

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 7

The Han Dynasty and the Symbols

The importance of these symbols continued well into the Han Dynasty. The following images were retrieved from deep inside the bbs.artron.net archives, dating back to 2008–2010. Figures 627,628 show Han Dynasty tomb blocks from the Three Gorges area, 三峡库区的几块汉代墓砖 , Eastern Han Dynasty "built the first nine years" double-sided decorative brick, 东汉“建初九年”双面装饰砖, <https://bbs.artron.net/thread-1676422-1-1339.html>. Chin bronze pieces and beads are shown for comparison of symbols.



Figure 627



Figure 628



Figure 629. Han Bricks 汉砖. <https://bbs.artron.net/thread-1190419-1-1573.html>



Figure 630



Figure 631

Figures 630,631. Han Brick, <https://bbs.artron.net/thread-2701234-1-815.html>



Figure 632. Han Tile 汉代 Han Dynasty, <https://bbs.artron.net/thread-2217119-1-1058.html>
Chin bead and bronze pieces for comparison



Figure 633. Han bricks from the Three Gorges area. <https://bbs.artron.net/thread-1686555-1-906.html>

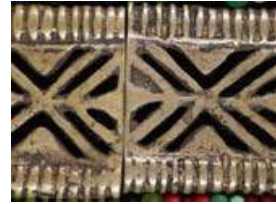


Figure 634



Figure 635

Figures 634,635. Han bricks, Three Gorges area, <https://bbs.artron.net/thread-1686555-1-906.html>



Figure 636. Two angles of 汉代绿釉灶台 Han Dynasty green glaze stove. <https://bbs.artron.net/thread-2534808-1-908.html>

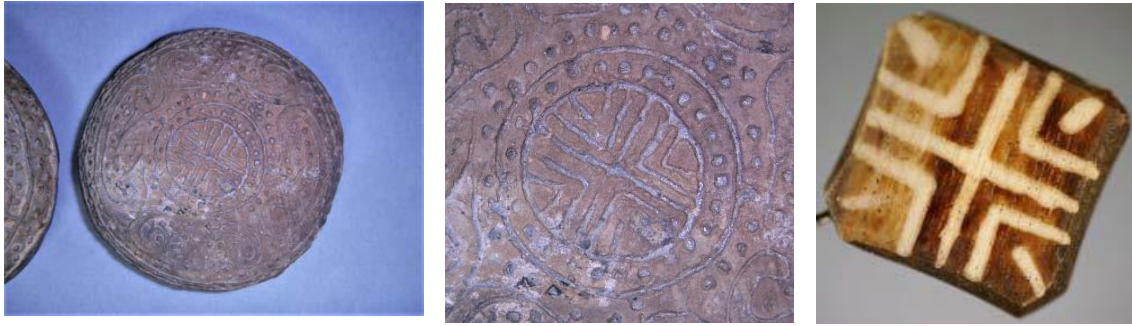


Figure 637. The familiar symbol that has traveled down the ages. This one is from the Warring States. <https://bbs.artron.net/thread-2140682-1-1094.html>. Chin bead for comparison.



Figure 638

The following description for figure 638 was given:

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



Figure 639



Figure 640



Figure 639. Han bricks, <https://www.wukong.com/question/6419130377616490754/>

Figure 640. Han Fancheng City

<http://news.cnhubei.com/xw/hb/xy/201409/t3056942.shtml>

Chin bronze piece shown for comparison with brick in figure 639



Figure 641



Figure 642

Figure 641. Han Brick, <http://jsnews2.jschina.com.cn/system/2015/12/09/027285767.shtml>

Figure 642. Drawing of jar, described as a pair of eyes by James Mellaart, *Anatolian Studies* 1961, Early Chalcolithic era, Catalhoyuk, 5500–3500 BC.



Figure 643



Figure 644

Figures 643,644. More Han bricks utilized in modern buildings. <http://www.5yedu.com/c153826.html>



Figure 645. Han Dynasty with the same symbols, 汉代. 铺地方砖一块.
<https://bbs.artron.net/thread-1605170-1-1364.html>

The theme running through our study is that, as the old saying goes, a picture is worth a thousand words. There is no clearer example than the Han funeral bricks and floor tiling used for tombs in that era, some of which are reproduced in this section. For a prime example of how the importance of this symbol has persisted to the present day, see the images of the European Parliament Forum, figures 1245,1246.

The description for figures 646 and 647 was obtained, via Google translation, of the following quote from an online article at <https://bbs.artron.net/thread-2923998-1-715.html>:

Floor tiles – Qin or Han? 铺地砖-是秦还是汉? for pottery I am still stuck in the “guest” stage, recently acquired a piece of "Han Dynasty" from floor tile at the Xi'an friends, very much like its elegant narrow fret and diamond ornamentation. This brick is much softer than other gray pottery. Today, the Internet saw a documentary about Chinese tomb of "The Emperor's burial", <http://www.iqiyi.com/jilupian/20110825/a825307590fdcf72.html> talking about the excavations of the tomb of Qin Shi Huang, which faintly identifies the same floor tiles, deliberately I share screenshots with friends. Also I want to hear everyone's opinion, this piece of brick should be from the Han Dynasty or the Qin Dynasty, of course, Qin short ten years, many artifacts are in this era are inevitably far-fetched.

对于古陶我还停留在“客串”的阶段，最近从西安网友处购得一块“汉代”铺地砖，非常喜欢其素雅的狭长回纹和菱形纹饰。此砖质地比其它灰陶器松软许多。今天在网上看了一部有关中国古墓的纪录片“皇帝的陪葬”，

<http://www.iqiyi.com/jilupian/20110825/a825307590fdcf72.html>,

讲的是秦始皇墓的发掘情况，其中有依稀可辨相同的铺地砖，特意截图一并发来与网友分享。也想听听大家的看法，这块砖应该断为汉代还是秦代，当然秦短短十几年时间，很多器物断在这个时代都难免牵强。



Figure 646



Figure 647



Figure 648. Han Dynasty garlic bottle with original color 带原彩的汉代蒜头瓶

<https://bbs.artron.net/thread-1626720-1-1354.html>

This symbol is the exact replica seen on artifacts throughout this study, e.g. Mehrgarh c. 3300 BC (figure 650).

The Kura-Araxes culture 3400–2000 BC was a trans-Caucasian culture. The pottery shown in figure 649 is a rare surviving example from this culture where the symbol is clearly portrayed.



Figure 649. Kura-Aras ware, second or third millennium BC. <http://www.archatlas.org/workshop09/works09-wilkinson.php>



Figure 650. Vase from Mehrgarh IV, Indus Valley, c 3300 BC, From Pre-Indus and Early Indus Cultures of Pakistan and India Part 1, by J.G. Shaffer and B.K. Thapar ISBN 978-92-3-102719-2

More than one of the bead designs can be found in several different places in ancient China. Here we give an example of Chengziya.

Chengziya, also spelled Chengziyai, is a Chinese archaeological site and the location of the first discovery of the Neolithic Longshan culture in 1928. The discovery of the Longshan culture c. 3000 –1900 BC at Chengziya was a significant step towards understanding the origins of Chinese civilization. Chengziya remains the largest prehistorical settlement found to date.

The site is located in Shandong province, about 25 kilometers (16 miles) to the east of the provincial capital Jinan. It is protected and made accessible to the east of the provincial capital by the Chengziya Ruins Museum.

It is divided into three layers, the upper layer for the Zhou Dynasty cultural layer, the middle layer of Yue Shi cultural layer, the lower layer for the Longshan cultural layer. After the decline of the Longshan culture, the Chengziya site was occupied by two more walled settlements. One belonging to the Yueshi culture 1900–1500 BC and the other to the time of the Zhou dynasty 1100–256 BC. Information sourced from: <http://blog.sina.com.cn/fayuyinyang>



Figure 651



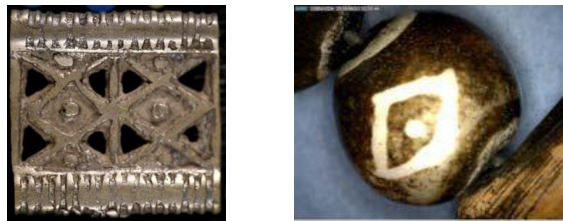
Figure 651. The symbol is almost identical to the Mehrgarh vase, c. 3300 BC, shown in figure 650. Images: <http://blog.sina.com.cn/fayuyinyang>



Figure 652



Figure 653



Figures 652,653. Large pot from the Chengziya Ruins Museum
Images <http://blog.sina.com.cn/fayuyinyang>
Chin bead and bronzes for comparison.

With the following images, we have been able to trace the symbols throughout Chinese history from the Hongshan to Han. Although the Chinese were quite capable of producing real-life images, they persisted on including the ancient symbols, especially on tomb inscriptions. Reference figure 654, the following description is given:

Brick Rubbing of "Rich Joy Forever, Descendants Flourishing"

Anonymous. Han dynasty (206 BCE-220 CE) Hanging scroll. ink on paper. 61 x 33 cm Han brick writing is famous for its great variety. with everything from ancient script and curving mou-seal script to the clerical prevalent theft. Different script types were all used. sometimes even with two mixed together. giving a fresh and new look. Since brick calligraphy mostly involved the masses, some freedom in abbreviating or simplifying sometimes added a bit of interest as well. The arrangement of decoration and text on bricks was also often clever. such as this brick of joy and prosperity. in which a continuous diamond-shape pattern on the left and right decorates the surface. The lines are simple and clear, the clerical forms with seal-script auspicious text placed in the middle for an aesthetic effect. National Palace Museum, Taiwan.

http://www.npm.gov.tw/exh100/calligraphy10004/eng_select.html



Figure 654



Figure 655



Figure 655 shows Eastern Han brickwork. the image was accompanied by the following description:

'The bricks, found in tombs dating from around the Eastern Han Dynasty (24-220 AD), feature rhomboid patterns, carriages and horses, dragons, and clouds, according to Lei Jianhong, a researcher with the Hebei Provincial Cultural Relics Research Institute. In addition, more than 20 pieces of pottery have been found.'

Photo/ Xinhua <http://en.people.cn/n/2015/0828/c98649-8943070-3.html>

Chin 'eye' beads are shown for comparison.

The Neolithic sites of Niuheliang and Dongshanzui in the Chifeng region of Liaoning

In the course of our investigations we believe that we have identified structures at both sites that perhaps have not been associated with specific shapes, but otherwise described as square'. It is proposed by us that the shapes are in fact squared 'lozenge' or 'diamond' formations (similar to mammoth ivory Schreger lines as explained in Part One), deliberately fashioned as to be seen from above, i.e. the 'gods' or heavens.

The Hongshan societies of northeastern China are among East Asia's earliest complex societies. They have been known largely from elaborate burials with carved jades in ceremonial platforms. The most monumental remains are concentrated in a "core zone" in western Liaoning province. Residential remains are less well known and most investigations of them have been in peripheral regions outside the core zone. Recent regional settlement pattern research around the well known ceremonial site of Dongshanzui has begun to document the communities that built and used Hongshan core zone monuments and to assess their developmental dynamics. The core zone, like the Hongshan periphery, appears to have been organized into a series of small chiefly districts within which ceremonial activities were important integrative forces. Their estimated populations of less than 1,000 are not much larger than those of districts in the periphery, and the evidence does not suggest that these districts were integrated into any larger political entity. The greater elaboration of core zone monumental architecture is thus not attributable to demographically larger communities or to larger-scale political integration. Future research should focus on documenting the organization of statuses and economic activities within these core zone communities to assess potential differences from peripheral communities in these regards.

Hongshan societies, dated between 4,500 and 3,000 B.C. in the Liao and Daling river valleys in northeast China, are also known mostly from burials and monumental architecture. Unlike Yangshao, Dawenkou, and Daxi societies, massive walls, moats, and elaborate residences are unknown. As in Songze

societies, public architecture was ceremonial, and elaborate burials with symbolic offerings were placed within these monuments. Such remains are concentrated in a “core zone,” including the sites of Niuheliang, Dongshanzui, and Hutougou (Fig. 2).

Most public buildings are low platforms with multiple circular or square tiers providing elevated spaces suitable for ceremonies (1–3). Sometimes hundreds of painted pottery cylinders were incorporated into these platforms.

'Hongshan chiefly communities in Neolithic northeastern China' by Christian E. Peterson et al (2010)

At Dongshanzui, the presence of both round and square constructions may foreshadow the later concepts of round representing the sky/heaven and of a square shape representing the earth. Round and square constructions are also found amongst the tombs at Niuheliang.

Encyclopedia of Prehistory: Volume 3: East Asia and Oceania; edited by Peter N. Peregrine, Melvin Ember

The concept, which believed that the square earth is covered by the round vault-like heaven, remained in fashion throughout Chinese prehistory, according to Allan (1991)

Ritual and Residential: The Bang River and Laohushan River Surveys ' Aohan Banner, Chifeng City, Inner Mongolai, China by LI Xinwei

We propose that there is just too much being discovered in the Chifeng area to be coincidental with our proposal that the PIE made their way there long before received wisdom. As previously stated, we put forward the idea that they followed the ancient jade route south of the Tarim Basin, eastwards to Liaoning.

Dongshanzui and Niuheiliang

We noticed similarities between the layout of these temples and designs on the Chin beads and bronze pieces. Elizabeth Childs-Johnson's and Hai Zhang et al. works were a good source for us to explore these theories. We could only source these aerial photos which may present misleading angles.

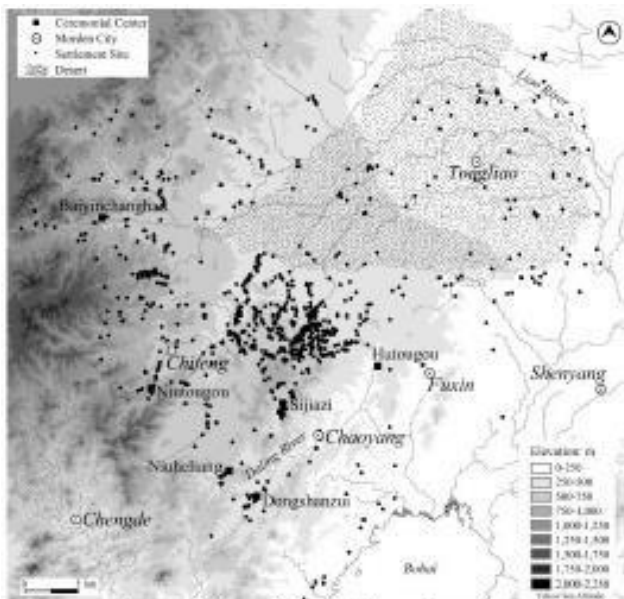


Figure 2: Map of the main Hongshan sites



Figure 656. Map from The Neolithic ceremonial complex at Niuheiliang and wider Hongshan landscapes in Northeastern China by Hai Zhang, Andre Bevan, and Dashun Guo. The Chin 'eye' bead shown bears some resemblance to the structures in figures 657.658



Figure 657



Figure 658

Figure 657. Dongshanzui. <http://blog.163.com/guolinqing@yeah/blog/static/6501550520098611759551/>
Figure 658. Niuheiliang. <http://blog.163.com/guolinqing@yeah/>



Figure 659. The Chifeng Hongshan ceramic, as shown previously, with our claim of PIE links. Chifeng Hongshan Culture Research Association



Figure 660



Figure 661

Both sites placed a remarkable importance on using white stone for the structures. We have already noted that the Qiang worship white stones (quartz).

Figure 660. http://blog.sina.com.cn/s/blog_4c853f370100090r.html

Figure 661. Niuheheliang and Dongshanzui sites, http://www.sohu.com/a/163903884_317335



Figure 662



Figure 663

Figure 662. The Niuheheliang site appears to have a lozenge next to a circle with an inner circle very similar to the bead we call 'Ding'. http://blog.sina.cn/dpool/blog/s/blog_5e2dd55d0100hu50.html?vt=4

Figure 663. Hongshan Sacrificial altar, http://blog.sina.com.cn/s/blog_71a8ea750102v0jw.html



Figure 664



Figure 665



Figure 666

Figure 664. Tomb 14 (white stones) http://www.sohu.com/a/163903884_317335

Figure 665. Bead symbol resembles circles in figures 660,662,663.

Figure 666. Tomb 25 (white stones) http://www.sohu.com/a/163903884_317335

According to Elizabeth Childs-Johnson in her article Jades of the Hongshan culture : The dragon and fertility cult worship, *Arts asiatiques /Année 1991/Volume 46/Numéro 1/* pp. 82-95: the 'square platform' at Dongshanzui measures 11.8m E-W and 9.5m N-S. and the 'square platform' at Niuheiliang measures 17.5m E-W and 18.7m N-S and the inner walls 5.9m, 7.5m and 8m from the coffin chamber. This would suggest that the platforms are square in name only. Perhaps a more detailed description would be to label them parallelograms, or perhaps 80 deg. 'squares'. We suggest that an 80 deg angle identifies with the aforementioned Hongshan ceramic and the comparisons we have made between the 'eye' beads and images on pottery, bronze and jades on previous pages. Whatever conclusion is reached, from the aerial photographs at least, the structure could possibly be interpreted as we suggest. Alternatively, many other observers are likely to disagree.

The shape of the structures remind us of the squared-off lozenges formed by Schreger lines in mammoth ivory - see Part One.

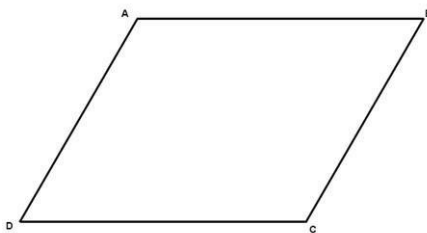


Figure 667, Parallelogram as suggested by Elizabeth Childs-Johnson's measurements. Image: <https://www.mathplanet.com/education/geometry/quadrilaterals/properties-of-parallelograms>

NB this was the closest example we could find, but not the same as the angles of the platforms, which are less exaggerated. Chin 'eye' bead for comparison.

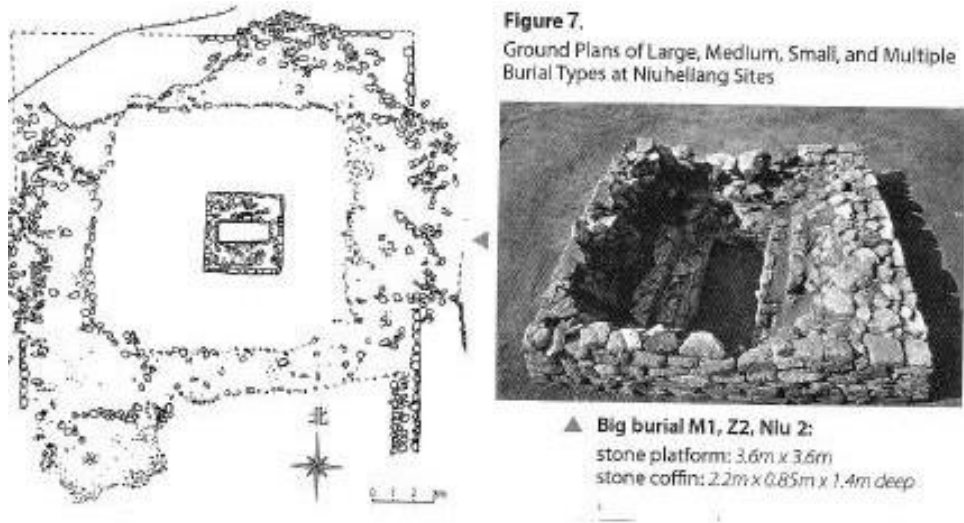


Figure 668. Niuheliang site, Elizabeth Childs-Johnson

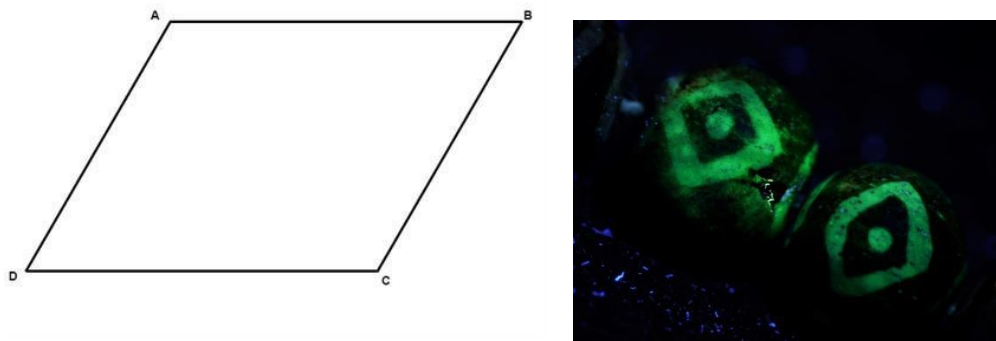


Figure 669. One special kind of polygon is called a parallelogram. It is a quadrilateral where both pairs of opposite sides are parallel.
<https://www.mathplanet.com/education/geometry/quadrilaterals/properties-of-parallelograms>



Figure 670. Niuheliang <http://blog.163.com/guolinqing@yeah/>
NB the angles of the photos may be misleading but provides a topic for discussion.

We think the subject of geometry and ancient sites is best left to the mathematicians. This said, we note that the Clandon Barrow lozenge from Wiltshire, England, and the Bush Barrow lozenge from Stonehenge, England, both c. 2000–1700 BC are some of the most studied objects in the world. Many speculate that they were used for Sun and Moon calculations. Here we show some of the images freely available on the internet which merely give an indication of the intricacy involved. The shape of the Bush Barrow lozenge in particular (figure 671(a)) reminds us of the Nihueliang and Dongshanzui sites.

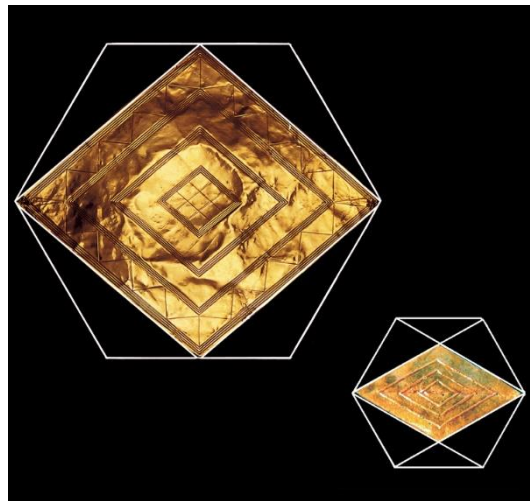


Figure 671(a). Bush Barrow lozenge, c. 2000 BC
https://commons.wikimedia.org/wiki/File:Both_Lozenges.jpg

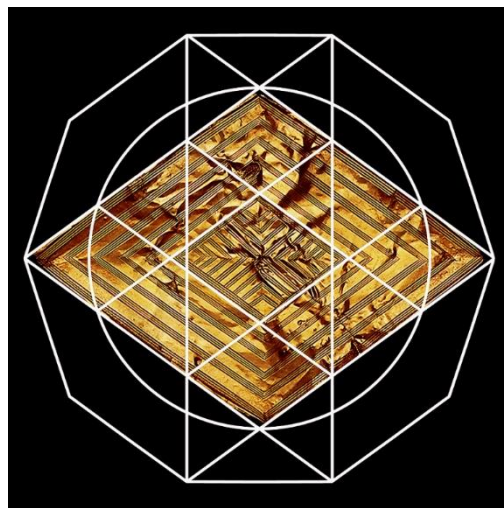


Figure 671(b). Clandon Barrow lozenge, c. 1700 BC
<https://sarsen56.wordpress.com/solve-this/>

In traditional Chinese society, the circle and square symbolize heaven and earth, respectively. In particular, the circle imposed on the square is a symbol of the immutable reciprocity between the heavenly and earthly spheres. This geometric configuration is the basis, for example, of the Han-Dynasty Piyong Temple of Heaven in Beijing. The geometric combination occurs in two Neolithic contexts, both of which have had the historic symbolism assigned to them by some archaeologists: the jade cong popular in the southern Liangzhu culture, consisting of a tube manufactured with a square exterior and cylindrical bore, and the circle-and-square layering in tomb construction at Niheliang. For example, Tomb II.4 has a lower square tier and an upper round tier; while Tomb II.5, which overlaps it slightly, is square at the south end and round at the north end. These traits (bare visible in Plate 7) are interpreted as an intentional employment of the heaven - and-earth geometric symbolism in the largest tomb construction yet known at Niheliang and one which occupies a dominant locus in the landscape.

The ritual landscape of 'Boar Mountain' Basin: The Niheliang site complex of northeastern China, Gina L. Barnes & GUO Dashun (2010)

With reference to such articles as: Stone-Walled City-Site of the Lower Xiajiadian Culture at Sanzuodian in Chifeng City, Inner Mongolia by The Inner Mongolian Institute of Cultural Relics and Archaeology, we suggest that the bead design we refer to as 'Ding' is based on the circles within circles that proliferate this ancient site. i.e. denoting round 'heaven'. Note: the original paper is written by Guo Zhizhong 郭治中 and Hu Chunbai 胡春柏 and published in Kaogu 考古 (Archaeology) 2007.7: 17 - 27. The present version is prepared by Guo and Hu and translated into English by Mo Runxian 莫润先.



Figure 672. Sanzuodian. http://blog.sina.com.cn/s/blog_5e317b0501012nyb.html



Figure 673(a)



Figure 673(b)



Lower Xiajiadian culture 2200–1600 BC, approximately the time of the as yet unconfirmed Xia Dynasty.
Figure 673(a). <http://www.rn-hswh.com/bbs/forum.php?mod=viewthread&tid=22363>
Figure 673(b). http://blog.sina.com.cn/s/blog_5e317b0501012nyb.html



Figure 674. Shown earlier in our study, the above circles from Ian Todd of the Catalhoyuk Research Project bear a likeness to the Sanzuodian site in Chifeng City shown in figures 673(a)(b).

The Chin Beads and Bronze Belts

We were able to retrieve excerpts from an extremely rare book written in 1894 by Surgeon-major A.G.E. Newland, attached to 10th Madras Infantry, Indian Army, Burma. The book is entitled: *A Practical Hand-book of the Language of the Lais as Spoken by the Hakas and Other Allied Tribes of the Chin Hills (commonly the Baungshe Dialect)*, published Rangoon 1897.

With regard to the Chin heirloom beads it is invaluable, as Arthur Newland describes the beads in the hands of the chiefs as very ancient. There is no mention of new beads being made as per later reports from British surveyors thirty years later using local petrified wood known as 'ingyin' (see later pages):

NOTE.—Pum" tek is a bead that a Chin values more than anything else he possesses. According to Chin tradition they are said to be the dung of celestial goats which has fallen to the earth and assumed the forms of these beads. In a Chin family these beads are considered as heirlooms and are passed on from father to son and very rarely indeed will a Chin part with his beads. He will sacrifice anything in preference to them. The one object in a Chin chiefs life is to collect as many as he can of these beads, for the more of them he possesses the greater will be his dignity and influence. A chief with a large necklace of these beads is the most envied person in the village -or even tribe. If he possesses a large quantity of them, they are made up into necklaces and these are worn by himself, his chief wife, and his children. A proud man is the chief, who can thus boast of a large number of these necklaces. They are met with in various shapes: round, oval, cylindrical, and diamond, shaped. The Chins value a good bead from Rs. 6 to Rs. 30, so that a large necklace is worth a lot of money according to their estimation. These beads seem to be made of some hard substance like petrified wood or flint. They are very heavy and firm in texture and sparks can be struck from them with a steel; in fact this is one of the tests of a good bead.

A knife makes no impression on the surface, so hard is it. They are white inside and seem to be covered with a hard, black enamel outside, through which appear a series of white lines running round the bead. In the course of time as the enamel gets worn away the white substance of the bead shows itself. This may be seen in all old beads. The strange part is that the composition of these beads has baffled all the bead-makers of Europe. Samples have at various times been sent to Europe, but all the leading bead-makers have declared their inability to imitate them or to even say what they were made of. As they were never made in Chinland, it is evident they must have found their way here from Lushailand and Chittagong ; so it its strange that they are not met with elsewhere. It is only the Lai tribes and their off-shoots who possess these beads in any large quantities, and it is an extremely interesting question to ascertain how they originally became possessed of them ; of course, their own tradition must be put aside as absurd. At present one can only conclude that they were made by one particular tribe or even one individual and that the art of making them was lost when that particular man, he having not divulged the secret of their manufacture to anyone else; and it must have been a long time ago, as all the specimens met with are of considerable antiquity. Besides the Lais and their descendants, these beads are rarely found among the other tribes of the Chin Hills. Some of the Tashon chiefs possess a few, but these they are said to have obtained from the Lais. Further north they are not met with at all. As I said before they form the most valued possession of a Chin chief and they are the prerogative only of chiefs, slaves not being permitted to wear them. There is little a Chin would hesitate to do to secure possession of some extra necklaces. Some time ago an interpreter was supposed to have stolen a necklace of these beads belonging to one of the Haka chiefs during a drunken feast. The man was tried, but as nothing could be proved against him he was acquitted. But this did not satisfy the Chins. They firmly suspected him of having stolen it and nothing would satisfy them but the punishment of the man and the restoration of the missing necklace. That was the Chin's idea of justice. They could not make out why he had been acquitted by us and why he had not been tortured till he had re-stored the stolen article. So the matter stood till the Chins

got their opportunity; and this came when the interpreter went to a distant village to carry some message for the Political Officer. Shortly after news was brought in that the wretched man had been set upon when approaching the village and he had been done to death in a horrible manner. That was how they exacted their revenge for the loss of their beads. The crime, however, could be brought home to no one, as it had been committed in a distant part of the hills in a lonely jungle-path.

Among themselves these beads are the cause of constant disputes and feuds, and as in the case of mythun often lead to blood-shed. In the marriage of chiefs they form the chief item in the dowry the bridegroom has to pay to the bride's brother or parents. The higher the social standing of the bride the larger the number of beads that has to be paid. Usually the full amount is not paid at once, but in small instalments of two or three, extending over many years. It happens, in some cases, where a father has not been able to pay up the full number of beads agreed upon, that the son has to complete the number in the event of the death of his father before the dowry has been completed. In the event of the son repudiating the debt, the parents of the widow may compel her to come and live with them and work for them or to marry her to any one they choose to select. In order to avoid this the son takes on the debt and pays it off as opportunity offers. Thirty to 50 beads are the usual number paid as part of a marriage portion. If he can avoid it the happy bridegroom never pays up the full number at once. As each bead he gives is like so much blood drawn from his veins, he temporises by giving one or two beads at intervals of a year or so. If, however, the parents are obdurate and refuse to hand over their daughter till the full number is paid down at once, which is seldom the case, the bridegroom, if he is at all ardent, has to put a good face on it and pay down the full amount of the dowry before he can claim his bride. In case of a separation or a divorce, which is the same thing in Chinland, if it has been the result of the misconduct of the wife, the parents have to take back the girl and restore a part of the beads or other article received as dowry. If however the divorce has been the result of some failing on the part of the husband, no part of the dowry is returned.

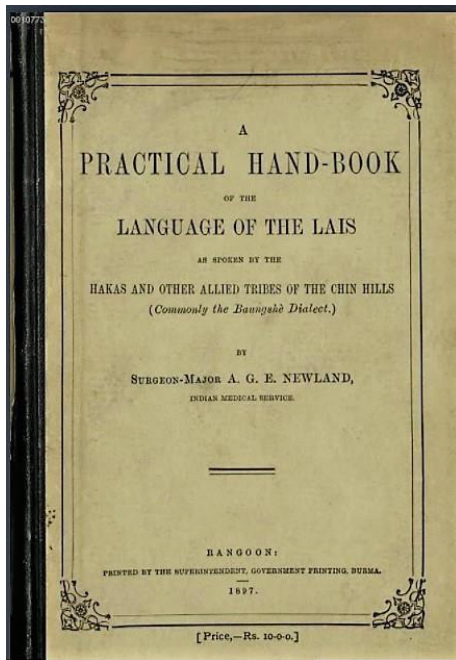
When a chief dies his beads as heirlooms become the property of his eldest son by

his chief wife. A chief often has many secondary wives, who are really only concubines, the children of whom do not inherit any of the property. If he dies childless then his beads and other property are divided among his brothers or their eldest sons. When an important chief dies a few of his beads are buried with him, so that when he reaches the spiritworld he might have something to show what his social standing was, and for this reason and also that he might have somebody to wait on him and attend to his wants in the spirit-world. In the days previous to our advent into these hills when a chief died it was customary to kill and bury in the same grave with him a few slaves.

The old chiefs refer to those days of departed glory with a tinge of sadness ! When a witch (kwatatzg) is called in to be consulted as to the course of a case of serious illness, or to foretell some other event, she usually claims a bead, if she can get it, as the price of her divinations. These occasions, such as the giving or receiving of a bead or beads, or the conclusion of a successful bargain, &c., are ratified by the inevitable zu-drinking, when one or more pots are provided and all the friends of both parties are invited and soon every one becomes intoxicated, and amidst an indescribable scene of incessant jabbering, scuffling, shouting, and spitting at one another, and abuse of the filthiest kind and scenes only to be met with at a Chin boose, the business for which they are assembled is supposed to be settled, but often, owing to their maudling condition at the time, they cannot decide next day in whose favour or how the bargain or transaction was ended and the whole performance has therefore to be gone over again.

Non.—The kwon thun is a long, cylindrical, opaque, red bead made of some very hard substance, like coral. They are very heavy and of firm texture, nothing but pounding with a hammer will break them. They possess a high degree of polish when new. They are strung on thread and 80 to 60 strands of these form one necklace as worn by Chin women. They reach well down to the stomach, being worn much longer than the pumtek necklaces. These beads are brought into the hills by the Burmese traders and sold to the Chins, the price paid being Re. 15 to Re. 20 for a complete necklace of 80 strand. They are worn only by women, and are found amongst all the Southern tribes, as well as the Shunklas. They are not

exclusively confined to chiefs like the Pumtek, but are worn indiscriminately by all classes. A slave may present his wife with a kwon thun should he have the where-withal to do so. They are not accepted as part-payments of dowries, like the pumtek, and beyond ornaments, they take no part in the social economy of the Chin. These beads are also used to ornament the Lickim or ceremonies' headdress of chiefs' wives.



Bead, *n.* ... Hté (all kinds).
 Hté rāng" = White beads.
 Shwé" hté = Gold or gilt beads.
 Púm" tek = Round black beads worn by Chins.
 Ké" mé = Long black beads worn by Chins.
 Len" kéng = Lozenge shaped black beads worn by Chins.
 Paw thé = Little beads made of seeds and painted black and white.
 Soi" hté = Green beads.
 Ma hté teal" = Small black and white Lushai beads.
 Hté rhing" = Green beads.
 Thin" ha = Amber.
 Kwon thun = Red cylindrical beads worn by Chin women as thick necklaces.
 Hté vār" = Long white beads.

Figure 675. Newland's 'Hand-book' with excerpt describing the various types of beads. Pumtek beads are fourth down. The beads mentioned fifth and sixth would also appear to represent our beads.

As can be seen in figure 675, there are descriptions of various Chin beads. Pumtek are clearly mentioned, along with the long beads and lozenge (square) ones, all of which are now known as pumtek.

It is to be noted that Surgeon-major Newland was an Anglo-Indian and not new to the area. He married a Chin noblewoman, and had a son, Sam Newland, who was a major in the British Army and was awarded the DSO for his military service against the Japanese in WW2. If he was unable to ascertain the origins of the heirloom pumtek beads, then nobody could. Note: the DSO is second only to the Victoria Cross, the highest-level medal awarded to armed forces under enemy fire fighting for Great Britain and the Commonwealth.

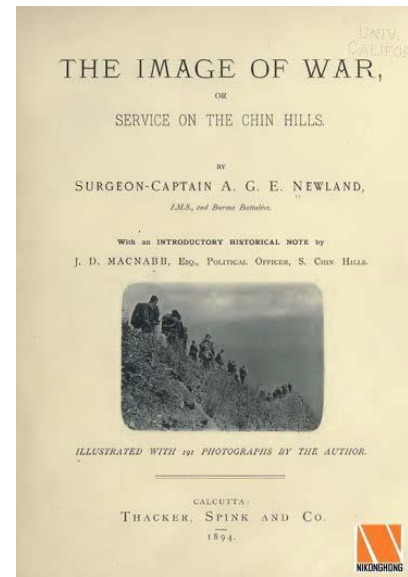
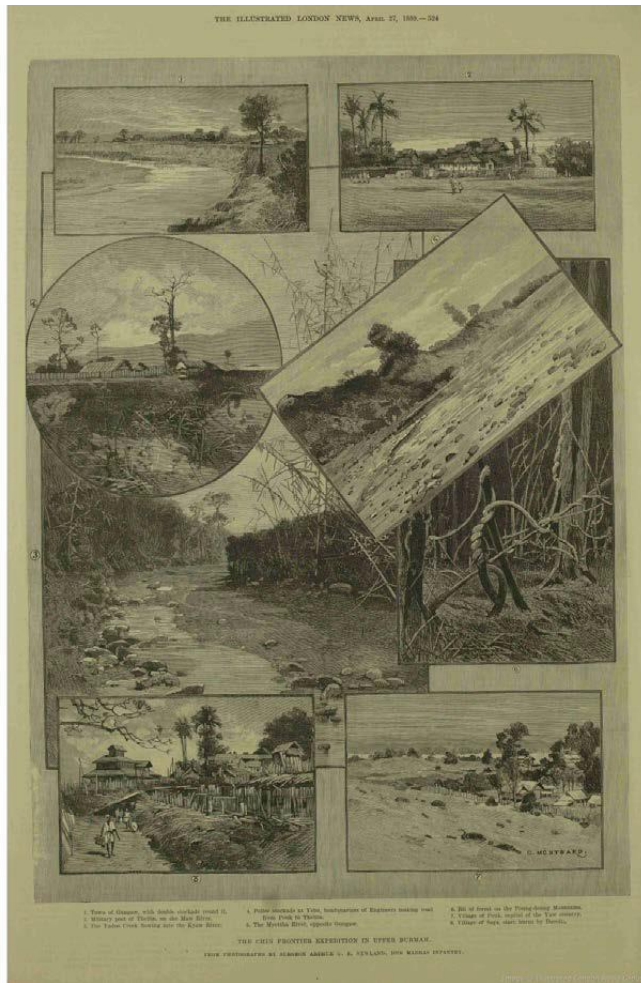


Figure 676. The main image is taken from The Illustrated London News, April 27, 1889. It shows photos taken by A.G.E. Newland on the Chin Expedition <https://www.britishnewspaperarchive.co.uk/titles/illustrated-london-news>



Figure 677



Figure 678

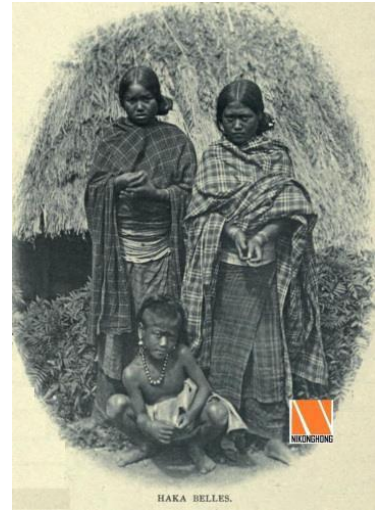


Figure 679

The photos taken by A.G.E. Newland for his 'Images of War' book show the Haka Chief's wife undoubtedly wearing pumtek necklaces (figure 677) similar to those in our collection (figure 678). The beads worn by the child in the other photo (figure 679) are also likely to be pumtek. The images are not sharp enough to identify what type of beads are worn. The photos would have been taken before 1894 and are probably the earliest known to show pumtek beads. Additionally, his works are also probably the earliest to fully describe the importance of pumtek to the Chins; Carey and Tuck relying on his expertise for their Chin Hills Gazetteer of 1896.

Above (figure 678) is one of our bead necklaces, with much rarer beads than can be made out in the photos above but may be the same as the left-hand photo.



Figure 680



Figure 681

Figures 680,681. Images here are from Carey and Tuck's *The Chin Hills*, 1896. with pumtek beads.

Mahooya (pumtek) beads are highly prized. Nowadays they come from Gangaw in the Pakokku District, but, where they are bought, the Chins do not know : some of the modern ones are of just as good quality as the old beads : there are ten varieties—round, flat and cylindrical—they are of a black and white—black background with white stripes. They vary from annas 8 to Rs. 'co, but heirlooms are priceless and cannot be bought. Lyen Mo of Sangte possesses the most, but the best specimens belong to the - Sangpi family. Lyen Dun, Chief of Klang Klang Tribe, also possesses many beads. It is customary for Chiefs owning very special beads (or property) of good quality to hold a feast, and, in front of the assembled company, to forbid his heirs to part with certain beads and gongs and order that they must be kept in the hmunpi : the result is that no Chins will dispose or part with these heirlooms—if so, ill-luck would befall and he would die and, further, his wife become barren.

'Handbook of the Haka Chin Customs' by H.R. Head, Chin Hills, Burma 1917

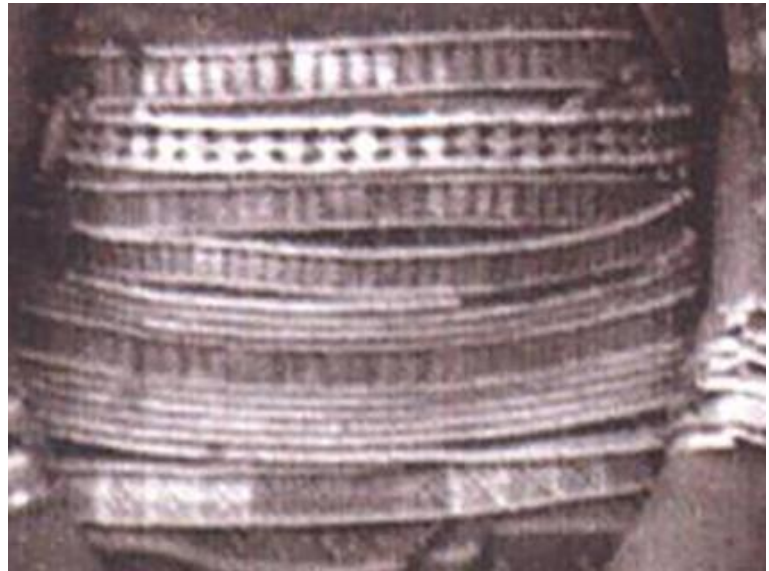
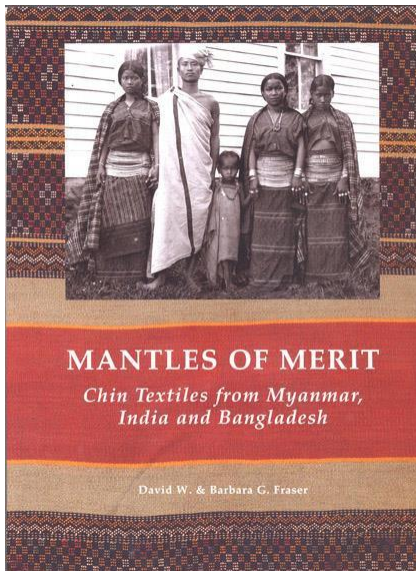


Figure 682

The preceding quotation from the 1917 mentions 'modern' beads, which would appear to pre-date the 1920s reproductions. Newland makes no mention of these new beads during his comprehensive report on them in the 1890s, information which he had gathered during the 1880s.. He states that 'all the specimens met with are of considerable antiquity'. This fits in with other British surveyors; reports of new beads being manufactured after Newland's works, post-1900 when apparently some graves were discovered around 1904 at the ancient site of Wadi in Burma and pumtek beads were excavated. The Chin got to find out about the finds and came down from the hills; an industry set-up manufacturing new beads with local fossil wood which is very unlike the material used for our beads. This will all be explored in the section dealing with our investigations into the make-up of the beads.

See later section for more on the bronze belts as worn in figure 682. The photo is from the early 1900s taken by the American Baptist Historical Society. The bottom strand appears to show the designs depicted by the bronze piece shown right, and the middle strand appears to show the piece on the left. Source: *Mantles of Merit*, David and Barbara Fraser, 2005.

We offer evidence that we have found visual indications to confirm the received wisdom that the Chin are descendants of the ancient Qiang people of Neolithic China. Most important of all are the heirloom beads of the Chin. If our findings are correct, then some of the beads could be dated to 2300 BC, the bronze pieces at least Shang - reference the Fu Hao jade kneeling man and many other Shang items. When we first set out on our journey, the thought that the beads were older than the first millennium AD would have been fanciful.

Mahooya (pumtek) beads are highly prized. Nowadays they come from Gangaw in the Pakokku District, but, where they are bought, the Chins do not know : some of the modern ones are of just as good quality as the old beads : there are ten varieties—round, flat and cylindrical—they are of a black and white—black background with white stripes. They vary from annas 8 to Rs. 'co, but heirlooms are priceless and cannot be bought. Lyen Mo of Sangte possesses the most, but the best specimens belong to the - Sangpi family. Lyen Dun, Chief of Klang Klang Tribe, also possesses many beads. It is customary for Chiefs owning very special beads (or property) of good quality to hold a feast, and, in front of the assembled company, to forbid his heirs to part with certain beads and gongs and order that they must be kept in the hmunpi : the result is that no Chins will dispose or part with these heirlooms—if he did so, ill-luck would befall and he would die and, further, his wife become barren.

Handbook of the Haka Chin Customs' by H.R. Head, Late Assistant Superintendent, Chin Hills, Burma 1917

Every female child and woman throughout the hills wears her necklaces. These may be five or fifty in number, according to her ability to purchase them. They consist chiefly of cornelians strung on string, shells, Indian copper and silver coin, metal buttons, strings of English glass, and locally made brass and silver beads. The stone necklaces and solitaires are often heirlooms and are regarded with veneration.

'The Chin Hills' Vol.1, p173, Carey and Tuck, Rangoon 1896

In his 1932 book 'The Lakhers', N. E. Parry of the Indian Civil Service wrote:

Men who possess them wear necklaces of pumteks, a black-and-white bead, sometimes round and sometimes oval or flat in shape. The round beads resemble peppermint bulls'-eyes. Old necklaces of these beads are very highly valued and treated as heirlooms. It is almost impossible to buy them, as no Lakher will part with them unless in the very last resort.

Modern pumtek beads are imported from Mandalay, but I do not know where they are made. They are of very different quality from the old beads, and it is easy to distinguish a new bead from an old one. New beads fetch up to ten rupees each, according to their quality. For ornaments the women wear necklaces, preferably, if they possess them, of the cherished pumtek, and, in addition to these, various kinds of beads. The sisai (Fig. 7, p. 43) is a necklace of small, long, red, opaque beads.

Thirty or forty strings of these are worn at a time. They are brought from Haka, and sold to the Lakhers by the Chins.

Viachhipang (Fig. 1, p. 43) are bracelets made out of very small black and white beads resembling pumteks, but much smaller. The beads are threaded on cotton strings and wound two or three times round the wearer's wrist. The Lakhers buy them from Haka Chins. Chhihrang are bracelets made out of small, round, opaque green beads. They are worn in the same way as the viachhipang, and are also brought from Haka.

The women take great pride in having well polished belts. New belts are never bright, and polish is only slowly acquired by the belt rubbing against the body of the owner as she walks. The hrakhaw is a heavy, flexible belt made of links of brass joining into each other.

These are sold to the Lakhers by Chin merchants, and are made by the Chins of Hnarang. There is a smaller and lighter brass belt made in the same way, and also called hrakfaw (cf. Fig. 3, p. 40). The chaiphiapha is shown in Fig. 8, p. 40, and is made in three patterns in Hnarang, and sold by the Chins.

Eeu (Heirlooms).

In the families of chiefs and nobles, heirlooms are handed down from generation to generation. These generally consist of necklaces of pumtek beads, rahongs, gongs or guns. Rachi, chief of Chapi, has a very fine necklace of pumteks which came to him from Khilai, one of his ancestors, and which he says nothing would induce him to sell.

Heirlooms, in fact, are never sold unless the owner is in very great distress indeed. In Chapi it is believed that if a man sells his heirlooms he will have no children, and will be the last of his family. This belief is not current in the other villages, but in all of them heirlooms are sold only in the last resort.

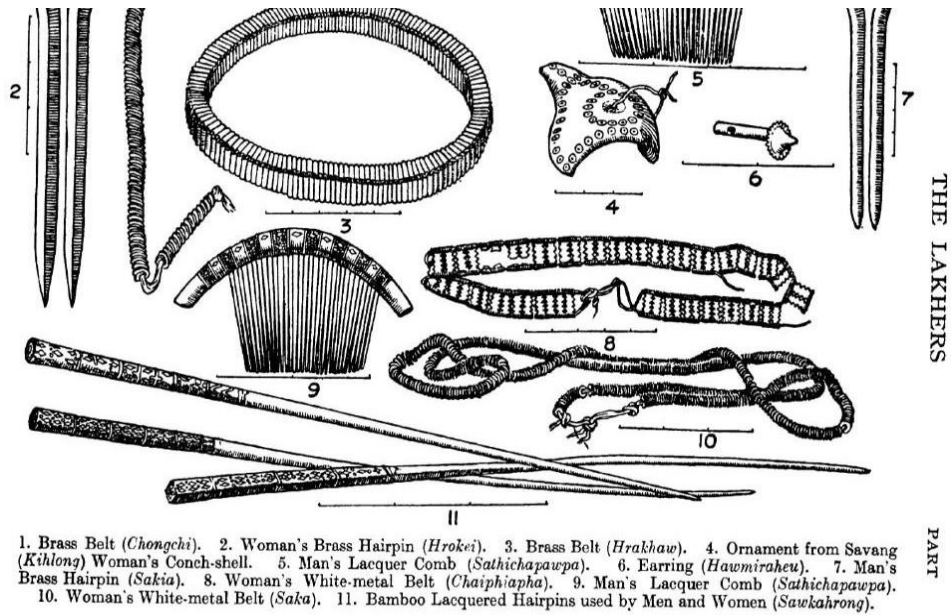


Figure 683

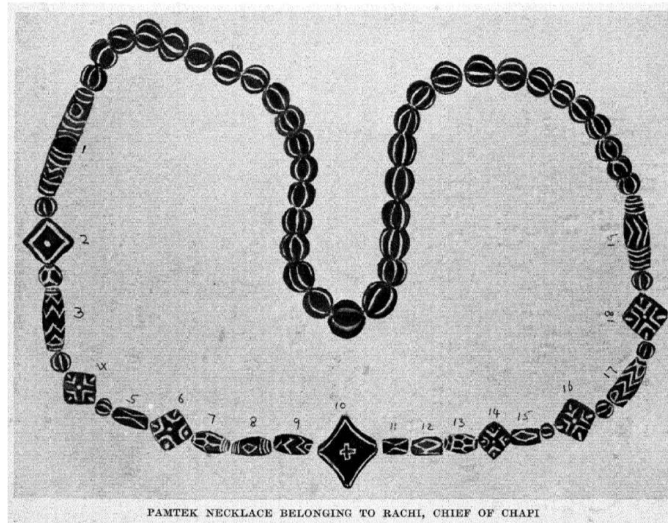


Figure 684

The beads in the pumtek necklaces all have their own special names. Rachis necklace, illustrated opposite (above), consists of the following beads : (1) Thingapa ; (2) thikhongphiapa (a flat bead) ; (3) kiamei (this is a very old bead indeed) ; (4) thikhongphiapa ; (5) paripilu (a snake's head) ; (6) thikhongphiapa; (7) thivakawngapa ; (8) laikhaichanongpa ; (9) kiamei ; (10) thikhongphiapa ; (11) paripilu ; (12) paripilu; (13) thivakawngapa ; (14) thikhongphiapa ; (15) paripil ; (16) thikhongphiapa ; (17) kiamei (also a very old bead) ; (18) thikhongphiapa ; (19) laikhaichapawpa. The round beads are called Sisa. Lakhers know every little mark on their old beads, and can identify them unfailingly. (N.E. Parry).

202 THE LAKHERS		PART
Name of Article.	Size of Article.	Amount.
<i>Sisa</i>		<i>Rs. a. p.</i>
<i>Kiamei</i>		
<i>Laikhai</i>		
<i>Paripilu</i>		
<i>Thikhongphiapa</i>		No price can be given for these different kinds of <i>pumtek</i> beads, the value of which depends on their age and quality.
<i>Cheikheikha</i>		
<i>Manghi</i>		
<i>Zaiphei</i>		
<i>Khangtha</i>		
<i>Sisai</i> . Old red beads		
" New red beads		R. 10 per thirty strings.
<i>Saka</i> . Woman's metal belt, if old		R. 1 per belt.
" " " " if new		R. 1 per two belts.
<i>Chaiptapha</i> . Another kind of woman's belt, the price of which varies according to its quality.		
Woman's large brass comb. <i>Hrokei</i>	—	2 0 0
Woman's small brass comb. <i>Hrokei</i>	—	1 0 0
Woman's brass chain-belt. <i>Hrakhaw</i>	—	10 0 0
Woman's brass belt. <i>Chongchi</i>	—	3 0 0
Haka spear. <i>Hiaka sei</i>	—	2 0 0

Figure 685. Description of Chin belts

The Chin bronze belts and the Xiajiadian culture.

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



Figure 686



Figure 687

Figure 686. Lower Xiajiadian work (夏家店文化青铜器 青铜管珠 出土文物【商品保真 三包到代】
www.book.kongfz.com

Figure 687. Lower Xiajiadian work. www.sssc.cn

Chin bronze pieces are shown to the right of each Xiajiadian piece for comparison.

As this study progressed we referred to various Chinese internet forums, such as [bbs.artron](http://bbs.artron.net/thread-2124656-2-1.html) where many artifacts are displayed by contributors. The following is from: <http://bbs.artron.net/thread-2124656-2-1.html>. Most of the items on the forums have no provenance, possibly looted, inherited, or just plain fakes (the latter particularly with reference to jade). However, some items appear to be museum-grade.



Figure 688. Compare the Xiajiadian culture bronze axe head above, 6cm x 4cm x 2cm and patterns on other Xiajiadian artifacts with the Chin bronze belts (figure 689) which are approx. 2cm x 2cm



Figure 689



Figure 690. Bronze knife, 夏家店文化网格纹铜光匕型挂饰 - 青铜器 - 雅昌艺术 <https://bbs.artron.net/forum.php?mod=viewthread&tid=3416915>

When we first became aware of the importance of the Chin beads in December 2012, we began to explore the internet for more information on the subject. Fortunately for us, Google Chrome auto translation turned out a blessing. The more we pursued the subject early 2013, the more we discovered. The following article on a Chinese forum provided us with the first indication that the beads linked the Chin with the Chinese Qiang. By using the Chinese words, we progressed to Baidu.com and such sites as Taobao.com.

It must be pointed out that until then we had gone along with received wisdom that the beads were manufactured in Burma, perhaps three hundred years ago.

The website still has the article (as of June 11th, 2019) and the viewer can see that (in our opinion) probably all the beads used as examples are twentieth century reproductions. The author of the article had taken the images from websites offering them for sale as ancient Chin beads and took this as Gospel. Most are just too pristine!

Once again, the Google translation leaves a lot to be desired and we have tried to tidy it up. The Chinese text is included for those who wish to read the exact wording.

It must be noted that the author had done a lot of research but that we have discovered an enormous amount of information that disproves a lot of his understanding of the facts.

<http://bbs.hl365.net/thread-548090-1-1.html> Views: 6865 Published on 2009-11-3 22:38

The English name for Bangtike is Pumtek meaning ("buried thunderbolt"), Bangtike beads (Pumtek Beads) from Myanmar (in present-day Burma) or Chin (vicinity of India Chin Tribes), thousands of years ago in the first a dynasty the (Pyu) period was created, and the tribe saw them as important heirloom beads (heirloom beads). By the early twentieth century, the descendants (Waddi) discovered the beads and sold them. At the same time, in the village of Payagyi , copying methods were also started, and the Chin people who sold them at a lower price than the antiquities were stopped around the 1980s

查看: 6865 发表于 2009-11-3 22:38

英文的邦提克Pumtek 即("buried thunderbolt")之意, 邦提克珠 (Pumtek Beads) 源自位於今之緬甸 (Burma) 或印度鄰近區域的欽族 (Chin

Tribes), 在千年前的第一王朝 (Pyu) 時期就已製造出來, 該族人視為一種重要的傳家寶珠子 (Heirloom Beads)。到二十世紀的初期, 後代族人們 (Waddi) 發現到這種珠子並銷售出來。同時在Payagyi村莊, 也開始拷貝製作方法, 比古物更低價出售給喜好者的欽族人, 一直到大約在1980年代以前, 就停止這樣的複製活動。

The place has the precious beads host material, and has been taken from the millennium silicide (fossilized) or protein of (opalized) of palm wood (palm wood) of wood fossils (fossilized wood), and can be observed through UV identification.

珍貴的地方是珠子主體材料, 取自千年已矽化 (fossilized) 或蛋白化 (opalized) 的棕櫚木 (palm wood) 之木化石 (fossilized wood), 透過紫外線可以觀察辨識。

Wood fossils are the evolution of prehistoric trees. About 300 million years ago, a large amount of ash caused by volcanic eruptions buried these trees at the time and turned them into wood fossils. Fossils are typically preserved when they are buried in layers of sand and mud. Gradually, minerals infiltrate the fossils and replace the organic matter, producing a replication effect in the stone. Under the enormous pressure of sand and mud, these original trees become rocks formed by sediments. The longer wood fossils, the higher the hardness and more lustrous.

木化石是史前樹木的演化。大約三億年前, 由於火山爆發所引發的大量灰燼把這些當時的樹木掩埋了, 而把它們轉化成為木化石。當它們被層層的砂石及泥漿掩埋時, 化石正是被典型地保存著。漸漸地, 礦物質滲透進入化石裡面取代了有機物, 並且在石頭裡產生了一種複製作用。在砂石及泥漿的巨大壓力下, 這些原來的樹木變成由沉澱物所生成的岩石。木化石年代越久遠則硬度越高。越有像玉石般之光澤。

For more than 2,000 years, wood fossils have been used to make pumtek; fossils formed hundreds of millions of years ago to make the body beads of the ancient Yi people!

2000多年的邦提克 (pumtek) 木化石天珠

用亿万年前形成的木头化石在远古羌族人制作而成的护身宝珠!

Muzhu originates from the worship of nature and from the belief of ancestors'

ancestors, and its value is the spiritual sustenance of people's pursuit of perseverance. The rich and varied appearance of the wooden beads is the immortal tribute of the collectors of the past generations, and the powerful magnetic field energy passed down for the Buddha to make people have good thoughts and compassion. The miracle of wooden beads used to treat diseases has also been heard, which has increased the infinite charm of wooden beads.

木珠源起于自然的崇拜，发于祖先传家的信仰，而它的价值却是人们心底追求永续的精神寄托。木珠丰富多变的面貌，是历代收藏家的不朽礼赞，而相传中强大的磁场能量，用以供佛，让人长存善念，慈悲喜舍。而木珠用以治病的奇迹也时有所闻，这都增加了木珠的无穷魅力。

Himalayan Wood Beads - The use of wood fossils to create religious and artistic beads is the name of Taiwanese collectors and antique dealers. The descendants of the original Yi people called them ~? tiger tooth (mahooya). Qin people are also known as ~ heirlooms (heirlooms). Foreign countries commonly call them ~ Pumpek (pumtek). The totem pattern of wooden beads is based on the day. Month. Star. Chen. Mountain. Sichuan. Lightning. Wind and rain. Animals. Temple totem. There is a special meaning of faith. Wood beads are actually wood fossil beads, from trees to wood fossils, having experienced long years of chemical and physical changes, are indescribable in words! The master of the bead picks the wood fossils, and then draws the line totems, punches, etc. on it, so the wooden beads of fossils and antiques are formed in Yusong!

喜馬拉雅山木珠 -

用木化石所製造出富有宗教、藝術色彩的珠子是台灣收藏家及古董商的稱謂。在原始羌族後裔則稱為~嗎虎牙 (mahooya)。欽人又稱為~傳家寶

(heirlooms)。國外則通稱為~邦提克珠 (pumtek)。木珠的圖騰紋是依據日。月。星。辰。山。川。閃電。風雨。動物。廟宇圖騰。等所形成。都有信奉的特殊意義。

木珠實際上是木化石珠，從樹木到木化石，要經歷的漫長歲月與化學物理變化等過程，是隻字片語所難以形容的！製珠師傅挑選木化石，而後再於其上繪製線條圖騰、打孔等，於是集化石、古董藝品於一身的木珠，於焉形成！

When talking about the topic of " Dzizhu ", there are probably few people in Taiwan or mainland who don't know it at present, but if you ask " Muzhu ", few

people know about it. If you look at the beads from the perspective of mythology and Muzhu, that is a very interesting topic. If Tianzhu is really descending from heaven and is a life-saving symbol given by the gods, then Muzhu will say that it is a peace symbol that is cultivated by the motherland. The combination of the land formation and the appropriate description of the combination of the dZi and the wooden beads, from the mineralogical point of view, can form agate or wood fossils, the formation of the two is almost the same, belong to the quartz structure group, The amount of strontium is very high, and the hardness is very close. In recent years, the celestial beads are in Myanmar. The Tibetan mountains and the mountainous areas of Tibet and Burma have almost all been purchased by antique dealers. They want to find the dZi in the wooden beads. It's already very difficult, but fortunately, the ancient wooden beads of Fengcai can still be preserved in the culture of the Chin people. I believe that its reputation in the future can be spread to all parts of the world! (In fact, it has already been in the circle of beads. It's spread out, but it's not yet a household name).

談到“天珠”這個話題可能目前在台灣或大陸幾乎很少有人不知道的,但是若問起“木珠”則很少人對它有所瞭解,如果從神話的故事角度來探討天珠及木珠,那是很有趣的話題,若說天珠真是從天上而降是天神所賜的救命符,則木珠就要說是由地母所化育的平安符,用天地共容,天造地合的成與是多麼恰當形容天珠及木珠的組合,從礦物學的角度來分析,能夠形成瑪瑙或木化石,兩者形成的年代幾乎是相同的,都是屬於石英結構群,含矽量很高,硬度也很接近,近年來天珠在緬甸. 印藏. 藏緬的邊界山區,幾乎都已被古董商收購殆盡,想要在木珠項飾中再找到天珠也已經很難了,但是所幸豐彩的古老木珠,目前還能在欽人的文化傳統中保存一些,相信它往後的名聲是可以傳播到世界各地的!(其實老早就已經在珠圈子裡傳得開開的了,只是還沒到家喻戶曉的地步)

With the changes of the times, the Yi people were threatened by the war after the Qin Dynasty. After fleeing from their homes for generations, they put down roots in Myanmar. Fortunately, some of the monks led by the chiefs kept their traditional customs. In fact, when the people fled only the precious wooden beads (Bontik beads) necklaces could be carried on their bodies. For them, the wooden beads are also a symbol of their family glory, so the meaning of their representatives is also very important!

隨著時代變遷, 羌族人民在秦朝以後飽受戰爭的威脅, 逃離世代居住的家園之後落根於緬甸, 所幸一些受酋長領導的羌民才保留住自己傳統的習俗, 事實上, 當羌民逃難時身上所能攜帶的也僅有珍貴的木珠(邦提克珠)項鍊, 對他們而言木珠也是其家族榮耀的象徵, 所以其代表的意義也格外重要!

The chieftain is the highest leader of the Yi nationality. He had the best and most wooden bead necklaces. Some of the special meanings of the wooden beads can be worn by ordinary people, but by the elders, hunting heroes are eligible to own, in the early 20th century. After that, the coins are usually added to the women's wooden bead necklaces for decoration. According to the survey of various regions, the chieftains led their own people to live in different mountainous areas, so different costumes and folk customs were developed in the villages. At the same time, it also derived the migration route of the Yi people and the depth of influence of the Yi people. Around the 3rd century BC to the 1st century, there were in Sichuan, Xikang, Gansu, Shaanxi, Qinghai and other Chinese regions, from the first century to the 19th century. This century they were in Northeastern India, Assam and Miloran provinces. East of Bangladesh. Northeastern border of Thailand. Myanmar, Central and Western, eastern Tibet, Mongolia, and other countries border mountains. After the 19th century, they were in Nepal. Myanmar. China Yunnan Province.

Israel. Arabia and other countries!

酋長是羌族中輩分最高的領導者, 擁有最好. 最多的木珠項鍊, 其中有些特殊意義的木珠非平常人能佩帶, 而是由長老, 打獵英雄才有資格擁有, 在二十世紀初後通常在女性的木珠項鍊上多加了錢幣來當作裝飾, 根據各地區的項飾調查推測, 過去酋長帶領自己子民居住在不同的山區, 因此在各村落也發展出不同的服飾與民俗, 同時也衍生出羌族的遷居路線及其所到之處影響的深淺, 大約在公元前三世紀至一世紀左右, 有四川. 西康. 甘肅. 陝西. 青海等中國地區, 公元一世紀至十九世紀有印度東北部阿薩姆省及米羅蘭省.

孟加拉東部. 泰國東北邊界. 緬甸中. 西部. 西藏東部. 蒙古等國邊界山區, 十九世紀以後有尼泊爾. 緬甸. 中國雲南省. 以色列. 阿拉伯等國!

In ancient Northwestern Sichuan, the tribes were dominated by the sergeant and the wool sergeant. The two horns symbolize the cow god and the sheep god. They

are on the wall. From the source, they say 羌人. 姜姓. and ginger, the Yi family are all the same family, but they are only one of the most ancient ethnic groups in the Chinese nation. In the history of Gansu and Qinghai, it was one of the birthplaces of mankind. It was two thousand to three thousand in the early days of China. More than 500 years ago, the Kayo Culture. The Nuomuhong Cultural Site is a testimony to the cultural material of the ancient Shu people!

古代四川西北地區的部落羌族, 分別由牛毛士官與羊毛士官統轄的支係, 以兩牛角及兩羊角象徵牛神與羊神, 供於壁上, 從本源上說羌人. 姜姓. 及姜戎氏都是同出一族, 只不過是同源異流而已, 羌族是中華民族最為古老的民族之一, 在歷史上甘青地區自古就是人類的發祥地之一, 中國早期二千年至三千五百多年前的卡約文化. 諾木洪文化遺址, 就是古羌人文化物質的見證!

These deaf cultures are distributed in the Lishui River Basin in the eastern part of Qinghai, the Huqu section and the Weihe River basin in Gansu, and the upper reaches of the Lishui River. The four directions are arcing. The north of the north and the Hexi Corridor, the east of Shaanxi, the South and the North of Sichuan, the West It may affect the western part of Xinjiang, and the monks in the center of the Yangtze River and the Yellow River are the former residences of the Chin " CHIN " ethnic group in Myanmar today !

In the Zhou Dynasty, the relationship between Zhou and the monks (especially Jiang) was very close, the Zhou's maternal ancestors originated from the surname of Jiang in the monks. The alliance between Yu and Zhou has always been the power of Zhou's regime's stability, but like vassals. The family war caused the Zhou Dynasty to decline, in the Spring and Autumn Period. After the Qin dynasty, due to the hegemony of the nations, the great powers of the Rong was swayed in the thorns, in violation of the great powers, and repeatedly lost the Chinese style, and finally merged into the Jinchu!

這些羌人文化, 以青海東部湟水流域, 河曲地段和甘肅境內的洮河流域, 渭水上游為中心分佈, 四向弧射. 北及河西走廊以南, 東達陝西西部, 南及川北, 西邊可能影響到新疆西部, 而在長江. 黃河發源中心地帶的羌人, 即是現今緬甸的欽"CHIN"民族移居之前的故居! 在周朝時, 周人與羌人(特別是姜氏)的關係最為密切, 周人的母系祖先淵源於羌人中的姜姓, 羌與周的聯盟一直是周朝政權穩定的力量, 但諸侯的叛變. 家族的戰爭, 才使周朝衰退, 在春

秋. 戰國. 秦朝以後, 因列國爭霸. 大國爭強, 將容崎嶇於荊棘之中, 依違乎大國之間, 屢失故地, 漸染華風, 最後亦融於晉楚之中!

At present, the descendants of ancient Xixi, now living in the Northwestern part of Sichuan, China, Songshui, Heishui, Wenchuan, Mao, Li, Gan, and other provinces, and the Chin state of Kazakhstan, Haka. Falam). tiangtlang. tedim. ton zang area! Especially the Burmese Yi people, their ancestors have been living for a long time since the Qin Dynasty in 221. Knowing. Avoiding the war. The nomadic life that runs around, the wooden bead necklace has become a relic of their ancestors!

目前古西羌之遺裔, 現居於我國四川西北邊, 松藩. 黑水. 汶川. 茂. 理. 甘牧州的茂汶等縣和緬甸欽省(chin state) 的哈卡(haka). 發蘭(falam). 灘德蘭(tiangtlang). 帝丁(tedim). 騰瀾(ton zang)地區!

尤以緬甸的羌族, 從秦朝公元二二一年開始, 他們的祖先長期以來就一直過著不為人知. 躲避戰爭. 四處奔走的游牧生活, 木珠項鍊也成為他們懷念祖先的遺物!

Under the illumination of long-wave UV lamps, the first generation of wood beads produces a fluorescent effect! The second and third generation of wood beads will not produce fluorescence under ultraviolet light!

在長波紫外線燈的照射下, 第一代木珠產生的螢光效果!
第二代與第三代木珠在紫外線燈照射下不會產生螢光!

After the British government occupied the Hakka area on January 19, 1890, a large town and command center was established in the area, and then the Japanese army invaded. Until the independence of Myanmar, the chin hill was officially named Chin State, it ended the complicated migration process of the Yi people for more than two thousand years. With the change of the years and the integration of ethnicity, even the Chinese now have forgotten that they (Chin) are also Chinese. The descendants of the Yellow Emperor!

在西元一八九0年一月十九日英國政府佔領了哈卡地區後, 在當地建立了大城鎮. 指揮中心, 後又遭日軍侵略, 直到緬甸獨立後, 欽山(chin hill)才正式被命名為欽省(chin

state), 從此結束了羌族兩千多年來複雜的移居過程, 至今隨著歲月的變遷. 種族的融合, 即使現在的中國人也早已忘記他們(欽族)也是中華民族的炎黃子孫!

In the gift of the Chin, Muzhu is the most precious. Heirlooms, in addition to being used for borrowing money or marriage gifts, as well as the funeral activities of the deceased, exchanging slaves, guns, compensation for land or accidents, but cannot be used for other purposes that are detrimental to the family's face!

在欽族的贈物當中, 木珠是最珍貴的傳家寶, 除了結婚時用來作為聘金或禮物, 以及死者的喪禮活動, 交換奴隸. 槍支. 土地或意外事件的賠償金之外, 是不能作為其它有損家族顏面的用途!

Bangtike is a lot of fun! Although it is the same as the agate texture, the texture is slightly different from the general agate, it is closer to the jade-like moisturizing! The unique pattern has a very strong decorative effect, the wearing body is conspicuous, now the market 90% of bangtikes are replicas, the so-called replica is in addition to the first generation (native generation) of the beads, whether it is the second generation of beads, or three generations of beads are the general name of the replica, the texture of the reproduction. The weight and pattern strength are far less than the first generation of beads. Of course, the price between the two is very different. You can even suspect that the second generation of the merchant's mouth. The third generation of beads are modern imitations and only the first generation of beads are eligible to be called "Old Bangtike"!

邦提克珠很好玩的!

雖然與瑪瑙質地同屬矽類, 質感卻和一般瑪瑙略有不同, 是更接近玉般的潤澤!

獨特的紋樣具備很強烈裝飾效果, 佩戴身上很顯眼, 如今市場的邦提克有九成都是複製品, 所謂的複製品是除了第一代(原生代)之外的珠品, 無論是二代珠, 或三代珠都是複製品的總稱, 複製品的質感. 重量. 紋樣力度都遠不如第一代珠, 當然這之間的單顆價格也差別很大, 甚至可以懷疑那商人口中的二代. 三代珠都是現代仿品也只有第一代珠才有資格稱為“老邦提克”!

The nationality does not wear a wooden bead necklace! The province of Myanmar, Qinlan. The orchids in the agate necklace are similar to the red marbled agate necklace of the Indian miroland in the agate necklace, while the women in the Haka region use the twentieth century. During this period, Myanmar's coins are the main decoration, the length is short, but there are habits of matching other accessories, and the change is rich! In men, the wooden bead necklace has a long length and is also short enough to be worn only on the neck length, and is worn with simple beads but the size of the beads is usually much larger and more expensive than the women's beads!

According to interviewers who have been to China in the past, in the plateaus of China's Xikang, Qinghai and other provinces, the people only wear a few wooden beads on the necklace. However, the mountainous area of Tibet is made up of a few wooden beads with old honey wax, red coral, turquoise, dZi beads, glass, pearls, etc. The author once bought the dZi and the wooden beads in the province of Qin. Necklace, but Chin people don't understand the value of their Dzi Beads. They only use it as a decoration. They are now in the National Museum of Myanmar and have similar necklaces!

In addition, Yunnan ethnic minorities on the Sino-Burmese border. Israel, Arabia, etc. in the Middle East are worn by the ethnic group's special preference for wooden beads and the similarity of religious beliefs. The farthest footprint of the people (Chin) in South Asia A small part of the mountain reached the mountainous area near the Golden Triangle in northern Thailand, and its accessories retain the traditional shape, but the old necklace has been exhausted by merchants, only using the new wooden bead necklace! According to the data, the Yi people at the end of the 20th century The wooden bead wear group has an increasing trend, and it is also loved by ethnic minority people in the Middle East and Central Asian countries. Its influence is becoming more and more obvious, so the name of " Himalaya Mountain - Muzhu " has aroused the popularity of a wide range of fans. Resonance has become one of the treasures of the collectors of pearl collectors in the world today!

民族則沒有佩戴木珠項鍊！

緬甸欽省. 發蘭地區則在瑪瑙項鍊搭配木珠兩三粒與印度米羅蘭的紅玉髓瑪瑙項鍊很相似, 而哈卡地區女性則以使用二十世紀期間緬甸的錢幣為主要的裝飾, 長度較短, 但有搭配其它飾物的習慣, 變化豐富! 在男性則木珠項鍊長度較長

, 也有短到只可戴在頸項的長度, 以簡單的珠子穿戴, 但珠子的尺寸通常比女性的珠子大很多也較名貴!

據過去到過中國的採訪者表示, 在中國的西康. 青海等省份高原上, 羌民只是配戴幾顆的木珠在項鍊上, 但西藏山區是以幾粒木珠配上老蜜臘. 紅珊瑚. 綠松石. 天珠. 琉璃. 珍珠等作成項鍊, 筆者曾經在欽省購得天珠與木珠. pyu珠混合在一起的項鍊, 但欽人不懂其天珠的價值只把它當次等珠作為裝飾, 現藏於緬甸國家博物館也有類似的項鍊!

另外中緬邊界的雲南少數民族. 中東地區的以色列. 阿拉伯等, 則因族人對木珠的特別偏好及在宗教上信物的相像性而配戴, 羌民(欽族)在南亞最遠的足跡有小部份到達了泰國北部接近金三角地帶的山區, 其項飾則保留傳統造型, 但目前老項鍊已被商人搜括殆盡,

只使用新製木珠項鍊!

根據資料確知, 在二十世紀末羌族的木珠佩戴族群已有增加的趨勢, 也深受在中東. 中亞各國的少數民族族人的喜愛, 其影響是日漸明顯, 於是“喜馬拉雅山-

木珠”的美名引起了廣泛愛好者的共鳴, 成為當今世界各國珠器收藏家收藏的珍賞之一!

Thanks to the black brother for providing knowledge about wooden beads. Mr. Chen Zhuan's book of Muzhu has three volumes. I have the first volume, which has a lot of ink on the historical and cultural background of Muzhu, the mysterious power of healing, the scientific analysis report, the precious existence value, the authenticity identification and the aesthetic appreciation. The content is characterized by rich pictures. The texts are well-known, cited by the classics, worthy of the first-time readers and researchers to study, study, and then become the master of love beads, play beads. This book can also be said to be the world's first complete and complete encyclopedia of wood beads, which is quite beneficial after reading. Mr. Chen Zean is also known as the King of Muzhu in Taiwan.

感谢黑衣兄提供了木珠的相关知识。陈择安先生出的木珠一书，共有三册。我有第一册，该书对木珠的历史文化背景、治病的神秘力量、科学分析报告、珍贵的存在价值、真假鉴定及美感欣赏多有著墨，内容以丰富的图片为主要特色，图文并茂，引经据典，值得初识

者及研究者参考，研读，并进而成为爱珠，玩珠的高手。本书也可以说是当今世上第一套最完整的木珠百科全书，读后相当受益。陈择安先生也被称为台湾的木珠大王。

For Bangtike, I personally like it, but its vintage is always arguing between the same good! Some people think that it is older than the age of the Dzi Beads, and some people say that it is actually an imitation of the Dzi Beads. It's only three or four hundred years old. Now most people classify it as a bead of Dzi Beads. It's a bead! In my opinion, the year of Bantik's beads is definitely more than one thousand in the millennium. The three generations of beads, only the first generation in my personal opinion can be called the millennium ancient beads, the rest is likely to be a new imitation. Now the price of the Bangtikies on the market is very chaotic, if the beads are affected by the imitation beads in the future. The price of the first generation of beads is expected to be optimistic!

對於邦提克珠，我個人很是喜歡，不過它的年份在同好之間始終爭論不休！

有人認為它比天珠的年代更為久遠，也有人說其實是模仿天珠的鑲蝕法做出來的，所以年代只有三四百年現在大多數人把它歸類於天珠的旁係，說是地珠！就我個人的看法，邦提克珠的年份絕對超過千年坊間有出現一、二、三代的珠子，在我個人認知當中只有第一代才堪稱是千年古珠，其餘很可能是新仿品現在市場上的邦提克珠價格很亂，珠要是受仿珠的影響，未來第一代珠的價格可望看好！

The Beads in more detail with emphasis on Chinese connections

The 'Eye' Bead

The Chin have long since forgotten the meanings of the beads. We call this the 'eye' bead. Our investigations have placed this design back to the Daxi culture (5000–3300 BC) and Hongshan culture (4700–2900 BC). As will be shown later, the symbol is prevalent in today's Burmese Haka Chin society as well as the Qiang community in Sichuan province, China. It is also the sign of the medicine man in Native American society. Below: different styles of eye beads. The green fluorescence shows up under Shortwave UV light 254nm.



Figure 691. A selection of images of Chin 'eye' beads.

We explored the possibility that the Chin bead designs may stretch back to the Zhaobaogou culture (趙宝溝文化) (5400–4500 BC). Designs on pottery assigned to this culture and the Hongshan culture (紅山文化) (4700 to 2900 BC) indicate that the designs on some of the beads were known to artisans during those periods.



Figure 692. Shang Dynasty jade excavated from Yin Xu Women's Tomb (Fu Hao) 殷墟妇好墓出土的商代玉簋
<http://news.163.com/14/0518/07/9SGS0GNL00014AED.html>

Again, and again this is the symbol which we encounter on ancient Chinese goods. A remarkable journey from which we have traced its inception in the Ukraine 18000–15000 BC, evolving in the Southeast Anatolia/Levant area and spreading East and West. It is notable that the Shang Dynasty provides many examples of the symbols on jade, bronze and oracle bones.



Figure 693. What appears to be an eye or lozenge pattern design on Zhaobaogou pottery
<http://bbs.sssc.cn/viewthread.php?tid=2625546>

Xinglongwa culture (6200–5400 BC) showing zigzag pattern which we believe was the precursor to a Chin bead design. We describe this as 'mountain' style. It is quite difficult to find examples of horizontal zigzag but display some here. The following page will show more of the vertical zigzag pattern and more pottery with 'mountain' designs from this culture will be shown in the jade section. We are not suggesting that this design was influenced by PIE. Rather, it was more than likely an expression of what the artisan saw around him; for example, the mountains.



Figure 694

Figure 694. Called the 'earliest zigzag' in China, Xinglongwa Culture, 6200–5400 BC, 最早的之字纹
兴隆洼文化白音长汗类型之字纹陶器标本
<http://bbs.sssc.cn/viewthread.php?tid=2777977>

It is quite difficult to explain the similarities between the Neolithic pottery from the British Orkney Isles (figure 695(a)) and the Hongshan Red Mountain pottery (figure 695(b)) both possibly c. 3000 BC. Nonetheless, the styles do appear of a likeness.



Figure 695(a). Orkney groove ware pottery. <https://www.archaeology.co.uk/articles/the-ness-of-brodgar.htm>



Figure 695(b). Hongshan Red Mountain pottery.
<http://www.rn-hsw.com/bbs/thread-20184-1-1.html>



Figure 696(a)



Figure 696(b)

Examples of Xinglongwa culture (6200-5400 BC) zigzag pottery design. Examples of forum posts with no provenance.

Figure 695(a). <http://bbs.sssc.cn/forum.php?mod=viewthread&tid=3580160>

Figure 696(b). <http://bbs.sssc.cn/viewthread.php?tid=277797>



Figure 697



Figure 698

Figure 697. Hongshan pottery. <https://bbs.artron.net/thread-3051144-1-16.html>

Figure 698. Hongshan pottery. <http://bbs.sssc.cn/thread-2583177-2-1.html>

红山文化彩陶纹饰图集 Hongshan culture (4700-2900 BC) pottery (figure 697) where the 'eye' or diamond image is shown, and the mountain image appears to be capped with snow (figure 698).

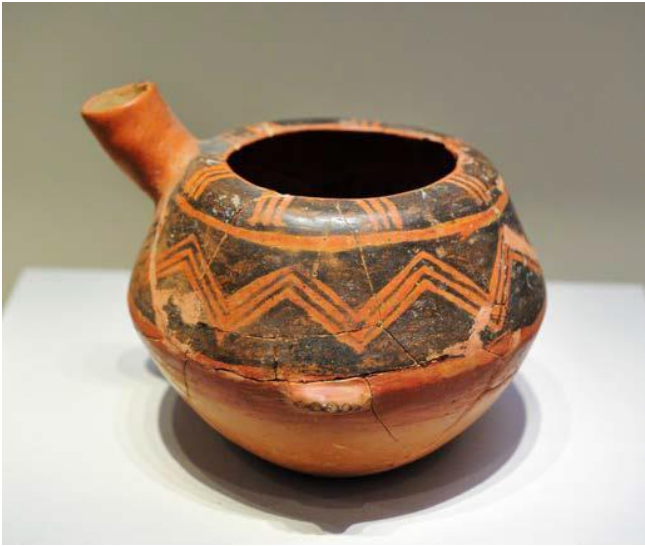


Figure 699



Figure 700

Figure 699. Neolithic pottery, possibly Yangshao culture (5000–3000 BC), http://sucai.redocn.com/yishuwenhua_6472683.html

Figure 700. Cishan culture 磁山文化 (5400–5100 BC), 仰韶文化博物馆巡游 Yangshao Culture Museum http://blog.sina.com.cn/s/blog_148a4333b0102x4g1.html

Returning to the 'eye' bead, and its combination with the cross:



Figure 701

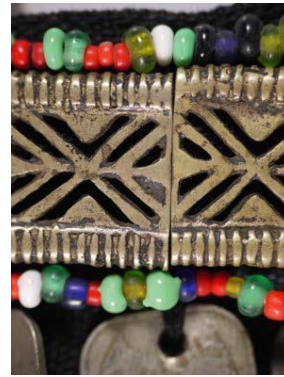


Figure 702

Figures 701,702. Detail from bird shaped zun. Anyang period (ca. 1300–1030 B.C.) The Great Bronze Age of China exhibition at the Metropolitan Museum of Art 1980 Chin bronze for comparison.



Figure 703. Shang Dynasty jade, Fu Hao tomb, <http://forum.xitek.com/forum-viewthread-tid-1035618-extra--action-printable-page-27.html>



Figure 704. A sharper image of the Zun, Anyang period, National Museum of China
<http://baijiahao.baidu.com/s?id=1585651569741494280&wfr=spider&for=pc>

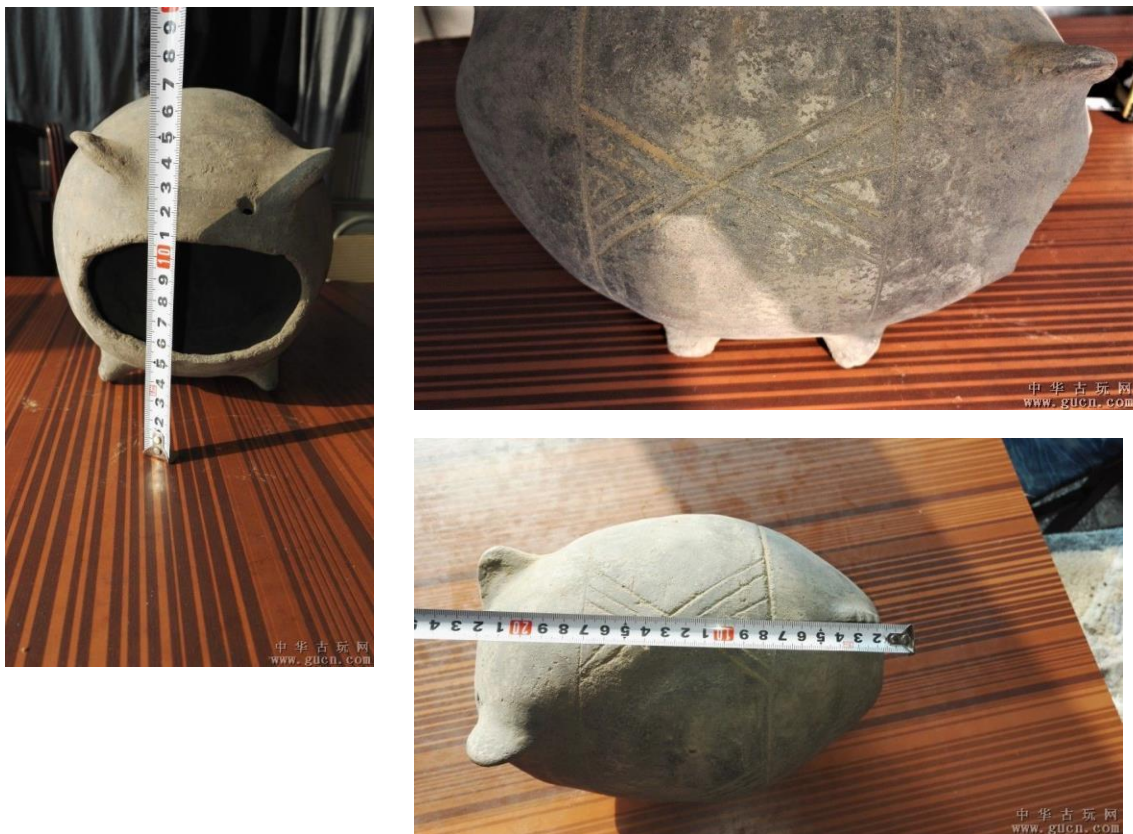


Figure 705. Hongshan 'pig', 红山时期动物形陶器 with familiar image on three sides.
http://www.gucn.com/Service_CurioStall_Show.asp?Id=14728019



Figure 706. Native American white quartz arrowheads, similar to those from ancient China, shown with Chin beads and bronze belt

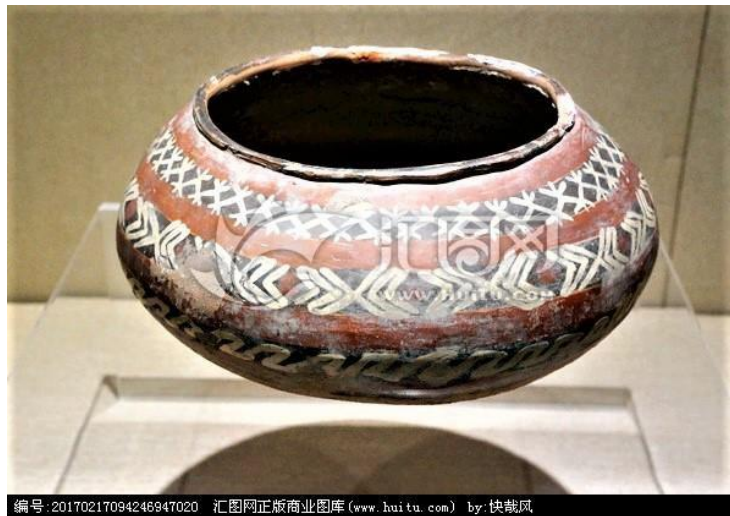


Figure 707. Dawenkou Culture, 4100–2600 BC, 250KM SW from Liaoning
<http://www.nipic.com/detail/huitu/20170217/094246947020.html>



Figure 708



Figure 709

Figure 708. Shang Dynasty jade carving c.1200 BC. http://blog.sina.com.cn/s/blog_b343523f0102v0lr.html

Figure 709. Drawing of figure 708. http://blog.sina.cn/dpool/blog/s/blog_e1c8fa870102wipv.html



Figure 710. Shang jade turtle, 1300–1050 BC. 2.1 × 3.3 × 0.6 cm. Freer Gallery of Art and Arthur M. Sackler Gallery https://www.si.edu/object/fsg_S2012.9.301



Figure 711. Chin belt pieces, each 22 x 20mm



Figure 712. Chin beads 10mm–15mm dia.



Figure 713



Figure 714

Figure 713. Shang jade sword, National Museum of China,
<https://www.cc362.com/content/g1o52r6MpZ.html>

Figure 714. Chifeng Hongshan ceramic detail, 4700–2900 BC, Chifeng
Hongshan Culture Research Association.



Figure 715



Figure 716



Figure 717



4. M564: 13

Figure 718

Pots from the Majiayao culture, Machang phase, c. 2300 BC

Figure 715. <https://bbs.artron.net/forum.php?mod=viewthread&tid=3006407&highlight=>

Figure 716. <https://bbs.artron.net/thread-2140682-1-1.html>

Figure 717. Detail, Gansu provincial museum,

http://www.360doc.com/content/14/0225/08/10886293_355457459.shtml

Figure 718. 1984 Qinghai Liuwan (Excavation of a Primitive Cemetery at Liuwan in Qinghai). Wenwu Chubanshe, Beijing, QW GK (Qinghaisheng Wenwu Guanlichu Kaogudui) and ZSKKY (Zhongguo Shehui Kexueyuan Kaogu Yanjiusuo) Burial M564 Society



Figure 719

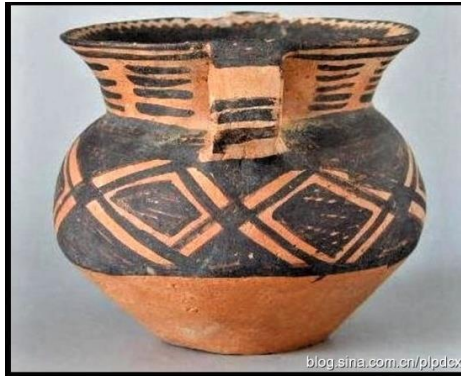


Figure 720



Figure 721



Figure 722



Figure 723

Majiayao culture vessels.

Figure 719. <https://bbs.artron.net/thread-2645055-1-1.html>

Figure 720. http://blog.sina.com.cn/s/blog_67daf1da0100orxy.html

Figure 721. <http://pai.sssc.cn/item/282842>

Figure 722. Western Zhou pot.

http://www.gucn.com/Service_CurioStall_Show.asp?ID=12545209

Figure 723. https://b2b.hc360.com/viewPics/supplyself_pics/400937058.html



Figure 724



Figure 725



Figure 726

Western Zhou jars

Figures 724.725. http://www.gucn.com/Service_CurioStall_Show.asp?ID=16447354

Figures726. <http://www.cang.com/trade/show-1648110-2.html>

Note the skill of the overlapping lozenges



Figure 727. The familiar cross and eye symbol on late Shang or early Western Zhou bronze. http://www.gucn.com/Service_CurioCheck_Show.asp?Id=628528



Figure 728. Hongshan pottery 4700–2900 BC. <http://www.rn-hsw.com/bbs/thread-20184-1-1.html>

These items and others shown on the next page appear regularly on the Chinese forums such as www.bbs.artron.net, www.sssc.cn and www.hsw.com. It is unclear from where they were obtained, but others clearly state they are museum pieces, e.g. figure 728. The ‘eye’ design would appear to be present. At the very least they resemble lozenges at a very early date i.e. the Hongshan culture 4700–2900 BC.

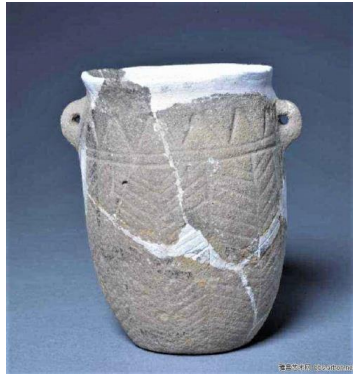


Figure 729



Figure 730



Figure 731

Figure 729. Cishan culture, 6500–5000 BC, Palace Museum Beijing

故宫陶瓷馆磁山文化的陶器 <https://bbs.artron.net/thread-3923430-1-2.html>

NB familiar design seen in the west but at quite an early time in China. Could this be spontaneous design or due to outside influence?

Figure 730. Xinglongwa Culture, 6200–5400 BC. <http://bbs.sssc.cn/thread-2583177-1-1.html>

Figure 731. Hongshan 4700–2900 BC. <http://bbs.sssc.cn/thread-2583177-1-1.html>

The modern-day Burmese Chin and their symbols

The ancient symbols are still with the Chin today, especially the Haka Chin from whom we purchased the beads and bronze pieces. Houses, clothing etc., are shown in figures 732-737.



Figure 732. Haka Chief's house. <https://www.youtube.com/watch?v=8EoTR7e0K5E>



Figure 733. Centre of Hakha, Chin State. Note the symbol, from the Ukraine 18000–15000 BC. <https://www.youtube.com/channel/UCf2dLMhn8DCugyg-gkC8kbA/videos>



Figure 734. Haka Chin Chief in the Chin Museum, Hakha, wearing pumtek necklace
<https://www.youtube.com/watch?v=8EoTR7e0K5E> Note the familiar symbols on the cloak.



Chin Kumthar Tho Hakha , 2016 Oct 22 , Fashion



Figure 735. Haka Chin cultural shows
<https://www.youtube.com/watch?v=aAnzXeKAIFQ>
The symbols are clearly displayed on shield, drums and walls.

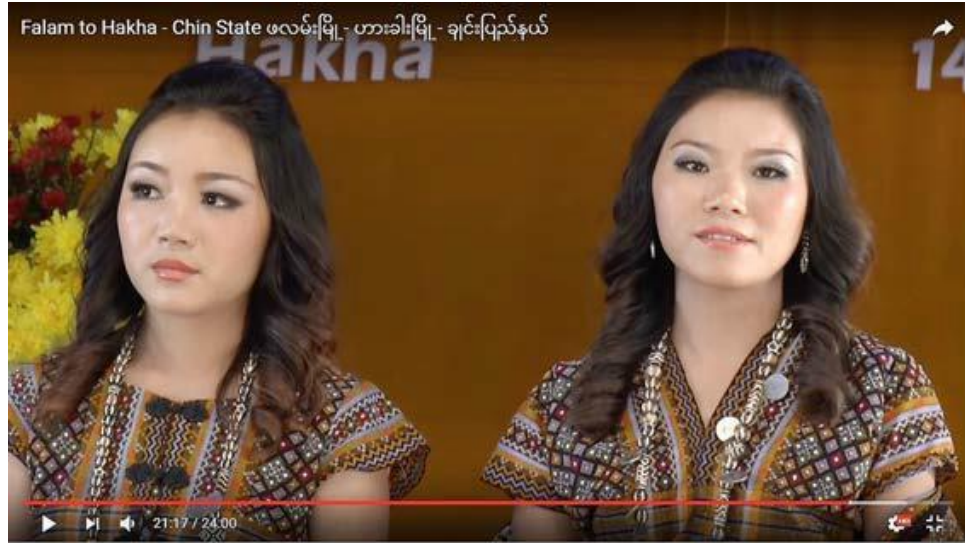


Figure 736



Figure 737

Haka Chin ladies displaying the symbols on clothing and jewelry which are clearly modern reproductions.
Figure 736. <https://www.youtube.com/watch?v=hDsTYfSiWn8>
Figure 737. <https://www.youtube.com/watch?v=fHZttsurE4E>



Figure 738. A famous Sichuan Qiang embroiderer. The Qiang are renowned for their wonderful embroidery designs. Note the eye symbol on her belt and sleeve cuff. CCTV News on Youtube.com



Figure 739. Shang or Western Zhou pot with lozenge and what appears to be very minute detail of the 'Blombos' design. https://commons.wikimedia.org/wiki/Category:Chinese_ceramics_in_the_Hong_Kong_Museum_of_History

The 'Cross' Bead

One particular necklace we have contains many symbols and is unique in our collection of 1543 beads. It also contains other auspicious designs which will be explained as we proceed



Figure 740

The Neolithic Chinese concept of a square earth and a round heaven

To illustrate this idea, we quote from four authoritative sources:

At about 4500 BC, the Hongshan culture emerged with its elaborate painted pottery, thought then to be the result of strong influence by the Yangshao culture centred in the middle Yellow River Valley (An 1957; Tong 1961). However, in the 1970s, a series of astonishing discoveries in this 'remote periphery', including large stone tombs with beautiful jade offerings under huge pyramid- like cairns, round and square stone paved altars with human sacrifices, and the so-called Goddess Temple - a complex semi-subterranean structure filled with the fragments of life-size human and animal clay statues - manifested that prehistoric societies in the Chifeng area were even more developed and complex than their

counterparts in the middle Yellow River valley. Furthermore, based on several years of hard field survey, the Inner Mongolia Team of the Institute of Archaeology, Chinese Academy of Social Sciences (IACASS) established a chronological framework for the local archaeological cultures in this area. The Xinglongwa Aohan, Inner Mongolia) culture (cal. 6200-5200 BC) was set as the starting point of regional Neolithic history (IACASS 1985). Many regional cultural characters, such as tubular pottery vessels, a specific zigzag decorative motif, jade ornaments and pig worship can be traced back to this culture. The succeeding Zhaobaogou (Aohan, Inner Mongolia) culture (cal 5200-4500 BC) represented a transitional period, during which the zigzag motif was formalized and an elaborate belief system began to emerge (IA CASS 1997). The Hongshan culture (cal. 4500-3000 BC) achieved a pinnacle with its exquisite artefacts, large public monumental architecture and complex religious system. But the following Xiaoheyuan (Aohan, Inner Mongolia) culture (cal. 3000 BC-?) exhibited an abrupt collapse, with a decline in site numbers and a sudden change of pottery style (IACASS 1987). For Inner Mongolia, this sequence confirmed an independent developmental trajectory parallel with that in the middle Yellow River Valley.

The Xiaogulitu altar (4511) is shaped like the under shell of a tortoise (Figure 9), and measures 72 x 43 m from the north to the south. It is surrounded by a stone wall which is 30 cm in height. A turtle cult of some form appears to have been present in the Huai valley as early as the Peiligang period (cal. 6500- 5000 BC) (Gao and Shao 1986), and tortoise shells were found with some burials at Jiahu (cal. 6500-5500 BC) (Henansheng 1999). Though they might have been used as rattles during ritual dances (Liu 1994: 107-112; Chen 2003), one of the reasons why turtle shells were chosen might have been that the Peiligang people had already developed the 'round heaven, square earth' belief and regarded the turtle's body as a natural model of the universe. The concept, which believed that the square earth is covered by the round vault-like heaven remained in fashion throughout Chinese prehistory, according to Allan (1991).

'Ritual and Residential: the Bang River and Laohushan River Surveys ' Aohan

Banner, Chifeng City, Inner Mongolia, China, LI Xinwei, Department of Archaeology, La Trobe University, Bundoora VIC 3086, Australia

The combination of square and round shapes in altars and tombs is related by Guo (1992a) to the traditional Chinese concept that the earth is square and the sky is round. Round heaven and square earth are represented in Shang dynasty jades, as well as in altar shapes, right down to the final dynasty of China, the Qing...

Shamans, Queens, and Figurines: The Development of Gender Archaeology by Sarah Milledge Nelson, 2016

In the Upper Paleolithic period, among the inhabitants of the northern and eastern parts of Asia, the ancestors of both the Chinese people and many New World peoples, there was undoubtedly a common cosmology in which Heaven was rounded like a dome and Earth was square and oriented according to the four cardinal directions, each of which had a name and a color. These could be represented by a ritual chamber, with sacred trees at the four corners. In this ritual chamber, shamans used such means as sacred animals, mountains and trees serving as an axis mundi, and music, dance, and hallucinogens to ascend to Heaven to meet with the deities and the ancestors. These shamans were capable of transforming the world.

K. C. Chang, *The Cambridge History of Ancient China*, *The Cambridge History of Ancient China*, Chapter One, ed. Loewe and Shaughnessy

In cosmological terms the Shang conceived of a square world, oriented to the cardinal points, surrounding the core area known as Zhong Shang, literally, "center Shang". Beyond the core area, the Shang domain was divided, ideally, into four areas, known as "the Four Lands" or "the Lands" named for the cardinal directions. Thus, a series of Period V charges on a single scapula fragment (HJ 36975) starts with the general charge "(This) year Shang will receive (harvest), followed by four subcharges about the East, South, West and North Lands receiving harvest. Similarly, prayers for harvest were directed to the Powers

of "the Four Regions" (HJ 14295).

David N. Keightley, *The Shang*, *The Cambridge History of Ancient China*, ed.
Loewe and Shaughnessy

Believing that we have established that the symbols originated in the Ukraine and evolved in Southeast Anatolia and the Levant, from a Chinese aspect, we propose that the next bead to be examined by us in this study has its foundations in the above abstracts i.e. represents the square earth belief with possibly the circle dot in the center referring to the Keightley 'center Shang' or Zhong Shang. Below are shown three types of cross bead with a round bead comprising ten 'house' shapes and another very auspicious bead with three 'god-like' figures. All our research indicates that the round beads have a heavenly aspect to them.



Figure 741



Figure 742. Part of a private collection with some pieces similar to those shown by us previously.
<https://bbs.artron.net/forum.php?mod=viewthread&tid=2988240&page=1#pid58124170>



Figure 743. Machang phase bowl, c. 2300 BC. blog.sina.com.cn/yjxyh8821658



4. M340: 7

5. M340: 18

Figure 744. Jars from:1984 Qinghai Liuwan (Excavation of a Primitive Society Cemetery at Liuwan in Qinghai). Wenwu Chubanshe, Beijing, QW GK (Qinghaisheng Wenwu Guanlichu Kaogudui) and ZSKKY (Zhongguo Shehui Kexueyuan Kaogu Yanjiusuo) Burial M564.



Figure 745



Figure 747



Figure 746



Figure 748

Warring States stamped pottery jars (硬印陶器) with the crosses showing identical angles to the Chin bead symbols
Figures 745,746. <http://www.artww.com/35624/ShopAntique-Show-145586-167>
Figures 747,748. 汉代岭南印纹陶罐 <https://bbs.artron.net/thread-3019344-1-1.html>

From the angle of the symbol stamped onto the Warring States pottery (figures 745-748) it is not too far a stretch of the imagination to think that this deliberately replicated the Chin beads' angles.



Figure 749



Figure 750



Machang phase pottery.

Figure 749. Sanshui Museum, 三水博物馆, Guandong, China. http://sanshuimuseum.com/pro.asp?m_id=243&id=370&ln=1

Figure 750. <http://pai.sssc.cn/item/580800>



Figure 751



Figure 752

Machang phase pottery c. 2300 BC.

Figure 751. <https://bbs.artron.net/thread-3492435-1-1.html>

Figure 752. <https://bbs.artron.net/thread-2919174-1-0.html>

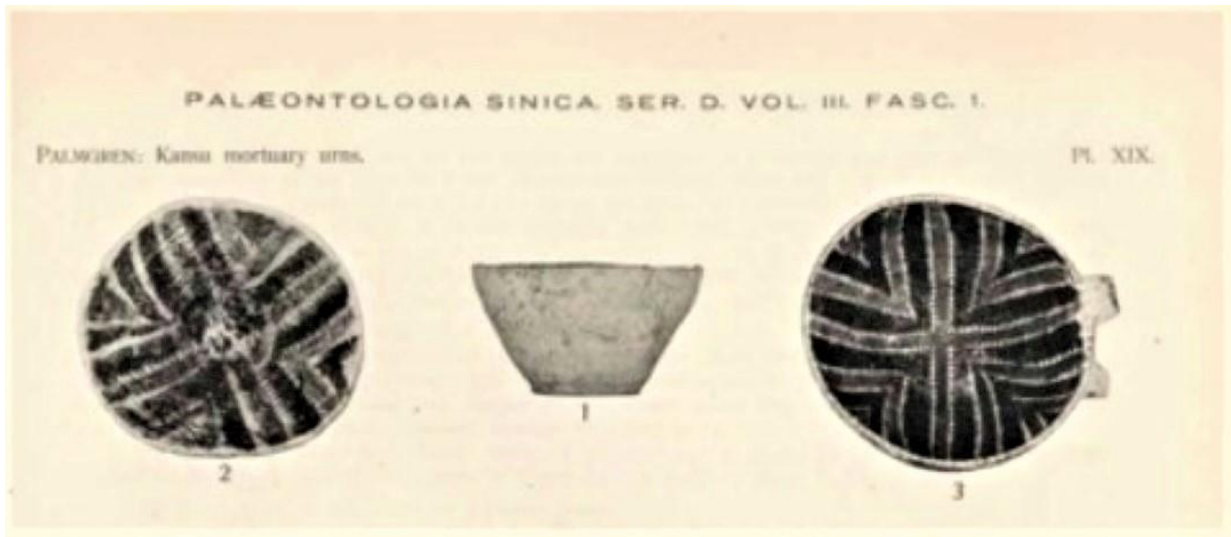


Figure 753. Nils Palmgren. Kansu mortuary urns of the Pan Shan and Ma Chang groups. The Geological Survey of China Paleontologica Sinica, Series D, volume III, 1934

As depicted in the preceding images, the Machang phase of the Majiayao culture is well represented by the cross/chevrons symbol. Prime examples are figures 742,743,749-753.



Figure 754. Pot similar to those recovered from the Liuwan cemetery, Qinghai <http://bbs.sssc.cn/viewthread.php?tid=862611>
Chin beads for comparison.

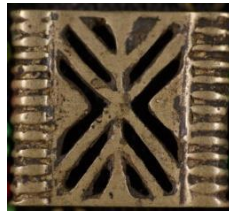


Figure 755. Majiayao pot in the Qinghai Willow Bay Museum. <http://bbs.tianya.cn/post-no04-489236-1.shtml>

The Cross design worn by the Sichuan Qiang people of today



Figure 756



A Chin bronze piece is shown as an example to compare with modern day Qiang designs. The cloth patterns shown in figure 756 are described as such:

羌绣是我国羌民族传统的民间手工技艺，是羌民族传统文化的艺术结晶。羌绣在传统手工技法和色彩运用上有着鲜明的地域特点和民族风格，在四川民间刺绣工艺中有“南彝北羌”之说，可见其已自成体系。羌绣随其民族悠久的历史而有着厚重的民族文化内涵，从茂县、汶川出土的“绳纹”陶罐和龙溪乡阿尔寨等出土的西周青铜器“饕餮”纹样得到证实，在岷江上游的古羌聚居地，世代传承的羌绣早已对此纹样广泛应用 (via Google translation)

Qiang embroidery is the traditional folk art of the Qiang nationalities, is the art of the Qiang national traditional culture. Qiang embroidery in the traditional manual techniques and the use of color has a distinct regional characteristics and national style, in Sichuan folk embroidery process in the "South Yi Qiang," showing that it has its own system. Qiang embroidery with its long history has a heavy national cultural connotation, from Maoxian, Wenchuan unearthed "Jomon" pottery and Longxi Township A Erzhai unearthed Western Zhou bronze "gluttonous" pattern

was confirmed in the upper reaches of the Minjiang River Ancient Qiang settlements, generations of Qiang embroidery has long been widely used in this pattern.

<http://scnews.newssc.org/system/20150826/000594494.html>



Figure 757. Sichuan Qiang embroidered belts http://blog.sina.com.cn/s/blog_4ab850c30100a6sh.html
Chin beads for comparison.



Figure 758. From China. Described as ancient grey pottery, possibly a child's toy. Dia. 10.28cm Depth: 3.28cm in the middle bbs.sssc.cn/viewthread.php?tid=291980

The 'Kings' or 'Gods' Bead

We have previously traced this symbol from the Blombos Cave c. 77000 BC. It is found on pottery from Keshengzhuang and Qijia Cultures 2500–2000 BC as well as bronzeware from Western Zhou to Warring States. See the Proto and Linear Elamite scripts dated 3200–2200 BC in figures 95-97 for mention of this symbol involving the translation for 'god'.



Figure 759

Figure 759. Drawing of bead from Elizabeth H Moore's 'Beads of Myanmar' 1993. Chin bead/bronze.



Figure 760



Figure 761

Figure 760. Unearthed bronze from Yuanbanshan District, Chifeng City, Inner Mongolia. Xiajiadian culture. <https://blog.artron.net/space-9021-do-blog-id-148122.html>

Figure 761. Warring States belt hook 战国带钩 <https://bbs.artron.net/thread-1240747-1-1.html>



Figure 762



Figure 763

Figure 762. Keshengzhuang culture, National Museum of China
http://www.360doc.com/content/13/0308/14/10983756_270174728.shtml

Figure 763. Qijia culture, Eastern Qinghai,
http://www.gucn.com/Service_CurioStall_Show.asp?Id=9007043



Figure 764. Wall tile, Warring States period.
<http://xianzhangxincool.blog.163.com/blog/static/73652025201210665332476?suggestedreading>



Figure 765. Various Neolithic China artifacts. Note the design, top right.
<http://www.xue63.com/wendangku/z8s/f8dg/j2052588524v/k58fb760b560e1.html>

Here we give an example of pottery showing up on Chinese websites with no provenance.

http://www.gucn.com/Service_CurioStall_Show.asp?Id=13348612

The pottery is claimed as Hongshan (figure 766).



Figure 766



Figure 767. A tile from the Warring States period, described as being an 'altar' shape. www.huitu.com



Figure 768. Cuneiform tablet, Susa, Uruk period, 3200–2700 BC, with Proto-Elamite script (see Herzfeld earlier), The Louvre, Paris.
https://commons.wikimedia.org/wiki/File:Economic_tablet_Susa_Louvre_Sb3047.jpg

During our research we came across an interesting blog entitled: ‘The Revelation of the Jade Man - A Study of the Jade Portrait of the Red Mountain in the Palace Museum’ which was originally published as: The Palace Museum: "Shanchuan Jingying - Ancient Jade Civilization in China and Mexico", The Forbidden City Press, 2012. The author is Xu Lin, Department of Ancient Objects, The Palace Museum, Beijing (figure 769).

We noticed a likeness to the symbol on the ‘King’ or ‘God’ bead engraved on the underside of the ‘C’ jade ‘pig-serpent’ known as 蟠体玉龙 described as: ‘出土于内蒙古赤峰市翁牛特旗三星他拉村，又名红山文化玉龙，又名玉雕龙，有“中华第一龙”的美誉’ translated as ‘Unearthed in the Samsung Tara Village of Wengniute Banner, Chifeng City, Inner Mongolia, also known as Hongshan Culture Yulong, also known as jade carving dragon, has the reputation of “China's first dragon”.’

The artifact is approximately 26cm x 29cm and some of the accompanying text (translated via Google) comments: ‘Judging from the jade craftsmanship, this piece of jade has many traces of wire cutting on the body. There are also cutting marks on the bottom. The cutting process is relatively primitive... Sitting in the middle of the forehead has a shallow diamond-shaped grid pattern. If it is not carefully viewed, it is difficult to identify it.’

What is of particular interest to us is the hidden engraving on the underside, a visual description of which has only been able to be found by us in this article, which in turn obtained it from ‘Editor-in-Chief: Hongshan Jadeaware, page 98, Yuanfang Publishing House, 2004.’

于建设主编：《红山玉器》，页 98 图，远方出版社，2004 年。

Once again, we find this to be a likeness of the images produced by us in the preceding pages, and from whichever angle it is viewed, appears to represent two symbols as shown in the proto-Elamite script (figure 68) and the Blombos Cave ochre (figure 67). When viewed upright, the structure resembles that shown in figure 767; the much later ‘altar’ from the Warring States period. We propose that the symbol is of high importance regarding ancient peoples’ religious beliefs, and that in this instance, was intended to be hidden from immediate view and possibly meant to be seen only by the gods.

The jade dragon is placed firmly in the Hongshan Culture, thus meaning it cannot be dated later than 2900 BC. Should experts agree with our diagnosis of this symbol then this adds further evidence, allied to the other examples shown by us from the Hongshan era, that western influences were present deep in China at this early date.

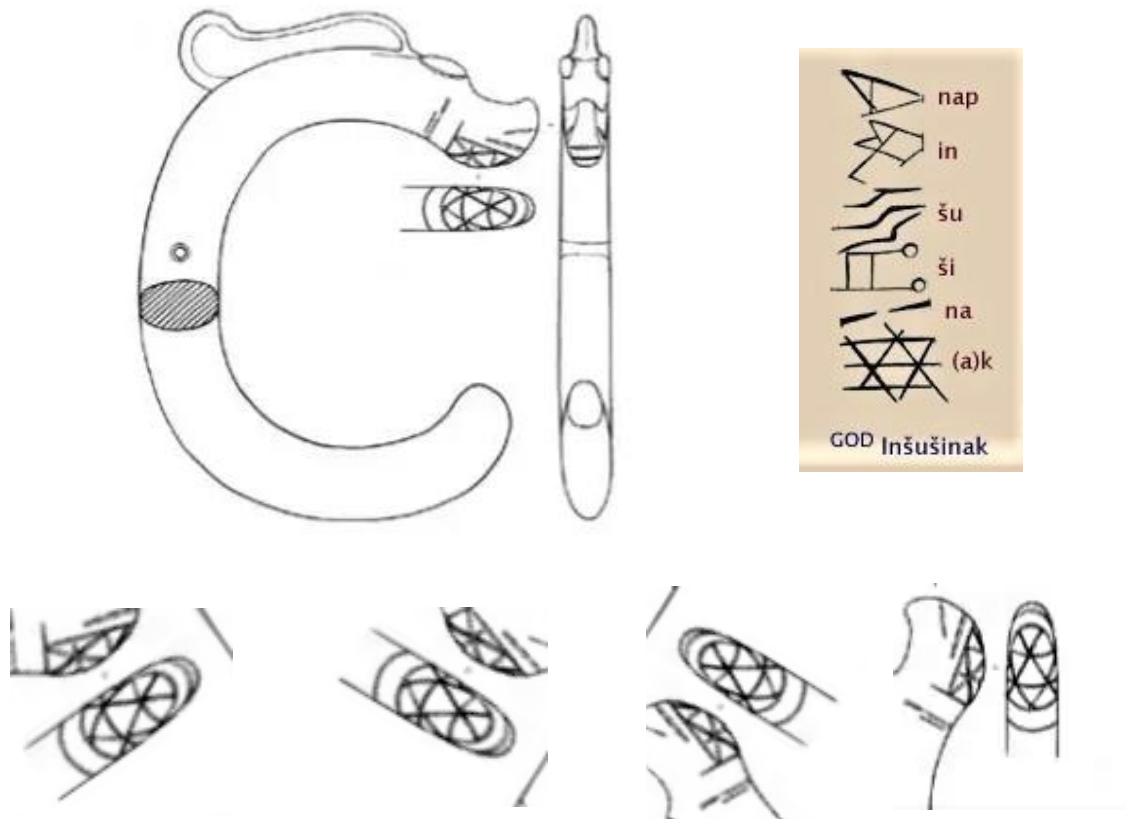


Figure 769. Drawing of the 'C' Dragon with image of Linear Elamite script shown previously in figure 96.
Drawing of dragon: <http://www.cydfbwg.com/newsxy.asp?/891.html>
Elamite script: <http://www.ancientscripts.com/elamite.html>



Figure 770(a). 'C' Dragon
https://commons.wikimedia.org/wiki/File:C-shaped_jade_dragon.jpg



Figure 770(b). Head detail.
<http://www.asianart.com/phpforum/index.php?method=detailA11&Id=41607>

The 'Ding' or 'Circle' symbol bead

We called this design 'Ding' due to the translation given when carrying out research.



Figure 771(a)

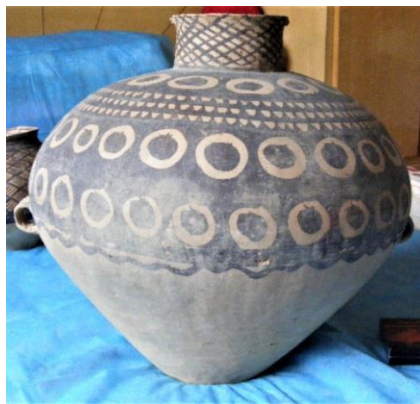


Figure 771(b)



Figure 771(c)

Majiayao culture 3300–2000 BC.

Figure 771(a). http://www.360doc.com/content/14/0225/08/10886293_355457459.shtml

Figure 771(b). <http://bbs.sssc.cn/forum.php?mod=viewthread&tid=236991&mobile=1>

Figure 771(c). http://blog.sina.com.cn/s/blog_c27d03280102vkxv.html



Figure 772

Figure 773

Above: Examples of Oracle Bone Inscriptions with 'Ding'

Figure 772. <http://www.xianqin.org/blog/archives/1954.html/comment-page-1>

Figure 773. <http://www.xianqin.org/blog/archives/1956.html>



Figure 774. Pottery in the Lanzhou City Museum, <https://bbs.artron.net/thread-577581-2-1.html>
Chin beads for comparison

Evidence from an archaeological dig. Source: <https://www.livescience.com/50978-prehistoric-cemetery-in-china-photos.html> states:

A prehistoric cemetery containing hundreds of tombs, some of which held sacrificed humans, has been discovered near Mogou village in northwestern China.

The burials date back around 4,000 years, before writing was developed in the area. In just one archaeological field season — between August and November 2009 — almost 300 tombs were excavated, and hundreds more were found in other seasons conducted between 2008 and 2011. The tombs were dug beneath the surface of the ground and were oriented toward the Northwest. Some of the tombs had small chambers where finely crafted pottery was placed near the deceased. Archaeologists also found that mounds of sediment covered some of the tombs, which could have marked the location of these tombs.

Within the tombs, archaeologists found entire families buried together, their heads also facing the Northwest. They were buried with a variety of goods, including, necklaces, weapons and decorated pottery.

Human sacrifices were also evident in the burials. In one tomb, "the human sacrifice was placed on its side with limbs bent and its face toward the tomb chamber. The bones are relatively well preserved, and the individual's age at death is estimated at around 13 years," archaeologists wrote in a paper published recently in the journal *Chinese Cultural Relics*.



Figure 775



Figure 776

The goods found in the tombs included pottery decorated with incised designs. In some cases, the potter made numerous incisions shaped like the letter "O," with the O's forming patterns on the vessel.

Sometimes, instead of making O's, the potter would incise wavy lines near the top of the pot.

The researchers also discovered artifacts that could have been used as weapons. Bronze sabers were found that researchers say could have been used for cutting. They also found stone mace heads. (A mace is a blunt weapon that can smash a person's skull in.) Axes, daggers and knives were also found in the tombs.

Archaeologists also found what they call "bone divination lots," or artifacts that could have been used in rituals aimed at predicting the future. Bone divination was practiced widely throughout the ancient world.

In fact, when writing was developed in China centuries later, some of the earliest texts were written on bones used for divination.

Qijia culture

Most of the tombs belong to the Qijia culture, whose people used artifacts with similar designs and lived in the upper Yellow River valley.

"Qijia culture sites are found in a broad area along all of the upper Yellow River as well as its tributaries, the Huangshui, Daxia, Wei, Tao and western Hanshui rivers," Chen Honghai, a professor at Northwestern University in China, wrote in a chapter of the book "A Companion to Chinese Archaeology" (Wiley, 2013).

Honghai wrote that people from the Qijia culture lived in a somewhat arid area. To adjust to these conditions, the Qijia people grew millet, a cereal suited to a dry environment; and raised a variety of animals, including pigs, sheep and goats.

People from the Qijia culture lived in modest settlements (smaller than 20 acres), in houses that were often partially buried beneath the ground. "Remains of buildings are mainly square or rectangular, and they are usually semi-subterranean. The doors usually point south, identical to the current local custom of building houses, as rooms on the sunny side receive more light and warmth," Honghai wrote. Scientists aren't certain why the Qijia people engaged in human sacrifice or whom they sacrificed. They may have conquered other groups, enslaving and sacrificing them, Honghai said.

The team's report was initially published in Chinese in the journal *Wenwu* and focused on discoveries made between August and November 2009. Their report was translated into English and was published in the most recent edition of the journal *Chinese Cultural Relics*. Article reproduced from:

<http://www.livescience.com/50979-sacrificed-humans-discovered-in-prehistoriccemetery.html>



Figure 777. Daxi Culture Pottery in Chongqing Three Gorges Museum重庆三峡博物馆藏大溪文化陶器<https://bbs.artron.net/thread-1685943-1-1.html>



THIS VERY ANCIENT RARE PATTERN BEAD WITH 7 OVERLAPPING CIRCLES AND A FURTHER CIRCLE AT EACH HOLE SHOWS DEEP GROOVE WEAR. THE BEADS ARE MADE FROM VERY HARD PETRIFIED WOOD.

This process takes at least 45 million years : Opal -A → opal - CT → quartz! (Reference CL Stein ' silica recrystallization of petrified wood.' 1982)

Figure 778

The circle theme appears in the Daxi culture (figure 777). Shown in figure 778 is a Chin bead with a very rare design, Note the extreme wear at the hole, on Mohs scale 7 hardness material, the same as quartz. Quoted times for silicification of wood to quartz-like status may be less than interpretation of the 1982 Stein report quoted in this study. An important fact to note reference hole wear. The amount of wear visible will change according to the position of the bead in the necklace, with less tension being felt by beads on the sides of the necklace.

漢字	小篆	金文	甲骨	形義通解
一	一		一	甲金文與小篆字形相同，皆以一橫表示數目「一」。甲金文以抽象的一橫表示一的概念。《說文》：「一，惟初太始，道立於一，造分天地，化成萬物。凡一之屬皆從一。弋，古文一。」按「弋」字由從「戈」從「一」的字形演變而來，為「一」之繁文。春秋以後古人於「一」上加注聲符「弋」。由於「弋」字下部加有飾畫而與「戈」相屬，因此金文和戰國竹簡等材料多有從「戈」從「一」的字形，如庚壺和鄂店竹簡。
七				「七」字從「一」從「丨」，表示用「丨」把「一」從中切開，「七」是「切」的初文，後借為數字。「七」之釋形說法甚多，未有定論。其中「七」是「切」的初文的說法較有理。「七」字會「丨」將「一」中間分切之意，後來「七」假借為數詞，所以不得不加「刀」於「七」上另造「切」字(參林義光、丁山)。另，張秉權認為「七」字起原出於手勢，象兩手各伸一指縱橫相切。
丁				甲金文用為天干第四位，《合集》6：「丁丑卜」，表示在丁丑這一天占卜。戴季子白盤：「龜(唯)十又二年正月初吉丁亥」，表示在周宣王十二年農曆一月丁亥這一天。甲骨文又用作先王先妣的廟號，即古代皇帝死後，在太廟立室奉祀時特起的名號。《合集》35818：「武丁」。金文用作祖先的廟號，生史寫：「用事厥祖曰丁」，表示用來奉奉他的祖先曰丁。《說文》：「丁，夏時養物皆丁耨。象形。丁承丙，象人心。凡丁之屬皆從丁。」

Figure 779. 'Ding' from the humanum.arts.cuhk.edu.hk/ site

The 'Mountain' Bead

The next bead design we refer to as the 'Mountain'. Once again, the design can be seen in Hongshan culture ceramics, indicating that this design is at least 5000 years old in China. It is also found in cultures from the Majiayao to the Zhou. Doubtless it can be found on later artifacts, but we have stopped at the Zhou. Additionally, all patterns can be found in mammoth ivory Schreger lines.



Figure 780. Chifeng Hongshan ceramic with 'mountain' design and the very ancient cross and chevron design, alongside pig sculptures. Held at the Chifeng Hongshan Culture Research Association.



Figure 781



Figure 782

Figure 781. Hongshan culture. <http://www.jianbaodangan.com/taoqi/180.html>

Figure 782. Majiayao culture, mid-period. <http://www.caitaowang.cn/a/ctwh/2009/0922/235.html>



Figure 783



Figure 784



Figure 785

Figure 783. Chin beads with 'mountain' design.

Figure 784. Western Zhou (1046–771 BC)

<https://bbs.artron.net/forum.php?mod=viewthread&tid=62822&page=1>

Figure 785. Shang (?) <https://bbs.artron.net/forum.php?mod=viewthread&tid=2580699&page=1>



Figure 786



Figure 787

Figure 786. Chin beads
Figure 787. Pot, Western Zhou 1046–771 BC,
<https://bbs.artron.net/forum.php?mod=viewthread&tid=62822&page=1>

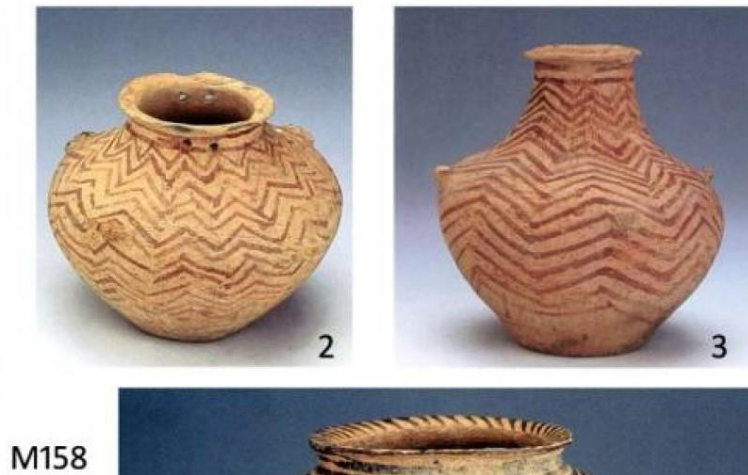


Figure 788. Pots from burial M158 Zongri, Qinghai



Figure 789. Pots from burial M192, Zongri, Qinghai

Figures 788 and 789 are from the 1984 Qinghai Liuwan (Excavation of a Primitive Society Cemetery at Liuwan in Qinghai). Wenwu Chubanshe, Beijing, QW GK (Qinghaisheng Wenwu Guanlichu Kaogudui) and ZSKKY (Zhongguo Shehui Kexueyuan Kaogu Yanjiusuo).

Many regional cultural characters, such as tubular pottery vessels, a specific zigzag decorative motif, jade ornaments and pig worship can be traced back to this culture. The succeeding Zhaobaogou (Aohan, Inner Mongolia) culture (cal 5200-4500 BC) represented a transitional period, during which the zigzag motif was formalized and an elaborate belief system began to emerge (IA CASS 1997).
Ritual and Residential: The Bang River and Laohushan River Surveys ' Aohan Banner, Chifeng City, Inner Mongolia, China, LI Xinwei, Department of Archaeology, La Trobe University, Bundoora VIC 3086, Australia

As will be shown later in the Qiang history section the mountains are very important to them. They came from the mountains and continue to live in mountainous areas of Sichuan province in China. The Chin appear to have always sought out mountains or hills to live in for example, Mount Popa and the Chin Hills, Myanmar.



Figure 790



Figure 791

Figure 790. Shang pottery, Freer Gallery of Art, Washington

Figure 791. Majiayao pot mid-period. <https://bbs.artron.net/thread-784277-1-1713.html>



Figure 792



Figure 793

Majiayao pottery

Figure 792. Majia Kiln Culture Painted Pottery Line Double Line Cup in Linyi County, Gansu Province (Gansu Provincial Museum) 甘肃省临洮县马家窑文化彩陶折线纹双联杯 (甘肃省博物馆藏) <http://www.jcart88.com/News/detail/id/513>

Figure 793. <https://bbs.artron.net/thread-3267359-1-1.html>)



Figure 794. Compilation by the authors



Figure 795. Oracle Bone Inscription, British Library Or. 7694/1516 (adapted by authors)



Figure 796. Majiayao pot, <http://bbs.sssc.cn/thread-6471829-1-3.html>



Figure 797. Chin necklace with 'mountain' zigzag design

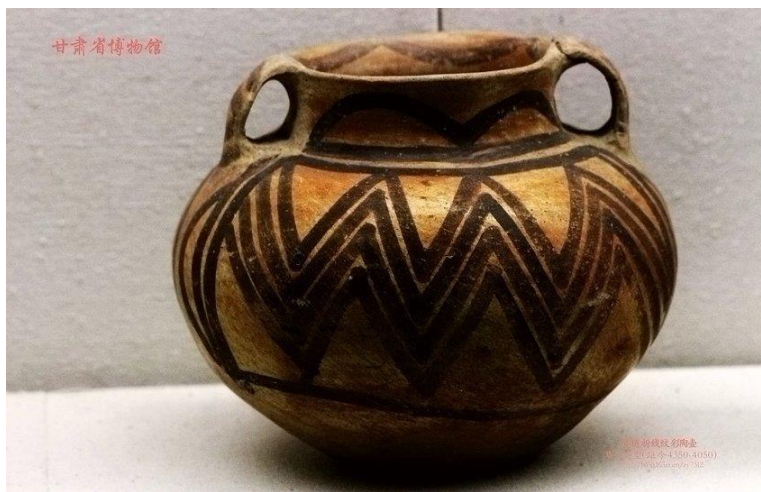


Figure 798. Majiayao pot http://www.360doc.com/content/14/0225/08/10886293_355457459.shtml

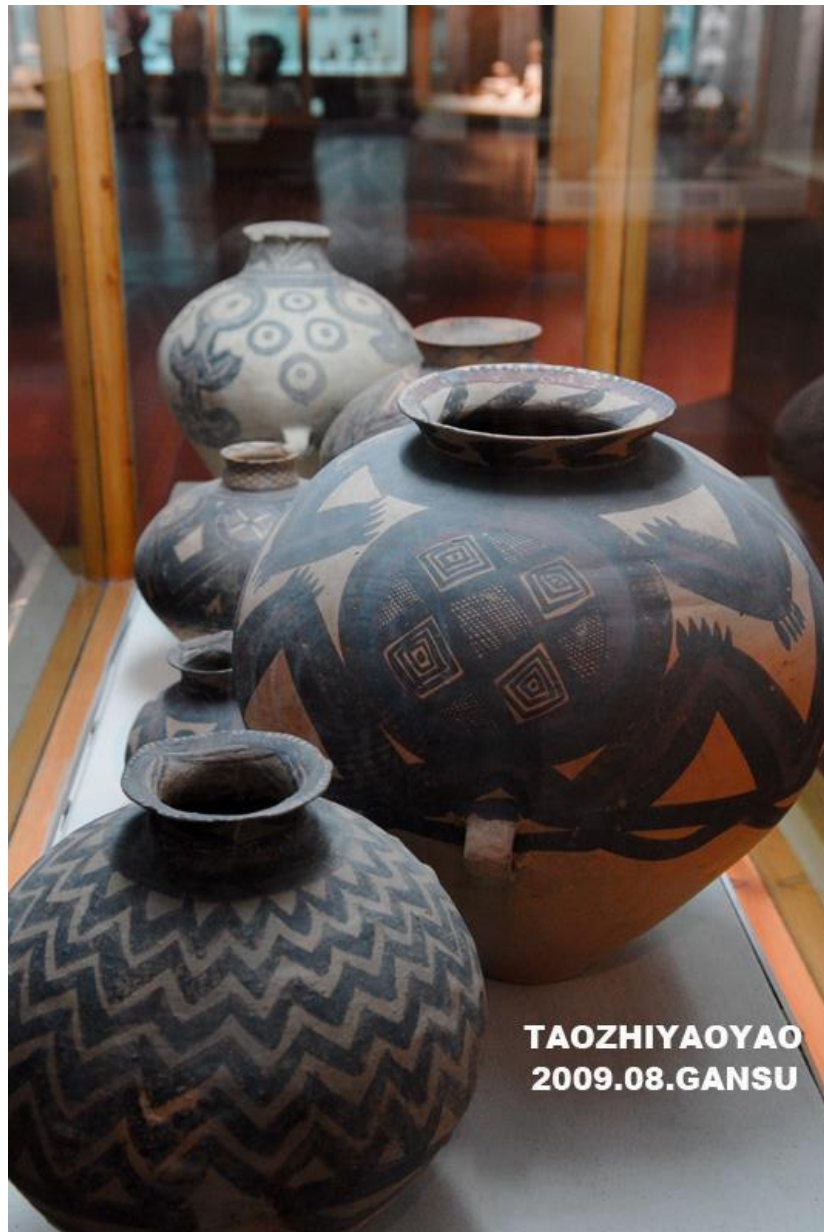


Figure 799. Majiayao pottery with two of the Chin symbols on different pots, Gansu Provincial Museum
甘肃省博物馆馆藏
<https://bbs.artron.net/forum.php?mod=viewthread&tid=1571200&extra=&page=8>



Fig. 64

Although both lozenges and triangles represent cosmic mountains, the fact that different patterns were chosen as media of representation makes it very likely that each stood for a particular type of cosmic mountain. This excludes the possibility, that

CHAPTER FOUR

LOZENGE PATTERNS

A number of vases from Ma ch'ang are decorated with rows of lozenges or sometimes squares. Some of these patterns imitate lozenges made of plaited mats fixed to the framework of wooden panels (e.g. Figs. 59, 60 and 61 b). Some patterns on jars from Ma ch'ang show lozenges of a slightly different type (Figs. 61a and 62). There are two possibilities: they may either copy concentric lozenges which were made of some light material and suspended (like the rings and discs) from the upper horizontal bar of the panel or the lozenges may have been woven in or sewn on to a material stretched between the panels.

Lozenges and squares are, according to Chinese tradition, also signs for mountains. Moreover, the triangles which in some patterns (Figs. 59, 60, 61b, and 63, 64) are created on both sides of the lozenges are here again to be taken as signs of mountains, i.e. the inverted triangle of mountains standing on the far-side and the upright triangle of mountains on the near side of a valley. In Fig. 59 each triangle contains a dot, and in Figs. 63 and 64 an oval with a vertical stroke. The dots can be compared with the one in Fig. 39 while the vertical lines and ovals are probably symbols of a post

Figure 800

With reference to figure 800, the image and excerpt is taken from 'The Meaning of China's Most Ancient Art: An Interpretation of Pottery Patterns from Kansu (Ma Ch'ang and Pan-Shan) and Their Development in the Shang, Chou and Han Periods' by Anneliese Bulling 1952 (image from Google Books). Note: the drawings of the lozenges are very similar to the jar shown in figure 799.



Figure 801. Oracle bone inscription 1531. The British Library. Adapted by the authors.



Figure 802. OBI. http://www.360doc.com/content/13/0204/10/10886293_264149149.shtml

Bronze (金文編裏的字) Characters						
B09980	B09981	B09982	B09983	B09984	B09985	B09986
B09987	B09988	B09989	B09990			
Oracle (甲骨文編裏的字) Characters						
J16163	J16164	J16165	J16166	J16167	J16168	J16169
J16170						

Figure 803. Oracle Bone symbols. www.chineseetymology.org or <http://hanziyuan.net/>

The screenshot shows a search result for the character '昔' (xī) on the website humanum.arts.cuhk.edu.hk. The page includes a search bar, navigation links, and a detailed explanation of the character. The explanation is organized into several sections:

- Encoding Information:** UTF-8 E6 98 94, 大五碼 A9F5, 倉頡碼 廿日, Matthews 2493, 漢語大字典 (一版) 1488; (二版) 1596, 康熙字典 420, Unicode U+8614, GB2312 4684, 四角號碼 4460 1, 頻序 A/B 2813 2784, 筆次 A/B 139 59, 普通話 CUO X1 X1
- Historical Forms:**
 - 小篆 (Small Seal):** 昔 (字例: 1/1)
 - 金文 (Golden Text):** 昔 (字例: 10/24)
 - 甲骨文 (Oracle Bone):** 昔 (字例: 1/1)
 - 簡帛文字 (Regular Text):** 昔 (字例: 27/27)
 - 其他 (Other):** 昔 (字例: 3/3)
- 《說文》 (Shuo Wen):** 昔 乾肉也。从殘肉，日以曬之。與溫同意。〔思慎切〕 腊，籀文从肉。(139 / 135)
- 《廣韻》 (Guang Yun):**

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
516	思積	▶	中古音	心	全清	齒	入	梗	昔	開	三
- 形義通解 (Form and Meaning):**

《說文》 甲金文從「日」從「昔」，「昔」或為聲符(李旭昇)。「昔」為「災」的初文，字象洪水將日淹沒之形，本義是水災。後因古人不忘以往洪水為患，字由水災引申指往昔、昔日。

《廣韻》 甲金文從「日」從「昔」，「昔」或為聲符(李旭昇)。「昔」為「災」的初文，字象洪水將日淹沒之形，本義是水災。後因古人不忘以往洪水為患，字由水災引申指往昔、昔日。

《說文》：「昔，乾肉也。从殘肉，日以曬之。與溫同意。昔，籀文从肉。」按字源所釋為「腊」之本義，與「昔」字不同。參見「腊」。某玉森以為「昔」因「古人殆不忘洪水之災，故制昔字取諸於洪水之日」，後引申為往昔之意，學者多從此說。

Figure 804. OBI explanation from humanum.arts.cuhk.edu.hk

We found the humanum website valuable when trying to find information on various oracle bone inscriptions. The translation via Google is not always reliable, therefore we reproduce some of the tables for scholars who can read Chinese.

The 'Leiwen' or 'cloud pattern' bead: an important clan symbol?

In the collection of 1543 Chin beads, we only have one with this particular symbol. It is also placed prominently at the bottom of the necklace. Clearly, it was meant to represent an image of great importance. The time involved to fashion the object, and its size of 25mm x 25mm, making it the largest in the collection, means that the task was not undertaken lightly. We found the 'leiwen' pattern used extensively well into the Shang Dynasty on bronze and jade artifacts, in addition to the Sanxingdui bronzes of the twelfth and eleventh centuries BC.

All indications are that this was an important clan symbol and would have been passed down through the generations only being held by the most powerful chiefs.

Notably, although the British surveyors of the nineteenth century in Burma had a lot of contact with many Chin tribes, none of them recorded this symbol. In fact, many of our beads, which we consider important, such as the 'lotus' symbol, are not to be found in any works that we have seen. This is one of only two 'square' beads to be drilled differently from all the others.



Figure 805



Figure 806



Figure 807

Figure 805. Chin bead. The largest in our collection and considered by us to be of great importance.

Figures 806,807. Jade rabbit, Shang Dynasty, 1600–1050 BC

http://www.china-art.asia/en/collectionList.php?pageNum_conProduct=16&catNo=4



Figure 808



Figure 809



Figure 810



Figure 811

Figure 808. Max Loehr's depiction of Leiwen (Shang Ritual Bronzes, Indiana University, History G380 – class text readings – Spring 2010 – R. Eno)

Figures 809,811. Sanxingdui bronze mask, Jiangxi Provincial Museum, http://blog.sina.com.cn/s/blog_55de71cb0101qug9.html

Figure 810. http://blog.sina.com.cn/s/blog_6b892af90100ktoq.html

Our attention was drawn to the similarity of this 'leiwen' design with the extra line off-shoot as shown above right (figure 811) and the large Chin square bead which measures 25mm x 25mm (figures 805,812). Similar to the 'lotus' bead in manufacture, both beads are drilled differently from the 1541 other beads in our collection, probably due to the possibility of fracture.



THIS VERY LARGE BEAD BEARS AN INSCRIPTION VERY SIMILAR TO THAT SHOWN ON:
 合集13159正反 (契488正反)
 AND 合集39056.
 THE SURROUNDING EDGES ARE DECORATED WITH MOONS E.G. 合集7022

Figure 812. Authors' compilation



Figure 813. The only clear example found by us of this symbol on oracle bones.
<http://www.guoxuedashi.com/>

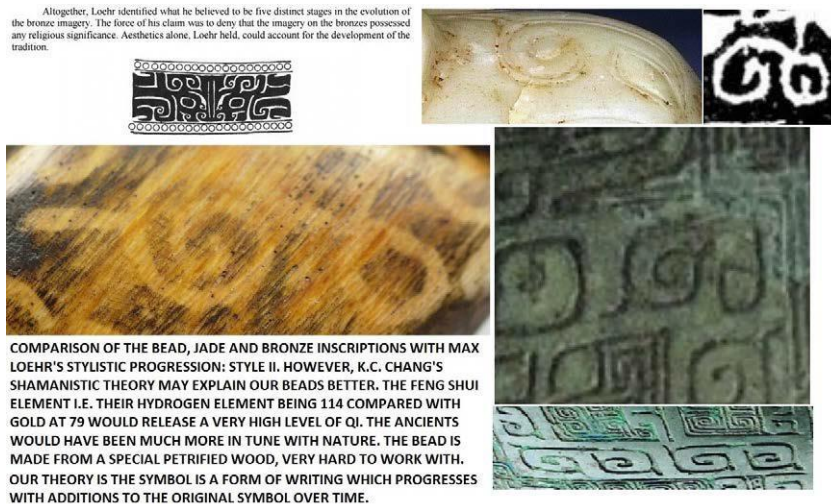


Figure 814. Compilation by the authors



Figure 815



Figure 816



Figure 817



Figure 818



Figure 819

Examples of Shang Bronzes and Jades with Leiweng pattern

Figure 815. Shang Gu, http://blog.sina.com.cn/s/blog_6b892af90100ktoq.html

Figure 816. Chin bead

Figure 817. Shang bronze Gui, Shanghai Museum, http://blog.sina.com.cn/s/blog_6b892af90100ktp6.html

Figure 818. Liangzhu culture, 3400–2250 BC, rare pig design, jade, <http://www.cang.com/trade/show-6246648-2.html>

Figure 819. Shang jade, Fu Hao, <https://www.cc362.com/content/g1o52r6MpZ.html>



Figure 820. Ewer in form of tiger, owl, and water bird, China, Anyang, Henan province
Late Shang dynasty, early Anyang period, ca. 1300-1200 BCE, Freer Sackler,
Smithsonian Museums of Art
<http://archive.asia.si.edu/explore/china/bronzes/gallery.asp#ewer>



Figure 821. Shang ritual bronze, China, Yangzi River Valley, c. 1200–1100 BC. Freer Sackler, Smithsonian Museums of Art
<http://archive.asia.si.edu/explore/china/bronzes/gallery.asp#ritualewer>
Note that both Leiwen and Cross/Chevron designs are on this artifact

'Line' Beads of different styles

Some of the necklaces have beads which can be classed as 'other line beads'. They must all have had meanings which have been lost with time. British surveyors from the 1880s to the 1930s reported that although some of the Chin clans had given names to their beads, they did not know what the symbols meant. Observations by us comparing Banpo Taowen markings on ancient Chinese pottery of 6700–5600 BC (figures 843,844) with some of the beads, especially those in figures 832 and 841, have led us to remark on similarities. This, at first sight, appears incredible and much too early for influences from the West. However, the line bead symbols may have links to the ancient potters' markings. Figure 822 shows a particularly auspicious necklace with rare beads supported by line beads.



Figure 822. Chin necklace with beads



Figure 823



Figure 824

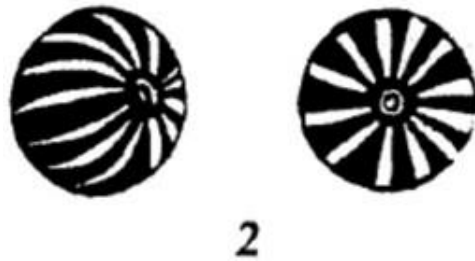


Figure 825

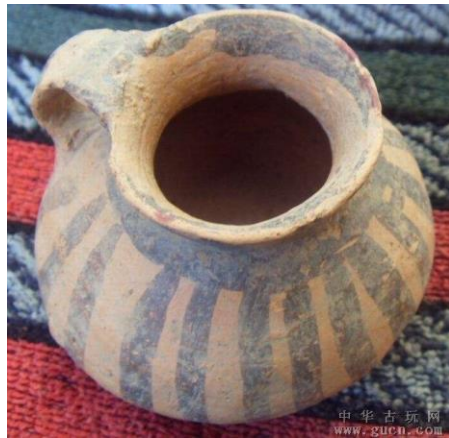


Figure 826

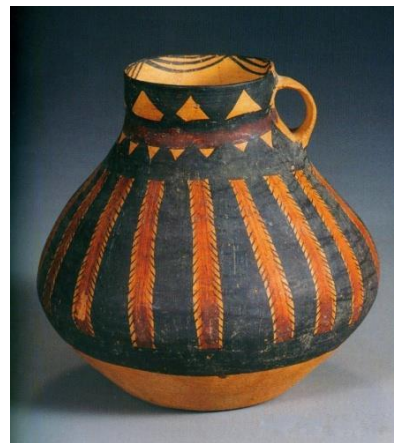


Figure 827

Figures 823,824. Chin necklace and bead.

Figure 825. Drawing of bead from Elizabeth H Moore's 'Beads of Myanmar' 1993

Figure 826. Majiayao culture pottery http://www.gucn.com/Service_CurioStall_Show.asp?Id=345442

Figure 827. Majiayao culture pottery http://www.sohu.com/a/137412766_740892

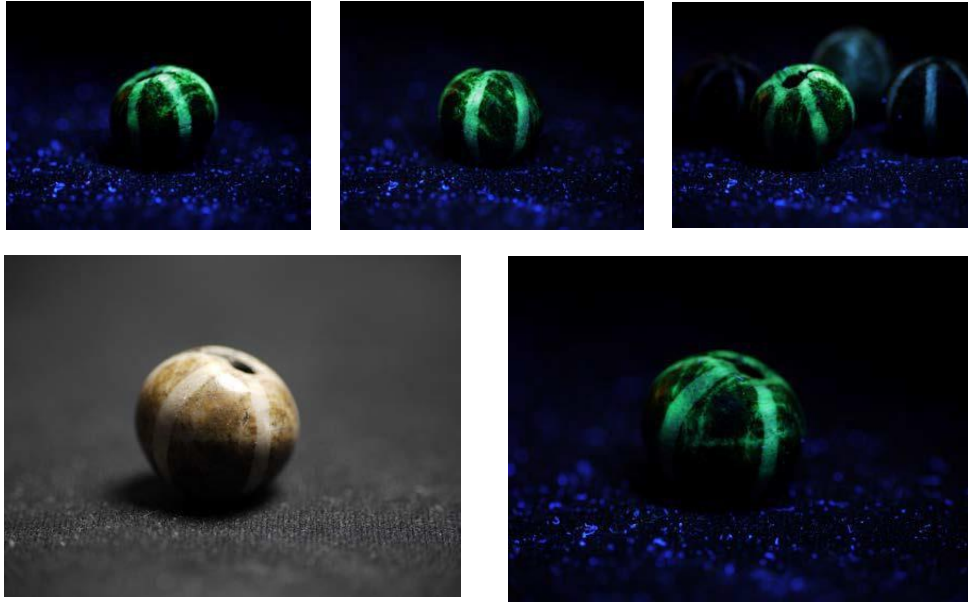


Figure 828



Figure 829



Figure 830



Figure 831

Figures 828,830. Chin beads.

Figure 829. Majiayao pottery <https://bbs.artron.net/forum.php? mod=viewthread&tid=2113372&page=1>

Figure 831. Majiayao pottery <https://bbs.artron.net/thread-3641350-1-1.html>



Figure 832



Figure 833

Figure 832. Chin beads

Figure 833. Oracle bone inscriptions, with similar chevron markings to those on the bead
[http:// www.xianqin.org/blog/archives/3582.html?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%3A+xianqinorg+%28xianqin.org%29](http://www.xianqin.org/blog/archives/3582.html?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%3A+xianqinorg+%28xianqin.org%29)



Figure 834. Early Western Zhou, Shanghai Museum, http://blog.sina.com.cn/s/blog_53a591a50102e07b.html



Figure 835



Figure 836



Figure 837

Various depictions of symbols similar to the Chin bead markings. We have very few of these beads. Figures 835-837 Oracle bone inscriptions. <http://www.xianqin.org>

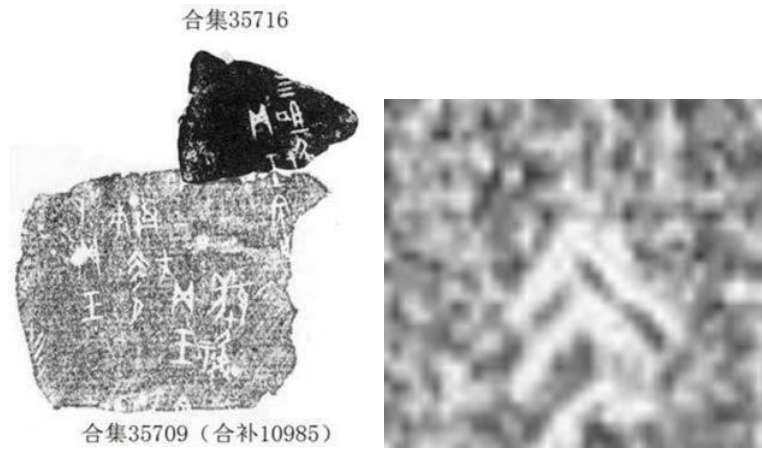


Figure 838



Figure 839

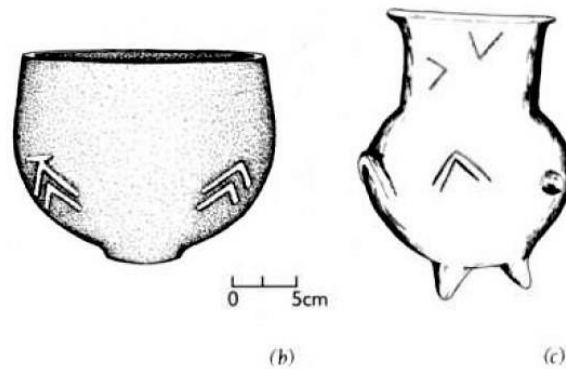


Figure 840

Figure 838. Oracle bone h.35709. <http://www.xianqin.org>
Figure 839. Xindian Culture, c. 1500 BC, Gansu Museum, <http://www.jpob.info/index.php?route=module/timemap1>
Figure 840. "Chevrons and Vs as a single motif appeared for thousands of years, engraved, painted, or in relief on objects used to worship the bird goddess". (b) Globular vessel from c. 5500 BC (Obre 1, Bosnia). (c) Vessel from c. 3000 BC (Troy I), *The Living Goddesses*, Marija Gimbutas 1999



Figure 841. Chin necklace and selection of beads



THE ORACLE BONE INSCRIPTION HERE REPRESENTS AN IDENTICAL FINISH WITH STRAIGHT END LINES, AND AT LEAST 2 'V'S. THE SHAPE IS SIMILAR TO THE BARREL BEADS SHOWN HERE.



Figure 842. OBI, adapted by authors
<http://sunwinism.net/index.php?m=content&c=index&a=show&catid=35&id=8899>



Figure 843. Banpo Taowen, markings on ancient Chinese pottery, 6700–5600 BC <http://mini.eastday.com/a/180726142516866.html>

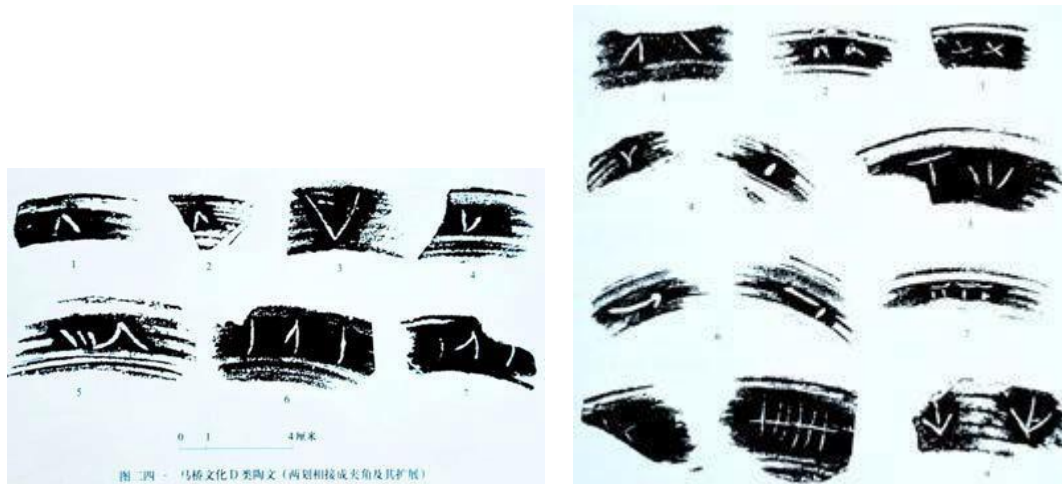


Figure 844. Ancient Chinese pottery markings <http://mini.eastday.com/a/180726142516866.html>

The Vinca Script compared with ancient Chinese script

To add further weight to our theory of connections between the East and West we quote from the website omniglot.com and this is supported by their images shown in figures 845,846:

The Vinča symbols have been found on many of the artifacts excavated from sites in south-east Europe, especially from Vinča near Belgrade, but also in Greece, Bulgaria, Romania, eastern Hungary, Moldova, southern Ukraine and the former Yugoslavia. The artifacts date from the Seventh to the Fourth millennium BC and those decorated with these symbols are between 8,000 and 6,500 years old. Some scholars believe that the Vinča symbols represent the earliest form of writing ever found, predating ancient Egyptian and Sumerian writing by thousands of years. Since the inscriptions are all short and appear on objects found in burial sites, and the language represented is not known, it is highly unlikely they will ever be deciphered. Similarities will be found with ancient Chinese pottery markings and oracle bone inscriptions thousands of years later.

<https://www.omniglot.com/writing/vinca.htm>

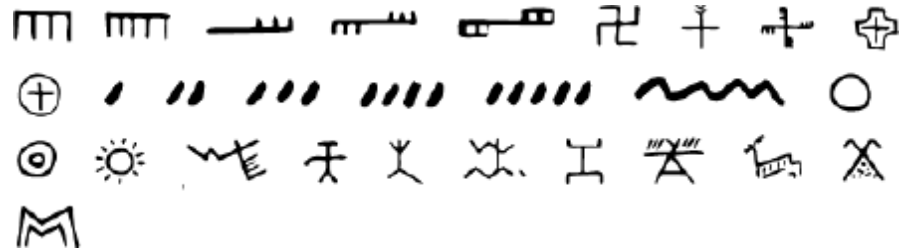


Figure 845. Symbols dating from the oldest period of Vinča culture. Sixth-fifth millennia BC

Common symbols used throughout the Vinča period



Other Vinča symbols



Font created by Sorin Paliga of the Department of Slavic Languages and Literature at the University of Bucharest, Romania

Figure 846

Figures 845,846. Compare the much earlier Vinca script (6000–4500 BC) with the Liangzhu (3400–2250 BC) and Longshan Culture markings shown below. <https://www.omniglot.com/writing/vinca.htm>



Figure 847. Liangzhu culture pottery markings, 3400–2250 BC http://blog.sina.com.cn/s/blog_682904bf0102v1aw.html



Figure 848

Figure 849

Figure 848. Vinca vessel found at depth of 8.5m <http://www.prehistory.it/fase2/yugoslavia13.htm>
Figure 849. Oracle bone inscription with identical double markings to Vinca script. <http://www.xianqin.org>



Figure 850. Tartaria tablets. Vinca 5300 BC, with almost identical symbol as displayed on OBI 1556
http://www.thelivingmoon.com/46ats_members/Lisa2012/03files/Tartaria_Tablets.html

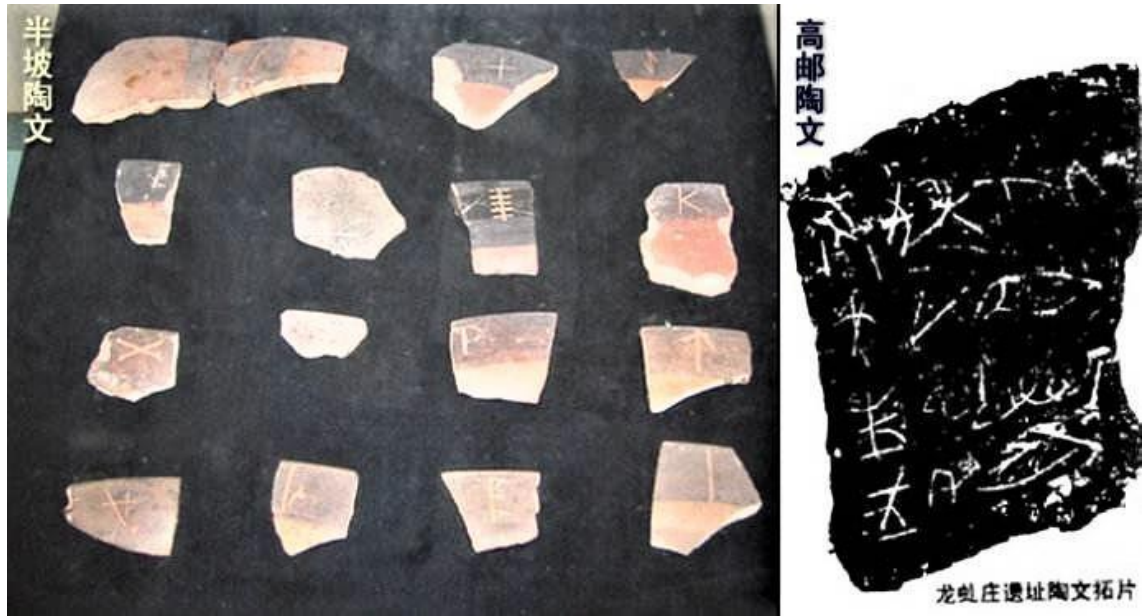


Figure 851. Banpo pottery markings c. 4700 BC. 称为"高邮陶文";在更早的"半坡文化"(约公元前 4700 http://blog.sina.com.cn/s/blog_e33006370101pf52.html)



Figure 852

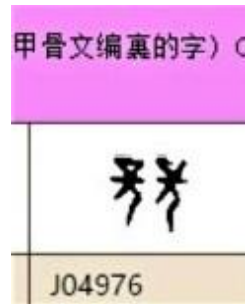


Figure 853



Figure 854

Figures 852,854. Genevieve von Petzinger's presentation of triangles and zigzags in the Ojo Guarena cave in Spain. Note the symbol (figure 854) which bears a striking resemblance to the oracle bone inscriptions on this page. https://www.ted.com/talks/genevieve_von_petzinger
Figure 853. www.chineseetymology.org (now found at: <https://hanziyuan.net/>)

The image shown in figure 854 (enlarged from figure 852) would appear to be almost identical to the icon in figure 853. Only someone who has seen the actual cave figure in Spain can give an opinion as to its accuracy. We only spotted it by chance.

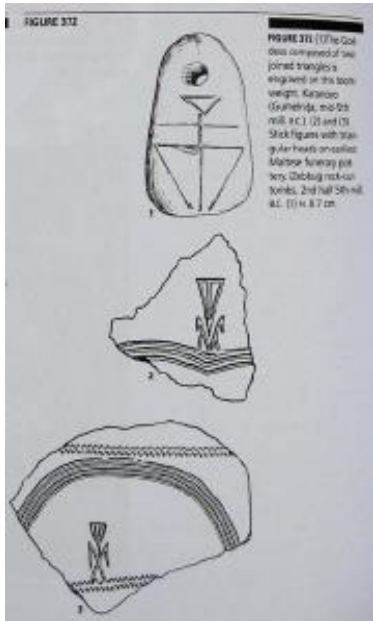


Figure 855

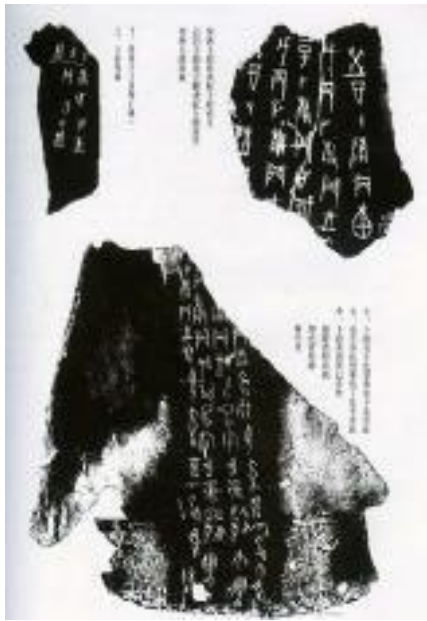


Figure 856



Figure 857

Figure 855. Goddess, Karanovo and Malta, mid-fifth millennium BC, *The Language of the Goddess*, Marija Gimbutas, 1989

Figures 856,857. Example of Shang OBI c. 1200 BC with similar symbol http://www.360doc.com/content/13/0204/10/10886293_264149149.shtml

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BERNHARD KARLGREN: GRAMMATA SERICA RECENSA

877 帝 采 采 采 掃 諦 啼 蹄 禘 緝 蓄 音 嫡 鎬 躅
 a b c d e f g h i j k l m n o
 摘 敵 謫 適 擿 譎

877 a—d. **tiēg* / *tiēi-* / *tī* sovereign, emperor, God (Shī). b. is Yin bone (E 35: 3), c. is Chou I (inscr. 63), d. is Chou I (inscr. 101).
 e. **tiēg* / *tiēi-* / *tī* and **t'ieḡ* / *t'ieī-* / *t'ī* and ? / *t'iai-* / *ch'i* comb-pin (Shī).
 f. **tiēg* / *tiēi-* / *tī* examine (Kuanyin); loan for g. (Sün).
 g. **d'ieḡ* / *d'ieī-* / *t'ī* weep, howl (Tso). — h. *id.* animal's foot, hoof (Yi).
 i. **d'ieḡ* / *d'ieī-* / *tī* a kind of great sacrifice (Tso).
 j. **d'ieḡ* / *d'ieī-* / *tī* and **d'ieḡ* / *d'ieī-* / *t'ī* knit together, condense (Ch'uts'i).
 k—l. **šičḡ* / *šič-* / *shī* only (Shu). l. is Chou I (inscr. 89, sense of q. below).
 This k. is really phonetic in the following series. but in the modern form it is slightly...

Figure 858. Is this a possible explanation of the development of the symbol depicted in figures 852–857?
 B. Karlgren, *Grammata Serica Recensa*, 1957