



Analysis of the Value of Bronze Inscriptions and Poetry from the Perspective of Archaeology on the Evolution of Ancestor Sacrifice in the Pre-Qin Period

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ABSTRACT

In order to explore the value of ancient sacrifices of bronzes, inscriptions, poems, and archaeological relics, this paper analyzes two bronzes, inscriptions, and three volumes of bamboo slips in Tonggu Mountain in the suburbs of Yueyang City. First, the 0.7x inscriptions and bamboo slips were observed with a RODA electron microscope. Then, the seal engraving strength analysis was carried out with the Amber pressure tester, and the poetry and inscription recitation was carried out with the help of the Mini microphone to test the characteristics of the voice. Finally, the microscope, stress test data, and vocal characteristics are summarized. The results show that the angle and depth of the inscription on the bronze inscription, as well as the overall shape of the font, gradually show the characteristics of arc, line and wave, similar to the sun, moon and clouds in nature. The arrangement of the characters, the size of the characters, and the rhythm of the words in the Book of Poetry gradually show the relationship between 4 light tones and 1 accent, and the characters gradually show a staggered arrangement, which corresponds to the arrangement of mountains and rivers in nature. It can be seen that the inscriptions of pre-Qin bronzes and the poems in bamboo slips gradually presented rituals and norms in the process of sacrificial evolution to express respect for ancestors.

Keywords: Archaeological Perspective, Bronze Inscriptions, Bamboo Slips, Pre-Qin, Ancestor Sacrifice.

INTRODUCTION

Since the late Qing Dynasty, the academic community has begun to pay attention to the oracle bone inscriptions from the Yin Dynasty in ancient China. With the continuous progress of archaeological work, bronze inscriptions from the late Shang Dynasty to the middle of the Warring States period have been constantly unearthed, and bronze inscriptions have also become important clues for the study of history and culture. By combining the descriptions of ancestral worship rituals during the Shang and Zhou periods in the surviving texts of the Book of Songs, as well as the changes in inscriptions from oracle bones to bronze artifacts, it is possible to analyze the changes and development of the concepts and content of ancestral worship rituals during the Shang and Zhou periods. Currently, the academic community has conducted independent and comprehensive research on Shang and Zhou ancestral worship rituals (Liu, 2003), but there is still a lack of sufficient analysis regarding the development and changes of these rituals and their underlying reasons. This paper aims to comprehensively employ methods of analyzing literary materials and archaeological research to explore the changes and development of Shang and Zhou ancestral worship rituals, as well as their underlying reasons.

An Overview of Oracle Bone Inscription

The oracle bone inscription, also known as the inscription, is an early script in the Shang Dynasty, mainly to record the major events of the imperial court, such as sacrifices, celebrations, etc., and the word "Shang" of the "Shang Dynasty" also appeared in the oracle bone inscription at the earliest, so the oracle bone inscription is an important content in the pre-Qin inscription. It is recorded in "The Book of Poetry, Shang Song, Xuanniao": "The Xuanniao of Heaven's destiny descends to give birth to business." This shows that the oracle bone inscription is an important Yin Shang material in the pre-Qin period and has high archaeological value. In the pre-Qin period, the rulers recorded important inscriptions, poems, bronze, tortoise shells, and animal bones to show the worship of ancestors, which belonged to a totemic phenomenon, but also the worship of nature and the commemoration of ancestors. The technical content of the oracle bone inscription recorded in the pre-Qin period is mainly Gaozu Xiangong and Xianwang, such as 14 Gaozu gods such as Wang Hai and Shi, six ancestors such as Xiangong and Xianwang, including, Shangjia, Sanbao and Ershi, etc., as well as Shang kings of previous dynasties, such as Dading, etc. The oracle bone inscription is very detailed in the record of the "Zhou Sacrifice and Divination", which also indirectly shows the completeness of the ancestor worship culture in the pre-Qin period and the completeness of the related system. In the oracle bone inscriptions, it is recorded that the methods of ancestor worship in the pre-Qin period were relatively complicated, mainly for single sacrifice and joint sacrifice. Among them, due to the successive generations of ancestors, the joint sacrifice is divided into shun and reverse rituals, and it is divided into special sacrifices such as weekly sacrifices. Xiangong Shangjia is the ancestor of the temple name in the pre-Qin period, so its magical power is vast, it is the main object of sacrifice, and the sacrifice is related to agricultural production, good luck, and the stability of imperial power. In the oracle bone inscriptions, the single sacrifice of Shangjia is mainly based on sacrificial methods such as burning, sui, mao, sheng and zhu. In addition, Shangjia and other Gaozu sacrifices can be performed at the same time, and they are the main objects of sacrifice. According to the oracle bone inscriptions, there are a lot of sacrificial items, including pigs, cattle, sheep, dogs and other livestock, as well as human sacrifices. According to the oracle bone inscriptions, the pre-Qin sacrifices had higher requirements for the place, and the sacrifices of Gaozu, the first prince, and the first king were the interior of the temple, the living room, the altar, the temple room, and the sacrificial building, and the temple was also divided into large, medium, small, south, north and west. Therefore, the specific objects of the pre-Qin recorded in the oracle bone inscription are very extensive, from Gaozu to the first king, from the direct line to the collateral lineage and then to the foreign heroes. Although the sacrifices are close and close, and the sacrifices are simple and solemn, the cultural system of ancestor worship is very complete. Through the records in the oracle bones. It can be found that the pre-Qin period is an important formative period of ancestor worship culture in China. It provides good support for the establishment of the ancestor worship culture system in the later period, and has become the core culture of the Chinese nation. Therefore, it is of great value and significance to study the meaning of the inscriptions in the oracle bone inscriptions, understand the ancestor worship culture, and the poetry content in the process of ancestor worship, so as to provide a reference for the traceability of the Chinese ancestor worship culture.

An Overview of Bronze Inscriptions, Verses

After a long period of the Stone Age, human society began to enter the Bronze Age. From 5000 BC to 4950 BC, ancient Egypt, Central Asia, India, etc., all entered the Bronze Age (Jimenez-Fernandez et al., 2023). Around 2000 BC, the Bronze Age began. From an archaeological point of view, some progress has been made in the study of the Bronze Age. In recent years, the Chinese Academy of Sciences has found that bronze artifacts from the Later Zhou period (1500 BC) have appeared in more than 50 existing sites, with a total of about 500 pieces. The early bronze artifacts found are mainly distributed in four regions, the earliest dating is from the Shang Dynasty (4500BC). From the perspective of regional traceability, the bronzes of the pre-Qin period mainly originated in the northwest, Hunan, and Hubei regions.

For example, the "Feng Zen Book" in "Historical Records" recorded: "Yu harvested the gold of Jiumu and cast Jiuding, all of them tasted Heng kicking God and ghosts." For example, it has been found that there are fragments of bronze vessels about "Yudu Yangcheng" at the site of Wangchenggang in Dengfeng, Henan, which were probably born in the Xia Dynasty (1900~1850 BC), and archaeologists have also found many fragments of molten copper crucibles that have been used many times in the early Xia period (2070~1982 BC) in the Yellow River Basin. It can be proved that as early as the Xia Dynasty, there were traces of the use of bronze objects, which is one of the evidence that the Xia Dynasty entered the Bronze Age. During the Shang Dynasty (1600~1046 BC), the bronze culture obviously had a greater development (Khartade, Shrivastava, Meshram, Meshram, & Ponnappan, 2023). Especially in the late Shang Dynasty, the bronze culture gradually entered the first peak of development. During this period, the production tools and weapons related to the manufacture of bronzes had achieved great development and application. To a certain extent, this has prompted the development of bronze ritual vessels to enter a new stage. At this time, many of the major bronze ritual vessels had been put into use, and their shapes

were often very exquisite, and the ornamentation was generally more luxurious (Koçak, 2022). On some bronze vessels, people have also found many inscriptions rich in profound functions and connotations. The bronze inscriptions, which began to emerge from the Shang Dynasty and flourished during the Zhou Dynasty, are the remains of the original script, like the oracle bone inscriptions, which can truly reflect the trajectory of social life and the development of writing. Because the "Ding" is the most noble and the musical instruments are the most diverse in the ritual vessels, many inscriptions are often tattooed on the "Ding" and "Bell". Archaeologists have found that, in addition to bronze inscriptions, people often engraved words which recorded the virtue of their ancestors and important events at that time. The inscriptions and poems in some ancient texts, such as the Book of Rites and the Book of Songs, mutually resonate and confirm the evolution of concepts and methods in ancestral worship rituals.

Therefore, the bronze inscriptions, which began to emerge from the Shang Dynasty and flourished during the Zhou Dynasty, are the remains of the original script, like the oracle bone inscriptions, which can truly reflect the trajectory of social life and the development of writing. In the early Shang Dynasty, bronze inscriptions were still very rare, with only 1-2 characters. In the later Shang Dynasty, there were more and more inscriptions on bronze ware, often 2-3 characters or more than a dozen characters, which were basically the names of the bronze makers or the titles of the ancestors they worshipped. It was not until the late Shang Dynasty that relatively long inscriptions began to appear, the longest of which reached 42 characters. From the Western Zhou Dynasty, because of the arrival of the ritual music system and culture, the influence of pre-Qin bronze inscriptions began to penetrate into the sacrifices. At this time, the strict implementation of the ritual system allowed slave owners and nobles to firmly occupy the resources of ceremonial activities and all related bronze resources. The aristocracy used all kinds of bronzes for ancestor sacrifices, court appointments, funerals and other activities. In this context, bronze ware has gone beyond the function of simply holding objects, and has begun to play a role in highlighting the "status level" of the user.

THE ANCESTRAL WORSHIP RITUALS DURING THE YIN-SHANG PERIOD

Based on the divination texts recorded in the oracle bone inscriptions from the Yin ruins, the ancestral worship rituals of the Shang Dynasty reflect two typical characteristics. Firstly, there was a conceptual fear and apprehension towards ancestors, primarily concerned that ancestors might bring calamities upon themselves. Secondly, in the early period, the rituals were often performed for specific events, lacking strong regularity, but gradually evolved into more scheduled and long-term rituals in the later period. Thirdly, the rituals involved the use of a significant number of sacrificial animals, including the brutal sacrifice of human beings.

The Concept of the Ancestor: Fear

There are many examples of oracle bone inscriptions from the late Shang Dynasty that indicate the purpose of the royal sacrifices was to eliminate ominousness and disasters. In their belief system, these misfortunes were believed to be caused by their ancestors. For instance, the inscription found in the "Collection of Oracle Bone Inscriptions" (10601 front side), states: "The priestess says: Please, Father Yi, do not bring calamity upon our king." (貞：父乙弗害王。), as shown below (Figure 1):

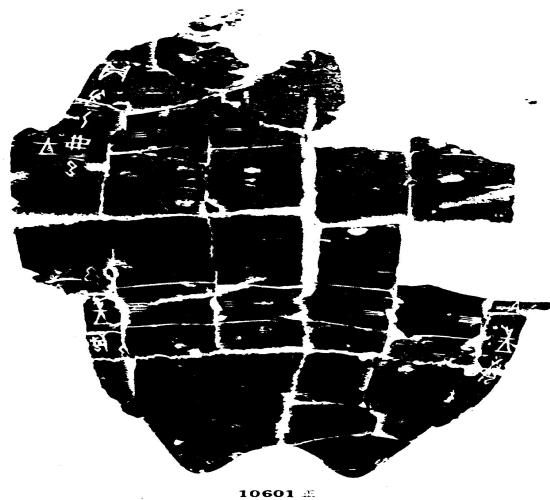


Figure 1. 10601 front side of the Collection of Oracle Bone Inscriptions

Similarly, In the "Collection of Oracle Bone Inscriptions" (13649), a similar prayer is recorded. The text reads: "The priestess asks the deity: Is it Father Yi causing the toothache?" (贞：齿疾，惟父乙害？), as shown below (Figure 2):



Figure 2. 13649 front side of the Collection of Oracle Bone Inscriptions

The above two examples indicate that in the minds of the Shang people, ancestors, like other deceased individuals, were not necessarily revered or respected beings. On the contrary, they were often a source of concern for the living. Ancestors were believed to potentially cause harm, affecting the health of the living or bringing disasters. Sacrifices were performed to appease them and thus ward off various calamities. According to the collected and compiled oracle bone inscriptions in the "Collection of Oracle Bone Inscriptions," the Shang kings performed ancestral sacrifices to their predecessors, including their ancestors, previous kings, and deceased mothers, in order to ward off unknown illnesses. The number of such sacrifices is recorded as 22 times. Additionally, the Shang kings' successors performed sacrifices to previous kings, deceased mothers, and other ancestors, which amounted to 12 times. The Shang princes also conducted sacrifices to previous kings, deceased mothers, and other ancestors, totalling 26 times (Guo, 1999).

The Characteristics of the Sacrificial Ceremonies: Mostly Unconventional

The ancestral worship rituals of the Shang people were often conducted randomly, without fixed timings or specific purposes. These ceremonies were performed in response to specific events such as illness, childbirth, or natural disasters, to ward off misfortune and seek protection. The occurrence of specific events determined the timing of these rituals, and their purpose was primarily focused on short-term personal well-being rather than long-term, public welfare. They were less politically linked.

A typical example is when King Wu Ding of the Shang dynasty conducted a sacrificial ritual and prayer to his deceased ancestors Mother Geng (庚) and Mother Shi (奭), hoping to receive their blessings for his wife Fu Hao's successful pregnancy. The inscription in the "Collection of Oracle Bone Inscriptions" (94) records the following: On the day of Xin-Chou, the priestess Hu 設 inquiring, "Will Fu Hao become pregnant? Will she conceive in the second month?" (辛丑卜，設貞：婦好出（有）子？二月？），as shown below (Figure 3):

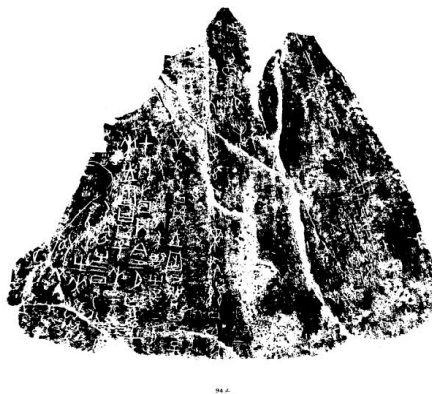


Figure 3. 94 front side of the Collection of Oracle Bone Inscriptions

In addition, there are also records of sacrificial rituals where ancestors were invoked to bless the harvest. For example, in Collection 303, it is recorded: On the day of Jia-Zi, divination was performed, and the shamaness asked the deity: "Will we have a bountiful year?" (甲子卜， 設貞： 我受稻年？), as shown below (Figure 4):

303



303

Figure 4. 303 of the Collection of Oracle Bone Inscriptions

These examples indicate that in the late period of the Shang dynasty, ancestral worship ceremonies were not fixed to specific dates.

THE DEVELOPMENT AND CHANGES IN THE RITUAL CEREMONIES OF THE WESTERN ZHOU DYNASTY

The ritual ceremonies of the Zhou people are extensively reflected in the Book of Songs. Combined with documentary and archaeological evidence, it has been discovered that there were significant differences in ancestral worship during the Zhou dynasty compared to the Shang dynasty. Firstly, the typical sacrificial rituals aimed at "exorcism and purification" to ward off disasters, as commonly seen in the Shang dynasty, became less prevalent. The Zhou people's attitude towards their ancestors shifted from viewing them as potential sources of calamity and affliction to praising their wisdom and virtue. They no longer believed that physical ailments were caused by ancestral interference. The purpose of their rituals focused more on praying for the enduring prosperity of their family lineage and the nation, rather than conducting sporadic rituals for specific occasions. Instead, they embraced regular and institutionalized worship.

The Bronze Inscription Stress "Mandate of Heaven" and "Virtue"

Compared to the Shang Dynasty period, the bronze inscriptions unearthed during the Western Zhou Dynasty introduced the new concepts of "mandate of heaven" and "virtue" into their content. The emergence of the "mandate of heaven" concept was closely related to the theoretical foundation of the establishment of the Western Zhou Dynasty. After King Wu overthrew King Zhou of Shang, in order to provide a reasonable explanation for the Zhou Dynasty's replacement of the Shang Dynasty's rule, the concept of "transference of the mandate of heaven" was specifically put forward. In the Book of Documents (尚书), it is recorded that King Wu said, "You the remnants of Shang, did not pay respects to Heaven, and thus Heaven unleashed great calamities upon Shang. Our Zhou country has received the assistance of Heaven's mandate, and will carry out Heaven's majestic authority to punish the king and decree that Heaven has severed Shang's mandate." It further states, "Heaven does not bestow its mandate on those lacking virtue." God will not protect those who lack virtue. The Yi Zhou Shu (逸周书) also records, "Duke Zhou said: 'Here lies virtue, reverence lies in Zhou. It is the mandate of heaven. The king should revere the mandate.'" Duke Zhou proposed that due to the noble virtue of King Wen of Zhou, the "mandate of heaven" that was once held by King Zhou of Shang has now shifted to the Zhou state. This concept of "the mandate of heaven is not constant, but virtue is its auxiliary" provided a solid justification for the legitimacy of the Western Zhou Dynasty's establishment. The Book of Songs contains many poems that exalt the "mandate of

heaven" and virtue. For example, in the "Zhou Song. Weitian Zhiming", says, "The mandate of Heaven is ingrained in the natural order of the cosmos, In wondrous solemnity, unceasingly. How splendid and radiant it gleams, The virtuous purity of King Wen's esteemed beams." And, In the "Da Ya. Wen Wang Zhi Shi", says, "The marquis submits to Zhou, the mandate of heaven is not constant." These are songs sung during the ritual to worship King Wen, and these records indicate a significant characteristic of the ancestral worship ceremonies in the early Western Zhou period: the emphasis on the transfer of the mandate of heaven to those with virtue, and the noble virtue of the Zhou ancestors, especially King Wen. In the bronze inscriptions from the early period of the Zhou Dynasty, we can find traces of the logical connection established by the Zhou people between "virtue" and the "mandate of heaven." The earliest surviving bronze vessel that records the "mandate of Heaven" is the "He zun" (何尊, ritual wine vessel) of the reign of King Cheng of the Zhou dynasty, which was discovered in 1963 in Jiachun Village, Baoji County, Baoji City, Shaanxi Province. Its inscription states, "In ancient times, your ancestors of the Gong clan faithfully assisted King Wen, and King Wen received the great Heaven mandate." (昔在尔考公氏, 克逮(仇)文王, 肆文王受兹大命。)(*"Ji Cheng"*, 06014). The term "命" in the inscription refers to "mandate," and "兹大命" represents the concept of the mandate of Heaven. The inscriptions on the He Zun clearly demonstrate that the Zhou people placed consistent emphasis on the concept of "King Wen receiving the mandate of Heaven" in their ritual ceremonies. The picture of the inscription on the He zun vessel is as follows (Figure 5):



Figure 5. The Inscriptions of He Zun (何尊铭文)

There are numerous praises of the virtue of King Wen in the Western Zhou inscriptions. During the Qing Dynasty, a bronze inscription called "Tian Wang Gui" was excavated in Meixian County, Baoji City, Shaanxi Province, and it was confirmed to be a bronze vessel from the early period of King Wu of Western Zhou. It bears the inscription "The virtue of King Wen is supreme" (文王德在上), which means "King Wen possessed noble virtue" (Tang, 1986). The picture of the "Tian Wang Gui" is as follows (Figure 6):

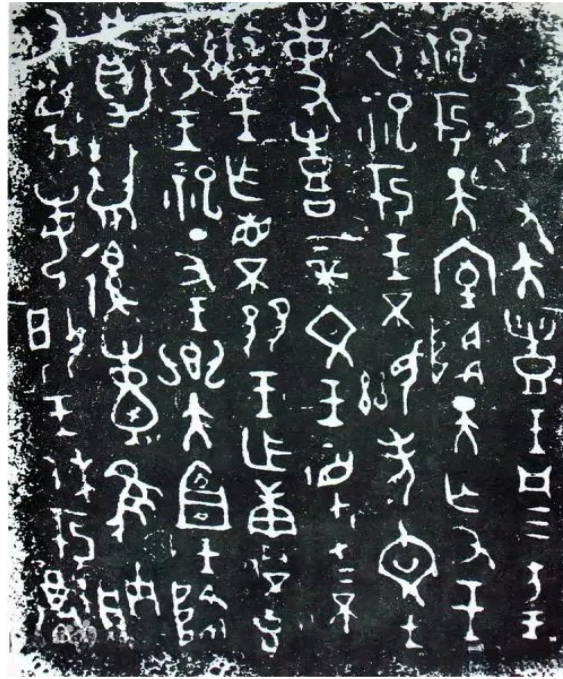


Figure 6. The Inscriptions of Tian Wang Gui [天亡簋铭文（朕簋）]

The "Da Yu Ding," a bronze ceremonial vessel, was unearthed in 1849 in Licun, Meixian County, Shaanxi Province. It dates back to the early Western Zhou dynasty. The inscriptions on the vessel record the ancestral instructions given by King Kang of Zhou in the ancestral temple. The vessel was used to worship his grandfather, Duke Nan. The inscription includes the phrase "Pi Xian Wen Wang Shou Tian You Da Ming" (丕显文王受天有大命), which can be translated as "The illustrious King Wen received a great mandate from Heaven." (Tang, 1986). The picture of the inscriptions in the "Da Yu Ding" is as follows (Figure 7):



Figure 7. The Inscriptions of Da Yu Ding (大盂鼎铭文)

The inscriptions from "De Zai Shang" (Virtue is above) to "Shou Tian You Da Ming" (Received a great mandate from Heaven) reveal the inherent logic of the establishment of the Western Zhou dynasty: King Wen

possessed virtue, and God favored those with virtue, hence the mandate of Heaven was transferred from Shang dynasty to the Zhou dynasty. These inscriptions on the unearthed bronze vessels and the poems in the Book of Songs mutually corroborate each other, reflecting the new characteristics of early Western Zhou ancestral worship ceremonies that differed from the Shang dynasty. These ceremonies emphasized the virtues and achievements of the ancestors because these were the fundamental reasons why the Western Zhou dynasty replaced the Shang dynasty as the ruler of the world (Yu, 1993).

The Standardization and Proceduralization of Ancestral Worship Rituals

By combining the descriptions of ancestral worship rituals among the Zhou people depicted in the "Ya" and "Song" sections of the Book of Songs, along with the records found in bronze inscriptions, it can be observed that the ancestral worship of the Zhou people was more standardized and proceduralized compared to that of the Shang Dynasty. For example, the below poem in "Book of Songs, Daya, Shengmin" records the customary ancestral worship ritual of the Zhou people, which took place at the end of each agricultural year. (The Institute of Archaeology Cass, 1994):

Honoring our ancestors, we prepare with care,
Pounding grains, scooping rice, the tasks we share.
Winnowing the harvest, sifting away the husks,
Rinsing rice, its rustling sound, noisily brusque.
Steam wafts, fragrant rice fills the air around,
Planning the ritual, every detail is sound.
Burning artemisia, beef fat emits its scent,
Offerings to the gods, a sweet-smelling event.
Praying for divine delight, abundant harvest in the year to come.

(誕我祀如何？或舂或揄，或簸或蹂。釋之叟叟，烝之浮浮。載謀載惟，取蕭祭脂。取羝以軼，載燔載烈，以興嗣歲。)

This poem is a tribute to the ancestral worship of Houji by the Zhou people. The first half of the poem describes the experiences and accomplishments of Houji, while the second half depicts the scene of the Zhou people's worship of Houji. From this, it can be seen that during this period, the ancestral worship rituals of the Zhou people had become more proceduralized. They cooked the harvested rice, sacrificed a ram, and burned wormwood to honor their ancestors and pray for a bountiful harvest.

This point is also reflected in many other poems of the Book of Songs. For example, in "Xiao Ya., Chu Ci," it says:

Grains fill our barns, tightly packed within,
Storehouses brimming, abundance a kin.
Fashioning them into wines and savory feast,
Offerings to ancestors, a solemn feast.
Inviting them to partake, blessings they bestow,
Granting us unparalleled prosperity, we humbly bow.
(我仓既盈，我庾维亿。以为酒食，以享以祀。以妥以侑，以介景福。)

And also, in "Xiaoya, Xin nanshan", it says:

On the altar, the brimming cup of wine spills,
Offering a crimson bull, its hue like ripe dates' thrills.
Before ancestral spirits, we present our offering with care,
Grasping the resounding knife adorned with golden bells fair,
Unveiling the hide of the sacrificed bull with grace,
Extracting its fresh blood and rich fatty embrace.
(祭以清酒，从以騂牡，享于祖考。执其鸾刀，以启其毛，取其血膋。)

These are poems describing the ritual of the Zhou people, who would offer sacrifices to their ancestors after

the completion of agricultural activities each year, seeking bountiful harvests. In the Book of Songs, specifically in the "Zhou Songs" section, there are numerous poems dedicated to the ancestral worship of Houji, King Wen, King Wu, and other Zhou ancestors. For instance, "Si Wen" is used for the sacrifice to Houji, while "Qing Miao" and "Wo Jiang" are used for the worship of King Wen. "Zhi Jing" is employed for the worship of King Wu. These poems reflect the grandeur and solemnity of the Zhou people's ancestral worship rituals. These poems fully reflect the frequency and grandeur of ancestral worship during the early years of the Western Zhou dynasty (Luo, 1983).

Accordingly, in these worship ceremonies, various sacrificial vessels were indispensable. In 1965, archaeologists excavated a bronze artifact called the "Shu Zao Zun" (叔造尊) from Tomb No. 347, dating back to the early Western Zhou period, in the Northern Kiln area of Luoyang City. The inscription on the inner bottom of the vessel's abdomen reads, "Shuzao crafted the precious vessel 'Bao Zun Yi' (宝尊彝), for the purpose of worshipping their ancestor, Duke Shao, who was also known as Father Yi." (叔造作召公宗宝尊彝父乙) The Shu Zao Zun has a height of 17.5 centimeters, a mouth diameter of 17.1 centimeters, a base diameter of 11.6 centimeters, and a belly depth of 14.7 centimeters. It belongs to the common gu-shaped vessels found in the Luoyang region. Based on this inscription, experts speculate that this vessel was made by descendants of Duke Shao to serve as a ritual object used for worshipping their ancestor, Duke Shao, is renowned alongside Duke Zhou as one of the influential aristocrats who held power during the early Western Zhou period. These records corroborate the "Zhou Songs" accounts and confirm the institutionalization and ritualization of ancestral worship among the Zhou people. The picture of the "Shu Zao Zun" is as follows (Figure 8):



Figure 8. Shape and Rubbing of the Shu Zao Zun

(http://hrczh.cass.cn/sxqy/zgs/202307/t20230725_5670406.shtml)

As mentioned above, from an archaeological point of view, bronze ware in the Western Zhou Dynasty has long gone beyond the function of simply holding objects, and can show the "status level" of the owner and user, and has an important symbolic function. Therefore, in the eyes of today's people, the inscriptions on the bronzes have become an important relic text for the study of the pre-Qin ritual music system and the social hierarchy system. At the same time, it can be used as important historical material for later generations to study the evolution of ancestor sacrifice in the pre-Qin period. Since bronze inscriptions and poetry generally existed in the Western Zhou Dynasty, this paper mainly discusses the value of bronze inscriptions and poetry in the Western Zhou Dynasty to the study of the evolution of pre-Qin ancestor sacrifices, so as to facilitate the excavation and exploration of value texts. and to raise people's awareness of the sacrificial culture of the ancestors of the pre-Qin period.

RESEARCH METHODS AND RESULTS

At present, archaeologists have found more than 1,000 pieces of bronze ritual vessels from the excavation work of Tonggu Mountain on the outskirts of Yueyang City, mainly bronze ritual vessels. The ritual vessel is the most prominent and valuable instrument in the ancestral sacrifice of the Western Zhou Dynasty (1046~820 BC), and it is engraved with sacrificial inscriptions. According to the research of archaeologists, although the bronzes were unearthed in the Western Zhou Dynasty (1046~820 BC), there are many inscriptions and related texts that cover a wide range.

Research Methodology

Based on the analysis of 4 bronze inscriptions and 3 volumes of bamboo slips in Tonggu Mountain on the outskirts of Yueyang City. Observation of 0.7x inscriptions and bamboo slips was performed with a RODA electron microscope. Then, the seal engraving strength analysis was carried out with the Amber pressure tester, and the poetry and inscription recitation was carried out with the help of the Mini microphone to test the characteristics of the voice. Finally, the microscope, stress test data, and vocal characteristics are summarized. The test indicators include loudness, rhythm, depth of inscription, inscription stroke, inscription form, and the words of the poem in bamboo slips.

Research Results

Font Form of Bronze Inscriptions and Poems

Bronzes appeared in 1250 BC and inscriptions were cast on bronzes. Bronze vessels with inscriptions show certain patterns in the shape and size of the vessels, and their main function is that the royal family and nobles hold ancestral sacrifices. Therefore, in the inscriptions engraved on the bronzes, traces of the evolution of the ancestral sacrifices of the Western Zhou Dynasty can be found. Among them, there is a consistency in the arrangement and shape of the font form in the inscriptions and the Book of Songs, and the specific results are shown in Table 1.

Table 1. Bronze Inscriptions and Poetic Font Forms

Name	Time	Glyph	Arrangement Form	Size
Checkered bronze tripod	Xia Dynasty (2070~1600 BC)	Pictographic, complex	Messily arranged, random thickness of lines	5 mm × 4 mm~5 mm × 5 mm
"Good woman" owl	Shang Dynasty (1600~1046 BC)	Pictographic, complex	Slightly arranged vertically, the thickness of the lines is uneven	5 mm × 4 mm~4 mm × 5 mm
"Father B" angle	Western Zhou (1046~771 BC)	Pictographic, slightly complex	Arranged vertically, the thickness of the lines is uneven	4 mm × 4 mm~5 mm × 4 mm
Lefu Clock	Qin Dynasty (221~206 BC)	Pictographic, simplified	Standardize the horizontal and vertical arrangement, first fine and then coarse, and increase the depth	4 mm × 4 mm~4 mm × 5 mm

From the contents of Table 1, it can be seen that the glyphs of the pre-Qin bronze inscriptions developed from complex to simplified, the arrangement shape changed from chaotic to standardized, the longitudinal and longitudinal arrangement of long lines and rows, and the thickness of the carving was increased by the position of the skimming hook, and the size of the self-imposed was between 5 mm × 4 mm~4 mm × 4 mm, and gradually standardized. Among the relatively short bronze inscriptions, it was found that the bronze inscriptions were more pictographic, and mainly round and square, representing natural things such as the sun and the moon. Generally speaking, the inscription is an artifact used by the royal family to worship ancestors, and it has the function of ancestor sacrifice. Therefore, the pre-Qin bronze inscriptions can find traces of the evolution of ancestral sacrifices. For example, the bronze inscriptions of the early Western Zhou Dynasty (1046~871 BC) are mainly located on the inner side, and their purpose is to ensure the mystery of the sacrifice, the so-called "heavenly machine cannot be revealed". During the Eastern Zhou Dynasty (770~256 BC), the length of bronze inscriptions began to increase and were engraved in conspicuous positions. In the late Warring States period (745~221 BC), the inscription Dingkou of the seal carving appeared, and the inscription was clearly displayed. In the late Warring States period (745~221 BC), in the ancestral sacrifices, large Yong bell combinations appeared, and longer inscriptions appeared on the outside, indicating that bronze inscriptions became glorious. In the bronze ware engraved with obviously long inscriptions, its function has changed, and it is not only practical, but also sacrificial, so as to express the meaning of sharing between heaven and man. In the study sample, the "women's good" owl has practical value, and the value of food utensils seems to be higher. Moreover, the "good woman" owl has changed to a great extent in terms of shape and quantity. Judging from the inscriptions engraved on the bells, the inscriptions on the bronzes are generally the same, and the bell is grouped into the ritual assembly and will be used in the sacrificial ceremony. In the Western Zhou Dynasty, ritual music was often inseparable, so the content of the Book of Poetry would be engraved on bronze vessels and applied to pre-Qin sacrificial ceremonies. In the Yuefu bell, many elements of ritual music are added, indicating that the bronze inscriptions are not only practical, but also have the function of recording, musical symbols and other elements.

The Pattern and Depth of the Bronze Inscription

The following is a microscope for the pattern and depth analysis of the checkered bronze tripod, and the results are shown in Figure 9.

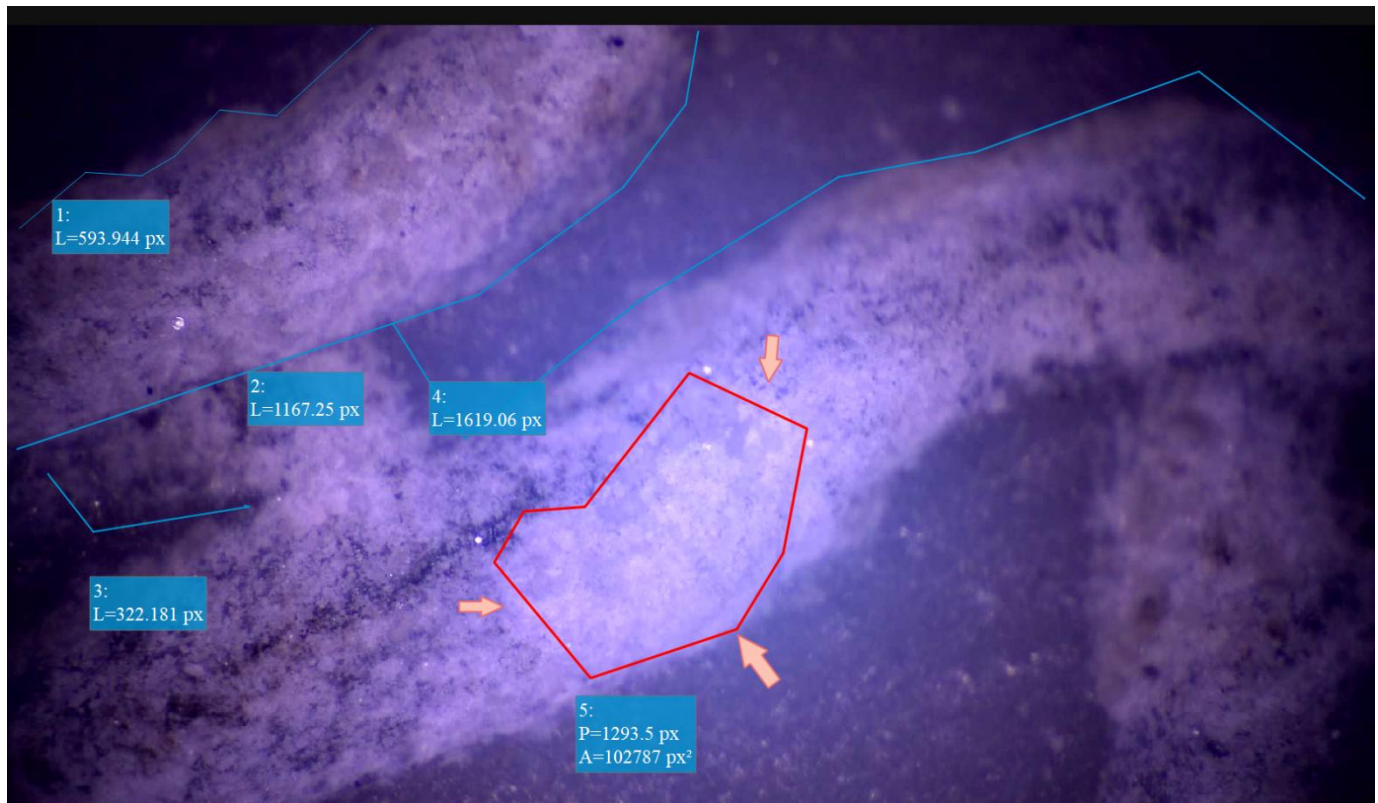


Figure 9. Pattern and Depth Analysis of the Checkered Bronze Tripod

As can be seen from the picture shown in Figure 9, the pattern of the inscription presents a complex structure, not a ratio, but a distorted shape, indicating that the inscription in the Xia Dynasty period was mainly used for sacrifice, and in order to meet the sacrificial requirements of the chief priest, simple inscription depictions were carried out. In the middle of the inscription, there is a deep pothole area, indicating that the inscription seal carving is relatively hasty, and does not have the effect of praying for blessings and prayers, but only satisfies the simple form. Relatively speaking, on the bronzes of the Western Zhou Dynasty (1046~771 BC), the tortuous seal carving patterns were gradually replaced by extensive patterns, but the font structure of the inscriptions did not change. The Western Zhou Dynasty bronze inscriptions not only became more standardized, but also showed a symmetrical distribution, so the Western Zhou Dynasty (1046~771 BC) was an important turning point in the bronze inscriptions, marking the evolution of ancestor sacrifice, which has changed from a simple ancestor worship ritual to a larger ritual. The inscription in the checkered bronze tripod proves that the inscription of the Western Zhou Dynasty bronzes is more standardized, beyond the scope of ancestor worship, and becomes a heavenly worship activity. It can be seen that the pre-Qin bronze inscriptions not only record the merits of the ancestors, but also record the prayers and wishes for the future, and the content of the sacrifice has changed. During the Spring and Autumn Period (770~476 BC), the content of bronze inscriptions was longer and the text structure was more complex, including "treasure" and "zun", and had a certain wishing effect. The checkered bronze tripod inscription carries the sacrificial wish of the vessel itself, which is the embodiment of the respect of the descendants for the ancestors, and at the same time is the "wish of sustenance" made by the descendants with the help of the ancestors' sacrificial activities. It can be seen that the pre-Qin bronze inscriptions have changed to varying degrees, forming the culture of ancestor sacrifice and expounding the evolution of bronze sacrifice.

The Form of Depiction of Bronze Inscriptions

In the middle and late Western Zhou Dynasty, bronze inscriptions began to appear poetic, and the content in the Book of Songs changed, and the content in the Book of Songs began to be used as the content of writing. In this way, the bronze inscriptions have become more rhythmic, and the forms and ways of expression have become more diverse. Although the average number of words in the bronze inscriptions of the Western Zhou Dynasty is about 20 characters, there will be an inscription of 500 characters. The texts of the verses and four-sentence poems in the Book of Poetry appear in the Warring States period (745~221 BC), and also present different forms of seal carving. During the reign of King Gong-King Yi of Zhou (715~681 BC), there were more differences in bronze inscriptions, as well as the differences in the font of the inscriptions, forming the uniqueness of the visual

layout. The inscriptions engraved during the Warring States period (745~221 BC) did not reach the rhythmic and aesthetic height of the *Daya*, but the bronzes still had a tendency to increase aesthetic control, and the inscriptions became standard and strict in general. Although the inscriptions are full of similar rhymes and many ritualistic fragments, the sentence structure of the bronze is still evolving. The following is an analysis of the inscription in the corner of "Father B", and the results are shown in Figure 10.



Figure 10. The Form of the Seal Inscription on the Corner of "Father Yi"

From the content in Figure 10, it can be seen that the arc length of the seal inscription is 94~238 mm, and there are changes in different directions. Among them, the radian is mainly to the lower left and presents a ring at the end. In the inscription seal carving, great attention is paid to the standardization, and the battle of the poem and the collocation of the poem before and after the collocation is consistent, so it is said that the inscription and the poem are consistent in terms of standardization. This shows that the sacrificial inscriptions in the early Qin Dynasty (221~206 BC) were more poetic and presented an elegant arc shape, similar to dragon patterns and cloud patterns. The cloud dragon pattern that appeared in the Qin Dynasty appeared in the form of arcs. This shows that the bronze inscriptions in the early Qin Dynasty paid more attention to the sense of ritual and also showed a certain standardization. The inscriptions in Figure 10 are engraved in the same direction and in a symmetrical form. The development of the Yuefu bell can reflect the ancestral sacrifice activities in the middle and late Western Zhou Dynasty (1046~771 BC), which has been an important part of the royal system. At the beginning of the Qin Dynasty (221~206 BC), the form of inscriptions gradually became poetic, and the four-word sentence form in the Book of Poetry became stricter. The fonts and visual layouts of the bronzes have become more uniform, and the wording has become more cultural. For example, in the bronze inscription "Mao Gong Ding Ming" in the Western Zhou Dynasty, the inscription content is passed: "父歆，丕显文武，皇天引戾劓德，配我有周，膺受大命，率怀不廷方亡不覲于文武耿光。" which means, "The King of Zhou said, "Father Yin! The great and wise King Wen and King Wu, Heaven is very pleased with their virtues, and has made our Zhou nation worthy of them. We sincerely accept the great command of Heaven. We have treated kindly and pacified those neighboring states that did not come to pay tribute, for they have not been excluded from the brilliance and blessings of King Wen and King Wu." etc., Many of the elegant four-character phrases in this passage share similar themes and language with the verses in the "Book of Songs - King Wen." These inscriptions recorded the trust of the King of Zhou in Mao Gong and the significant responsibilities entrusted to Mao Gong, described the scene of sacrificing Mao Gong (that is, the master of Mao Gongding), so that future generations will respect and commemorate their ancestors. Among them, the glorious and rhythmic verse is, "毛公歆对扬天子皇休，用作尊鼎，子子孙孙永宝用", which means, "in gratitude and praise of the trust and rewards from the King of Zhou, this ding was specially cast to

record the words of the King of Zhou, for eternal worship by future generations." This means that the descendants are offering a precious sacrifice to their ancestors.

Complexity of the Structure of Bronze Inscriptions

The analysis of the inscription of the Yuefu bell shows that the bronze inscription presents a complex structure, which not only has the characteristics of the inscription, but also has a part of the pattern to show the devotion to the ancestor sacrifice, as shown in Figure 11.

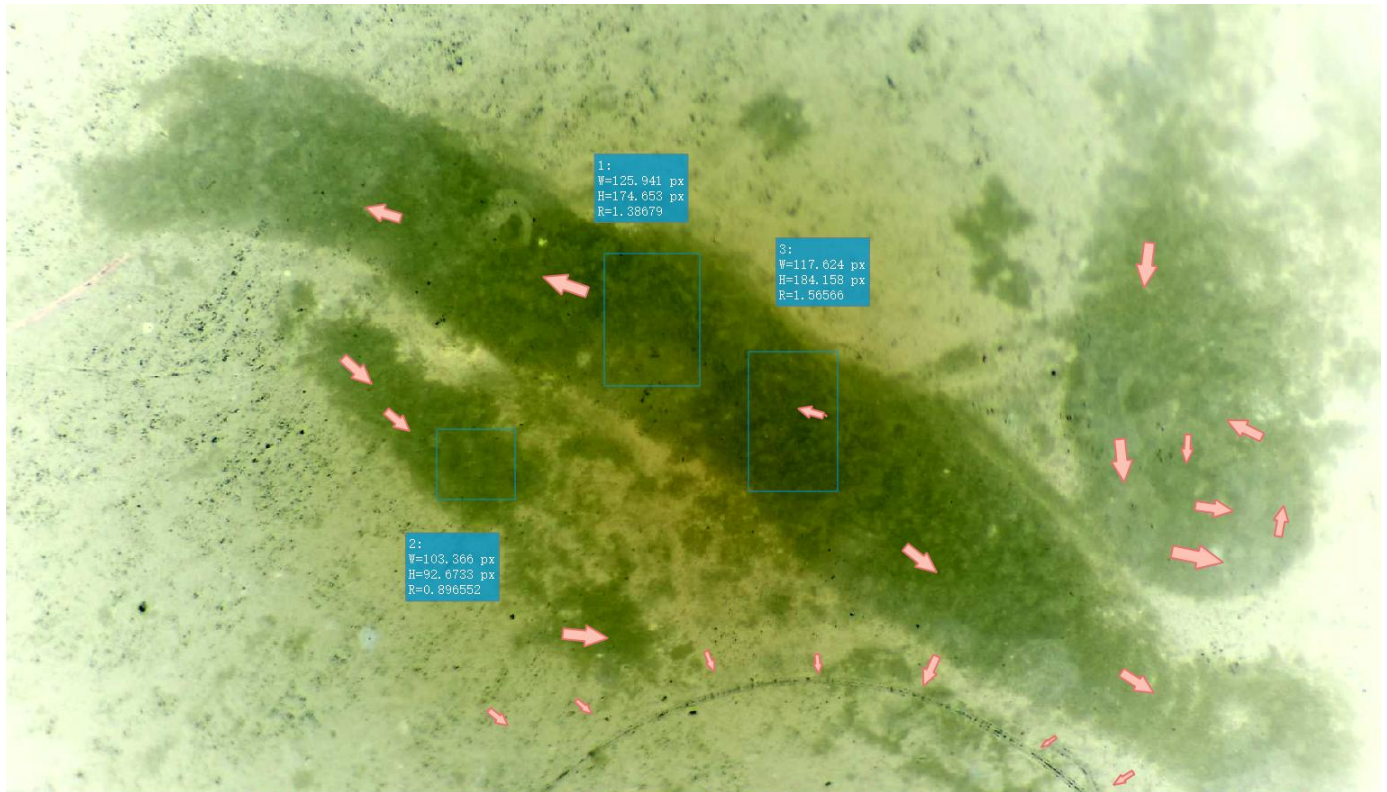
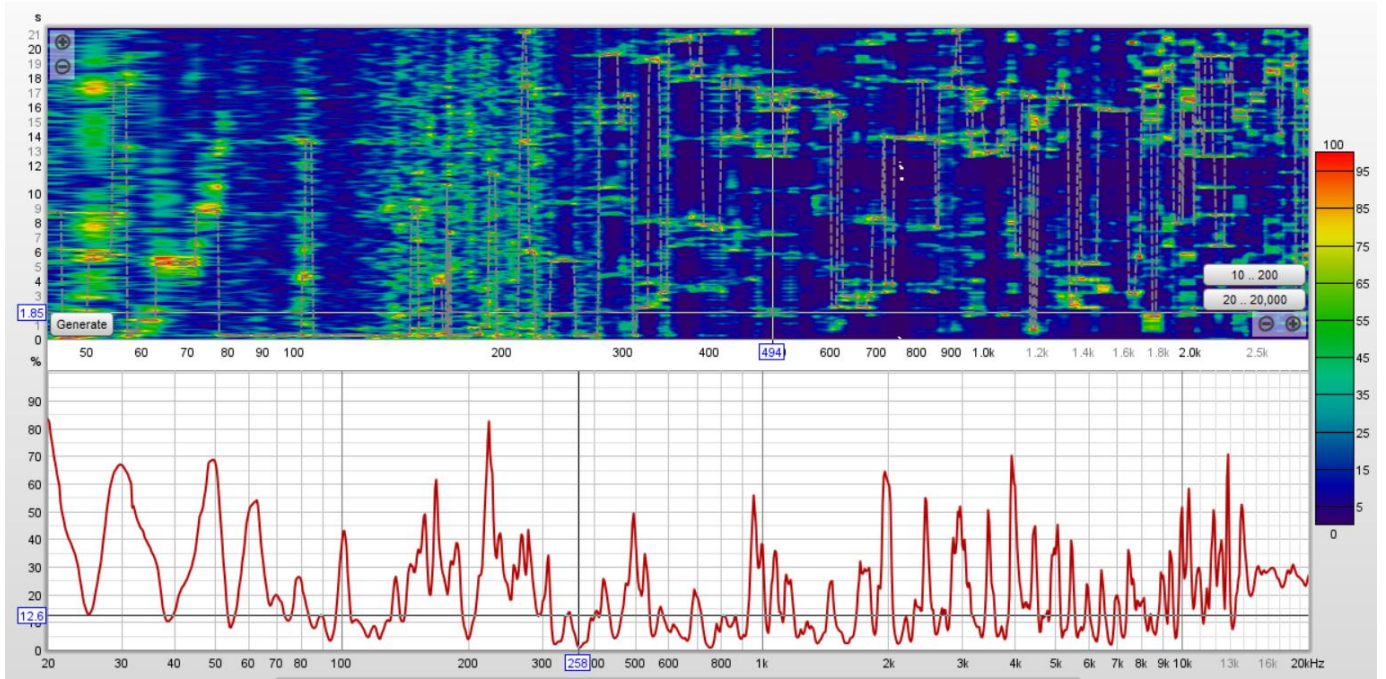


Figure 11. The Inscription of the Yuefu Bell

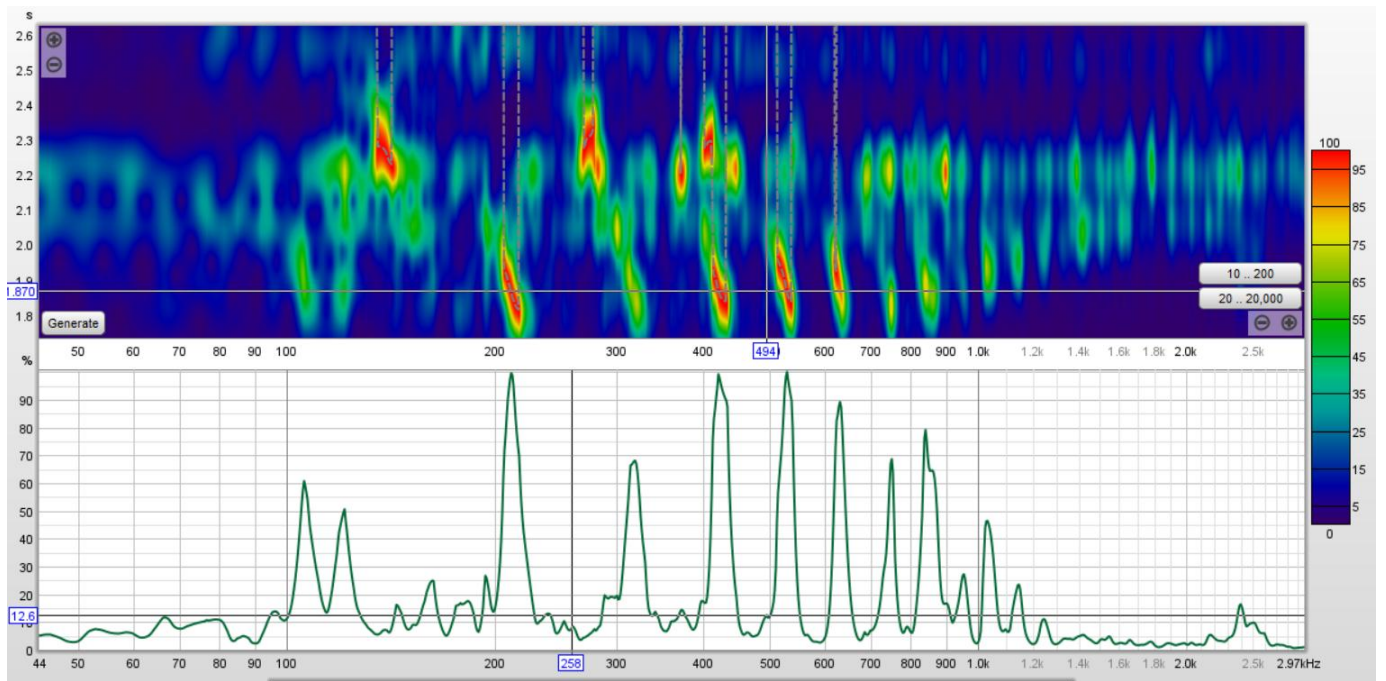
From the analysis in Figure 11, it can be seen that the inscription has deep seal carving points in three places, which is consistent with the theory of stars in the sacrifice. A circular pattern appears around the inscription, indicating that the inscription incorporates the sun, moon, and stars in nature into the inscription. For another example, is in the inscription of "Kaoqing Zun Ming II", because the characteristics of the symmetrical structure are very obvious, and its verses are very beautiful in rhythm, it is also a kind of respect for the first sacrifice, and increases the poetic beauty of the inscription. Another example, is "Dwelling in the war, looking at the war." The verses that became the beauty of rhythm and artistic conception were also engraved into bronze inscriptions. The content of the Book of Poetry is engraved on the bronze, which not only highlights the nostalgia and reverence for the ancestors, but also enriches the function of the bronze and deepens its cultural heritage. As one of the Four Books and Five Classics, the Book of Poetry was considered a holy book by the emperors of all dynasties, so the integration of the content of the Book of Poetry and the bronze can increase the sacredness of the bronze. In the bronze inscriptions of the Western Zhou Dynasty, it will appear in the form of four sentences. For the famous family found in Figure 11, the seal carving shape of the famous family is similar to the melodiousness of the poem and the description of the Chinese characters of the poem, generally speaking, the beautiful poem will use a variety of inscriptions, and the sonorous and powerful poems will use clean inscriptions, so there is an image and content connection between the celebrity and the poem.

Rhythm of Bronze Inscriptions

In the Spring and Autumn Period and the Warring States Period, bronzes and inscriptions showed stronger regularity, not only in the form of seal carving, but also in the number of words, symmetry also appeared a certain regularity. A more in-depth study of the sacrificial role of bronze inscriptions, and a prosodic analysis of bronze inscriptions, the results are shown in Figure 12.



Before the Eastern Zhou Dynasty (2070~770 BC)



Eastern Zhou~Qin Dynasty (770~206 BC)

Figure 12. Rhythmic Analysis of the Recitation of Bronze Inscriptions before and after the Eastern Zhou Dynasty

As can be seen from the data in Figure 12, the bronze inscriptions before the Eastern Zhou Dynasty show a scattered distribution, the red layout points are relatively concentrated, and the distribution points of bronze inscriptions after Wenzhou are scattered and show a regular distribution. It can be confirmed that the evolution process of pre-Qin bronze inscriptions is that the font structure and form are complex, and the function of the inscription gradually increases in functionality, practicality and rhythm, and the inscription is more confrontational and standardized. Moreover, the seal carving of the inscription adds characteristics such as star worship and totem worship. By comparing the musical amplitude of different periods in the figure, it is found that it has a strong regularity, and the whole fluctuation amplitude is below 70 dB, which is mainly due to the poor material and loudness of the music, and the inability to produce higher syllables.

AN ANALYSIS OF THE VALUE OF THE BOOK OF POETRY ON THE EVOLUTION OF ANCESTOR SACRIFICE IN THE PRE-QIN PERIOD FROM THE PERSPECTIVE OF ARCHAEOLOGY

The Relevance of Bronze Inscriptions, Poetry and Pre-Qin Ancestor Sacrifices

The Place of the Sacrifice

The bronze inscription is the foundation, and the Book of Poetry is the attachment of the inscription, and both the inscription and the Book of Poetry have the sacrificial role of the ancestors of the pre-Qin Dynasty, and the Book of Poetry can increase the sacredness of the sacrifice. In the late Western Zhou Dynasty, one of the glorious features of bronze inscriptions was that their texts became more and more "poetic", and this was precisely because of the influence of the Book of Songs. In addition, the "Song of Zhou" in the Book of Songs has a certain value for the study of the evolution of ancestor sacrifice in the pre-Qin period. This is embodied in the content it contains to sing the praises of ancestors (Palka, 2023), which are often applied to ancestor sacrifices at that time. For example, because the main priest of the sacrificial activities in the Western Zhou Dynasty was the ruler, the princes often played the role of auxiliary sacrifices. In this kind of sacrificial ritual, the Zhou ritual is still a ritual system that examines whether the steps of its sacrificial activities and the relevant preparatory content are standardized and standardized. It is worth mentioning that the "Qing Temple" in "Song of Zhou" made a glorious and detailed description of the sacrificial site and the scene of the sacrifice. For example, it is mentioned in "Qing Temple": "In the Muzong Temple, Su Salmon appeared. Jiji Duoshi, Bingwen Virtue", it can be seen that the ancestral sacrificial activities of the pre-Qin Dynasty all need to be held in the temple that represents the status of the sacrificial ritual system. And the atmosphere of the whole sacrificial activity should be solemn and pure enough. In addition, the princes, as the party assisting in the sacrifice, not only had a more solemn and noble status and status, but at the same time, they had to carefully observe the etiquette of the entire sacrifice and be able to maintain their majesty. At the same time, in the sacrificial place, the relevant officials need to maintain a busy scene, and be able to arrange normally (Pan & Chen, 2022), strictly follow the etiquette of ancestor sacrifices, and uphold the virtues of the king of Zhou. Another example, in "Zhenlu" and "Chick", detailed descriptions have been made of the major scenes of the various princes' sacrifices, such as "I am polite, and there is also Sirong", "Xiangwei Pigong, the Son of Heaven Mumu".

Content of the Sacrifice

In the process of sacrifice, singing and dancing performances are indispensable. For example, in the "Zhijing", there are depictions of people using various musical instruments, such as "bells", "drums", "chimes", "pipes", etc., to play for the sacrificial ceremony. Such as "bell drum quiquine, chime will be". In the "Song of Zhou" in the "Book of Songs", there is also a "Zaijian", which describes the scene of King Cheng of Zhou leading the princes to worship the ancestor King Wu of Zhou. For example, in this passage it is mentioned: "Long Qi Yang Yang, and He Ling Yang Yang." which means, "The emperor's dragon flag fluttered in the wind, and the sound of bells in front of the chariot was crisp ".There are wrens in the leather, and there is a blazing light", which describes the arrangement of various decorations of this sacrificial activity very clearly and eye-catching. For example, the scriptures mention the dragon flag, the crowd of chariots and horses, and the various splendid decorations around it to show the solemnity and enthusiasm of the sacrificial ceremony to the fullest. In "You Gu", people can see the grandeur of the sacrifices at that time through the lines of the poem: in the court of the Zhou Dynasty, blind musicians lined up in rows, bells, stone chimes, and various drums were neatly arranged, the racks were carved with exquisite patterns, adorned with colorful feathers, the scene was grand and solemn. From this, later generations can see that the evolution of ancestor rituals in the pre-Qin period has gradually moved from small-scale development in the early days to large-scale development. Moreover, this shows that the ritual music system of the Western Zhou Dynasty has been gradually improved in the middle and late periods. In the Book of Poetry "Song of Zhou", ancestor sacrifice activities are basically related to gods (Rousset & Sorek, 2023). The god symbolizes "reason", and in the Western Zhou Dynasty, people believed that the status of the god was extremely noble, and believed that the sacrifice of ancestors should be based on the god. In the Song of Zhou, there are many texts that mention the process of sacrificing to the gods, but they are all described around sacrifices such as wine and meat, and do not mention the appearance of gods or the interaction between gods and people. The passages related to God include: "The Age", "General", and "Heavenly Works". Although the chapters all mention the "gods" in the ancestral sacrifices of the pre-Qin Dynasty, most of them are glorious and vague, with a kind of spiritual interpretation, and the praise of mountains and rivers is basically indispensable. The Western Zhou Dynasty liked to connect the gods with nature, mountains and rivers. To a certain extent, this shows that the people of the Western Zhou Dynasty were very fond of sacrificing to the gods and had great awe for the gods, but they did not want to see the "gods" with their own eyes, but regarded the "gods" more as a kind of spiritual sustenance. Therefore, this shows that in the pre-Qin period, although people praised their ancestors, praised and respected the gods, they were not very close to the gods, which shows that the attitude of people at that time was

"respectful and distant". At that time, people attached great importance to the patriarchal hierarchy and the effective maintenance of the ruling order of the Zhou kingship.

Bronze Inscriptions Corroborate the Book of Poetry

As mentioned above, from the perspective of archaeology, bronze inscriptions have high research value for the study of the evolution of pre-Qin ancestor sacrifices, and together with the Book of Songs, they confirm the pre-Qin ancestor sacrifice culture.

Determine the Starting point for the Formation of the Pre-Qin Ancestor Sacrificial Culture

Through the checkered bronze tripod, it is found that the number of words in the bronze inscription has developed from 1-2 characters in the Shang Dynasty to 300 characters in the late Western Zhou Dynasty. It can be seen that from the early to the middle and late Shang Dynasty, people did not use bronzes and inscriptions in ancestor sacrifices. It wasn't until the establishment of the ritual system that bronze long inscriptions began to appear. At the same time, although the number of words in the early inscriptions had increased, it was not until the middle and late Western Zhou Dynasty that musical elements gradually appeared in the bronze inscriptions. Early bronze inscriptions, which were not particularly elaborate, were often glorified and arbitrary, and barely formed a certain rhythmic or aesthetic character. The starting point of the early Western Zhou Dynasty was when bronze vessels and inscriptions were used in ancestor sacrifice activities. However, because the early Western Zhou Dynasty (1046~771 BC) was not consolidated, the bronze inscriptions were engraved on the inside of the utensils, indicating that the ancestral sacrificial culture was still not sound enough, and many of the proper sacrificial forms were not complete (Samuelsen & Potra, 2023).

Confirm the Evolution of Ancestor Sacrifice in the Pre-Qin Period

The research of the "good woman" owl found that the bronze inscriptions in the middle of the Western Zhou Dynasty (846~871 BC) had gradually developed to more than a dozen characters, and the inscriptions engraved on the inner position of the bronze began to appear with the appearance of containers and shallow mouth dings. It can be proved that the bronze inscriptions have begun to have a higher value of "praising the ancestors" in the ancestral sacrifices of the Western Zhou Dynasty. In addition, the content and symmetry of the "good woman" owl inscription, and the variety of calligraphy fonts indicate that the bronze inscriptions began to be standardized. It was not until the late Western Zhou Dynasty (746~771 BC) that the length and rhythm of bronze inscriptions increased, and gradually became poetic, so the bronze inscriptions were integrated with the Book of Poetry to highlight the merits of the ancestors. The mutual corroboration of the Book of Poetry and the bronze inscriptions has helped archaeologists to more comprehensively grasp the evolution process of ancestor worship in the pre-Qin period, and to conduct archaeological research well.

Promote the Inheritance of Ancestral Worship Culture

During the Qin Dynasty (221~206 BC), the ancestor worship culture was perfected and matured, and the content, form and degree of confrontation of bronze inscriptions were standardized, which laid the foundation for the establishment of the ancestor worship culture system. The ancestor worship culture of the Qin Dynasty influenced the ancestor worship culture of other dynasties, forming the ancestor worship culture system of the Chinese nation, which is a manifestation of the cultural connotation of the Chinese nation. The distribution characteristics of the pre-Qin bronze inscriptions, the related prosodic characteristics, and the aesthetic connotation, are sufficient to illustrate that they passed through the Shang Dynasty (2070~1600 BC) and the Western Zhou Dynasty (1046~771 BC). Bronze inscriptions have gradually become more poetic, and the functionality of the inscriptions has been increasing. Moreover, the fusion of the Book of Songs and the bronze inscriptions, and the bronzes engraved with the relevant sentences of the Book of Songs, are given a special role, showing the reverence of future generations for their ancestors through the meaning of the "Ode" of the Book of Songs. It can help future generations to understand more clearly the function of the evolution of pre-Qin sacrifices. From the analysis of this paper, it can be seen that through the study of the pre-Qin bronze inscriptions, we can find the sacrificial content reflected in the inscriptions, and then let people see the worship and commemoration of the ancestors of the rulers (Stantis et al., 2023), princes and nobles at that time. This can enable modern people to know and understand the form of pre-Qin ancestor sacrifices, family structure, inheritance methods, inscriptions, grammar and layout, etc., so that people can better determine the social status and role of the pre-Qin patriarchal system. By studying the evolution of bronze inscriptions in different periods, one can find that this can reflect the changes in the sacrificial ritual system of the ancestors of the pre-Qin period, so as to help future generations better understand the social and political background of the pre-Qin and the true destiny of the emperor (You, Zhang, Cao, Han, & Guo, 2022).

CONCLUSION

To sum up, this paper will conduct an in-depth study on the value analysis of bronze inscriptions and poetry collections on the evolution of pre-Qin ancestor sacrifices from the perspective of archaeology. After the study of various parts, it can be determined that from an archaeological point of view, the bronze inscriptions and the Book of Songs have important value and function for studying the evolution of the ancestral sacrifices of the pre-Qin period. With the help of a microscope and a scanner, the analysis of two bronzes, inscriptions, and three bamboo slips from Tonggu Mountain in the suburbs of Yueyang City shows that the angle and depth of the inscriptions on the bronze inscriptions, as well as the overall shape of the font, gradually show the characteristics of arcs, lines, and waves, similar to the sun, moon, and clouds in nature, and contrast with the content and connotation of the words in the poems. The arrangement of the characters, the size of the characters, and the rhythm of the characters in the Book of Songs gradually show the relationship between 4 light tones and 1 accent, and the glyphs gradually show a staggered arrangement, corresponding to the ups and downs and momentum of the poems. It can be seen that the inscriptions of pre-Qin bronzes and the poems in the bamboo slips gradually presented rituals and norms in the process of sacrificial evolution, in order to express respect for the ancestors, and echo with the poems, so as to achieve the consistency of content, momentum and meaning. There are also shortcomings in the research of this paper, the important thing is that the content in the Book of Poetry is complex and covers a wide range, and this paper can only choose an entry point for analysis, and cannot comprehensively discuss it. In addition, there are complex glyphs in the contents of the bronze inscriptions and poetry classics, and the language and cultural background of the pre-Qin period are different from that of modern times, so there are deviations in the excavation of archaeological value.

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