~A400-Asia-China-Liangzhu-Three Prong Crown Ornament-Shaman-Jade–Mid Liangzhu-3400-2800 BCE



Figs. 1-3. China-Liangzhu-Three Prong Crown Ornament-Shaman-Jade–Mid Liangzhu-3400-2800 BCE

Case no.: 5

Accession Number: A400

Formal Label: China-Liangzhu-Three Prong Crown Ornament-Shaman-Jade–Mid Liangzhu-3400-2800 BCE

Display Description:

The Liangzhu Culture Three Prong Crown Ornament is generally a flat thick jade body with one perforation in the central spoke that continues through to the bottom. Jade Three Prong Crown Ornament rectos have a bas-relief that is suggestive of the so-called “taotie” mask. The taotie is a bi-laterally symmetrical animal mask. In this example it is surmounted by an anthropomorphic Master of Animals mask with a feather headdress that suggests the image of a shaman. This image is split between the upper right and left spokes. This iconography undoubtedly harkens back to a pre-Neolithic period when shamanic imagery was the symbolism of hunter-gatherers and was the animal imagery that was inscribed on petroglyph panels.

The encrustation on this example may be due to the penetration of hematic fluids of the deceased.

**LC Classification:** NK5750.2.A1

**Date or Time Horizon:** Early Liangzhu Period-3400-3000 BCE

**Geographical Area:** Early Liangzhu Period, Dong Tiaoxi River

Maps:



Fig. 4. China, Neolithic Period, ca. 8000 - ca. 2000 BCE after https://etcweb.princeton.edu/asianart/assets/map\_china\_neolithic.gif



**Fig. 5. Liangzhu (300 ha)** showing the Dong Tiaoxi River in the background, the packed earthen perimeter walls, canals, elevated residences and the central, packed-earthen, rectangular Mojiaoshan (莫 角 山) communal center after an artist’s conceptualization **from** [**http://p3.pstatp.com/large/615f00050b7a0d5bc064**](http://p3.pstatp.com/large/615f00050b7a0d5bc064).



Fig. 6. **Liangzhu (300 ha) model** showing the canals from the Dong Tiaoxi River, the packed earthen perimeter walls, subsidiary canals, elevated residences and the upper central, rammed-earthen, rectangular Mojiaoshan (莫 角 山) 3 ha, 10 m-high, communal center. In addition, smaller, rammed-earthen platforms abound, some of which were constructed of fired adobe bricks. After an artist’s model **from** <http://p3.pstatp.com/large/616100014bf6036976ba>.



Fig. 7. Liangzhu complex on the Dong Tiaoxi River with water courses and subsidiary sites after https://www.degruyter.com



Fig. 8. Detail of major Middle Liangzhu Period associated sites. After Zhou Ying 2007.

1, Gaochengdun 高 城 墩; 2, Zhaolingshan 赵 陵 山; 3, Shaoqingshan 少 卿 山; 4, Guangfulin 广 富 林; 5, Pingqiudun 平 丘 墩; 6, Daimudun 戴 母 墩; 7, Xindili 新 地 里; 8, Pu’ anqiao 普 安 桥; 9, Zhangjiabang, 赵 家 浜, Xujiabang 徐 家 浜; 10, Heyedi 荷 叶 地; 11, Xubuqiao 徐 步 桥; 12, Miaoqian 庙 前; 13–18, Yaoshan 瑶 山, Fanshan 反 山, Huiguanshan 汇 观 山, Boyishan 钵 衣 山, Shangkoushan 上 口 山, Mojiaoshan 莫 角 山; 19, Yangjiabu 杨 家 埠; 20, Yannan 堰 南.

**GPS coordinates: ca** N 30°24', E 120°

**Cultural Affiliation**: Liangzhu culture, lower Yangtze River delta, 3300-2250 BCE

**Medium:** Jade

**Dimensions:** H 2.12 in, 53.79 mm; L 3.6 in, 91.34 mm

**Weight:**

**Condition:** original

**Provenance:** Yuhang County, Zhejiang Province

**Discussion:**

The bas-relief, engraved Taotie motif (a bi-laterally symmetrical animal mask) surmounted by a bas-relief, engraved shaman with a feather headdress, who has mastery, literally, over his animal spirit below. This iconography undoubtedly has its origins in the Paleolithic Period when shamanic imagery characterized the symbolism of hunter-gatherers who depended on wild boars and other animals for part of their sustenance (see Biot 1851).

Accordingly, animal taotie imagery was also pecked and inscribed as wild boar animal mask petroglyphs.

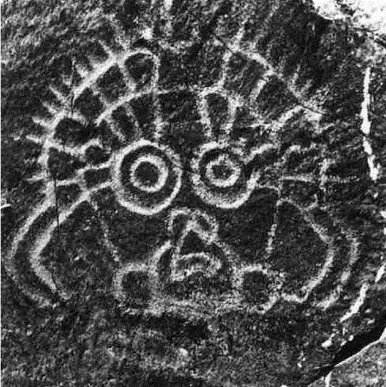


Fig. 13. Petroglyph of wild boar animal mask from Ningxia, China, after https://www.researchgate.net/figure/Face-like-motif-at-the-Helankou-site-Helan-Shan-Ningxia

By 3000-2600 BCE during the Mid-Liangzhu Phase, Liangzhu culture achieved a pinnacle of early cultural, engineering and economic development in a city with a size of about 300 ha that involved exquisite jade artistry, hydraulic planning and commerce. A suite of expertly designed and manufactured jade objects in élite burials provide a glimpse of the élite artisans who conceptualized and executed mythological, religious and ideological symbols into jade artifacts. This symbolism had evolved from a hunter-gatherer shamanic background into an animal husbandry of domesticated wild boars, that played an important economic and symbolic rôle in the development of Liangzhu culture. The ritual center of Mojiaoshan reflects a social cohesion that also enabled the organization of large-scale, collective, hydraulic engineering endeavors, including the construction of reservoirs, levees, dams, and canals that facilitated improved transportation and rice agriculture (Liu 2017).

Archaeological artifacts from the Mid-Liangzhu Phase (3000–2600 BCE) mostly came from the following sites (Fanshan, Gaochengdun 高 城 墩, Nanjing and Jiangyin 2009, Yaoshan, Zhaolingshan burial M77, Shaoqingshan 少 卿 山, Suzhou Museum 1988, and Guangfulin 广 富 林, Shanghai Archaeology 2008). However, the provenance of the current artifact is uncertain and so is given with the GPS coordinates of the original Liangzhu site.

DNA from Liangzhu culture sites around Taihu Lake exhibit high frequencies of Haplogroup O1 which was absent in other archaeological sites that were sampled inland of the Liangzhu Complex. Haplogroup O1 is common to modern Austronesians and Taiwanese Austronesians (TAN) (Li *et al*. 2007). O1 probably came from those Liangzhu Austronesians (LAN) who had been displaced from the mouth of the Yangtze River delta by an economic crash of the LAN ca 4500 BCE possibly induced by a meteor that struck at the present location of Taihu Lake, a meteoric crater (Erkang *et al*. 2002). Recent studies show that special micro-fractures in quartzite were formed during the unloading process after the compression at the peak of an impact event (Wang, Wan, Xu 2002). Bayesian phylogenetic analysis allows us to reconstruct a history of early Austronesians arriving in Taiwan in the north ~4,000 BCE, spreading rapidly to the south due to this catastrophic event (Ko *et al*. 2014). Those LAN culture sites that reformed round Taihu Lake took 800 years, from 4200 BCE until 3400 BCE, to recover at the Early LAN Period. Later, ca 2200 BCE during the Late LAN Period, a series extreme floods from diversions of the Yangtze River and its tributaries indicated by intrusions of mud and sand into the cultural layers of Late LAN Period sites mark this event with a coincident second wave of LAN emigrating to Taiwan. Subsequently, one trajectory of TAN migrants began to migrate east via the Bismarcks and the Buka Strait in the Solomon Islands, which became a staging area for the populating of Polynesia ca. 2000 BCE (Ko *et al*. 2014).



Fig. 14. The distribution of Lapita Culture sites in the Western Pacific, dating 3,300-2,700 BP [adapted from Spriggs 1997: Figure 4.2].

Another trajectory of TAN migrants migrated north to Luzon in the Philippines (Hung 2005 a,b)

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**Appendix:**

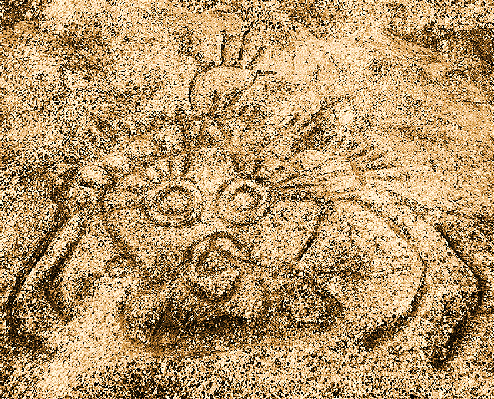


Fig. 14. Petroglyph of a wild boar mask, Ningxia Province, China. 8-1998.



Fig. 15. Petroglyph of a wild boar mask, Ningxia Province, China.8-1998.

