

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 6

## East and Central Europe 5000–3000 BC

We now turn our attention westward from the Levant. The familiar symbols appear in LBK and Bukk cultures, and gradually make their way towards all corners of Europe (figures 429-435).



Figure 429

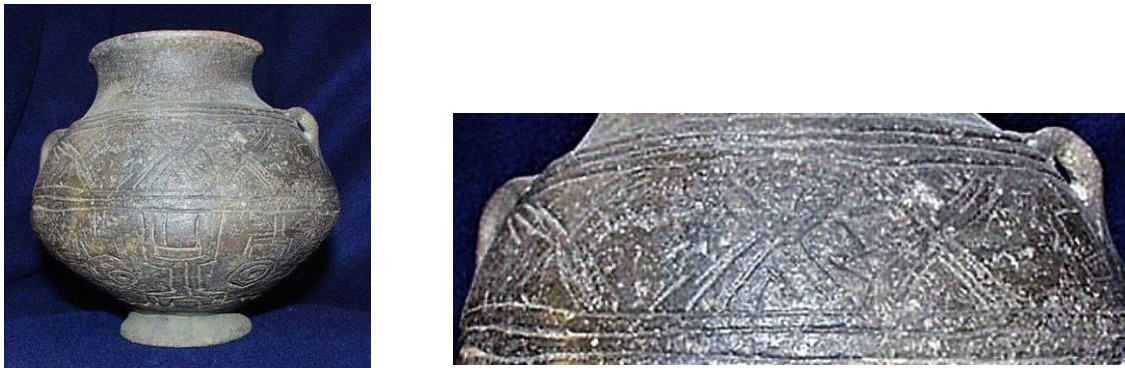


Figure 430

Figure 429. The same image appears on pottery from Hungary, in particular Bylany, from the Linear Pottery Culture (LBK) 5500-5000 BC, images from the Bylany Museum, (3D virtual museum source)

Figure 430. Budapest Historical Museum, pot 2800–2000 BC

<http://www.btm.hu/old/varmuzeum/allando/oskor/imgkobr/aszimb.html>

Figure 431. Chin bronze and beads

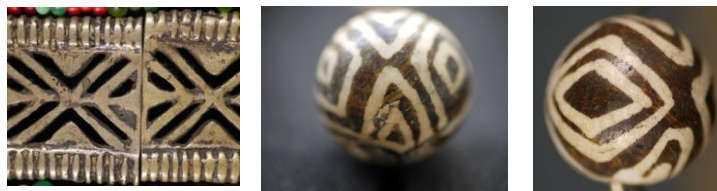


Figure 431



Figure 432



Figure 433



Figure 434



Figure 435

Linear Pottery Culture (LBK) 5500–4500 BC. All pieces show similar symbols to those of the Chin beads and bronze pieces.

Figure 432. The Romano Germanic Museum, Cologne, <https://hiveminer.com/Tags/clay%2Cneolithic>

Figure 433. The Romano Germanic Museum, <https://www.ksta.de/koeln/innenstadt/--2241376>

Figures 434,435. The Bylany Museum, 3D virtual museum source: <http://www.archaeo3d.com/>

The symbols spread to the Cucuteni culture

The importance of the symbols has already been discussed with reference to Marija Gimbutas' work. Figures 436,437 show Cucuteni artifacts whilst figure 438 shows one from the Tisza culture.



Figure 436. Cucuteni culture 4800–4000 BC.  
[http://tornyaimuzeum.hu/gyujtemeny/regeszet/no-alaku-edeny-a-kokenydombi-i-venusz\\_127.html](http://tornyaimuzeum.hu/gyujtemeny/regeszet/no-alaku-edeny-a-kokenydombi-i-venusz_127.html)



Figure 437



Figure 438

Figure 437. Cucuteni Culture token 4900–4750 BC. [http://www.wikiwand.com/en/Symbols\\_and\\_protowriting\\_of\\_the\\_Cucuteni%E2%80%93Trypillia\\_culture](http://www.wikiwand.com/en/Symbols_and_protowriting_of_the_Cucuteni%E2%80%93Trypillia_culture)

Figure 438. Classical Tisza culture, altar style; Öcsöd-Kováshalom, Á settlement of the Tisza culture by P. Raczky in *The Late Neolithic of the Tisza Region*, 1987

### Dating Tisza ware and comparisons with Cucuteni, Hacilar and Majiayao pottery

' In terms of absolute chronology, the Tisza culture can be dated to around 4900 – 4500/4400 cal. BC (cf. for this the new 14C dates from Polgár-Csőszhalom: Bánffy/Bognár-Kutzian 2007,212)'.  
[http://www.donau-archaeologie.de/doku.php/kulturen/theiss\\_english\\_version](http://www.donau-archaeologie.de/doku.php/kulturen/theiss_english_version)



Figure 439

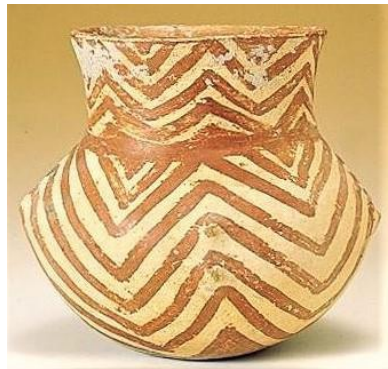


Figure 440

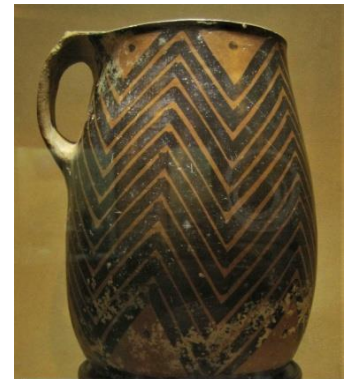


Figure 441

Figure 439. Cucuteni culture pottery, fifth millennium BC

<https://i.pining.com/236x/e5/33/7a/e5337a78a2faedb087c5b6860e09b927.jpg>

Figure 440. Hacilar pottery 5000 BC; <http://www.orientmuseum.jp/exhibitions/net-kikaku/saimon/134.html>

NB For identical pot see: Hacilar Pottery In The Okayama Orient Museum, D r. A. Nejat Bilgen 1990. Pots 3 and 4, Hacilar Level 1, 5250 BC

Figure 441. Majiayao pot, third millennium BC. <https://bbs.artron.net/thread-3267359-1-1.html>



Figure 442. Catalhoyuk ceramics. <http://www.gateofturkey.com/section/en/422/7/culture-and-art-anatolian-civilizations-first-settlements-in-anatolia>



Figure 443. Pots from burial M192, Zongri, Qinghai; Pottery Production, Mortuary Practice, and Social Complexity in the Majiayao Culture, NW China (ca. 5300-4000 BP) by Ling-yu Hung, Washington University in St. Louis, 2011

Figures 439-443 show examples of the 'zigzag' or 'mountain' symbol from Catalhoyuk through to the Cucuteni and Majiayao cultures.

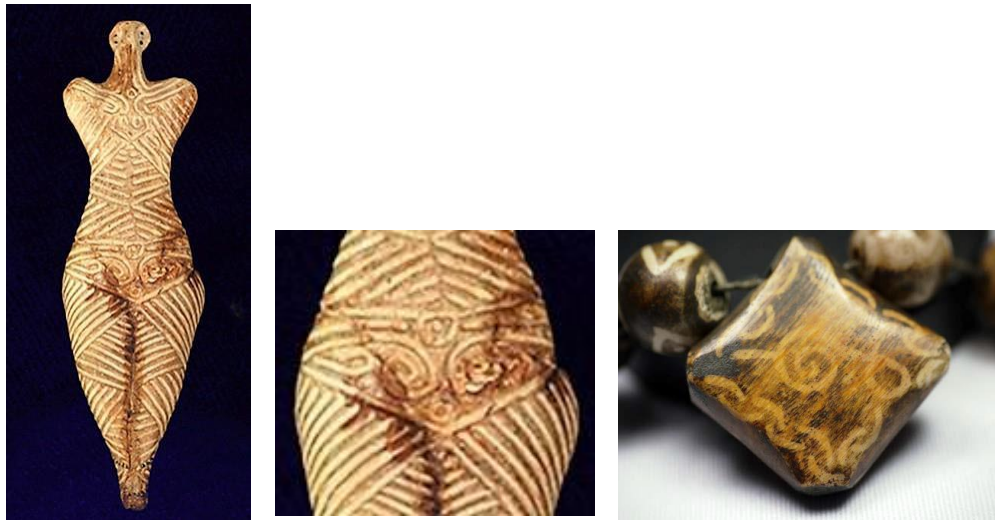


Figure 444. Cucuteni figurine, Botosani County Museum, Romania  
<https://www.pinterest.co.uk/pin/500110733599482389/?lp=true>

The Cucuteni figurine (figure 444) from 4300–4200 BC is described by M. Gimbutas in 'The Language of the Goddess' as "antithetic spirals". One hook is closed, identical to the very important clan bead shown. This symbol appears similar to a tattoo on Urumchi mummies, applied after death. See later in this study.

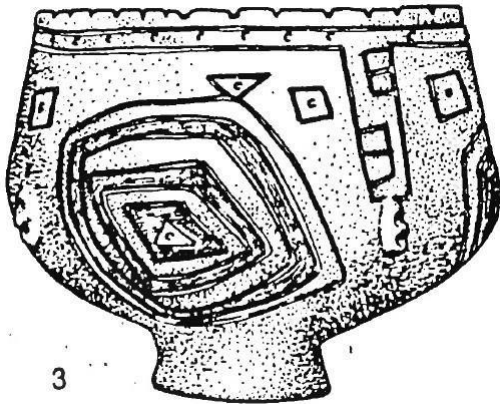


Figure 445



Figure 446

Figure 445. Early Tisza Culture, Öcsöd-Kováshalom, Á settlement of the Tisza culture by P. Raczky in *The Late Neolithic of the Tisza Region*, 1987

Figure 446. Tisza culture 4800–4700 BC. [www.osmagyaregyhaz.hu/index.php/tortelenem/regeszet](http://www.osmagyaregyhaz.hu/index.php/tortelenem/regeszet)

The bowl c. 4800 BC shown in figure 445 has a lozenge symbol very reminiscent of the tenth millennium Körtek Tepe stoneware bowl shown previously (figure 15).



Figure 447. Vinča pottery copied from museum filmed visit: 'Europe's biggest prehistoric civilization: Vinča (Old Europe) 5,500–4,500 BC'

<https://www.youtube.com/watch?v=GwPCiEITXpE>

The practice of engraving the cross symbol on the bottom of a vessel (figure 447) is one on which we have previously commented.

Compare the style of pottery with dots from Bylany, LBK culture (figure 448) and the Tienshan pottery (figures 450,451), also with dots. Note the dots on the pottery (figures 448,450) are at apex points. The pot (figure 449) depicts a yin yang design, apparently appearing much earlier than Chinese versions of the symbol became widespread.



Figure 448



Figure 449



Figure 450



Figure 451

Figures 448,449. Pottery from Bylany Cz, a Danubian Neolithic settlement Linear Beaker Culture, c. 5500–4500 BC Bylany culture, Bylany Museum (3D virtual museum source)

Figure 450. Tienshan pottery from Xinjiang c. 1000 BC, Kunlun Mountain Flowing Graveyard  
昆仑山流水墓地发掘

[http://blog.sina.com.cn/s/blog\\_8b6cabd70100vq7n.html](http://blog.sina.com.cn/s/blog_8b6cabd70100vq7n.html)

Figure 451. Another angle of the pottery from figure 450. <https://baike.baidu.com/item/流水墓地>



## The Symbols with emphasis on stamp seal form

Throughout this study we refer to the beads as symbols of clans. It can be seen how important these motifs were to the ancient European civilizations of the Danube/Balkans area. Some fascinating studies have been done revealing the use of the designs as stamps, widespread from the Danube to Catalhoyuk. We quote from the illuminating study carried out: Digging the Neolithic stamp-seals of SE Europe from archaeological deposits, by Agni Prijatelj 2007.

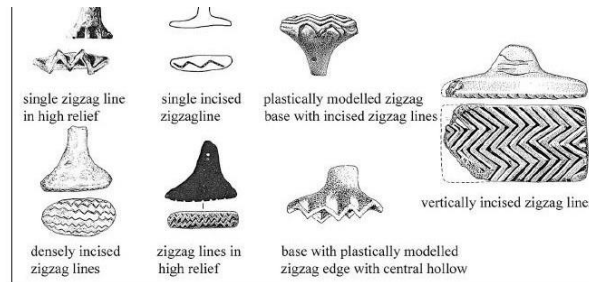


Fig. 18. Motif of zigzag, variants (after Makkay 1984.Fig. IV: 9; Fig. V: 10, 11; Fig. VI: 3, 4; Fig. VII: 8; Fig. XXIX: 1).

Figure 452



Figure 453

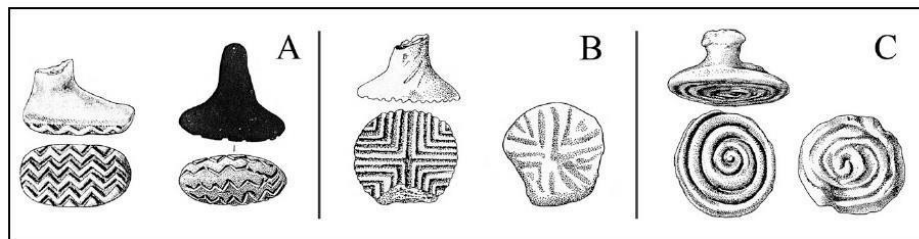


Fig. 10. Selected examples of differences in modelling the same motif. A: zigzag (after Makkay 1984.Fig. IV: 1, 8). B: cross (after Makkay 1984. Fig. XV: 189; Fig. XXIII: 4). C: spiral (after Makkay 1984:Fig. XVIII: 1, 6).

Figure 454

Figures 452,454. From: Digging the Neolithic stamp-seals of SE Europe from archaeological deposits, by Agni Prijatelj 2007  
Figure 453. Chin beads with zigzag or mountain design.



*Fig. 4. Physical affordances of stamp-seals. Photograph by B. Širca.*

Figure 455. Practical stamp seal demonstration: Digging the Neolithic stamp-seals of SE Europe from archaeological deposits, by Agni Prijatelj 2007.



Figure 456. Examples of Chin beads with very similar pattern to those in figure 455

Here we show some artifacts from the Cucuteni-Tripolye Complex. According to Cornelia-Magda Lazarovici they may be called breads, or slates that might be interpreted as well as tablets. Some of them contain signs and symbols. Seven pieces have been discovered until now at Scânteia. Three, maybe four of them have signs or symbols. The symbol displayed below is very familiar to us.



**7 – plachetă,  
Okopi**



**6 – plachetă-tabletă  
Toflea**

Figure 457. Tokens or stamp seals from: Lazarovici, Cornelia-Magda, Pâini, plachete sau tăblițe de lut cu semne și simboluri, Facets of the Past. The Challenge of the Balkan Neo-Eneolithic. Proceedings of the International Symposium celebrating the 85th Birth of Eugen Comșa, 6-12 October 2008, Bucharest, Romania, Éd. Academiei, București, 2013

Some of the stamp seals shown in figure 458 from Persia 4800–3600 BC resemble the symbols portrayed in figure 457. It is apparent that this was widely recognized in the ancient world.

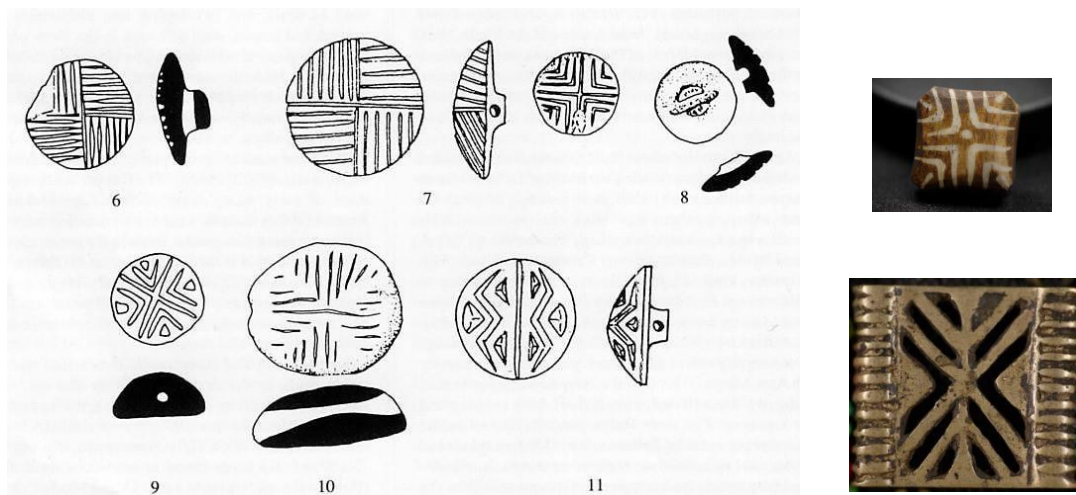


Figure 458. Detail from Plate XXXVI of Early, Middle and Late Chalcolithic stamp seals from Persia 4800– 3600 BC. <http://www.iranicaonline.org/articles/cylinder-seals>  
Chin bead and bronze for comparison.



Figure 459



Figure 460

This Anatolian stamp seal (figure 459) is from the Uruk/Jemdet Nasr Period, c. 3500–2700 BC. The description given is: "The motif of this seal represents an angle-filled cross, similar in design to two seals illustrated on page 15, "Early Near Eastern Seals in the Yale Babylonian collection" (Buchanan, Briggs (1981)) pl. 35b. The seals in the Yale collection are carved in steatite whereas this seal is made from copper and has a fine handle pierced at the top for suspension/attachment. Dimensions: Diameter of seal: 23 mm' <https://www.sandsoftimedc.com/products/mb1301>. The Chin bead (figure 460) is 20mm x 20mm.



Figure 461



Figure 462



Figure 463

Figure 461. Bactrian stamp seal, third millennium BC. <http://www.heliosgallery.com>  
Figure 462. Ancient Bactrian Bronze Seal c.1000 BC. [https://www.lot-art.com/auction-lots/Ancient-Bactrian-Bronze-Seal-c1000-BC/26-ancient\\_bactrian-17.9-palmyra](https://www.lot-art.com/auction-lots/Ancient-Bactrian-Bronze-Seal-c1000-BC/26-ancient_bactrian-17.9-palmyra)  
Figure 463. Early Bronze mold, Mesopotamia, third millennium BC. from Early Bronze 'Trinket' Moulds by Jeanny Vorys Canby, Iraq, Vol. 27, No. 1 (Spring, 1965)

The stamp seals and mold shown in figures 461-465 once again demonstrates the prevalence of this symbol over many thousands of kilometers. Arthur Evans comments on figures 464,465.



Figure 464. Anatolia, late third millennium BC, The Louvre

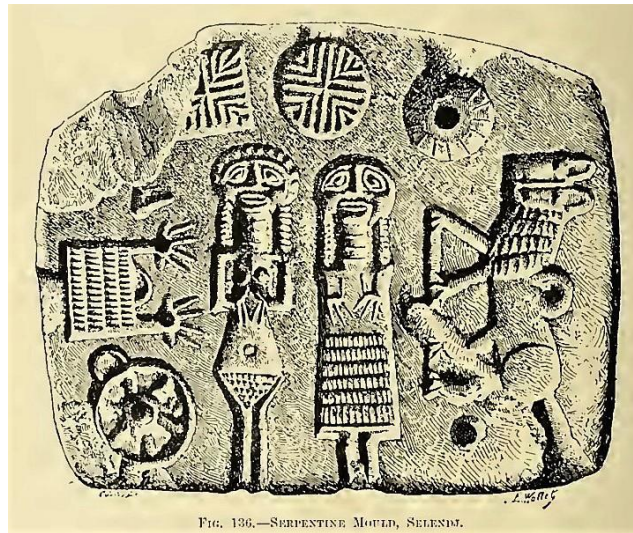


Figure 465

Sir Arthur Evans in his 1895 book 'Cretan Pictographs and Phrae-Phoenician Script' pays great attention to the discovery of artifacts bearing some of our symbols (figures 465–468):

The Western influence of the Babylonian type would find a curious illustration if we might accept the genuineness of a lead figure said to have been found with another lead object exhibiting cruciform ornaments near Candia. These objects were obtained in 1889 by Mr. Greville Chester, and are now in the Ashmolean Collection (Fig. 136). But both the figure and the ornaments are almost line for line identical with the female divinity and two of the engraved objects that appear on the Selendj mould. It almost looks as if they had been actually cast in this individual mould, and if their claim to antiquity is to be allowed it would result that these leaden objects were imported into Crete from Maeonia in prehistoric

times. The figure has the appearance of great age, but it is possible that some Levantine dealer may have profited by the existence of the mould to cast some lead figures from it. The fact that the square ornament is broken off at the same point

Note: Evans refers to the piece being in the Ashmolean in 1889. It is now in the Louvre, Paris. Further from the above work:

The mere fact however that the Hissarlik image is of lead shows that at the time when it was made the inhabitants of the Western part of Anatolia to which it belongs were already in the metallurgic stage of culture. Nor do the objects, probably amulets relating to the cult of the deities whose images they here surround on the mould, seem to indicate the most primitive period. The find-spot of the Hissarlik figure in the 'Burnt City,' at a depth of twenty-three feet, points nevertheless to a very early date, and the Phaestos deposit supplies a piece of evidence which fits in with this, the occurrence namely of two perforated seals (Figs. 86, 87), one of grey steatite, the other of ivory, which reproduce both the round and the square cruciform ornaments of the Selendj mould. It thus appears that during the period covered by the remains of the Second City of Troy, to which in part at least the Phaestos deposit can be shown on other evidence to go back, Chaldaean influences were making themselves felt on the Aegean shores, a fact also attested by the early occurrence both at Troy and in contemporary island deposits of native imitations of Babylonian cylinders.

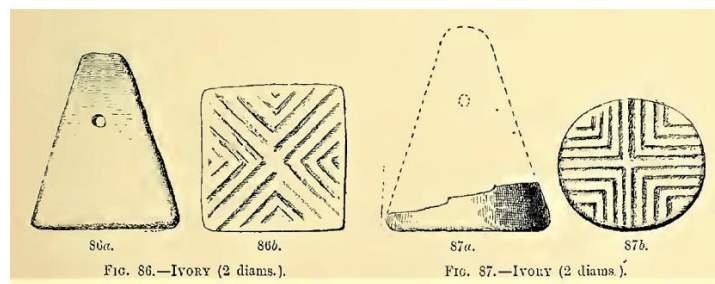


Figure 466

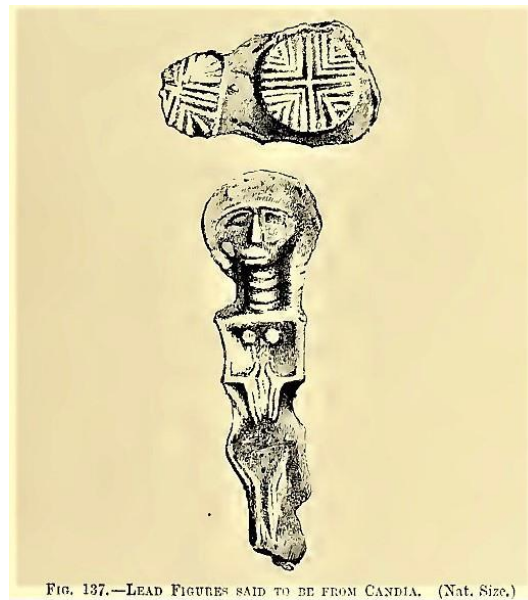


Figure 467

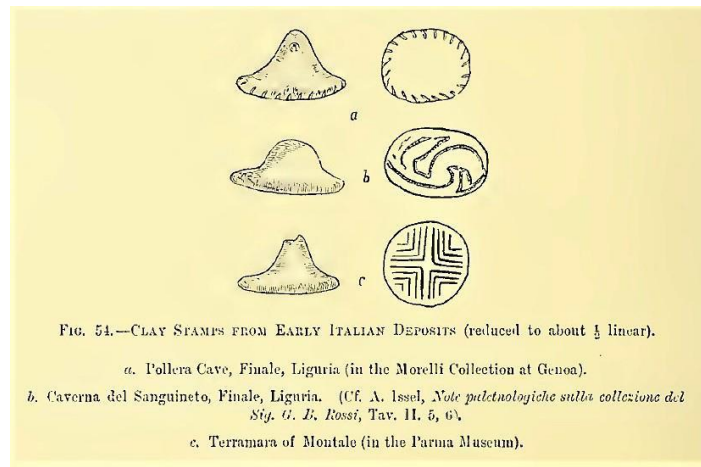


Figure 468

More from Evans' work:

Some early forms of seal-stones found in Crete have a much wider diffusion, extending not only to the neighbouring tracts of Asia Minor and the Aegean islands, but still further afield to the West. The button-like stones for example have a very extensive range in Greece and the Levant, they are found in Cyrene and even appear as imported foreign forms in the Nile valley. These stone buttons may eventually prove to have quite an exceptional interest in the history of

Aegean art, as the direct progenitors of the lentoid beads so much affected by the Mycenaean engravers. The most primitive types of the Mycenaean lentoid gems exhibit somewhat conical backs, which may be regarded as a modification of the perforated hump of the typical buttons. The 'buttons' themselves in their original form go back to a much earlier period than the Mycenaean proper, for, as has been shown above, it is upon their decorations that the influence of the Twelfth Dynasty scarab motives is peculiarly apparent. But these button-like ornaments themselves, with their protuberant perforated backs, what are they but the reproduction in soft stone of prototypes of pinched-up clay ? A clay seal of an incurving cylindrical form, but, unlike the Asiatic cylinders, having incised devices at top and bottom and side perforations, was found in the early deposit of Hagios Onuphrios near Phaestos already referred to. And the almost exact reproductions of some of the stone buttons in clay actually occur in the Italian terremare and in the Ligurian cave deposits of the neolithic and eneolithic periods (see Fig. 54 a—c). The clay 'stamp' from the terramara of Montale in the Modenese, represented in Fig. 54c, the top of which, now broken, was probably once perforated, is not only analogous in form, but bears a simple geometrical design on b, from the Sanguineto Cave in Liguria, strangely recalls the S-shaped designs so usual on the earliest class of triangular seals from Crete. These terracotta objects, which have sometimes been described as pintaderas— from the name given to the clay stamps wherewith the ancient Mexicans painted their bodies, are also found in the early deposits of Hungary and the Lower Danube and reappear in the earliest strata of Hissarlik. It is not necessary to suppose that these clay stamps on button-seals of Italy and the lands to the North of Greece are of equally early date with some of the Cretan 'buttons.' But they may fairly be taken to show that the clay prototypes of the Aegean seals are European in their affinities. In the West the more primitive clay stamps might well live on to a much later time, while in the Eastern Mediterranean basin the example of Egypt and Chaldea would naturally promote the substitution of stones—at first of soft and easily engraved materials such as steatite—for the same purpose.





Figure 469. Stamp molds, Sippar, late third millennium BC, The British Museum

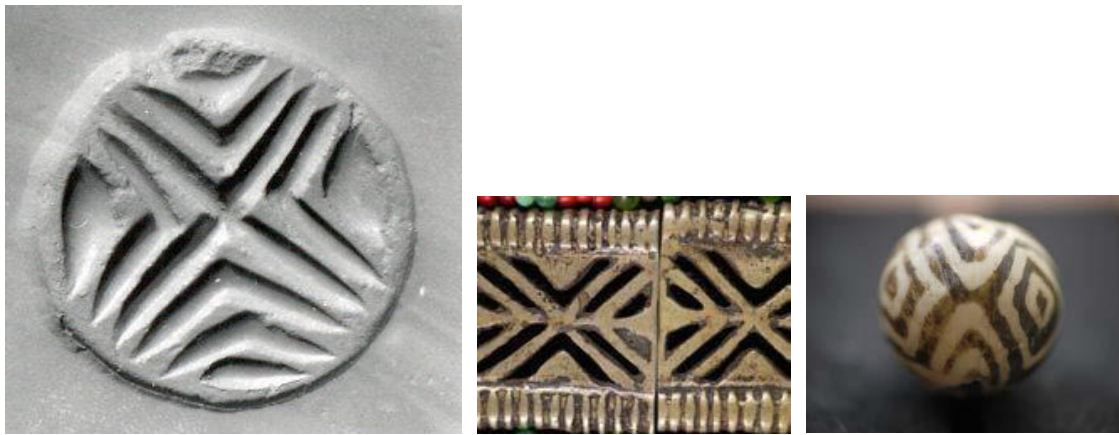


Figure 470

Figure 471

Figure 470. Stamp seal, late Uruk–Jemdet Nasr ca. 3600–2900 B.C. Northern Syria or northern Mesopotamia, Chlorite or steatite, black, 2.91 x 2.96 cm Height: 1.4 cm String Hole: 0.2 cm, Metropolitan Museum of Art.

Figure 471. Chin bronze and bead

Fortunately, lead molds that were used to make the stamp seals have been discovered. Examples of these are shown in figures 464 and 469.

Much earlier stamp seals from Northern Mesopotamia from the late Neolithic are shown in figure 472. Stylistically, there appears to be very little difference in the artifacts' designs on both pages.

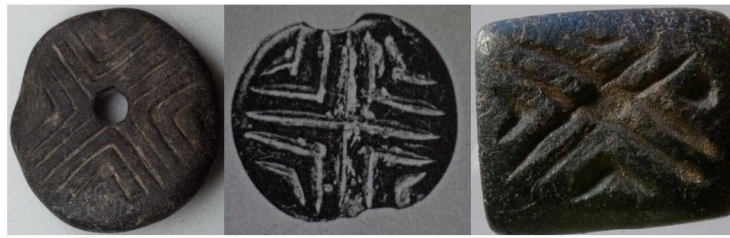


Figure 5-20: Chevrons sub-design group. From left to right: Three chevrons + (AT-002), Few chevrons (GW-012), Chevrons with triangles (DZ-067). Not to scale. (From left to right: © Trustees of the British Museum, reproduced from Tobler (1950: Pl. CLIX. 20), Courtesy of the Domuztepe project).

Sub-Designs	Count	Total%
Three Chevrons +	9	64.3%
Few Chevrons	3	21.4%
Chevrons with Triangles	2	14.3%

Figure 472. Data from: The Meanings of late Neolithic Stamp Seals in North Mesopotamia by Simon Denham 2013 [https://www.research.manchester.ac.uk/portal/files/54542679/FULL\\_TEXT.PDF](https://www.research.manchester.ac.uk/portal/files/54542679/FULL_TEXT.PDF)

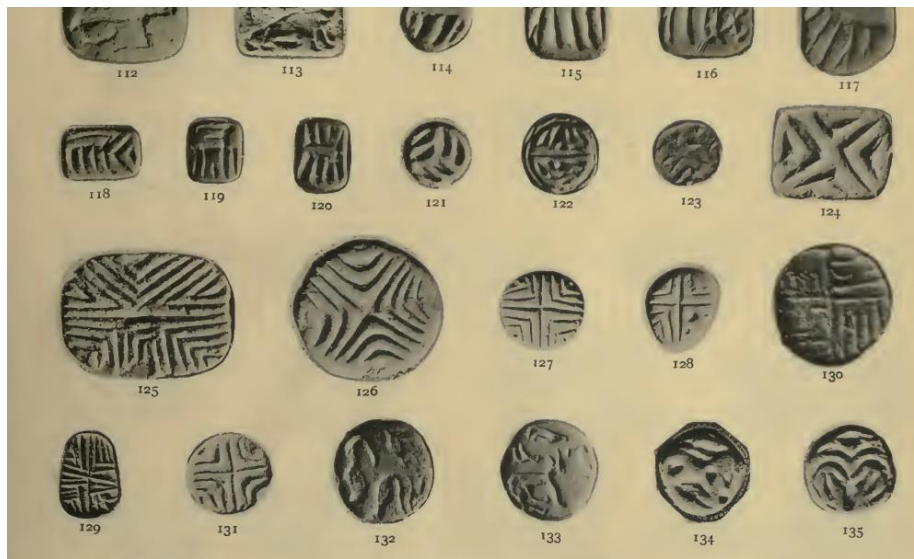


Figure 473

The above image (figure 473) is from: Hittite Seals, with Particular Reference to the Ashmolean Collection by D. G. Hogarth, Clarendon Press, 1920. The seals shown were assigned Class V by the author (Keeper of Ashmole's Museum) and dated c. 1200 BC. Seal numbers 124–131 are identical to many previously shown by us. Either the symbols were simply inherited or were made by previous inhabitants of the area before c. 1200 BC. We have shown this design to have existed for at least twelve thousand years in and around this area of the Levant.

Moving in a northeasterly direction from Mesopotamia we encounter the symbols once more, this time in the Indus Valley. Shown on the next few pages are a selection of stamp seals with many symbols which are represented on the Chin bronze pieces and beads. Chanhu-daro is dated 4000–1700 BC.

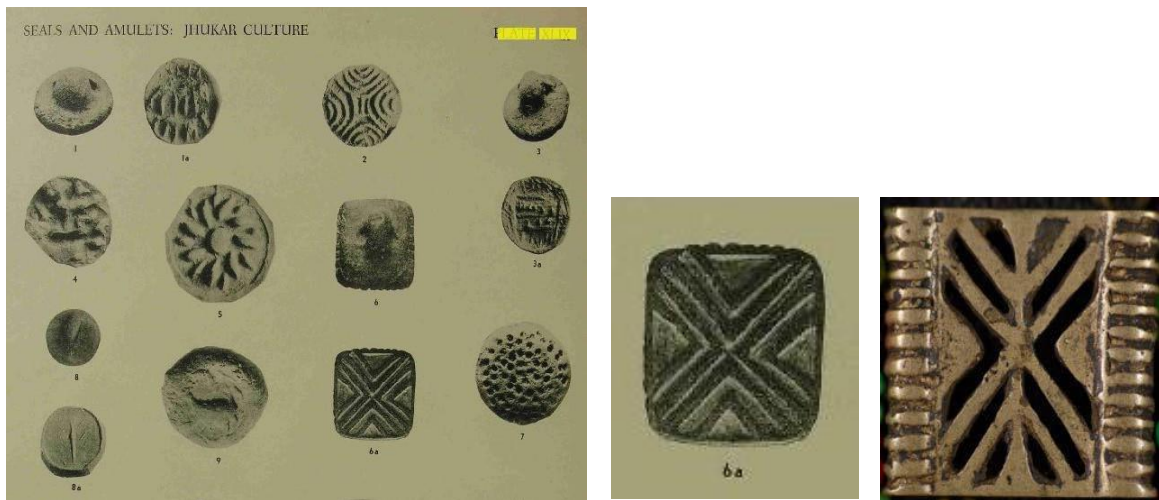


Figure 474. Stamp seals from Ernest J.H. Mackay, 1943. Chanhu-daro Excavations 1935–36. Chin bronze for comparison.

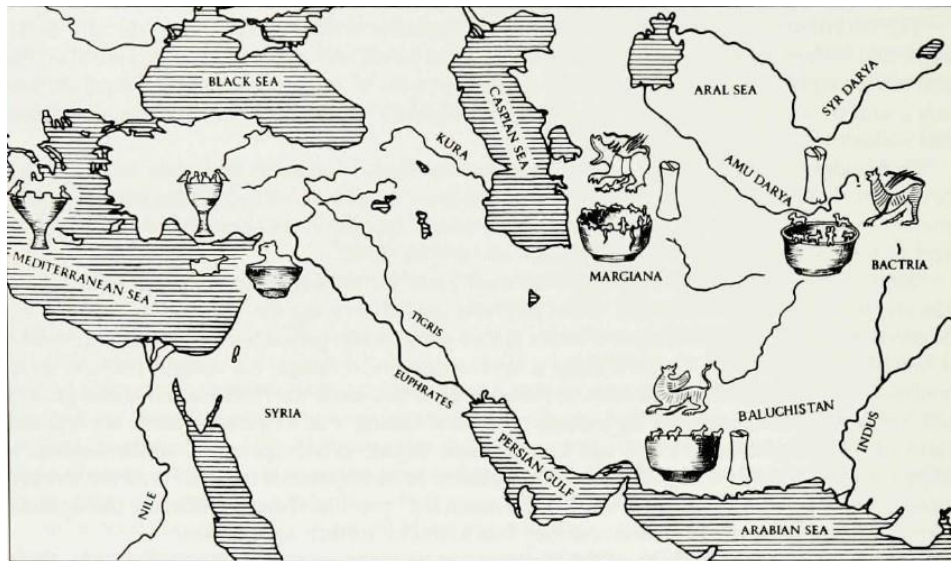


fig.1. Map of the distribution of the similar archaeological complexes.

Figure 475

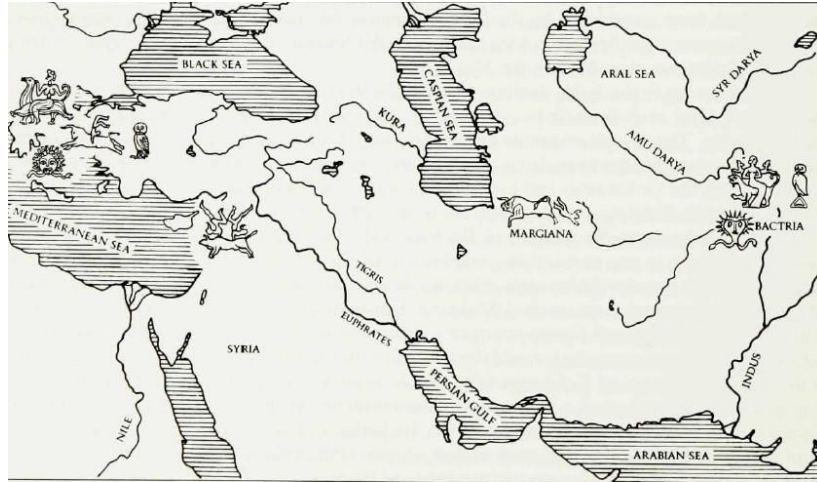


fig.2. Map of the distribution of similar motifs found on seals and amulets.

Figure 476

The two maps (figures 475,476) are from Victor Sarianidi's *Myths of Ancient Bactria and Margiana on its Seals and Amulets*. Moscow, 1998. To our way of thinking it shows the gradual journey eastwards of the ancient motifs from the SE Anatolia/ Levant cultures. Figures 480-486 show a selection of stamp seals from Sariandi's work.



Figure 477



Figure 479



Figure 478

Figures 477,478. Bronze stamp seals from the BMAC 2200-1800 BC.

<https://underthebo.com/antique-arts/bactrian-bronze-stamps-afg88/>

The image in figure 478 shows similar workmanship to the Chin bronze pieces shown in figure 479 with the only difference appearing to be lack of patina on the Chin pieces, due to their being in constant use, and not buried.

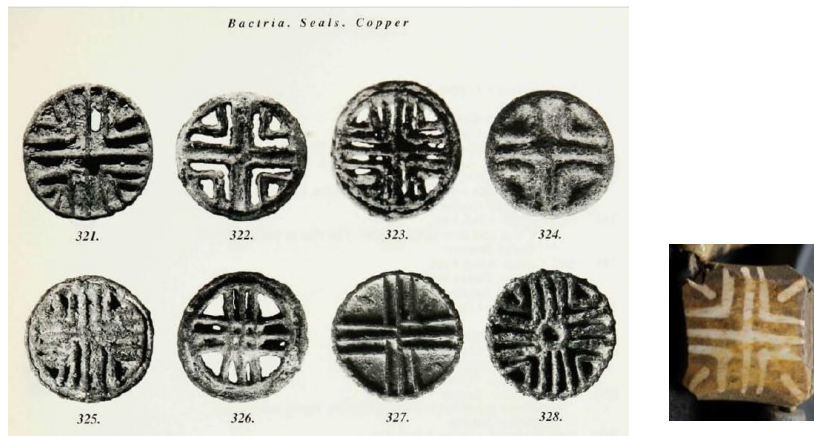


Figure 480

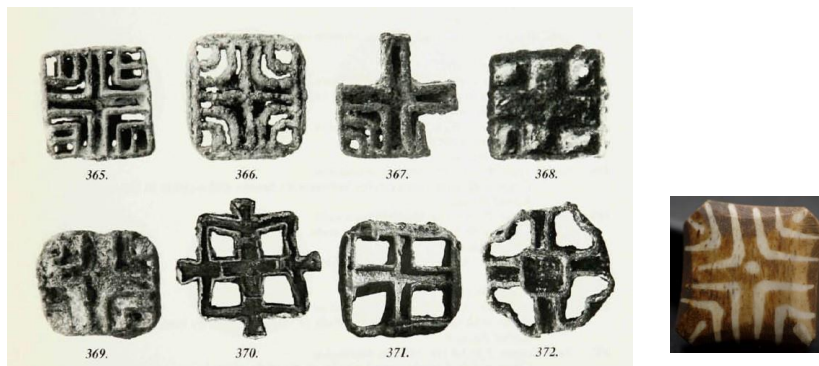


Figure 481

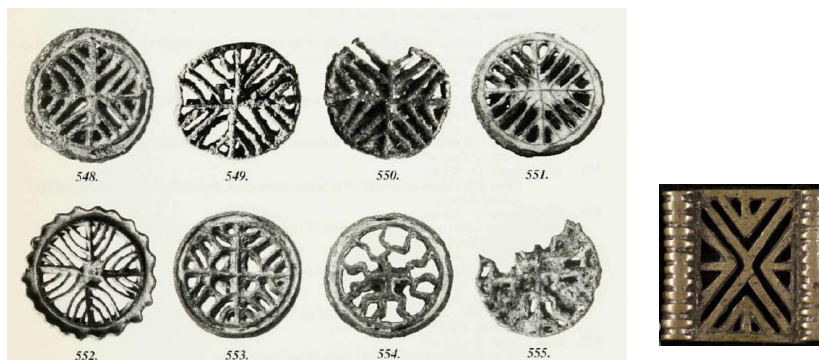


Figure 482

Figures 480-482. Stamp seals from: Victor Sarianidi's *Myths of Ancient Bactria and Margiana on its Seals and Amulets*. Moscow, 1998.  
<https://www.academia.edu/6341267>  
With Chin beads and bronze for comparison.

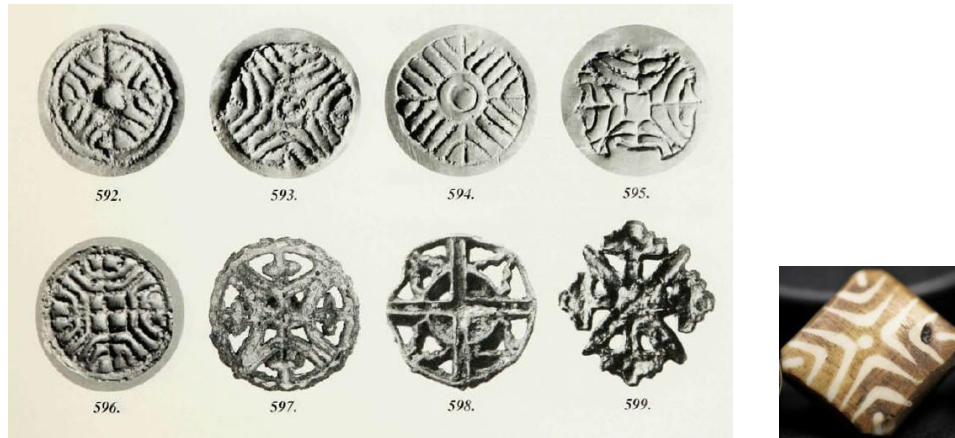


Figure 483

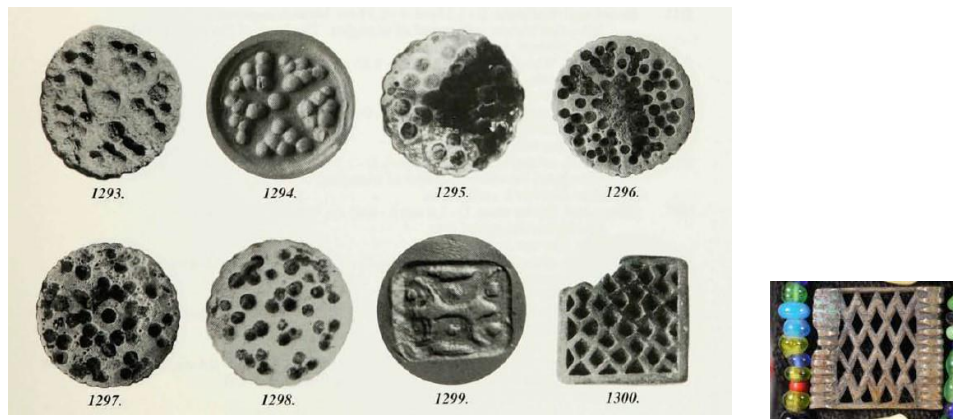


Figure 484

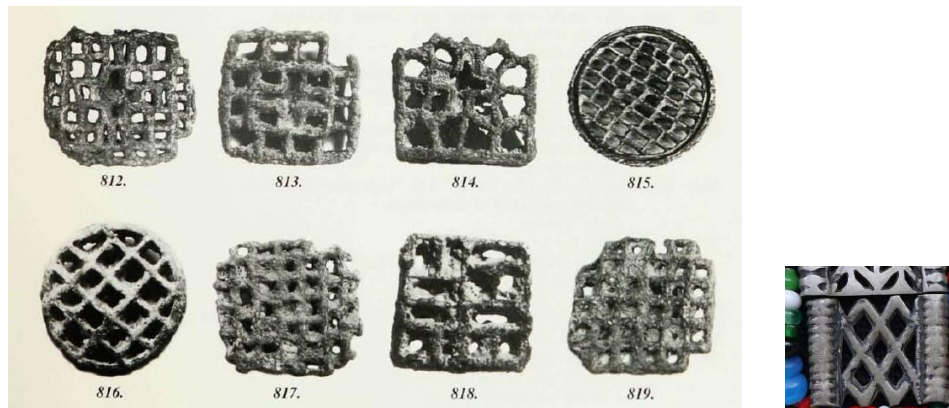


Figure 485

Figures 483-485. Seals are from: Victor Sarianidi's *Myths of Ancient Bactria and Margiana on its Seals and Amulets*. Moscow, 1998. Note the center dots in figure 483 possibly representing the sun or perhaps the center of government such as Keightley's 'Shang center' theory. <https://www.academia.edu/6341267>  
Chin bead and bronze pieces for comparison



Figure 486. A familiar symbol, dating from the Blombos Cave (1351.2)  
Victor Sarianidi's *Myths of Ancient Bactria and Margiana on its Seals and Amulets*, 1998  
<https://www.academia.edu/6341267>  
Chin bronze with similar symbol is shown to the left.



Figure 487



Figure 488

Reference the artifacts shown in figure 487. The description is given: 'A group of three chlorite Bactrian objects carved with strong geometric patterns. The vase at the rear, in "herringbone" pattern, stands about 13.5 cm tall, and the bottles are about 8 cm tall. Despite the size of the bottles, they can hold very little fluid (1-2 ml), as they are straight drilled.'

<http://eclecticmuseum.com/intercultural-style.html>.

Figure 488 shows Chin bead and bronze for comparison.

## The influence of the motifs on the Sumerians

Many symbols from Ur, contemporary with the Majiayao culture c. 2600 BC. appear identical.



Figure 489. Temple at Eanna, Uruk, Mesopotamia, known as the 'Mosaic Court', c. 3800 - 3100 BC.  
<https://www.pinterest.co.uk/pin/812266482762409204/?lp=true>  
The prominence given to the lozenge or 'eye' symbol and the zigzag design are evident.

The following images and text, apart from the map (figure 490 - Penn University) and Chin bead (figure 491) are taken from: *Ur Excavation. Vol. II Plates: The Royal Cemetery. A report on the Predynastic and Sargonic Graves excavated between 1926 and 1931 by C. L. Woolley.*



Figure 490



Figure 491





Figure 492



Figure 493

Figure 492. The 'Royal' Game of Ur, c. 2600–2400 BC

Figure 493. Spinning wheel from the Qujialing culture, China 3400–2500 BC

屈家岭文化时期纺织轮 <http://bbs.sssc.cn/thread-4150836-1-11.html>

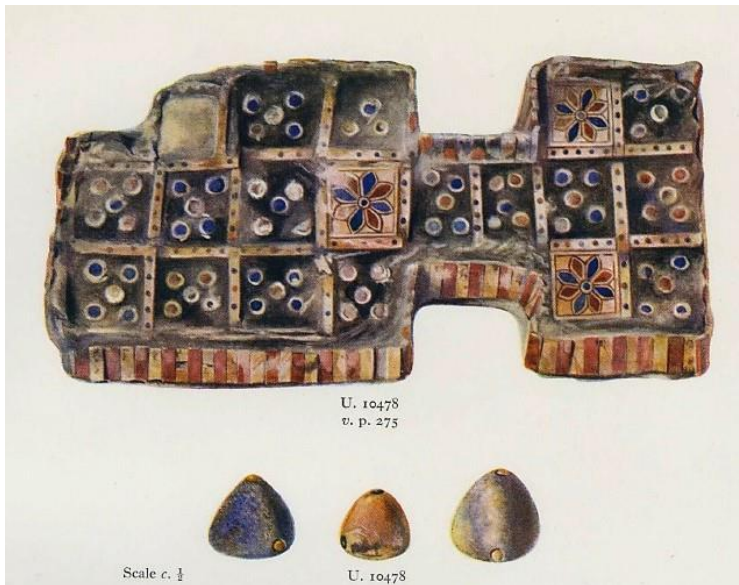


Figure 494



Figure 495

Note the almost identical symbols on the Ur games (figures 492,494), the Qujialing item (figure 493) and the large Chin bead with 'lotus' symbol (figure 495). Did this symbol originate in Mesopotamia? Only one of our beads from a total of 1543 bears this image. It is also placed at the most important position on a necklace – at the bottom.

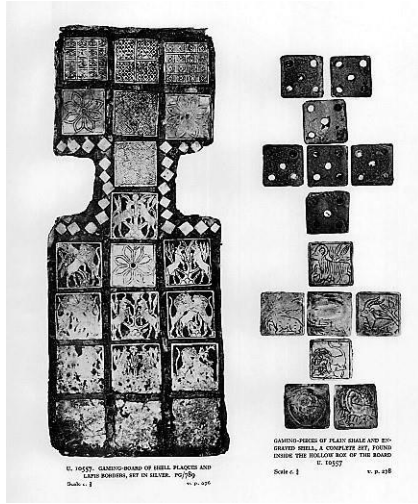


Figure 496



Figure 497



Figure 498



Figure 499



Figure 500



Figure 501



Figure 502

Figures 492, 494, 496-501 and 503 are from C.L. Woolley's work. The images each have eight petals. The design on the Chin bead is possibly linked to the ancient legend of Miao Shan which is given greater coverage later in this study. The symbol was given great importance in Sumerian times.



Figure 503. Electrum drinking vessel from Pu-Abi grave site, Ur. The bottom has a lotus pattern.

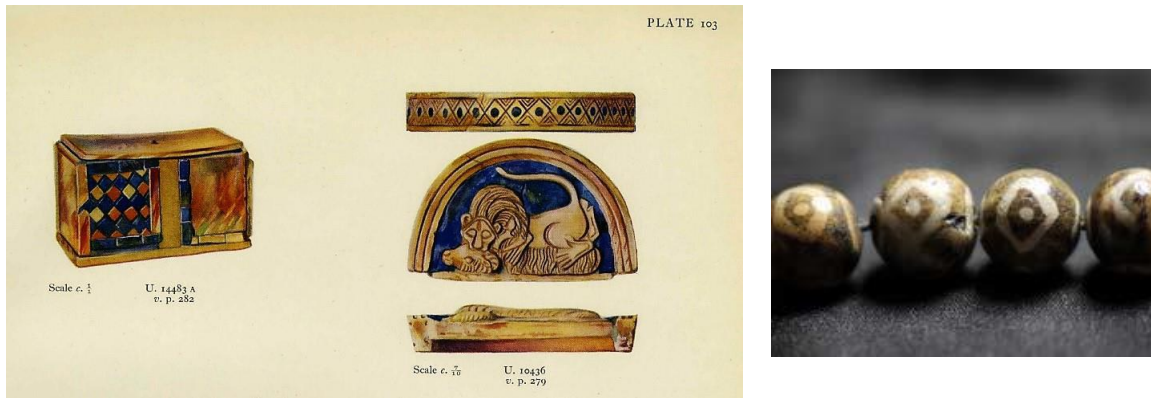


Figure 504. Ur artifacts with the 'eye' symbol. Chin beads for comparison

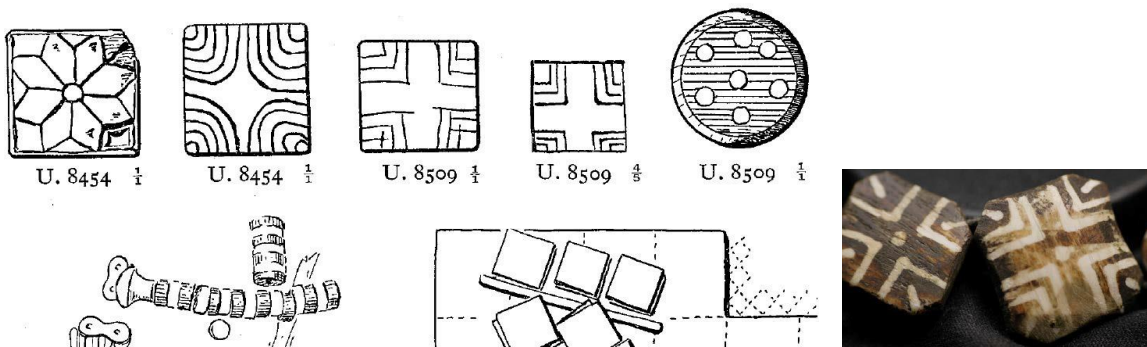


Figure 505

Figure 504,505, Ur Excavation. Vol. II Plates: The Royal Cemetery. A report on the Predynastic and Sargonid Graves excavated between 1926 and 1931 by C. L. Woolley. Chin beads for comparison.



Figure 506



Figure 507



Figure 508

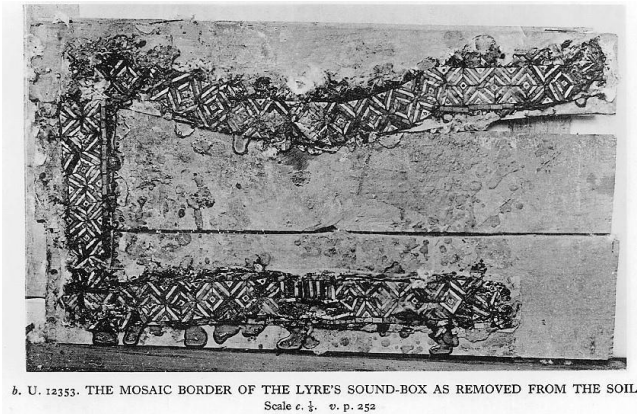


Figure 509



Figure 510

Compare the Ur Lyre box symbols (figure 509) with the same symbols on the Shang bronze (figure 510)  
 Figures 506,509. Ur Excavation. Vol. II Plates: The Royal Cemetery. A report on the Predynastic and Sargonid  
 Graves excavated between 1926 and 1931 by C. L. Woolley  
 Figures 508,510. Shang Gong, 1200–1050 BC, The British Museum

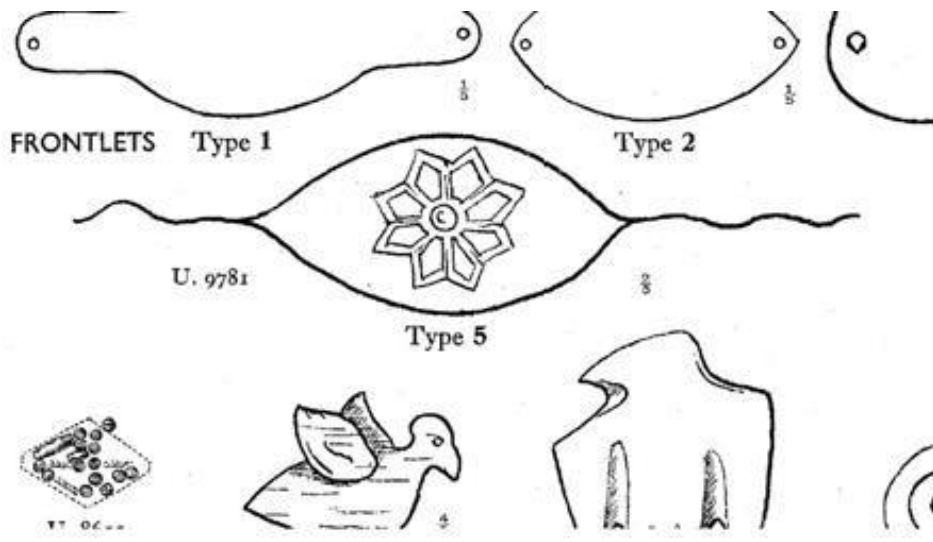


Figure 511

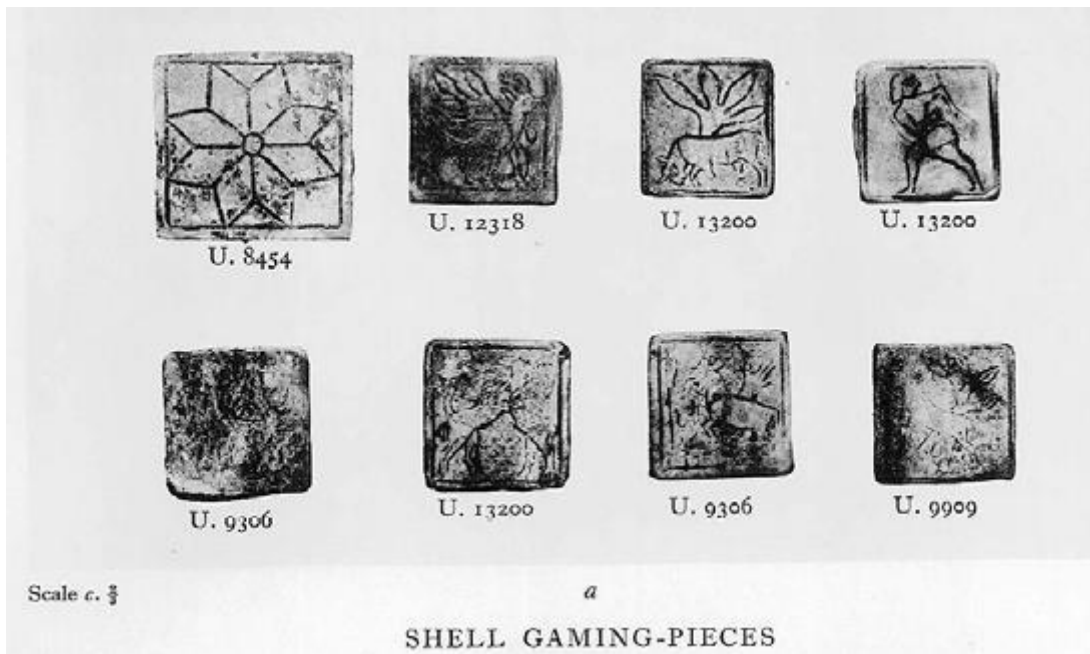


Figure 512

Figures 511,512. Images depicting the eight-leaf symbol  
Ur Excavation. Vol. II Plates: The Royal Cemetery. A report on the Predynastic and Sargonid  
Graves excavated between 1926 and 1931 by C. L. Woolley

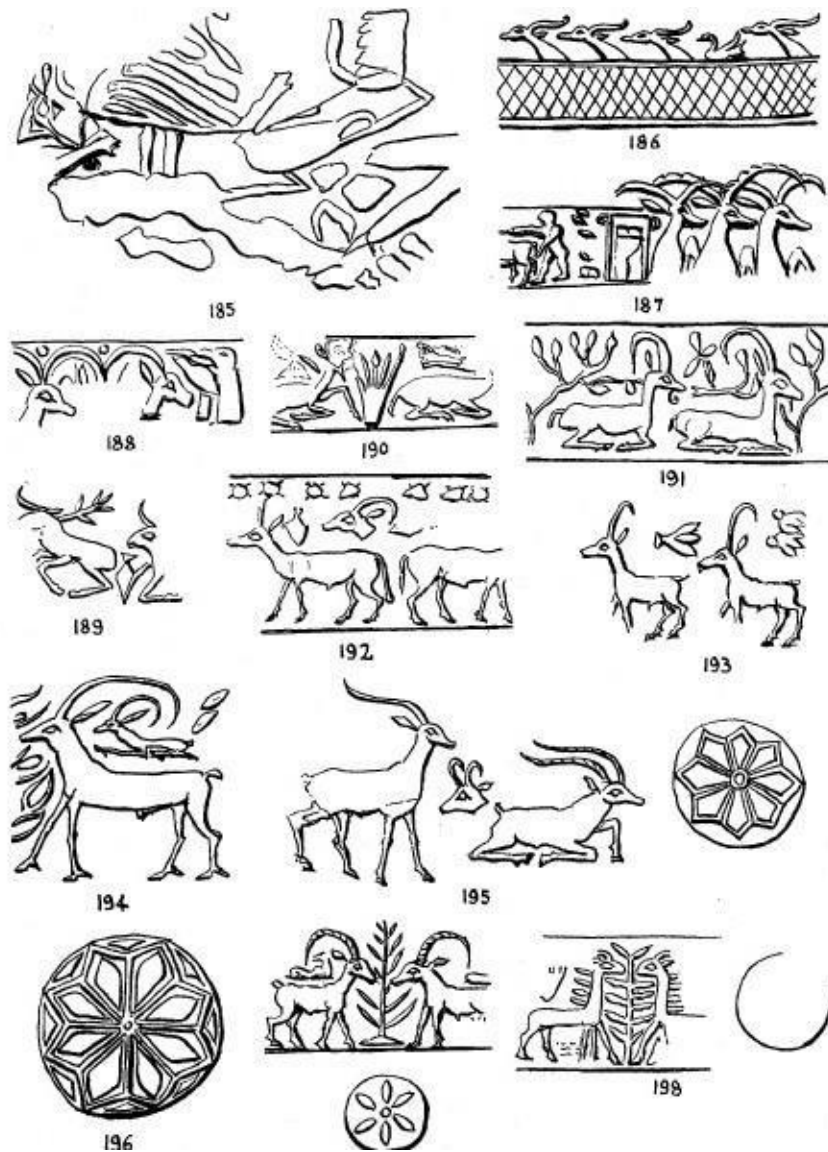


Figure 513. The importance of the eight-leaf lotus symbol.  
 Ur Excavation. Vol. II Plates: The Royal Cemetery. A report on the  
 Predynastic and Sargonid Graves excavated between 1926 and 1931 by C. L.  
 Woolley.

As we progress through the pages depicting artifacts and drawings from the Mesopotamia area c. 2600 BC, it becomes apparent that many of the symbols appearing on the Chin beads and bronze pieces were contemporary with the Majiayao culture, and well-established during the Machang phase. We propose that these symbols were inherited by both cultures from the PIE.

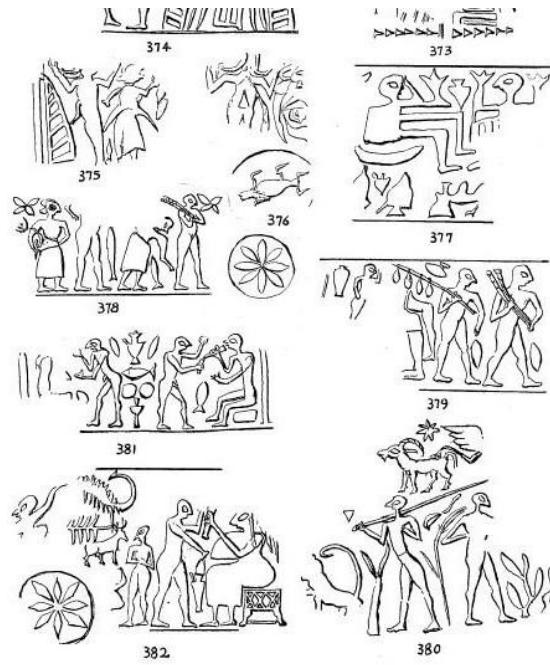


Figure 514. More eight-pointed symbols  
Ur Excavation. Vol. II Plates: The Royal Cemetery. A  
report on the Predynastic and Sargonid Graves  
excavated between 1926 and 1931 by C. L. Woolley.

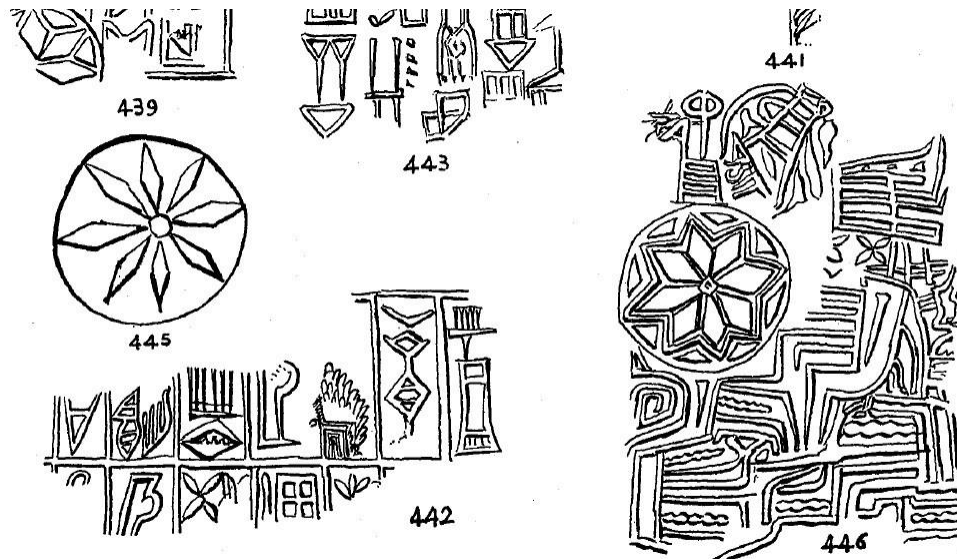


Figure 515. Drawings from: Ur Excavations Volume III Archaic Seal-Impressions by Dr.  
L. Legrain, 1936

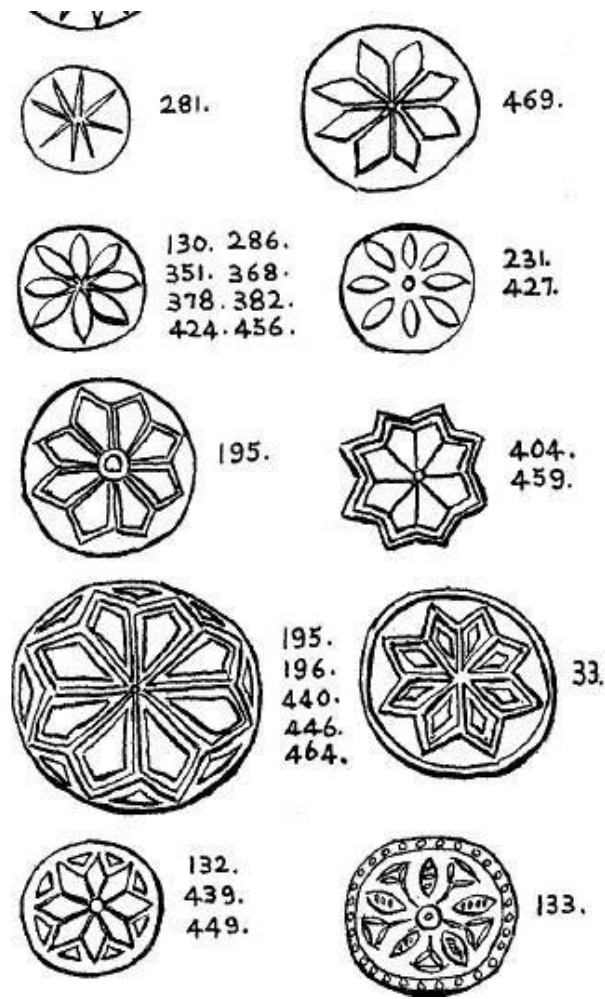


Figure 516. Drawings from: Ur Excavations Volume III  
Archaic Seal-Impressions by Dr. L. Legrain, 1936



Figure 517. Spinning wheel from the Qujialing culture, China 3400–2500 BC. Almost the exact replica of some of the images shown 屈家岭文化时期纺织轮  
<http://bbs.sssc.cn/thread-4150836-1-11.html>. Chin bead shown (left) for comparison.



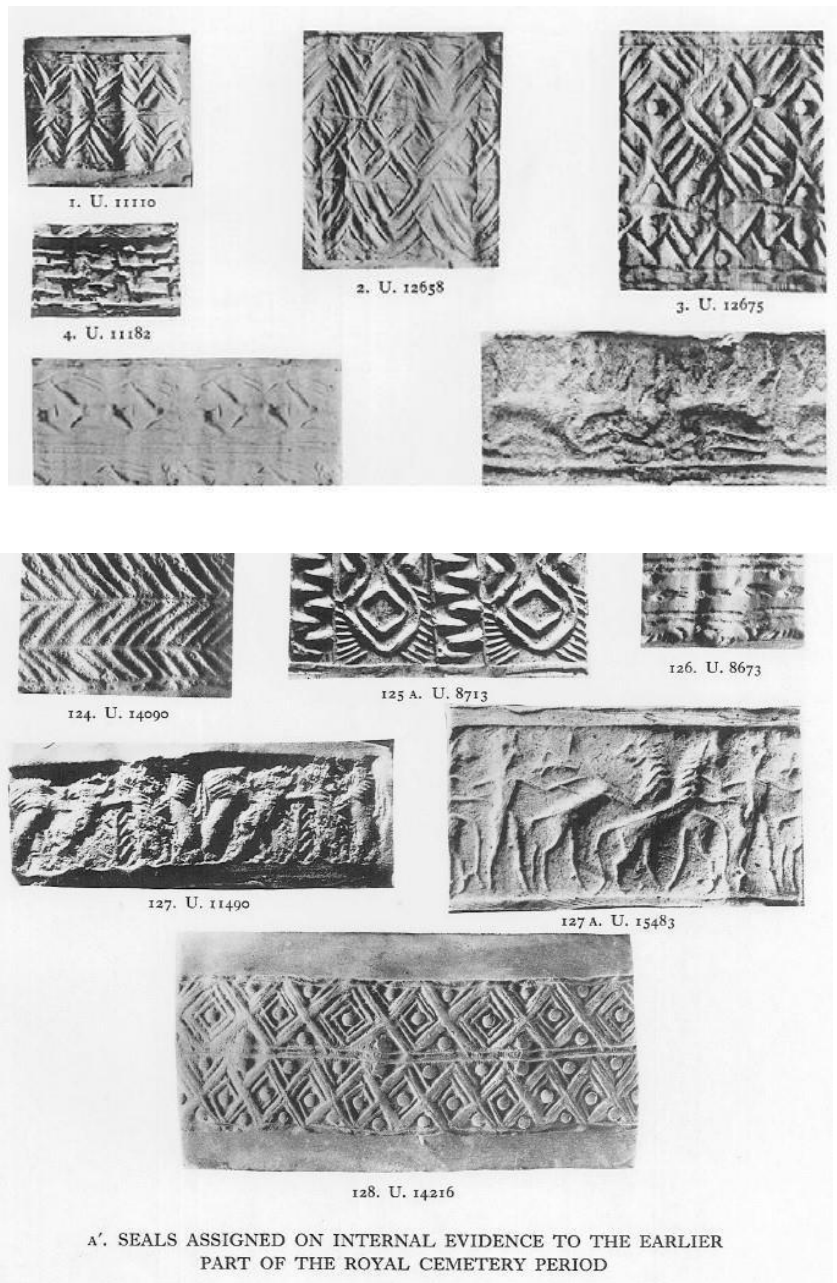


Figure 518. Cylinder seal impressions  
Ur Excavation. Vol. II Plates: The Royal Cemetery. A report on the Predynastic and Sargonid Graves excavated between 1926 and 1931 by C. L. Woolley.  
Chin beads for comparison.

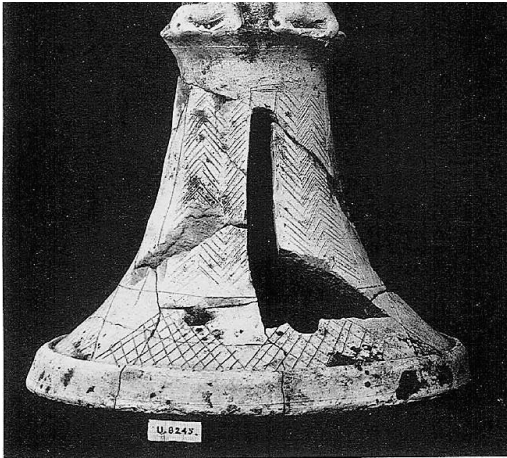


Figure 519



Figure 520

Figure 519. Clay Offering Table with incised patterns. Ur Excavation. Vol. II Plates: The Royal Cemetery. A report on the Predynastic and Sargonid Graves excavated between 1926 and 1931 by C. L. Woolley.

Figure 520. Majiayao culture jar, 3300–2000 BC. <https://bbs.artron.net/thread-784277-1-1713.html> Note the zig-zag pattern on both items.

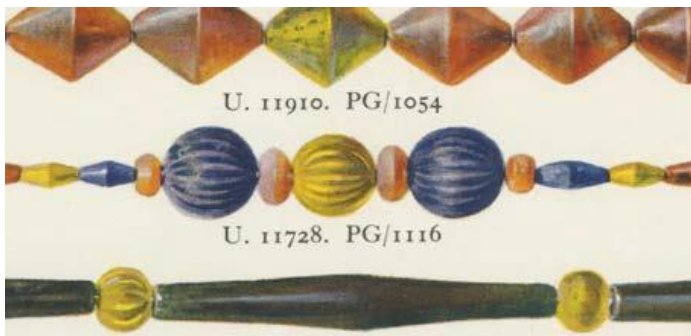


Figure 521. Jewelry from Ur with similar fluting design to the Chin bead on the right.

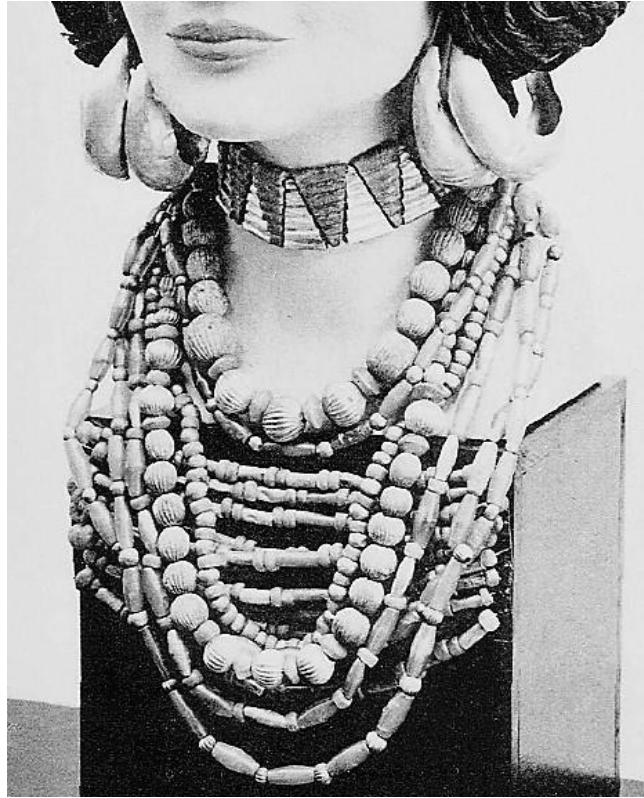


Figure 522



Figure 523

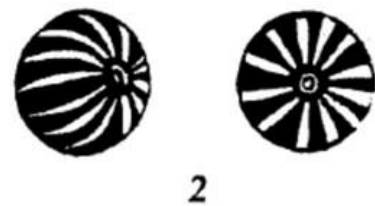


Figure 524

Figures 521,522. Jewelry from the Great Death Pit, Ur Excavation. Vol. II Plates: The Royal Cemetery. A report on the Predynastic and Sargonid Graves excavated between 1926 and 1931 by C. L. Woolley.

Figure 523. Chin necklace

Figure 524. Drawing of similar bead from E H Moore's Beads of Myanmar 1993

## The Chin beads and similarity to Oracle Bone Inscriptions including Qiang references

E. G. Pulleyblank, in 1983 wrote the following passage in “The Chinese and their neighbors in prehistoric and early historic times.” *The origins of Chinese civilization*, ed. David N. Keightley, 411–466. Berkeley: University of California Press:

I further suggested that both sets of signs might be derived from an unknown Indo-European system of writing that had traveled both east and west with the expansion of the Indo-Europeans in the third and second millennia B.C. I have since concluded that, though a phonogrammatic interpretation of the kan-chih signs seems to offer the best explanation for them within the Chinese writing system (Pulleyblank 1979), a comparison with the Semitic alphabet is probably untenable in spite of a number of striking coincidences in form and sound.

Pulleyblank went on to say:

If the formal similarities between the alphabet and the kan-chih signs turn out to be illusory, the hypothesis of an unknown Indo-European writing system as an intermediary between east and west Asia becomes even more vacuous. One must obviously take seriously the possibility that Chinese writing (like Mayan writing in the New World) was an indigenous invention. Such an assumption does not by itself solve the problem, however. We still have to account for its unique appearance in one, and only one, of the Neolithic cultures of China and (apparently) its association with a complex of other major cultural innovations that occurred in the same culture over a comparatively short period. One can only hope that in the rapidly advancing state of archaeological discovery in China, new evidence will appear that will give more substance to speculation on the topic.... Turning back to early historical sources, what peoples known to the Chinese in the second and first millennia B.C. can we identify as Tibeto-Burman? First there are the Ch'iang 羌, who figure prominently in Han records as trouble-makers on the northwest frontier and whose name and presence in the same general area can

be continuously attested down to the present. As already noted, the Tanguts of the T'ang, Sung, and Yuan periods were of Ch'iang origin. Ch'iang also appears as an ethnic name a thousand years earlier on the Shang oracle bones, as well as in the Shih-ching and the genuine parts of the Shu-ching....

Until the discovery of Tocharian, the classification of Indo-European languages into the centum and satem divisions corresponded to a west-east geographical division. It was therefore natural to assume that the Tocharians had originated somewhere in the west, presumably in northern Europe, passed through the long stretch of intervening satem country from Baltic to Iranian, and finally settled in Sinkiang. No independent evidence, archaeological or otherwise, has ever been found for this remarkable migration.

On our journey of discovery, we believe that archaeology, typology and the latest DNA studies could re-establish Pulleyblank's Semitic and Indo-European 'alphabet' theories. We also hope we have started to lay out convincing arguments to account for "this remarkable migration". The links between PIE, the Semites of the Levant, the Qiang (Ch'iang) and the Burma Chin bear more than a passing resemblance with symbols following a path from Anatolia and the Levant through to Neolithic Chinese cultures and the modern-day Chin and Qiang.

Gideon Shelach, in 'The Qiang and the Question of Human Sacrifice in the Late Shang Period Asian Perspectives, Vol. 35. No.1, © 1996 by University of Hawaii Press states:

It is therefore not surprising that, although most scholars agree that the Qiang inhabited areas northwest of the Shang, there is disagreement regarding their exact location. Chen (1956: 282), for example, locates them in southern Shanxi Province and adjacent areas in Shaanxi and Henan. Others have placed them in western Henan Province or in northern Shaanxi Province (Chang 1980: 249). Some locate them farther to the northwest in Gansu and Qinghai Provinces (Sun 1987: 610; Tian 1988: 274), while others suggest that some of the Qiang may have inhabited parts of Siberia (Prusek 1971: 82-86). Still others believe the area of Qiang activity to be much wider, including the provinces of Shaanxi, Gansu, Ningxia, Qinghai, and parts of Sichuan (Peng 1988: 186). They see the large size

of this area as the result of the mobility of a group they believe to have had a pastoral economy and nomadic way of life.,,,,The Qiang are most commonly identified with the Siwa culture (Hsu and Linduff1988: 55; Sun 1987:611-612; Tian 1988:274).<sup>11</sup> This culture is distributed mainly in Gansu Province, east of Lanzhou in the Qianshui, Jingshui, and Weishui river basins (Fig. 3). It is dated to the fourteenth-eleventh centuries B.C., and its later portion is sometimes called Anguo. The Siwa culture is known mainly from graveyards and very limited excavations of habitation sites (Gansusheng 1990). Another culture that scholars have ascribed to the Qiang is Houshaogou (also called Siba). This culture is also known mainly from burials. It is found in north-west Gansu, in the Yuman area, and is dated to the Xia and Shang periods (Gansusheng 1990; Li 1993; Tian 1988: 274; Wenwu 1979: 142-144). The last archaeological culture identified by some with the Qiang is the Xindian (Wenwu 1979: 144; Xie 1985). It is located in the upper Yellow River Basin and in the Daxiahe and Taohe river valleys and is dated to the end of the second and beginning of the first millennium B.C. (Gansusheng 1990; Zhang et al. 1993). It is as yet impossible to correlate specific archaeological data with the Qiang.

By working backwards from the Chin to the Qiang and hence the PIE, we hope that we have begun to convince skeptics that the above-mentioned areas are all well represented by the PIE symbols on pottery, stamp seals and bronze-ware, and that the PIE/Qiang influence with regard to technology brought from the west was widespread. This refutes the suggestion from Shang propaganda on oracle bones, Warring States and Han accounts that the Qiang were mainly sheep herders. Possibly the sheep connection is just a way of representing them and they were in fact much more than sheep herders.

Luo Jinyong, director of the Hanchuan Museum in Aba and a Qiang culture expert, says: "When compared with the government cultural protection project, the Dasi model is more sustainable and effective. The Qiang have the same ancestors as the Han, who later became the largest ethnic group in China. So, for most Han tourists, visiting an ancient Qiang village is like calling on their

ancestral brothers, who have maintained some semblance of an ancient lifestyle. The Qiang believe that everything in nature has a soul. They worship white quartz stones and place the snow-white stones on their houses to protect the family."  
[http://usa.chinadaily.com.cn/epaper/2016-06/09/content\\_25659613.htm](http://usa.chinadaily.com.cn/epaper/2016-06/09/content_25659613.htm)

A brief recap, with more on 'white Qiang men' in oracle bone inscriptions

To the best of our knowledge, the beads in this study are made from silicified Triassic age araucarioxylon wood, probably at least 220 million years old. The silicification has reached a quartz-like state. All the beads were chosen to be pure white in origin. The Qiang have strong legends of a 'bead goddess' which is further explored in our work.

We propose that the beads and bronze belts, acknowledged as heirlooms of the Burmese Haka Chin people, traveled with the ancient Qiang (Chiang/Ch'iang) from China c. 221 BC, and were originally manufactured in China as early as 2300 BC. The Qiang became the Burma Chin with the same strong traditions with regard to the white quartz stones.

Further, that the beads and bronze designs are based on symbols dating back as far as 77,000 BC (the Blombos Cave in South Africa) and from the Ukraine c. 18000 BC. As we have shown, the symbols are definitely placed in Southeast Anatolia/Levant from 10000 BC, 'Old Europe' i.e. the Danube and Vinca cultures and Egypt c. 4000 BC, Mesopotamia c. 3000 BC, and surprisingly China 4000–3000 BC. The inference is that Proto-Indo-Europeans took the designs with them, migrating to ancient China, became the ancient Qiang with widespread influence on the cultures of Daxi, Majiayao, Qijia, (Xia), Shang, Zhou and Han.

The conclusion is that the beads and bronze belts are directly linked to the ancestors of today's Chinese population, especially the Jiang clan and their numerous branches. The Qiang are also described as "white men" in Oracle Bone Inscriptions, as deciphered by Wang Tao of SOAS, University of London in his 2007 paper 'Shang ritual animals: colour and meaning (Part 1) - excerpt (figures 525,526 from guoxuedashi.com).

With regard to Shang human sacrifice, there is a controversial question concerning the reading of the “white man (*bairen* 白人)”. In the Bin-group we read several inscriptions where the adjectival word *bai* 白 “white” is used attributively for humans. For example:

*Heji*: 1039

乙丑卜, ... 貞: ... 白人/燎白人

*yichou/crack/ ... /divine/ ... /white/man/burn/white/man*

Cracking made on *yichou* (day 2), ... divining: “... white men”.

To make the burning rite of white men.

*Heji*: 293

壬子卜, 寶, 貞: 惠今夕用三白羌于丁. 用

*renzi/crack/Bin/divine/hui/this/evening/use/three/white/Qiang/to/Ding/*  
*use*

Cracking made on *renzi* (day 49), Bin, divining: “It should be this evening when three white Qiang-men who will be sacrificed to Ding.”

(Verification) Used.



Figure 525

Huang Yang, a professor at the party school of Nantong CPC Committee of Jiangsu Province and director of the library, proposed that "the descendants of the dragon" should be compared with "Chinese descendants of the dragon." He called the Qiang ethnic group considered as the bloodline of the Chinese nation. Its name "Qiang" was the earliest written name in Oracle. In Oracle, "sheep Qiang synonymous," so the Qiang are also known as "sheep", the totem resembles sheep. (December 26 2012 Xinhua)

<http://www.chinanews.com/cul/2012/12-27/4441772.shtml>

(中共江苏省南通市委党校教授、图书馆馆长黄杨提出相较“龙的传人”，中华民族更应是“羊的传人”。他称被视为中华民族血脉的羌族，其名“羌”是甲骨文中最早记族号的唯一文字。而在甲骨文中，“羊羌同义”，因此羌人又被称为“羊人”，其图腾就有羊。12月26日新华网)

The color white was important to the Shang. If our theories are correct, then the Qiang, being white people of European/Anatolian descent, were particularly attractive as sacrificial offerings of the Shang. 'White was the colour of the Shang dynasty' is a quote from 'Visual knowledge in classical Chinese medicine' by Shigehisa Kuriyama in Knowledge and the Scholarly Medical Traditions edited by Don Bates, 1995.



The use of the color white is fully explored by Wang Tao of the School of Oriental and African Studies, University of London in his 2007 paper 'Shang ritual animals: color and meaning (Part 1) - more excerpts below. Note: for Heji 1039 translation see previous page.

Sometimes, the ritual animals are wild species, rather than domesticated:

*Heji: 15943*  
 戊寅卜，貞：鴉畀穡/...實，貞：...白穡...子侑...  
*wuyin/crack/divine/X<sup>75</sup>/give<sup>76</sup>/wild pig .../Bin/divine/white/wild pig<sup>77</sup>/*  
*Zi/offer...*  
 Cracking on *wuyin* (day 15), divining: “X offers wild pigs”.  
 Bin, divining: “... [an offering of] white wild pigs, the prince makes sacrifice...”.

*Heji: 11225*  
 ...惠白穡...毓有佑  
 ... *hui/white/wild pig/ ... /ancestor<sup>78</sup>/have/assistance*  
 ... it should be white wild pigs ... ancestors will grant us assistance.

*Yingcang: 79*  
 貞：侑于父乙白穡，新穀  
*divine/offer/to/Fu Yi/white/wild pig/fire<sup>79</sup>/piglet*  
 Divining: “To make an offering to Father Yi of white wild pigs, and to burn piglets in fire”.

In the Shang ancestral cult, larger animals such as oxen seemed to have been valued more highly than other smaller animals:

*Heji: 14724*  
 貞：侑于王亥，惠三白牛

*divine/offer/to/Wang Hai/hui/three/white/ox*  
 Divining: “To make an offering to Wang Hai, it should be three white oxen”.

*Heji: 1423*  
 ... 穀... 侑大甲白牛。用  
 ... */Que/ ... /X<sup>80</sup>/offer/Da Jia/white/ox/use*  
 ... Que ... “X makes an offering to Da Jia of white oxen. Used”.

*Jinbun: 0001<sup>81</sup>*  
 辛酉卜，實，貞：燎于鬯白牛  
*xinyou/crack/Bin/divine/burn<sup>82</sup>/to/Nao<sup>83</sup>/white/ox*  
 Cracking made on *xinyou* (day 58): Bin, divining: “To make the burning-rite to Nao<sup>83</sup> of white oxen”.

In the real world, oxen of pure white colour are extremely rare. But the divination is quite specific: white oxen should be offered, to be used, to be burned, in sacrifice to some of the most important ancestors in the Shang genealogy, such as Wang Hai 王亥 and Da Jia 大甲, who usually carried the title *gaozu* or “high ancestors”.<sup>83</sup> The identity of Nao 鬯 is not entirely clear yet, but this name is likely to be related to the high ancestor Nao 鬯.<sup>84</sup>

On some occasions, the ritual performance and offerings are richly varied. For example:

*Heji: 995*  
 ... 已，鬯，伐，六牢，惟白豕  
 ... *si/cutting-rite<sup>85</sup>/beheaded human<sup>86</sup>/six/penned sheep/wei/white/pig*

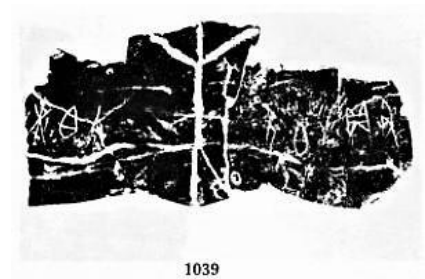


Figure 526

White silicified wood, used to fashion the Chin beads, is very rare in China. 白色硅化木较少见  
 Shanghai Mineral Gemstone Testing Center Hu Jiayan 作者：上海地矿珠宝玉石检测中心 胡家燕  
<http://bbs.tianya.cn/post-150-526141-1.shtml> (further explained later in the study).

Following on from Heji 995 in Wang Tao's study. H 9177 image from [www.guoxuedashi.com](http://www.guoxuedashi.com)

And additionally to sacrifices, white animals were also selected for other uses, such as the Shang kings' white chariot-horses. Although white horses were probably more common than white bovines, it seems that the Shang kings attributed a special significance to his white horses.<sup>98</sup> For example:

*Heji*: 9176

貞： 憂不我其來白馬

divine/Jia/not/me/qi/bring/white/horse

Divining: "Jia will perhaps not bring me any white horses".

*Heji*: 9177 bears another, similar, inscription:

甲辰卜， 殼， 貞： 奚來白馬...王繇曰： 吉， 其來/甲辰卜， 殼， 貞： 奚不其來白馬五

*jiachen*/crack/Que/divine/Xi/bring/white/horse/ ... /king/prognosticate/say/auspicious/qi/bring/*jiachen*/crack/Que/divine/Xi/not/qi/bring/white/horse/five

Cracking made on *jiachen* (day 41), Que, divining: "Xi brings with him white horses ..." The king prognosticated, and said: "Auspicious; he will bring with him the horses".

Cracking made on *jiachen*, Que, divining: "Xi will perhaps not bring with him five white horses".



Figure 527. Heji 9177 [www.guoxuedashi.com](http://www.guoxuedashi.com)

We consider this symbol, similar to that described as 'Leiwen' to be a very important clan emblem. It is extremely rare to find it as an icon in oracle bone inscriptions, but we were able to find an example. Figures 528,529 source: <http://www.guoxuedashi.com/jgwhj/?bh=13159>

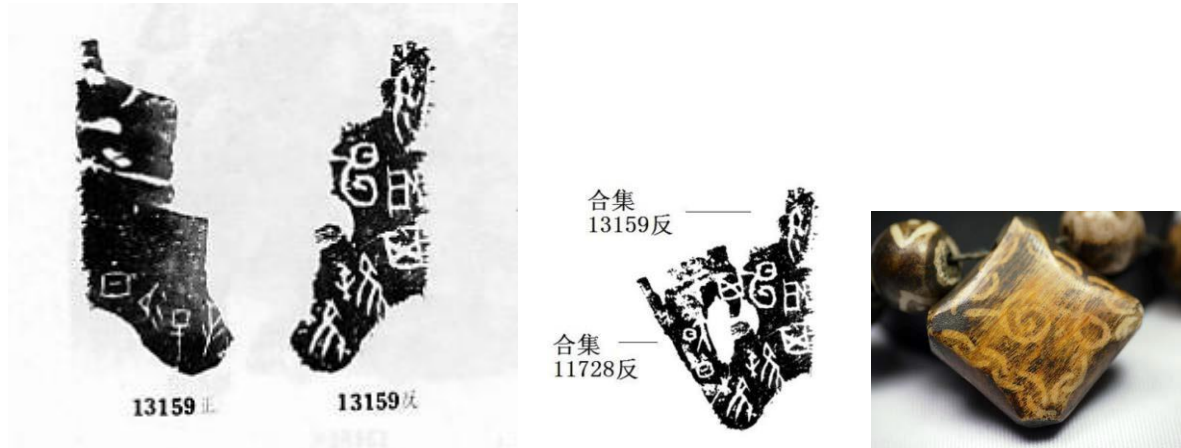


Figure 528

合	合	合	合	合
一	一	一	一	一
三	三	三	三	三
一	一	一	一	一
六	五	五	五	五
〇	反	正	八	七

□	⋮	𠄎	十	( I )
十	⋮	早	𠄎	日
𠄎	⋮	日	日	日
( 日 )	⋮	核	核	核
	⋮	核	核	核

Figure 529



Figure 530. Chin necklace

The symbol is almost identical to the Shang OBI, Bronze and Jade items shown on the next page. As can be seen by the table, second left column in figure 529. the OBI has an enclosed circle at one end and open at the other. The diviners were very deliberate in their engravings. Mistakes could mean death! See the later section on eclipses for references to this penalty.



Figure 531



Figure 532

Figure 531. Carinated Bowl, Painted Ware Anatolia, Hacilar I Early Chalcolithic period, c. 5250–5000 BC. Pottery (85.28) Weinberg Fund. [https://maa.missouri.edu/sites/default/files/docents/neareastanato\\_ia.pdf](https://maa.missouri.edu/sites/default/files/docents/neareastanato_ia.pdf)

Figure 532. Hacilar bowl c. 5250–5000 B.C Antalya Museum. <http://www.antalyamuzesi.gov.tr/en/hall-of-pottery>



Figure 532. Shang jade carving. <https://exoticjades.com/2018/02/06/商代玉器紋飾及雕琢風格/>  
Chin bead with 'leiwen' symbol

Figures 531-536 show the 'leiwen' pattern on Shang artifacts. Was the origin for this symbol already at least four thousand years old before being used by the Shang? The Anatolian dishes shown in figures 531 and 532 display a very similar design.



Figure 533



Figure 534



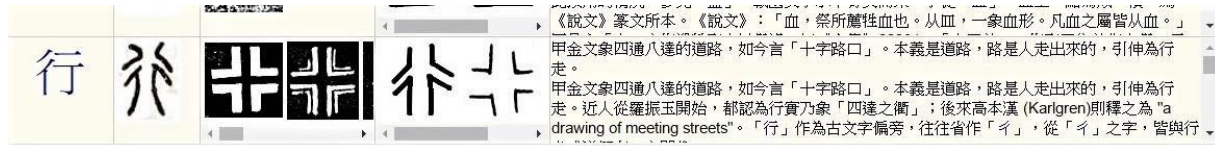
Figure 535



Figure 536

Figures 533-535. Shang Gui bronzes c. 1300–1100 BC, Shanghai Museum;  
[http://blog.sina.com.cn/s/blog\\_6b892af90100ktp6.html](http://blog.sina.com.cn/s/blog_6b892af90100ktp6.html),  
Figure 536. Shang Gu bronze, Shanghai Museum,  
[http://blog.sina.com.cn/s/blog\\_6b892af90100ktoq.html](http://blog.sina.com.cn/s/blog_6b892af90100ktoq.html)

We refer to figure 537 taken from: <http://humanum.arts.cuhk.edu.hk/Lexis/lexi-mf/bronzePiece.php?piece=彳> where the jinwen 金文 (Shang to Warring States) inscription and Egyptian symbols (shown earlier) are surely more than coincidental.



漢字金文部件分析

部件: 彳 (主部件) 共 18 字

主部件 | 包括子部件

上一頁 | 下一頁

1 - 10

頁 1

漢字	部件	金文	形義通解
行	<p>白行</p> <p>彳</p> <p>彳</p>		<p>甲金文象四通八達的道路，如今言「十字路口」。本義是道路，路是人走出來的，引伸為行走。</p> <p>甲金文象四通八達的道路，如今言「十字路口」。本義是道路，路是人走出來的，引伸為行走。近人從羅振玉開始，都認為行實乃象「四通之衢」；後來高本漢 (Karlgren) 則釋之為 "a drawing of meeting streets"。"行" 作為古文字偏旁，往往省作 "彳"，從 "彳" 之字，皆與行走或通衢有一定關係。</p> <p>《說文》：「行，人之步趨也。从彳从亍。凡行之屬皆从行。」人的步趨、步伐，是「行」的引伸義。從道路的本義出發，引伸出行走和行列兩個意義，從行走這個意義又引伸出流行、通行、施行、經歷、巡視、行為等意義；從行列這個意義又引伸出排行、行業等意義，行業又引伸出商行、銀行(裘錫圭)。</p> <p>甲骨文表示道路，《屯南》2718：「遯才(在)行」，意謂在路上相遇。又表示行走，《乙》947：「王不行自雀」，意謂王不從雀地行走。</p> <p>金文表示道路，曾伯簋：「金導(道)錫行」，意謂以金錫入貢或交易之路(郭沫若)。史牆盤：「宏魯卽(昭)王，廣咎楚刑(刑)，魚(唯)實南行。」意謂周昭王大學攻伐楚國，想貫通從南方掠奪金屬的道路(裘錫圭)。又表示行走、遷行，曾伯簋：「以征以行」。陳公子弔鐘父鬲：「用征用行」。樊夫人龍鬲：「自乍(作)行萬」，「萬」是食器，意謂鑄造出行時使用的鬲。又表示行為、品行，中山王鼎：「命(論)其惠(德)，書(省)其行。」《姜子盃蓋》：「惠(德)行盛(旺)」。又表示施行、履行，中山王鼎：「事少女(如)長，事愚女(如)智，此易言而難行焉。」新鄭虎符：「必會王符，乃敢行之。」</p> <p>戰國竹簡表示道路，《上博竹書一·經》簡21：「《詩》員(云)：人之好我，示我周行」，意謂(嘉賓們)對我很好，指示我公德大道，(而不是給我私惠)(參季旭昇)。又表示實行、施行，《郭店簡·五行》簡22：「不行不義」。《上博竹書一·經》簡16：「可言不可行，君子弗言；可行不可言，君子弗行。」《上博竹書七·武王踐阼》簡6：「毋行可惡(悔)」。又表示可行，《郭店簡·窮達以時》簡1-2：「又有(有)其(其)人，亡(無)其(其)陳(世)，唯(雖)取(賢)弗行矣。」又表示品行，《上博竹書八·子道》簡2：「依(修)其(其)惠(德)行」。</p>

Chinese character	part	Gold text	Tong Yi Tong solution
Row	<p>白Row</p> <p>彳</p> <p>Right foot</p>		<p>The golden road of the Golden Meanus is now a "crossroads." The original meaning of the road, the road is people come out, the extension of walking.</p> <p>The golden road of the Golden Meanus is now a "crossroads." The original meaning of the road, the road is people come out, the extension of walking. In recent years, Luo Zhenyu began to think that the practice was like a "Qudu Qu"; later Karlgren interpreted it as "a drawing of meeting streets." As the ancient Chinese characters, "行" is often abbreviated as "彳". From "彳", all characters are related to walking or quarrying. "Said the text": "line, the pace of people also from right foot right foot, where the line is from all walks of life." The pace of people, pace, is the "line" of the extended meaning. Starting from the original meaning of the road, this paper extends the two meanings of walking and ranks. From the meaning of walking, it extends the meanings of popularity, passage, execution, experience, inspection and behavior. From the significance of ranks, it extends the meanings of rank and industry. Also extended to businesses, banks (Qiu Xiu Kyu). Oracle said the road, "Tunnan" 2718: "only (in)" means meeting on the road. Also said walking, "B" 947: "The king does not self-satisfied," meaning the king does not walk from the bird.</p> <p>Goldwind said the road, onto Boco: "Golden Guide (Road) tin line," meaning that jin tin into the tribute or transaction path (Guo Moruo). The wall of the history wall: "Wang Hongluo (King), Kwangu Chu (Jing), 魚 (only) southbound." This means that Zhou Zhao took a massive attack on Chu and tried to plunder the metal from the south through the road). Also said walking, walking, Zeng Bo-yan: "to levy a line." Chen Gongzi condolences father: "use the line." Mrs. Fan Long 鬲: "From the first trip (j) 萬", "萬" is a food container, meaning casting cast when used. Also said that the behavior, conduct, Zhongshan Wang Ding: "Lun (on) its German (Germany), 書 (provincial) their line." [Concubine] 盃 pot: "German (Germany) Xing Sheng 崑 (Wang)." Also said that the implementation of the fulfillment of Zhongshan Wang Ding: "The matter of girls (such as) long, things fools (such as) wisdom, this easy and difficult Yan Yan." New tiger symbol: "will be Wang Fu, but dare to walk."</p> <p>Bamboo Slips of the Warring States said the road, "a bamboo book on the bamboo. (Appreciation) "Jane 21: "poet" (cloud): good people I, show me the week "", meaning (guests) good to me, indicating that my morality, (rather than give me the favor) (Senate Xusheng). Also said that the implementation of, "Guo shop Jane. Five Elements "Jane 22: "No unrighteousness. " "Bamboo blog on one. Yi Si "Jane 16: "It is impractical, gentleman Evangelism; feasible unspeakable, gentleman Fuxing. "" Shang Bo bamboo seven. King Wu Jian 阼 "Jane 6: "no action can regret. " Also said feasible, "Guodian Jane. Too poor to take time "Jane 1-2: " And (yes) not (their). not (not) not. "Bamboo book eight bamboo. Child hungry "Jane 2: " You (repair) 丌 (its) Germany</p>

Figure 537

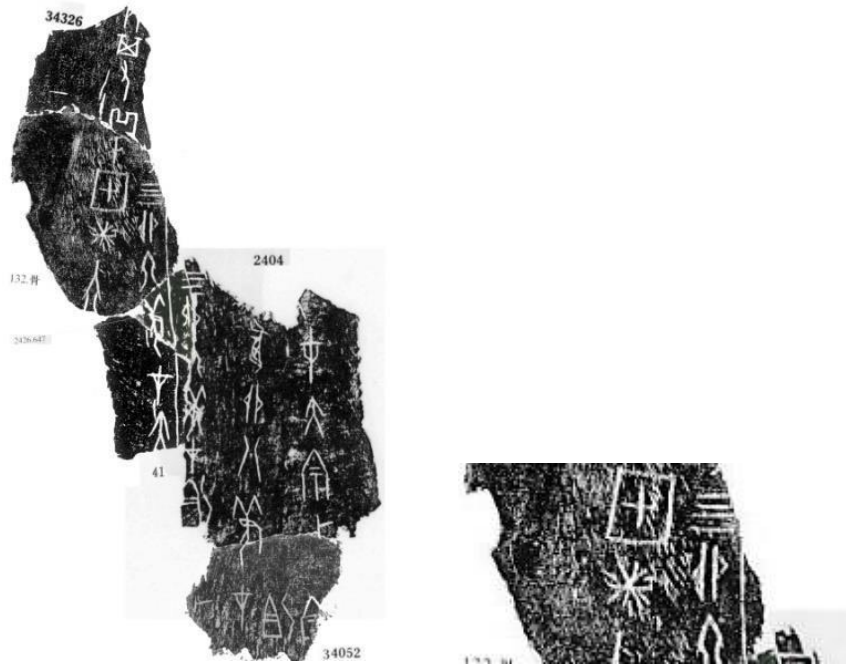


Figure 538

The detail from the oracle bone inscriptions (figures 538,539) shows a very rare icon similar to the Chin bead and bronze symbols. The Qiang are also well represented here. Many thousands of icons are yet to be deciphered. Images from: [www.guoxuedashi.com](http://www.guoxuedashi.com)



Figure 539

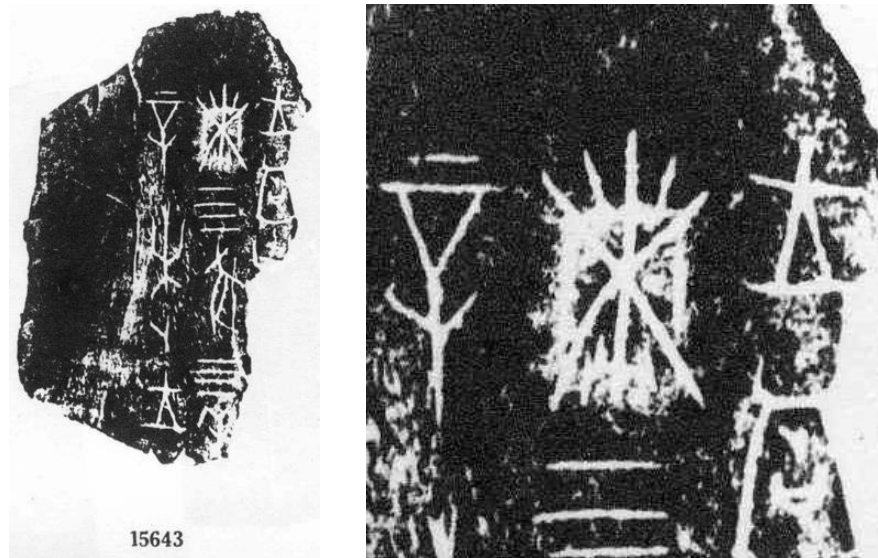
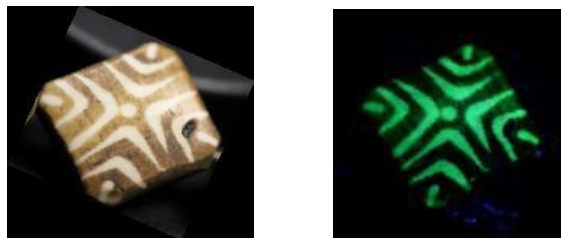


Figure 540. H15643 [www.guoxuedashi.com](http://www.guoxuedashi.com)



The website [www.guoxuedashi.com](http://www.guoxuedashi.com), the Oracle Collection, compiled over the past eighty years contains 41,956 pieces with twelve volumes of rubbings and original pieces, and the thirteenth contains drawings. There are 5241 pages containing many hundreds of thousands of glyphs. We have viewed all of them. Some extremely rare ones relevant to our study are shown below. It can be seen on oracle bone 32302 (figure 539) there is a marked difference between the upper 'star' compared with the glyph below it on the left. These are yet undeciphered.

It should also be remembered that inscribing oracle bones was difficult and therefore not all icons would be reproduced accurately. The 'Ding' icon for example could not always be an accurate circle due to the difficulty in engraving a complete round on the bone.

Figures 541-569 display more oracle bone inscriptions and artifacts which we consider having similar symbols to those of the Chin beads and bronze pieces.



The Chin bead shown on the left in figure 542 is the closest we have to those shown in the OBI figures on this page. It is of singular design; we only have one of these beads.

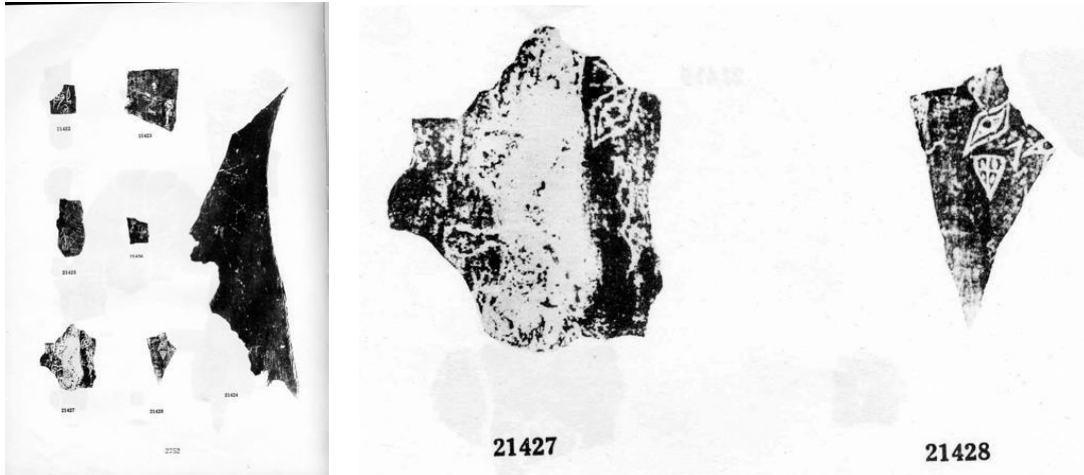


Figure 541

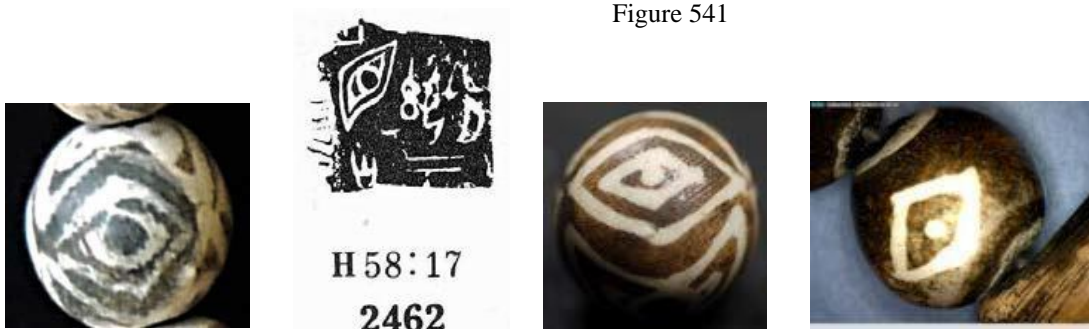
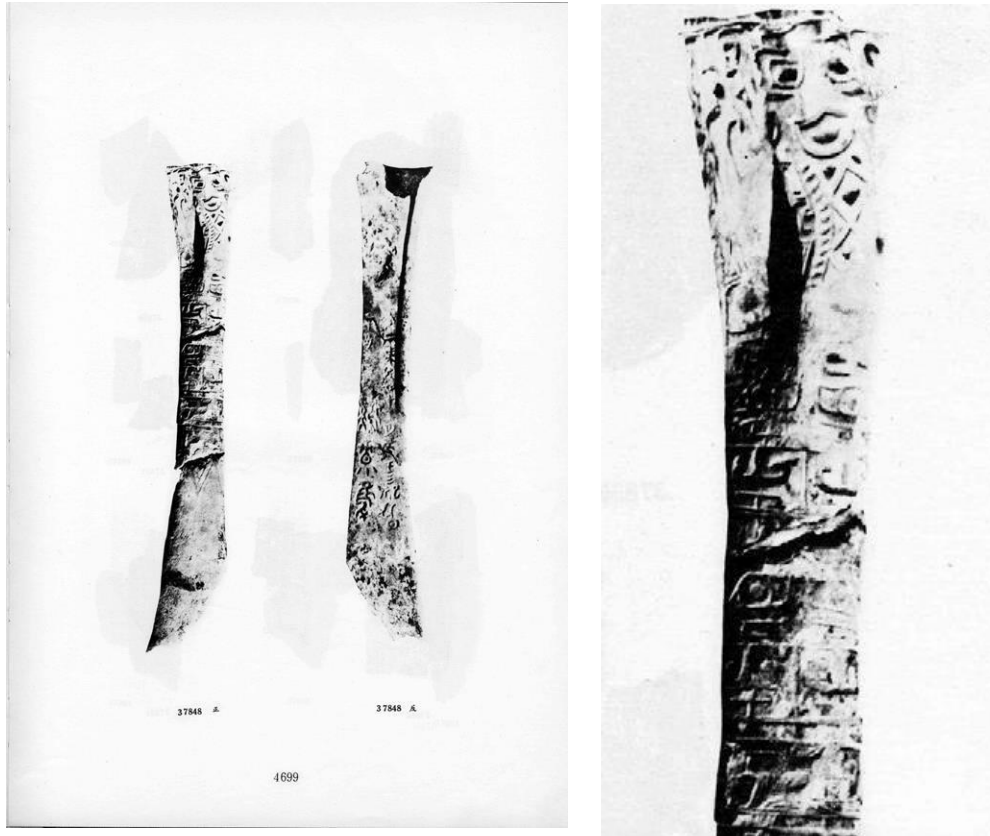


Figure 542



Figure 543

Figures 541-543. Oracle Bone Inscription (OBI) [www.guoxuedashi.com](http://www.guoxuedashi.com). Chin beads for comparison.



Figures 544,546. A very interesting oracle bone. More details of this artifact can be found at: <http://www.guoxuedashi.com/jgwhj/?bhfl=1&bh=37848&jgwfl=>



Figure 545. Chin beads

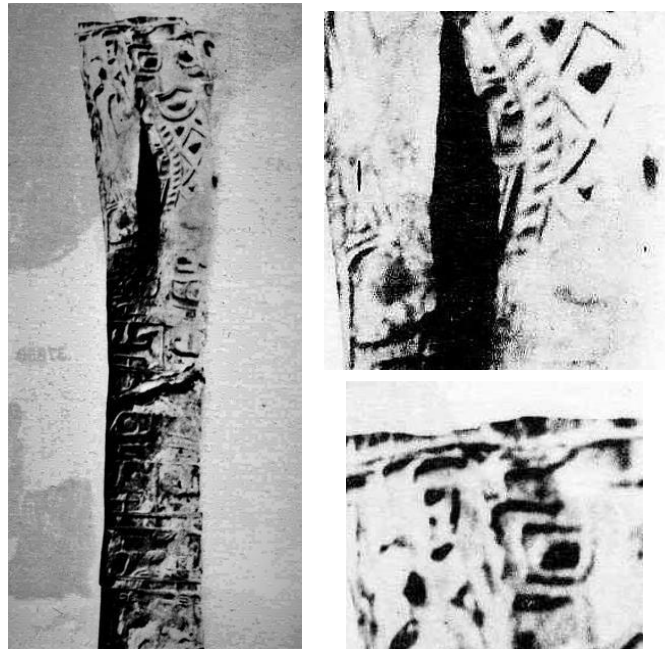


Figure 546



Figure 547. Shang bronze, Shanghai Museum. [http://blog.sina.com.cn/s/blog\\_6b892af90100ktp6.html](http://blog.sina.com.cn/s/blog_6b892af90100ktp6.html)



Figure 548



Figure 549

Figure 548. Compilation by the authors of Shang symbols and Chin beads with emphasis on the 'eye' image  
Figure 549. Jade from Lady Fu Hao's tomb. <https://www.cc362.com/content/g1o52r6MpZ.html>



Figure 550. Shang Dynasty bowl, 12th–11th Century BC, *The Freer Chinese Bronzes*, Vol. 1, Pope et al, 1967  
Chin necklace for comparison.

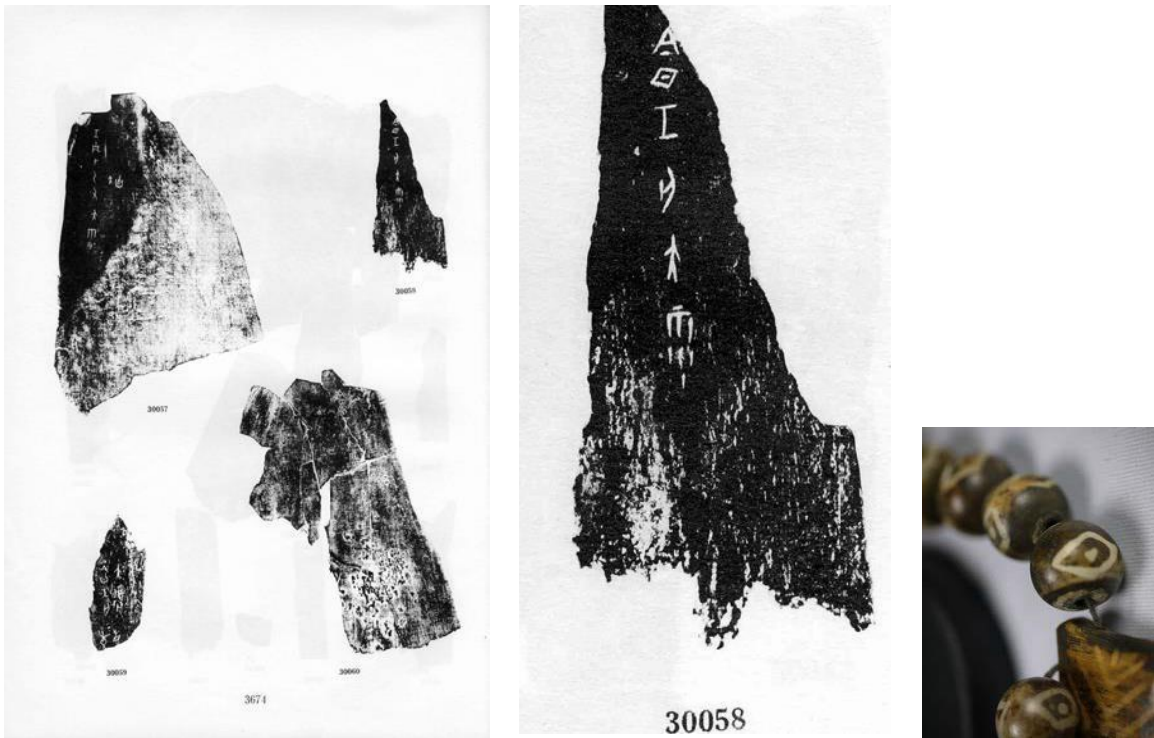


Figure 551. Oracle bone h30058. [www.guoxuedashi.co](http://www.guoxuedashi.co) with chin eye bead for comparison

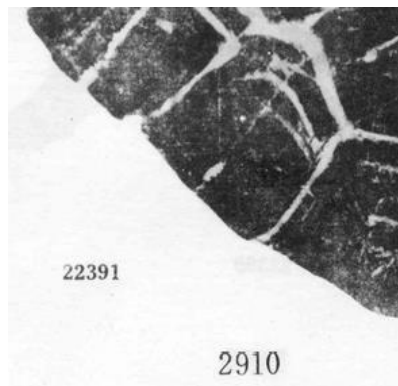


Figure 552



Figure 553

Figure 552. The turtle shell used for OBI 2910 bears a remarkable resemblance to the bead design and turtle markings (fig. 553)

Figure 553. Turtle head <http://www.turtles.org/05week3.htm>



Figure 554



Figure 555

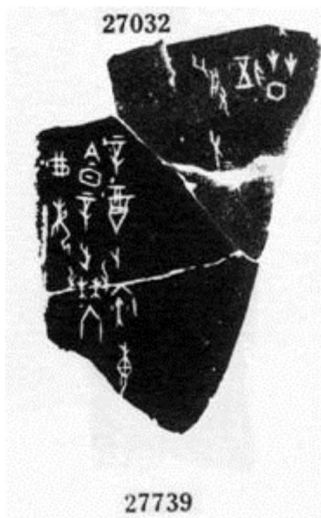


Figure 556



Figure 557



Figure 558

The importance of Ding. The icon appears many times on OBI. Note similarities with Chin beads in figure 555.

Figures 554,556-558. Oracle bone images which include 'Ding': [www.guoxuedashi.com](http://www.guoxuedashi.com)

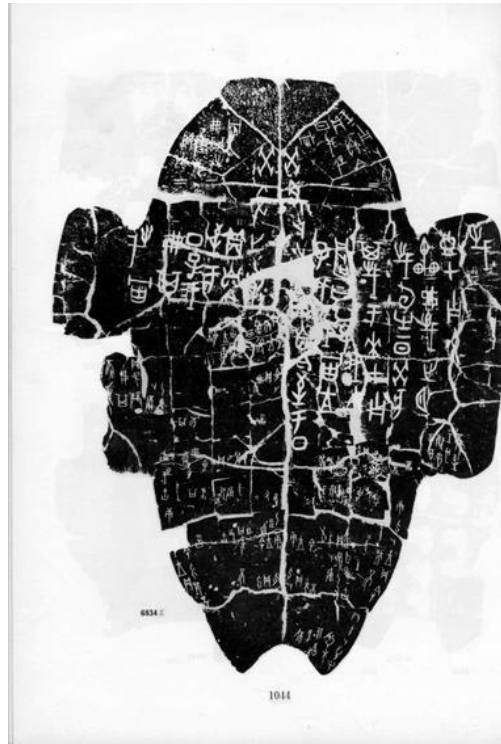


Figure 559. Ding is well represented on this OBI [www.guoxuedashi.com](http://www.guoxuedashi.com)

ORS03663	T01783			A-34682	商	河南安陽	甲骨	刀	137		剛		
ORS03664	G01786			A-34682	商代	河南安陽	甲骨	刀	137		剛		同T01783
ORS03665	T01784			A-33210	商	河南安陽	甲骨	刀	137		剛		

Figure 560

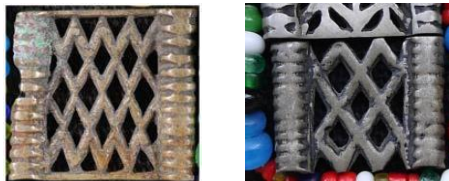


Figure 561

Oracle bone images of a similar to pattern to those shown on the Chin bronze pieces.

Figure 560. Table from: [ftp://ftp.iso10646hk.net/IRG/OldHanzi/OldHanZi\\_20101015\\_2.pdf](ftp://ftp.iso10646hk.net/IRG/OldHanzi/OldHanZi_20101015_2.pdf)

Figure 561. Chin bronze pieces for comparison

ORS03650	G01783		A-10771	商代	河南安阳	甲骨	刀	137		剛		
ORS03651	G01784		A-10771	商代	河南安阳	甲骨	刀	137		剛		
ORS03652	G01785		A-16468	商代	河南安阳	甲骨	刀	137		剛		
ORS03653	G00313		A-16468	商代	河南安阳	甲骨	刀	137		剛		[T_Oct]:OK, 改入「刀」部。
ORS03654	G01787		A-34440	商代	河南安阳	甲骨	刀	137		剛		
ORS03655	G01788		A-08203	商代	河南安阳	甲骨	刀	137		剛		同T01795
ORS03656	G01789		A-32486	商代	河南安阳	甲骨	刀	137		剛		見后4683-4684, detern應改, 剛之異體, 歸入刀部

ORS02450	T01183		A-10084	商	河南安陽	甲骨	支	092		百十支		對應今字應為「丙+」待改
ORS02451	T01184		A-28190	商	河南安陽	甲骨	支	092		百十支		對應今字應為「丙+」待改
ORS02452	T01185		A-04773-0	商	河南安陽	甲骨	支	092		百十支		對應今字應為「丙+」待改
ORS02453	T01186		A-15756	商	河南安陽	甲骨	支	092		百十支		對應今字應為「丙+」待改

Figure 562

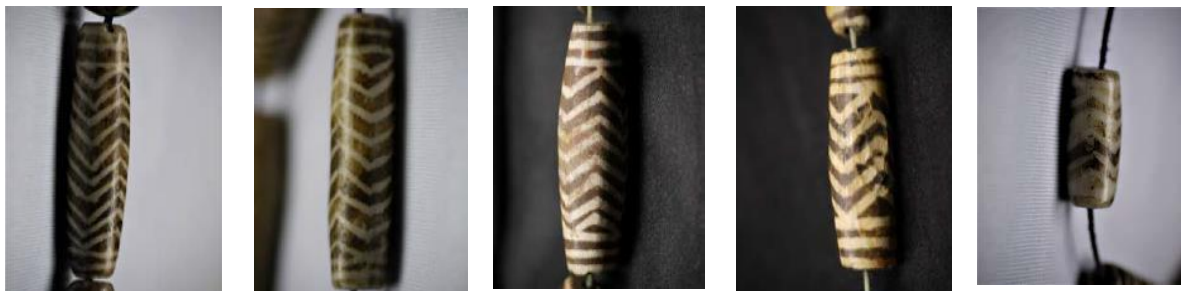


Figure 563

Figure 562,564. Tables with similar symbols to the Chin beads  
[ftp://ftp.iso10646hk.net/IRG/OldHanzi/OldHanZi\\_20101015\\_2.pdf](ftp://ftp.iso10646hk.net/IRG/OldHanzi/OldHanZi_20101015_2.pdf)  
 Figure 563. Chin beads for comparison

ORS02264	G01078			A-00720-0	商代	河南安阳	甲骨	寸	089	尋		
ORS02265	G01079			A-03108	商代	河南安阳	甲骨	寸	089		尋	

ORS02266	G01080			A-06406	商代	河南安阳	甲骨	寸	089	尋		
ORS02267	G01081			A-16070	商代	河南安阳	甲骨	寸	089		尋	

Figure 564

It is evident that detail meant much to the Shang. Therefore, the number of chevrons inscribed on the above glyphs would have been significant, The Chin beads previously (figure 563) also have varying numbers of chevrons.



Figure 565. More examples of oracle bones with chevrons. The top set glyph with enclosed chevrons has been deciphered as 'seeking' and the lower set of mountain-like peaks, or waves has been associated with 'disaster'. <http://www.guoxuedashi.com>



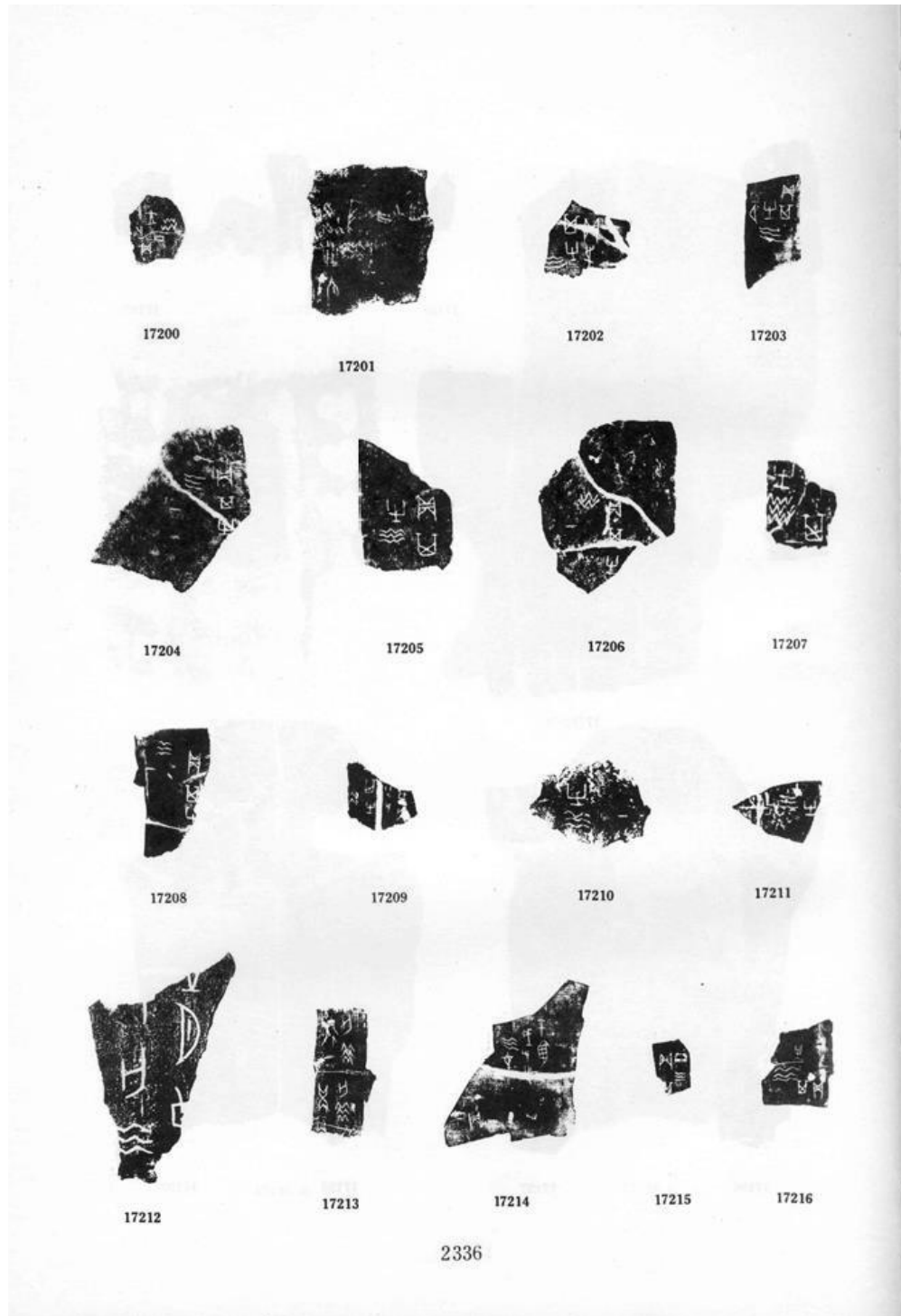


Figure 566. More oracle bone inscriptions with similar symbols to the Chin beads in figure 563.  
<http://www.guoxuedashi.com>



Figure 567. Screenshot from [https://www.youtube.com/watch?v=JpVFud\\_Pqwo](https://www.youtube.com/watch?v=JpVFud_Pqwo) (with chevrons)

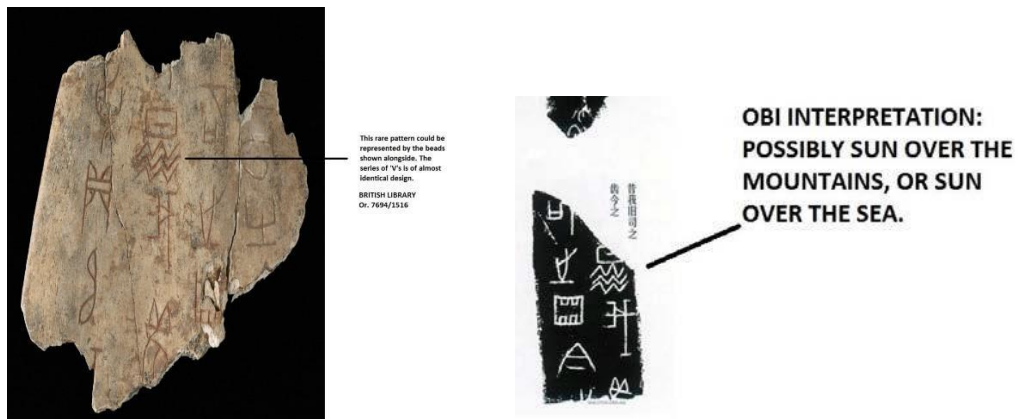


Figure 568



Figure 569

Figures 568,569. Images of oracle bone inscriptions, adapted by authors, from the British Library's collection

The screenshot shows a comprehensive character analysis for '昔' (Xī). At the top, there are technical details like UTF-8 code (E8 98 84) and Unicode (U+8614). Below this, the character is shown in various styles: Small Seal (小篆), Bronze (金文), Seal Script (部件册), Clerical (甲片), and Clerical (部件册). A table below provides linguistic data:

《說文》													
解釋										部居		相關異體	
昔 乾內也。从殘內，日以晰之。與組同意。(思報切) 腊，籀文从內。(139 / 135)													
《廣韻》													
頁碼	反切	註解	中古音	聲母	清濁	部位	聲調	韻攝	韻目	開合	等第		
昔	516	思賢	ㄒㄧˊ	心	全清	昔	入	梗	清昔	開	三		

The bottom section contains a '形義關係' (Form-Semantic Relationship) section with detailed etymological and historical notes, including references to ancient texts like '說文' and '廣韻'.

Figure 570. Table for 'Ding' from <http://humanum.arts.cuhk.edu.hk>

Our interpretation of the chevrons, or zigzags, on the beads has been one representing mountains. However, this is just our personal view, and we are open to the 'flood' interpretation deciphered by academics who have much greater experience in this field. We originally linked the symbol to mountains following the love of the Qiang for this terrain. It is to be noted that the Chin, in common with many others, also have a 'flood' history in their tales. We expand on this later.

"There must have been some purpose or motive to these ancient designs" - Professor Liu Xuetao, Xinjiang Teachers' College, in reference to the western-influenced symbols found on items recovered from the Xiaohe and Yanghai burial sites in the Turpan Basin, Xinjiang. See later section.

## The Ancient Greeks and the symbols

We have already covered Sir Arthur Evans' descriptions of some of the symbols in his 1895 Cretan Pictograph book. The following, mostly of image comparisons of Greek sixth century BC painted wares with Chin beads and bronzes, are self-explanatory.



Figure 571

The Siana Cup (figure 571) is dated to c. 570 BC, Attica, C Painter, and is held by the British Museum. The cross/chevron design which originated at least fourteen thousand five hundred years earlier was still such a powerful symbol to the ancient Greeks that they painstakingly depicted it in their wonderful works of art. All the major figures portrayed prominently display the symbol. The Siana Cup dimensions: H 19 cm W 33 cm. The Chin Beads: Round 15mm dia; Square: 20mm x 20mm; Bronze pieces: 20mm x 22mm.

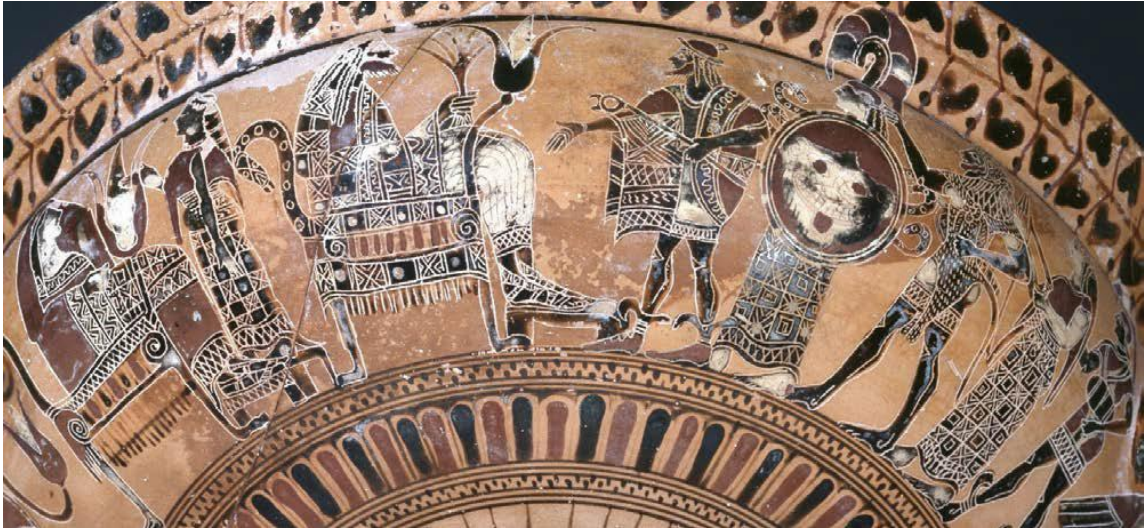


Figure 572. Detail from the Siana Cup, The British Museum



Figure 573. Detail of Hermes with cloak (chlamys) depicting an almost identical cross/chevron design to the Chin belt and beads. Zeus (seated in main image) also bears the same design.



Figure 574. Another detail from the Siana cup at the British Museum, depicting Artemis



Figure 575. Detail from the Siana Cup depicting Hebe standing in front of seated Hera. The British Museum



Figure 576. Siana cup detail depicting Athene. The British Museum



Figure 577. The Siana Cup depicting Zeus. The British Museum

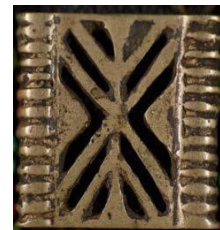


Figure 578. More pottery with similar symbols by C Painter. The Birth of Athena, The Louvre, Paris





© 1988 RMN / Pierre et Maurice Chuzeville



Figure 579. The Reverse of the Birth of Athena, The Louvre, Paris. Pierre and Maurice Chuzeville 1988.



Figure 580. Another example of work by C Painter. Palais des Beaux Artes, Lille

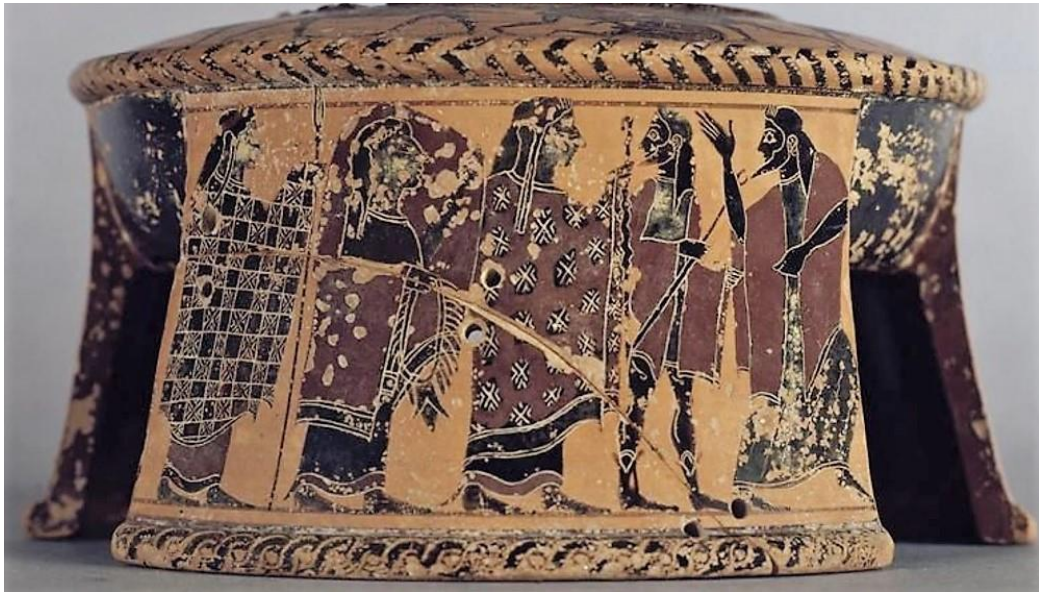


Figure 581. The reverse of figure 580. C Painter, Palais des Beaux Arts, Lille



Figure 582

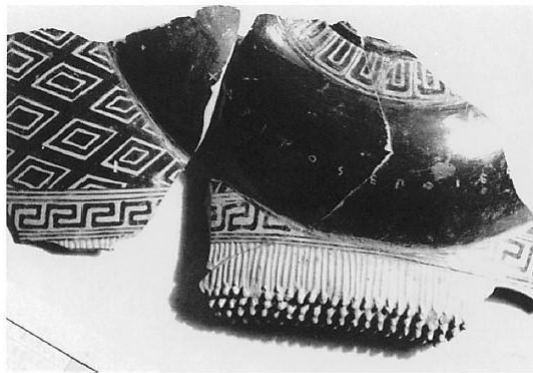


Figure 56. Fragments of Attic oinochoe in the form of a woman's head, with the potter-signature of Charinos, ca. 510–500 B.C. Basel, Collection of H. A. Cahn, 732 (photo: H. A. Cahn)



Figure 583

Figures 582,583. Attic oinochoe in the form of a woman's head, with the potter-signature of Charinos, ca. 500 B.C. H. 27 cm. Berlin, Antikenmuseum F 2190 (photo: Antikenmuseum Berlin) from *The Literate Potter: A Tradition of Incised Signatures on Attic Vases*, Beth Cohen, Andrew W. Mellon Fellow, *The Metropolitan Museum of Art* 1991 *Metropolitan Museum Journal* 26  
The Chin eye bead is very similar in style.



Figure 584. Boeotian pottery c. sixth century BC, Kelsey Museum of Archaeology University of Michigan, Ann Arbor. Several Chin bead and bronze symbols can be found on the vase. Chin beads and bronze pieces are shown for comparison.



Figure 585



FIG. 82. CLAY PYXIS (*b*) AND LID OF ANOTHER (*a*). SEPULCHRAL CAVE, PYRGOS, NIROU KHANI, N.E. OF KNOSSOS ( $\frac{1}{2}$ ).

Figure 586



Figure 585. Boeotian pottery c. Eighth Century BC, J. Eisenberg, *Art of the Ancient World*, 2014, no. 75, from [http:// www.royalathena.com/PAGES/GreekCatalog/Vases/EarlyGreek/CBJ06.html](http://www.royalathena.com/PAGES/GreekCatalog/Vases/EarlyGreek/CBJ06.html)  
Figures 586,587. The symbol originating on the Blombos Cave ochre reappears on this artifact. The Palace of Knossos, Arthur J. Evans, *The Annual of the British School at Athens*, Vol. 10 (1903/1904), pp.1-62  
Chin beads for comparison.



*b*

Figure 587

ASPECTS OF HUNTING IN EARLY GREECE AND CYPRUS: A RE-EXAMINATION OF THE 'COMB MOTIF'



Figure 588



Figure 589



Figure 590

Figure 588. Pot from Rhodes Sixth Century BC; Cyprus and the Aegean in the Early Iron Age, The legacy of Nicolas Coldstream, Aspects of Hunting in Early Greece and Cyprus, 2012

Figure 589. China, Majiayao 马家窑文化 2300 BC or Xindian culture 辛店文化 c. 1500–1000 BC <https://bbs.artron.net/forum.php?mod=viewthread&tid=2745114&authorid=12731&page=14>

Figure 590. Chin bead



Figure 591. Xindian culture pot 1500–1000 BC

<https://bbs.artron.net/forum.php?mod=viewthread&tid=913230&extra=&ordertype=1&page=19>



Figure 592. Archaic period vessel, East Greek, sixth century BC, Metropolitan Museum of Art  
Chin bronze pieces for comparison





Figure 593. Terracotta skyphos (drinking cup), Archaic, sixth century B.C. Lydian, Terracotta  
H. 3 3/16 in. (8.1 cm) diameter 3 7/8 in. (9.9 cm) Gift of The American Society for  
the Exploration of Sardis, 1916 Metropolitan Museum of Art  
Chin bronze and beads for comparison.

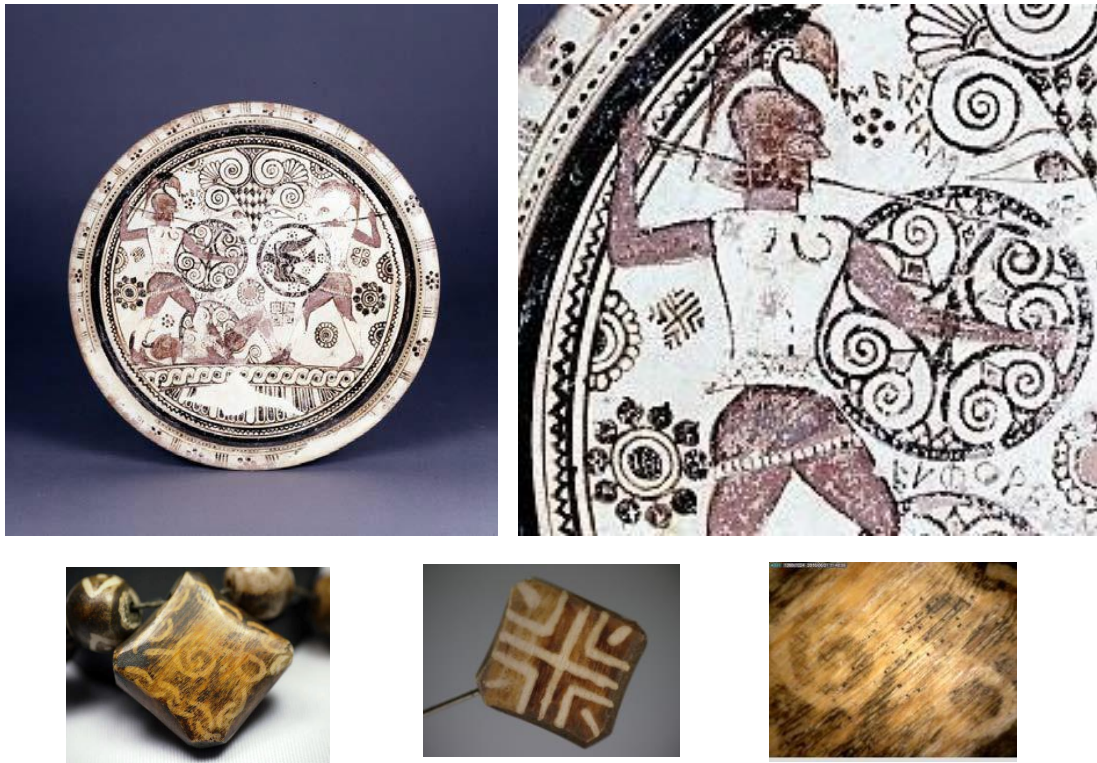


Figure 594. The Euphorbos Plate, Archaic Greek, 600 BC, The British Museum. Menelaos and Hector fighting over the body of Euphorbos. On close inspection it can be seen that Menelaos' shield portrays two symbols from the beads i.e. 'eye' and 'leiwen' , and that to his left is portrayed the symbol referred to us as the 'cross'.  
Chin beads for comparison.



Figure 595

Figures 595. The London Dinos Group' c. 610–570 BC, East Greek, Aeolis. The British Museum



Figure 596



Figure 597

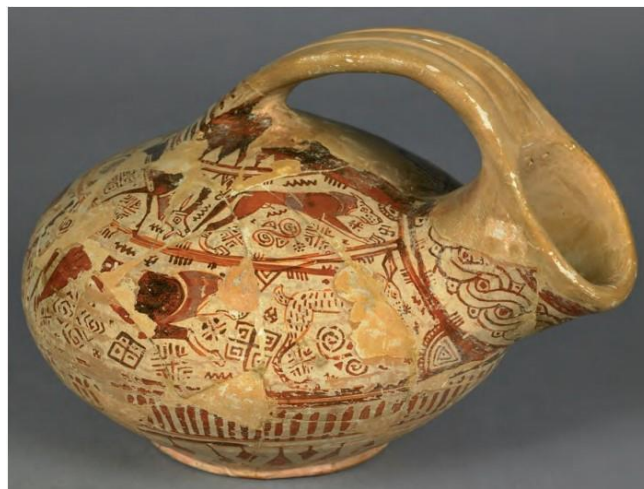


Figure 598

Figures 596,597. 'The London Dinos Group' c. 610–570 BC, East Greek, Aeolis. The British Museum  
Figures 598,599. Aeolis pottery 630 BC, The British Museum.  
Chin beads for comparison.



Figure 599



Figure 3 Wall fragment of a dinos, Aiolian Wild Goat style, London Dinos group, from Naukratis. London, British Museum GR 1886.4-1.1270



Figure 4 Wall fragment of a dinos, Aiolian Wild Goat style, London Dinos group, from Naukratis. London, British Museum GR 1886.4-1.1288

Figure 600



Figure 19 Oinochoe, Aiolian Wild Goat style, from Larisa. Göttingen, inv. 447, sample no. Lari 21. Provenance group G

Figure 601

Figures 600,601. Aiolian pottery detail c 580 BC. Michael Kerschner, On the Provenance of Aiolian Pottery, Naukratis Greek Diversity in Egypt, p.124, British Museum, 2006

### Troy: Schliemann's works

We go back a bit farther in time to the legendary time of Troy, where the symbols are found on artifacts. Once again, the visual comparisons which are apparent, require little commentary.



No. 1017. Vase of grey Terra-cotta, with perforated tubular holes on the sides and holes in the rim for suspension. Incised zigzag ornamentation. (Actual size. Depth, 16 to 20 ft.)

Figure 602



Figure 603

Figure 602. Pottery from 'Ilios: the city and country of the Trojans; the results of researches and discoveries on the site of Troy and throughout the Troad in the years 1871-72-73-78-79; by Heinrich Schliemann, John Murray, London 1880

Figure 603. Chin beads with similar symbol

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TROY AND ITS REMAINS.

[CHAP. X.

that is, among the ruins of the nation of which I am at present speaking. In these strata we also meet with an

immense quantity of those round terra-cottas (the whorls), which, it is true, deviate from the wheel-shape of the articles found on the primary soil owing to their greater thickness, and are also not of such excellently-burnt clay as those; but, as anyone may convince himself by



No. 114. Engraved Terra-cotta Vessel in the form of a Pig (or Hedgehog?). 7 M.

Figure 604. Engraved terracotta vessel in the form of a pig. 'Troja, Results of the Latest Researches and Discoveries on the Site of Homer's Troy' by Dr. Henry Schliemann, Harper Bros., New York, 1884. Note the familiar symbol to the Chin bronze belt piece.



Figure 605

We have been unable to ascertain the location of the above jewelry (figure 605) named 'Priam's Treasure'. However, the means of securing the belt pieces may be the same as the metalwork used to secure the Chin bronze belts (figure 606). The openwork style also appears similar. The necklaces from Mycenae, shown previously, also appear to have this type of work.

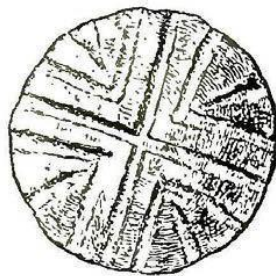
Figure 605 image from: <https://www.pinterest.co.uk/pin/313352086556434613/?lp=true>



Figure 606

may be distinctly seen in the engraving. The presence of this pin in the whorl seems rather to corroborate my opinion, that all the whorls served as votive offerings to Athené Ergané, the tutelary deity of Troy.

Of gold there was found in the temple A only a very small and simple unornamented frontlet, and a staff or sceptre knob with a geometrical ornamentation in *repoussé*



No. 38.—Staff or sceptre knob of gold, with a geometrical ornamentation. Size 2 : 3 ; depth, 8·50 m.



No. 36.—Surgical instrument. Half size ; depth, 8·50 m.



No. 37.—Whorl of terra-cotta in which is stuck a copper or bronze nail with a round head. Size 1 : 3 ; depth, 8·50 m.

work, which I represent here under No. 38. The reverse side of this object can leave no doubt of its use as a staff button. Just in front of the temple A, and only about a

Figure 607. 'Troja, Results of the Latest Researches and Discoveries on the Site of Homer's Troy' by Dr. Henry Schliemann, Harper Bros., New York, 1884 (Heinrich Schliemann)



Figure 608. Daxi culture ceramic ball 5000–3300 BC with Chin beads

Daxi ball image:

[http://www.gucn.com/Service\\_CurioStall\\_Show.asp?ID=10585700](http://www.gucn.com/Service_CurioStall_Show.asp?ID=10585700) (Neolithic terracotta balls 新石器时代红陶球)

Once again, we find an almost identical image on artifacts separated by vast distances. Compare the design of the Trojan gold scepter knob shown in figure 607 with the Daxi ball, far left in figure 608.

The following screen shots (figures 609-611) were taken from: Making of 'Princesses' at the Museum of Cycladic Art (Youtube) an exhibition of art from the Salamis Royal Tombs (Seventh or Eighth Century BC). Bead designs are similar to the Chin 'Ding' beads shown.



Figure 609



Figure 610



Figure 611





Figure 612



Figure 612. Screenshots from Making of 'Princesses' at the Museum of Cycladic Art (Youtube) an exhibition of art from the Salamis Royal Tombs (Seventh or Eighth Century BC). These beads resemble the zigzag or mountain designs on the Chin beads shown.

The following items (figures 613,614) are from the Harvard Peabody Museum collection, and were excavated from Vinica, Slovenia, dating to 1200–700 BC. They are very similar to the beads shown at the 'Princesses' exhibition, shown on the previous page.



Figure 613. Bronze fibula, 7 blue and yellow glass beads around bow, 850 BCE–700 BC, Europe/Italy. Overall: 7.2 x 4.4 x 0.8 cm (2 13/16 x 1 3/4 x 5/16 in.)



Figure 614. Bronze wire fibula with two glass beads on the bow. The beads are blue (1.1 cm. diameter) with 3 yellow circles around the exterior. The spring is simple, and the catchplate is small. Both are led up to by a twisted section. 5x2.5 cm. Vinica, Slovenia, Late Iron Age, Overall: 5.3 x 3.2 x 1.1 cm (2 1/16 x 1 1/4 x 7/16 in. (Harvard Peabody Museum). Similar Chin beads shown for comparison.

### Ding: resemblance to bead symbol

At this point we would like to consider the possibility that this symbol represents a total eclipse of the sun. With reference to the hanuman oracle bone inscription website, we believe it is a candidate. Please note the reference to 'Ding' in the 'Once' section below as well as the difficulty in forming a complete circle on the oracle bones - immediately below in 'day' section (figure 615). <http://humanum.arts.cuhk.edu.hk/Lexis/lexi-mf/oraclePiece.php?piece=%E6%97%A5> (via Google translation.)

<p>day</p> <p>day</p>		<p>"Day" is like a sun.</p> <p>"Day" is like a sun, this is a round, only because the circular is not easy to engraved on the bones, so the word or become a square. "Day" is a bit to avoid "day" and "import". The original meaning of the sun. Oracle used as the original meaning, refers to the day of the celestial bodies, "Collection" 34163: "出 (with) the day", that is, sunrise. "Collection" 11480: "There is food (erosion)." The other "Japanese" and "evening" relative to the day, "Collection" 33871: "Today, rain, evening rain." Today, the rain in the evening rain. "Collection" 34036: "Japanese wind is not [日] (worry)", refers to the day there is wind, do not worry. "Day" is also used as a metaphorical term, referring to the day, "Collection" 12314: "Since the fifth day of the rain." It is raining from five days today. There are words such as "Chinese and Japanese" (day), "day" (after noon), "all day" (all day). Oracle "day" is also used as a memorial, "Collection" 27463: "day in the father." Refers to the father of a day festival.</p> <p>The word "day" is used as the original meaning, refers to the sun, such as the division of the division: "𣎵 (Luan) flag five days." Zhang Zheng 焘 According to 1935 Henan Jixian Shan Biao town unearthed watershed attack war, pointed out that the pattern There is a ship with a banner flag, flag like Luan body, there are five rounds, that is, like five days, and Mihashi teacher 精 說 said similar. Another Bronze "Day" as a day, and "night" relative, [concubine son] 盍 pot: "day and night did not forget." "Day" When used as a discipline and the unit, there are inscriptions "Today, "" the next day "and other words, such as filial Ding Dan: " Dan Taiwan and Japan filial life (to) the GY-cast Si Ding Ge "and the inscriptions". Day " The word for the dry branch, for the ancestors of the title, such as for the 冢 respectfully have a "text test day Gui" one. Tang Lan that the ancients according to the day of the festival to call ancestors, for example, with a Japanese festival known as the ancestral emperor A, so the inscriptions known as the "text test day" is the "father".</p> <p>According to the "real" interpretation of "day" for the acoustic training for the Han Chinese prophecy of the taboo, the sun is not the same. Of the school, not necessarily the original meaning of the word. "Accounted for. Japan accounted for a "primer" Spring and Autumn Yuan life package "" for the words real day also, the section also containing a vertical opening of the festival, do not make things salty, so that the day of. "That" day "so called" Day "is because it is full, there is test, contains" one ". Open and set up the program, so that things are different, so called "day" .</p>
<p>Once</p> <p>Once day Ding</p>		<p>As the morning sun has just risen, the original meaning is sunrise.</p> <p>A gold from the "day", "Ding" sound (in the province), like the sun just rose in the morning, the original meaning of dawn, sunrise. Xu Shen, Wu Cheng, Rong Geng, Zhang Shi-chao "Dan" character as the sun rose out of the ground in the shape, according to the inscriptions, ancient coins, ancient seals text or from the "Day" next, "D" on provable "Dan" character From the "Ding" sound more reasonable. Jinwen from the "Ding" next to fill, to the small seal from a horizontal in the next, more like the ground shape.</p> <p>Oracle used as the original meaning, that dawn, morning, "Collection" 21025: "Xinhai Dan rain", said the morning of heavy rain this morning. "The biography of the rams. "The festivals" 29272: "As for the faint rain," said the morning to the evening did not rain. Jin Wen is also used as the original meaning, this tripod: "Dan, Wang (grid) large (too) room." Means that dawn, Zhou Wang came to the room.</p> <p>Warring States bamboo as the original meaning of the original, "pirate to Qin Jane. Japanese version of the book "Jane 233:" Qing Dan ", said the morning.</p> <p>"Said the text": "Dan, Ming also. From the day, see one on. One to the land. Where the genus are from Dan." Wang Yun "narrative interpretation": "I heard the sea of people: And the sunrise is also similar to the words, but rustic is not as big as the water of the big ears. ""</p> <p>Qing Yun Ge ": "sun and moon Guanghua "The meaning of the sun, the moon Guanghua stretched down," Dan "that dawn," Dan Fudan "that is dawn after dawn.</p>
<p>日</p> <p>日</p>		<p>「日」字象太陽之形。</p> <p>「日」字象太陽，本作一圓形，唯因圓形不易刻於甲骨上，因此字或變作方形。「日」中有點，以避免「日」與「口」相混。本義為太陽。</p> <p>甲骨文用作本義，指天體之日，《合集》34163：「出(有)出日」，即日出。《合集》11480：「日有食(蝕)」，另甲骨文「日」與「夕」相對，指白晝，《合集》33871：「今日雨，夕雨。」指今天白晝下雨，晚上也下雨。《合集》34036：「日風不四(憂)」，指今天白晝有風，不用擔憂。「日」又用作紀時名詞，指一天，《合集》12314：「自今五日雨。」指從今天起五日都下雨。卜辭中又有「中日」(日中時分)、「晨日」(中午之後)、「終日」(整天)等詞。甲骨文「日」亦用作祭名，《合集》27463：「日子父甲。」指對父甲進行日祭。</p> <p>金文「日」字用作本義，指太陽，如弭白師積說：「𣎵(熾)旂五日。」張政烺根據1935年河南汲縣山彪鎮出土水陸攻戰欒簋，指出圖案中有一船船頭立有大旗，旗似鸞身，上有五個圓形，即象五日，與弭白師積說所言相似。另金文「日」用作白晝，與「夜」相對，(姜子)室壺：「日夜不忘。」「日」又用作紀時單位，銘文中有「今日」、「翌日」等語，如鄆孝子鼎：「鄆孝子台(以)庚寅之日命鑄此鼎焉。」又金文「日」字時用於干支前，用作先人稱謂，如作冊長尊有「文考日癸」一名。唐蘭認為古人按祭的日次排行來稱呼先祖，例如用甲日祭的就稱為祖甲父甲，因此卜辭稱為「文考日癸」的就是「父癸」。</p> <p>《說文》：「日，實也。太陽之精不虧。从口、一。象形。凡日之屬皆从日。」按以「實」釋「日」為聲訓，為漢人識諱之學，並不一定是造字原意。《占經·日占一》引《春秋元命包》：「日之為言實也，斷也，含一。開度立斷，使物咸別，故謂之日。」即「日」所以稱為「日」是因為充實，有法度，含有一。開闢並訂立法度，令事物皆有區別，所以稱為「日」。</p>
<p>旦</p> <p>旦 日 丁</p>		<p>甲金文象早上太陽剛剛升起，本義是日出。</p> <p>甲金文從「日」，「丁」聲(于省吾)，象早上太陽剛剛升起，本義是天明、日出時分。許慎、吳大澂、容庚、張世超認為「旦」字象太陽升出地面之形，按金文、古幣、古隸文字或從「日」在下，「丁」在上，可證「旦」字從「丁」。聲較為合理。金文所從「丁」旁填實，至小篆改從一橫在下，比較象地面之形。</p> <p>甲骨文用作本義，表示天明、早晨，《合集》21025：「辛亥旦大雨」，表示辛亥這一日早晨下大雨。《公羊傳·哀公十三年》：「見于旦也。」何休注：「旦者，日方出時。」《合集》29272：「旦至于昏不雨」，表示早晨至黃昏都沒有下雨。金文亦用作本義，此鼎：「旦，王各(格)大(太)室。」意謂天明的時候，周王來到太室。</p> <p>戰國竹簡用作本義，《睡虎地秦簡·日書之書》簡233：「清旦」，表示清晨。</p> <p>《說文》：「旦，明也。从日，見一上。一，地也。凡旦之屬皆从旦。」王筠《說文釋例》：「吾聞之海人云：日之初出，為海氣所吞吐，如火如花，承日之下。」「余居土國，日出亦近似所言，但土氣不如水氣之大耳。」(鄭云歌)：「日光華，旦復旦兮。」意即太陽、月亮的光華綿延下去，「旦」表示天明，「旦復旦」即天明後又天明。</p>

Figure 615

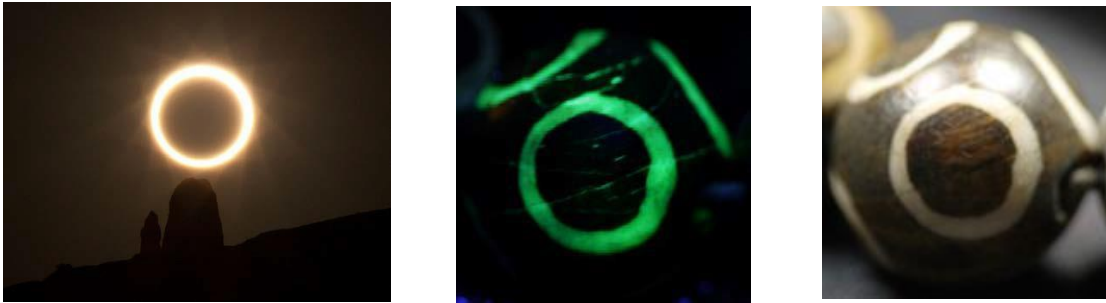


Figure 616. Total Eclipse of the Sun shown left. <https://fineartamerica.com/featured/total-eclipse-allen-lefever.html?product=art-print>. Two Chin beads with this event possibly represented are shown,

humanum.arts.cuhk.edu.hk/Lexis/lexi-mf/search.php?word=D

1 (2)

丁

UTF-8 E4 B8 81

Big five yards A442

Cangjie code A bow

Matthews 6381

Chinese dictionary (One edition) 0002, (second edition) 3

Kangxi Dictionary 3

Unicode U+4E01

GB2312 2201

Four corner numbers 1020.0

Frequency A/B 1099 1790

Frequency A/B 1586 221

Mandarin 丁 tīng zhōng

小篆	金文	甲骨	籀文	其他
字例: 1/1	字例: 11/1016	字例: 5/5	字例: 15/15	字例: 17/17

**《说文》** 丁 夏時萬物皆丁實。象形。丁承丙，象人心。凡丁之屬皆从丁。(當經切) (308 / 310)

**《廣韻》**

丁	西碼	反切	註解	中古	聲母	清濁	部位	聲調	韻攝	韻目	開合	等第
丁	188	中聲	丁	古	知	全清	舌	平	梗	耕耕	開	二
丁	194	當經	丁	音	端	全清	舌	平	梗	青清	開	四

**形義通解**

**【說文】** 甲金文象方形城邑之形，本義是城邑。

**【詳釋】** 甲金文從中空或填實的方形，象城邑之形。「丁」、「成」都是「城」的初文(何琳儀)。本義是城邑。楊樹達認為方形形象東南西北四方之形，乃四方或方國之「方」的本字，說辛願亦持相近看法，姚孝遂認為是方國之「方」的本字。

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1 (2)

Ding

UTF-8 E4 B8 81

Big five yards A442

Cangjie code A bow

Matthews 6381

Chinese dictionary (One edition) 0002, (second edition) 3

Kangxi Dictionary 3

Unicode U+4E01

GB2312 2201

Four corner numbers 1020.0

Frequency A/B 1099 1790

Frequency A/B 1586 221

Mandarin 丁 tīng zhōng

Xiaozhuan	Gold text	Bones	Text of Bamboo and Silk	other
Word Example: 1/1	Words: 11/1016	Example: 5/5	Example: 15/15	Words: 17/17

**"Said the text"**

Ding	Explanation	Home	Related to allogene
Ding	Summer all things are Ding real. Pictograms. Ding Cheng C, like people heart. Where the genus are from Ding. (When cut) (308/310)	Ding	

**"Rhyme"**

Ding	page number	Cut off	annotation	In	Initials	Voicing	Parts	tone	Rhyme	Rhyme	Opening and closing	Waiting
Ding	188	Stems	丁	ancient	know	All clear	tongue	level	stem	Tillage / plowing	open	two
Ding	194	When by	丁	sound	end	All clear	tongue	level	stem	Green / Green	open	four

**Form a solution**

**【說文】** a gold text square square shape, the original meaning of the city.

**【Detailed information】** A gold from the hollow or filled square, like the city of the shape, " Ding ", " into " are the " city " of the first text (He Linyi). The original meaning is the city. Yang Shuda believes that the square like the shape of the northeast and the northwest, is the Quartet or Fang Guo's " side " of the word, Rao Zongyi also hold similar views, Yao Xiao Sui that is a radius of the " side " of the word.

Figure 617. Explanation of 'Ding'. <http://humanum.arts.cuhk.edu.hk/Lexis/lexi-mf/oraclePiece.php?piece=%E6%97%A5> (via Google translation.)



Figure 618

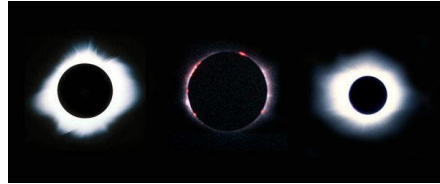


Figure 619



Figure 620

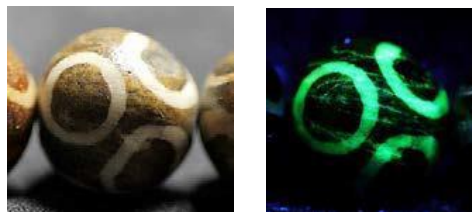


Figure 621

#### Images of Full Eclipses of the Sun

Figure 618. <https://computerhoy.com/noticias/life/mejores-apps-ver-eclipse-solar-agosto-2017-66661>

Figure 619. <https://www.skyandtelescope.com/observing/clear-or-cloudy-get-ready-for-an-eclipse-adventure/>

Figure 620. <https://news.sky.com/story/cosmic-millions-watch-as-total-eclipse-plunges-us-into-darkness-10999677>

Figure 621. Chin beads

It is well known that the ancients were mystified by solar events. In particular the ancient Chinese, which is documented on oracle bone inscriptions during the Shang and Zhou Dynasties. We give an insight into this via the 1995 Royal Astronomical Society paper on the next page. More in-depth information is provided later in this study. Please also see the chapter on 'Ding' beads. NB He-ji 11480 (figure 622) is mentioned in the hanuman scripts shown previously.

*Q. J. R. astr. Soc.* (1995) **36**, 397–406

## Astronomy on Oracle Bone Inscriptions

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### SUMMARY

In this paper we review the records of astronomical phenomena on oracle bone inscriptions of the Shang Dynasty. The history of research on the bone inscriptions is less than 100 years from their discovery and articles on oracle bone astronomy are even more recent. Since the people of the Shang Dynasty deeply worshipped the celestial bodies, for example the Sun, Moon and Stars, many bone inscriptions, recording astronomical phenomena, have been found by palaeographers and astronomers. By means of a study of published rubbings, we discuss the astronomical records of bone inscriptions, such as solar and lunar eclipses, solar phenomena, planets, comets, new stars or supernovae and certain fixed stars. In particular some records, such as solar and lunar eclipses, sunspots and comets are discussed in detail. It is concluded that astronomy in the Shang Dynasty (from about 1500–1050 BC) had already attained a fair level. However, the names of some planets and rather bright stars such as Venus and Mars, or Sirius and Vega, have not yet been deciphered from bone inscriptions. We give several suggestions for extending study in this area.

1995 4

ASTRONOMY ON ORACLE BONE INSCRIPTIONS

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still others are concerned with journeys made by the kings and the welfare of the royal family. In addition, natural occurrences, such as rain and snow, and unusual phenomena in the sky were recorded. Some of them are important astronomical phenomena. In an earlier paper (I) we gave a brief summary of astronomical records found on the oracle bone texts. Hence in this paper we only give the most typical example 'under each category' and discuss several special issues in detail, such as sunspots, comets, solar and lunar eclipses.

### 2 SAMPLES OF TYPICAL ASTRONOMICAL RECORDS

#### 2.1 *Solar Eclipses*

\* It was inquired, The Sun was eclipsed... (*He-ji*, 11480.)

Note: *He-ji* and later references represent the abbreviated names of oracle bone sources cited, see reference (I).

#### 2.2 *Lunar Eclipses*

\* Day 'ren-shen' (9), at night, the Moon was eclipsed. (*He-ji*, 11482.)

Note: (9) is the number in the 60-day cycle; the same convention is used in the other quotations below.

Figure 622



Figure 623

### Early Chinese eclipse

In 1302 B.C., Chinese historians documented an epic total eclipse that blocked out the sun for 6 minutes and 25 seconds. Because the sun was a symbol of the emperor, an eclipse was seen as a warning to the leader. After an eclipse, an emperor would eat vegetarian meals and perform rituals to rescue the sun, according to a 2003 study in the *Journal of Astronomical History and Heritage*. [Fiery Folklore: 5 Dazzling Sun Myths]

Kevin D. Pang, an astronomer at NASA's Jet Propulsion Laboratory, and colleagues analyzed inscriptions on ancient turtle shell fragments (called oracle bones) to figure out the date of the eclipse — June 5, 1302 B.C. Part of the inscription reads: "Diviner Ko asks if the following day would be sunny or not," according to a NASA press release. On the reverse side of the fragment, the inscription continued "... 52nd day, fog until next dawn. Three flames ate the Sun, and big stars were seen." Pang interpreted "three flames" as "coronal streamers licking out from the Sun's surface, visible only during total eclipses," according to the NASA statement. During the solar eclipse, as the moon's shadow covered the sun, "big stars" would be visible to Earthlings during the day.

**Shown here:** A total solar eclipse seen from Xiamen, China, on May 20, 2012.

Figure 624

Although the eclipse shown above (figure 623) is from China 2012, it is reasonable to assume that ancient eclipses seen in that country, e.g. 1302 BC, gave an equally spectacular and awe-inspiring image as modern-day eclipses. The images shown (figures 623,624) are from:

<https://www.cbsnews.com/pictures/solar-eclipses-in-history/5/>

The age of the 'Ding' beads would appear to be much older than the 1302 BC eclipse, but as shown on the next page, the Chinese had been studying the planets from at least 2100 BC. The beads could have been manufactured nearer this date. As previously stated by us, we place the beads to the Machang phase of the Majiayao culture, i.e. c. 2300 BC.

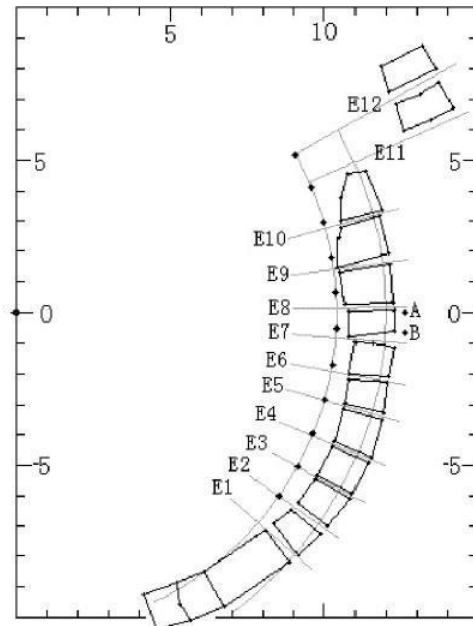


Figure 625

The following passage refers to figure 625:

Above is a precision drawing of the Táosì solar observing altar-platform (after Pankenier, et al., in press; drawing courtesy Liu Ciyuan.) Calendrical notation as a cultural imperative Consider first Figure 1 above showing the layout of the solar observation platform attached to the southeast wall of the middle period city recently excavated at Xiāngfén 襄汾, Táosì 陶寺 in Shānxī. This unprecedented discovery dates from ca 2100 B.C.E. and is both the earliest and the most elaborate Neolithic or Bronze Age structure ever discovered in China which was unequivocally dedicated to astronomical observation.

Heavenly Pattern Reading (*tianwen*) and the Origins of Writing, David W. Pankenier, Lehigh University; <http://docplayer.net/53673858-Heavenly-pattern-reading-tianwen-and-the-origins-of-writing.html>

More in line with our estimation of bead manufacture dates is a piece written by Cary Liu, Nancy and Peter Lee Curator of Asian Art, Princeton University Art Museum: Total Solar Eclipse in China, Japan, and Korea. Note the reference to the execution of two court astronomers for missing an eclipse prediction. We previously mentioned the attention to detail on oracle bone inscriptions.



In ancient China, it was believed that occurrences in the sky directly mirrored those on earth. As the Son of Heaven, the emperor's legitimacy rested on his ability to foretell celestial phenomena, in particular the appearance of unexpected events. Failure to foresee events had serious consequences, and one missed eclipse in 2136 B.C. resulted in the execution of two court astronomers. Solar eclipses were especially feared, and it was thought that a great dragon (fig. 1) was trying to devour the sun. As recorded in a text compiled between the fourth and first centuries B.C., solar and lunar eclipses were also believed to have been caused by a beast "whose form resembles a wildcat but with a white head. It is called the Celestial Dog [fig. 2] and makes a sound like a cat. It can repel evil forces." Forewarnings of eclipses were deemed vital so that preparations could be made for people to make noise in order to scare away the creatures trying to eat the sun or moon. In Chinese, the terms for solar eclipse (rishi 日食) and lunar eclipse (yueshi 月食) both end with the character "to eat" (shi 食).

Cary Liu, Nancy and Peter Lee Curator of Asian Art, Princeton University Art Museum: Total Solar Eclipse in China, Japan, and Korea

<http://artmuseum.princeton.edu/transient-effects/eclipses-art/total-solar-eclipse-china-japan-and-korea>

One Chinese legend reports that the total solar eclipse in China on 22 October 2134 BC took everybody by surprise. Therefore there was no time to prepare the archers and the drummers in order to fight and frighten the dragons which devour the Sun during the eclipse. In fact, the official imperial astronomers His and Ho, missed the prediction of the eclipse. Not only did they lose their work and the respect of their colleagues - they also lost their heads

<http://sci.esa.int/observational-astronomy/37889-overview/?fbodylongid=1785>

The Eclipse's path on 22 October 2134 BC is shown in figure 626. This date could be in 2136 BC as seen on the image.

### Annular Solar Eclipse of -2136 Oct 22

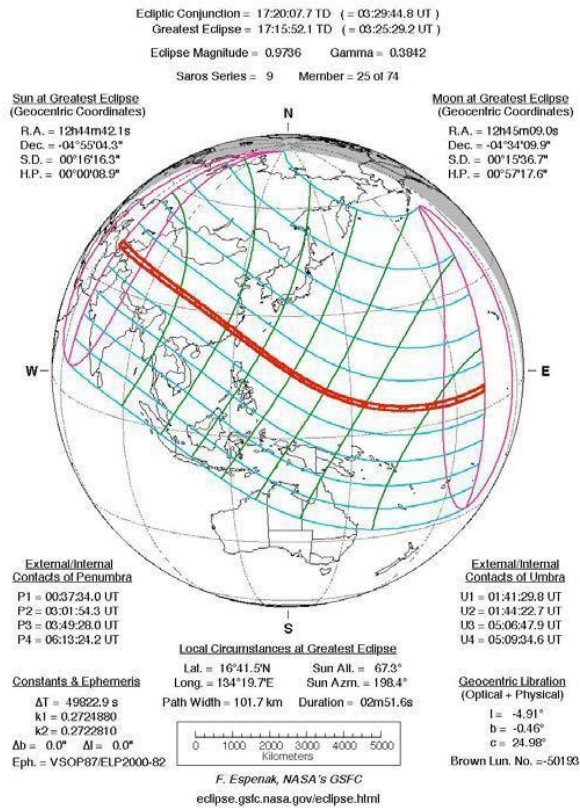


Figure 626. <https://eclipse.gsfc.nasa.gov/SEhistory/SEplot/SE-2136Oct22A.pdf>

Referring to the executions of the two astronomers. We know great attention was paid to the detail on oracle bone inscriptions, and that is why we are certain that the 'leiwen' symbol shown previously in figures 528 and 529 is accurate.