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THE YANGSHAO CULTURE IN CHINA. A SHORT REVIEW OF OVER 100 YEARS OF ARCHAEOLOGICAL RESEARCH (I)

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Cuvinte cheie: *Yangshao Culture, China, Prehistory, Archaeology*

Keywords: *Cultura Yangshao, China, Preistorie, Arheologie*

Introduction

The Yangshao Culture, first excavated in 1921, is located in the middle reaches of the Yellow River and dated to be from approx. 5000 to 3000 BC. It is a Neolithic Culture characteristic of painted pottery and millet agriculture.

In the past hundred years, the similarities between the painted pottery of the Yangshao Culture and that of the Cucuteni-Tripolye/Trypillia Culture in Southeast Europe have been debated by scholars from both the East and the West³. Since the 1920s, there have been numerous localized pottery studies in the Cucuteni-Tripolye/Trypillia Culture and the Yangshao Culture, whereas much fewer comparative studies by looking through the two cultures. Previous studies on each culture are to a great extent isolated from the other cultures.

The few comparative studies that exist between the Cucuteni-Tripolye/Trypillia Culture and the Yangshao culture are largely based on pottery fragments⁴ or individual examples of each pottery assemblage sourcing from either the Internet or magazines⁵. These studies are incomplete in terms of a comprehensive understanding of the chronology and typology of each pottery culture.

¹ Zhejiang University – Department of Art and Archaeology, CHINA.

² "Moldova" National Museum Complex Iași – History Museum of Moldavia, IAȘI.

³ J. G. Andersson, *An early Chinese culture*, in *Bulletin of the Geological Survey of China*, 5, 1923, p. 1-68 (reprinted as book); W. M. Yan, *Yangshao Cultural Studies*, Cultural Relics Press, Beijing, 1989.

⁴ J. G. Andersson, *op. cit.*; H. Rydh, *On Symbolism in Mortuary Ceramics*, Museum of Far Eastern Antiquities, Stockholm, 1929.

⁵ C.-M. Lazarovici, G.-C. Lazarovici, S. Țurcanu, *Cucuteni: A Great Civilization of the Prehistoric World*,

At the centenary of the discovery of the Yangshao Culture, we therefore take this opportunity to introduce the Yangshao Culture to our European colleagues in terms of chronology, pottery and archaeological context, and our paper can be an example in order to promote the exchange of knowledge between China and Europe.

1. History of discovery and excavation

In 1921, the Swedish geologist J. G Andersson discovered pottery fragments in a ravine south of Yangshao village and later excavated the very first site which was 600 metres in length, 480 metres in width and 3 metres in depth. The site was full of pottery and human remains.

During the excavation, Andersson opened up ditches (the depth of which was 3.2 metres), divided them into six spits and then recorded the quantity, type and characteristics of the findings from each spit. This use of spit digging was later criticised by a number of Chinese archaeologists⁶.

In particular, Andersson was interested in the findings of polychrome red ware. He discovered that “polychrome polished pottery, more or less like that from Yang Shao Tsun is known from the late Neolithic and Eneolithic cultures of Europe, as for example from Sicily and from Northern Greece, from Galicia, and from Tripolye, near the city of Kiev in SW Russia”⁷.

In order to further explore this similarity, Andersson undertook a series of archaeological surveys in eastern Gansu in the Huangho Valley near Lanzhou and in the Tao and Tahsia river valleys. He discovered archaeological sites with painted pottery which he considered at the time to be also in the same Yangshao Cultural assemblage, but belonging to different phase. He proposed a chronology in which technological sophistication serves a measure of progress, and by implication time period (i.e. the sophistication of Qijia < Yangshao < Machang).

In the early 1930s, Harvard graduate Liang Siyong first applied stratigraphic excavation to the later stage of the excavation of the Longshan Culture⁸. The excavation method in China began to shift from spit excavation (as conducted by Andersson in

Editura Palatului Culturii / Palatul Culturii Publishing House, Iași, 2009; D. Monah, *From Cucuteni to Yangshao (in Chinese), in Romania (in Chinese)*. Bucharest, Redacția publicațiilor pentru străinătate / Editorial Office of Publications for Abroad, 1984.

⁶ K.-C. Chang, *Lun 'Zhongguo Wenming de Qiyuan'*, in *Wenwu (Cultural Relics)*, 2004, p. 73-82; S. Zhou, *Yangshao Wenhua Xilashuo de Xingcheng ji Lunzheng*, in *Hebei Shifan Daxue Xuebao Zhaxue Shehui Kexue Ban*, 39, 2016, p. 5-12.

⁷ J. G. Andersson, *op. cit.*, p. 35.

⁸ X. Chen, *Kaoguxue Duiyu Renshi Zhongguo Zaoqi Lishi de Gongxian: Zhongwai Kaoguxuejia de Hudong ji Zhongguo Wenming Qiyuan Fanshi de Yanbian*, in *Nanfang Wenwu*, 2011, p. 85-88.

Yangshaotsun site and by Li Ji in Xinyintsun site) to the stratigraphic digging, a practice which became the common practice in China only in the 1970s.

Since 1954, large-scale excavations have been conducted on Yangshao sites, including Banpo, Miaodigou, Jiangzhai and Dadiwan etc.⁹. Such an approach, also called extensive / open excavation, used to be prevalent in communist countries. It was practiced in the excavation of Yangshao Culture in 1954 during the excavation of Banpo site¹⁰.

With more than 7,000 discoveries of Yangshao sites, the known area of Yangshao Culture has been significantly extended while the nature of it reassessed.

2. Settlements

2.1. Distribution of Yangshao Culture Settlements

Till today, there were discovered more than 7,000 Yangshao Culture sites. The distribution density of these sites is very uneven across the regions, with the Weihe River basin and the Zhengluo region being the densest. The geographical distribution of the settlements also varies from the early to the late Yangshao Culture (Map 1).

In general, in the early Yangshao period, settlements are mainly distributed on high-altitude plateaus and high terraces along rivers in a linear pattern, and the scale of settlements is usually small. In the middle and late periods, settlements expand to the plains at lower elevations with a more concentrated distribution and an increase in number¹¹.

2.2. Dwelling Structure and Morphological Characteristics

In the monograph of the excavation of Yangshao village site, Andersson suggested that people in the Yangshao Culture used to dwell in pits¹².

Descriptions of Yangshao dwellings with more details first appeared in the article published in 1933 by Carl Whiting Bishop¹³, who underlined that the dwellings were beehive-shaped pits, either circular or elliptical. The interior wall is finished with lime plaster while the floor is covered with an additional grayish layer.

Later researchers distinguished various forms of dwellings during different phases of the Yangshao Culture. Typical settlements of the early Yangshao Culture period include the Jiangzhai site, the Banpo site, the Dadiwan site, the Beishouling site

⁹ W. M. Yan, *op. cit.*

¹⁰ R. X. Wang, *Banpo he Miaodigou Wenhua Guanxi Yanjiu Jianshi*, in *Wenwu (Cultural Relics)*, 4, 2003, p. 26-34, 43.

¹¹ C. Q. Zhao, *The Evolution of Neolithic Settlements in Zhengluo Region*, Peking University Press, Beijing, 2001; J. Zhang, *Research on Prehistoric settlements in Middle Han River Region under support of GIS Technology* (master thesis), Zhengzhou University, 2014.

¹² J. G. Andersson, *op. cit.*

¹³ C. W. Bishop, *The Neolithic Age in Northern China*, in *Antiquity*, 7, 1933, p. 389-404.

etc. Settlements of the middle period include the Yangguanzhai site, the Miaodigou site, the Xipo site, etc. Settlements of the late period include the ancient city of Xishan in Zhengzhou, the Shuanghuishu site, the Dahecun site, the Dadiwan site, etc. In the early Yangshao culture, there is already a gap in the scale of the houses.

According to Yan's classification criteria, houses can be divided into three types based on their size: large houses (60-300 square meters), medium houses (30-60 square meters) and small houses (several square meters to 30 square meters)¹⁴. In the early settlements, the number of small houses is the largest, followed by medium-sized houses and then the large houses. By the middle period, the scale of large houses is significantly larger than those of the early period. Small and medium-sized houses still predominate. In the late settlements, all sizes of houses increased, with small and medium-sized houses still in majority.

Single rooms are common among houses of the early Yangshao Culture settlements. By the middle period, some of the houses appear to be divided into multiple rooms, though single-room houses still predominate. By the late Yangshao Culture, double and multiple rooms are common, and the internal structure of houses becomes more complicated.

The layout of houses can be square, round, oval, pentagonal or irregular, etc. In the early period, square and round houses are most common. In the middle period, the number of round houses decreases significantly, and the majority are square houses. And round houses are all small in size. Besides, pentagonal houses appear in this period¹⁵. By the late Yangshao Culture, the houses are generally square.

The main construction methods of houses are subterranean type, semi-subterranean type, and ground type. In the early period, the number of semi-subterranean houses is the largest, followed by the ground type, and the subterranean type is the least. In the middle period, the houses are mainly semi-subterranean. In the late period, the houses are basically ground type, with few semi-subterranean houses¹⁶.

The construction materials of the house are generally made of mixture of clay and straw. In the middle period, individual houses already use loess-doll powder mixed with fine sand to make the slurry smear the ground. Late houses begin to use loess-doll to fire cement, and consciously manufacture ceramic light aggregate. At the same time, cement is used as a binder mixed with a large amount of aggregate to make a hard and moisture-proof concrete, which is polished close to the quality of modern cement¹⁷.

¹⁴ W. M. Yan, *Yangshao Cultural Studies* (revised edition), Cultural Relics Press, Beijing, 2009.

¹⁵ L. L. Zhai, *On Pentagonal House-foundations in the Mid Yangshao Culture*, in *Huaxia Archaeology*, 1, 2013, p. 28-33.

¹⁶ W. M. Yan, *op. cit.*, 2009.

¹⁷ *Ibidem*.

By the middle of the Yangshao Culture, some houses are painted red inside. Large buildings are argued to be public activity centres of the settlement dedicated to gatherings, rituals or religious ceremonies of some kind.

2.3. Settlement scale

The scale of early Yangshao Culture settlements is generally small. The dimension of each settlement is relatively close, mostly less than 100,000 square meters. For example, the typical site, the Xi'an Banpo site, is only about 50,000 square meters, and the Lintong Jiangzhai site is about 33,600 square meters.

By the middle of the Yangshao culture, the number of settlements increases significantly and shows a complex social structure. Compared with the early settlements, the settlements of the middle Yangshao culture are generally larger in scale. At the same time, there is a clear distinction between the settlements. For example, Dengzhou Baligang site is only 50,000 square meters, while Tongguan Nanzhaizi site reaches 1.5 million square meters.

Based on their size, these settlements can be divided into small settlements of less than 100,000 or even just a few thousand square meters, medium-sized settlements of about 200,000 square meters, large settlements of 400,000 to 500,000 square meters, and regional core settlements of millions of square meters. In general, the Yangshao culture settlements of this period show a pyramidal multi-level regional settlement structure.

The late Yangshao culture settlements show a clear differentiation. In terms of settlement scale, the area varies greatly between settlements. For example, the Shuanghuaishu site reaches about 1.17 million square meters, while the Xishan ancient city site is only 30,000 square meters. As for the development of settlement morphology, some of the settlements have emerged with the characteristics of early cities and ancient states.

For example, the Xishan ancient city site is the earliest prehistoric city site found in the Central Plains region to date¹⁸; the Shuanghuaishu site in Henan is a central settlement with the highest specification and the nature of capital? in the Yellow River basin. In this settlement, the phenomenon of social stratification has emerged, and the separation of the living and political areas in the centre of the settlement has already appeared, almost laying down the basic form of coordination between the palace structure and the political and religious functions of the dynasties of later Chinese civilization¹⁹.

¹⁸ Z. Q. Yang, *A Tentative Discussion on the Nature of the Late Yangshao Culture Ancient City Site at Xishan, Zhengzhou*, in *Huaxia Archaeology*, 1, 1997, p. 55-59, 92-113.

¹⁹ Y. Z. Fan, *On the Ruins of "Heluo Ancient Country" of Shuanghuaishu in Gongyi Henan Province*, in *The Central Plains Culture Research*, 8 (4), 2020, p. 5-20.

2.4. General layout of the settlement

The general layout of the early Yangshao culture settlements shows a typical centripetal and cohesive characteristic. The centre of the settlement is mostly a large house site or a central square for collective activities. The rest of the houses are distributed in groups with the large house site or square as the centre, and most of the doorways face the centre of the settlement. This compact layout design is clearly planned and organized in a unified manner, reflecting a strong sense of community.

By the middle of the Yangshao culture, the form of the settlement shows a trend of diversification, breaking through the form of a centripetal and cohesive layout that dominates the early settlements. The morphological changes of the Xipo settlement in Lingbao, Henan, show the formation and the end of the centripetal pattern of the middle settlement. At the early stage, the layout of Xipo settlement has similarities with that of the early Yangshao culture. At a later stage, the original settlement layout is fundamentally changed, and the centripetal layout comes to an end.

The large houses in the middle of the settlement are gradually abandoned and replaced by medium-sized houses that are much smaller in size and have ancillary facilities such as cellars. The doorways of these medium-sized houses are oriented to the southwest or southeast, obviously taking into account the need for light in the houses and tending to be more practical²⁰.

By the late Yangshao culture, the morphological characteristics of settlements gradually break away from the prehistoric settlement, which heralds the arrival of the city. The late Yangshao culture settlements regain the early cohesive pattern, but their layout is more rigorous. Some sites are still centered on large buildings.

2.5. Defensive Facilities

In the early settlements, small, circular trenches are often seen, incompletely enclosing the entire village, used as defensive facilities and for drainage.

At present, the early Yangshao culture settlements with trenches include the Xi'an Banpo site, Lintong Jiangzhai site, Xin'an Huangpo site, Qin'an Dadiwan site, etc. The remains of the trenches at these sites are circular, in the shape of a ring surrounding the settlement, and do not exceed 10 meters in width or depth. However, these trenches are not completely enclosed, and there is empty space between several sections of the trenches found at the Jiangzhai site and the Dadiwan site. These vacancies may be built with posts or other gated facilities²¹.

²⁰ X. L. Ma, *The Settlement and Society of the Middle Yangshao Culture. A Case Study of Xipo site, in Lingbao. Zhongyuan Wenwu (Cultural Relics of Central China)*, 6, 2020, p. 64-73.

²¹ Xi'an Banpo Museum, Shaanxi Academy of Archaeology, Lintong Museum, *Jiangzhai, Report on Excavations at a Neolithic Site*, Cultural Relics Press, Beijing, 1988.

In addition, three charred wooden pillars are found in a section of trenches at the Banpo site²². Yan speculates that there might be fences in the trenches that are destroyed by fire²³. Also, a large amount of humus is found in the trenches of the Jiangzhai site, suggesting that trees may have been planted originally²⁴.

In addition, the defence pattern of multiple trenches is also seen in the late settlements. For example, at the Shuanghuaishu site, there are three rings of inner, middle, and outer trenches, dividing the settlement into three areas from the inside to the outside²⁵; meanwhile, the Dahecun site in Zhengzhou has two parallel ring trenches²⁶.

3. Stratigraphic sequence and phase

Since the first observations of pottery in the 1920s, archaeologists have been paying attention to such features as type of clay, vessel form, decorations, assemblage uniformity, and also the percentage of painted pottery in the whole assemblage.

Initially, Andersson divides pottery into coarse and fine wares²⁷. Particularly, he is focused on a type of fine clay pottery, described as polychrome ware, though the term “polychrome” is inaccurately used. Andersson in fact refers to “red pottery with black ornaments”²⁸ in which the red colour is the natural consequence of burnt clay rather than pigment. Arne²⁹ and Bishop³⁰ add details of decorations and vessel forms to Andersson’s scheme of two groups of “fine” and “coarse” wares.

Later, in 1943, Andersson compares the spiral patterns on Machang and Tripolye pottery and argues that there is a striking similarity of painted pottery between them, more obvious than it can be observed between the pottery of the Yangshao phase and that of the Tripolye / Trypillia Culture as he had previously suggested in 1923³¹.

Andersson’s analysis of the Yangshao Culture is based on spit excavation rather than stratigraphic digging. Instead of the stratigraphic sequence, his observations of the Yangshao pottery primarily relate to pottery typology and moreover to the

²² The Institute of Archaeology, Academia Sinica, The Pan P’o Museum - Sian (institutions), *The Neolithic Village at Pan P’o, Sian*, Cultural Relics Press, Beijing, 1963.

²³ W. M. Yan, *op. cit.*, 2009.

²⁴ Xi’an Banpo Museum *et alii*, *op. cit.*

²⁵ Y. Z. Fan, *op. cit.*

²⁶ Zhengzhou City - Cultural Relict Institute, *Zhengzhou Dahecun*, Science Press, Beijing, 2001.

²⁷ J. G. Andersson, *op. cit.*, p. 28.

²⁸ *Ibidem*, p. 35.

²⁹ T. J. Arne, *Colored pottery of the Stone Age in Henan Province*, in *Geological Survey of China ed., Palaeontologia Sinica* Ding 1 (2), 1925.

³⁰ C. W. Bishop, *op. cit.*, p. 400.

³¹ J. G. Andersson, *Researches into the prehistory of the Chinese*, in *Bull. Museum of Far Eastern Antiquities*, 15, 1943.

“sophistication” of pottery technology. In other words, his groupings of pottery have blurred boundaries in stratigraphic terms. Their organisation relates more to typological “sophistication” than stratigraphic position. For instance, he and his followers relate the painted pottery to a “...relatively highly developed state of industrial civilisation”³², and put painted pottery from Yangshao before the unpainted ones of Qijia, but the truth later turns out to be the opposite.

According to Andersson, the Yangshao Culture should be seen as one singular phase within the same cultural assemblage, namely “the Yangshao Culture”³³. Therefore, it is the term “Yangshao” that consistently appears in his comparative chart despite the fact that he has shifted the area of his focus from Henan (Central China) to Gansu (Southwest China) (Table 1).

Among many Chinese archaeologists who have tried to apply typology to the defining of the Yangshao Culture, Su Bingqi stands out with his much more complex pottery typology in the 1960s. He proposes the famous “Floristic Typology” method which has been widely applied by Chinese archaeologists to divide the Yangshao Culture into different floristic regions³⁴. K. C. Chang reports that the Yangshao painted pottery constitutes a well-established horizon style of considerable overall uniformity³⁵.

Starting from 1949, based on evidence of stratigraphic sequence, Chinese archaeologists have begun to differentiate the “Machang phase” from the Yangshao Culture, and re-designated the former as one phase of another culture, namely the Majiayao Culture³⁶. Other archaeologists emphasize the cultural continuity from the Yangshao Culture to the Majiayao Culture by highlighting not only material culture similarity but also the stratigraphic evidence³⁷.

The Majiayao Culture is considered as a local development of the Yangshao Culture in Gansu and is therefore equally named the “Gansu Yangshao Culture”. Nevertheless, the idea that the Majiayao Culture is a different culture from that of Yangshao has become a popular one. The nature of the Yangshao Culture has consequently been changed from Andersson’s original definition which is initially based on a singular measurement of the ceramics.

Meanwhile, with increasing excavations conducted, there are a number of periodizations proposed for the Yangshao Culture in different regions. In some cases,

³² T. J. Arne, *op. cit.*

³³ J. G. Andersson, *op. cit.*, 1923; *Idem, op. cit.*, 1943.

³⁴ B. Q. Su, *Guanyu Yangshao Wenhua de Ruogan Wenti*, in *Kaogu Xuebao (Acta Archaeologica Sinica)*, 1, 1965, p. 51-82.

³⁵ K. C. Chang, *The Archaeology of Ancient China*, Yale University Press, New Haven, 1968.

³⁶ N. Xia, *Lintaosi Washan Fajueji*, in *Kaogu Xuebao*, 1949, p. 71-137; Z. M. An, *Gansu Yuangu Wenhua Jiqi Youguan de Jige Wenti*, in *Kaogu Tongxun*, 1956, p. 9-19.

³⁷ W. M. Yan, *Gansu Caitao de Yuanliu*, in *Wenwu (Cultural Relics)*, 1978, p. 62-76.

the regional Yangshao periodization comprises 5 phases, whereas some other instances two³⁸, three³⁹ or four phases⁴⁰. The names of variable sites with ceramic typology are used to describe each “phase”. It was not until the 1980s that the radiocarbon dating was used to revise the absolute chronology of the Yangshao Culture.

We have reviewed previous chronological studies and summarize the most widely cited works in the table below.

Moving into the radiocarbon dating era, archaeologists such as Yan Wenming have proposed a different absolute chronology of the Yangshao Culture based on the combination of the ceramic typology and the radiocarbon dates⁴¹. More specifically, Yan has resolved the chronological sequence between the Yangshao Culture and the Majiayao Culture, separating them in time, and moreover, has proposed a different direction of pottery movement, namely the westward expansion of painted pottery from central China to Gansu.

According to a quantitative study⁴², the percentage of painted pottery in the early, middle and late Yangshao Culture is respectively 1%, 4-8% and 10%. The percentage of painted pottery among the whole pottery assemblage in the Majiayao phase is the highest in Majiayao culture, i.e., 20%-50%. Sometimes it can be as much as 80% in the burial context⁴³.

Below, we are to present the typology of the Yangshao pottery based on Gong's five phases periodization (Table 2)⁴⁴.

Early Yangshao period

The early Yangshao period can be divided into three phases and nine regional types. As the different regional types of Phase I are similar to each other in terms of pottery typology, below we are to present them in all before moving to each individual regional types of Phase II and Phase II, comprising the Banpo type, the Shijia type, the Hougang type, the Xiawanggang type and the Shihushan remains which are to be presented accordingly.

The painted pottery of Phase I is often represented by bowls and basins with patterns of red broad belt, ripples, diagonal stripes, parallel lines and wavy lines

³⁸ B. Q. Su, *op. cit.*

³⁹ Q. M. Gong, *Shilun 'Yangshao Wenhua'*, in *Shiqian Yanjiu (Prehistory)*, 1, 1983, p. 56, 71-90.

⁴⁰ W. M. Yan, *op. cit.*, 1989.

⁴¹ *Ibidem.*

⁴² J. Zhang, *Research on Prehistoric settlements in Middle Han River Region under support of GIS Technology* (master thesis), Zhengzhou University, 2014.

⁴³ Q. L. Ma et al., *Contents and scientific significance of study of pottery for Neolithic and Bronze Ages in Gansu Province Wenwu Baohu yu Kaogu Kexue (Sciences of Conservation and Archaeology)*, 2002, p. 44-51.

⁴⁴ Q. M. Gong, *Yangshao Culture*, Cultural Relics Press, Beijing, 2002.

(Fig. 1/ 1-9) located on the rims of such vessels (Fig. 1/ 1-7). The painted pottery in some remains is usually with coating over the surface.

There is a wide range of painted wares in Banpo type, including bottles, jars, bowls, basins, *yu* (a type of pot), ewers and cylinders, characterized by the vase with pointed bottom, the bowl with round bottom and the pot with thin? neck⁴⁵. The painted pottery is mostly in black colour. Surface coating is uncommon. The Banpo type shows an increase in the variety of painted pottery motifs. While we encounter a large number of pictorial styles such as the fish, the frog, the human and the ape faces (Fig. 2/ 4, 6-7), the linear style is enriched by fine diagonal lines, nets and “arrow-shaped” base patterns (Fig. 2/ 1-3, 5).

The Shijia type has a wide variety of vessel types, including bottles, bowls, basins, and ewers. The gourd vase is typical, with a variety of forms not reported from other types of painted pottery of Yangshao⁴⁶. In addition to broad belts, ripples, straight lines and straight-sided triangles (Fig. 3/ 1, 2, 8), new motifs such as curved lines, dots, and curved triangles also appear (Fig. 3/ 4-6). Besides, there is also a significant increase in the number of human face, fish, bird motifs (Fig. 3/ 3, 7) and characteristic animal images combining fishes with birds.

The painted wares in the Hougang type consist of tripods, bowls, ewers and jars with a small mouth. The typical vessel forms of the Hougang type, inclusively of the tripod, bowl and jar, witness the shift from a thin belly to a bulging belly⁴⁷. The painted pottery belongs to the monochrome system, either in red or in black. In addition to the bowls with a red coating (Fig. 4/ 3), characteristic patterns include the herringbone diagonal, the vertical and diagonal triangles (Fig. 4/ 1-2, 5-6), with a small number of ripple patterns, net patterns and vertical lines etc.⁴⁸.

There is a wide range of painted wares in the Xiawanggang type, including tripods, ewers, basins, bowls, cups, urns and jars. The painted pottery belongs to the monochrome system, usually in black or in red. The characteristic decorations consist of stripes, diagonal crosses, leaves, volutes, nets, dot and interlinear patterns (Fig. 5).

Middle Yangshao period

The middle Yangshao period can be divided into four different regional types, namely the Miaodigou type, the Diaoyutai type, the Baligang type and the

⁴⁵ Idem, *Luelun Yangshao Wenhua de Yuanliu jiqi dui Zhoubian zhu Shiqian Wenhua Caitao de Yingxian*, in *Shiqian Yanjiu (Prehistory)*, 2013, p. 89-114.

⁴⁶ X. O. Wang, *Lun Yangshao Wenhua Shijia Leixing*, in *Kaogu Xuebao (Acta Archaeologica Sinica)*, 4, 1993, p. 415-434.

⁴⁷ Y. P. Zhu, *Yangshao Wenhua Hougang Leixing he Dasikong Leixing de Ruogan Wenti*, in *Shiqian Yanjiu (Prehistory)*, 1, 1988, p. 131-140.

⁴⁸ X. F. Zhu, *The Archaeological Study of Yangshao Era Painted Pottery*, Cultural Relics Press, Beijing, 2017.

Wangmushanpoxia type. Contrary to the early Yangshao period, the pottery coating and the petal motif are very prevalent in the middle Yangshao period.

The painted ware in the Miaodigou type is characteristic of basins, jars, pointed-bottom bottles and ewers, especially curved-belly basins and curved-belly jars. The painted pottery belongs to the black-coloured system, with little red or white colouring. The pottery coats are usually red, with a certain amount of white pottery coat in marginal areas. The painting is usually on the surface of the vessel, with very little internal colour. The pattern composition of the Miaodigou pottery is predominantly made of single lines, usually single motifs in two-dimension series. In addition to petal-shaped motifs, the Miaodigou painted pottery is also characteristic of *Xiyin* motifs (a type of curved triangle pattern, sometimes with dots or diagonal lines in the middle), curved geometric fish motifs and bird motifs (Fig. 6/ 5-10, 12), petal-shaped base motifs of the curved-edge triangular style and I-shaped partition motifs (Fig. 6/ 1-4, 11).

The Diaoyutai type (Fig. 7) is of a rather limited range of wares, consisting mainly of bottles, ewers and jugs. The surface of the Diaoyutai type painted pottery is usually black, while occasionally in brown or red. Its decorations are characteristic of curved triangles (Fig. 7/ 4, 12), dots, half-moons, arcs, nets and belts etc.⁴⁹.

The Baligang type (Fig. 8) has a wide variety of vessels, including bowls, basins, bottles, ewers and tripods. The vessels are often red coated with black painting, occasionally white coated with red painting. The Baligang painted pottery are characterized by a broad belt, stripes, a swirling hook and double triangular leaf patterns⁵⁰. Notably, the surface of the Baligang vessels is often divided into several zones, and painted with dots, petals or curved triangles to form a wide belt⁵¹.

The vessels of Wangmushanpoxia type include bottles, basins, bowls, ewers and urns⁵². The pottery is often with black paint, occasionally red paint. Black-coloured belts are mainly painted on the outer rim of bowls. Elsewhere, there are black-coloured petal-shaped patterns, patterns formed by triangles and diagonal lines, motifs of nets and variants of fish and hooked leaves etc. (Fig. 9/ 1-12)⁵³.

⁴⁹ Y. M. Tang, *Shitan Youguan Heibei Yangshao Wenhua zhong de Yixie Wenti*, in *Kaogu (Archaeology)*, 9, 1964, p. 462-467, 471.

⁵⁰ L. Fan, Z. W. Jin, *Heinan Dengzhoushi Baligang Yizhi 1992 nian de Fajue yu Shouhuo*, in *Kaogu (Archaeology)*, 12, 1997, p. 1-7, 97-98.

⁵¹ J. K. Zhang, *Henan Dengzhou Baligang Yizhi Fajue Jianbao*, in *Wenwu (Cultural Relics)*, 9, 1998, p. 31-45, 101.

⁵² Q. M. Gong, *op. cit.*, 2013.

⁵³ J. Wei, B. Feng, *Shilun 'Bainiyao Wenhua'*, in *Kaogu Xuebao (Acta Archaeologica Sinica)*, 1, 2019, p. 1-22.

Late Yangshao period

The late Yangshao period can be divided into six types, including the Xiwangcun type, the Shilingxia type, the Qinwangzhai type, the Dasikong type, the Zhaowan type and the Haishengbulang type. During this period, the influence of the Miaodigou type decreases while the regional differentiation increases. Compared to the middle Yangshao period, there are fewer patterns on the pottery.

There is a wide range of vessel forms in the Qinwangzhai type, including jars, bowls, basins, ewers and bases. There is a considerable proportion of red and black monochrome pottery and painted pottery with combination of red and black paint. Surface coating is also common, usually white in colour. Unlike the single row of two-dimension series designs which is popular during the early Yangshao period, the Qinwangzhai type witnesses multiple rows of different designs (Fig. 10/ 2, 6), which we call divided compositions⁵⁴.

The patterns are often composed of rows and columns, depending on the vessel forms, usually two rows on bowls and three or four rows on jars. Individual patterns include the belt, curved triangles, hooked leaves, straight lines, polka dots serrated, nets, rhombuses, wavy and "X"-shaped, eyelash pattern and the moon pattern (Fig. 10/ 1-9).

There is a wide range of vessel forms in the Shilingxia type, including jars, bottles, bowls, basins, ewers etc. Outer surface painting (often black in colour) is also common, while there is also a certain number of vessels with internal colouring. Some are painted on the whole body of the vessel, while others are left unpainted in the lower part of the belly.

Similar to that of the Miaodigou type, floral motifs are prevalent⁵⁵. Meanwhile, there are also the distorted frog pattern, the double-layer triangle pattern, the semi-circular interval mesh pattern, the hook pattern, and the grass and leaf patterns (Fig. 11/ 1-8).

Vessel forms in the Dasikong type consist of jars, bowls and a few ewers. The decorations on the vessel surface are often red in colour. Patterns are similar to those of the Qinwangzhai type, including the net pattern, the curved pattern and the triangular pattern with curved edges (Fig. 12/ 7-9), though the pattern combination is different⁵⁶.

The vessel forms of the Haishengbulang type include basins, bowls, jars and ewers. The patterns are either black or red and black. The neck of the jars with a small mouth and two ears is also often prominently decorated with a variety of designs, including netlike, scale, vortex, curved, vertical arc, straight line, triangular, serrated,

⁵⁴ X. F. Zhu, *op.cit.*

⁵⁵ D. J. Xie, *Lun Shilingxia Leixing de Wenhua Xingzhi*, in *Wenwu (Cultural Relics)* 4, 1981, p. 21-27.

⁵⁶ Q. M. Gong, *op. cit.*, 1983.

oval, single-leaf patterns, etc. (Fig. 13/ 1-9)⁵⁷. The distinctive features of the Haishengbulang type painted pottery are the large area of colour applied and the richness of the design elements.

The Xiwangcun type has a small selection of painted pottery vessel forms, consisting of bottles, basins, bowls and mantles. It is characterized by *appliqué* and basket patterns. The decorations are often geometric patterns in red and / or white, with very little black (Fig. 14/ 1-9)⁵⁸.

There is a wide range of vessel forms in the Zhaowan type, including tripods, bowls, ewers, jars and jugs. White coating is very common, while decorations are often black and red. The Zhaowan type is characterized by stripes, polka dots, triangles or other geometric patterns (Fig. 15/ 1-9)⁵⁹.

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CULTURA YANGSHAO DIN CHINA. SCURT ISTORIC A PESTE 100 DE ANI
DE CERCETARE ARHEOLOGICĂ (I)

(Rezumat)

Studiul prezintă cultura Yangshao și principalele rezultate obținute în cei 100 de ani de cercetare arheologică. Subiectul este unul de un interes particular, date fiind mult discutatele similarități dintre artefactele acestei culturi preistorice a Chinei cu cele ale culturii Cucuteni-Tripolie din Europa, dorindu-se a fi și un exemplu pentru a promova schimbul de cunoștințe științifice dintre China și Europa.

Studiul prezintă istoricul descoperirilor și a cercetărilor arheologice ale acestei civilizații, subliniind rolul geologului suedez J. G. Andersson în descoperirea făcută în anul 1921 lângă satul Yangshao și în diseminarea primelor rezultate ale cercetărilor arheologice întreprinse aici. Ulterior, începând cu anii 1930 și până în prezent, arheologii chinezi au descoperit peste 7.000 de așezări ale acestei civilizații.

⁵⁷ X. Cui, *Haishengbulang Wenhua' Lunshu*, in *Neimenggu Shehui Kexue (Wenshizhe)* 5, 1990, p. 60-64.

⁵⁸ Q. Q. Fan, *Research on the Settlement Patterns of Yangshao Culture in the Upper Weihe River* (Master thesis), Lanzhou University, 2021.

⁵⁹ Cultural Heritage Task Force of Henan Provincial Culture Bureau, *Henan Zhenping Zhaowan Xinshiqi Shidai Yizhi de Fajue*, in *Kaogu (Archaeology)*, 1, 1962, p. 23-27.

Caracteristicile așezărilor culturii Yangshao sunt prezentate în cea de-a doua parte a materialului, subliniindu-se distribuția geografică și dimensiunile a așezărilor, precum și structurarea internă a acestora (tipuri de case, structuri defensive etc.)

Evoluția culturii Yangshao, respectiv periodizarea și cronologia, sunt detaliate în cadrul ultimei părți a studiului, punctându-se inclusiv rolul unor evoluții locale a acestei civilizații.

LISTA ILUSTRĂȚILOR:

Harta 1. Distribuția geografică a așezărilor culturii Yangshao. A: Arealul Guanzhong-Yuxi-Jinnan; B: Arealul Ganqing; C: Arealul Yuzhong; D: Arealul Yubei-Jizhongnan; E: Arealul Yuxinan-Exibei; F: Arealul Shan-Jin-Ji-Meng-Changcheng. Situri arheologice 1: Banpo; 2: Jiangzhai; 3: Xin'an Huangpo; 4: Dadiwan; 5: Beishouling; 6: Yangguanzhai; 7: Miaodigou; 8: Xipo; 9: Quanhucun; 10: Xiawanggang; 11: Diaolongbei; 12: Xishan (orașul vechi); 13: Shuanghuaishu; 14: Dahecun; 15: Baligang; 16: Miaozigou.

Tabelul 1. Periodizarea și cronologia culturii Yangshao propusă de J. G. Andersson (J. G. Andersson, *op. cit.*, 1925; Idem, *op. cit.*, 1943).

Tabelul 2. Tipuri regionale și cronologia culturii Yangshao propusă de Q. M. Gong (Q. M. Gong, *op. cit.*, 2002).

Fig. 1. Decoruri și forme ceramice din așezările: 1-2, Changge Shigu (T. S. Guo, J. X. Chen, *Changge Shigu Yizhi Fajue Baogao*, în *Huaxia Archaeology*, 1, 1987, p. 3-125, 225-232); 3, Yixian Laishui (G. Bu, Y. G. Zhu, D. F. Wu, *Hebei Yixian Laishui Guyizhi Shijue Baogao*, în *Kaogu Xuebao (Acta Archaeologica Sinica)*, 4, 1988, p. 421-454, 505-512); 4-7, Lintong Lingkou (Shaanxi Institute of Archaeology, *Lintong Lingkoucun*, Sanqin Press, Shaanxi, 2004); 8-9, Xichuan Xiawanggang (Henan Archaeological Association, *Lun Yangshao Wenhua*, Central China Heritage Editorial Board, Zhengzhou, 1986).

Fig. 2. Decoruri și forme ceramice din așezările: 1-3, Lintong Jiangzhai (Xi'an Banpo Museum, Lintong Jiangzhai Culture Center, 1972 *Nian Chun Lintong Jiangzhai Yizhi Fajue Jianbao*, în *Kaogu (Archaeology)*, 3, 1973, p. 134-145, 197-200); 4-5, Baoji Beishoulin (S. SX. Liu, G. Z. Yang, X. P. Liang, 1977 *Nian Baoji Beishouling Yizhi Fajue Jianbao*, în *Kaogu (Archaeology)*, 2, 1979, p. 97-106, 118, 193-196); 6-7. Xi'an Banpo (Xi'an Banpo Museum, *Xi'an Banpo*, Science Press, Beijing, 1963).

Fig. 3. Decoruri și forme ceramice din așezarea Lintong Jiangzhai (Xi'an Banpo Museum, Shaanxi Academy of Archaeology, Lintong Museum, *Jiangzhai, Report on Excavations at a Neolithic Site*, Cultural Relicts Press, Beijing, 1988).

Fig. 4. Decoruri și forme ceramice din așezarea Anyang Hougang (Anyang Excavation Team, Archaeological Research Institute, Chinese Academy of Social Science, 1972 *Nian*

- Chun Anyang Hougang Fajue Jianbao*, în *Kaogu Xuebao (Acta Archaeologica Sinica)*, 5, 1972, p. 8-19, 65-67).
- Fig. 5. Decoruri și forme ceramice din așezarea Xichuan Xiawanggang (Henan Institute of Cultural Relicts, *Xichuan Xiawanggang*, Wenwu Press, Beijing, 1989).
- Fig. 6. Decoruri și forme ceramice din așezarea Shanxian Miaodigou (Archaeological Research Institute, Chinese Academy of Social Sciences, *Miaodigou yu Sanliqiao*, Science Press, Beijing, 1959).
- Fig. 7. Decoruri și forme ceramice din așezările: 1-2, Quyang Diaoyutai (Y. T. Zhao, J. K. Yang, *Quyangxian Fujin Xin Faxian de Guwenhua Yizhi*, în *Kaogu Tongxun*, 1, 1955, p. 54-56); 3-12, Weixian Sanguan (Z. S. Kong, W. J. Zhang, Y. Chen, 1977 *Nian Yuxian Xinshiqi Shidai Kaogu de Zhuyao Shouhuo*, în *Kaogu (Archaeology)*, 2, 1981, p. 97-105, 150, 193-194).
- Fig. 8. Decoruri și forme ceramice din așezările: 1-5, Xichuan Xiaji (W. X. Tan, *Xichuan Xiaji Xinshiqi Shidai Yizhi Fajue Baogao*, în *Zhongyuan Wenwu*, 1, 1989, p. 1-19, 97-100); 6-8, Zaoyang Diaolongbei (J. Wang, F. Q. Tian, W. D. Huang, *Hubei Zaoyangshi Diaolongbei Xinshiqi Shidai Yizhi Shijue Jianbao*, în *Kaogu (Archaeology)*, 7, 1992, p. 589-606, 674-678).
- Fig. 9. Decoruri și forme ceramice din așezarea Liangcheng Wangmupoxia (Inner Mongolia Institute of Cultural Relicts, *Daihai Kaogu San-Yangshao Wenhua Yizhi Fajue Baogao*, Science Press, Beijing, 2003).
- Fig. 10. Decoruri și forme ceramice din așezarea Zhengzhou Dahecun (Zhengzhou Dahecun Museum, *Zhengzhou Dahecun Yizhi Fajue Baogao*, în *Kaogu Xuebao*, 3, 1979, p. 301-375, 403-416).
- Fig. 11. Decoruri și forme ceramice din așezările: 1-4, Wushan Fujiamen (X. Zhao, *Gansu Wushan Fujiamen Shiqian Wenhua Yizhi Fajue Jianbao*, în *Kaogu (Archaeology)*, 4, 1995, p. 289-296, 304, 385); 5, Tianshui Shizhaocun (X. Zhao, M. L. Ye, F. Q. Tian, *Gansu Tianshuishi Zhaocun Shiqian Wenhua Yizhi Fajue*, în *Kaogu (Archaeology)*, 7, 1990, p. 577-586, 673); 6-8, Minhe Yangwapo (Qinghai provincial cultural relicts and Archaeology team, *Qinghao Minghe Yangwapo Yizhi Shijue Baogao*, în *Kaogu (Archaeology)*, 1, 1984, p. 15-20, 97).
- Fig. 12. Decoruri și forme ceramice din așezările: 1-4, Laomogang (X. Z. Yang, *Anyang Huaihe Liuyu Jige Yizhi de Shijue*, în *Kaogu (Archaeology)*, 7, 1965, p. 326-338); 5-7, Anyang Baojiatang (X. G. Fu, *Anyang Baojiatang Yangshao Wenhua Yizhi*, în *Kaogu Xuebao*, 2, 1988, p. 169-188, 261-264); 8-9, Xinxiang Luositan (X. X. Liu, X. F. Wang, *Henan Xinxiangxian Luositan Yizhi Shijue Jianbao*, în *Kaogu (Archaeology)*, 2, 1985, p. 97-107).
- Fig. 13. Decoruri și forme ceramice din așezările: 1-6, Tuoketuoxian Haishengbulang (Y. H. Tan, 2014 *Nian Tuoketuoxian Haishengbulang Yizhi Fajue Jianbao*, în *Caoyuan Wenwu*, 1, 2016, p. 19-39); 7-8, Baotou Xiyuan (Z. M. Yang, Y. X. Hu, X. S. Li, *Baotoushi Xiyuan Xinshiqi Shidai Yizhi Fajue Jianbao*, în *Kaogu (Archaeology)*, 4, 1990,

p. 295-306, 313); 9, *Qingshuihe Bainiyaozi* (X. Cui, *Qingshuihe Bainiyaozi Dian Fajue Jianbao*, în *Kaogu (Archaeology)*, 1988, 2, p. 109-120).

Fig. 14. Decoruri și forme ceramice din așezările: 1-7, Guanzhen Mamaozhuang (State Cultural Relicts Bureau, *Jinzhong Kaogu*, Wenwu Press, Beijing, 1998); 8-9, Baoji Fulinbao (Baoji Archaeological Team, *Baoji Fulinbao*, Wenwu Press, Beijing, 1993).

Fig. 15. Decoruri și forme ceramice din așezarea Zaoyang Diaolongbei (Archaeological Research Institute, Chinese Academy of Social Sciences, *Zaoyang Diaolongbei*, Science Press, Beijing, 2006).



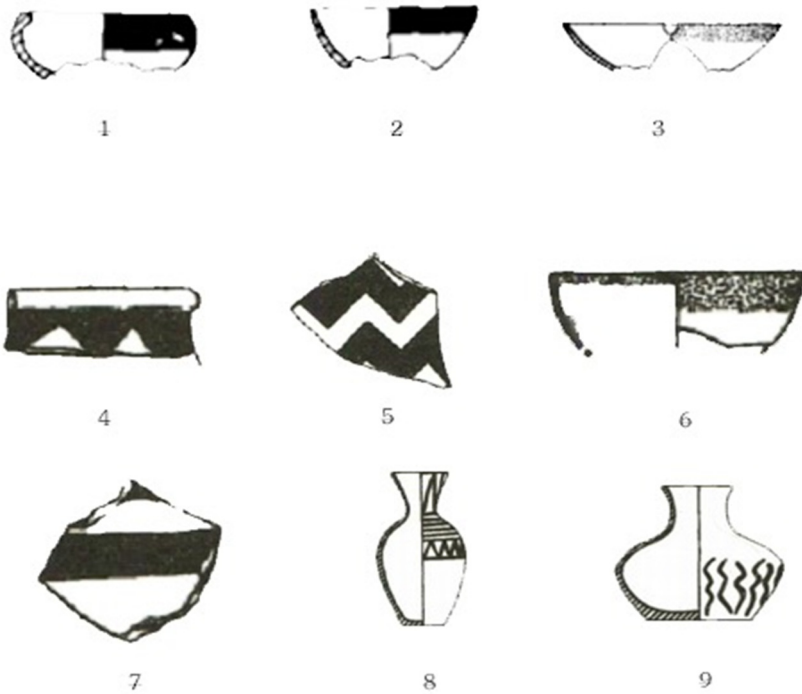
Map 1. Distribution Map of Yangshao Culture settlements. A: Guanzhong-Yuxi-Jinnan; B: Ganqing; C: Yuzhong; D: Yubei-Jizhongnan; E: Yuxinan-Exibei; F: Shan-Jin-Ji-Meng-Changcheng; 1: Banpo site; 2: Jiangzhai site; 3: Xin'an Huangpo site; 4: Dadiwan site; 5: Beishouling site; 6: Yangguan-zhai site; 7: Miaodigou site; 8: Xipo site; 9: Quanhucun site; 10: Xiawanggang site; 11: Diaolongbei site; 12: Xishan ancient city site; 13: Shuanghuaishu site; 14: Dahecun site; 15: Baligang site; 16: Miaozigou site

	Relative Chronology	Absolute Dates (BC) Andersson (1925)	Absolute Dates (BC) Andersson (1943)
Late stone age	Qijia phase	3500-3200	2500-2200
	Yangshao phase	3200-2900	2200-1700
	Machang phase	2900-2600	1700-1300

Table 1. Andersson's periodization and chronologies of Yangshao Culture
(J. G. Andersson, *op. cit.*, 1925; Idem, *op. cit.*, 1943)

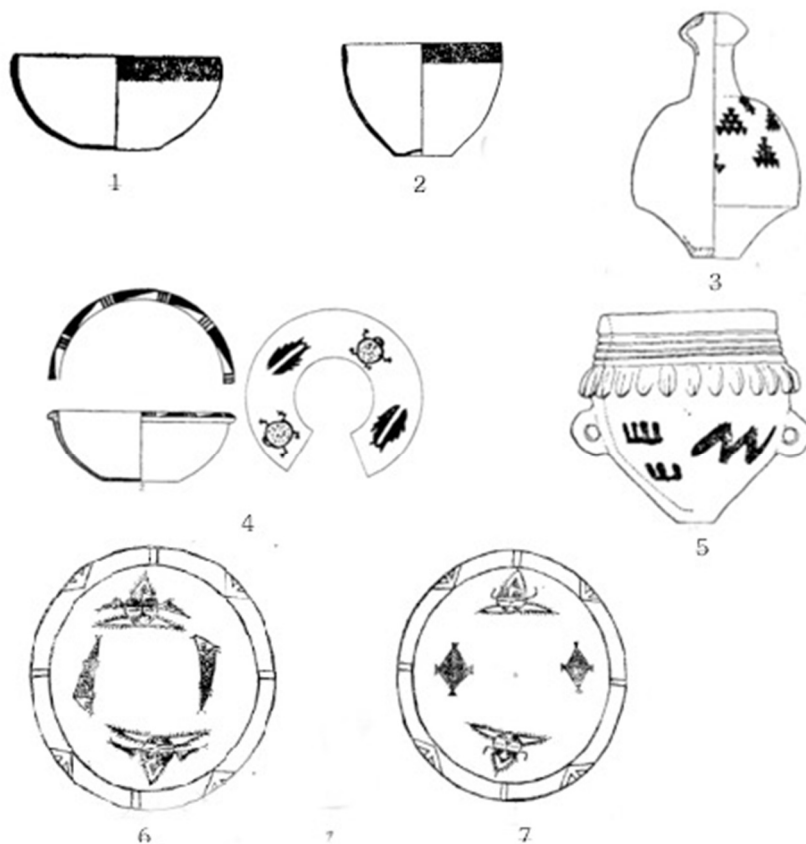
Period	Phase	Guanzhong-Yuxi-Jinnan	Ganqing	Yuzhong	Yubei-Jizhongnan	Yuxinan-Exibei	Shan-Jin-Ji-Meng-Changcheng
Early	Phase I	Phase II of Lingkou remains BC5009~ BC4499		Phase V of Shi Gu remains	Category A of Phase I of Bei Fudi remains 4 BC6000~ BC5000	Dazhangzhuang Remains	
	Phase II	Banpo Type 22 BC4909~ BC3836		Hougang Type 5 BC4900 ~ BC4000		Xiawanggang Type / BC5000~ BC4000	Shihushan Remains / around BC4500
	Phase III	Shijia Type 6 BC4141±165~ BC3935±110					
Middle	Phase IV	Miaodigou Type 12 BC4035~BC3790			Diaoyutai Type 3 BC4000~BC3500	Baligang Type 2 BC3500~BC4000	Wangmushan Type
Late	Phase V	Xiwangcun Type 15 BC3530~ BC2862	Shilingxia Type BC3500~ BC3300	Qinwangzhai Type 8 BC3780~ BC2788	Dasikongcun Type 4 BC3500~ BC2600	Zhaowan Type 6 BC3510~ BC3019	Hashengbulang Type 2 BC3500~ BC3000

Table 2. Region types and chronology of Yangshao Culture
(after Q. M. Gong, *op. cit.*, 2002)



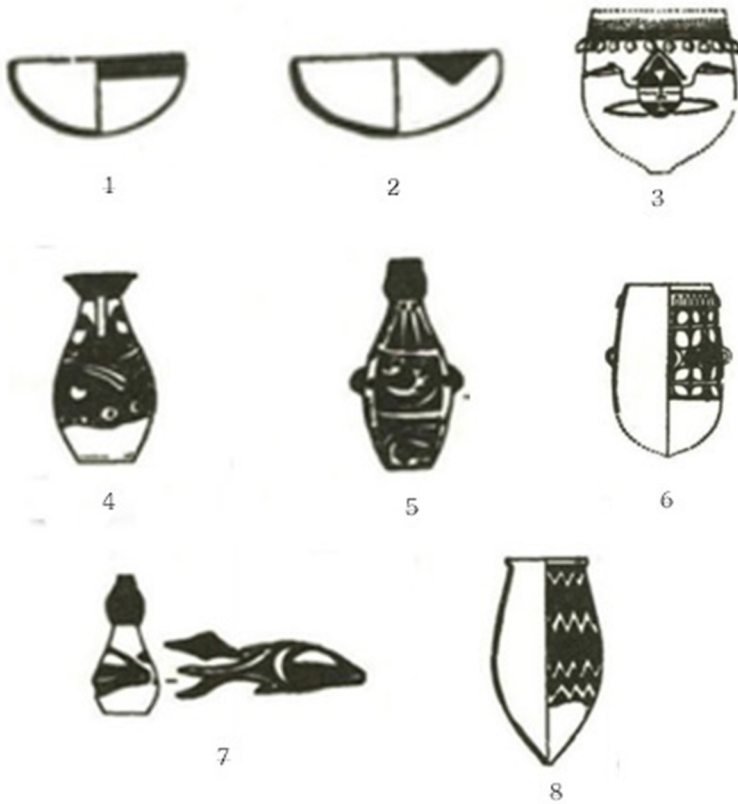
Early Yangshao period — Phase I of early age

Fig. 1. 1-2, Changge Shigu Site (after T. S. Guo, J. X. Chen, *Changge Shigu Yizhi Fajue Baogao*, in *Huaxia Archaeology*, 1, 1987, p. 3-125, 225-232); 3, Yixian Laishui Site (after G. Bu, Y. G. Zhu, D. F. Wu, *Hebei Yixian Laishui Guyizhi Shijue Baogao*, in *Kaogu Xuebao (Acta Archaeologica Sinica)*, 4, 1988, p. 421-454, 505-512); 4-7, Lintong Lingkou Site (after Shaanxi Institute of Archaeology, *Lintong Lingkoucun*, Sanqin Press, Shaanxi, 2004); 8-9, Xichuan Xiawanggang Site (after Henan Archaeological Association, *Lun Yangshao Wenhua*, Central China Heritage Editorial Board, Zhengzhou, 1986)



Early Yangshao period — Banpo type

Fig. 2. 1-3, Lingtong Jiangzhai Site (after Xi'an Banpo Museum, Lintong Jiangzhai Culture Center, 1972 *Nian Chun Lintong Jiangzhai Yizhi Fajue Jianbao*, in *Kaogu (Archaeology)*, 3, 1973, p. 134-145, 197-200); 4-5, Baoji Beishoulin Site (after S. SX. Liu, G. Z. Yang, X. P. Liang, 1977 *Nian Baoji Beishouling Yizhi Fajue Jianbao*, in *Kaogu (Archaeology)*, 2, 1979, p. 97-106, 118, 193-196); 6-7, Xi'an Banpo Museum, *Xi'an Banpo*, Science Press, Beijing, 1963)



Early Yangshao period—Shijia type

Fig. 3. 1-8, Lintong Jiangzhai Site (after Xi'an Banpo Museum, Shaanxi Academy of Archaeology, Lintong Museum, *Jiangzhai, Report on Excavations at a Neolithic Site*, Cultural Relicts Press, Beijing, 1988)

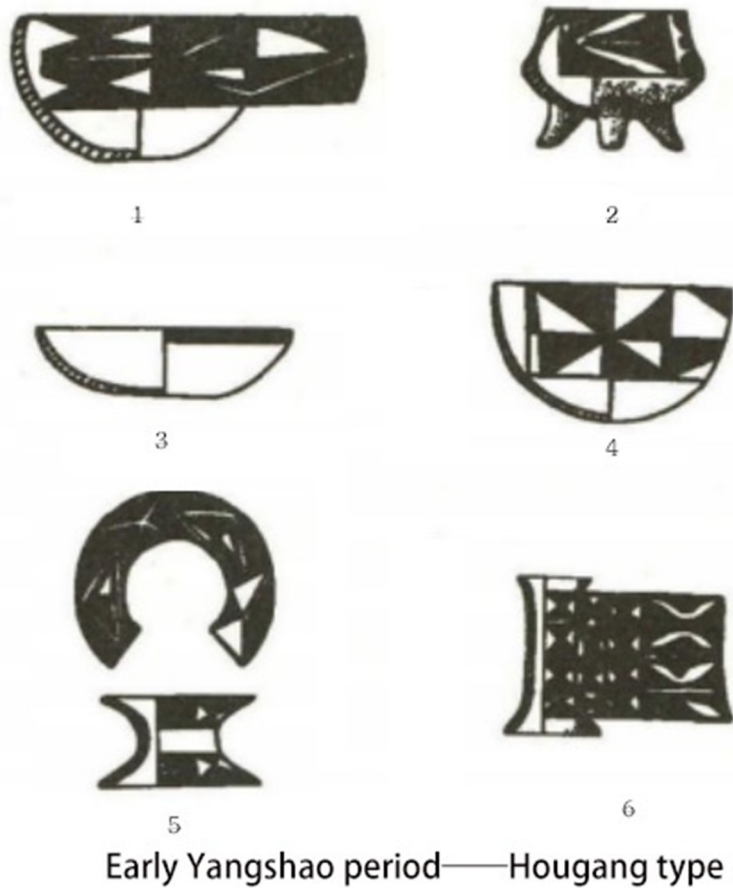
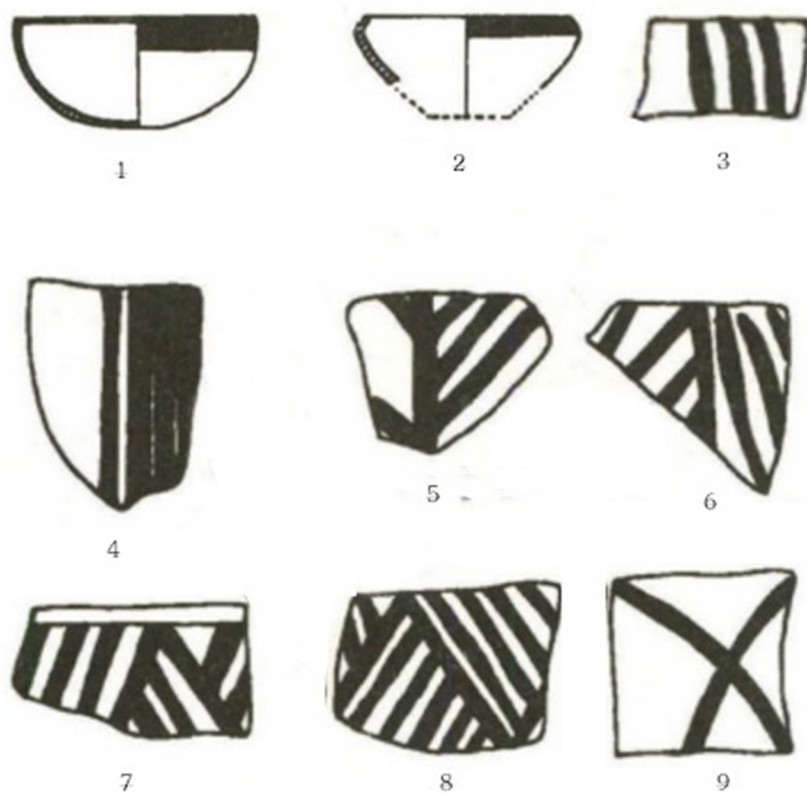
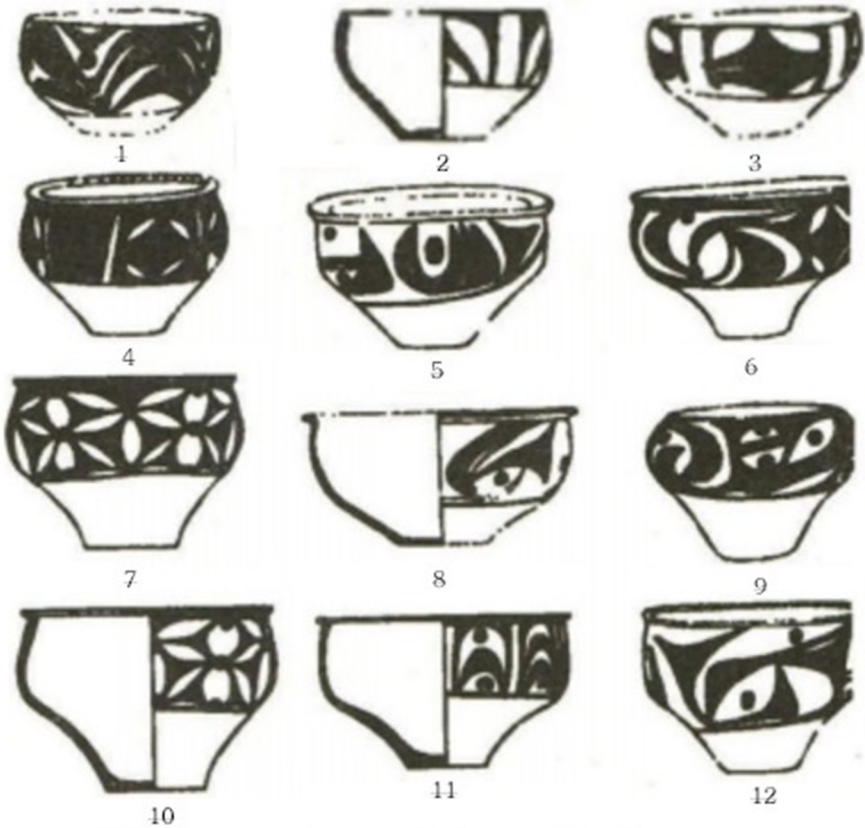


Fig. 4. 1-6, Anyang Hougang Site (after Anyang Excavation Team, Archaeological Research Institute, Chinese Academy of Social Science, 1972 *Nian Chun Anyang Hougang Fajue Jianbao*, in *Kaogu Xuebao (Acta Archaeologica Sinica)*, 5, 1972, p. 8-19, 65-67)



Early Yangshao period—Xiawanggang type

Fig. 5. 1-9, Xichuan Xiawanggang Site (after Henan Institute of Cultural Relicts, *Xichuan Xiawanggang*, Wenwu Press, Beijing, 1989)



Middle yangshao period—Miaodigou type

Fig. 6. 1-12, Shanxian Miaodigou Site (after Archaeological Research Institute, Chinese Academy of Social Sciences, *Miaodigou yu Sanliqiao*, Science Press, Beijing, 1959)

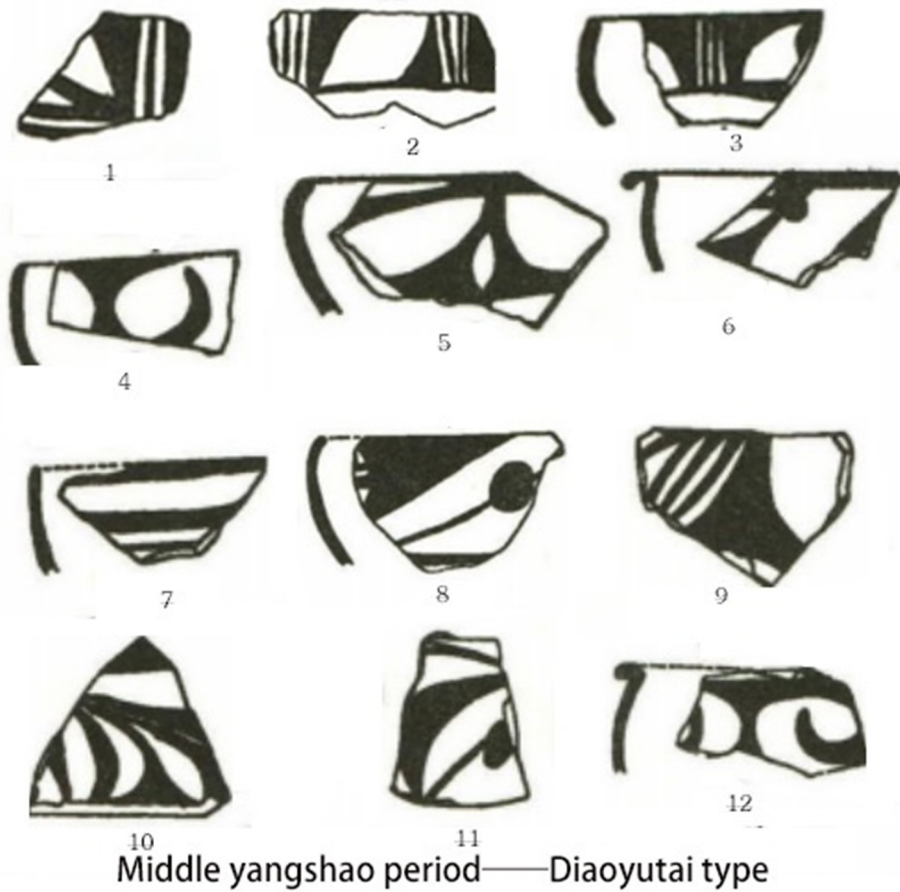
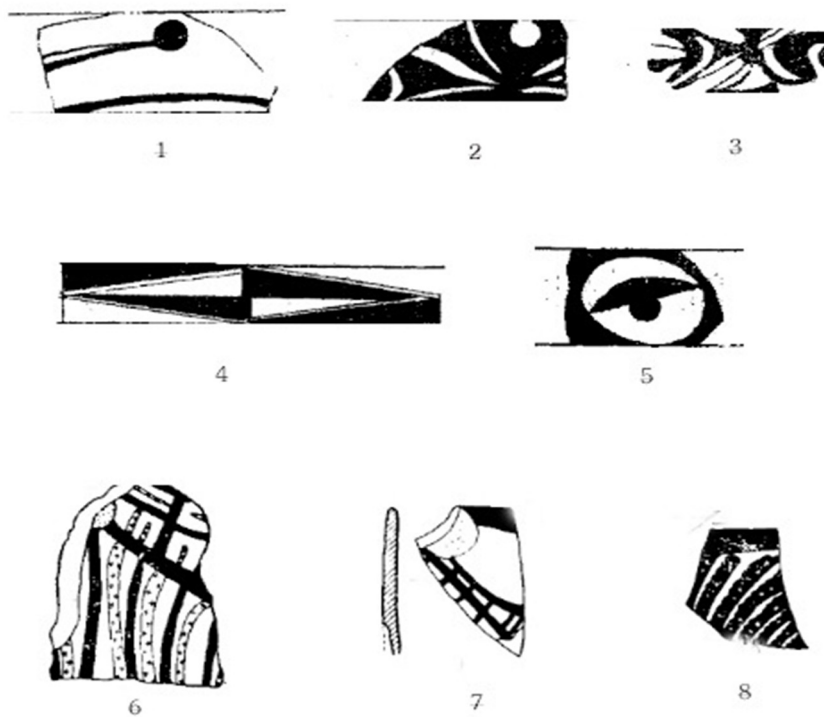
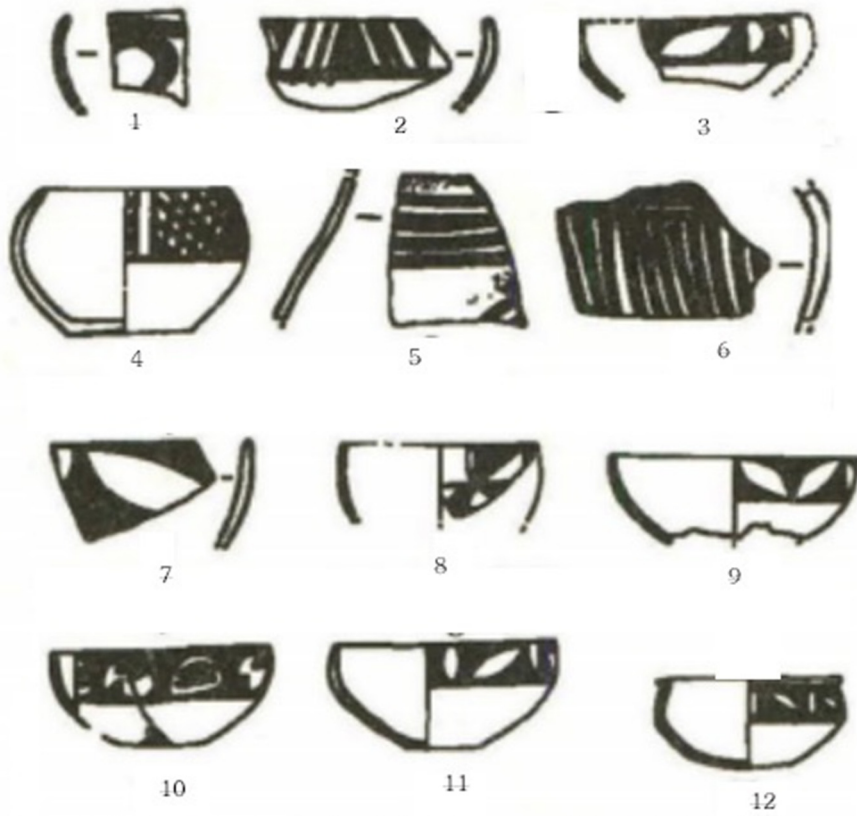


Fig. 7. 1-2, Quyang Diaoyutai Site (after Y. T. Zhao, J. K. Yang, *Quyangxian Fujin Xin Faxian de Guwenhua Yizhi*, in *Kaogu Tongxun*, 1, 1955, p. 54-56); 3-12, Weixian Sanguan Site (after Z. S. Kong, W. J. Zhang, Y. Chen, 1977 *Nian Yuxian Xinshiqi Shidai Kaogu de Zhuyao Shouhuo*, in *Kaogu (Archaeology)*, 2, 1981, p. 97-105, 150, 193-194)



Middle yangshao period—Baligang type

Fig. 8. 1-5, Xichuan Xiaji Site (after W. X. Tan, *Xichuan Xiaji Xinshiqi Shidai Yizhi Fajue Baogao*, in *Zhongyuan Wenwu*, 1, 1989, p. 1-19, 97-100); 6-8, Zaoyang Diaolongbei Site (after J. Wang, F. Q. Tian, W. D. Huang, *Hubei Zaoyangshi Diaolongbei Xinshiqi Shidai Yizhi Shijue Jianbao*, in *Kaogu (Archaeology)*, 7, 1992, p. 589-606, 674-678)



Middle yangshao period—Wangmupoxia type

Fig. 9. 1-13, Liangcheng Wangmupoxia Site (after Inner Mongolia Institute of Cultural Relicts, *Daihai Kaogu San-Yangshao Wenhua Yizhi Fajue Baogao*, Science Press, Beijing, 2003)

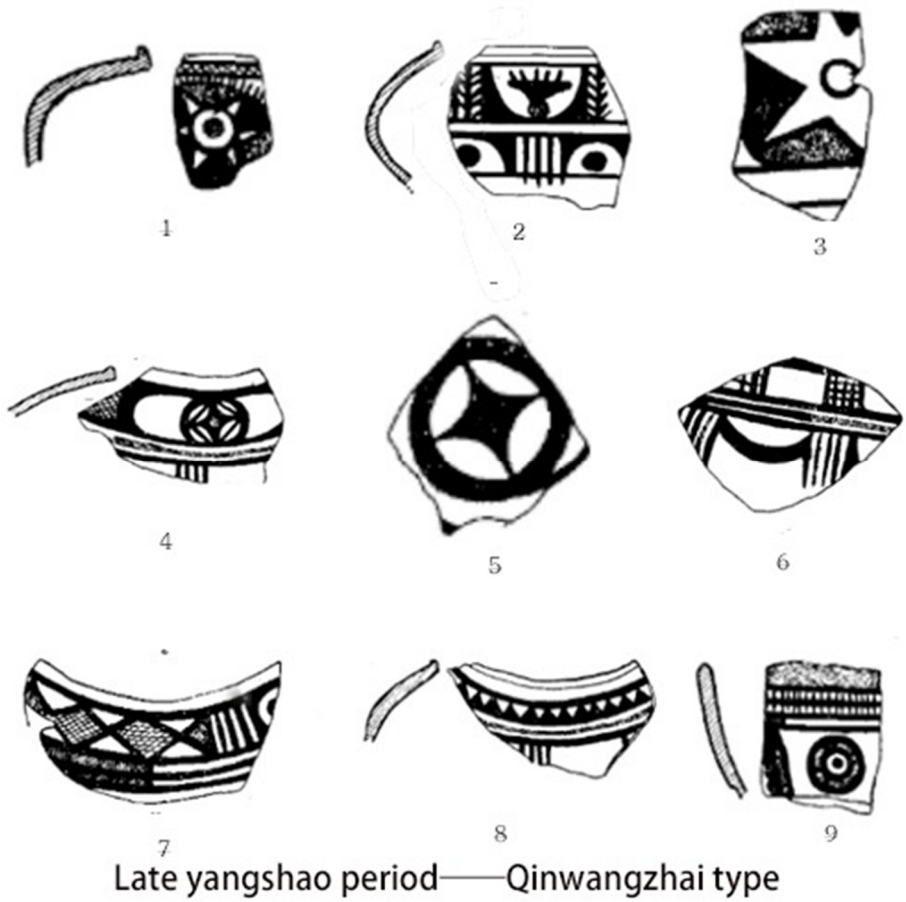
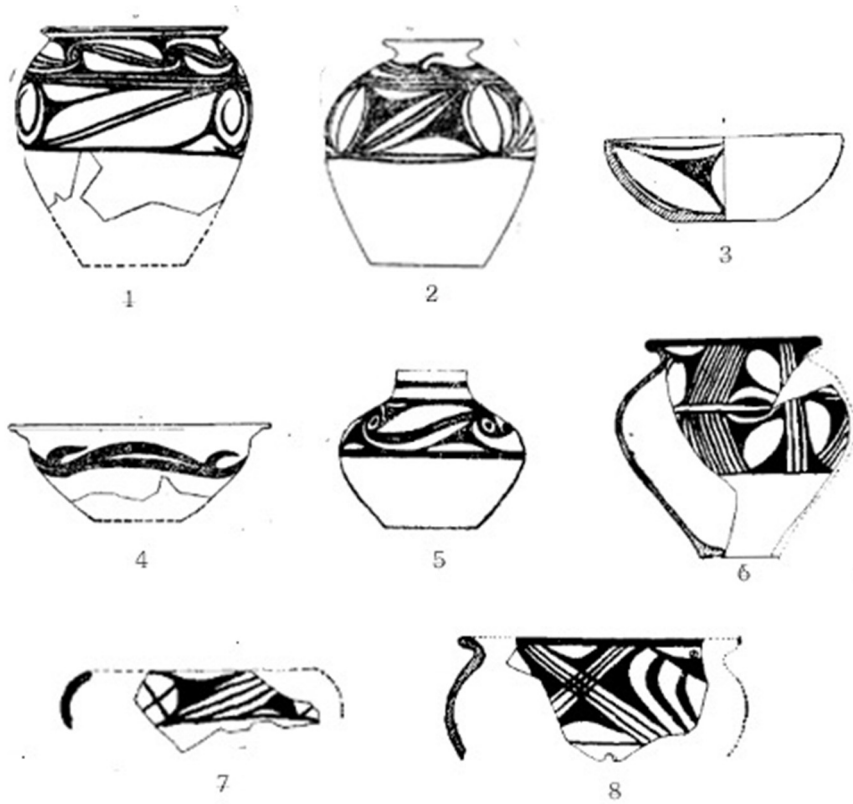
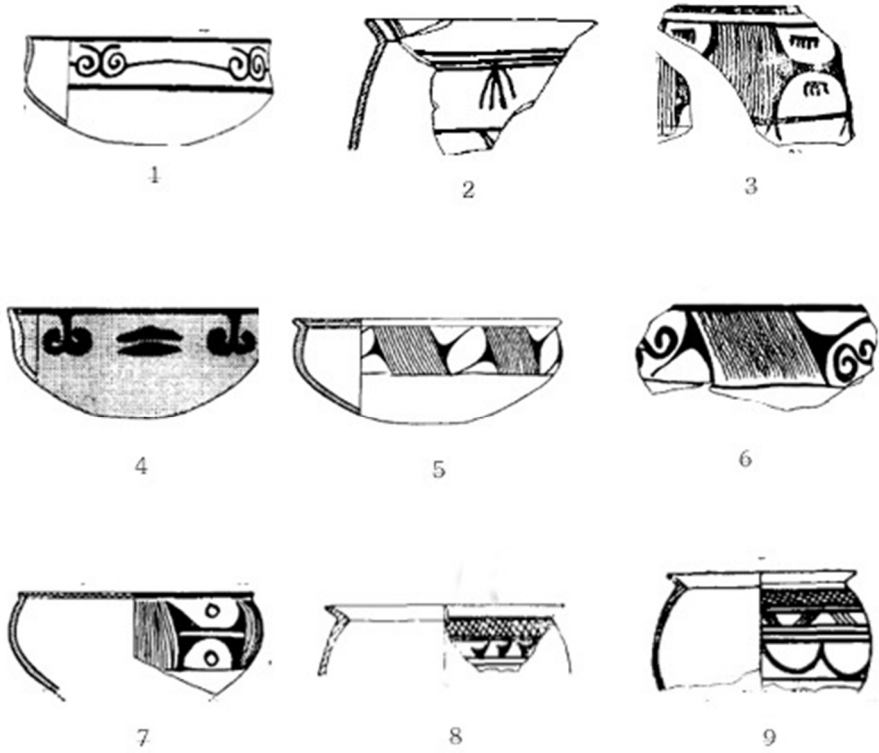


Fig. 10. 1-9, Zhengzhou Dahecun Site (after Zhengzhou Dahecun Museum, *Zhengzhou Dahecun Yizhi Fajue Baogao*, in *Kaogu Xuebao*, 3, 1979, p. 301-375, 403-416)



Late yangshao period—Shilingxia type

Fig. 11. 1-4, Wushan Fujiamen Site (after X. Zhao, *Gansu Wushan Fujiamen Shiqian Wenhua Yizhi Fajue Jianbao*, in *Kaogu (Archaeology)*, 4, 1995, p. 289-296, 304, 385); 5, Tianshui Shizhaocun Site (after X. Zhao, M. L. Ye, F. Q. Tian, *Gansu Tianshuishi Zhaocun Shiqian Wenhua Yizhi Fajue*, in *Kaogu (Archaeology)*, 7, 1990, p. 577-586, 673); 6-8, Minhe Yangwapo Site (after Qinghai provincial cultural relicts and Archaeology team, *Qinghai Minghe Yangwapo Yizhi Shijue Baogao*, in *Kaogu (Archaeology)*, 1, 1984, p. 15-20, 97)



Late yangshao period—Dasikong type

Fig. 12. 1-4, Laomogang Site (after X. Z. Yang, *Anyang Huaihe Liuyu Jige Yizhi de Shijue*, in *Kaogu (Archaeology)*, 7, 1965, p. 326-338); 5-7, Anyang Baojiatang Site (after X. G. Fu, *Anyang Baojiatang Yangshao Wenhua Yizhi*, in *Kaogu Xuebao*, 2, 1988, p. 169-188, 261-264); 8-9, Xinxiang Luositan Site (after X. X. Liu, X. F. Wang, *Henan Xinxiangxian Luositan Yizhi Shijue Jianbao*, in *Kaogu (Archaeology)*, 2, 1985, p. 97-107)

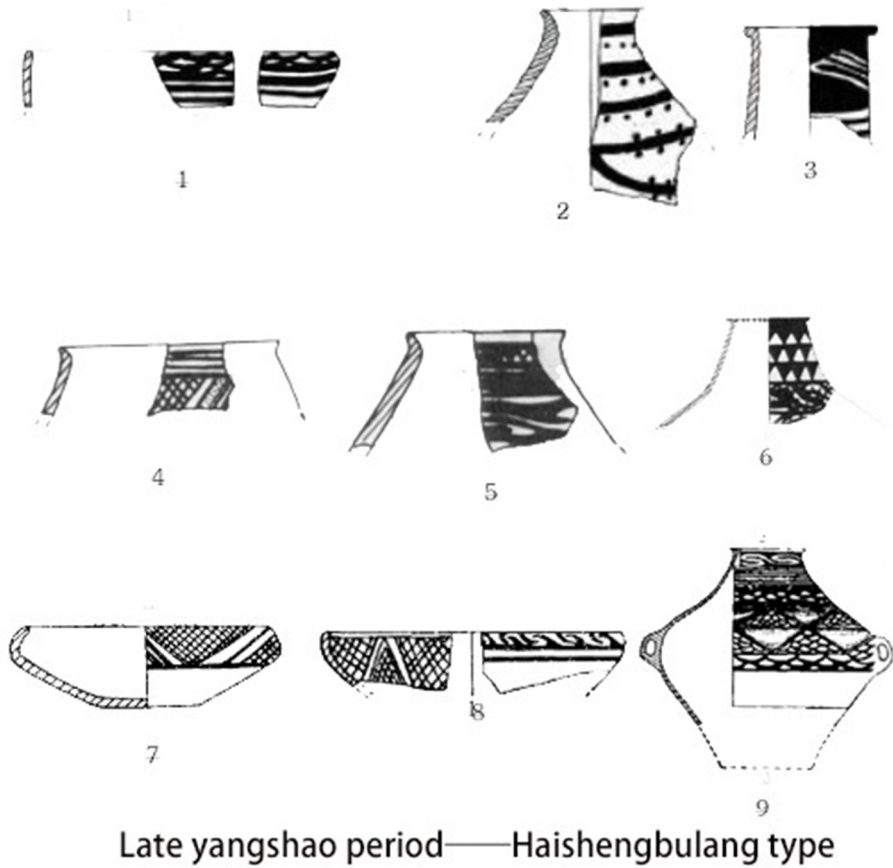
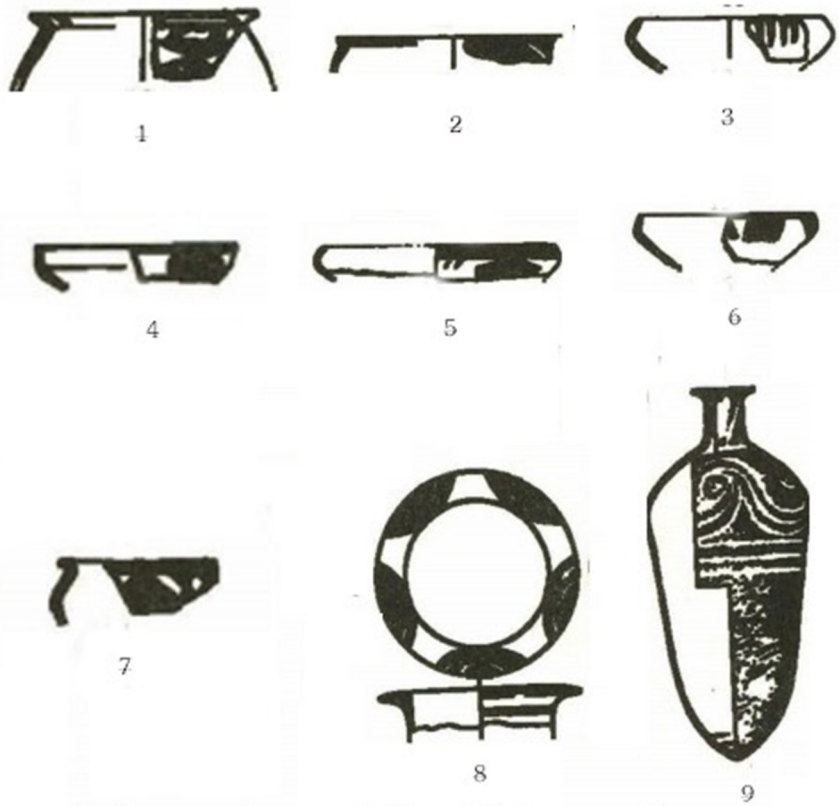


Fig. 13. 1-6, Tuoketuoxian Haishengbulang Site (after Y. H. Tan, 2014 *Nian Tuoketuoxian Haishengbulang Yizhi Fajue Jianbao*, in *Caoyuan Wenwu*, 1, 2016, p. 19-39); 7-8, Baotou Xiyuan Site (Z. M. Yang, Y. X. Hu, X. S. Li, *Baotoushi Xiyuan Xinshiqi Shidai Yizhi Fajue Jianbao*, in *Kaogu (Archaeology)*, 4, 1990, p. 295-306, 313); 9, Qingshuihe Bainiyaozi Site (X. Cui, *Qingshuihe Bainiyaozi Dian Fajue Jianbao*, in *Kaogu (Archaeology)*, 1988, 2, p. 109-120)



Late yangshao period—Xiwangcun type

Fig. 14. 1-7, Guanzhen Mamaozhuang Site (after State Cultural Relicts Bureau, *Jinzhong Kaogu*, Wenwu Press, Beijing, 1998); 8-9, Baoji Fulinbao Site (after Baoji Archaeological Team, *Baoji Fulinbao*, Wenwu Press, Beijing, 1993)

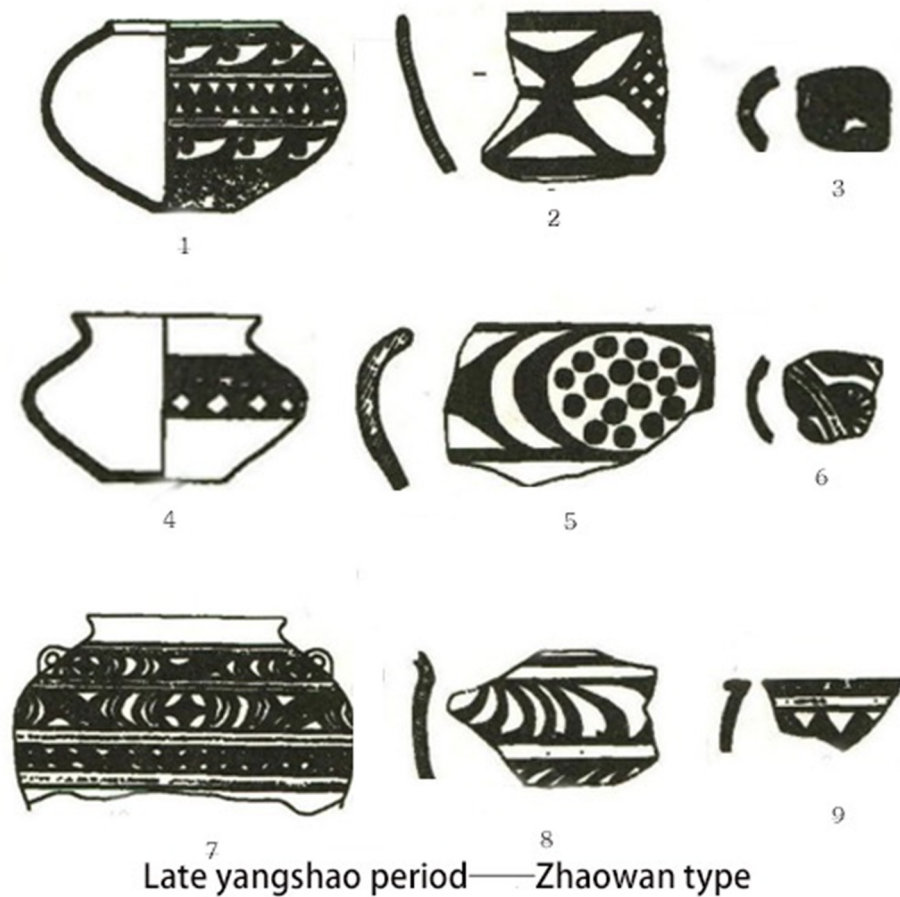


Fig. 15. 1-9, Zaoyang Diaolongbei Site (after Archaeological Research Institute, Chinese Academy of Social Sciences, *Zaoyang Diaolongbei*, Science Press, Beijing, 2006)