

An Ethnographic Study on the Song Dynasty Stone Anchor Stock in East Meets West: Maritime Silk Routes in the 13th – 18th Centuries Exhibition at Hong Kong Maritime Museum

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Abstract: This research takes Arjun Appadurai's theory *The Social Life of Things* (1986) further by investigating the life histories of a Song dynasty stone anchor stock exhibited in the 2018 Hong Kong Maritime Museum exhibition *East Meets West: Maritime Silk Routes in the 13th – 18th Centuries* anthropologically. As the earliest Hong Kong underwater archaeological discovery, the cultural biography of the stone anchor stock is compared with those of other stone anchor stocks of similar appearance found along the ancient Maritime Silk Routes in the Asia-Pacific region. This research suggests a diversity of contemporary meanings and ways of contextualization of the stone anchor stocks that are interpreted by people of different cultural backgrounds, identities, and generations. This concludes by revealing a tension built by the diversion of the stone anchor stock's 'career' from a ship commodity to an ordinary stone bench in a village, a sacred object at a temple, as well as a significant and representative relic at a museum.

Research Background

Curated by the Guangdong Museum (GDM) in China, *East Meets West: The Maritime Silk Road during the 13th – 17th Centuries* (*East* hereafter) was first held at the International Maritime Museum Hamburg (IMMH) in Germany in June 2017 and traveled to Museum Palazzo Venezia (MPV) in Italy in September 2017 (GDM 2018). In August 2018, *East* was retitled as *East Meets West: Maritime Silk Routes in the 13th – 18th Centuries* and presented at Hong Kong Maritime Museum (HKMM), co-organized with GDM (HKMM 2018).

East introduces China's prosperous history of early globalization along the Maritime Silk Road (MSR) and inspires the re-examination of the East-West cultural exchange in maritime history (HKMM 2018). Displaying valuable relics loaned from GDM and other cultural institutions in China at IMMh and MPV, *East* depicts commodity trading and the development of religions and culture in China along MSR (HKMM 2018; GDM 2018).

To understand the exhibits' previous 'life-histories' ethnographically, a cultural anthropological perspective is applied to describe and explain the stories between humans and a museum object. By exploring the objects' cultural biographies, this research attempts to inspire the audience to reinterpret and reimagine the life, function and circulation around the objects as well as reconnecting the audience with the objects. To further evaluate the study of objects exhibited in *East*, this research also applies a museum anthropology perspective to investigate the curated details of *East* at HKMM for the Hong Kong elements incorporated in the exhibition.

Methodology

This research draws on ethnographic data obtained from the author's participant observation as a curatorial intern during the preparation and installation of *East* at HKMM and semi-

structured interviews conducted with the curators of *East*. Textural analysis is also used as part of the methodology. Articles and books on the anthropological study of objects, exhibition catalogues, archaeological reports and other related materials are studied, including three exhibition catalogues documenting all *East* exhibitions. To analyze the content of *East*, its curating motives, content, structure, academic journals, and details of the objects are examined. Furthermore, annual reports, strategic plans, the official website, budget plans and social media platforms issued by HKMM are also investigated.

Research Questions

1. What are the life histories of the Song dynasty stone anchor stock exhibited in *East*, from a cultural biography approach?
2. How did HKMM localize the exhibition with reference to the exhibition details of *East*?

Research Significance

With its rich content, trans-cultural elements, and its top-ranking co-organizer GDM, *East* was chosen as one of the Chinese National Museum Top Ten Exhibitions Finalists in 2017 (GDM 2018; HKMM 2018). Several local Hong Kong scholars were invited to write research essays for the *East* exhibition catalogue published by HKMM. *East* reveals the cultural exchanges between the East and the West along the Maritime Silk Routes, highlighting the trans-cultural elements that are strongly related to anthropology.

This research is the first anthropological study conducted on the special exhibition *East* at HKMM. With limited existing anthropological research on exhibitions and museums in Hong Kong, this research has the potential and capacity to investigate object interpretations,

functions and nature of travelling and special exhibitions, and the details of exhibition curation in various perspectives. In particular, the Song dynasty stone anchor stock carefully recovered from Hong Kong waters would be investigated anthropologically as it is a significant and archetypal relic in underwater archaeology in Hong Kong. The stone anchor stock would be compared with others found in different locations along the Maritime Silk Route, including Quanzhou, Fujian, and Fukuoka, Japan.

By reinterpreting museum exhibits from a cultural anthropological approach, this study bridges the audience and museum objects and enhances the communication between them. Not only does this research provide insight and suggestions for readers to apply an anthropological lens in viewing museum exhibitions, but it also suggests a reference in interpreting museum exhibits anthropologically.

The Social Life of Things

The *Social Life of Things* is a book edited by Arjun Appadurai (1986) that illustrates the relationships between human beings and objects using different theories, concepts and object examples. Appadurai (1986) suggested that commodity is not a type of thing, but a state or phrase in the social life of an object, showing an object can be moved in and out of the commodity state. A commodity has a social life and it can be a medium of gifting, a valuable item or has exchange function in its commodity state, while commodities can be exchanged across cultural boundaries (Appadurai 1986). In this research, it is essential to identify the commodity state of the object in its 'life-career' and its flow moving in and out of the commodity sphere. In particular, when the object is in a commodity state, it is essential to study whether it involves the exchange or implies any social relations. As *East* focused on maritime silk routes highlighting East-West cultural exchanges, the objects may reveal

exchanges or transactions across cultures, for example, an ewer with a clown pattern on the underglaze blue decorations.

Appadurai (1986) mentioned the critical idea of 'path and diversion' to illustrate the trajectories of commoditization and decommoditization processes in the social life of things. For commoditization, it is suggested that the object has a 'path', for example, from production, exchange, distribution, to consumption; while the paths can be altered by decommoditization, forming 'diversions'. For instance, a commodity can be turned into a museum exhibit under negotiations or competitions, the paths are changed and diverged. More importantly, the tension built by 'path and diversions' can form and change the values of the objects, influencing the cultural norms within a society, this idea is called the 'politics of value' (Appadurai 1986). However, objects tend to go across lots of regimes of values and the 'politics of value' is more likely a result of its 'journey' in social life. Since objects can transcend cultural boundaries, the value of the objects can be changed according to the situation or the object itself, this variability of value constitutes the 'regimes of values' (Appadurai 1986). In this research, it is important to study the objects' diversions to the museum as exhibits and their previous paths. The concept of 'politics of value' will also be applied to illustrate the connection between museum exhibits, the cultural context and the society as a whole.

Kopytoff (1986, 68) indicated that 'a commodity is a thing that has use value and that can be exchanged in a discrete transaction for a counterpart, the very fact of exchange indicating that the counterpart has, in the immediate context, an equivalent value.' There are three commodity spheres, including the spheres of subsistence objects, of prestige objects and of rights that people have (Kopytoff 1986, 71). Not everyone may view the same thing as a

commodity, this shows a moral economy in commodity exchange (64). The subsistence sphere is located in the lowest part of the moral hierarchy, while the sphere of rights that people have is in the highest part of the moral hierarchy across the spheres (71). He further explained the idea of the commodity in the context of slavery in which people's former social identity is taken away and he or she is commoditized as a real or potential commodity. He provided a biographical approach to study objects, known as the cultural biography of things. Kopytoff (1986) believed that the object's known 'age', state, changes of functions, things that happened around it, career, as well as people's expectations on its perfect career, origin and producer, cultural marker and its 'old age' are of paramount importance. These serve as an important reference for this research to study the selected items' cultural biography. The essence of this approach is their specific meanings and classifications in different cultural contexts, especially the changes in meanings (Kopytoff 1986). To be specific, the context is relatively important as there is a difference between small-scale societies and complex societies. On the other hand, Kopytoff (1986) suggested an important perspective, that is the 'singularization of commodities', meaning decommoditization. When a commodity is singularized, it is moved out of the commodity sphere and enter another stage of its 'life career' (1986). It can be explained in the context of a culture that serves as a countering force to commoditization. For example, when a culture resists commoditization or resingularizes a commoditized item, it is then no longer a commodity. When power is asserted into the object, such as the political power of the royals, the nature of the commodity will possibly be altered (Kopytoff 1986, 73). An heirloom can be considered as a singularized commodity; yet it is contradictory that the more singular the heirloom is, the more valuable it is, an heirloom is a commodity when it has a price (80, 82). In this research, some items may not be commoditized. Thus, the singularization of commodities is an important framework to study

some objects that are collections of private collectors, as well as relics excavated from the royal tomb.

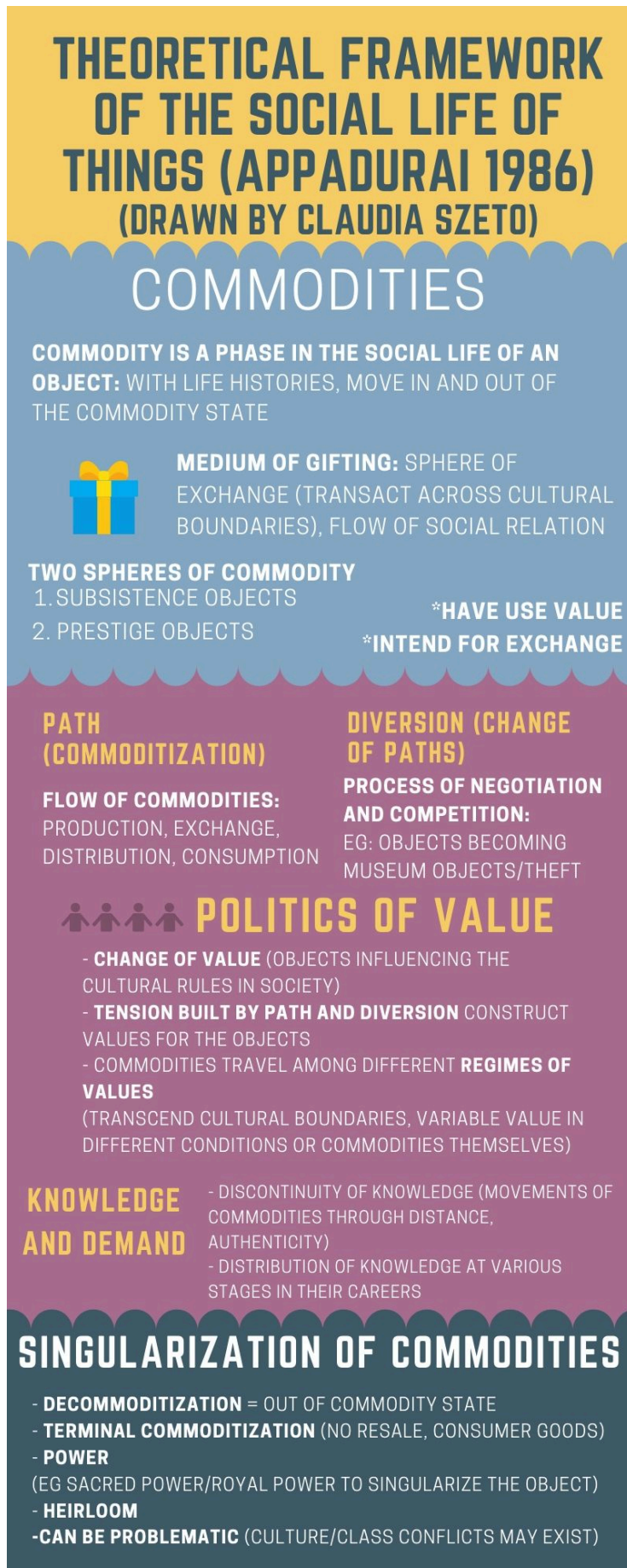


Figure 1. A graphic showing the theoretical framework of the Social Life of Things (Appadurai 1986). Graphic by the author, 2020.

Literature Review

Several researches have been done on the biography of things that provide a methodology, research direction, and approach for this study. *The P. G. T. Black Collection of Oceanic Things* adopts a networked biographical approach to study the social life of a proportion of the P. G. T. Black Collection of oceanic things loaned from the Buffalo Museum of Science in New York. The author illustrates that objects in the collection were understood as indigenous curios, ethnological specimens, a country's heritage and original arts (Foster 2012). P. G. T. Black was once a governess and collector, worked as the director of Burns, Philp & Company Ltd. (BP), a Sydney-based mercantile firm that sends passengers and cargo to Papua New Guinea (ibid.). The Black Collection includes objects like a Trobriand painted shield and different ornaments. Foster's essay made use of the resources to reorganize the lengthened period during which the collection was formed while showing that objects possess 'biographies' in which meanings are gradually increased and shifted. More significantly, it includes a notion of *Networked Biography* that connects people and things to explain each other's value and meaning (Foster 2012, as cited in Munn 1983). This idea of 'networked biography' focuses on the way things in a context of social relations can transform into things of a different context for instance, commodities were turned into gifts (Foster 2012). This approach also suggests how we should perceive the museum that consists of multiple relations between people and things.

In the collection, Black's diary entries about his trip to New Guinea give a lot of background information on how he acquired the things. Surprisingly, the diaries show that lots of objects in his collection are from places he did not visit himself (Foster 2012). Foster (2012, 163) suggested that 'the great virtue of a networked biographical approach to things is its insistence on the almost protean nature of apparently unchangeable material things'. That

means the networks of a thing do not only respond to one meaning, the meaning of things is also never fixed (Foster 2012). I was inspired to refer to the networked biographical approach that how things change and mean differently in various contexts of my research. It is important to note the background of the collector and whether the collector keeps diaries to record his or her interaction with the object. This can add to the notion of cultural biography of things proposed by Kopytoff. The nature of objects can be intricate across different stages of their social life. This approach can help analyze the changeable meanings of objects.

Gosden and Marshall's *Cultural Biography of Objects* (1999) is a journal article adopting a biographical approach to investigate objects, including a necklace kept in Pitt Rivers Museum. The authors claimed that the necklace was originally a personal gift from a chief Thakombau in Fiji to a missionary called Calvert who converted the chief to be a Christian, the necklace was then possessed by Calvert's grandson (Gosden and Marshall 1999). The necklace was eventually given to the Pitt Rivers Museum by his aunt after he had passed away (ibid.). This cultural biography of the necklace corresponds to the nature of the object as a gift. Gosden and Marshall (1999, 172) stated that 'at the heart of the notion of biography are questions about the links between people and things; about the ways, meanings and values are accumulated and transformed.' This cultural biography of the necklace can serve as an example for me to depict different social life stages of selected objects in my research.

Gosden and Marshall (1999) also compare gifts and commodities. They point out that commodities are assumed to be alienable and the transaction will not keep any lasting relationship between the two transacting parties, while gifts keep some linkages between the two transacting parties (ibid.). They cite Appadurai's work on *The Social Life of Things* that stresses on the political and social context within the exchange of objects. The authors add

examples to explain Appadurai's ideas on gifts, commodities, and exchange. Also, the authors refer to Hoskins (1998) whose work is about the way a person's biographies are also connected to objects (Gosden and Marshall 1999). Hoskins (1998) asked people in Indonesia about important objects and eventually, she received a large number of people's biographies (Gosden and Marshall 1999). This methodology of reading people's biographies can be used as a reference to collect data to investigate the cultural biographies of things.

A book studying Hong Kong museums titled *Imagining Asia: Cultural Citizenship and Nation Building in the National Museums of Singapore, Hong Kong and Macau* was written by Emily Stokes-Rees in 2019. Her work also investigated the Hong Kong Museum of History to discuss identity-building within the museum context (Stokes-Rees 2019). Her work inspired me to rethink the concept of 'space' in the museum context, as she noted that museums were spaces to 'do' one's identity, but not merely 'being' in the space (ibid.). Another interpretation of 'space' is to consider it as a 'performing space' for the audience and objects to engage in the same museum context (ibid.). Stokes-Rees' work served as an important reference to rethink the 'space' within *East* and how the audiences engage with the objects effectively from the exhibition. This matter would be addressed by semi-structured interviews with the HKMM curators about their curatorial arrangements.

Hong Kong Maritime Museum

As a non-governmental museum in Hong Kong, the scale of HKMM has been gradually expanded since its opening in 2005. HKMM advocates to deliver the history and knowledge of Hong Kong, China, and Asia's maritime events, and to communicate the important roles that ships and maritime activities play at different times. HKMM is dedicated to preserving,

collecting, and displaying objects that narrate the stories of Hong Kong and Pearl River Delta maritime activities (HKMM n.d.).

HKMM is a researched-based museum as it collaborates with different museums, local institutions and private collectors to curate special exhibitions. Take a special exhibition *The Dragon and the Eagle: American Traders in China, A Century of Trade from 1784 to 1900* (December 2018 – April 2019) as an example, the museum selected collections from The Metropolitan Museum of Art, the Swire Hong Kong Archive Service and several local and America-based collectors (HKMM n.d.). Curators published essays and exhibition catalogues and invited local researchers to write essays for exhibition catalogues (HKMM n.d., 13). HKMM also held a symposium, for example, the 36th International Map Collector's Society Symposium cum Exhibition Cultural Encounters in Maps of China in 2018 (HKMM n.d., 26). HKMM highlights intellectual and research inputs in their curatorial work.

Localizing *East* at Hong Kong Maritime Museum

In Europe, *East* explicitly promotes Chinese culture and history to Europeans and celebrates Sino-German and Sino-Italian diplomatic relationships. Touring *East* at HKMM, the original storyline is supplemented with a variety of localized elements newly added to enrich the storytelling of the artefacts that accentuates local history and roles along MSR. At HKMM, the curators refine the exhibition by incorporating objects drawn from the collections of HKMM and other Hong Kong cultural institutions as localized features, including a Song dynasty stone anchor stock recently found in Hong Kong. These objects constitute one third of the overall amount of the exhibits (HKMM 2018). The curators tailored the original

narrative to present and promote the fruitful history, development, and roles of Hong Kong along MSR that appeal to local and foreign audiences (HKMM 2018).

East at HKMM begins with the section “Connecting the Globe”, illustrating how the Occidental met the Oriental along MSR. It is followed by “Mapping East and West” – a section supplemented to the initial *East* exhibition in Europe. The third section “Economic Sea” illustrates commodity trading along MSR with a range of exhibits loaned from GDM, including exported blue-and-white porcelains and ancient copper coins. *East* continues with “Sunken Treasures” which occupies the central and largest space of the exhibition. Relics from Chinese shipwrecks recovered along MSR are displayed, including the shipwrecks of *Nankai No. 1* and *Nan’ao No. 1*. A vast range of significant pottery relics of the Song-Yuan dynasties (960 – 1368 BC) newly unearthed from a large-scale archaeological site in Hong Kong is also displayed publicly for the first time, including jars, incense burners, and ewers (HKMM 2018) (Figure 2).



Figure 2. Some displays of relics were excavated from the Sacred Hill North, Hong Kong. Photo taken by the author at HKMM, 2018.

These exhibits serve as the major localized elements by revealing the life traces of Hong Kong residents during the Song-Yuan dynasties, explaining the significant role of Hong Kong as a supply station along MSR (HKMM 2018). Some relics are specifically selected as they were produced in the same kiln as the relics salvaged from *Nanhai No.1* shipwreck (HKMM 2018). The juxtaposition of these relics shows that the production origins of the commodities consumed and circulated to different regions along MSR were the same. This depicts the presence of commercial activities in Hong Kong and possibly her role as a supply station along the Maritime Silk Route (HKMM 2018, 183). Since the excavation site was once a settlement with wells and houses, some domestic necessities were discovered and displayed. For example, the Chinese calligraphy brush rest, incense burner, and copper coins of the Song dynasty (HKMM 2018, 192-193). These exhibits illustrate the life traces of people as another facet of Hong Kong history and culture relating to maritime activities.

In addition, a 1000-year-old Song dynasty stone anchor stock of a regional or international trading vessel recovered from Hong Kong waters is displayed on a tailor-made plinth (Figure 3 and 4) (Jeffery 2018). As the oldest and only one of its kind found in Hong Kong, its significance is emphasized and it serves as a dominant localized feature in *East*, as well as material evidence to verify the presence of historical maritime activities in Hong Kong and her historical role as a transit point along MSR (HKMM 2018, 194). The anchor stock demonstrates Hong Kong's role as a transit spot in the Maritime Silk Routes since it was assumed to be a component of a regional or international trading vessel (Jeffery 2018). It justifies the presence of maritime activities historically in Hong Kong that a trading vessel once passed by Hong Kong waters in the Song dynasty or later.

Next, this relic is proof of underwater archaeological work carried out in Hong Kong in recent years. The curators visited the High Island (near the anchor stock site location) and interviewed the residents there, it was surprising that they did not know about the stone anchor stock recovery, not to mention the general public. Since several photos of the underwater archaeological recovery process were attached to the panel of descriptions of the stone anchor stock, this display arrangement gave the audience a reference to underwater archaeological work carried out in Hong Kong (Figure 3).



Figure 3. Relics excavated from Sacred Hill North, Hong Kong, on loan from the Antiquities and Monuments Office, are displayed in juxtaposition with the stone anchor stock. Photo taken by the author, 2018.



Figure 4. *East* now continues as a part of the permanent exhibition in HKMM. Photo taken by the author, 2021.

“Maritime Civilization” concludes the exhibition by describing how people from the Occidental and Oriental interacted and exchanged in terms of religion, ideologies, and shipbuilding technology. *East* is now a permanent exhibition at HKMM, retaining the localized elements previously shown, including the most important stone anchor stock (Figure 4).

A Song Dynasty Stone Anchor Stock Recovered from Sai Kung, Hong Kong Waters

General Background of the Stone Anchor Stock

The Sai Kung stone anchor stock was made of granite rock, and measures 1.64m long, 20cm at its largest width in the middle, narrowing down to 15cm width at the two ends, 12cm at its largest thickness and slimming down to 5cm at the two ends, it weighs 80kg.¹

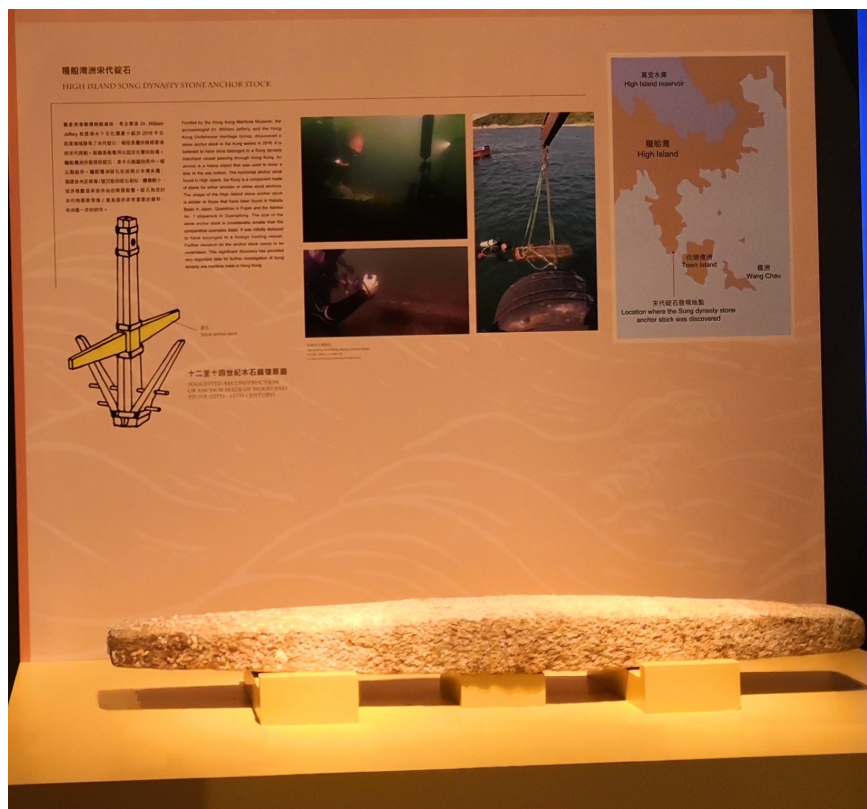


Figure 5. The Song dynasty stone anchor stock displayed at *East*. Photo taken by the author, 2018.

¹ William Jeffery, “Marine archaeological survey”, 2018, 18; Notch and groove measurements provided by Guilhem Malfre and Jamie Yeung, 2016; Stone type information provided by Professor Ng Sai-Leung (Personal e-mail communication, 2020). Professor Ng teaches geology at the Department of Geography & Resources Management, CUHK.

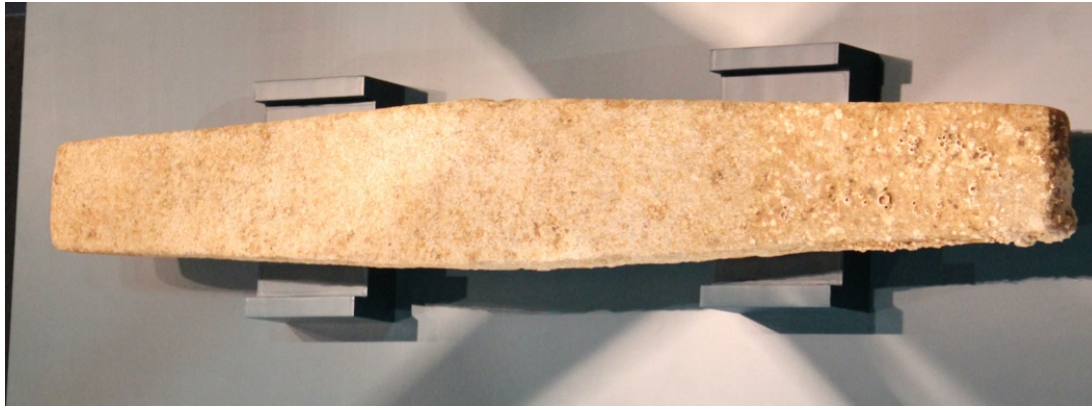


Figure 6. The Song dynasty stone anchor stock at the permanent exhibition display at HKMM. Photo taken by the author, 2021.

The stone anchor stock is nearly symmetrical in shape and tapers at both ends. Two notches and two grooves on the front and back of the broadest side and the edge side of the anchor stock in the middle are found respectively (Figure 5 and 6). The notch and groove are both depressions on the stone anchor stock that function as locking the stone anchor stock to the wooden shank of the anchor. The two grooves on the edge sides are parallel to the wooden shank and the two notches on the broadest side are perpendicular to it. For the notch on the broadest side of the stock, its length is 20cm, its width is 15cm and its depth is 0.2 cm.² For the groove on the edge side of the stock, its length is 12cm, its width is 3cm and its depth is 0.5 cm.³ The volume of the notch (60 cm³) is larger than the volume of the groove (18 cm³). Despite different lengths and widths, they have nearly identical depths and the groove (0.5cm) is just slightly thicker than the notch (0.2cm).

Some striated marks are found on the anchor stone stock around the broadest side of the anchor stock near the middle.⁴ It indicates that the stone anchor stock has traces of previous usage. Since the shape of this stone anchor stock is similar to the ones recovered from *Nanhai*

² Measurements provided by Guilhem Malfre and Jamie Yeung, 2016.

³ Ibid.

⁴ Information provided by William Jeffery (Personal e-mail communication, 2020).

No.1 shipwreck and found in villages in Quanzhou, it is believed that the stone anchor stock dated back to the Song dynasty (960-1279 AD) and belonged to a regional or international trading vessel but not a trader or fishing vessel in Hong Kong (Jeffery 2018).

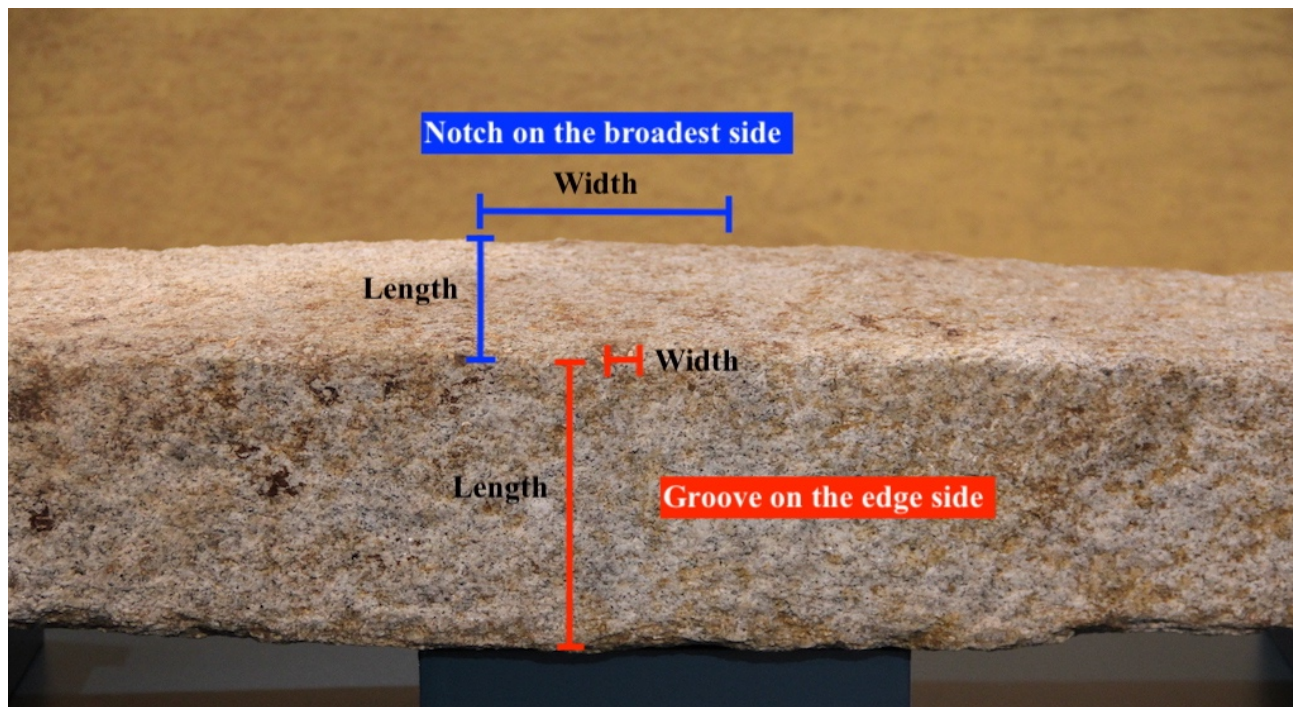


Figure 7. The notch and the groove on the Song-dynasty stone anchor stock. Photo taken by the author, 2020.

Usage of a Stone Anchor Stock

A stone anchor stock is a component of a wooden shank stone anchor of ancient ships, such as foreign trading vessels, in Song and Yuan dynasties (960-1368 AD) (HKMM 2018, 194). It is a rectangular-shaped rock attached in between the two wooden anchor arms and perpendicular to their directions, with the notch of the anchor stock attached to the wooden shank (Kapitän 1990) (Figure 8). As the anchor is thrown into the sea for berthing, the stone anchor stock assists the anchor arms to dig into the seabed by giving out a holding force (ibid.). When the ships are ready to sail and the rope on top of the wooden shank would be lifted, the outward-curving parts of the wooden arms dug into the seabed would break out from it (ibid.). The anchor is then lifted back to the ship. There are two types of compound anchors, including one with single stone stock and one with two stone stocks (Kimura et al.

2011). The model and diagram in the exhibition featured a single stone stock compound anchor (Figure 8 and 9).



Figure 8. An anchor model at HKMM permanent exhibition. Photo taken by the author, 2020.

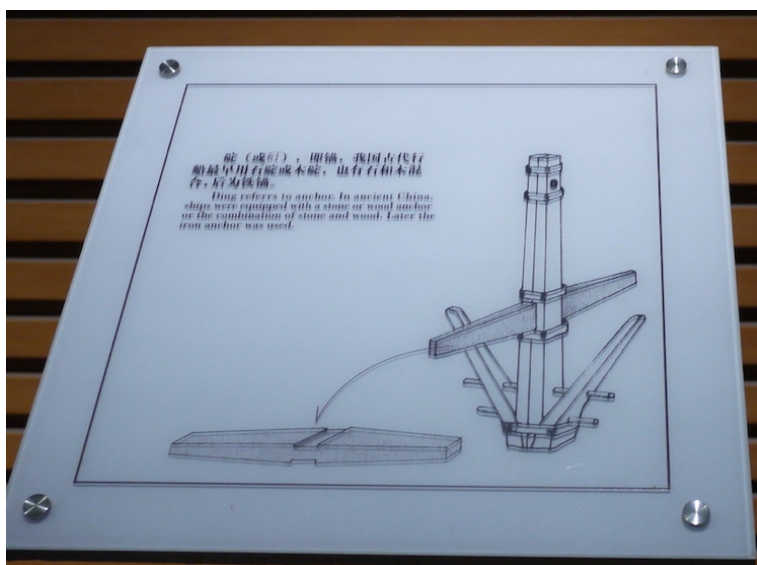


Figure 9. A diagram showing the model of the anchor and the location of the stone anchor stock in the anchor. Photo taken by the author at the Quanzhou Ancient Boat Gallery, 2019.

Recovery of the Sai Kung Stone Anchor Stock

On 16th July 2016, this stone anchor stock was recovered from Sai Kung waters, Hong Kong

by maritime archaeologist, Dr William Jeffery, who had been given an underwater archaeological salvage license by the Antiquities and Monuments Office (AMO), Hong Kong, in collaboration with members of Hong Kong Underwater Heritage Group (Hong Kong Underwater Heritage Group 2017). This anchor stone stock was initially discovered by Jeffery on 10 July 2014 while diving in Sai Kung waters (Hong Kong Underwater Heritage Group 2016; HKMM 2018). The recovery site is about five metres from the shoreline at the southern end of High Island, and the sea bed is covered with large rocks (Hong Kong Underwater Heritage Group 2016, 16). Later, the team went to the Maritime Silk Route Museum of Guangdong to investigate the stone anchor stock from the Song dynasty shipwreck *Nanhai No.1* and this reminded Jeffery of the one found in Hong Kong (HKMM 2018). By comparing them, Jeffery and the team were sure that it was crafted but not an ordinary stone laying on the seabed (ibid.). One hypothesis about why the stone anchor stock is located off High Island, is that a ship dragged its whole anchor (timber and stone remains) from nearby waters to this location, and over the timber remains have perished, leaving just the stone anchor stock (Jeffery 2018). Another possibility is that a ship left its anchor at this location while sheltering from a northerly storm and the anchor rope was broken (ibid.). It is also possible that the anchor stock was discovered from somewhere else and transferred to the site by someone who wanted to recover it, but failed to do so (ibid.). It can also be a semi-product, a stone anchor stock that had been used for a long time or under repair. This part of the stone anchor stock's life histories remains unknown due to several possibilities and there is insufficient evidence to positively conclude why it was found off High Island.

Comparing Similar Stone Anchor Stocks Found in Quanzhou, Fujian

It was believed that a thousand years ago stone craftsmen in the Song dynasty or earlier shaped a piece of granite rock into this stone anchor stock at its production stage. This

carefully shaped and edged stock is similar to three Song dynasty granite stone anchor stocks found in Quanzhou, a province in Fujian. They are all in a similar shape: tapered at both ends and they have depressions in the middle with a thicker dimension to fix the wooden shank (Chan 2018; Chen and Yang 1983; Chen and Ye 1989). These stones were possibly produced in the same region or by craftsmen who possessed similar crafting techniques of cutting the stone into such a unique shape.

The Quanzhou stone anchor stocks are slightly longer and heavier than the Sai Kung stone anchor stock. One was discovered at a beach in Fashi village, Jinjiang in 1975, with a length 2.32m, with the width 29cm narrowing down to 22cm, thickness 17cm and weight 237.5kg (Chen and Yang 1983; Chen and Ye 1989) (Figure 10). For the notch on the broadest side, its length is 29cm, its width is 16cm and its depth is 1cm, while the groove on the edge side has a length 17cm, width 6cm and depth 1cm (Chen and Yang 1983; Chen and Ye 1989). It is on permanent display in the Quanzhou Ancient Boat Gallery which is located inside the Kaiyuan Temple area, the biggest Buddhist temple in Fujian. This gallery is a part of the Quanzhou Maritime Museum, but they are located in two different locations. In the Quanzhou Ancient Boat Gallery, a massive Quanzhou shipwreck is displayed, providing a shipwreck context for the display of the stone anchor stock.



Figure 10. A Song dynasty stone anchor stock discovered in Fashi village, Jinjiang. Photo taken by the author at the Quanzhou Ancient Boat Gallery, 2019.

Another stone anchor stock was discovered in a canal in Xunmei village, Chengdong town in 1988, with a length 2.26m, width 34cm, thickness 20cm, and weight 250 kg (Chen and Ye 1989) (Figure 11). The notch on the broadest side has a length 34cm, width 21cm and depth 1cm, while the groove on the edge side has a length 20cm, width 5.5 cm and depth 1.5cm (Chen and Ye 1989) (Figure 12). Both stone anchor stocks were made of granite, have notches and grooves in the middle and are grade one relic in China (Yu-ling Ding, Curator of the Quanzhou Maritime Museum, personal communication with author, 2020). It is on permanent display at the Quanzhou Maritime Museum. The stone anchor stock there is displayed under the interpretations of ship-building craftsmanship as shown from the ship-building tools. The two Quanzhou stone anchor stocks are displayed under different interpretations.



Figure 11. A Song dynasty stone anchor stock discovered in Xunmei village, Chengdong town. Photo taken by the author at the Quanzhou Maritime Museum, 2019.



Figure 12. A groove on the edge side of the above stone anchor stock. Photo taken by the author at the Quanzhou Maritime Museum, 2019.

The third stone anchor stock found in Quanzhou was also discovered in Xunmei village, Chengdong town in 1988, with a length 2.88m, width 34cm, thickness 21.5cm and weight 385kg (Chen and Ye 1989) (Figure 13). It was also made of granite with notch and groove and rope binding traces are found on the stock (Chen and Ye 1989). The notch on the broadest side has a length 34cm, width 13cm and depth 1cm, while the groove on the edge side has a length 21.5cm, width 6cm and depth 1cm (Chen and Ye 1989). This stone anchor stock is not on display (Yu-ling Ding, Curator of the Quanzhou Maritime Museum, personal communication with author, 2020). In figure 13, the stone anchor stock at the back is the one displayed at the Quanzhou Maritime Museum as shown in figure 11.



Figure 13. A Song-dynasty stone anchor stock discovered in Xunmei village, Chengdong town (the one in the front). Photo credits to Dr Ding Yu-Ling, the Curator of the Quanzhou Maritime Museum, 2020.

The stone anchor stocks found in Quanzhou and Hong Kong are all made of granite rock with notches and grooves locking the wooden shank of the anchor in the middle. On the whole, the dimensional difference of the notches and grooves allows us to compare them in terms of stone craftsmanship (Appendix 1 and 2). Firstly, the depths of the notch and groove of the Sai Kung anchor stock are less than 1cm (0.2cm and 0.5cm respectively), while the depths of the notches and grooves of the Quanzhou anchor stocks are around 1cm. The latter are deeper and more obvious than the ones on the Sai Kung anchor stock. It may correspond to the length of the anchor stock as the Sai Kung one has shallower notches and grooves is relatively shorter in overall length than the ones in Quanzhou. It may also correspond to the weight of the stone anchor stocks. The heavier ones like the Quanzhou anchor stocks (around 237.5kg to 385kg) have deeper notches and grooves than the lighter Sai Kung anchor stock (80kg) (Chan 2018; Chen and Ye 1989). From the perspective of a ship-builder or craftsman, the essence of the craftsmanship should be how accurate the notch and groove were crafted to

be locked in between the wooden shank of the anchor. The notch and groove can reveal how delicate the craftsmanship skills that the producers had.

Another main point is that the notch and groove of each anchor stock are highly similar or share the same depths. The difference in their depths is around 0.3 to 0.5cm. It clearly shows that the notch is not necessarily shallower than the groove or vice versa. Despite a limited number of stone anchor stocks discovered, there are no identical stone anchor stocks, especially in the dimension of the notch and groove.

Some similar stone anchor stocks were found in Japan and Southeast Asia countries (Kimura et al. 2011; Kimura 2016). Particularly, lots of similar stone anchor stocks were found in the cities in the southwestern part of Japan, including Karatsu, Hirado and Takashima in Fukuoka, Kyushu (Wang 2000). Fukuoka is the largest city on the Island of Kyushu, Hakata in Fukuoka has been a very prosperous trading port and a coastal city in Japan since the 9th Century in Song dynasty (Tanaka 2011, 394). To cite an example, 32 stone anchor stocks were found and recovered in Takashima, Japan (Ogawa 1997). This mass discovery of stone anchor stocks in Japan is greatly related to the warfare in Yuan dynasty that a hundred thousand ships were annihilated, remains on the seabed and these anchor stocks were proved to be used on the warfare ships (Wang 2000). Compared to the anchor stocks found in Hong Kong and Quanzhou which are trading vessels, the stocks found in Japan from warfare ships were also in a similar shape. The anchor stocks in Karatsu, Hirado and Takashima also have a notch (Chen and Yang 1983; Wang 1986). These Yuan-dynasty anchor stocks were all likely produced in the same region or by craftsmen with similar techniques.

The Life History of the Sai Kung Stone Anchor Stock

The life histories of the Sai Kung stone anchor stock began from natural granite rock, crafted by the hands of stone craftsmen into a stone anchor stock and attached to a wooden shank anchor. According to Dr Jeffery (2018), the Sai Kung anchor stock is most likely from a regional or international trading vessel, rather than a local Hong Kong trading vessel or fishing vessel, while it is also possible that the regional or international trade, and this vessel was based in Hong Kong. During the Song dynasty, Fujian was a major place of shipbuilding industry in which a large number of warfare ships and folk ships were mass-produced for overseas trading (Wang 2000, 109). The official shipbuilding sites (*guan chuan chang* 官船場) mainly produced warfare ships, ships for armies and for the government (Wang 2011, 113). The domestic shipbuilding sites (*min chuan chang* 民船場) produced ships for the authority and for domestic use (121). The folk merchants managed the Song-Yuan maritime trading activities and they owned the ships privately (122). As the Sai Kung stone anchor stock is believed to be a component of an anchor of a regional or international trading ship, and that was likely to be produced in the domestic shipbuilding sites (Jeffery 2018, 23). Thus, their origins were possibly the domestic shipbuilding sites in Fujian or Hong Kong.

As the ship was ready for sail, the stone anchor stock was commoditized and moved into a commodity sphere. When merchants consumed the ship, the anchor stock performed its use-value as a practical tool and commodity in navigation. Anchors were often mentioned in Song dynasty literature by poets, reflecting anchors as a commonly-used commodity (147). For instance, a Southern Song dynasty poet, Jiang Kui, wrote a poem called “Xi You Shi Qi Er” (昔游詩其二). The line “stone anchor sunken in the sediments” (石碇沉泥沙) mentions the stone anchor in the poem. The stone anchor stock had been left on the seabed for an

unknown period and reason until it was discovered in Hong Kong waters, by then the stone anchor stock no longer performed a functional value because it was detached from the anchor. The stone anchor stock was completely ‘decommoditized’ and left alone on the seabed. After the recovery, the anchor stock entered a new phase of its social life as an underwater archaeological relic. The anchor stock gained historical value as the Hong Kong Underwater Heritage Group (2017) claimed it was ‘the oldest relic ever found in Hong Kong waters’. Since the Sai Kung anchor stock was discovered after the recovery of the stone anchor stock of the *Nanhai No. 1* shipwreck, their similarity provides a historical value to the Sai Kung anchor stock.

HKMM supported the Hong Kong Underwater Heritage Group for the salvage and conservation financially and provided a place at the museum for the conservation of the anchor stock (Chan 2020). The conservator, Paul Harrison, soaked the stone anchor stock in water to wash the salt off, while he removed the majority of the shells on the stone and only kept around one-fifth of the shells from one end of the stock after discussions with the curator at HKMM and agreed by the AMO (ibid.). This is due to aesthetic consideration and the curator would like to maintain its underwater traces. This serves as material evidence of its uniqueness as an underwater archaeological discovery. The AMO completed a condition check at HKMM and agreed to loan this relic to HKMM for exhibition use. Two years later, the stone anchor stock was given a new identity as a museum exhibit displaying in *East* on loan from the AMO. Its significance is constructed through the tension built by diversion, meaning the change of ‘path’ of its career as a commodity to become a relic and a museum exhibit.

Contemporary Meanings of the Stone Anchor Stocks in China and Japan

The stone anchor stocks were a commodity and a functional tool back in the Song and Yuan dynasties. In modern times, they obtain different contemporary meanings interpreted by modern people who discovered, managed and exhibited them. In Japan, some stone anchor stocks were put in traditional Japanese shrines, labelled as cultural tangible properties by the Fukuoka authority (HKMM 2018). The shrine context suggests that the stone anchor stocks have religious and sacred values in Japan. For instance, two stone anchor stocks were placed horizontally with a Maidenhair tree in between them at the Kushida Shrine in Fukuoka (Kushidaji n ja) (Figure 14 and 15) (Cultural Properties Fukuoka 2020e).



Figure 14. A stone anchor stock found in Japan is put under a tree at the Kushida Shrine in Fukuoka. Photo source: Cultural Properties in Fukuoka website, 2020.



Figure 15. A stone anchor stock found in Japan is put under a tree at the Kushida Shrine in Fukuoka. Photo source: Cultural Properties in Fukuoka website, 2020.

This shrine was promoted when Hakata served as the centre of the Japan-Song trade (Cultural Properties Fukuoka 2020b). It reflects that the history of the shrine is related to the maritime trading activities in Song-dynasty Japan. As a result, it rationalised why the stone anchor stocks relating to maritime trading activities were put in the shrine context. The stone anchor stocks were possibly used for warfare ships in the Song and Yuan dynasties or installed on the merchant ships in the Song dynasty (Cultural Properties Fukuoka 2020c). Furthermore, the Maidenhair tree has a symbolic meaning that it was considered as a sacred tree protecting the Kushida Shrine for a long time, thus it is a natural monument (Cultural Properties Fukuoka 2020a). Both the tree and the two stone anchor stocks are tangible cultural properties in Fukuoka. They are untouchable as they are surrounded by fences, strengthening their sacred meanings and values. Treated as religious and sacred objects in the shrine, the stone anchor stocks in Japan have a relationship with the shrine in terms of the history of

Japan-Song trading. Accompanied with the sacred tree context, Japanese residents have provided new meanings and interpretations for the two stone anchor stocks.

Another stone anchor stock with a Ksitigarbha Bodhisattva inscription (a Buddhist spirit) was erected inside the Zendo-Ji Temple (Zendoji) in Fukuoka (Figure 16 and 17) (Cultural Properties Fukuoka 2020d). This Buddhist temple was a worshipping place for the ancient Japanese Emperors that the temple has had a lot of treasures since ancient times, including the engraved stone anchor stock erected (Cultural Properties Fukuoka 2020f). The temple context and the religious symbol demonstrate the historical and religious value of the stone anchor stock. It is also important to note that the stone anchor stocks at the two shrines are displayed horizontally and vertically in an outdoor area of the shrine.



Figure 16. A stone anchor stock inside the Zendo-Ji Temple in Fukuoka. Photo source: Cultural Properties in Fukuoka website, 2020.



Figure 17. The Buddhist inscription on the stone anchor stock inside the Zendo-Ji Temple in Fukuoka.
Photo source: Cultural Properties in Fukuoka website, 2020.

In another context, one of the three Quanzhou stone anchor stocks was discovered by a scholar, Ye Dao-Yi, who once found a strange stone bench in Quanzhou Xunmei village (Chen and Ye 1989). Surprisingly, he later realised that the villagers had been sitting on a stone anchor stock for a long time. Ye's discovery eventually sent the 'stone bench' to Quanzhou Maritime Museum and became its permanent collection (Ding Yu-ling, personal communication with the author, 2020). In this Quanzhou village context, villagers did not view it as a relic, they treated it as an ordinary stone bench. It creates an interesting and significant contrast with the previous stone anchor stocks found in Japan.

People in different cultural contexts view and use stone anchor stocks differently. Compared with the Sai Kung anchor stock, different usages show that the tension built by the diversion of its career as a commodity or as a sacred object and recognised relic in the temple, and as an ordinary stone bench. The case in Japan can be further explained by the increase in the distance of the flow of commodities that influences the tension between knowledge and

ignorance (Appadurai 1986, 41). Since the stone anchor stock travelled to Japan from a large distance, the sacred meanings of the stone anchor stock can be deduced by the knowledge on how to consume the commodity in a foreign place as the destination of the commodity (Appadurai 1986, 41-42). Over a large distance, discontinuities in knowledge between producers and consumers show that people in Japan might somehow ignore the original and authentic meanings and functions of the stone anchor stocks, resulting in their interpretations on verifying and confirming its usage and meanings (Appadurai 1986, 46). This results in the huge discrepancy between the sacralization of stone anchor stocks in Japan and a museum interpretation on the authentic meanings and usage of the stone anchor stock in Quanzhou and Hong Kong.

For the display methods, stone anchor stocks found in Quanzhou and Hong Kong were displayed and stored at museums (Chen and Ye 1983; Chan 2018). This can be noted by the year of discovery or cultural practices. For instance, a stone anchor stock discovered in 1899 was kept in a Japanese temple (Yakuji n-san) in Karatsu city, Japan (Chen and Ye 1983). It indicates that there was not a trend of displaying relic at a museum in the earlier times in Japan. However, similar anchor stocks found in Quanzhou and Hong Kong between 1975 and 2016 were displayed at museums (Chan 2018). It notes how the museum functions and develops as in a cultural institution storing cultural relics.

Nevertheless, different curators contextualised the stone anchor stocks differently. Some curators put the stone anchor stock in a shipwreck context. The stone anchor stock of the famous Song-dynasty shipwreck *Nanhai No.1* is displayed with the shipwreck at the Maritime Silk Road Museum of Guangdong. The aforementioned stone anchor stock in Quanzhou is also displayed at the Quanzhou Ancient Boat gallery with a shipwreck context.

The shipwreck also provides a context for its stone anchor stock that highlights its usage as a tool on the ship. The significance of the shipwreck context provides value and evident interpretations of the stone anchor stock. Some curators display the stone anchor stock with a theme of the ship-building craftsmanship. For example, at the Quanzhou Maritime Museum, the stone anchor stock is on display with some tools of ship-building at the back of the showcase (Figure 11). The stone anchor stock is then interpreted from a craftsmanship approach since Quanzhou was one of the most prosperous trading centres in the world maritime trading network from the 10th to 14th centuries. The authority of Quanzhou, Fujian, has applied to UNESCO to declare the city as a cultural heritage of “Quanzhou: China’s world maritime trading centre in Song-Yuan dynasty” with 22 heritage sites (Quanzhou Wanbao 2020). As a result, the stone anchor stocks in Quanzhou were displayed separately under different interpretations at both Quanzhou ancient boat gallery and Quanzhou Maritime Museum. This curatorial display arrangement is believed to be made to facilitate the application to UNESCO to reinforce the representativeness of Quanzhou as a World Heritage site and its role in the Maritime Silk Route. Thus, the stone anchor stocks in Quanzhou act as a tool and strong evidence to facilitate the World Heritage site application. In *East*, curators at HKMM did not put the stone anchor stock in a shipwreck context nor relate it to ship-building craftsmanship. The curators contextualised it to the High Island in Sai Kung as a local context, highlighting its recovery location and the evidence of Hong Kong underwater archaeological relic and work in general. Furthermore, the object was also put in a Maritime Silk Route context to show Hong Kong’s position along the Maritime Silk Route.

The dynamics in the contemporary meanings also reveal features of multiculturalism.

Although all of the stone anchor stocks share equal historical value that dated back to the same dynasty, they were interpreted differently by people with different cultural backgrounds

and ethnicities. All of the stone anchor stocks went through different ‘paths and diversions’ in their social lives that construct and change their values according to their cultural contexts, be it a national or city context, or a display location context. They were travelling through various regimes of values while going across cultural boundaries. The diversity of contemporary meanings and ways of contextualization of the stone anchor stocks construct values for them under contrasting interpretations of Quanzhou villagers, Japanese residents, and Hong Kong museum curators.

Conclusion

In *East*, the museum objects were interpreted from a historical and maritime silk route perspective that limited object interpretations from other disciplines, such as an anthropological approach. The anthropological theory *The Social Life of Things* explores the connections between humans and things in terms of the commoditization of objects, the variability of values of things across different cultural boundaries, and the cultural biography of things, etc. (Appadurai 1986; Kopytoff 1986). An object’s ‘afterlife’ starts when it turns to be a museum exhibit, but the object can be understood from various aspects and it can be the characters of different stories (Stokes-Rees 2019). Curators and researchers might neglect different stages of the ‘life-histories’ of the museum exhibit before acquisition as a museum collection. At their previous ‘life stages’, the objects might have a close relationship with our ancestors. An object could be produced by an ancient craftsman, shipped to a foreign place and consumed by people of different cultural backgrounds. The object might already have contact with humans with different skills, ethnicities, and identities. As a result, the circulation of an object can relate to craftsmanship and multi-culturalism.

This research attempts to examine the ‘life-histories’ of the Song-dynasty Sai Kung stone anchor stock in *East* by applying the theoretical framework of *The Social Life of Things* to reinterpret the exhibits from a new aspect studying their previous ‘life stories’. The Sai Kung stone anchor stock is the oldest Hong Kong underwater archaeological discovery and the only Song-dynasty stone anchor stock discovered in Hong Kong (Jeffery 2018, 29). This is a milestone in Hong Kong underwater archaeology that makes the relic particularly representative. By reinterpreting its ‘life-histories’, this research creates a sense of imagination for the audience to think about their change of ‘identities’ from commodities to archaeological findings, and eventually as a museum exhibit. This discourse can provide a new perspective for the exhibition interpretations except for a Maritime Silk Routes discourse.

Comparing with the other Song dynasty stone anchor stocks of similar appearance found in China and Japan, all stone anchor stocks went through a variety of ‘paths and diversions’ in their social lives that create and alter their values in different cultural contexts. They were all ordinary ship commodities a thousand years ago. Nonetheless, they were given different contemporary meanings, functions, and roles in modern days. In Japan, the stone anchor stocks have been considered as sacred objects that can be found in shrines. Interestingly, the stone anchor stock found in China was once used as a stone bench in a village. In Hong Kong, the stone anchor stock is recognized as a significant and representative relic. The rich cultural biographies of the stone anchor stocks along the ancient Maritime Silk Routes are closely related to people of different cultural backgrounds, identities, ethnicities, and generations.

All these underwater and archaeological treasures discovered in Hong Kong contribute to the strong localization in *East* and the narration of the relationship between Maritime Silk Routes and Hong Kong residents' lives in the Song and Yuan dynasties. The spectrum of 'East' is expanded to incorporate Hong Kong while retaining the essence of Chinese history and culture along Maritime Silk Routes. The history and cultural traits of China and Hong Kong are distinct, yet they are ambiguously interconnected since Hong Kong is part of China. Nevertheless, *East* in Hong Kong undoubtedly offers insights to other museums when it comes to strategically adding localized elements to a travelling exhibition to arouse the interest of a wider range of travelled audiences with different cultural backgrounds.

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Appendix One

A comparison chart of the three Quanzhou stone anchor stocks and Sai Kung stone anchor stock (Chen and Yang 1983; Chen and Ye 1989; Malfre and Yeung 2016)⁵

	Fushi village anchor stock	Xunmei village anchor stock 1	Xunmei village anchor stock 2	Sai Kung, HK
Display location	Quanzhou Ancient Boat Gallery	No display	Quanzhou Maritime Museum	Hong Kong Maritime Museum
Depth of the notch	1cm	1cm	1cm	0.2cm
Length of the notch	29cm	34cm	34cm	20cm
Width of the notch	16cm	13.5cm	21cm	15cm
Volume of the notch	464cm ³	459 cm ³	714 cm ³	60cm ³
Depth of the groove	1cm	1cm	1.5cm	0.5cm
Length of the groove	17cm	21.5cm	20cm	12cm
Width of the groove	6cm	6cm	5.5cm	3cm
Volume of the groove	102cm ³	129cm ³	165cm ³	18 cm ³
Total length	232cm	288cm	226cm	164cm

⁵ The notch is on the broadest side and the groove is on the edge side of the stone anchor stock.

Appendix Two

A comparison chart of stone anchor stocks found in various locations in Hong Kong, Japan and China⁶

	Sai Kung, Hong Kong	Karatsu, Japan	Takashima, Japan	Hirado, Japan	Fashi Town, Jinjiang	Xunmei Village, Chengdong town, Quanzhou	Xunmei Village, Chengdong town, Quanzhou	Nanhai No.1 shipwreck
Discovery Date	10 July 2014	1899	1994	- -	April 1975	August 1988	October 1988	2007
Discovery Location	The shoreline at the southern end of High Island, Sai Kung, Hong Kong waters	Karatsu waters	Kanzaki port, Takashima	Ancient harbour site in Hirado	A beach in Fashi town, Jinjiang	In Xunmei village, Chengdong town	In a canal in Xunmei village, Chengdong town	With the shipwreck
Dynasty	Southern Song to Yuan dynasty	Yuan dynasty	Yuan dynasty	Song dynasty	Song-Yuan dynasty	Southern Song dynasty	Southern Song dynasty	Song dynasty

⁶ Chen Peng and Ye Dao-Yi, 船泊石制碇泊工具初考 — 從泉州灣新發現的三塊石碇談起 (A Preliminary Study on the Anchorage Tool Made from Ship Mooring Stone – Three Newly Discovered Stone Anchor Stocks in Quanzhou Bay), 1989, 4-15; Chen Peng and Yang Qin-Zhang, 泉州法石鄉發現宋元碇石 (Song-dynasty Stone Anchor Stock Discovery in Fashi, Quanzhou), 1983, 173-174; Chen Peng and Yang Qin-Zhang, 泉州法石發現宋元碇石 (Song-dynasty Stone Anchor Stock discovered in Fashi, Quanzhou), 1984, 903; Wang Guanzhuo, 簡談日本平戶、鷹島現存宋元碇石 (Song-dynasty Stone Anchor Stock discovered in Hirado, Takashima, Japan), 1986, 47-49; Chan, Libby Lai-Pik, “Navigating the Sea: A Discourse on Hong Kong’s Maritime Silk Routes in View of the Discovery of the Stone Anchor Stock from the Song dynasty near High Island, Sai Kung”, 2018, 209-234; Hong Kong Underwater Heritage Group, “20170102 Pearl Report – Maritime Marvel.”, 2017; Information from Dr Ding Yu-Ling, the curator of Quanzhou Maritime Museum (Personal contact); HKMM, “The Discovery, Raising and Conservation of a 1000 years old Artefact in Hong Kong Waters”, 2018; Maritime Silk Road Museum of Guangdong, “Wooden shank stone anchor stock (*Nanhai No. 1*).”, n.d.; Ogawa, Mitsuhiko (小川光彦), “Takashimacho seventh dive survey (Kanzaki area): 1997 survey Mitsuhiko Ogawa”, *Bulletin Magazine of Kyushu, Okinawa Underwater Archaeology Association*, 1998, 14; William Jeffery, “Marine archaeological survey and excavation of an anchor stock on the southern tip of High Island and a Basalt Island cannon site”, 2018; Information from Dr William Jeffery (Personal e-mail contact); Careful measurements provided by Guilhem Malfre and Jamie Yeung, 2016.

Length	164cm	299cm	90.5cm (broken to half)	210cm	232cm	288cm	226cm	310cm
Width	20cm width of the middle part,	36cm	24cm (broken to half)	18cm	- -	- -	- -	- -
Width in the middle	narrowing to 15cm towards each end	- -	- -	- -	29cm	34cm	34cm	- -
Thickness	12cm slimming down to 5cm thickness toward each end	26.5cm	11cm (broken to half)	18cm	17cm	21.5cm	20cm	- -
Weight	80kg	- -	56.5kg (broken to half)	500kg	237.5kg	385kg	250kg	420kg
Shape	Rectangular. Perfectly symmetrically shaped. One face is slightly more flat than the other.	- -	- -	Two slant side at the two ends are in square shape.	Slimming down to the two ends. The width at the end is 22cm, thickness 10cm.	Rhombohedral columnar	Rhombohedral columnar	Rhombohedral columnar

Characteristics in the structure	Both sides have grooves: 12cm (length) 3cm (width) 0.5cm (depth) Both faces have notches: 20cm (length) 15cm (width) 0.2 cm (depth)	Grooves are found	Grooves are found	Grooves are found	Both faces have grooves: 17cm (length) 6cm (width) 1cm (depth) Both sides have notches: 29cm (length) 16cm (width) 1cm (depth)	Both faces have grooves: 21.5cm (length) 6cm (width) 1cm (depth) Both sides have notches: 34cm (length) 13.5cm (width) 1cm (depth)	Both faces have grooves: 20cm (length) 5.5cm (width) 1.5cm (depth) Both sides have notches: 34cm (length) 21cm (width) 1cm (depth)	Notches are found
Materiality	Granite	Limestone	- -	- -	Granite	White granite	White granite	Granite
Present display location	HKMM	Karatsu City Kanebi Shrine	Japan Takashima Town History Museum of Folklore	- -	Quanzhou Ancient Boat Gallery	Not on display	Quanzhou Maritime Museum	Maritime Silk Road Museum of Guangdong

<p>Others</p>	<p>No other Song dynasty relics were found nearby.</p>	<p>- -</p>	<p>It was broken into tow half. The Japanese archaeological authority inferred it as a relic of the Yuan army in the 13th century, with “元船之碇石” inscribed on the stone surface.</p>	<p>- -</p>	<p>Lots of Song-Yuan blue and white porcelain and white porcelain shards were found in the same layer.</p>	<p>- -</p>	<p>- -</p>	<p>- -</p>
<p>Excavation process</p>	<p>A maritime archaeologist, William Jeffery discovered it while diving in the Sai Kung waters. He was stumbled by the stone stock and</p>	<p>- -</p>	<p>- -</p>	<p>- -</p>	<p>An official from Quanzhou, Zheng jinyu, found this while excavating house foundation.</p>	<p>Ye Dao-Yi, an official from Huaqiao University found this while walking pass Xunmei village. The stone anchor stock was used as an ordinary</p>	<p>- -</p>	<p>- -</p>

	later realized it as an ancient stone anchor stock.					stone bench in the village.		
Grade	- -	- -	- -	- -	Grade one relic	Grade one relic	Grade one relic	- -

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