

懷世博堂
WEISBROD

**50th YEAR
EXHIBITION**



In Tribute, and in Memory
of
My Late Parents

Dr. Gerald I. Weisbrod
&
Sally Weisbrod

Without them I would never have
known this most meaningful life
in the extraordinary world
of Chinese culture.



懷世博堂 五十周年展

**WEISBROD
50TH YEAR EXHIBITION**

**OPENING - OCTOBER 10
2021**

**懷世博堂
WEISBROD**





懷世博堂 **WEISBROD**

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Monday - Friday
Exhibition Hours: 11:00 a.m. - 6:00 p.m.
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Written by Michael B. Weisbrod

Photography: Roger Ho

ROMANIZATION SYSTEM

In most cases the pinyin system is used to transliterate Chinese terms and titles. However, publications from Taiwan and some Western publications are cited according to the system used within the original text, i.e. the Wade-Giles system.

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FOREWORD

Our 50th Year Exhibition, is a tribute to my late parents, Dr. Gerald and Sally Weisbrod, their courage, intelligence, taste and “eye.”

In December 1972, I retired from the music business and agreed to work in the gallery I became immersed in this fascinating, rewarding, and sometimes challenging field.

In late 1976 I moved to New York City, opening a gallery, near Sotheby's, on Madison Avenue, a move only made possible with my late parents' support, along with the financial backing of my late Uncle Wilfred “Bill” Weisbrod, a noted gynaecologist and obstetrician.

After semi-retiring in 2007, I subsequently moved to Shanghai in 2011, often coming to Hong Kong, a favourite business source since 1979. Suddenly, unable to return to Shanghai, in 2020, I found myself following the last business advice my father gave me, and built this gallery in Hong Kong.

Li Yong Xia, my partner of the last 11 years in China, still directs our China business. Hopefully, she will join us in Hong Kong soon, to deal with Chinese Mainland speaking visitors. Li Xia is responsible for the beautiful translation of Professor Poor's essay into Mandarin. She has translated for me in China since 2011.

I could not have done this catalogue and exhibition without my partner, staff and associates.

Annie Ng, has been an administrative asset. She grows more and more into her role in the gallery. She has been instrumental in this catalogue coming to fruition.

Gershom Baraza keeps our brand vividly exposed, and continues to develop our online presence. He has also been a helpful hand in the development of our Hong Kong business, and more particularly this catalogue.

Mr. Roger Ho's quest for excellence has certainly enhanced this publication with beautiful images conveying the quality of our collection.

I thank Yifawn Lee, Publisher and Editor, as well as Fred Young, of Orientations Magazine. I have tried their patience at times, but some how we get it done.

Building a new gallery, business, and life in Hong Kong, is only a means to facilitate my eventual move to Israel. I thank all my fiends and clients who have been supportive of my new venture.

To be with my very supportive family, my children, Yehuda and Sabrina, and especially my grandchildren is my true aspiration. They are my real joy, even from afar.

My prayers are with my wife Gail who maintains an incredible strength in fighting the battle, and will soon make her move to the Promised Land.

In the last several years we were fortunate to acquire a group of objects from several old collectors. Some objects have not been on the market for 18-20 years, or more. Others were bought at auction not so long ago, sold from illustrious collections. Together they represent our taste, success, and direction for the future. We have been well known for a diverse collection of high quality since our beginnings in Toronto. Revisiting objects, references and curatorial opinions has been inspiring.

My hope is collectors will enjoy this exhibition, and in the future we can continue to add some stimulus to the Hong Kong market of early Chinese Works of Art.

Michael B. Weisbrod
September 2021

JADES OF THE LIANGZHU CULTURE: AN INTRODUCTION

The Liangzhu Culture has been dated by Carbon-14 and thermoluminescence tests to the Neolithic period, between circa 3400 to circa 2200 BCE. Extending along the Southeastern coast of China, from above Hangzhou Bay, around Shanghai and into Southern Jiangsu Province, the Liangzhu Culture is known mainly for the skillful production of jade objects. Although jades from the Liangzhu Culture were acquired by early collectors such as the Qianlong emperor and Charles Lang Freer, scientific excavations definitively dating these jades did not occur until the early 1980's.

Jade is a hard stone, that ranges between 6 and 6.5 on Mohs' scale, and therefore very difficult to work.¹ Many dislike the term "carved jade" as jade must be abraded by using sand and a tool, such as a bamboo rod to slowly rub away areas of jade. However, the term "carve" will be used to describe the working of jade throughout this essay and catalogue for convenience sake. Due to the inherent difficulty in carving jade, the fine jade objects of the Liangzhu Culture reflect a stratified, technologically advanced society, where many worked to produce luxury grave goods for a powerful few.

The Liangzhu Culture produced large quantities of jade objects, but they fit into a few specific categories: ritual objects, tools or weapons, and ornaments.

Ritual objects consist of *cong*, or tubular prismatic forms with standard mask decoration often described as a shaman grasping a beast (fig. 2A), and *bi*, or discs with a hole in the middle (see cat. nos. 2B-D). *Cong* were indigenous to Liangzhu Culture, while *bi* discs appeared in other cultures but never in the same numbers or with such central importance. In Zhou Dynasty texts, *cong* were thought to represent the earth, while the *bi* disc represented the sun, however more recently scholars have rejected this theory. Elizabeth Childs-Johnson puts forth the idea that the *cong* "is actually related to the concept of a world delimited by four directions" and the *bi* is connected to sun worship.² As Jessica Rawson states, *bi* discs of the Liangzhu Culture were large and thick – too large to function as personal ornament – therefore, "Discs that were assumed by later scholars to be of integral importance in all Chinese rituals seem to have been fully developed only by the Liangzhu people."³ Although we still do not know the function and meaning of these two ritual jades, we do know they were of great importance in Liangzhu tombs, often surrounding the body in the grave with the finest *bi* placed over the chest of the deceased.

Weapons and tools consisted of *yue* and *fu* axes (see cat. no. 2G), sometimes with jade haft fittings, as well as awls, adzes, and stepped axes (see cat. nos. 2E, 2F, 2K). The weapons and tools were not always made of jade, although jade tools seemed to hold greater importance. In Tomb 20 at Fanshan, Yuhang, Zhejiang Province, a jade *yue* axe was placed on the shoulder of the deceased, while twenty-four stone axes were piled at his feet.

Ornamental jades, such as plaques, bracelets, beads or fittings, (see cat. nos. 2I-N) and necklaces are numerous in Liangzhu tombs. These jades also prove mysterious in terms of how they were worn and what they signified. Bracelets seem straightforward and in Tomb 144 at Fuquanshan, the body was found with bracelets on his arms, however bell-shaped pendants (possibly like cat. no. 2I) were found suspended at the waist and beads were discovered beside the body with awl-shaped ornaments. Another tomb at

Fuquanshan revealed a necklace and headdress plaque (similar to cat. no. 2M) found by the right shoulder of the body. “Since the pieces were not actually on the body, it has been proposed that they may originally have adorned a wooden statue of a deity.”⁴ Therefore it is still difficult to state with certainty the purpose of many Liangzhu jade ornaments.

The creamy white color of many Liangzhu jades is caused by a chemical change in the stone. Because evidence of fire worship and grave fires were found at many Liangzhu tombs, it was speculated that burning could have caused Liangzhu jades to alter. It was also theorized that Liangzhu lapidaries burned jade before working it in order to soften the stone and make it slightly more pliable. A published investigation into altered Chinese jades explores the chemical phenomenon of Han Dynasty jades that have altered, however the findings should be applicable to Liangzhu jades as well.⁵ The scientific examination found that jade altered under alkaline environments, causing “leaching and subsequent re-crystallization of the mineral.” The proximity to a decomposing body, according to this study, would cause jade to alter and turn a creamy white color.

Although the Liangzhu Culture seemed to die out, leaving masterworks of jade underground for millennia without passing on the symbolism so integral to the culture, small unadorned *cong* were produced during the Western Zhou Dynasty while the Eastern Zhou and Han dynasties saw a resurgence in the popularity of jade objects, especially the *bi* disc, which became lavishly carved. It is likely that during the Southern Song Dynasty, whose capital was only 18 kilometers from Liangzhu itself, archaic jades were discovered because they were copied in ceramic form, finished with subtle celadon glazes that mimicked the color of jade. Since then, *cong*-shaped vases have been produced, even into the Qing Dynasty, but with trigram, taking the place of the Liangzhu mask décor. In fact, the shapes of the *cong* and *bi*, archaic forms that are still mysterious in terms of their original significance and function, have come to represent the continuity of Chinese culture through their repetition and imitation.

Alexandra Tunstall

(Reprinted from *Weisbrod 30 Years*, 2002)

¹ Jade includes more specific terms such as nephrite and jadeite. Jadeite has a glassier, translucent finish, while nephrite is more opaque. When jade is referred to in terms of the Liangzhu Culture, it is nephrite which is implied as that was the only type of jade available to that culture.

² Childs-Johnson, p. 57-8

³ Rawson, *Mysteries of Ancient China*, p. 54

⁴ Huang, “Liangzhu Jades in the Shanghai Museum,” p. 36

⁵ Aerts, Janssens, and Adams, “A Chemical Investigation of Altered Chinese Jade Art Objects,” *Orientalia*, November, 1995.

CHRONOLOGICAL TABLE

NEOLITHIC PERIOD	ca. 6000 – 2000 BCE
1. NEOLITHIC CULTURES OF NORTH CHINA (North and Northwest China – Liaoning Province and Inner Mongolia)	
Xinglongwa	ca. 5500 – 5040 BCE
Zhaobaogou	ca. 4800 – 4000 BCE
Chahai	ca. 4700 – 3000 BCE
Hongshan	ca. 3500 – 2200 BCE
2. NEOLITHIC CULTURES OF THE YELLOW RIVER VALLEY (Middle and Lower Middle Yellow River-Shanxi)	
Yangshao	ca. 4800 – 3070 BCE
Majiayao	ca. 3300 – 2000 BCE
Henan Longshan	ca. 2300 -1700 BCE
(Lower Yellow River-Shandong/North Jiangsu)	
Dawenkou	ca. 4500 – 2300 BCE
Shandong Longshan	ca. 2300 – 1900 BCE
3. NEOLITHIC CULTURES OF THE YANGTZE RIVER VALLEY (Middle Yangtze River-Sichuan/Hubei)	
Daxi	ca. 4000 – 3300 BCE
Qujialing	ca. 3300 – 2500 BCE
Shijiahe	ca. 2500 – 2000 BCE
(Lower Yangtze River-Lake Tai and East Central China)	
Heinudu	ca. 5000 – 4800 BCE
Majiabang	ca. 5000 – 3900 BCE
Songze	ca. 3800 – 2900 BCE
Liangzhu	ca. 3400 – 2200 BCE
(Southern Neolithic Cultures-South Coastal China and Guangdong)	
Shixia	ca. 3000 – 2000 BCE
XIA DYNASTY	
Erlitou Culture	ca. 2100 – 1600 BCE
SHANG DYNASTY	
Erligang Phase	ca. 1600 – 1100 BCE
Anyang Phase	ca. 1600 – 1400 BCE
ZHOU DYNASTY	
Western Zhou	1100 – 71 BCE
Eastern Zhou	770 – 221 BCE
Spring and Autumn	770 – 475 BCE
Warring States	475 – 221 BCE
QIN DYNASTY	
HAN DYNASTY	
Western Han	206 BCE – 220 CE
Xin (Wang Mang)	206 BCE – 8 CE
Eastern Han	9 – 25 CE
SIX DYNASTIES	
Three Kingdoms	220 – 280
Wu	220 – 280
Shu	221 – 263
Wei	220 – 265
Western Jin	265 – 317

Eastern Jin	317 – 420
NORTHERN AND SOUTHERN DYNASTIES	386 – 589
1. North:	
Northern Wei	386 – 534
Eastern Wei	534 – 550
Western Wei	535 – 557
Northern Qi	550 – 577
Northern Zhou	557 – 581
2. South:	
Liu Song	420 – 479
Southern Qi	479 – 502
Liang	502 – 557
Chen	557 – 589
SUI DYNASTY	581 – 618
TANG DYNASTY	618 – 907
FIVE DYNASTIES	907 – 960
LIAO DYNASTY (North China)	907 – 1125
JIN DYNASTY (North China)	1115 – 1234
SONG DYNASTIES	960 – 1279
Northern Song	960 – 1127
Southern Song	1127 – 1279
YUAN DYNASTY	1279 – 1368
MING DYNASTY (AND REIGN PERIODS)	1368 – 1644
Hongwu	1368 – 1398
Jianwen	1399 – 1402
Yongle	1403 – 1424
Xuande	1426 – 1435
Zhentong	1436 – 1449
Jingtai	1450 – 1457
Tianshun	1458 – 1464
Chenghua	1465 – 1487
Hongzhi	1488 – 1505
Zhengde	1506 – 1521
Jiajing	1522 – 1566
Longqing	1567 – 1572
Wanli	1573 – 1621
Tianqi	1621 – 1627
Chongzhen	1628 – 1644
QING DYNASTY (AND REIGN PERIODS)	1644 – 1912
Shunzhi	1644 – 1661
Kangxi	1662 – 1722
Yongzheng	1723 – 1735
Qianlong	1736 – 1795
Jiaqing	1796 – 1820
Daoguang	1821 – 1850
Xianfeng	1851 – 1861
Tongzhi	1862 – 1874
Guangxu	1875 – 1908

ARCHAIC JADES



BLACK JADE DOUBLE *Bi* Disc or “8”

Neolithic Period, *Hongshan* Culture (circa 3500 – 2200 BCE)

Height: 20.2 cm

黑玉雙玉璧

新石器時代，紅山文化（公元前 約 3500 – 2200）

長：20.2 公分

The large black jade ceremonial object is fashioned to be a double *Bi* disc or number 8 from a stone of black colour with a very dark green tint, and having white and beige inclusions including deep cloudy calcified areas. The surface is typically very smooth to the touch, while the body of the “8” is rounded and flows smoothly into the two holes left in the middle of both the upper and lower section. Notches separate the smaller top *Bi* from the larger bottom *Bi* on both sides. The smooth patina is enhanced by the “skin” showing areas of degradation, bubbling, and scratches from the millennia of burial and the effect of the earthly minerals and water.

PROVENANCE: Old Massachusetts Collection (prior to 1986), Springfield, Mass. Winter Antique Show, New York, 1986
Michael B. Weisbrod, Inc., New York, purchased in 1986
J. Abraham Cohen Collection, 1988
Important North American Collector (since 1993)

No similar very large Black Jade Double *Bi* is recorded or published.

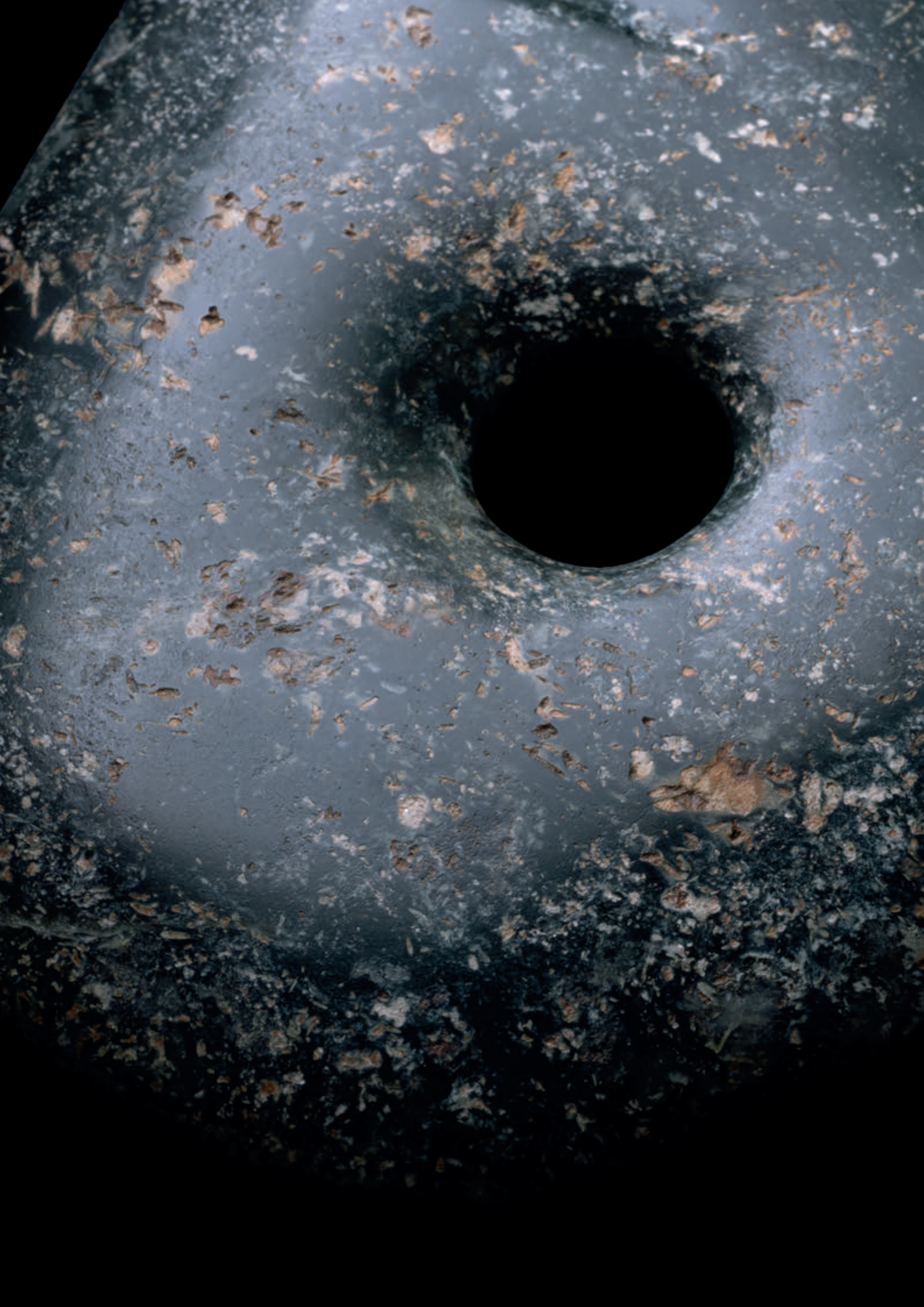
One very large Dragon is known and is seemingly carved from this same stone, actually of slightly larger size, now in the National History Museum, *Tiananmen* Square, Beijing, China. The dragon was found in Inner Mongolia at *Sanxingta*. Although it was not excavated, it was found amongst nearby “*Hongshan*” burials.

A smaller black Jade Dragon of similar stone is published by Angus Forsyth & Brian McElney, *Jades from China*, number 7, The Museum of East Asian Art, Bath, England.

A much smaller Double *Bi* carved from yellow - green Jade is in the collection of The British Museum, London. (See image published online)

It is curious that this Double *Bi* forms the number “8”, possibly the origin of the lucky number in China. It is probable that this symbolic ceremonial object from the *Hongshan* Culture of Neolithic Period, China, already held some auspicious meaning for the Chinese, or they would not have used it for thousands of years. This very well could be the cultural source for the revered lucky number “8” in modern Chinese society.









JADE GROUP

Neolithic Period, *Liangzhu* Culture (ca. 3400 – ca. 2200 BCE)
Reportedly discovered together in *Zhejiang* Province.

新石器時代, 良渚文化 (公元前 約 3400 – 2200)

Provenance: A Distinguished Chinese Collector
 Important North American Collector

EXHIBITED & PUBLISHED: *Weisbrod 30 Years, An Anniversary Exhibition*, Spring 2002,
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2A

JADE RITUAL OBJECT, *Cong*

Neolithic Period, *Liangzhu* Culture (ca. 3400 – ca. 2200 BCE)

Height: 24.9 cm

玉九節獸面紋琮

高：24.9 公分

The tubular object, tapering toward the bottom, is square in cross-section with a cylindrical hole, drilled from both sides, running the length of it. Each corner is carved into nine horizontal registers of geometric forms. Each register has two raised bands, separated by a depressed band, then a pair of circular, finely drilled eyes, below which a bar shape is carved in relief. The jade's original color was a grey-green, which is still visible in areas, but now most of the *Cong* has altered to a creamy white.

The abstract geometric design, called by many a mask design, on each register emanates from the tubular column, turning a cylindrical tube into a square one. The mask design is most likely a stylized version of more elaborate masks found on smaller *Cong*, see *Yang*, number 29.

Historians still do not know for what purposes *cong* were produced and used. In fact the object was named *Cong* in *Zhou* Dynasty texts, which were written over one thousand years later than the production of these objects. *Cong* have been found in tombs, sometimes in multiples (in tomb 3 at Sidun, Wujin county, Jiangsu Province, 32 *Cong* were found), along with many other jade objects, and therefore seem important ritually, and only accessible to the very wealthy and powerful.

A similar but smaller *cong*, also with abstracted masks, is in the collection of the *Liangzhu* Culture Museum, Yuhang, see *Liangzhu* Culture Museum, number 4. A very similar *Cong*, is in the Art Institute of Chicago, see Pearlstein, fig. 5. With nine registers of decoration, and carved from brown jade, this example was produced during the 3rd millennium BCE.

Reportedly discovered in *Zhejiang* Province.

Provenance:

A Distinguished Chinese Collector
Weisbrod Chinese Art, Ltd., New York
Important North American Collector

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2B-D

THREE JADE DISCS, *Bi*

Neolithic Period, *Liangzhu* Culture (ca. 3400 – ca. 2200 BCE)

Diameters: 20.8 cm, 18.8 cm, 19 cm

玉璧三件

直徑：20.8 公分，18.8 公分，19 公分

The circular jade discs are drilled through the middle with a large hole. The holes on all of the discs were drilled partway on each side, leaving a ridge within the holes of two discs. The edges of each disc are squared off, while the surface of each is flat and smooth. One disc has a notch along the edge, which looks to be deliberately carved. Another disc has one side that is not completely flat; the surface dips near the center hole, but is worked smooth, indicating that this dip in the surface is not damage, but rather was a soft spot in the stone present at the time of production. This disc retains most of its original color; one side shows the mottled brown and green color, while the other side has almost completely altered to a creamy white color. The other two discs were originally carved from a dark green-grey jade, although now much of their surface has altered, creating a creamy white stone flecked with areas of the original color.

Bi discs were polished and carefully smoothed to produce the very simple, recognizable shape of a large, thick ring. Historians are still not certain what the function of *Bi* discs was during the Neolithic period. They are found in tombs, surrounding the corpse, while the finest *Bi* is usually laid upon the chest of the deceased.

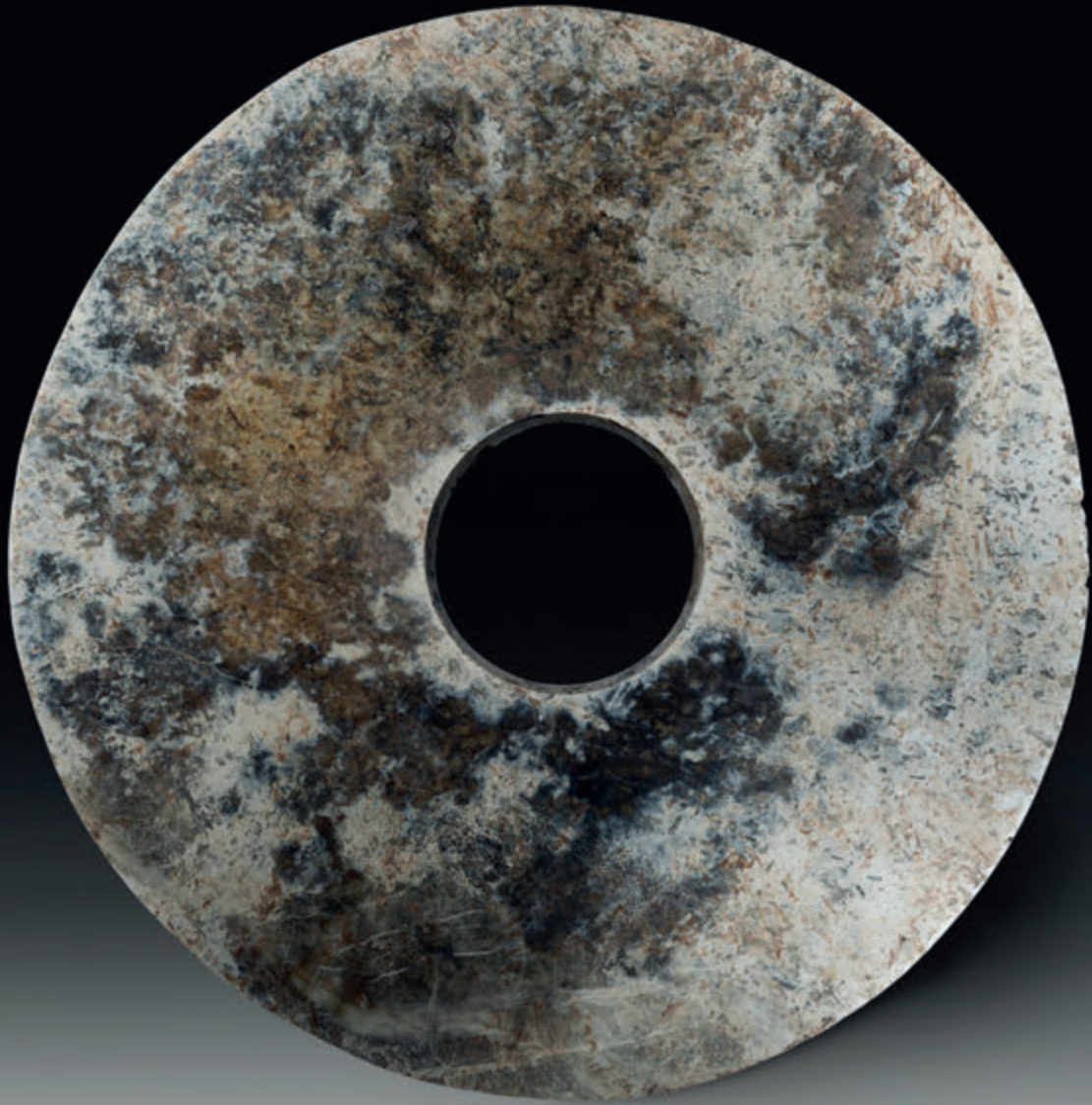
A very similar *bi* disc also from the *Liangzhu* culture and having a ridge in the perforation is published in *Liangzhu* Culture Museum, number 17. Another similar *Bi* disc, with a diameter of 19 cm., dated to ca. 2500 BCE, is in the collection of the British Museum, and published by Rawson, fig. 2. A slightly smaller *bi* disc also having dips in the smoothly worked surface, now in the collection of the Shanghai City Cultural Bureau, is published in the *Compendium of Chinese Jades*, vol. 1, number 235.

Reportedly discovered in *Zhejiang* Province.

Provenance: A Distinguished Chinese Collector
Weisbrod Chinese Art,
Important North American Collector

EXHIBITED & PUBLISHED: *Weisbrod 30 Years, An Anniversary Exhibition*, Spring 2002, Weisbrod Chinese Art, Ltd., New York, no. 1B-D







JADE STEPPED AXE

Neolithic Period, *Liangzhu* Culture (ca. 3400 – 2200 BCE)

Length: 14.1 cm

玉斧

長：14.1 公分

The axe is rectangular in cross-section with a short tang with beveled edges that steps up to the blade. The blade is cut at an oblique angle on the top and bottom to form an asymmetrical triangle as the blade comes to a point, while the sides are very carefully squared off. The tip of the blade was well sharpened and has a few chips, indicating that it could have been used for more than a ritual purpose. Polished to a high lustre, the axe is carved from green jade now altered to a fine white with grey-green streaks.

The stepped axe is found in cultures of the east and southern coasts of China. According to the opinion of Rawson. “Stepped axes do not seem to have been worked in jade.” (P.170). However it seems, evidenced by this present group of objects, that this was not the case. The stone of this and the following adze seem very much the same stone as other objects found together, although the state of alternation varies from object to object.

A similar, but longer, stone stepped axe from the *Liangzhu* culture is published in Rawson, *Chinese Jade*, as number 10:3. Two slightly shorter stone stepped axes are published in Salviati, numbers 21 and 22.

Reportedly discovered in *Zhejiang* Province.

Provenance: A Distinguished Chinese Collector
Important North American Collector

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2F

JADE ADZE

Neolithic Period, *Liangzhu* Culture (ca. 3400 – 2200 BCE)

Length: 21.9 cm

玉工具

長：21.9 公分

The long tool, rectangular in cross-section, has a squared-off butt and tapers very gently to the tip of the blade. The blade is carved so that the top edge tilts downward at an oblique angle, while the bottom edge curves upward at a more dramatic angle. Each of the four sides are carefully worked flat and polished to a lustrous sheen. The four edges are rounded off slightly along the body of the tool, but along the blade the edges are



squared off sharply. The adze is carved from a mottled white jade with areas of light grey and brown.

Similar in form as the stepped axe above (cat. no. 1E), most likely tools such as these were not used in everyday activities, but were included in the tomb as ritual tools for the afterlife or as symbols of power and prestige.

Reportedly discovered in *Zhejiang* Province.

Provenance: A Distinguished Chinese Collector
Important North American Collector

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Enlarged

JADE AXE, *Yue*

Neolithic Period, *Liangzhu* Culture (ca. 3400 – ca. 2200 BCE)

Length: 22.7 cm

玉鉞

長：22.7 公分

The large axe is flat on both sides and trapezoidal in shape, tapering gently from the center to the edges. The bottom or cutting edge tapers to a sharper point than the other three sides. The upper third of the axe is perforated with two holes that were drilled from both sides, leaving a ridge in the center of both. Polished to a smooth sheen, the axe is carved from grey-green jade, which is still visible on one side where white streaks run through it, while the other side has altered completely.

It is believed that these axes were developed from stone axes that were used in everyday tasks. The earliest of these stone precursors date to the 5th millennium BCE and were found among the cultures of the eastern coast. The perforated jade axes were attached to a wooden handle and often jade fittings were attached to either end of the handle, see Rawson, pp. 124-5. In Tomb 139 at *Fu Quan Shan, Qingpu*, outside Shanghai, twelve very similar jade axes were found laid on either side of the body of the deceased, see Lawton and Lentz, p. 216, fig. 2.

This wide shape is typical for axes of the *Liangzhu* culture. A similar but smaller yue axe with only one perforation, also from the *Liangzhu* Culture, is in the Kwan Collection, see *Yang Boda*, number 38. A smaller and narrower axe with two perforations, found with two haft fittings, is in the *Zhejiang* Provincial Institute of Archaeology, Hangzhou, see *Xiaoneng Yang*, number 31. A similar, but slightly smaller, axe carved from bluish-green jade is in the Shanghai Museum and, when excavated, was found on the upper right arm of the occupant of Tomb 144 in *Fu Quan Shan*, see Huang, p. 34. A similar, but smaller, axe with only one perforation is in the National Palace Museum, Taipei, see Teng Shu-P'ing, number 122.

Reportedly discovered in *Zhejiang* Province.

Provenance: A Distinguished Chinese Collector
Important North American Collector

EXHIBITED & PUBLISHED: *Weisbrod 30 Years, An Anniversary Exhibition*, Spring 2002, Weisbrod Chinese Art, Ltd., New York, no. 1G.



2H

CYLINDRICAL JADE OBJECT

Neolithic Period, *Liangzhu* Culture (ca. 3400 – ca. 2200 BCE)

Height: 16.8 cm

玉器

高：16.8 公分

The solid, cylindrical object tapers toward the top, where incised lines decorate what must be the handle of this tool. The very top flares slightly to a knob, but appears to be partially broken off, leaving a rough, unpolished area. The base is flat and circular. The jade has mostly altered to a creamy white, but diagonal striations of the original green-grey and light brown remain. The surface is polished to a high sheen with barely visible saw-lines running horizontally.

It is not certain for what purpose this object was produced. Some scholars have called it a pestle, while others have claimed it is a “symbol of man’s power.” Most likely, the former explanation is correct. However, the tool shows little sign of wear, except for the broken top edge. Therefore, this object was most likely used only in ritual, if at all.

It is possible that this object was carved from the jade remaining after drilling a hole through the length of the *cong* (cat. no. 1A). It is known that beads were fashioned from jade left over from the production of larger objects, such as the small circular remnants from bi discs (see cat. nos. 1B-D). If this theory proves true, it could shed new light on the use and symbolism of the *cong*.

Reportedly discovered in *Zhejiang* Province.

Provenance: A Distinguished Chinese Collector
 Important North American Collector

EXHIBITED & PUBLISHED: *Weisbrod 30 Years, An Anniversary Exhibition*, Spring 2002, Weisbrod Chinese Art, Ltd., New York, no. 1H



FOUR JADE FITTINGS

Neolithic Period, *Liangzhu* Culture (ca. 3400 – ca. 2200 BCE)

Lengths: 4.8 cm, 4.5 cm, 4.8 cm, 4.6 cm

Heights: 3.1 cm, 2.8 cm, 2.9 cm, 2.7 cm

玉器四件

長：4.8 公分，4.5 公分，4.8 公分，4.6 公分

高：3.1 公分，2.8 公分，2.9 公分，2.7 公分

The four jade fittings are roughly in the shape of upside-down triangles, oblong in cross-section. The top edges are rounded and perforated with a round hole that runs the length of each fitting. On either side of the perforation are two small, squared-off protrusions. Each fitting swells in the center and tapers toward the edges. Two lines subtly carved in relief delineate the top register on the fittings, after which the fittings taper dramatically to a “waist.” At the waist of each fitting, an oblong protrusion, carved in low relief on the front and back, juts out from either side. Just under this protrusion, each fitting is perforated through its width, drilled from each side until the holes meet the lengthwise opening. The fittings are carved from a grey-green jade. The original color is visible in very small areas, while the rest of each fitting has altered to a creamy white. These fittings are very rare. No other fittings such as these seem to be published.

Although scholars are not certain for what purpose these fittings were used, the lengthwise and widthwise perforations lead us to believe they were used as some kind of ornament, attached in the upright position shown in the photograph. Perhaps they were attached to some sort of baton or headdress.

Fittings for an axe haft, of similar bell shape, have perforations into which the wood handle of the axe would fit that are much wider, see *Yang*, number 31. Although the fittings in question must have served a different purpose, they are stylistically similar to the axe haft fittings which were discovered in Fanshan, Yuhang, *Zhejiang* Province. Loehr publishes an object he calls a stone “Mace Head (?)” that looks similar in shape to the fittings, however it is much larger, measuring 16.5 cm in length. The mace head is not definitively dated, but in Loehr, 1975, number 584, the author mentions another such object in the Freer Gallery of Art (No. 19.52), dated tentatively to the *Shang* Dynasty, an attribution that pre-dates excavated evidence of Neolithic Period jades.

Reportedly discovered in *Zhejiang* Province.

Provenance: A Distinguished Chinese Collector
Important North American Collector

EXHIBITED & PUBLISHED: *Weisbrod 30 Years, An Anniversary Exhibition*, Spring 2002, Weisbrod Chinese Art, Ltd., New York, no. 11



2J

CONG-SHAPED JADE BEAD

Neolithic Period, *Liangzhu* Culture (ca. 3400 – ca. 2200 BCE)

Height: 2.7 cm

玉琮形管

高：2.7 公分

The bead is shaped exactly like a *Cong* (see cat. no. 1A) in miniature. Square in cross-section with a round perforation running the length of the jade, the bead is cylindrical at both ends where the square registers end. The bead is decorated with two registers, consisting of two striated bands below which circular eyes are carved on either side of each corner, with a bar-shaped mouth underneath. The bead is carved from grey-green jade, which has been almost completely altered.

Rawson, in her book, *Chinese Jade*, suggests that this kind of bead was used “in conjunction with ceremonial axes with fittings on the shafts” (p. 140). Rawson cites tombs where such beads were found in close proximity to axes, such as the yue (cat. no. 1G).

A similar, but smaller and more stylized bead is published in Rawson, 1995, number 5:2. Another similar but larger bead, with two registers of decor, was excavated in Jiangsu Province in 1986 see *Compendium of Chinese Jades*, vol. 1, number 225.

Reportedly discovered in *Zhejiang* Province.

Provenance: A Distinguished Chinese Collector
Important North American Collector

EXHIBITED & PUBLISHED: *Weisbrod 30 Years, An Anniversary Exhibition*, Spring 2002, Weisbrod Chinese Art, Ltd., New York, no. 1J.





Enlarged

2K

JADE AWL-SHAPED ORNAMENT

Neolithic Period, *Liangzhu* Culture (ca. 3400 – ca. 2200 BCE)

Length: 9.3 cm

玉錐形器

長：9.3 公分

Round in cross-section, this ornament tapers to a point at one end. A long tab on the other end, decorated with an incised concave band, is indented from the body of the ornament and tapers to a blunt end. A deep groove encircles the widest part of the body. The ornament is carved from pale grey-green jade, with darker grey inclusions, that has almost completely altered.

A similar ornament without decorative bands is now in the Jiangsu Province Cultural and Archaeological Research Bureau, see *A Compendium of Chinese Jades*, vol. 1, number 245. A similar, but undecorated awl-shaped ornament is shown as part of a necklace reconstruction in *Yang Boda*, number 48.

Reportedly discovered in *Zhejiang* Province.

Provenance: A Distinguished Chinese Collector
 Important North American Collector

EXHIBITED & PUBLISHED: *Weisbrod 30 Years, An Anniversary Exhibition*, Spring 2002, Weisbrod Chinese Art, Ltd., New York, no. 1K.



Enlarged

2L

JADE *CONG* - SHAPED UTENSIL

Neolithic Period, *Liangzhu* Culture (ca. 3400 – ca. 2200 BCE)

Height: 9.5 cm

玉琮形工具

高：9.5 公分

This object is square in cross-section and remains undecorated on the upper half. The lower half of the rectangular object is decorated much like a *cong*, or prismatic ritual object (see cat. no. 1A). Two registers of decor contain mask images that wrap around two corners of the object. The first register contains two incised bands of decor, broken at the center of each side, underneath which two eyes and a bar-shaped mouth wrap around two corners. The second register contains much larger, ovoid eyes and a bar-shaped mouth. Underneath this register, the same incised bands are repeated. At either end of the utensil, the edges of the four corners are incised.

This utensil is similar to awl-shaped ornaments, which were also decorated much like *cong*, but tapered to a point at one end.

Reportedly discovered in *Zhejiang* Province.

Provenance: A Distinguished Chinese Collector
 Important North American Collector

EXHIBITED & PUBLISHED: *Weisbrod 30 Years, An Anniversary Exhibition*, Spring 2002, Weisbrod Chinese Art, Ltd., New York, no. 1L.



Enlarged

JADE TRAPEZOIDAL PLAQUE

Neolithic Period, *Liangzhu* Culture (ca. 3400 – ca. 2200 BCE)

Length: 7.6 cm

玉冠狀飾

長：7.6 公分

The plaque, trapezoidal in shape, has a short horizontal protuberance, which is perforated twice. The main body of the plaque has splaying sides that step inward toward the lower protuberance, while the upper edges flare out. The top of the plaque has two protrusions, one on either side, and a small ridge in the center. Underneath the ridge, a quatrefoil-shaped hole was drilled from both sides. The plaque is worked flat and smooth on both sides, with all edges carefully squared off, except for those of the horizontal protuberance. Carved from brown and grey jade, the plaque has mostly altered to a creamy white.

Plaques such as this were most likely an ornament, meant to attach to something perishable through the horizontal protuberance. *Yang Xiaoneng* mentions that they could have been part of a headdress or attached to a garment, see p. 126.

Some plaques have extensive incised decoration, and the shape of the plaques seems to relate to the mask decor. However, many plaques retain the shape but have no incised decor. A very similar plaque also with a quatrefoil-shaped perforation is published in *Zhongguo meishu quanji*, *Gongyi meishu bian*, vol. 9, number 31. Two other similar plaques without incised decoration are published in *A Compendium of Chinese Jades*, vol. 1, numbers 262 and 263. For a plaque with incised decor, see *Yang Xiaoneng*, number 32b.

Reportedly discovered in *Zhejiang* Province.

Provenance: A Distinguished Chinese Collector
 Important North American Collector

EXHIBITED & PUBLISHED: *Weisbrod 30 Years, An Anniversary Exhibition*, Spring 2002, Weisbrod Chinese Art, Ltd., New York, no. 1M.



Enlarged

2N

JADE BRACELET

Neolithic Period, *Liangzhu* Culture (ca. 3400 – ca. 2200 BCE)

Diameter: 7.3 cm

玉鐲

直徑：7.3 公分

The bracelet is of short cylindrical shape with a convex inner wall and slightly concave outer surface. The edges are squared off and all surfaces are polished to a high luster. Although a few spots of the original grey-colored jade remain, the bracelet has almost completely altered to a pure, creamy white.

A very similar, but slightly smaller bracelet in the Kwan Collection is published in *Yang Boda*, number 46. Another similar *Liangzhu* Culture bracelet that has not been altered, showing original yellow jade with grey suffusions, is in *A Compendium of Chinese Jades*, vol. 1, number 258.

Reportedly discovered in *Zhejiang* Province.

Provenance: A Distinguished Chinese Collector
 Important North American Collector

EXHIBITED & PUBLISHED: *Weisbrod 30 Years, An Anniversary Exhibition*, Spring 2002, Weisbrod Chinese Art, Ltd., New York, no. 1N.



A Rare White Jade Terrapin

Neolithic Period, *Dawenkou* Culture, (circa 4100 – 2600 BCE)
Length: 5.6 cm.

白玉龜

新石器時代, 大汶口文化 (公元前 約 4100 – 2600)

長: 5.6 公分

The terrapin has round eyes, a pointed nose, detailed toed flippers, a short curved tail, as well as a neck delineated by a double line, and is fashioned from a flattened pebble of translucent hetian white jade. The animal's back is pierced with a circular aperture drilled on an angle.

Provenance: The Peony Collection, Hong Kong.
Sotheby's, Hong Kong, June 2020, Lot 381.
Important North American Collector

EXHIBITED: *Jades from China*, by Angus Forsyth and Brian McElney. The Museum of East Asian Art, Bath, England, 1994, catalogue number 52.

PUBLISHED: *Jades from China*, by Angus Forsyth and Brian McElney. The Museum of East Asian Art, Bath, England, 1994, catalogue number 52.

Terrapins fashioned from *Hetian* white jade are very rare.

The current pendant, worked from a translucent white stone as a turtle is accentuated with well-defined outlines and subtle contours. Other white jade examples from the Neolithic period have been excavated in the Lake Baikal area of southern Siberia.

Compare a very similar example in the Avery Brundage Collection in the Asian Art Museum of San Francisco, illustrated in Rene-Yvon Lefebvre d'Argence. *Chinese Jades in the Avery Brundage Collection*, San Francisco, 1972, pl. XXII. Another example from the Edward and Louis B. Sonnenschein Collection is published in *Archaic Chinese Jades from the Edward and Louise B. Sonnenschein Collection*. The Art Institute of Chicago, Chicago, 1953, pl. XXXIX, no. 8. See also a *Dawenkou* culture grey jade 'frog' pendant, also from the Peony collection, sold in these rooms, 28th/29th November 2019, lot 739.





Enlarged

PAIR OF JADE BEAR HEADED BEASTS

Shang Dynasty, Early *Anyang* Phase (c. 1400 – 1100 BCE)
Height: 3.7 cm

雙玉熊頭獸

商朝，早期安陽時期（公元前約 1400 – 1100）

高：3.7 公分

The bear-headed beasts are set with seemingly winged bodies. The mouth is open and the lips drawn back to reveal two rows of large, straight teeth. The creatures stand on two square formed sturdy front legs, a pair of large wings wrapped close to the voluminous bodies around to the back. A split tail protrudes from under the wings. One has incised eyes while the other only has light vestiges of the eyes due to erosion or having never been completed. Square form and curved line patterning is incised on the wings, back and legs.

A similar jade beast, carved as a tiger bird, *Shang* Dynasty, from the Peony Collection, was published in *Jades from China* by Angus Forsyth, Brian McElney no. 81, The Museum of East Asian Art, Bath, England.

Another Jade Tiger Beast, of a similar small size, was excavated from the tomb of Fu Hao in *Anyang* (c. 1400 BC).

All of these examples exhibit the typical *Shang* characteristic of powerful massiveness and strength similarly evident in the fabulous Archaic Bronzes of the same period renowned for their superior quality. The heavy monumental angular form of rendering bodies and legs is typical of this period. It is easy to see how the stone was worked in simple methods of cross grinding of the legs and the simple straight drilled holes forming the mouth.



Two Views





5

JADE CUP WITH STEM ENCIRCLED BY FELINE DRAGONS

Early Western Han Period (Late 3rd – 2nd Century BCE)

Height: 5.7 cm

Diameter: 3.8 cm

玉雙螭虎繞足杯 西漢早期（公元前三至二世紀） 高：5.7 公分 直徑：3.8 公分

The color of this cup is mostly a light celadon green to yellow with spots of altered white. The shape is a miniature cup on a stem base that is hollowed out. The inner surface of the cup, as with the inner hollow of the stem base, is smoothly worked and highly polished like the rest of the cup. The two decorated areas, the exterior of the cup and stem, are treated differently. On the cup part the decor is strictly geometric and abstract. The composition consists of linked thick bands treated as bas-relief that may end in an incised curl, or they are arranged symmetrically in being linked to a continuous pattern that repeats itself around the vessel. The base decor on the other hand consists of two dragons in high relief that are represented in contorted elastic poses running around the circumference of the vessel. Standardized dragon features include serpentine bodies with reverted heads, legs poised like a feline's in the position of attack, padded feet, and tails split at the end into a long and short curl. The feline dragons, without horns, have minute curls, defining haunch and shoulder and a minute ridge running along their backs down through all parts of the tail. Heads are squarish with curling eyebrows and ears.





Enlarged

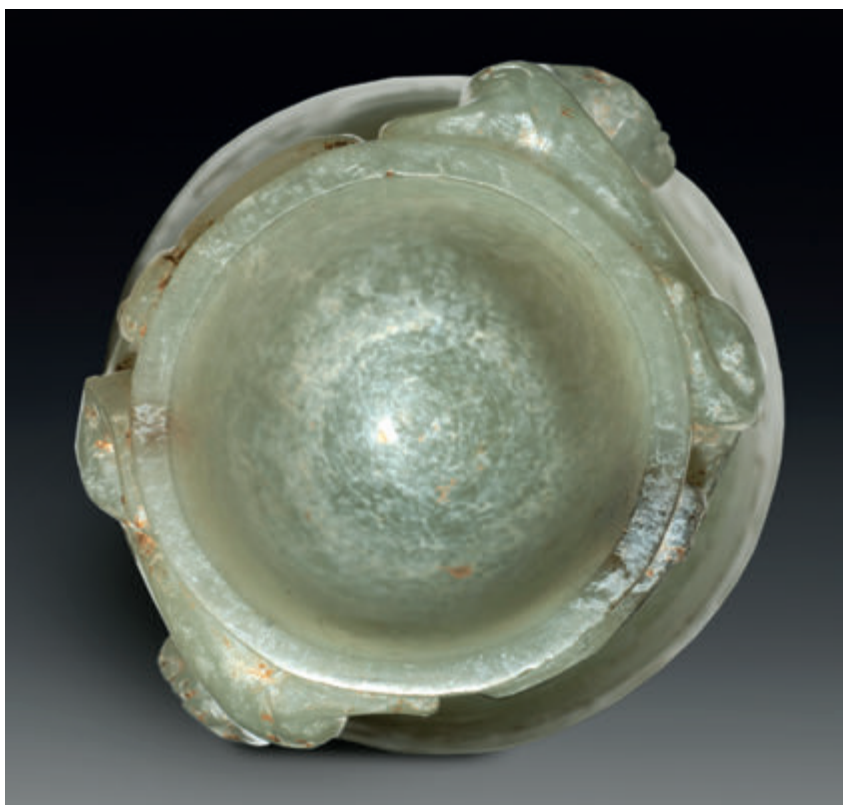


The shape of this small jade cup is familiar from similar excavated finds near the Epang Palace of the First Emperor of China outside Xian and from the royal burial of the King of Nanyue (*Zhongguo yuqi quanji*, vol.4,1993, pls.7, 19, 27, 85) A late example, representing the Three Kingdoms period from the Wei state, shows that the type may evolve into a graceful silhouette without decor (*Ibid.*, pl.278). From a stylistic and typological point of view, this cup dates to the late 3rd or early 2nd Century, BCE, with features of both Qin and Western Han dynasties. The cup may be compared with the bronze stand with jade inlay that has a shallow cup joined by a larger feng-supernatural bird from the royal tomb at Mancheng. Hebei (*Hebei sheng chutu wenwu xuanji*, 1980, colour pl.25). This cup type in jade may also be traced back in prototype to the gold cup represented in the royal Chu tomb of *Zeng Hou Yi* of 5th Century BCE date at Leigudun, *Suixian Hubei* (see *Zeng Hou Yi Mu*, 1989, pl. 147:3-4).

PROVENANCE: Fong Kuok Wa, Macau, 1980's
Michael B. Weisbrod, Inc., New York
J. Abraham Cohen Collection (1988)
Weisbrod Chinese Art, Ltd., New York
Important North American Collector (2000)

EXHIBITED: Lustrous, Enduring and Translucent, Jade from Traditional China by Guest author, Elizabeth Childs- Johnson, 1999, Weisbrod Chinese Art Ltd, New York, number 50.

PUBLISHED: Lustrous, Enduring and Translucent, Jade from Traditional China by Guest author, Elizabeth Childs- Johnson, 1999, Weisbrod Chinese Art Ltd, New York, number 50.



ARCHAIC BRONZES



ARCHAIC BRONZE TRIPOD VESSEL, *Liding*

Shang Dynasty, *Anyang* Phase, 1400 – 1100 BCE, 12th Century BCE

Height: 21.6 cm

牛首紋銅鬲鼎 商朝，安陽時期（公元前約 1400–1100，十二世紀）高：21.6 公分

This crisply cast bronze *Liding* has a silver grey patina with cuprite and shades of malachite green encrustation on the surface. From the flared mouth rim rise a pair of thick flat loop handles. Below the neck is a thick band of leiwen design and masks. The robustly lobed belly of the *Liding* has three pendulous sections terminating in rounded points where the three round tapering legs join the body. Centered, with the protruding nose directly above each of the legs, is a prominent dissolved ox head pattern including bold upturned horns, against a geometric feather-like design. Between each head, on the neck, the vertical flange enhanced in size and with hooked decoration continues down to the large Ox head separating the raised horns and eyes above the raised mouth. Raised cheeks are separated to the side of the face.

The combination of this powerful shape and the distinct decorative features of this rare archaic bronze vessel appear to be almost unique amongst published and known Archaic Bronze *Li*.

PROVENANCE: J. Abraham Cohen Collection, New York
Chinese Private Collection, New York, 2007
Important North American Collection, 2011

EXHIBITED: WEISBROD - 35 YEARS, Including Chinese Ceramics from the Donald Sherwin Collection, Spring 2007, Weisbrod Chinese Art, Ltd., New York, catalogue number 1.

PUBLISHED: WEISBROD - 35 YEARS, Including Chinese Ceramics from the Donald Sherwin Collection, Spring 2007, Weisbrod Chinese Art, Ltd., New York, catalogue number 1.

A bronze *Li Ding* of slightly smaller size, also with an ox head pattern, formerly exhibited in New York by C.T. Loo, in 1939, later in the Dr. A.F. Phillips Collection, and subsequently in the collection of the British Rail Pension Fund, purchased by Mr. Anthony Hardy, Hong Kong, who sold it at Christie's New York, September 16, 2010. It was recently illustrated by Li Xueqin in *The Glorious Traditions of Chinese Bronzes*, no. 6.

A slightly smaller *Li Ding* with taotie masks on the lobed belly and a thick band of dragon taotie on the neck is published in *A Catalogue of the Chinese Bronzes in the Alfred E Pillsbury Collection* by Bernhard Karlgren, no. 7.

A larger but similarly shaped *Li* is illustrated in *Shang Ritual Bronzes* in the Arthur M. Sackler Collections by Robert W. Bagley, figure 89.2. Also in that same publication is an even larger example of a *Li* that has a similar ox head pattern, though less prominently cast, fig. 89.

An archaic bronze *Yan* with a similar silver grey patina was sold at Sotheby's New York on March 30th 2006, lot 259.



ARCHAIC BRONZE OFFERING DISH, *Pan*

Transitional, Late *Shang* - Early Western Zhou Dynasties, 11th Century BCE
Diameter: 36 cm

青銅盤

晚商至早期西周（公元前十一世紀）

直徑：36 公分

The large shallow dish is supported on a wide high pedestal foot. A narrow band of elongated stylized dragons forming three interspersed taotie masks with eyes on either side of a central flange encircles the dish and the foot. The interior of the dish has a dramatic horned dragon with the head in profile, the mouth open wide, as if roaring ferociously, with teeth and large fangs exposed, facing the six character pictogram in the center, spiralling and encircling the center of the dish. Above the dragon head is a large fish, and a Gui dragon looking back seems to seek shelter under the dragon's jaw. Two seemingly attached long strands of alternating thin and broadly designed "D" shaped scales make up the body that spirals out of the center, ending at the tail where a further band of alternating fish and beasts spirals around the well, below a band of elongated birds under the mouth rim.

The steel grey patina is covered in malachite green and olive encrustation, with earth adhesions especially growing from where chaplets are visible, placed in antiquity during the manufacturing process. Some of these chaplets (spacers) are still very visible throughout the design. After the relatively superficial cleaning process two very hard patches of encrustations on chaplets, on each side of the vessel, are plainly visible.

Bronze *Pan* with profile dragons on the interior are very rare.

See the much smaller Bronze *Pan* with added red colour patina sold at Christie's, New York, September 16, 2010, lot 855, from "The Sze Yuan Tang Archaic Bronzes from the Anthony Hardy Collection."



Pan or deep dishes were for ritual use, for holding water. Used in conjunction with pouring vessels, *he* or *yi*, they formed a set of vessels used for washing hands. They were included in the ritual vessel sets for food and wine offerings to the ancestors.

Pan with full faced dragons are well documented and published. They have the same coiled snake looking dragon with large horned head surrounded by a dragon and various animals and pictograms below a row of animals. One of these excavated from the Shang dynasty tomb of Fu Hao, Anyang, Henan province, is illustrated by Jay Xu, "The Diamond-back Dragon of the Late Shang Period", *Oriental Art*, May 1998, pp. 42-54, figs. 14a & b. Also illustrated, figs. 1a & b, is a *pan* in the Freer Gallery of Art. On both the Fu Hao and Freer examples the upper row depicts dragons, fish and birds arranged in three groups proceeding counterclockwise below the rim.

Two different types of scale pattern can be seen on the dragons of two other similar *pan*: one in the British Museum illustrated by W. Watson, *Ancient Chinese Bronzes*, pl. 26a & b, the other in the collection of Mr. and Mrs. Frederick Mayer illustrated by M. Loehr, *Ritual Vessels of Bronze Age China*, Asia House Gallery, 1968, no. 28, and subsequently sold at Christie's London, June 24-25, 1974, lot 227. The British Museum *Pan* has the procession of alternating dragons, fish and birds below the rim, which on the Mayer *pan* is replaced by a row of twelve angular S-shaped dragons with heads similar to that of the main dragon.





ARCHAIC BRONZE, *Gui*

Early Western Zhou Dynasties, 11th -10th Century BCE

Height: 14.3 cm. Width: 27.6 cm.

青銅簋 早期 西周（公元前十一至十世紀） 高：14.3 公分 闊：27.6 公分

The gui has a wide bowl with an S-shaped profile, two large loop handles and a tall ring foot. It is decorated with raised animal and geometric designs arranged in horizontal friezes. The main image is a taotie mask placed at the very center of the belly on opposite sides of the vessel. Flanking the mask and the split body with its curled tail and long arms are a pair of kui, legless profile dragons, standing on their noses. Above this main mask is a smaller projecting mask, placed on the central axis of each side interrupting a band of alternating dragons and whorl circles. A band of triangular lappets circles the flaring neck. The tall foot is decorated with a frieze of "bottle horn" profile dragons arranged symmetrically on either side of a central flange on a hooked shield-like motif. Each of the large handles is modeled in the form of a composite bird-like creature with a horned head, long wings and legs and tail feathers modeled on pendant lugs below the handle. Green encrustation covers one side of the gui, and is partly removed on the other side exposing a deep cuprite red patina.

PROVENANCE: Galaxie Art, Hong Kong 1988-89
Michael B. Weisbrod, Inc., New York
J. Abraham Cohen Collection, (purchased 1989)
Weisbrod Chinese Art, Ltd, New York
Important North American Collection, 2007

PUBLISHED: Michael B. Weisbrod, Inc., New York, *Metal Mud and Minerals*, 1989, number

EXHIBITED: Michael B. Weisbrod, Inc., New York, *Metal, Mud, and Minerals*, 1989, number

The elimination of the dense background of tightly wound spirals known as leiwen began among a few late Shang bronzes found at *Anyang*. In the early Western Zhou period, the simplification of traditional Shang decoration proceeded rapidly. Even the loose recessed

scrolls which once enhanced the raised elements of the animal motifs are eliminated. Here the raised mask and recessed ground share the same smooth surface. A similar gui on a matching socle is in the City Art Museum of St. Louis (Kidder, *Early Chinese Bronzes*, pl. XXI) and another one in a Japanese collection is illustrated in *Toyo Bijutsu*, vol. 5 (*Asiatic Art in Japanese Collections: Chinese Archaic Bronzes*), pl. 63. Other gui, similarly devoid of background leiwen, were excavated from early Western Zhou sites in Shaanxi province including Baoji city (Shaanxi Chutu Shang Zhou Qingtongqi, vol. 4, pl. 18), Caojiawan in Longxian (*Ibid.*, vol. 3, pl. 150) and Dayuancun in Fengxi (Kaogu 1986 no. 11, pl. II, 3).









ARCHAIC BRONZE FOOD VESSEL, *Fangding*

Late Shang Dynasty - Early Western Zhou Dynasty

11 - 10 Century BCE

Height: 21.8 cm.

青銅方鼎

晚商至早期西周（公元前十一至十世紀）

高：21.8 公分

The well cast, rectangular box-like food vessel stands on four tall cylindrical legs each with a boldly cast taotie mask having a flange down the center of the mask. The rim is surmounted by two loop or inverted u shaped handles across from each other on the short sides of the vessel, each side separated by thick flanges down the entire corner of the vessel. These handles bear a recessed panel of a dragon on a leiwen ground. A band of confronting birds separated by a central flange is below the rim on all sides, above a panel of double hook designs displayed angularly against a leiwen ground, surrounded by three rows of bosses on the side of the panel and below. A deep lapis blue and malachite and olive green patina covers the bronze with red, green and brown earth encrustations.

One of the long side walls of the “box” bears an 11 character inscription, undeciphered.

PROVENANCE: Old Chinese Collection, Macau;
Wynn Macau
Taiwanese Collector, Hong Kong.
Important North American Collection

Fangding, are quite rare. More rare, however, are *Fangding* with the hooked pattern in a lozenge format against a leiwen ground within the rectangular cartouche on the sides of the vessel.

A rectangular box supported by tall, columnar legs, *fangding* are one of a family of vessels of the Late Shang or Early Western Zhou period. Members of this group are characterized by a common order of decoration: either narrow bands across the top of the body filled with a bifurcated serpent and disks or bands of birds with rather heavy supportive tails; the lower portion is covered by rows of bosses surrounding an open, rectangular panel. Large bovine masks wrap around the top of each leg above a pair of bowstrings. This general scheme for decorating a rectangular *ding* was already established by the Upper Erligang phase with the appearance of the earliest *Fangding* vessels. The consistency of the decoration adopted for these Late Shang or Early Western Zhou *Fangding* seems to indicate that there was a compelling rationale that guided the designs, at least something more than ad hoc decisions made by foundry workers. The present vessel differs in that the rectangular panel is filled with a very rare diagonal lozenge shaped design.



A vessel remarkably similar to the *Fangding* was unearthed in 1975 at Bai Long village in Fu Feng County, Shanxi, and bears the inscription Hou Xu Gang which has been interpreted as the name of a Shang royal consort. Another similar vessel in the Art Museum, Princeton University, bears a clan sign known on Late Shang vessels.' A related *Fangding* in the Freer Gallery, Washington, D.C., has a heavy appearance, with thicker flanges and spurs, flanges on the masks at the leg, and grooves in the handles. The Freer example is one of a group dated by their inscriptions to the reign of the third Zhou king, Kang Wang.











THE SPIRIT OF *WU*

We grasp our battle spears: we don our breastplates of hide.
The axles of our chariots touch: our short swords meet.
- Battle by Qu Yuan (332-295 B.C.E.)¹

Qu Yuan might have been recalling a mural in the tombs of his royal ancestors when he wrote the opening lines of his battle poem. No ancient murals have survived, but this spectacular inlaid hu vessel provides an insight into how those pictures might have looked.

The figural scenes inlaid in gold on this bronze vase are not paintings in a literal sense, but they are of an illustrative nature, and pictorial vessels, like the painted vases produced in classical Greece around the same time, serve as keen evidence for the development of early Chinese painting. The vessel is beautifully decorated with ornamental designs also inlaid with gold, so it has a second life as a wonderful object d'art. Lastly, it is a wine vessel (actually hard liquor), which carried a special meaning in its time.

Eastern Zhou dynasty inlaid bronze *Hu*

The narrative matter, hunting and war, illustrates the legendary life of a warrior knight in the 5th century BCE at the very beginning of the Warring States period. The story begins on the lid with a scene that is repeated three times. A pair of figures standing between two trees center the composition and direct the action going on in the trees, which is usually identified as the gathering of mulberry leaves, the staple food of the silkworm. Traditionally that is women's work and, indeed, two of the persons in the trees sport a long shock of hair that might pass for a queue. A third, short-haired individual shown in the trees on the right may be a man selecting a branch of wood to make a bow. Both activities are compatible for they took place in spring and each initiated the duties of the different sexes; that of women to care for the silk worm and that of men to prepare one of the basic tools of hunting and warfare. All but one of these figures wear a long, formal robe, a sign of aristocratic status, so the actions depicted are recordings of real life events but symbolic representations that summarize the communal social responsibilities of the elite in late Bronze Age China.

These "pictures" were conceived in a certain way and the "drawing" was executed according to the rules of a universal system that is as familiar in the arts of Egypt or Greece as it is in China. Little attention is paid to the scale of things; human figures may be more than half the height of a tree that is reduced to a simple formula of trunk and sparse branches. Each figure, whether standing or seated, is seen in profile in its "most extensive and therefore most informative view, and every human gesture is dramatically set at sharp angles.² There is no hint at space or sense of a third dimension, no figure overlaps another, and no person's arm crosses over a branch. The composition exists as an elaborate cut-out, capable of indefinite repetition. The only indication of a setting comes from the checker-board pattern on the "ground."

More complicated scenes, pictures of ceremonial feasting, hunting, the siege of a castle and a great naval engagement, appear in the inlaid registers on the body of the vessel (each scene is repeated so that both sides of the vessel look alike). The logical progression of events, from the selection of bow wood to the use of this weapon in martial activities and the accompanying escalation of violence, suggests an epic cycle celebrating the life of the warrior-knight. The feasting ceremony pictured in the register takes place in an imposing hall, so tall that birds perch on the overhanging eaves of a roof that is supported by bracketed columns and the whole erected on an elevated stone platform such as one finds in palace architecture throughout Chinese history. The building is shown in elevation similar to an architectural rendering, and the figures, all seen in profile, are neatly arranged on a base-line as they would be in an ancient Egyptian or Greek picture. Within the columns of the hall one group offers a toast to another while, directly below, an orchestra plays formal court music and cooks prepare a banquet. The scene is surprisingly lively, sustained by the vivacious posing of all figures, even though each is shown in silhouette and ranked along a base line in the manner of all early art. But what is this event?

The palatial setting, elaborate costumes, convivial toasts and banqueting suggest some kind of ceremonial affair. The orchestra, made up of bells and chimes, is suitable for formal court music rather than music for more intimate pleasure played on strings.³ One possibility is that this is a depiction of a game of *touhu*, or pitch-pot, a contest that entails tossing arrows into a wine pot like this one. While the competition took place, an orchestra played the “Fox Head” tune and when the game was over, the loser drank a penalty cup.⁴ The game is described in the *Zuo Zhuan*, where it is given political significance; winning the game is a portent of success in the political sphere as well.

Hunting, another kind of recreation associated with aristocratic privilege, is pictured in the upper register just to the left of the scene of ceremonial feasting. Four bowmen, two standing and two kneeling, loose arrows attached to thin lines intended to snag the birds that fly overhead. A fifth archer, standing directly above the fish filled pond, shoots at the birds without the use of a line. The discernible costume of the archers is limited to their caps but, given the aristocratic context of the entire pictorial cycle, it does not seem likely that lack of costume is a sign of lower rank. Probably, we should simply see them as stripped for action.

The birds are nicely observed and portrayed in different degrees of excitement; some walk along the shore of the pond, others escape in careful formation, and the few entrapped in archer’s lines fly every which way in an effort to break free. The pond, seen from above and stocked with fish seen from the side view, suggests a marshy setting. The long-necked birds walking along the bank are shown in profile, the ones that fly overhead are drawn in a mixed view – the body from the side the wings from above. In other words, in the views that convey the most information about the intended action. Something more than sport with the bow may be implied in this scene. Skill in the hunt was easily transferable to prowess in war. Understood in that way, this hunting scene provides a natural bridge to the battle pictures that fill the lower register.

They fight by land and by sea. To the right, attackers fire arrows or ascend on narrow lines that stand for scaling ladders that reach to the top of a fortress wall. The defenders are ranked along the wall, engaged in hand to hand combat. In one instance, a defending swordsman has his opponent by the hair and swings his weapon to deliver a fatal blow; another jabs a spear into a figure falling from the wall, a third waves his

arms above a decapitated body plunging to the ground. The naval engagement on the left-hand side of the register is equally violent. Two great ships drive forward almost to the point of collision, moving so swiftly their banners fly in the apparent wind. The oarsmen dig into the water while the warriors, shown above them as if standing on an upper deck, brandish their weapons. Weapon held high, the lead figure on the prow of the left-hand boat grabs his opponent in the prow of the other boat by the hair and threatens him. Other warriors have fallen into the water and swim about with the fishes.

These scenes of battle, hunting and feasting form an ambitious pictorial cycle that touches at the heart of a warrior culture, knights that were inspired with the fighting spirit of Wu.⁵ Such mythic tableaux must have been known as independent pictures, perhaps as wall paintings illustrating some literary epic or heroic tale. Certainly there is nothing in the prior history of bronze art in China that would have foretold the appearance of this kind of vessel with pictures. The introduction of pictorial matter was an innovation prompted by the declining status of cast bronze as a precious material.

By the fifth century BCE, when the vessel was made, the bronze masters began to embellish the surface of their wares with designs inlaid in precious metals such as those on the neck and the body of this hu. Another alternative also exploited in this piece, was to borrow a totally new kind of image from the repertoire of the painter. And so, for the first time in the history of Chinese art, the bronze masters composed extended narrative scenes on the walls of a vessel. This hu then, illustrates a particular moment in the history of Chinese art, a period of challenge and experimentation for the bronze masters, a time that also witnessed the birth of the Chinese painting tradition. Rare vessels like this one illustrate a beautiful, but short lived, experiment for production of pictorial bronzes halted as abruptly as it had begun. Vessels of this sort are the product of a single century or so in the long history of bronze casting in ancient China.

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(Reprinted from Archetypes and Archaism Spring 2001)

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- 4 For discussion of the game see Robert Poor, "The evolution of a Secular Vessel Type", *Oriental Art*, XIV, p.98-106
- 5 Waley, *op.cit.*, p.4.

吳國精神

操吳戈兮被犀甲，車錯轂兮短兵接。

- 屈原（公元前 332-295 年）¹

屈原在寫這首戰鬥詩的開頭時，可能想起了他的皇室祖先陵墓中的一幅壁畫。古代的壁畫沒有保存下來，但這件壯觀的錯金銀壺器讓我們了解到那些圖畫可能是什麼樣子。

這個青銅瓶子上的嵌金人物場景並不是字面意義上的繪畫，但它們具有插圖的性質，像同一時期在古典希臘生產的彩繪花瓶一樣，畫像器皿是早期中國繪畫發展的敏銳證據。該器皿上有精美的裝飾圖案，還鑲嵌着黃金，因此它有了第二生命，成為一件美妙的藝術品。最後，它是一個酒器（實際上是未過濾的酒），在它的時代有着特殊的意義。

東周時期的青銅錯金壺和蓋

狩獵和戰爭這一敘事事項說明了公元前 5 世紀戰國時期剛開始時一位武士的傳奇生活。故事從蓋子上的一个場景開始，重復了三次。一對站在兩棵樹之間的人物成為構圖的中心，並指導樹上的行動，這通常被認為是收集桑葉，即蚕的主食。傳統上這是婦女的工作，事實上，樹上的兩個人留着長長的頭髮，可能是在排隊。右邊樹上的第三個短發的人可能是一個正在挑選木材的男人。

他可能是一個正在挑選木枝做弓的人。這兩種活動都是在春天進行的，而且都啟動了不同性別的職責；女性照顧蚕，男性準備狩獵和戰爭的基本工具之一。除了一個人之外，所有這些人物都穿着正式的長袍，這是貴族地位的標誌，所以所描繪的行動是對現實生活事件的記錄，但却是象征性的表現，概括了青銅時代后期中國精英階層的社會責任。

這些“圖畫”是以某種方式構思的，“繪畫”是按照通用系統的規則執行的，這種系統在埃及或希臘的藝術中和在中國一樣熟悉。人們很少注意事物的比例；人的形象可能是一棵樹的一半以上的高度，這棵樹被簡化為樹干和稀疏的樹枝的簡單公式。每個人物，不管是站着還是坐着，都是以其“最廣泛的視角，因此也是最有信息量的視角”來看待的，每個人的姿態都被戲劇性地設置為尖銳的角度。² 沒有任何空間暗示或立體感，沒有任何人物與另一人物重疊，也沒有人手臂越過樹枝。構圖就像一個精心設計的剪影，能夠無限重復地存在。唯一表明環境的是“地面”上的棋盤圖案。

更複雜的場景，如儀式性的宴會、狩獵、圍攻城堡和偉大的海軍交戰等，都出現在瓶身的鑲嵌冊上（每個場景都是重復的，所以瓶子的兩面看起來都一樣）。從選擇弓木到在軍事活動中使用這種武器以及伴隨的暴力升級，這些事件的邏輯發展表明，這是一個慶祝武士騎士生活的史詩般的循環。冊中所描繪的宴會儀式是在一個宏偉的大廳中進行的，大廳非常高大，鳥兒棲息在由支架柱子支撐的屋頂上，整個大廳豎立在一個高高的石台上，就像中國歷史上的宮廷建築一樣。建築物的立面圖類似於建築效果圖，所有人物的輪廓都整齊地排列在基線上，就像在古埃及或希臘的圖畫中那樣。在大廳的柱子里，一組人向另一組人敬酒，而在正下方，一個管弦樂隊在演奏正式的宮廷音樂，廚師們在準備宴會。這個場景出乎意料地生動，所有人物都擺出了活潑的姿勢，儘管每個人都是以剪影的形式出現，並按照所有早期藝術的方式沿着一條基線排列。但這是什麼活動呢？

富麗堂皇的環境、精致的服裝、歡快的祝酒詞和宴會都表明了某種禮儀性的活動。管弦樂隊由鐘和編鐘組成，適合於演奏正式的宮廷音樂。³ 一種可能性是這是對投壺遊戲的描述，這種比賽需要將箭扔進像這樣的酒壺中。當比賽進行時，一個管弦樂隊演奏“狐狸頭”的曲子，當比賽結束時，輸家喝下一杯罰酒。⁴ 《左傳》中描述了這種遊戲，它被賦予了政治意義；贏得比賽也預示着在政治領域的成功。



狩獵是另一種與貴族特權有關的娛樂活動，畫面在上層，就在宴席場景的左邊。四個弓箭手，兩個站着，兩個跪着，把箭綁在細線上，打算抓住頭頂上飛過的鳥。第五位弓箭手站在裝滿魚的池塘正上方，不用線就能射到鳥。弓箭手可辨認的服裝僅限于他們的帽子，但考慮到整個圖畫周期的貴族背景，缺乏服裝似乎不可能是低級別的標誌。也許，我們應該簡單地把他們看作是剝奪了行動的權利。

這些鳥兒被很好地觀察到，并被描繪成不同程度的興奮；一些鳥兒沿着池塘岸邊行走，其他鳥兒則以小心翼翼的隊形逃跑，少數被弓箭手的箭線困住的鳥兒則飛向各個方向，試圖掙脫。從上面看到的池塘，以及從側面看到的放養的魚，表明是一個沼澤環境。沿着岸邊行走的長頸鳥是以剖面圖顯示的，飛過頭頂的鳥是以混合視角畫的——從側面看身體，從上面看翅膀。換句話說，在視圖中傳達了關於預期行動的最多信息。在這個場景中，可能隱含着比使用弓箭運動更多的東西。狩獵的技巧很容易轉變成戰爭中的能力。從這個角度來理解，這個狩獵場景為充斥在下層的戰鬥畫面提供了一個自然的橋梁。

他們在陸地和海上作戰。在右邊，攻擊者射箭，或在狹窄的線路上攀登，這些線路代表着通往堡壘牆頂的攀登梯。守衛者沿牆排開，進行徒手搏鬥。在一個例子中，一名防守的劍客抓住對手的頭髮，揮動武器給予致命一擊；另一名劍客用長矛刺向一個從牆上掉下來的人，第三名劍客在一個墜落到地上的被斬首的屍體上揮動手臂。登記簿左側的海戰也同樣激烈。兩艘大船向前駛去，幾乎到了相撞的地步，它們的旗幟在明顯的風中飛揚。槳手們挖着水，而戰士們，就像站在上層甲板上一樣，揮舞着他們的武器。左邊船頭的領頭人高舉着武器，抓住另一條船頭的對手的頭髮，威脅他。其他戰士則落入水中，與魚群一起游動。

這些戰鬥、狩獵和宴會的場景構成了一個雄心勃勃的圖畫周期，觸及了戰士文化的核心，這些騎士受到了吳國戰鬥精神的鼓舞。⁵ 這樣的神話場景一定是作為獨立的圖畫而為人所知的，也許是說明某些文學史詩或英雄故事的壁畫。當然，在中國以前的青銅藝術史上，沒有任何東西可以預示這種帶圖畫的容器的出現。圖案的引入是由于鑄銅作為貴重材料的地位下降而促成的一種創新。

到了公元前五世紀，也就是該器物制作時期，青銅器大師們開始用貴金屬鑲嵌的圖案來點綴他們的器物表面，如該壺的頸部和器身。在這件作品中還利用了另一種選擇，即從畫家的作品中借用一種全新的圖像。因此，在中國藝術史上，青銅器大師們第一次在器壁上構成了延伸的敘事場景。因此，這把壺說明了中國藝術史上的一個特殊時刻，那是青銅器大師們的挑戰和實驗時期，也是見證中國繪畫傳統誕生的時期。像這件稀有的器皿說明了一個美麗但短暫的實驗，即畫像青銅器的生產在開始時就突然停止了。這類器皿是中國古代漫長的青銅鑄造歷史中一個世紀左右的產物。

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- 2 巴赫霍夫，路德維希。《中國藝術簡史》，倫敦：巴茨福德有限公司出版，1947年，第87頁。
- 3 《孔子時代音樂》中對中國古代音樂的作用進行了有趣的討論，它曾于2000年在美国華盛頓特區弗里爾美術館—賽克勒博物館展出。其探討可參閱米洛·克利夫蘭·畢奇所寫的前言和羅伯特·貝格利寫的打擊樂章節。
- 4 有關遊戲的討論，請參閱羅伯特·普爾，《世俗容器類型的演變》，《東方藝術》第十四期，第98-106頁。
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本文為韋斯布羅德中國藝術有限公司撰寫（改編）



ARCHAIC INLAID BRONZE WINE VESSEL, *Hu*

Eastern Zhou Dynasty, ca. 5th Century BCE

Height: 32.4 cm

錯金壺

東周（公元前五世紀）

高：32.4 公分

The sloping shoulders of the wine vessel bulge slightly, then taper down to a wide base and a high straight foot while the neck flares out slightly and is surmounted by a removable cover. The cover has three stylized protrusions, which can support the cover if it is placed upside-down. All of the decor on the vessel is inlaid in gold. The pictorial scenes decorating the vessel are in two zones separated by bands of thin S-shaped volute patterns. Two more bands of volute patterns ring the neck and foot of the vessel. Around the neck, triangular pendants decorated with scroll designs hang from the band. The cover is decorated with scenes of figures harvesting mulberry trees.

The top register of the body shows figures playing instruments, hunting, as well as preparing food, with an image of two hu vessels being filled, most likely, with wine. The scenes appear almost identically on each side of the vessel. The figures playing music do so on bronze bells and jade chimes typical of the time period. The sets of bells and chimes are supported by bird-shaped stands. The bottom register shows battle scenes on land and on water. Men are shown lifting and thrusting spears standing on diagonal lines indicating perhaps a mountainous landscape. Many of the figures in the boats also brandish spears, while others are rowing. Under the boats, the water is signified by fish, a few figures are also shown swimming.

A set of chimes on a similar bird-shaped stand was excavated at the tomb of the Marquis Yi of Zeng, in Hubei Province, see DeWoskin, 1990, fig. 10.

A wine vessel with similar decor is in the Sichuan Provincial Museum, see Wen, 1980, no. 91, which is dated to the Eastern Zhou period (770-221 BCE). The sloped shoulder and straight foot with a bulbous body of the present hu seems to be another shape of hu contemporary with the Sichuan hu. Many hu of differing shapes were manufactured from the 6th to the 4th centuries BCE such as no. 44, late 6th /early 5th century BCE, from the Sackler Collections; fig. 44.1 from the Royal Ontario Museum, of similar date; and no. 49 also from the Sackler Collections. 4th/3rd century BCE; all illustrated in So, 1995.

PROVENANCE: Chinese Indonesian Collector, Hong Kong, 1999
Weisbrod Chinese Art, Ltd., New York
J. Abraham Cohen Collection, New York, 2001
Important North American Collector

EXHIBITED: ARCHETYPES AND ARCHAISM, SPRING 2001, Weisbrod Chinese Art, Ltd., New York, number 9.

PUBLISHED: ARCHETYPES AND ARCHAISM, SPRING 2001, Weisbrod Chinese Art, Ltd., New York, number 9.



Conservation Report for an Eastern Zhou Dynasty Inlaid Bronze Hu and Cover

A copper alloy *hu* with inlaid designs covered with green, brown, and red patina, originally with deposits of chloride.

On examination the object was covered with deposits of chlorides and layers of dirt. The gold decoration was obscured and could only be partially seen. Before conservation, two circular areas of damage were evident; one under a handle and the other between the handles on the lower register of decor.

The treatments required were cleaning and conservation.

Cleaning:

The cleaning process involved the application of a thin layer of non-abrasive chemical paste (containing tetrapropyl orthosilicate, alumina hydrate, flux calcined diatomaceous earth, polydimethylsiloxane, and two forms of silica) to soften the encrustation. This process was repeated several times in order to remove the encrustation in thin layers. After the application of the chemical paste, encrustation was removed by hand using wooden tools.

Conservation:

During the process of cleaning two pieces of inlay were found to be loose and had to be stabilised. Two dark green patches were removed. When the area under the handle was cleaned, a lead patch was discovered underneath, which was consequently removed and found to be covering a dent and vertical crack in the hu. The other darkened area was cleaned to reveal a slight dent and vertical crack in the hu where one vertical and one diagonal gold thread in the lower register of decor were missing. They were not replaced. A very small hole under the tail of the fish in the decor was stabilized but it is still visible on the vessel.

The narrative of the decor, which was mostly unreadable before cleaning, was revealed after the cleaning proceeded. The dark area of damage were also cleaned away, showing the damage to be much less grave than originally thought.

The hu is decorated with inlaid gold design which was originally laid down in small strips. A fitted lid with three applied decorative elements also has similar inlaid gold decor.

The neck of the hu, the area under the horizontal bands of the decoration above the foot, as well as the underside of the vessels were cleaned of dirt and residue, but were not chemically treated in order to leave the original encrustation.

Art Restoration & Design Ltd, New York City
Member
American Institution for Conservation and Artistic Works
Washington D.C



Detail before cleaning



After cleaning and conservation process

BUDDHIST SCULPTURE



STONE HEAD OF BUDDHA

Northern Wei Dynasty, 386 – 534

Height: 28.6 cm

佛頭像

北魏 (386 – 534)

高：28.6 公分

The head of the Buddha is crisply defined with high cheekbones, a sharp straight nose, half-moon shaped eyebrows, and downcast eyes slightly turning up at the corners. The mouth is deeply carved to create sunken cheeks and an archaic smile formed by the pursed and plump lips. The hair is formed in horizontal rows of small rounded bumps highlighting two cranial protrusions on the front left and front right of the head, creating a squared shape. On the back of the head, the hair changes pattern into vertical rows in a U-shaped hairline. The tall usnisa is also covered with rows of bumps placed high up on the head. The long earlobes extend past the chin.

Compare this head of the Buddha with a painting showing a similar hairstyle, sharply defined features, and sunken cheeks, illustrated in *Masterpieces of Buddhist Statuary from Qingzhou City*, page 51. In the same catalogue, also note the head of the central Buddha figure with the similar square-shaped head in the Northern Wei dynasty triad, page 64. For reference, see the Eastern Wei dynasty standing Buddha that has more rounded features in the Aurora Foundation Collection, illustrated in the *Art of Contemplation - Religious Sculpture from Private Collections*, plate 15.

PROVENANCE: Chinese Collector, Queens, New York, before 1998
Weisbrod Chinese Art, Ltd, New York
Victor Novotny Collection, New York
Kenneth Bendavid Collection (1952-2021)
Private Canadian Collection

EXHIBITED: *Weisbrod 30 Years, An Anniversary Exhibition*, Spring 2002, Weisbrod Chinese Art, Ltd., New York, no.

PUBLISHED: *Weisbrod 30 Years, An Anniversary Exhibition*, Spring 2002, Weisbrod Chinese Art, Ltd., New York, no.







STONE STANDING BODHISATTVA

Longmen Grottoes

Northern Wei Dynasty, 386 – 534

Height: 53.5 cm

石雕菩薩立像

北魏，龍門石窟 (386 – 534)

高：53.5 公分

The fragmentary Standing Stone Bodhisattva is carved holding the right hand on the chest in a mudra. The head is slightly tilted to one side and the full face is sensitively carved. A simple crown with a central flower in front separates the braids of hair pulled up in front and forms the base of the hairdo forming an almost crown-like design on top. A scarf falls loosely over the upper body and down to the skirts covering the lower torso and legs, loosely. A belt is tied between the chest and abdomen, and the skirt is tied under the belly where the waist of the skirt is gathered.

PROVENANCE: Private Collection, Cleveland, Ohio (pre 1983)
Anunt Hengtrakul, New York, circa 1984
Michael B. Weisbrod, Inc., New York
J. Abraham Cohen Collection, New York

PUBLISHED: Michael B. Weisbrod, Inc., Brochure, 1992

Sculptures of this type are known to be from Longmen Grottoes in Luoyang, Henan, China. They are all fragmentary, and of a particular dark and mottled stone alternating from grey to black as seen on the back, the raw stone, and sometimes having some light brown color on the carved surface in front. Figures were cut from the caves in a particular manner, leaving the tall figure of a Bodhisattva, here, with a “V” shaped cross-section.

Stylistically the carving is in low relief and often has a rough texture and appearance, worn from centuries of exposure to the natural elements, wind and rain. Several illustrated examples found in different collections and museums around the world have been published in *The Lost Statues of Longmen Cave*, Longmen Grottoes Research Institute, by C. K. Chan, Wen Yucheng, and Wang Zhenguo, numbers 6, 9, 11, and 22. All have characteristics similar to the exhibited Bodhisattva including the long upper torso, low waist, “s” shaped folds on the robes or sleeves, and the shallow but sure carving of the details. They also display a very similar patina and encrustation, although the exhibited Bodhisattva has been cleaned and waxed, having been in an American Collection, Cleveland, for many decades.







DATED MARBLE BUDDHIST STELE

Northern Qi Dynasty, 550 – 577

Dated by Inscription to AD 554

Height: 49.2 cm

大理石雕佛造像牌

北齊 (550 – 577)

刻印 AD 554

高：49.2 公分

The marble stele is carved in very high relief with a figure of the bodhisattva Guanyin flanked by two attendant bodhisattvas on individual lotus pedestals against a tall leaf-shaped aureole. Above the head of the Guanyin is carved the figure of Buddha seated on a lotus throne with his hands in dhyana mudra, i.e. the gesture of meditation. At the very top of the aureole is carved a square stupa supported by flying dragons. Flying apsaras, or buddhist angels, with streaming garlands descend on either side of the floating Buddha. Leafy scrolls are carved in low relief on the remaining space of the aureole. The stem of the Guanyin's lotus pedestal is held by a pot bellied man carved on the front of the rectangular base. Two seated lions and two bare chested guardian figures in aggressive striding poses flank the pot bellied man. A lengthy and barely legible inscription dated to the fifth year of Tianbao is carved on the back of the base. Traces of brilliant blue, green and red pigment remain.

The stele represents Sakyamuni Buddha's sermon on Vulture Peak which is described in the "Lotus Sutra". At the opening of the sermon, a jewelled funerary stupa emerges out of the ground and hovers over the audience. This is the stupa of Prabhutaratna, a Buddha from a very remote age who was to reappear to hear the teaching of the True Law. A host of Buddhas and bodhisattvas appear and reappear to hear the teaching of the True Law. A host of Buddhas and bodhisattvas appear and descend to the peak to witness the next miracle. When the full assembly has gathered, Sakyamuni rises into the air and opens the door of the stupa to sit next to Prabhutaratna. The audience rejoices and scatters flowers on the two Buddhas (Soper, *Literary Evidence for Early Buddhist Art in China*, p. 180-181). Guanyin, or Avalokitesvara, was represented as a divine savior in his own chapter in the Sutra and was included among the audience at the miraculous sermon.

The smoothly carved, round forms of the figures are characteristic of the Northern Qi style. Representations of the Sermon on Vulture Peak was a popular subject of the white marble stelae produced in the Baoding area in Hebei province. A similar formula of deeply carved descending stupa and heavenly host with a floating Buddha is used in a marble stele in the Asian Art Museum, San Francisco (Watson, *Art of Dynastic China*, no. 373). It is carved with twin seated Buddhas as the main image and with pairs of lions and bare chested guardians on the base.



PROVENANCE: Christie's, London, 1982
Eskenazi Ltd, London, until 1986
Michael B. Weisbrod, Inc., New York, from August, 1986
Enid A. Haupt, New York, 1987
Christie's, New York, March 2000
Weisbrod Chinese Art, Ltd, New York
Canadian Private Collection
Sotheby's, New York, 2014
Important North American Collection

EXHIBITED: Religion and Ritual in Chinese Art, Michael B. Weisbrod, Inc., 1987, catalogue number 17

PUBLISHED: Religion and Ritual in Chinese Art, Michael B. Weisbrod, Inc., 1987, catalogue number 17

The mostly illegible inscription includes the date, which reads Tianbao wu nian san yue wu ri which is Northern Qi Dynasty, 554.

Compare the examples where the deities are seated either in twos or threes within a similar context above lions and surrounded by descending figures holding beaded garlands illustrated in Hai-wai Yi-chien (Chinese Art in Overseas Collections, Buddhist Sculpture), Taipei, 1990, p. 50, pl. 45; by d'Argencé in Chinese, Korean and Japanese Sculpture in the Avery Brundage Collection, 1974, p. 153, no. 69, dated 595 A.D.; in *Zhongguo lidai jinian foxiang tudian* (Illustrated Chinese Buddha Images Through the Ages), Beijing, 1995, p. 256, fig. 186 and p. 289, fig. 210; and one dated 544 A.D. in Chinese Buddhist Sculpture from the Wei through the T'ang Dynasties, Taipei, 1983, p. 117, no. 11.







**GREY STONE STANDING
BODHISATTVA**



GREY STONE STANDING BODHISATTVA

Northern Qi – Sui Dynasty, 2nd Half of the 6th Century

Height: 112 cm

餘金灰石雕菩薩立像

北齊（六世紀）

高：112 公分

The elegant Bodhisattva stands erect with one hip flexed outward, the right hand raised holding a lotus bud, and the left hand sitting on the hip holding a red heart-shaped pouch. Hair is pulled up and tied in a top knot surrounded by a short petalled crown, having a florette in the hair, front center, below the rim of the crown. Two short strands of fabric hang from the rim of the crown onto the shoulders, in front. A long beaded necklace hangs from the neck down the front of the torso to the lower abdomen where the necklace crosses within a flower and continues again down to the knees wrapping around the figure circling up on both sides again crossing within a floral head and continuing up under the shawl and onto the shoulders and neck emerging in front. An open shawl wraps around the shoulders and upper back hanging open in front, exposing the jewellery on the upper chest, ending in a loose knot just above the central frontal florette, typical of Northern Qi Bodhisattvas. Long thin sashes fall from the forearm and elbows to the lotus petal base below. A simple under-skirt hangs to the feet, over which there is a long pleated garment tied around the narrow waist, hanging over the flaring hips and falling down the legs ending half calf in stylized pleats and folds. On the back the garment is also pleated and there is a long sash tied in a bow at half calf.

The grey limestone figure is carved in soft rounded volume with a long oval head having beautiful features dispersed evenly over the head and depicted with a serene expression. Crescent eyes beneath arched brows, above a small nose and a benign smile, all framed by long pendulous earlobes hanging below the chin on the neck. The stone of dark grey colour bears traces of gold, white and ochre layers, with extensive red and turquoise blue pigment remaining.

PROVENANCE: Weisbrod Chinese Art, Ltd., New York 1998

Private Collector, Toronto, Canada, 1998

Kenneth Bendavid Collection, 2000

Important North American Collector, 2007



This Limestone Bodhisattva bears facial features of fine definition, carved in a personal portrait style, most likely in the image of a donor, or possibly as a memorial, and therefore the figure was rendered sensitively and with great attention to detail, a superior quality than most others of this genre.

Limestone figures of this sensitive quality are well known in museum collections. See the Limestone Head of Bodhisattva, Northern Qi period in the Metropolitan Museum of Art, acquired in 1914 (published online). Two Stone Heads purportedly from Xiantang Mountain Grottoes are also in the Metropolitan Museum of Art, New York, both from the Northern Qi Dynasty (published online).

An Eastern Wei Bodhisattva from the Museum of Fine Arts, Boston has what may be the precursor of this face. The face is of narrow elongated shape and with similar placement of the features including high arched eyebrows, small mouth and long finely shaped nose.

A taller fine Standing Limestone Buddha, Northern Qi Dynasty, previously published in 1978 by Eskenazi, Limited, London, front cover, displays similar fine facial features, including the long nose line, morphing into the high arched eyebrows. It bears the same shaped eyes. and is carved from very similar dark grey stone. See number 50, Catalogue of Fabulous Buddhist Sculptures, Beijing, 1994.

For a slightly later example of this finely carved type of Buddhist Sculpture see the Standing Bodhisattva, Sui Dynasty, in the Rietberg Museum, Zurich, number 256, Catalogue of Fabulous Buddhist Sculptures, Beijing, 1994 .

A Sui Dynasty Gilt Bronze Seated Bodhisattva from the Nitta Collection, has an oval face with highly arched eyebrows, similar long ears and a similarly proportioned crown with a florette in front center, number 276, Catalogue of Fabulous Buddhist Sculptures, Beijing, 1994.

A monumental Standing Sandstone Bodhisattva stands approximately 20 feet tall and is from the Northern Qi Dynasty, having a similar frontal body shape with thin waist and flared hips, adorned with very ornate jewellery arranged in a similar fashion. This is thought to have been made between 550 -560.







MARBLE LION

Tang Dynasty, 618 – 907

Height: 16.2 cm

大理石坐獅

唐 (618 – 907)

高: 16.2 公分

The white marble lion on a short rectangular base is seated back on its haunches with extended forepaws vigorously carved with bony toes and sinewy legs. A collar-like fold of flesh separates the columnar leg muscles from the shoulders. Its head, carved with a flattened snout, large eyes and gaping mouth exposing two straight rows of teeth, is large for its narrow shoulders and short legs. Three long strands of a split beard are smoothly carved on the chest below the chin in rounded relief. The pointed ears are laid back above the thick, smoothly carved curls of the mane. Its tail curls around the figure's right side with the end lying over the back paw and below the chest.

PROVENANCE: Hong Kong market, 1985
Michael B. Weisbrod, Inc., New York
J. Abraham Cohen Collection, New York
Michael B. Weisbrod, New York, 2010
Private Canadian Collection

EXHIBITED: Religion and Ritual, Michael B. Weisbrod, Inc., 1987, catalogue number 19

PUBLISHED: Religion and Ritual, Michael B. Weisbrod, Inc., 1987, catalogue number 19

This lion bears a strong resemblance to one of the large stone guardian lions along the spirit path of the Qian Ling mausoleum, the tomb of Emperor Gao Zong and Empress Wu Zetian near Xi'an (Qian, *Out of China's Earth*, p. 156; also Siren, *Chinese Sculpture from the Fifth to the Fourteenth Century* v.4, pl. 431A). Allowing the difference in size and material, there is a marked similarity in the shape of the muzzle, the split beard and the collar of flesh between the shoulders and legs. The large stone lion is probably no later than AD 683, the year of Gao Zong's death.









LIMESTONE BUDDHIST HEAD

Longmen Grottoes
Tang dynasty, 618 – 907
Height: 19 cm

石灰石佛頭像 唐, 龍門石窟 (618 – 907) 高: 19 公分

The limestone head of this Buddha has a plump, oval face with a small distinct chin. Arching eyebrows slope down into the straight, thin nose. Well-carved, almond-shaped eyes defined with sharp, incised lines cast a downward gaze. The full lips are pursed into a frown. Fleshy, elongated earlobes and hair with finely chiseled lines frame the face. The hair is gathered into strands pulled up to the topknot. There are traces of polychrome pigment.

PROVENANCE: A renowned Chinese artist and collector, by repute
Yan Collection, Brooklyn, New York 1999.
Weisbrod Chinese Art, Ltd., until 2005
Private Canadian Collection

The full cheeked, stern face with upturned eyes and a chiseled nose are characteristic of the Tang dynasty. The hairline and the chiseling of the strands of hair are similar to two Buddha heads from Longmen illustrated in the Collection of M. and Mme. Leon Valiez, Pairs (S. Lion-Gold-schmidt, Chinese Art, number 21) and the Collection of C.K. Chan (Ancient Chinese Buddhist Sculpture: The C.K. Chan Collection, Taiwan, R.O.C., 1989, number 4). Other similar heads are illustrated by C. K. Chan, Wen Yucheng and Wang Zhenguo in Lost Statues of Longmen Cave, 56, 57, 59, 64 and 67.







Ceramics



GLAZED STONEWARE JAR YUE WARE

Eastern Jin Dynasty, 317 – 420

Height: 29.21 cm

越窑青釉貼花鋪首雙耳盤口壺 東晉 (317 – 420) 高: 29.21 公分

The pottery jar with a swelling high shouldered body is surmounted by a narrow constricted neck, flaring out to form a thick plate-shaped mouth rim. Three phoenix and ring-handles with feather designs are applied to the shoulder above a band of circles. The entire body is covered with a gray-green, slightly crackled glaze which stops just above the concave base left unglazed, revealing the gray body.

PROVENANCE: Fong Kuok Wa, Macau
Weisbrod Chinese Art, Ltd., New York
J. Abraham Cohen Collection
Private Canadian Collection

EXHIBITED: TWENTY-FIFTH ANNIVERSARY EXHIBITION OF CHINESE WORKS OF ART, 1996, Weisbrod Chinese Art, Ltd., New York, number 17.

PUBLISHED: TWENTY-FIFTH ANNIVERSARY EXHIBITION OF CHINESE WORKS OF ART, 1996, Weisbrod Chinese Art, Ltd., New York, number 17.

A very similar jar with two soft parallel bands at the shoulder and two ring handles applied to the side was unearthed from an Eastern Jin tomb in Shanghu, Jiangning county, Nanjing province, and illustrated in *Wenwu*, no. 8, August, 1990, p. 50. A similar example, broken and repaired, excavated from the same area was illustrated in *Wenwu*, September, 1988, p. 83. Another very similar jar was excavated from an Eastern Jin tomb in the Taiping mountain, Wen-Zhou, 1964, and is illustrated in *Wenwu*, June, 1988, pl. 5. Another jar of similar design but with a longer neck in the Santa Barbara Museum of Art is illustrated by Judith and Arthur Hant Burling, *Chinese Art*, p. 182. Other similar excavated jars are illustrated in *Wenwu*, no. 9, 1989, p. 83 and 1988, pl. 5. Compare also similar jars included in the *Five Thousand Years of Chinese Art Series: Porcelain, Part I*, published by the “Five Thousand Years of Chinese Art” Editorial Committee, pl. 2, p. 2; pl. 62, p. 26; pl. 75, p. 57.









GLAZED STONEWARE EWER

Sui Dynasty, 581 – 618

Height: 15.9 cm

青磁水注 隋 (581 – 618) 高: 15.9 公分

The stoneware ewer of almost spherical shape stands on a splayed foot with a beveled edge. The short neck rises from the shoulders to the flaring mouth. A thick double-strand handle with bosses at either end connects the rim of the ewer to the shoulder opposite a tapered faceted spout. The ewer is covered with a bright olive-green glaze, thinning on the shoulder and failing short of the base in thick dribbles. The body is burnt red in places from the firing.

PROVENANCE: Ernest Erickson Foundation, Brooklyn, New York
Sotheby's, New York, December, 1989.
Michael B. Weisbrod, Inc., New York
J. Abraham Cohen Collection, New York until 2007
Canadian Private Collection

EXHIBITED: TWENTY-FIFTH ANNIVERSARY EXHIBITION OF CHINESE WORKS OF ART, 1996, Weisbrod Chinese Art, Ltd., New York, number 24.

PUBLISHED: TWENTY-FIFTH ANNIVERSARY EXHIBITION OF CHINESE WORKS OF ART, 1996, Weisbrod Chinese Art, Ltd., New York, number 24.

Ewers such as this are rare and are usually found with a brown or black glaze. Other wares of this type; two bowls, a stem dish and a jar with thick loop handles and similarly glazed are illustrated in *Ceramic Art of the World*, vol.11, Sui and Tang Dynasties, nos. 173, 174, 175, and 176. In the same volume there are two ewers of slightly different shapes, most noticeably the cylindrical spouts and more pronounced everted rims; a white example no. 114, and a brown/ black example fig. no. 34 on p. 213.







GLAZED STONEWARE JAR WITH SPLASHES

Sui Dynasty, 581 – 618

Height: 35.5 cm

青磁四耳壺 隋 (581 – 618) 高: 35.5 公分

The tall jar of high shouldered shape rises from the base swelling in a robust curve into the shoulder set with four short double strap handles just below the neck. A everted rim with a thick rolled month surmounts the short neck. The jar is covered with a thin crackled green glaze falling over a pale slip leaving much of the buff stoneware exposed to the unglazed base. It is splashed with a second layer of glaze turning a very pale lavender blue shading to grayish white on the upper section of the jar. In some areas including the edge of the rim and handles, the glaze thins and the body is exposed.

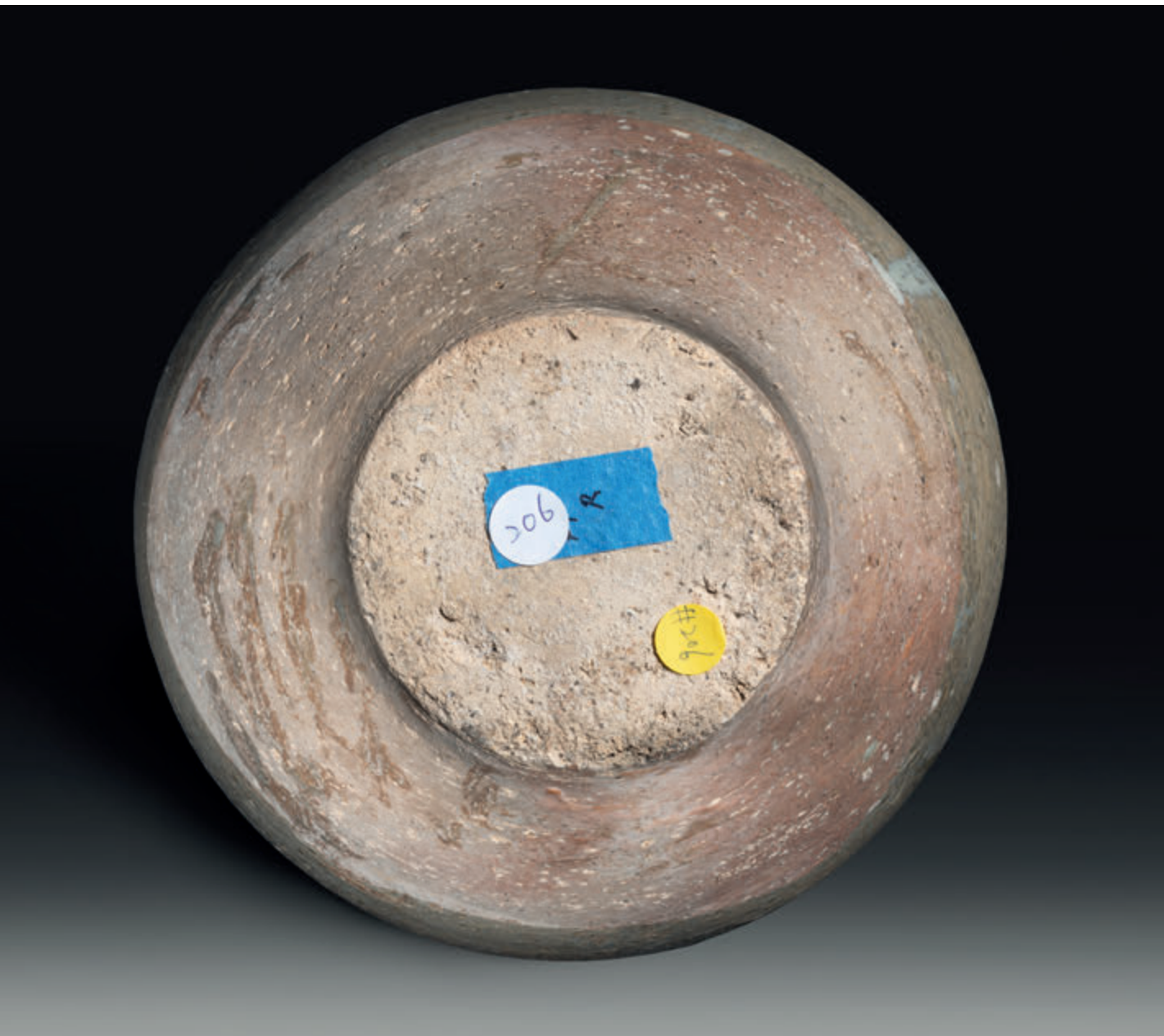
PROVENANCE: Anunt Hengtrakul, New York
Weisbrod Chinese Art, Inc., New York (1995)
Canadian Private Collection, 1997

EXHIBITED: TWENTY-FIFTH ANNIVERSARY EXHIBITION OF CHINESE WORKS OF ART, 1996,
Weisbrod Chinese Art, Ltd., New York, number 25.

PUBLISHED: TWENTY-FIFTH ANNIVERSARY EXHIBITION OF CHINESE WORKS OF ART, 1996,
Weisbrod Chinese Art, Ltd., New York, number 25.

A vase of similar type, although with a tall neck, has handles of the same style and a similar glaze with “a mysterious milky blue color”. This long necked example is published by Yutaka Mino and Katherine R. Tsiang in *Ice and Green Clouds, Traditions of Chinese Celadon*, no. 40, The Art Institute of Chicago from the Russell Tyson collection. The authors refer to the group of objects found in the Feng family tombs in Jingxian, Hebei, and to another tall necked vase excavated from a Sui tomb dated 586 at Xinghuacun near Hefei, Anhui.







PAINTED POTTERY HORSE DRINKING WATER or GRAZING

Tang Dynasty, 618 – 907

Length: 57 cm

Height: 45 cm

彩繪陶馬飲水

唐 (618 – 907)

長: 57 公分

高: 45 公分

The massive buff pottery standing figure of a horse standing with legs almost walking, and the neck and head extending downward with the mouth about to graze or drink water. Expressively modelled with the details of the muscular legs, chest and arched neck clearly defined, it bears a well-sculpted head and has an open mouth with bared teeth, bulging eyes, detailed forelocks, and ears laid back. On its back is a saddle of 4 layers, two loose-hanging blankets on which there is a detailed saddle including stirrups and an underblanket for the saddle. A well sculpted tail is on the rump, harnesses and trappings, all well defined, are wrapped around the chest and the rump from the saddle. A similar harness is on the very well sculpted head. Extensive traces of red and black pigment remain, especially on the trappings, harness, saddle and head.

Horses drinking water, or grazing, are exceptionally rare. Some with Sancai glaze are in the Matsuoka Museum, Tokyo, and in the Museum of Fine Arts, Boston, both previously published.

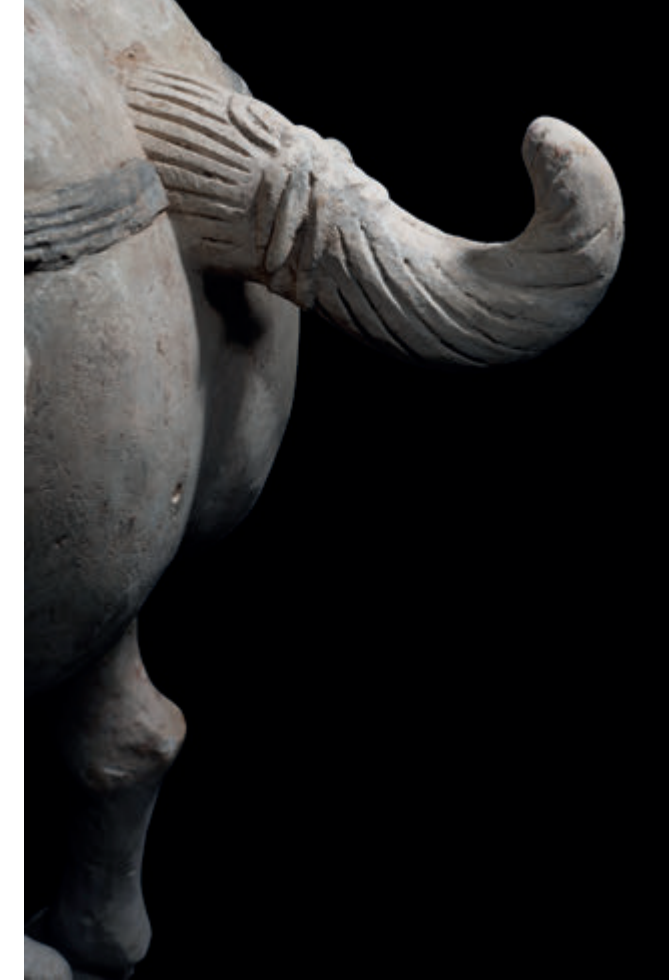
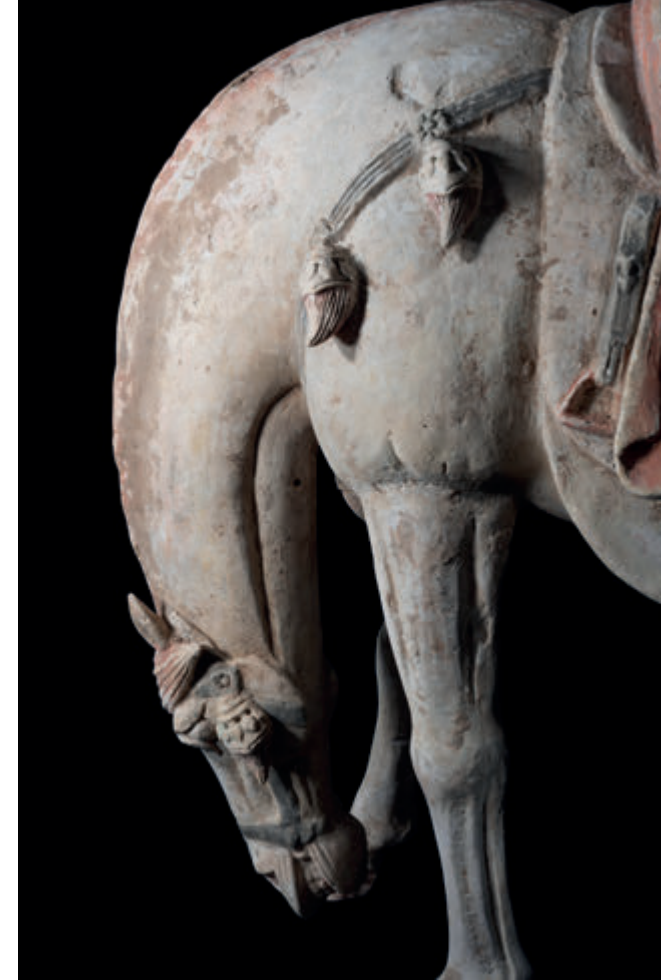
Thermoluminescence Tested, Oxford

PROVENANCE: Chinese Collector, Hong Kong
Important North American Collection

This horse is a high point in the long-established tradition of equine portraiture in Chinese art. The tradition goes back to at least the Qin dynasty with the buried army excavated from the tomb complex of Qin Shihuangti. The other great climax of horse portraiture in this exhibition is the Han Dynasty head and torso of a horse (exh. no. 5). Both the Han and Tang Dynasties extended their empire out into Central Asia, facilitating the importation of fine Central Asian and Arabian breeds with taller legs and greater speed.

A Sancai Glazed Horse in a similar pose, its neck extended downward and seemingly biting its ankle is illustrated in *Orientations Magazine*, July/August, 2021, page 17, fig. 5, in the National Gallery, Prague, from the Josef Martinek Collection.







LARGE PAINTED POTTERY LION

Tang Dynasty, 618 – 907

Height: 40 cm

彩繪陶獅 **唐 (618 – 907)** **高: 40 公分**

Powerfully modelled, the large painted pottery lion sits on its haunches with its forelegs stiffly extended and planted firmly on the high rock like base. Musculature along the lion's back clearly articulates the arched spine and tenseness of the shoulder muscles. The lion's head is turned attentively to the left, its brows furrowed, eyes glaring, and its mouth opened in a ferocious roar baring its sharp teeth. Facial features are articulated by modelled features and incisions with double lines deeply incised around its mouth and eyes. Stylised curls with deeply incised lines overlap to form the mane and beard, further accentuating the sense of vitality and movement.

The plasticity of the lion's body, sculpted naturalistically in the round, reveals a close observation of the anatomy of the beast and the Tang artist's attention to the natural physical world.

Thermoluminescence Tested, Oxford

Provenance: Old Taiwanese Collection
 Canadian Private Collection, Toronto

Pottery Lions of this size are extremely rare. A pair of smaller Red Pottery Lions were published by Weisbrod Chinese Art Ltd., 1987.

This model of Lion was fashioned in many types of stone such as marble, limestone and a *conglomerate* stone such as the example, of much smaller size, from The Metropolitan Museum of Art, New York, illustrated in Chinese Buddhist Sculpture from the Wei Through The Tang Dynasties, National Museum of History, Taipei, no.32.

A similar marble lion from the Nelson Gallery of Art and Atkins Museum is illustrated by Laurence Sickman and Alexander Soper in The Art and Architecture of China, Yale University Press, no. 108, where the authors compare a white marble lion from "the Pao-ting Ting-Chou area of Hopei," which they surmise, " was probably made between 700-750.







CARVED AND INCISED GLAZED STONEWARE PILLOW, CIZHOU, *DENGFENG* TYPE

Northern Song Dynasty, 960 - 1127

Width: 27.3 cm

磁州窑白釉刻蓮花枕 北宋 (960 - 1127) 闊：27.3 公分

The vertical sides of the bean-shaped pillow are rounded on one side and slightly concave on the other. Its decoration is boldly incised through the white slip to the dark body of the clay below and covered with a transparent glaze. A large, stylized design of a peony blossom with combed petals on a leafy branch is set against a “fish-roe” pattern background within a bean-shaped panel on the slanting top of the pillow. The front of the pillow is decorated with 3 freely incised lotus blossoms and large leaves emerging from a cluster of leafy grass. The sides of the pillow are plain and the entire body except the unglazed base are covered with a cream coloured slip and clear glaze.

PROVENANCE: Japanese Private Collection
Sotheby's, Hong Kong, November, 2018, lot number 402

According to Mino, the combination of incised decoration and closely stamped rings was produced in Cizhou ware from 10th to early 12th century and has its original inspiration in late Tang metalwork (Mino, *Freedom of Clay and Brush*, p.54). A similar peony blossom is found incised against a combed ground on a leaf-shaped Cizhou pillow from Arthur M. Sackler Collections (ibid, pl. 31). This kind of stylized peony blossom, named the “beehive-shaped peony” by Wirgin, is found in other types of Song ware such as a Northern Celadon Bowl from a Japanese collection (Wirgin, *Sung Ceramic Design*, pl.5h and 5i; p.31) and a black and white painted and incised leaf-shaped pillow in the Field Museum of Natural History, Chicago (Mino, pl. 41).





GLAZED STONEWARE PILLOW, CIZHOU

Jin Dynasty, 1115 – 1234

Width: 25.5 cm

磁州窑白釉刻鴨魚枕 金 (1115 – 1234) 闊：25.5 公分

A leaf-shaped pillow that has an unusual ornament of ducks by a pond in which there is a large infused fish. Henupper section with the ducks is created by scraping away the white slip leaving ducks under the large lotus flower against the greyish background. The bottom half is incised with waves surrounding the fish all incised in the creamy slip background.

PROVENANCE: Japanese Private Collection
Sotheby's, Hong Kong, November 2018, lot 402

Illustrated: Mino, Yutaka in *Freedom of Clay and Brush through Seven Centuries* in Northern China, (Fig.91)
Kobayashi, *Shina toji zenshu*, pl. 16.

Mino states, this pillow in a Japanese collection, with a pair of ducks standing on a bank beneath a large lotus leaf on the upper half, and the incised fish and waves below is part of his Group 9, Jin Dynasty, 12th Century. He uses this pillow as reference for a bowl formerly in the Collection of Mr. and Mrs. Myron Falk, New York.





GLAZED PAINTED STONEWARE PILLOW, CIZHOU SIGNED (STAMPED) : ZHANG FAMILY

Jin Dynasty 1115 – 1234

Width: 26.5 cm

磁州窯白釉虎枕，蓋章張家 金 (1115 – 1234) 闊：26.5 公分

The high oval shaped pillow bears a quatrefoil top surface, painted in dark brown on the lighter cream coloured slip, with a semi-reclining tiger resting his head on crossed front paws, looking back toward its own long snake-like tail, amongst a grassy and rocky landscape with with a leafy branch growing out of the rocks. The sides are painted with a scrolling design, and the unglazed base bears a Zhang family seal impressed in the ceramic prior to firing.

PROVENANCE: Japanese Private Collection
Sotheby's, Hong Kong, November 2018, lot number 404
Important North American Collection

PUBLISHED: Sotheby's, Hong Kong, November 2018, lot number 404





CRIMSON GLAZED STONEWARE CUP, *JUNYAO*

Northern Song – Jin Dynasty 11th – 12th Century

Height: 8 cm

鈞窑蓮花芽型杯

北宋至金朝 (十一至十二世紀)

高: 8 公分

The well-potted bud-shaped cup rises from a ring foot to a swelling belly and tapers to a constricted mouth. A translucent crimson red glaze covers the exterior of the cup. the interior and base are glazed in a sky blue shade.. Depending upon the thickness of the glaze, the color varies in tone. A blue tone circles the mouth-rim in parts. The upper half of the cup is richly glazed in a bubble-suffused purplish crimson red glaze, which drips down in several places becoming darker and different shades of deep blood red. Small green splashes are on one side of the vessel, The base is glazed, exposing the foot, burnt a browning colour in the firing.

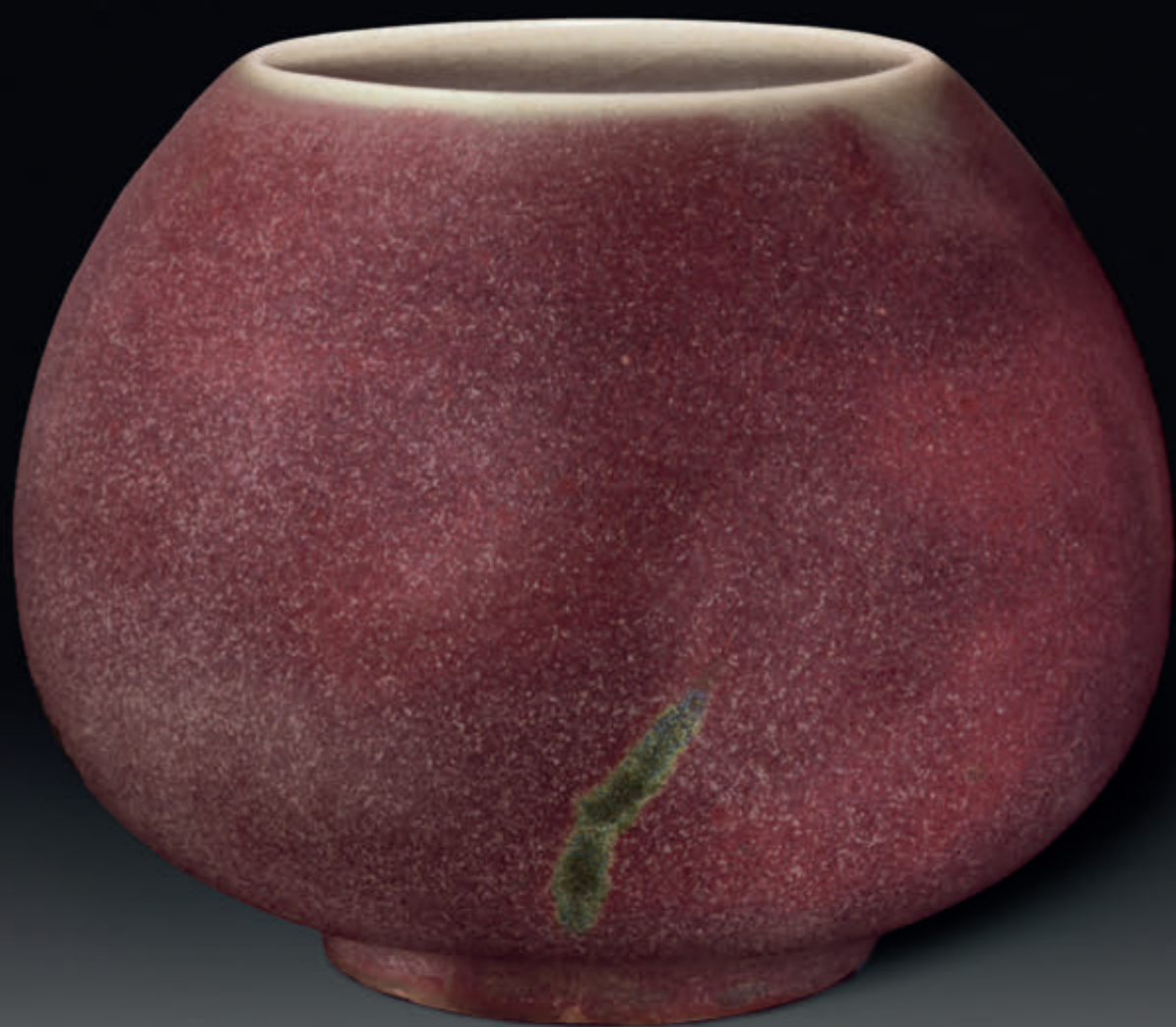
Thermoluminescence Tested, Oxford

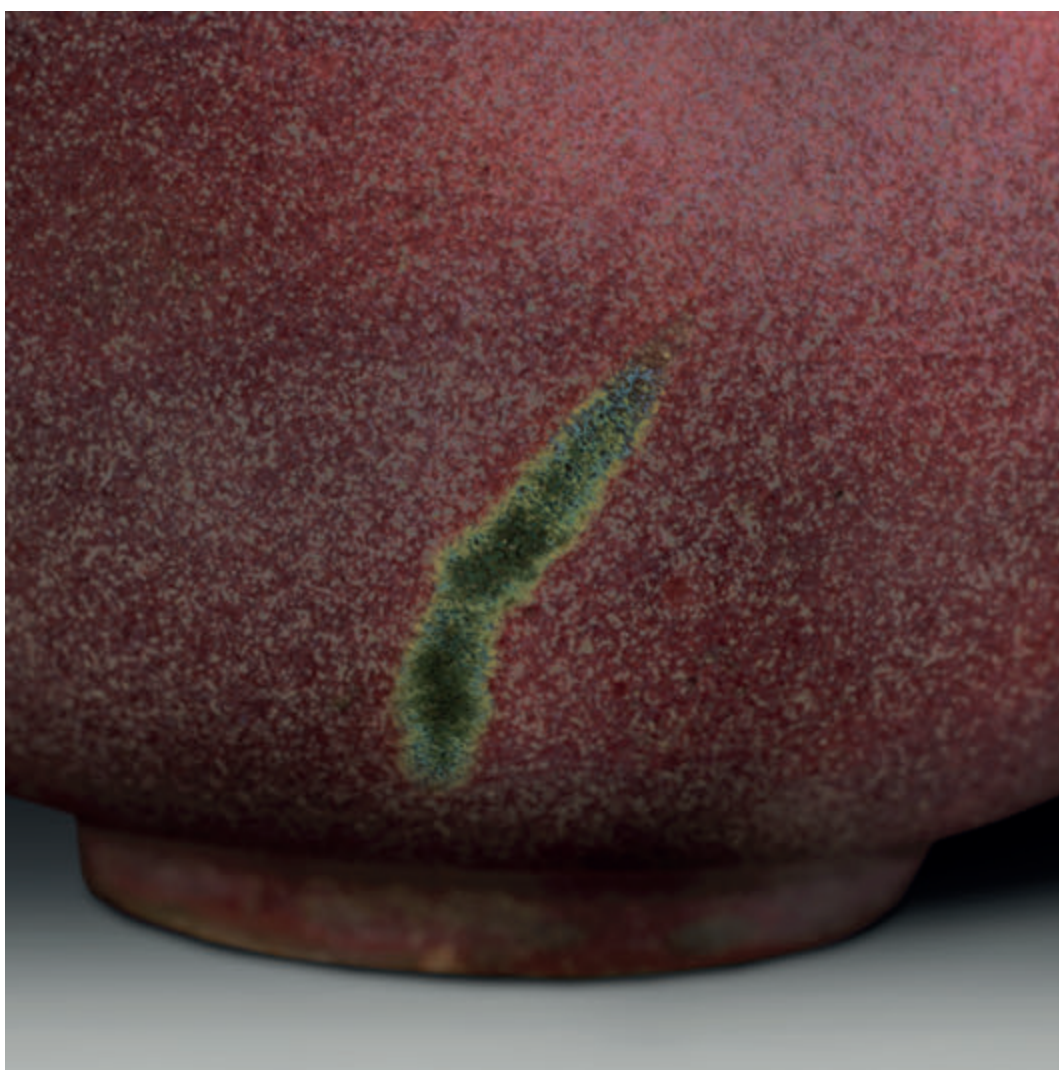
Crimson Red Junyao Cups of this type are extremely rare. Usually this colour appears only as a splash on the pale blue or lavender coloured cups.

PROVENANCE: Private Chinese Collection
Taiwanese Collector, Hong Kong
Canadian Private Collection

Waterpots of nearly identical shape, but without splashes are in the Baur Collection (Ayers, vol.I, no. A30); formerly in the Reach Family Collection (Eskenazi, no. 23); and exhibited in the Exhibition of Ancient Chinese Ceramics at the Chinese University of Hong Kong (Catalogue, p. 25). Another lotus bud-shaped cup, in the Hellner Collection, had purple splashes and a Japanese repair (Oriental Ceramics, vol. 8, no. 151). Three other examples in the George Eumorfopolous Collection are illustrated by Hobson (catalogue, vol. II, pl. xxvi, no. B88 and B89; and vol. IV, no. C40). Comparable cups with covers are located in the Metropolitan Museum of Art (Valenstein, Handbook, fig. 79); the British Museum (Gray, Early Chinese Pottery and Porcelain, no. 82B); and City Art Gallery, Bristol (O.C.S., The Art of the Sung Dynasty, no. 48). A later and more dramatically splashed junyao water cup, was formerly in the collection of Dr. Ip Yee and subsequently of the British Rail Pension Fund (Sotheby's, London, Dec. 1989, lot 85).

Junyao, with its characteristic thick, light blue glaze, was produced from the Northern Song Dynasty into the Yuan and Ming periods. The name of the ware is derived from the kiln site, an area once known as Junzhou, in Henan Province. Two of the most productive kiln complexes in the area were Linru xian and Yu xian. Valenstein notes that, while the early Jun wares are monochromes, the Late Northern Song products often bear crimson highlights, which result from the addition of copper to the glaze in a reducing atmosphere. Even more dramatic purple or crimson splashed are achieved by the Jin Dynasty (Handbook, p.87).







SPLASH GLAZED STONEWARE CENSER, *JUNYAO*

Jin Dynasty, 1115 – 1234

Height: 16.5 cm

鈞窰三足爐

金 (1115 – 1234)

高：16.5 公分

The globular censer stands on three feet issuing from lion masks. The rim turns out perpendicular to the cylindrical neck onto which two squared off upright handles are placed. On the rim, the edges of two handles and around the feet the glaze is thin allowing the buff pottery to show through. There are three purple splashes on the exterior of the censer. Three more purple splashes appear on the topside of the everted rim. The interior base has an unglazed saggar mark, which is typical for the period and method of firing.

PROVENANCE: “Dick” Wang, (formerly of Sotheby’s, London and New York)

Weisbrod Chinese Art, Ltd., New York, Archetypes and Archaism,

Spring 2001, number 20

Private Canadian Collection, Toronto

Important North American Collector

PUBLISHED: Weisbrod Chinese Art, Ltd., New York, Archetypes and Archaism, Spring 2001, number 20

EXHIBITED: Weisbrod Chinese Art, Ltd., New York, Archetypes and Archaism, Spring 2001, number 20

These tripod incense burners are modeled after archaic bronze vessels called ding (see cat. nos. 2 and 5). Although they serve a different purpose than the archaic vessels, which were used to cook food, craftsmen chose to use the archaic shape as a reference to the past. Much of Chinese art is based on new interpretations of the past styles. In echoing an archaic shape, the craftsman lends an aura of credibility and familiarity to his work.

A smaller censer of similar shape, but without handles, dated to the Song dynasty is published in Mayuyama *Seventy Years*, no. 391. Another, much smaller censer, also without handles, dated to the Jin or Yuan dynasty is in the Meiyintang Collection, see Krah, no. 394. Another larger censer with applied decoration is illustrated in Mikami, *Ceramic Art of The World*, Vol. 13, Liao, Chin and Yuan Dynasties, no. 103, dated in an inscription to 1309.







LATER DYNASTIC JADES



JADE RECUMBENT BACTRIAN CAMEL

Tang Dynasty – Song Dynasty, 8th to 12th Century

Length: 6 cm

玉臥雙峰駱駝

唐朝至宋朝（八至十二世紀）

長：6 公分

The color of this recumbent camel is celadon blue to green, speckled with small dark brown. The image is a serenely recumbent Bactrian camel with four legs tucked under the body. Typically two front legs face backwards and two hind legs face forwards. Camel features include the cloven hooves, double hump, long but retracted neck, and head with large cheeks, long snout and small ears. A beard extends from the chin to the chest of the animal. Stylized marks in the form of short striations suggesting hair encircle the shoulder, haunch and define three parts of the legs. A tail extends under the animal. The form is robust and controlled, with a generalized naturalism suggesting a Tang date.

A jade horse illustrated in *Jades from China* by Angus Forsyth and Brain McElney, Tang Dynasty, no.178 displays a similar contorted, powerful yet playful expression. The horse also carved to conform to the shape of the jade pebble. Both the horse and this camel have strong muscular necks and rounded ample bodies. Also see the Deer, number of 199, and the Bull, number 200, also dated to the Tang Dynasty.

Provenance: Fong Kuok Wa, Macau, mid 1980's
J. Abraham Cohen Collection, New York (purchased 1999)
Important North American Collection

EXHIBITED: Lustrous, Enduring and translucent, *Jades From China*, Weisbrod Chinese Art, Ltd., 1999, guest author Elizabeth Childs-Johnson, number 70.

PUBLISHED: Lustrous, Enduring and translucent, *Jades From China*, Weisbrod Chinese Art, Ltd., 1999, guest author Elizabeth Childs-Johnson, number 70.

The recumbent position is always the favored mode of representation when using jade. A comparable Song camel formerly belonged to Mr. and Mrs. Richard C. Bull (Rawson and Ayers, 1975, no.258, p.84). Both camels are rendered reclining with legs folded and head pointing forward. Details are marked in a similar way but at different points. For

example, mane, humps and beard are incised on the Bull camel whereas only areas related to the legs are incised with detail on the exhibited camel. The two are also differentiated by the fact that the Bull camel strongly retracts its head and the exhibited camel raises his head so that there is space between chin and chest.





JADE BULL RHYTON

Tang Dynasty 618 – 907 or slightly later,
Length : 17.5 cm

玉牛形角杯

唐 (618 – 907)

長 : 17.5 公分

The jade rhyton of a very pale greenish–gray color with dark brown striations is carved in the form of a curved–shaped cup terminating in a bold bull’s head. The horns, ears, eyes and nose are rendered in high relief with softly polished details, such as the horns and forehead with a star–shaped mark in the center. The nose is incised with a curved mouth and rounded nostrils. The eyes protruding from the head have double–incised lids and rims. The horns curl up the side of the vessel above the ears.

PROVENANCE: Jon Edwards, New Orleans
Weisbrod Chinese Art, Ltd., New York
J. Abraham Cohen Collection, New York
Private Canadian Collection

EXHIBITED: A PRIVATE COLLECTION OF EARLY CHINESE JADE CARVINGS, Weisbrod Chinese Art, Ltd., 1994, number 18.

PUBLISHED: A PRIVATE COLLECTION OF EARLY CHINESE JADE CARVINGS, Weisbrod Chinese Art, Ltd., 1994, number 18.

As d’Argence notes, rhytons are of Western derivation and represent Central Asian and Near Eastern influence in China during the Tang Dynasty (Rene-Yvon Lefebvre d’Argence, *Chinese Jades in the Avery Brundage Collection*. Asian Art Museum of San Francisco, Japan: Dai Nippon Printing Co., Ltd. 1977).

Perhaps the most often illustrated example of a jade rhyton is in the Avery Brundage Collection illustrated by Lefebvre d’Argence in *Chinese Jades* (Plate XXXIV). A Bovine Headed–Rhyton dated to the Tang Dynasty is illustrated in James C.Y. Watt, *Chinese Jades from Han to Ch’ing* (New York: The Asia Society, 1980, cat. no. 29). An Onyx Antelope Rhyton of similar but elongated shape, found in Xian, Shaanxi is illustrated in *Historical Relics Unearthed in New China* (Peking: Foreign Languages Press, 1972, cat. no. 155). An earthenware Bull Rhyton dated to the Tang Dynasty is illustrated in *Homage to Heaven, Homage to Earth: Chinese Treasures of the Royal Ontario Museum* (Toronto, Canada: Univ. of Toronto Press, 1992, cat. no. 24) and a bull with a similar face supporting a pillow formerly in the Hugh Scott collection is illustrated in *Tang Sancai Pottery: Selected from the Collection of Alan and Simone Hartman* (with an introduction by Margaret Medley, exhibited at The International Ceramics Fair and Seminar, London, 10-13 June, 1989 and at The Dixon Gallery and Gardens, Memphis, TN, 10 September-22 October 1989, cat. no. 16). A Buffalo with a similar star in the center of its forehead, dated to the Han Dynasty or later and from the Avery Brundage Collection, is illustrated in John Ayers’ and Jessica Rawson’s *Chinese Jade Throughout the Ages* (exhibition catalogue, May 1– June 22, 1975, held at The Victoria and Albert Museum, London, organized by The Arts Council of Great Britain and The Oriental Ceramic Society, cat. no. 241).







JADE RECUMBENT, *Qinlin*

Song (960 – 1279) – Yuan Dynasty (1279 – 1368)

Height: 4.8 cm

Length: 8.2 cm

玉臥麒麟 宋 (960 – 1279) 至元朝 (1279 – 1368) 高: 4.8 公分 長: 8.2 公分

The color of this mythical animal is yellow green with minor brown veins. The shape describes the mythical qilin of Song and later date in being characterized by short oxen horns, cloven hooves, whisker and chin hair, and the bushy tail of an ox. The animal is recumbent, with hindlegs and one foreleg tucked under the body. The other foreleg is raised accentuating the turning head of the animal. This mythical beast growls, exposing its tongue and teeth. Flame-like tufts of hair decorate shoulders, haunches and mane. The tail is robust and fat as is the mane with three tufts of hair delineated by finely striated lines and curls. The head of the animal, like the parts of the body is well-modelled, square and strong with individual features in character with the sophisticated interpretation that is here more characteristic of Song than earlier Tang style. Song modelling is characterized by a strong sense of natural body form combined with stylized features, as appear, for example in the interpretation of hair.

PROVENANCE: Fong Kuok Wa, Macau
Weisbrod Chinese Art, Ltd., New York
Kenneth Bendavid Collection (1952-2021)
Private Canadian Collection (from 2007)

EXHIBITED: Lustrous, Enduring and translucent, *Jades From China*, Weisbrod Chinese Art, Ltd., 1999, guest author Elizabeth Childs-Johnson, number 84

PUBLISHED: Lustrous, Enduring and translucent, *Jades From China*, Weisbrod Chinese Art, Ltd., 1999, guest author Elizabeth Childs-Johnson, number 84.



The miraculous qilin is popularly defined as having a body of a deer, tail of an ox, horse's hooves and a single, fleshy horn or else short deer horns (Christie's, 1968, pp.130-131). The exhibited animal has all of these parts but instead of one horn has two short horns with two tines and ears of the bull. The modelling of this recumbent animal with one leg slightly raised is extremely strong yet delicate in the tradition of Song sculpture. The composition is classic in terms of both spirit and form. This image has the robustness and strength of the growling lions and recumbent rams carved in large-scale out of stone at the entrance to the Song imperial mausoleum at *Gongyi* city, Gong County, Henan (Luo Zewen, 1993, color plates on pp.110-111; Paludan, 1991, figs.155, 176).



JADE ELEPHANT

Song - Ming Dynasties, 10th-15th Centuries

Length: 5.5 cm

玉象

宋至明朝 (十至十五世紀)

長：5.5 公分

The standing elephant shaped from a yellow jade pebble with reddish brown skin is of massive form with a wrinkled hide which hangs in layers around its legs, chest and rump. Its head is carved with a curled trunk, long tusks and incised ears. The almond shaped eyes are also encircled with wrinkles. Its tail with a feathered end swings to the left. Each of the feet has five toe nails.

PROVENANCE: Jon Edwards, New Orleans
Weisbrod Chinese Art, Ltd., New York
Canadian Private Collection

EXHIBITED: A PRIVATE COLLECTION OF EARLY CHINESE JADE CARVINGS, Weisbrod Chinese Art, Ltd., 1994, number

PUBLISHED: A PRIVATE COLLECTION OF EARLY CHINESE JADE CARVINGS, Weisbrod Chinese Art, Ltd., 1994, number

In the Yuan Dynasty, yellowish and roast chestnut jades were very popular. The elephant is an exotic animal associated with Central Asian trade and Buddhism and also connected with the Taoist emblems.

A Recumbent Elephant dated to the Song—Yuan (13th-14th centuries) with similar folds, ears and shape, except that it is reclining, is illustrated by James C.Y. Watt in *Chinese Jades from Han to Ch'ing* (New York: The Asia Society, 1980, cat. no. 56). An Elephant dated to the Late Tang or Song period, also of massive form with a wrinkled hide, is illustrated in *Chinese Jade Throughout the Ages* (London: Oriental Ceramic Society, 1975, cat. no. 205). A Robed and Hooded Standing Man with folded long sleeves which are remarkably similar to the trunk on this elephant is dated to the Northern Song Dynasty and illustrated by Angus Forsyth and Brian McElney in *Jades from China* (The Museum of East Asian Art, Bath, England: 1994, cat. no. 227).



JADE RECUMBENT SHEEP FAMILY IN SHALLOW WATER

Yuan Dynasty, 1279 – 1368

Length: 9.8 cm

Width: 10.6 cm

玉公羊, 母子羊與小羊憩水 元 (1279 – 1368) 長: 9.8 公分 闊: 10.6 公分

This small complex sculpture is colored a light green to milky white with minimal burnt orange marks. The image is composed of three sheep, two male and female adults—a ram and ewe with a small lamb nestling on the back of one of the adult sheep. The sculpture is dynamic in structure and relationships. The three rest in a puddle of water that can be picked out on the underside as a swirl of rippling waves. Poking through the water swirls are bases of identifiable cloven hooves of the child and two adult sheep. The direction of the horns that go backwards and curl under the ears on the two adults identify the *Ovis* species. All three have a characteristic short tail. The relationship between members is tender and affectionate. The male is the one with the horns that form an S-curl. The ewe's are not as dramatic. Each sheep looks at the other, towards the middle of the sculpture and in this sense creates a harmonious feeling of family unity and tender loving care. The forms are robustly modelled and in keeping with the desire to emphasize strength and naturalness.

PROVENANCE: Fong Kuok Wa, Macau

EXHIBITED: Lustrous, Enduring and translucent, *Jades From China*, Weisbrod Chinese Art, Ltd., 1999, guest author Elizabeth Childs-Johnson, number 98.

PUBLISHED: Lustrous, Enduring and translucent, *Jades From China*, Weisbrod Chinese Art, Ltd., 1999, guest author Elizabeth Childs-Johnson, number 98.

The interest in carefully defining the bases of jade sculptures through waves or clouds appears to be a Yuan innovation that remained popular into the Ming and Qing eras. The



waves are particularly prominent and boldly worked in the stylized form in which they are rendered in Yuan dynasty paintings. The theme of recumbent mother ewe and lambs was represented during the Tang, as discussed above with regard #71. It was also a theme that continued to be popular in the Song, as illustrated by the examples belonging to Victor Shaw (Watt, no.50, p.68) and to Mr. M.H.T. Hodgson (Rawson and Ayers, 1975, no.259) and into the Yuan. Sheep are a well-known symbol of peace and prosperity.



GREY JADE TWIN FISH DISH

Qing Dynasty, Qianlong Period, 1736 – 1795

Diameter: 23.1 cm

灰玉雙魚碟

清朝，乾隆時期 (1736 – 1795)

直徑：23.1 公分

The shallow jade dish is supported on a thick short footrim and with a recessed base. Overlapping pointed naturally shaped lotus petals radiate towards the rim from a central panel of highly sculpted twin fish, carp, with finely detailed scales and fins and facial features such as the deep cut mouth, eyes and whiskers. Carved from a striated grey stone that gives the impression of the fish being on an open lotus flower in water.

PROVENANCE: Private Hong Kong Collector
Sotheby's, Hong Kong, Lot 1318, November 24, 2014
Private North American Collection

PUBLISHED: Sotheby's, Hong Kong, Lot 1318, November 24, 2014

Twin fish was used as a decorative pattern on ceramics from the Song Dynasty, and were said to represent the auspicious “*shuangyu*,” double fish, or double abundance or great fortune.

Twin fish also means marital harmony, and therefore became a common theme and decoration in Chinese art.

Fish first appear in archaic jades, from the *Hongshan* culture and later, as well as on Archaic bronzes of the Shang Dynasty, such as the “*Pan*,” number 7 in this publication.





Chinese Works of Art from the Weisbrod Family Collections
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The Asia Society
Birmingham Museum of Art
The Brooklyn Museum of Art
China Institute of America
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