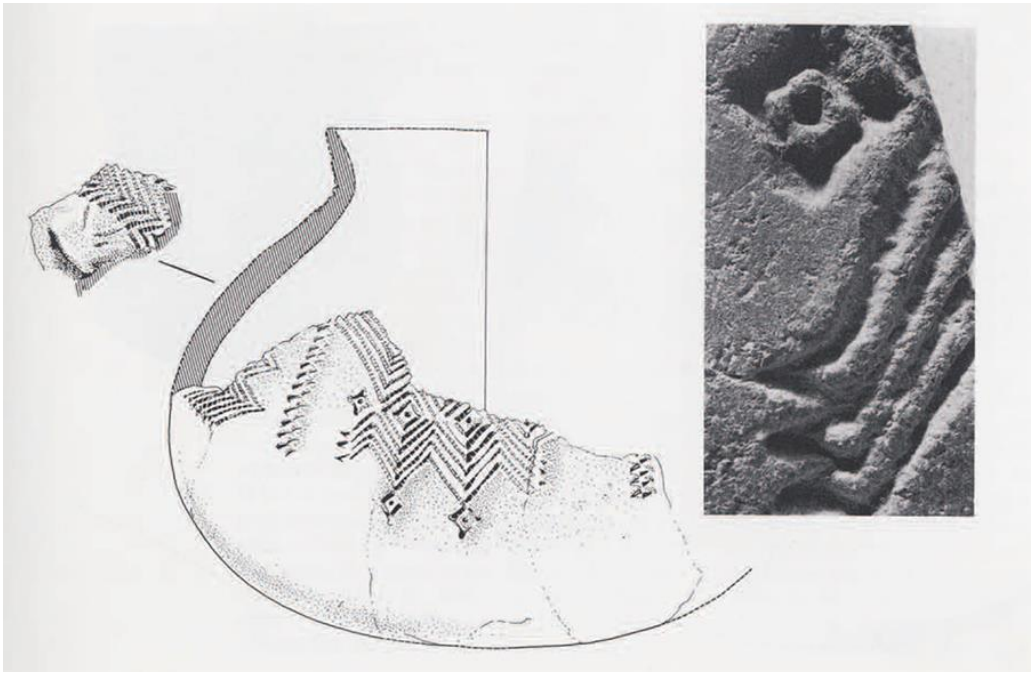


Figure 336

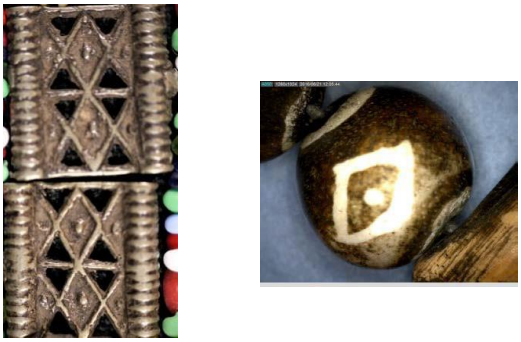


Figure 337

Referring to the Stentinello pieces, according to Ammerman they may be dated to c. 5740 BC. The Chin bronze pieces could almost fit in the imprinted designs of the pots. Obviously, the potters went to a great deal of trouble to get the pattern right. This begs the question: What was so special about this symbol, and why did it persist through the ages?

Main images from: 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>

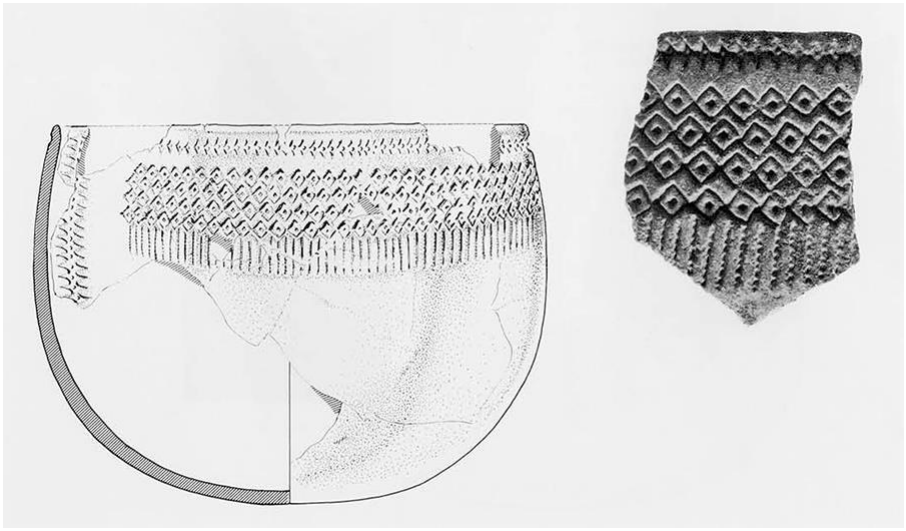


Figure 338

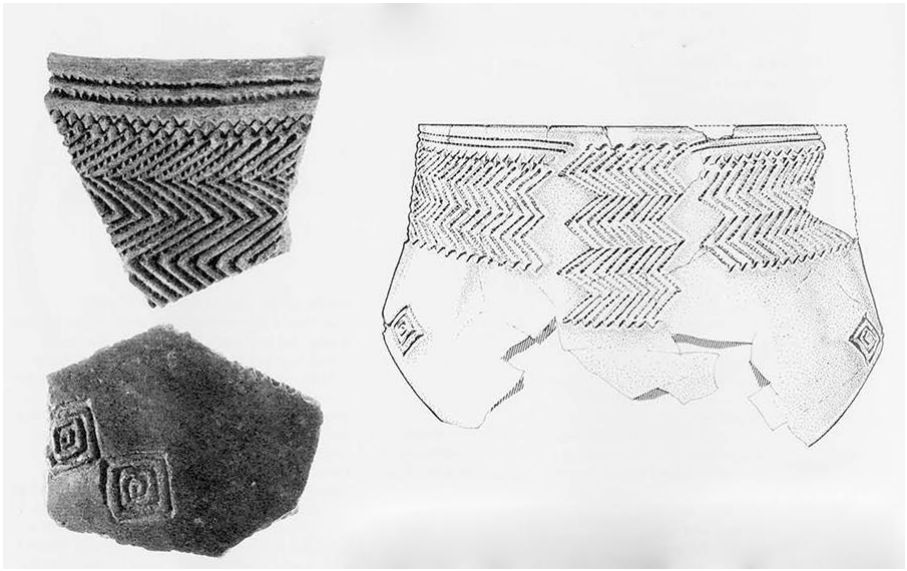


Figure 339

Figure 340. Detail from Shang Dynasty pot 1300–1200 BC next to a Chin bronze piece https://bbs.artron.net/thread-2638121-1-841.html

Here we show Shang dynasty stamped pottery similar to the Chin symbols. This subject will be expanded on later in the study with many more examples of this style of pottery.

Figure 341. Shang pottery 1300–1200 BC. https://bbs.artron.net/thread-2638121-1-841.html

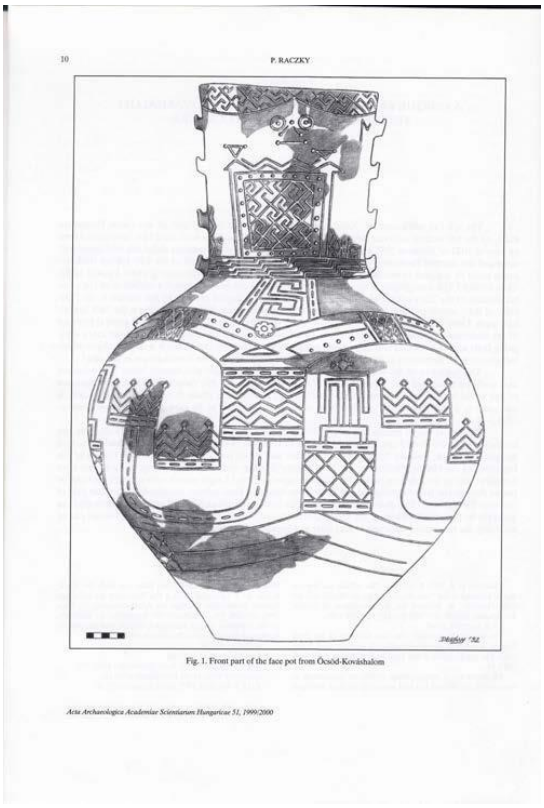
Figure 342. Shang pottery 1300–1200 BC https://bbs.artron.net/ thread-2682007-1-836.html

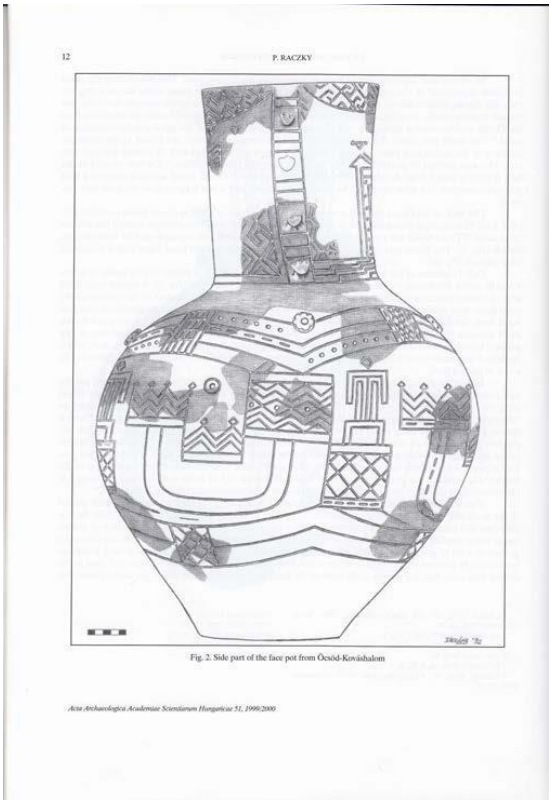
The Hungarian Plain 5000–4000 BC: Comparisons with Shang and Zhou Pottery

We now venture into the Hungarian Plain where we noticed some remarkable coincidences. The following drawings are taken from 'An (sic) unique face pot from the Öcsöd-Kováshalom settlement of the Tisza culture' by Pál Raczky (2000). Note: Tisza Culture, The Great Hungarian Plain, 5000-4000 BC (figures 343,344,345,348):

> The tell-like settlement of Ocsod-Kovashalom lies in the central part of the Great Hungarian Plain, on the left bank of a former meander of the Koros river. This Tisza settlement site, investigated over an area of 1023m2 between 1983 and 1986, yielded a wealth of new information about the settlement patterns and the internal chronology of the Tisza culture. The settlement levels of the 150-160 cm thick de-posits could be assigned to two distinct chronological phases (A and B), representing phase I and II of the Tisza culture. The stratigraphical sequence noted at Ocsod-Kovashalom allowed a definition of the commencement of the Tisza culture and, also, of the relative chronological position of this culture in the Neolithic of the Carpathian Basin. This was all the more important since it shed new light on the 'late Szakal-hat'-'early Tisza' transition in the southern part of the Great Hungarian Plain and on the general problem of the transition between the Middle and the Late Neolithic in the Tisza region. One of the more intriguing finds among the numerous import and unique vessels from the Ocsod site is a large face pot which has already been mentioned in the preliminary report on the findings of the investigations at this site. The fragments of this large storage jar were found over a larger area around house 5, in a context that could be associated with phase A of the Ocsod settlement, i.e. the Tisza I period. A few fragments of this vessel were also recovered from beside house 2, representing phase B, i.e. the Tisza II period. It was possible to reconstruct the original form of the vessel, as well as its most probable ornamentation (Figs 1-4). The vessel height ranges between 71.5-72.2 cm, the diameter of mouth between 23-23.5 cm, the carination between 48-50.5 cm, while the diameter of base was probably17-18 cm.

This vessel form, with its cylindrical neck, rounded body and tapering base was rather rare in the Alfold Linear Pottery at the beginning of the Middle Neolithic in the Tisza region.





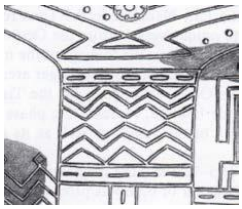


Figure 343

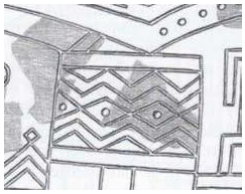


Figure 344

Figures 343,344. Comparisons between the Chin bronze pieces and the markings on the Ocsod-Kovashalom pot; Öcsöd-Kováshalom settlement of the Tisza culture' by Pál Raczky (2000)

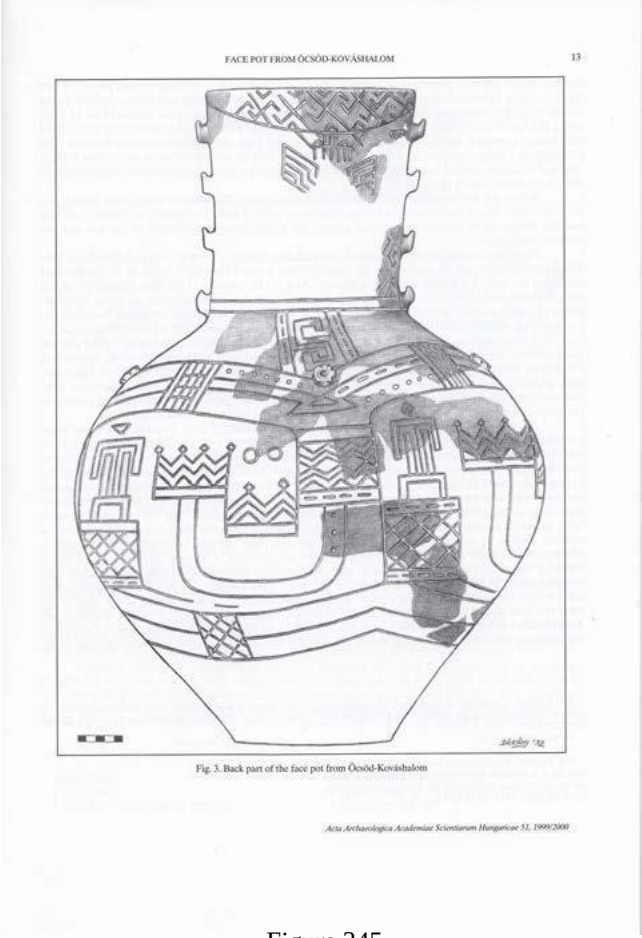


Figure 345

Figure 346

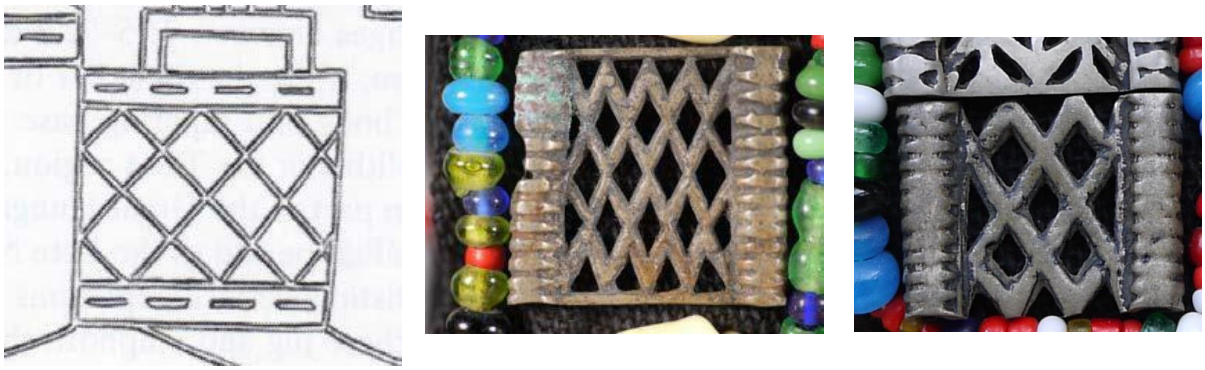


Figure 347

Figure 345. Pot drawing from Öcsöd-Kováshalom settlement of the Tisza culture' by Pál Raczky (2000)
Figure 346. Vinca Goddess, Gradesnisca, NW Bulgaria, 5000–4500 BC. M. Gimbutas, The Language of the Goddess, 1989
Figure 347. Comparison of one of the pot symbols with Chin bronze pieces

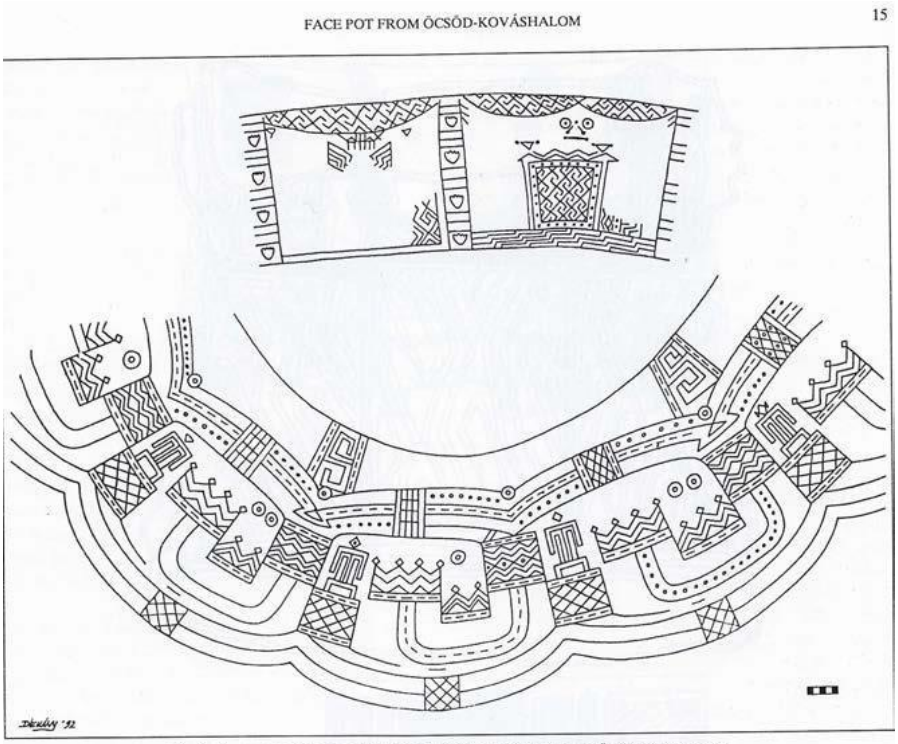


Fig. 4. Ornamental design around the body of the face pot from Öcsöd-Kováshalom

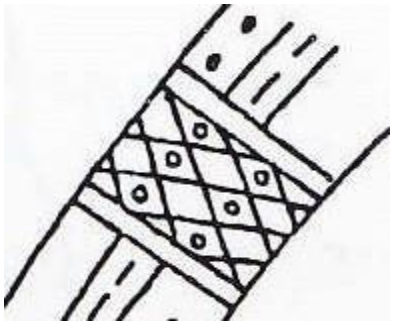


Figure 348. Detail from the Ocsod-Kovashalom pot compared with Chin bronze piece Öcsöd-Kováshalom settlement of the Tisza culture' by Pál Raczky (2000)

It does seem more than coincidental that so many symbols bearing close similarity to the Chin bronze pieces and beads, could be represented on pottery so distant both temporally and physically from each other. The coincidence angle is stretched even further when we examine the next artifact from c, 3000 BC Britain – the Brodgar Ness Stone.

We noticed some similarities between the Hungarian pot (figures 343-348) and the Neolithic stone c. 3500–2200 BC from Brodgar Ness, British Orkney Isles (figures 349(a)(b)). We can identify some of our Chin bronze pieces with symbols on both artifacts.

Figure 349(a) Brodgar Ness Stone
https://www.orcadian.co.uk/one-of-the-ness-of-brodgars-most-remarkable-decorated-stones-recoveredtoday/

Figure 349(b). Reproduction of the Brodgar Ness Stone depicting clearer images of the symbols.
www.brodgar.co.uk

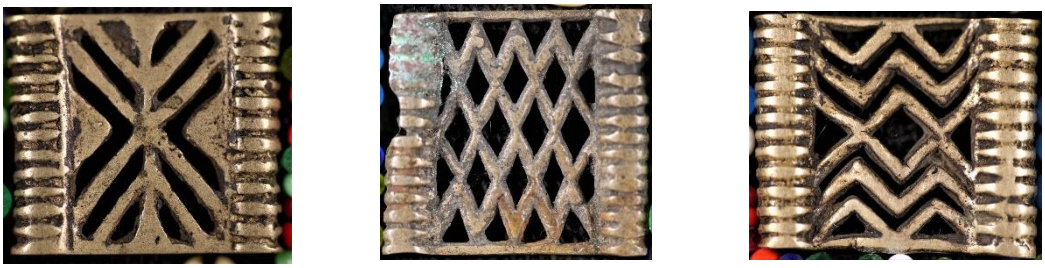


Figure 349(c). Chin Bronze pieces

The following description of the Hungarian Plain (figure 350(a)) is taken from: Neolithic Archaeology, Körös Region, Hungary. http://expeditions.fieldmuseum.org/neolithic-archaeology/great-hungarian-plain

> The concept of agriculture—raising domesticated plants and animals—spread from the Near East, through Greece, and into southeastern Europe by around 6000 B.C. (the Early Neolithic Period). At that time, people began to abandon their hunter-gatherer lifestyles and settle down on the Great Hungarian Plain. Much like the American Midwest, the Great Hungarian Plain consisted of fertile flatlands crisscrossed by meandering rivers that nourished the soil and provided the perfect place for cultivating crops and herding livestock.
>
> Tell Construction
>
> For a thousand years, people lived in loose-knit farming communities scattered across this plain. But by 5000 B.C., these farming families began clustering together to construct fortified settlements—longhouses occupied by clan groups, surrounded by a protective perimeter wall and ditch. Made of wattle and daub (woven sticks and mud), these structures were regularly burned down and rebuilt on the same spot, possibly as a way to control rodents and other pest infestations. Over time, the layers of destruction and construction resulted in tells (raised fortified settlements).
>
> Tell Life
>
> Atop these tells, people made pottery, wove cloth, crafted stone tools, fashioned simple copper jewelry, practiced rituals, stored and ground grains, and buried their dead. Grave goods such as shells and obsidian indicate that tell inhabitants traded with distant neighbors. And, in the rich fields below, the community worked together to raise crops such as wheat, barley, lentils, chickpeas, and bitter vetch, and herd livestock like pigs, sheep, goats, and cattle. These cultural traditions, lifeways, and artifacts help define a group of people that archaeologists call the Tisza, who lived on the Great Hungarian Plain from about 5000 to 4500 BC.

> Tisza life on the Great Hungarian Plan continued much the same way for hundreds of years, until many settlement sites were abandoned around 4500 B.C., the beginning of the Copper Age. Some tells were reoccupied again later, during the Bronze Age, and these grew in size and social complexity, eventually paving the way for full-fledged proto-cities ruled by hereditary chiefs around 2000 B.C.

We have quoted the previous articles because some of the pottery have symbols engraved onto them which are remarkably similar to the Chin beads and bronze pieces. Although the bronze pieces were obviously made in the Bronze Age, which we believe to be the Chinese Bronze Age, the symbols were imprinted onto the Hungarian pottery probably by using a reed or stick. We rely on other institutions and experts to determine this. Possibly, some may be able to comment on the similarities of the symbols being on the Orkney Brodgar Stone.

Some comparisons between Hungarian Plain pottery (figure 350(a)) and Shang/Zhou pottery (figures 350(b),351) separated by at least 2500 years.

Figure 350(a)

Figure 350(b)

Figure 351

Figure 350(a). Hungarian Plain pottery 5000–4500 BC, contemporary with the Zhaobaogou Culture period. http://expeditions.fieldmuseum.org/ neolithic-archaeology/great-hungarian-plain
Figure 350(b). Shang or Western Zhou pottery c. 1000 BC http://roll.sohu.com/20111110/n325233502.shtml
Figure 351. Western Zhou pot c. 1000 BC
http://www.gucn.com/Service_CurioStall_Show.asp?ID=12545209

Figure 352. Pot from the Yarimburgaz Cave, Turkey Phase lV - lll c. 5800–5700 BC. http://www.yasamgazetesi.com.tr/gundem/kanal-istanbul-un-guzergahindaki-800-bin- yillik-tarih-ne-olacak-h184705.html
Details from Shang pot and Chin bronze are shown below for comparison.

Figure 353a. Bowl, Halaf, Syria 5600–5000 BC. Metropolitan Museum of Art

Figure 353b. Pot, Bodrogkeresztur culture, 3850-3700 BC. Long distance exchange in the Central European Neolithic: Hungary to the Baltic by Agnieszka Czekaj-Zastawny et al, Antiquity 85 (2011): 43–58. Compare this with the earlier Anatolian jar shown in figure 352 showing continuity of this style with migrating clans travelling westward.

In figures 354-356 we present the familiar symbols on southeast Asian pottery from 5250 BC onwards. The symbol is found on a Japanese tea cup of an unknown (to us) age (figure 357).

Figure 354

Figure 355

Figure 354. Pottery, Hacilar, 5250–5000 BC., Archaeological Museum of Florence. https://www.pinterest.co.uk/gilliantappin/hacilar/?lp=true
Figure 355. Bowl, Hacilar c. 5250 BC by Maxime Nicolas Brami, 'Revisiting Hacilar'; Chalcolithic pottery in the depot of the Burdur Museum, who states: 'The Linear style of the decoration would suggest a Hacılar I date. (Levels VII?'.

Figure 356

Figure 357

Figure 356. Susa pottery c. 4000 BC, The Louvre, Paris https://www.pinterest.co.uk/pin/477311260485663180/?lp=true
Figure 357. Tea Cup, unknown age, Mitsui Memorial Museum, Japan, https://www.pinterest.fr/pin/452471093796944384/?lp=true

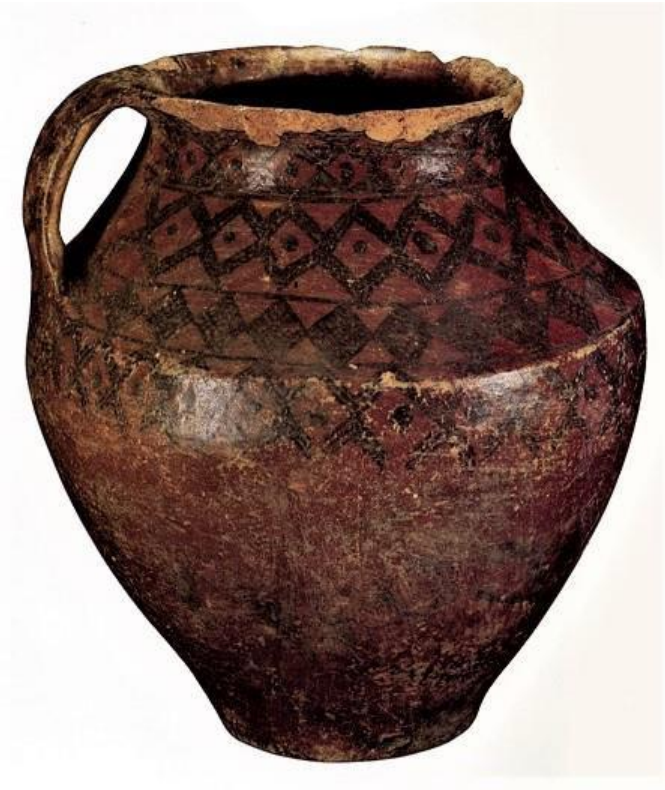


Figure 358. Pot, Central Plateau, Saveh early fifth millennium BC. The Oriental Institute, University of Chicago

Figure 359. Catal Hoyuk, Shrine VII, 6720–6610 BC. Anatolian Studies Vol 14, J. Mellaart, with Chin 'eye' beads for comparison

Below can be seen what we consider to be a most important Chin necklace with clan symbols on either side (figure 360). We compare this with a stamp seal from Bactria which would appear to have similar symbols, also on both sides (figure 361).

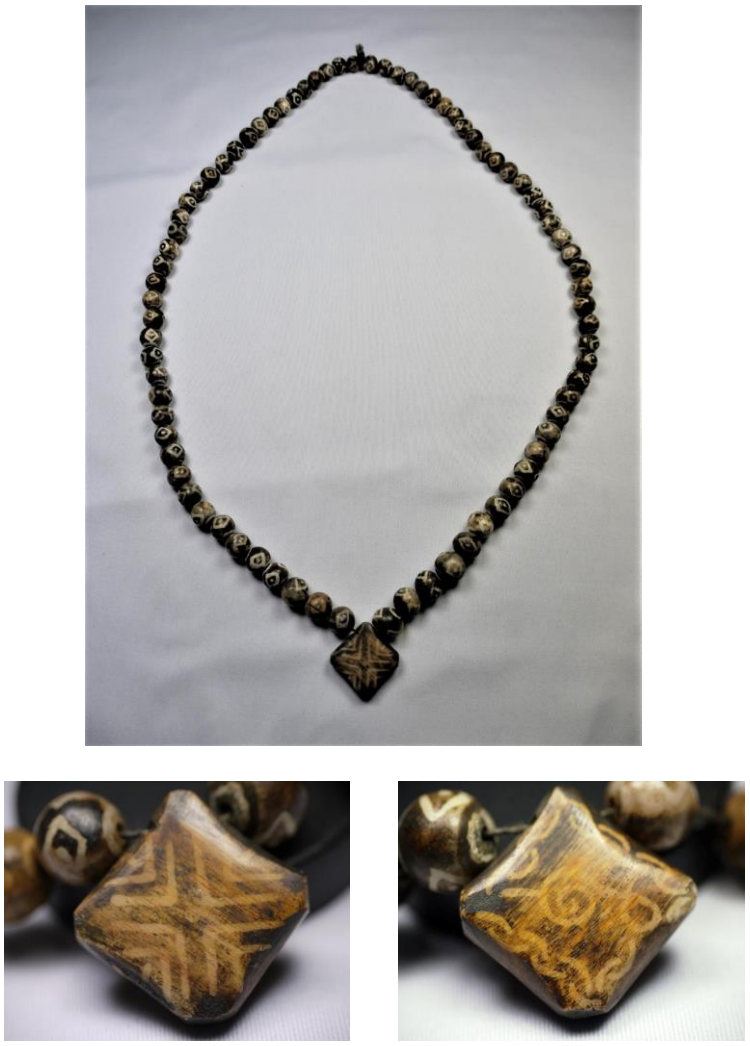


Figure 360

Figure 361. A stamp seal from the BMAC 2300–1700 BC from Victor Sarianidi's Myths of Ancient Bactria and Margiana on its Seals and Amulets,1998. Compare with both sides of large bead in figure 360.

Comparisons between Mehrgarh pottery and Machang pottery

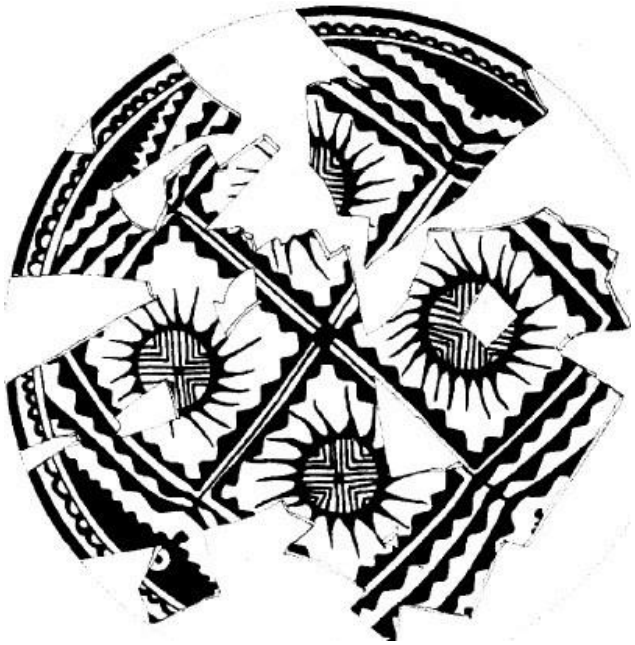


Figure 362

Figure 363

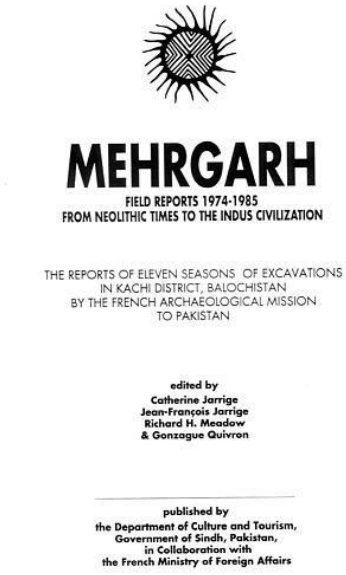


Figure 364

Figure 365

Figures 362,364. '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. The symbol is very similar to the Machang bowl
Figure 363. Machang bowl, c. 2300 BC. http://blog.sina.com.cn/s/blog_659c44b40100hwws.html
Figure 365. Chin bead and bronze piece for comparison

Figures 362,366 show the Mehrgarh 'sun dish' c. 3000 BC. The image portrayed is remarkably similar to the Machang c. 2300 BC dish shown in figure 365. Both images remind us of the Chin artifacts (figure 365).

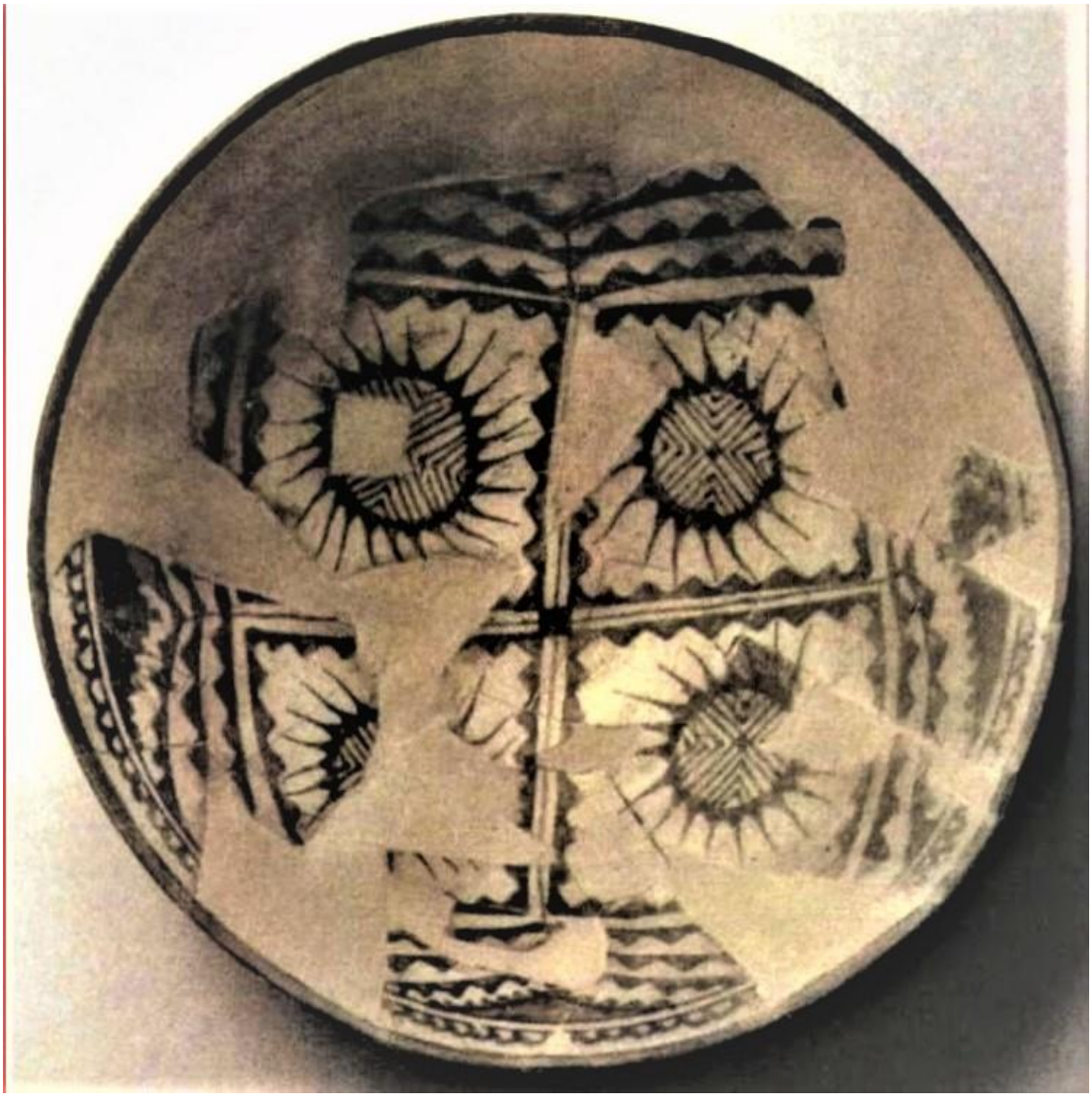


Figure 366. Image of the actual 'sun' dish from: Signatures of Human Settlements before 1500 BC in the Indian Sub-continent: Inputs from Archaeology by Kulbushan Mishra and Vimal Tiwari at the International Seminar 'Determining Cultural Continuity since Vedic and Epic Eras' 23-24 Feb 2014


The Ensign of the Rising Sun of Mehrgarh: (above) front and (below) back.—Photo by Moosa Raza

Figure 367

Figure 368

An alternative explanation for the symbol (figure 367) is given by the following article:

> Islamabad, Nov 26: The visiting American linguist / philosopher Professor Noam Chomsky was presented the prestigious Dawn Award, The Ensign of the Rising Sun of Mehrgarh, at the conclusion of his lecture here today. Dr Adeebul Hasan Rizvi, winner of the Roman Magsaysay Award, and director, Sindh Institute of Urology and Transplantation, Karachi, presented the award to the professor for his outstanding contribution to furthering the cause of international understanding and enlightenment, on behalf of Dawn. The symbol contained within the ensign is taken from Faiz Mohammed greyware excavated in Mehrgarh, in eastern Balochistan, and dates back to pre-history. Viewed as a helicon, the four quadrants that constitute the ensign are interpreted to represent the four provinces of Pakistan: Balochistan, the North-West Frontier Province, Sindh and Punjab. The irregular lines within the quadrants thus represent the unifying force of the river Indus which, flowing through the four provinces, symbolizes Pakistan's material, cultural and social unity. The rays of light emanating from the corona of the ensign are a metaphor for the energy and force of a young nation looking towards the future, yet closely bound to both tradition and history. The site of Mehrgarh in the Balochistan piedmont was excavated and documented by a

French archaeological team under the stewardship of Jean Francois Jarrige. The site, possibly linked to a heliolithic culture, shows continuous occupation and the remains of a material culture dating back to circa 8000 BC.
Source: https://www.dawn.com/news/8125

Figure 369. Detail from Machang ware c. 2300 BC

Figure 370. Detail from Faiz Mohammad dish (figure 362)

This indicates that Mehrgarh and the surrounding areas were important on the PIE journey northeastward. The symbols are too complex to be considered just coincidental and depicts the direction of travel which we follow.

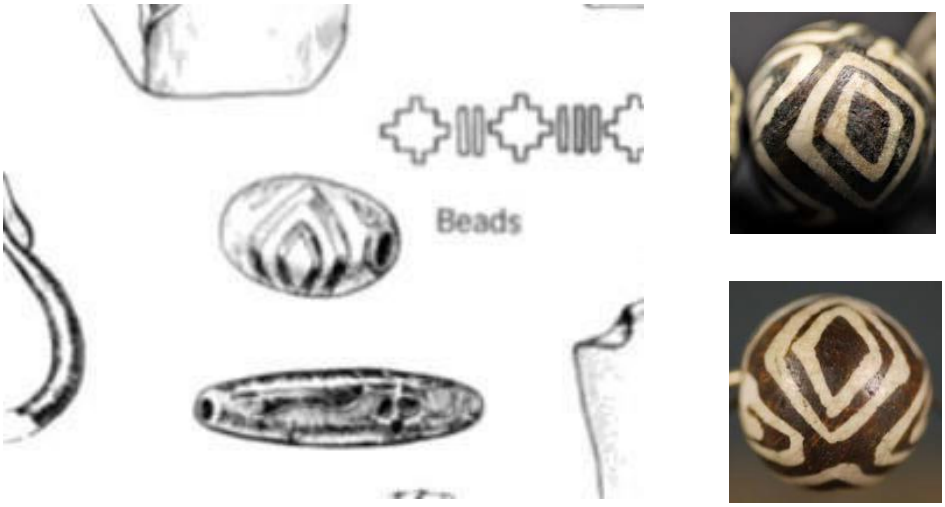


Figure 371. Zaman-baba beads from 'The Bronze Age in Khorasan and Transoxiana' by V. M. Masson in History of Civilizations of Central Asia: The Dawn of Civilization, edited by A. H. Dani 1993. NB Zaman-baba is late third to early second millennia BC. See Gulyamov, J. G. 1966. Gidrografiya i usloviya vozniknoveniya orosheniya. In: Ja. Gulyamov, U. Islamov and A. Askarov (eds.), Pervobîtnaya kul'tura v nizov'yakh Zarafshana, pp. 9–26. Tashkent. Two Chin beads with similar design are shown for comparison.

Figure 372(a)

Figure 373

Figure 374

Figure 372(b)

Figures 372 (a,b). Vase from Mehrgarh IV, Indus Valley, c. 3300 BC. Pre-Indus and Early Indus Cultures of Pakistan and India Part 1, by J.G. Shaffer and B.K. Thapar ISBN 978-92-3-102719-2 https://en.unesco.org/silkroad/sites/silkroad/files
Figure 373. Stamp of vase with symbols from figure 372 around the edge. www.taleem-e-pakistan.com/wp-content/uploads/2015/08/Circa.-3600-BC-Mehrgarh-Baluchistan-Vase-Terracotta-Pakistan-Stamp.jpg
Figure 374. Chin bronze belt for comparison

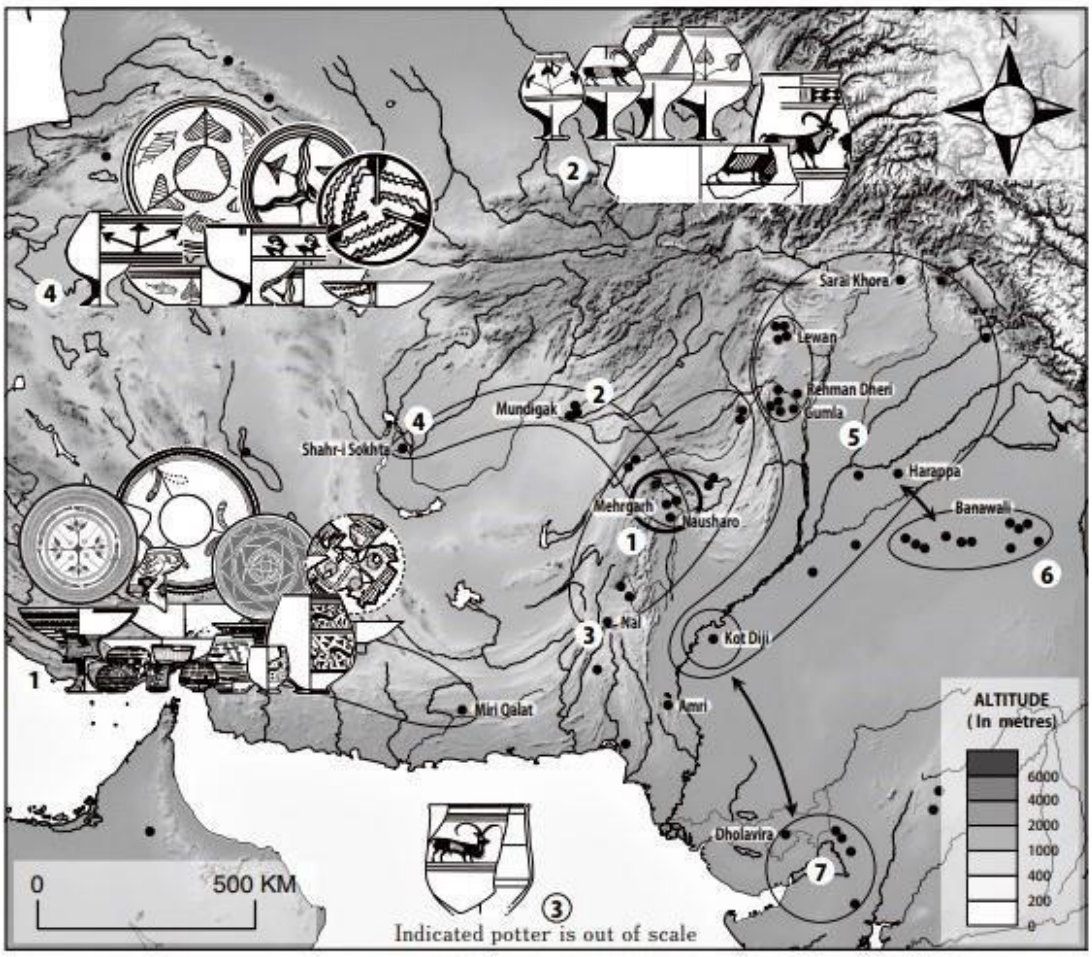


Figure 375

The map (figure 375) is taken from: Report on the Survey of the Archaeological Materials of Prehistoric Pakistan stored in the Aichi Prefectural Ceramic Museum. Part 5: Archaeological Considerations on the Pottery and Cultures in the Pre- /Protohistoric Balochistan by Shudai Hideaki, Konasukawa Ayumu, Kimura Satoshi and Endo Hitoshi 2013. The 'Sun' dish, described on previous pages, is shown in the grouping at 1.

Some Comparisons between Halaf Ware, Shang, Zhou and Warring States pottery with PIE symbols

Figure 376

Figure 377

Figure 376. Bowl, Tell Halaf, Syria, 6000–5000 BC, The British Museum
Figure 377. Shang Dynasty pottery 1200–1100 BC. www.yxlady.com

Figure 378

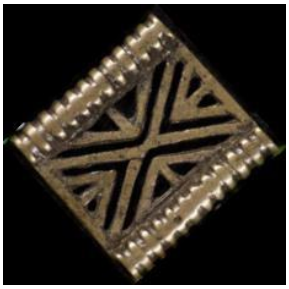


Figure 379

Reference figures 377–379: 春秋战国陶器图片 春秋战国时期（公元前 770 年一公元前 221 年)，东周在战国后期（前 256 年）被秦国所灭，所以春秋战国时代在时间上并不全然包含在东周王朝里面。www.life.yxlady.com

Translation via Google: 'Spring and Autumn Warring States Pottery Picture Spring and Autumn Warring States Period (770 BC–221 BC), the Eastern Zhou Dynasty was destroyed by the Qin State in the late Warring States period (the first 256 years), so the Spring and Autumn period and the Warring States period were not completely contained in the Eastern Zhou Dynasty. www.life.yxlady.com'

Figure 380

Figure 381

Figure 380. Shang Dynasty jar https://bbs.artron.net/thread-741905-1-1752.html
Figure 381. Chin bronze pieces to compare.

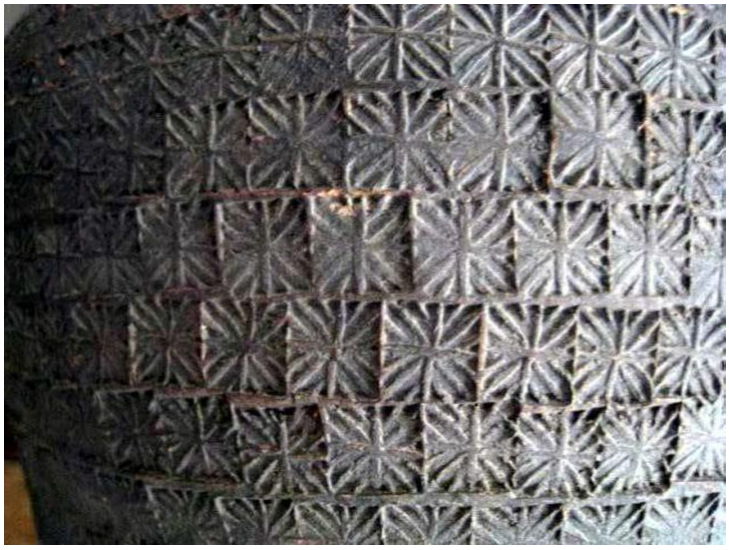


Figure 382

The Warring States Jar (475–221 BC) in figure 382 (image from: http://blog.sina.com.cn/s/blog_413710370100jf8y.html) is reddish brown, the height of the tank is 23cm, the diameter is 12.6cm, the maximum diameter is 22cm, the bottom and the bottom diameter is 11.5cm. Remarkably some the square cross beads (largest size) and bronze squares have the following dimensions: 22mm x 22mm. However, the smallest bronze square with cross design we have measures just 16mm (L) x 12mm (W). Similar bronze designs may have been used as stamps.

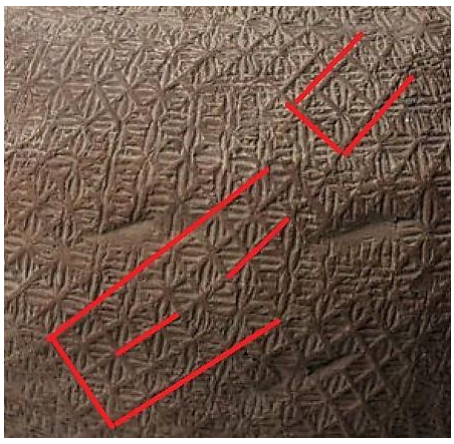


Figure 383. Warring States jar with red outlines added by the authors. http://www.997788.com/16587/search_140_17657940.html)

Figure 384

Figure 385

Figure 386

Figure 389. Chin bronze piece

Figures 384-386. Shang Dynasty pots, images from bbs.artron.net https://bbs.artron.net/ thread-2682007-1-836.html

Figures 387,388. 商代鸭嘴壶 Duck Mouth Pot https://bbs.artron.net/thread-2645055-1-1.html

Figure 387

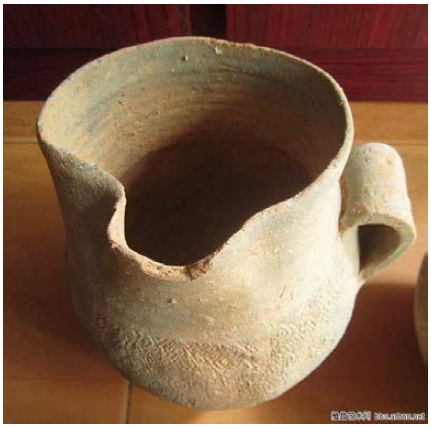


Figure 388

Figure 390. Four images of Shang pottery with eye pattern. https://bbs.artron.net/thread-2638121-1-841.html

Figure 391. Western Zhou pottery, http://bbs.sssc.cn/forum.php?mod=viewthread&tid=269186&mobile=1

Symbols from Tepe Sialk possibly contemporary with Daxi and Hongshan cultures

The image below (figure 392) is taken from: 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.

Tepe Sialk lll is dated from early to mid-fourth millennium BC, meaning that the symbol is well established in the area by this date. As shown previously, the symbol was already in China represented by the Daxi and Hongshan artifacts, indicating the arrival of PIE before then.

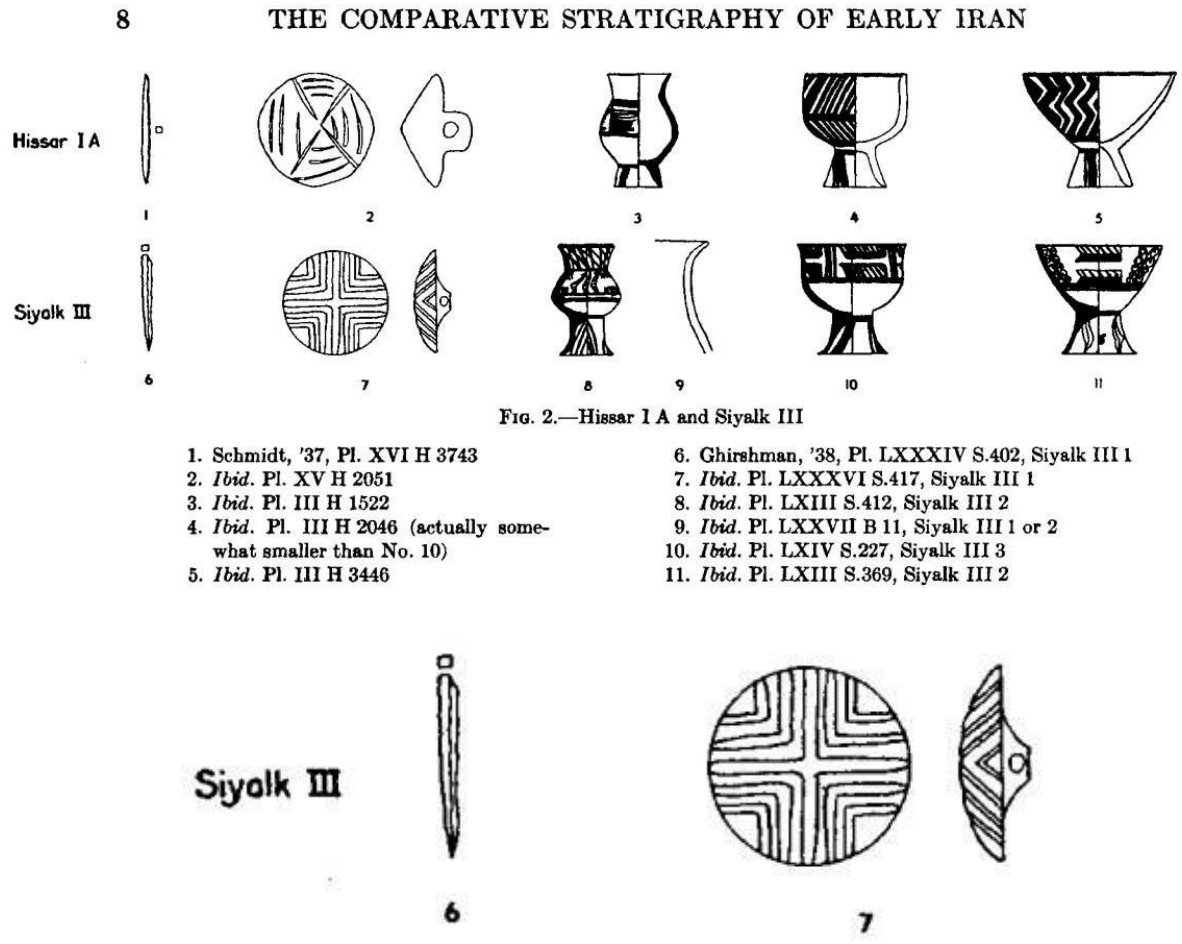


FIG. 2.—Hissar I A and Siyalk III

1. Schmidt, '37, Pl. XVI H 3743
2. *Ibid.* Pl. XV H 2051
3. *Ibid.* Pl. III H 1522
4. *Ibid.* Pl. III H 2046 (actually somewhat smaller than No. 10)
5. *Ibid.* Pl. III H 3446
6. Ghirshman, '38, Pl. LXXXIV S.402, Siyalk III 1
7. *Ibid.* Pl. LXXXVI S.417, Siyalk III 1
8. *Ibid.* Pl. LXIII S.412, Siyalk III 2
9. *Ibid.* Pl. LXXVII B 11, Siyalk III 1 or 2
10. *Ibid.* Pl. LXIV S.227, Siyalk III 3
11. *Ibid.* Pl. LXIII S.369, Siyalk III 2

Figure 392

Egypt and the Symbols

At this point we would like to turn our attention towards the representation of some of the symbols in ancient Egypt. It is not difficult to imagine that symbols evolving in the Levant for thousands of years prior to any Egyptian Dynasty would appear as early as Predynastic and early Dynastic wares. We commence with Naqada and Ballas by W. M. Flinders Petrie, I896.

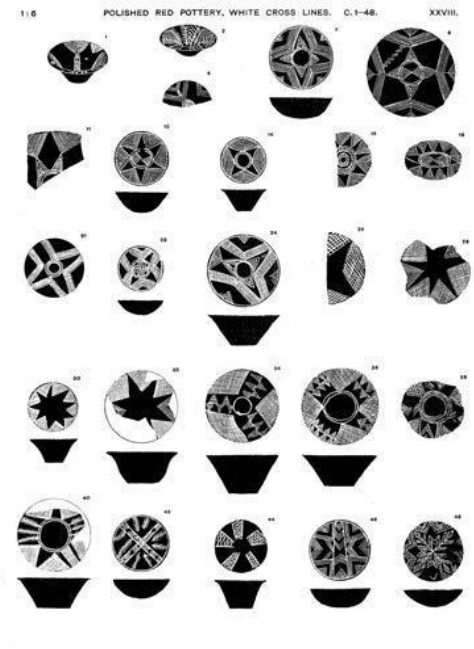


Figure 393

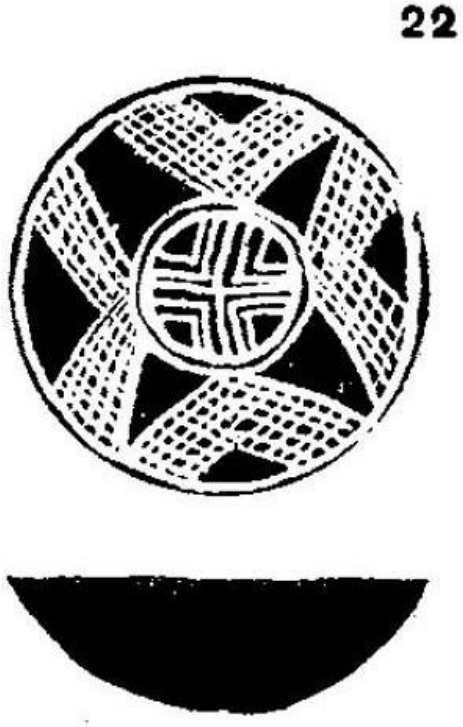


Figure 394

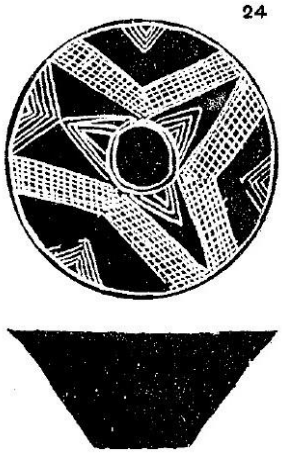


Figure 395

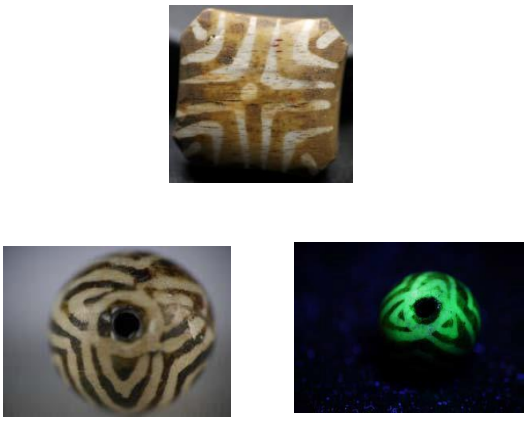


Figure 396

Figures 393-395. Pl. XXVIII, Naqada 1 period, 4000–3500 BC, Red Pottery, White Cross lines
Figure 396. Three images of Chin beads with similar designs to the white cross pottery

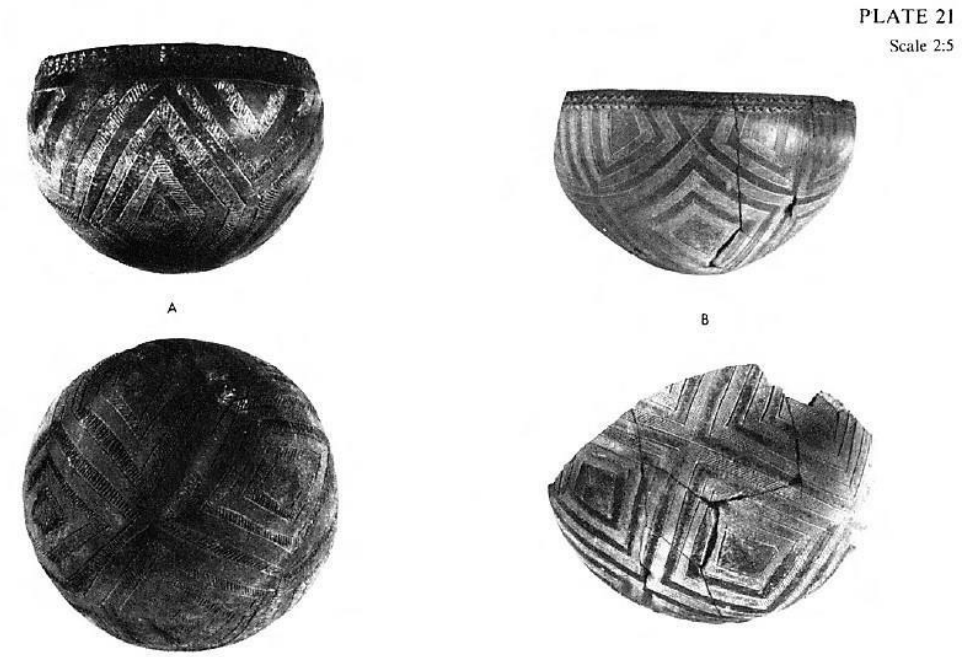
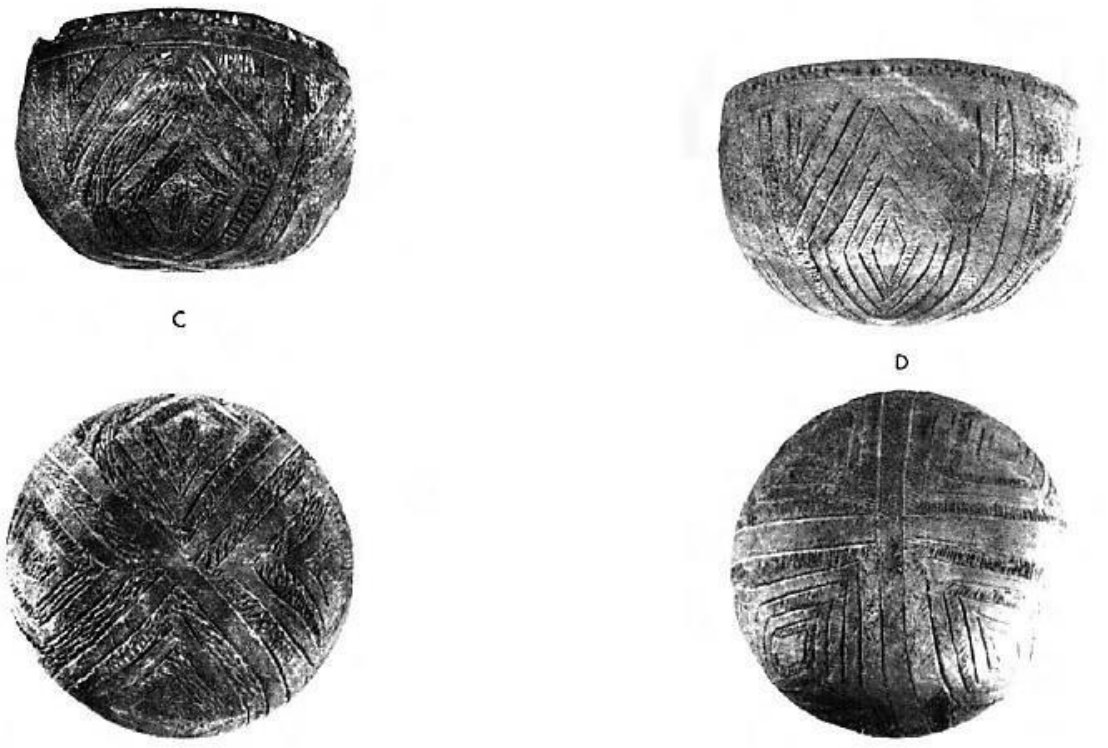


Figure 397

The Eleventh Dynasty (c. 2000 BC) excavations carried out by the University of Chicago Oriental Institute Nubian Expedition Vol 5, Excavations between Abu Simbel and the Sudan frontier, 1981, revealed some interesting items consistent with our research. Figures 397,399,400 are from the Nubian Expedition and should be compared with the images of the Chin items shown in figure 398,399 and 401. The intention to represent the symbol seems clear thus giving the appearance of 'eyes' when viewed at certain angles.

Figure 398



Incised bowls with phase 1B decoration: concentric rectangles. (*A*) T171:1, 1-B/1c*i*; (*B*) T294:2, 1-B/1c*i*; (*C*) T230:3, 1-C/1c*ii*; (*D*) T119:1, 1-B/1c*iii*.

Figure 399. More images from: The Eleventh Dynasty (c. 2000 BC) excavations carried out by the University of Chicago Oriental Institute Nubian Expedition Vol 5. Chin bead shown for comparison of designs.

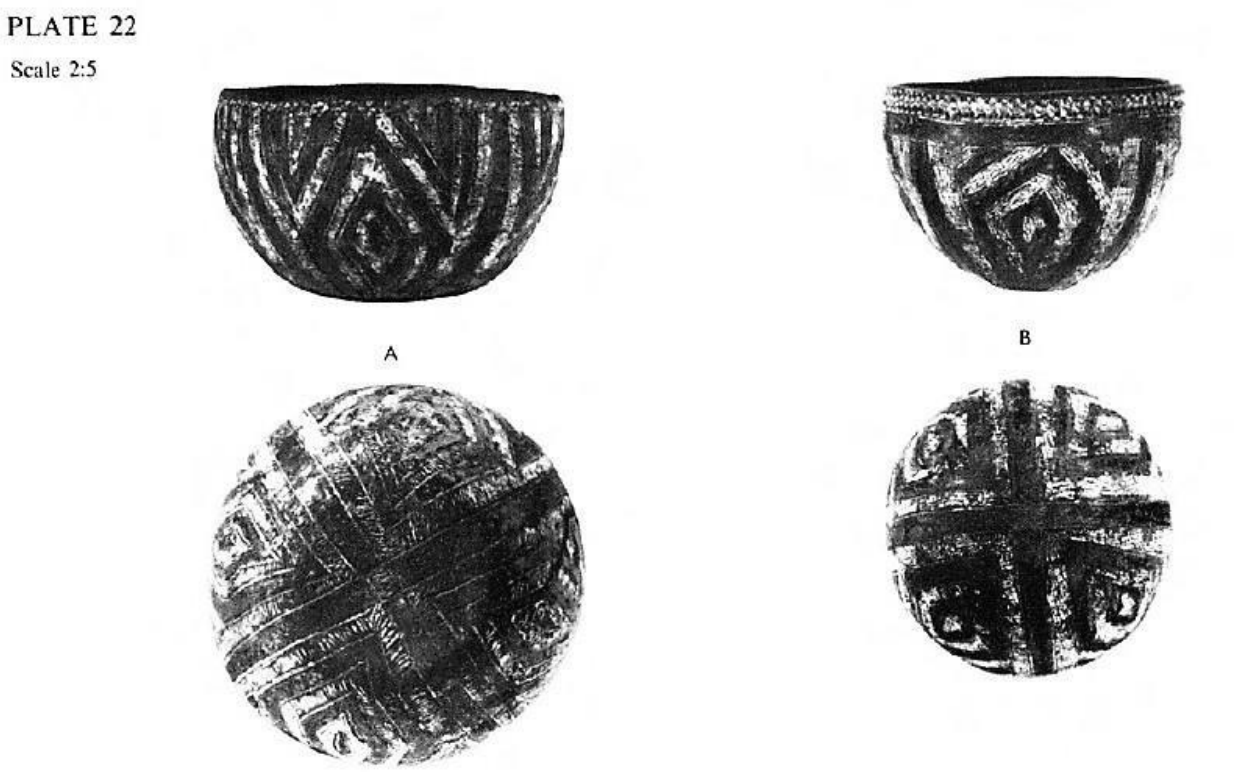


Figure 400

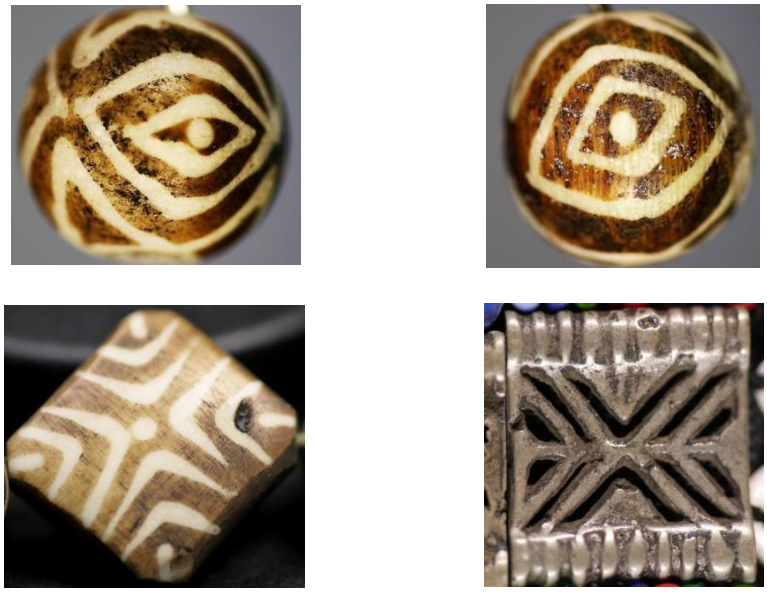


Figure 401

Figure 400. Some more images from: The Eleventh Dynasty (c. 2000 BC) excavations carried out by the University of Chicago Oriental Institute Nubian Expedition Vol 5
Figure 401. Chin beads and bronzes for comparison of symbols on the pottery

Figure 402

Figure 403

Figure 402. Nubian black bowl. https://www.pinterest.co.uk/pin/526006431464976608/?lp=true
Figure 403.Nubian black bowl, Archaeological Survey of Nubia, cemetery 101 grave 153,1900 – 1750 BC, C Group 11A, https://www.pinterest.co.uk/pin/503769908301236260/?lp=true

Figure 404. Inverted C Group pottery bowl, 2500–1500 BC, Nubian Museum Aswan, Egypt. https://www.pinterest.co.uk/pin/301811612514554258/

The appearance of this symbol continued for thousands of years throughout Egypt as is shown by the artifacts displayed in figures 402,403, 404 from 2500–1500 BC which can be compared with the white cross ware from Naqada shown in figures 394,406,407, dated 4000–3500 BC. As shown in figure 407 the symbol was also represented on stamp seals/amulets. during the IV-XI Dynasties, thus continuing this theme from the seventh millennium BC in Southwest Asia and the Levant.

Figure 405. Kerma tomb pottery, Sudan c. 2300–1600 BC.
https://www.pinterest.co.uk/pin/419397784023608601/?lp=true

Figure 406

Figure 407

Two dishes from Egypt 4000–3500 BC;
Figure 406. Naqada ll, Ancient Technologies: The Egyptian Sintered-Quartz Ceramics by Amelia C Sparavigna 2014
Figure 407. Naqada l , Boston Museum of Fine Arts

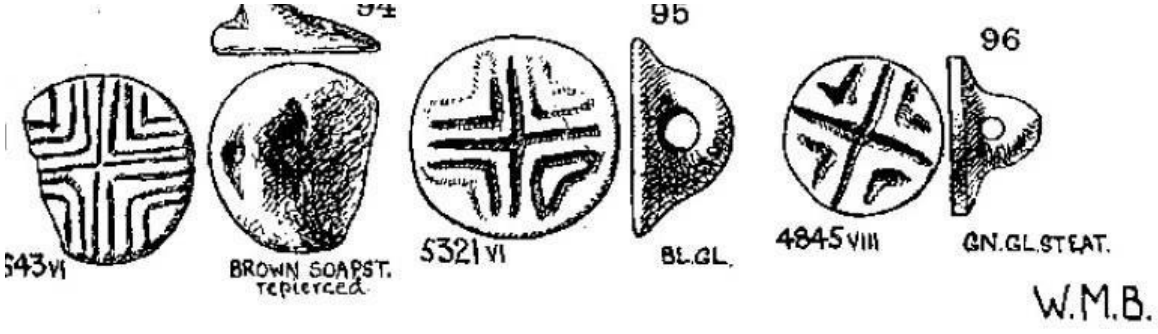


Figure 408. Seal-Amulets, IV-XI Dynasties. pl XXXll ,Qau and Badari I, Guy Brunton, with chapters by Alan Gardiner and Flinders Petrie, 1923

More on the Egyptian sign for 'city'

On this page we present a more in-depth look at the development of the 'cross' symbol in Egypt.

Figure 409

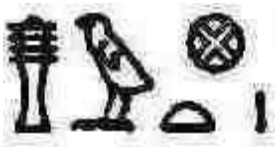


Figure 410

Figure 411

Figure 409. Ancient Egyptian sidn for Town, village, country http://trelleoftears.tumblr.com/post/23578108445/ four-moments-of-the-sun-diagram-of-the-law-of)
Figure 410. Transliteration Ancient Egyptian town, village. ibid.
Figure 411. Symbol for the largest city in the area, the *niwt* of Abu, Elephantine, Egypt, possibly as old as 3200 BC. Rutherford Press Ltd, https://erenow.com/ancient/the-complete-cities-ofancient-egypt/6.php

Figure 412

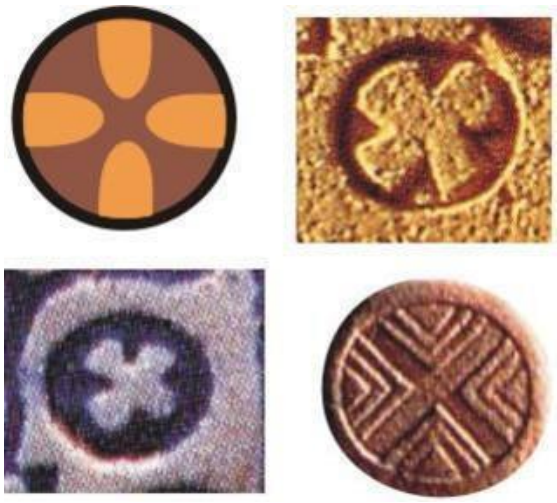


Figure 413

Figure 412. The Egyptian word for town was niwet, and it was written as shown in the lower image. https://susanllewellyn.wordpress.com/tag/determinative/
Figure 413. Four examples of the hieroglyph meaning town/ village/protected crossroads and it was also used as a symbol for Egypt herself. https://at37.wordpress.co m/2012/03/page/2/

Figure 414. Hieroglyph images from: http://slideplayer.com.br/slide/329394/ NIWT CIDADE

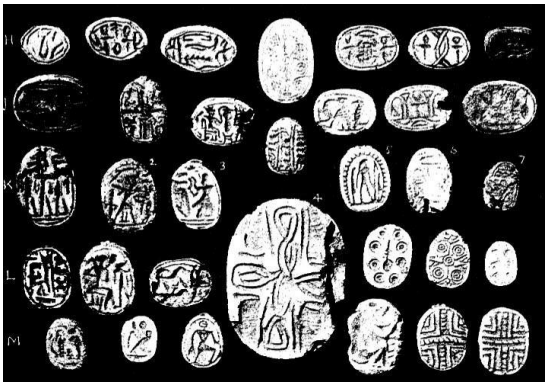


Figure 415

Figure 416

Figure 415. Scarabs discovered by Flinders Petrie, Tell el Yehudiya 1906
Figure 416. Scarab from Naukratis, 1189 BC– 943 BC, Ashmolean Museum, Oxford

The images shown in figures 409-416 indicate the Ancient Egyptians considered this a symbol of some importance. Referring to the image in relation to 'cities', particularly the image in 411 from Abu which is possibly as old as 5200 years, shows the organization of the country at that time.

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The Naqada l 4000–3500 BC pottery shown in figures 394,406 and 407 may be compared with the Machang phase artifacts c. 2300 BC shown here in figures 417-420.

Figure 417

Figure 418

Above: Two Machang phase dishes of the Majaiyao culture, c 2300 BC
Figure 47. Sanshui Museum, 三 水 博 物 馆 , Guandong, China
http://sanshuimuseum.com/pro.asp?m_id=243&id=370&ln=1
Figure 418. http://bbs.sssc.cn/thread-806038-1-1.html

Figure 419

Figure 420.

Figure 419. Neolithic spinning wheel, Fujian museum. http://3png.com/a-1251873.html
Figure 420. Majiayao jar, c. 2500–2300 BC, Qinghai Willow Bay Museum
http://blog.sina.com.cn/s/blog_a5bea2440102wplx.html

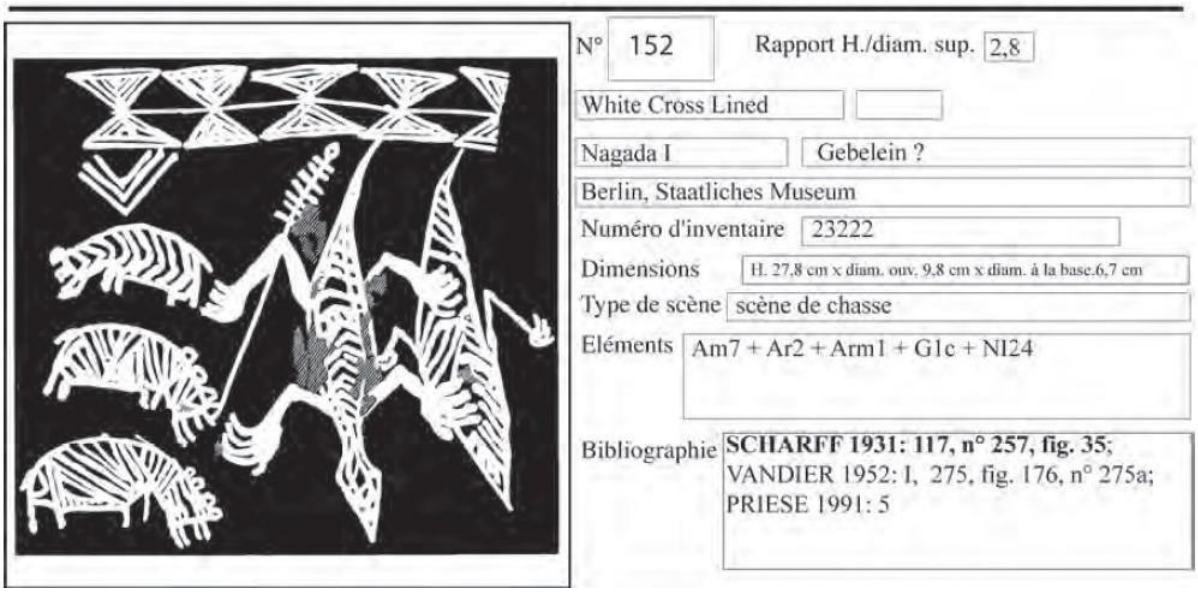

Figure 421. Naqada vase. Les Peintures Sur Vases De Nagada I - Nagada II by Gwenola Graff, Leuven University Press 2009.

The images at the top of the vases shown in figures 421 and 422 reminds us of the original Blombos Cave symbol, one that we have found on the Chin bronze pieces and beads, as well as the Bronze Age vessels from Britain shown earlier.

Figure 422. Prehistoric Egyptian small coiled bowl about 5 inches dia. Scratch and stamp decorated and then inlaid with contrasting slip or whiting. Scraped clean and fired c. 4000 BC. Influence of basket making techniques. The Blombos cave design is represented along the top. http://www.ceramicstudies.me.uk/frame1tu1.html

Similarities between Naqada pottery designs and Yangshao ware

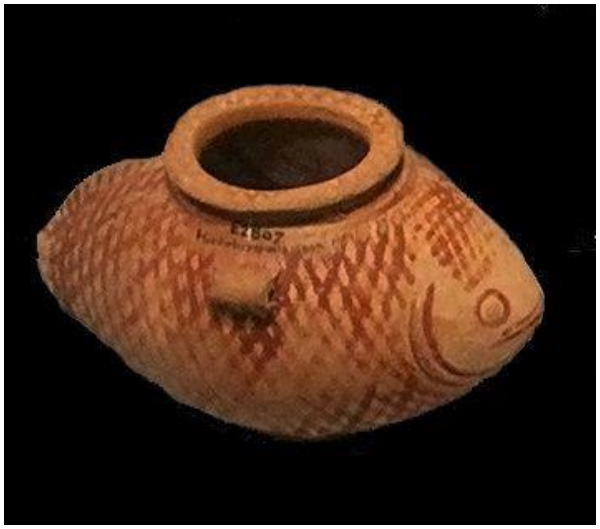

Figure 423. Naqada ll pottery, c. 3750 BC, Ashmolean Museum, University of Oxford

Figure 424. Yangshao culture, China, c. 3000 BC, 船形红陶壶 仰韶文化 www.huitu.com

No less an authority than K.C. Chang in 'Chronologies of Old-World Archaeology' considered the style of the vessel shown in figure 424 to be of great significance compared with Western style pottery of greater age. See figure 1202 for his drawings and associated text.

Figure 425

Figure 426

Figure 427

Figure 428

Figure 425. 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 原胎原彩 彩质好 画工好 高 13cm 腹部直径16cm 口径11cm Majiayao culture pot,
China, c 2300 BC, http://pai.sssc.cn/item/282842
Figure 427. Hungarian c. 5000 BC. http://www.leventevezer.extra.hu/Magyarostortenet.pdf
Figures 426,428. Chin beads

We believe that we have many necklaces in their original stringing arrangement. It can be seen that the alternating eye-cross-eye was a preferred line-up. This mirrors the patterns on jars, bronzes etc. from ancient times. The similarities between the designs are remarkable and it is doubtful that this could have been by chance.