

SIX TREASURES
FROM
ABROAD



懷世博堂
WEISBROD

懷世博堂
WEISBROD



SIX TREASURES FROM ABROAD

EXHIBITION
SPRING 2023

懷世博堂
WEISBROD



Agent: CanAsia Art & Investments, Limited

www.weisbrodcollection.com

懷世博堂 **WEISBROD**

香港中環荷李活道37號23樓全層
23rd Floor C. Wisdom Centre
37 Hollywood Road, Central Hong Kong

電話 Phone: 852 2868 9865

電郵 Email: info@weisbrodcollection.com

網頁 Website: www.weisbrodcollection.com



Monday - Friday
Exhibition Hours: 11:00 a.m. - 6:00 p.m.
(Friday Close 4:00 p.m.)
敬請預約 By Appointment Only

Agent: CanAsia Art & Investments, Limited

TABLE OF CONTENTS

Preface	9
Michael B. Weisbrod	
Chronological Table	10
Exhibits	12
Institution Listings	57

Copyright: Weisbrod - CanAsia Art & Investments, Ltd. 2023

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.



PREFACE

This season we are publishing two catalogues. We separate six objects we have never published before and present them here. We have selected two very rare and high quality Song Dynasty Imperial Chinese Ceramics, in excellent condition. Both have been Thermoluminescence Tested at Oxford, in 2006 and 2007. Two exceptionally rare Imperial Jade Carvings of Beasts from the Western Han Dynasty, exhibited in Vienna in 1997, were purchased there by my beloved parents on a trip to Vienna and Prague. Two very high quality Archaic Bronzes, both inscribed, were purchased in 2021 and early 2022 from a Taiwanese Collection. Li Yong Xia has continued to run our China business since I could not return to Shanghai over three years ago. She has written the Chinese captions for the catalogue. We are looking forward to her spending more time in Hong Kong to assist me, especially with Mandarin speaking Chinese collectors, now that the China - Hong Kong border has opened. Annie Ng continues her administrative duties she began upon our opening in Hong Kong. She was especially valuable in helping to arrange the photography of Roger Ho who created such fine images as we see in these pages. Gershom Baraza has kept our online profile out there in social media and has also kept our digital presence alive. Gershom loves to use his language talents for Mandarin and Cantonese Chinese, and they do come in handy. I must thank Yifawn Lee and Fred Young of Orientations Magazine. Without their guidance and efforts these catalogues would never come to fruition. I hope both these catalogues will serve as a tribute to my late wife Gail, who sadly passed from this world on November 29, 2022. Having just returned from Israel I know how much her entire family misses her. I also know how much she loved these Exhibitions, helping to plan the openings, and enjoying the social and personal aspects, as well as the art. My wish is that all our friends who receive these catalogues also enjoy them, and appreciate these, newly published, Chinese Works of Art. Michael B. Weisbrod Modi'in, Israel 16 March, 2023

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
Majiyao	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 ca. 1900 – 1600 BCE
SHANG DYNASTY	
Erligang Phase	ca. 1600 – 1400 BCE
Anyang Phase	ca. 1400 – 1100 BCE
ZHOU DYNASTY	
Western Zhou	1100 – 221 BCE
Eastern Zhou	1100 – 71 BCE
Spring and Autumn	770 – 221 BCE
Warring States	770 – 475 BCE 475 – 221 BCE
QIN DYNASTY	
	221 – 206 BCE
HAN DYNASTY	
Western Han	206 BCE – 220 CE
Xin (Wang Mang)	206 BCE – 8 CE
Eastern Han	9 – 25 CE 25 – 220 CE
SIX DYNASTIES	
Three Kingdoms	220 – 589
Wu	220 – 280
Shu	220 – 280
Wei	221 – 263
Western Jin	220 – 265 265 – 317

Eastern Jin	317 – 420
NORTHERN AND SOUTHERN DYNASTIES	
1. North:	
Northern Wei	386 – 589 386 – 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	
Northern Song	960 – 1279
Southern Song	960 – 1127 1127 – 1279
YUAN DYNASTY	
	1279 – 1368
MING DYNASTY (AND REIGN PERIODS)	
Hongwu	1368 – 1644
Jianwen	1368 – 1398
Yongle	1399 – 1402
Xuande	1403 – 1424
Zhentong	1426 – 1435
Jingtai	1436 – 1449
Tianshun	1450 – 1457
Chenghua	1458 – 1464
Hongzhi	1465 – 1487
Zhengde	1488 – 1505
Jiajing	1506 – 1521
Longqing	1522 – 1566
Wanli	1567 – 1572
Tianqi	1573 – 1621
Chongzhen	1621 – 1627 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

CERAMICS



I

Imperial Crackle Glazed Stoneware Bowl, Geyao

Southern Song Dynasty
(1127 - 1279) - by Tradition, and supported by a Thermoluminescence Test, Oxford
Diameter: 16 cm

哥窑葵口碗 宋（960-1279）（有熱釋光檢測報告） 直徑 16 公分

The gently rounded bowl has a slightly everted six petaled “sunflower” rim formed by notches along the edge and stands on a solid high foot, with the fine stoneware exposed on the bottom of the foot fired to a deep iron - greyis brown colour. The entire bowl, is covered inside, outside on the base and interior of the foot, with a smooth unctuous light buff - grey glaze with green and pink hues. Two sets of prominent grey crackle and light subtle “gold thread” crackle decorate the entire bowl.

PROVENANCE: Old Chinese Family Collection

Taiwanese Private Collection
Important North American Collection
DCW Collection, U.K.

The Thermoluminescence Test, from Oxford, in this case, proves to be indispensable as it helps us to understand the importance of this bowl as there are several theories of Geyao production complicated by questions of where and when. According to the

thermoluminescence test, the bowl is from 600-1000 years old. The mid point, most likely time of last being subjected to intense heat (kiln), is 800 years ago. Therefore:

Date of the test, 2007 - 800 = 1207, a date far before the Yuan Dynasty.
This date, 1207, is 72 years before the end of the Southern Song Dynasty, and perhaps 100 years or more before the later Yuan Dynasty, when many scholars believe Imperial patronage likely ended at the Laohudon kilns.Laohudon kilns are known to have made Guanyao. Some believe Geyao was also made there.
This above scientific fact, a Thermoluminescence Test, as well as the obvious quality of the bowl ensure this Geyao bowl was produced under Imperial patronage.
High quality Geyao bowls of this type, are extremely rare, and are not readily available on the market.
Another seemingly darker Bowl is in the Shanghai Museum, and another similar but less attractive bowl is in the Cleveland Museum of Art.
A much smaller quatrefoil cup sold at Sotheby’s in 2018. It is quite similar in technique and glaze colour, although more yellow, and not in as good condition as the present Bowl.





Geyao

Traditionally Geyao is one of the Five Imperial Wares of the Song Dynasty. Ruyao, Dingyao and Junyao were made during the Northern Song Dynasty and later, while Guanyao and Geyao were Southern Song creations of the Hangzhou court, probably to mimic the most coveted Northern Song Ruyao ceramics.

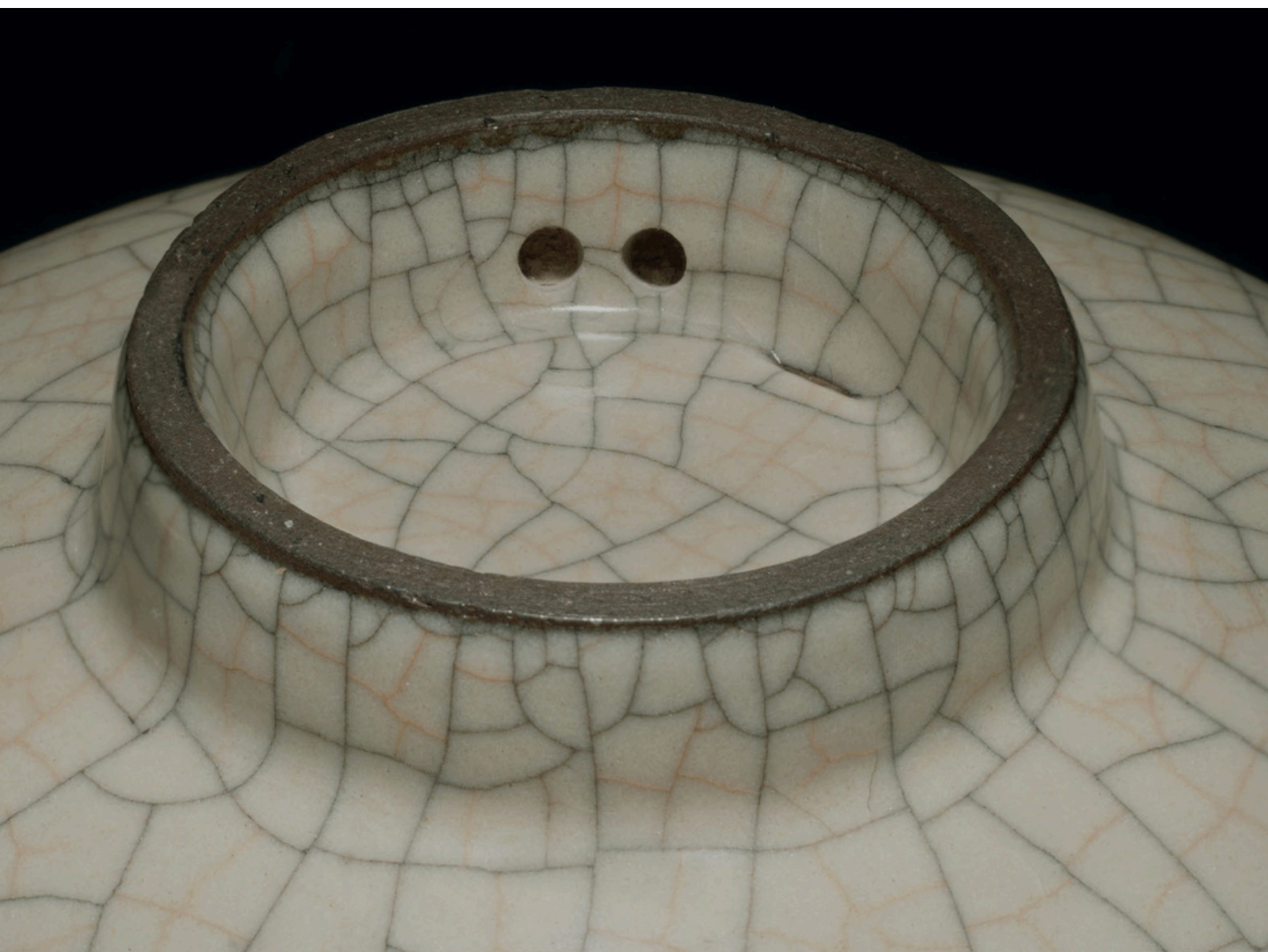
Some say there is no real Geyao. However, this idea is refuted by the many scholars who continue to look for the Geyao kiln, and by this very bowl, of sublime beauty, with classic features as mentioned in the traditional sources, written at several different times, over the last thousand years. These features include the double crackle, a prominent dark “iron” crackle as well as a much more subtle “gold thread” crackle. The date of this extraordinary example can not be questioned as it is supported by the results of the Oxford Thermoluminescence Test.

Geyao seems to have derived its name from the oldest of two brothers and was called Gege ware when initially mentioned as a high quality desirable ware. Later the name seems to have been shortened to Geyao. Some scholars believe this may have been in Longquan, rather than Hangzhou, although still under Imperial patronage.

The actual kiln has not been discovered, so much of what has been discussed and written over the last fifty years can hardly be taken as factual.

Many authorities believe Geyao is Imperial when it is a product of the Southern Song and early Yuan Dynasties, but possibly Minyao (peoples ware) if produced later in the Yuan Dynasty, or after. This ware was also imitated and produced as Imperial wares during the Ming Dynasty. Examples are known, and were found in the stratas excavated at Jingdezhen as well as in the Palace collections both in Beijing and Taipei. Of course many Imperial examples from the Qing Dynasty are in private and public collections worldwide. During the post Song-Yuan era examples of Geyao were also made as Minyao, sometimes of very similar quality and sometimes alongside the Imperial examples bearing six character marks.

The present Geyao bowl is of superb quality and certainly Southern Song Dynasty Imperial Ware, judging by the finish of the foot, base, potting, and detailed notches on the mouth rim. Generally this bowl is consistent with the aesthetics of Imperial Song Ceramics including the smooth unctuous glaze so satisfying to the touch as well as the refined simplicity of shape.



II

PERSIMMON GLAZED PORCELAIN VASE, Purple-Red Dingyao Meiping

Northern Song Dynasty
Height: 36.7 cm
Thermoluminescence Tested, Oxford, 2006

柿子釉梅瓶 北宋 / 金早期（13 世紀）（有熱釋光檢測報告） 高 36.7 公分

Elegantly potted with a rounded thick mouthrim and short neck surmounting the swollen rounded shoulders that taper down to the integral square sectioned flat foot, enclosing a recessed base, mostly unglazed, having a wide wash of glaze with deep thick calligraphic strokes on top.

The remainder of the Meiping is covered in a reddish - purplish persimmon toned glaze of smooth unctuous texture with tear markings and black spotting especially on the shoulder around the neck.

PROVENANCE: Castle of Antiquities, Mr Li Meng Xing, Hong Kong until 2006.
Private Taiwanese Collection.
Important North American Collector

No other similar large Red - Purple Dingyao Meiping appears to have been published.

Alain R. Truong publishes “an extremely rare dingyao purple-red glazed teabowl, Northern Song Dynasty (AD960-1127)” on his website. This bowl is also glazed completely down to what appears to be a squarely cut flat foot. The soft almost metallic quality of the glaze is very similar to the present Meiping, exhibiting similar flaws and streaking of the glaze.

Tea bowls of similar colour were produced at both the Yaozhou and Dingyao kilns. Examples of each were offered by Christie’s, New York, March 23, 2023, in the J.J. Lally & Co. Auction, lots 842 (Yaozhou) and 865 (Dingyao).

Dingyao is one of the Five Imperial Song Ceramic Wares.

A carved white Dingyao Meiping, in The Palace Museum Beijing, China, is very slightly taller (37.1 cm) and has similar rounded shoulders tapering to a recessed base left unglazed.





JADE



III

JADE MYTHICAL BEAST, Bixie

Western Han Dynasty
(206 BCE - 8 CE)
Length: 11.3 cm

玉辟邪 西漢初期（公元前 206- 公元前 8 年）長 11.3 公分

A powerful winged beast with two horns and a long turned up twisted tail, strides proudly with chest out, muscles rippling and deeply cut facial features, in a snarling and menacing expression of immense strength. The muscles are smooth and roundly fashioned in contrast to the incisively cut features of the hair, legs, horns, eyes, ears, teeth, mouth, and claws. The stone is a yellowish green jade with earth encrustations, as well as deep calcified inclusions and surface calcification.

PROVENANCE: Zacke Gallery, Vienna, Austria, 1997

Dr. & Mrs. Gerald I. Weisbrod, Toronto, purchased in Vienna, 1997.
Weisbrod Chinese Art, Ltd., New York, circa 1999
Important North American Collection, since 2003
Zacke Gallery, Vienna, September 1997, number 32 (sticker)

This stone is typical of carvings in the Tomb Of The King of Nanyue, specifically seen in the Kneeling Dancer, widely illustrated, with sleeves carved in the same manner as this Bixie’s tail and having the same exposed yellow - green jade stone with calcification on the back and rump of the kneeling dancer.
No other Bixie of this type and size appears to have been recorded or published.

Other Jade Beasts of similar type and size are published in the Masterworks of Chinese

Jade in The Palace Museum, Taipei. Some similar jade animals of this size have sold at auction, including the Striding Beast, Bixie, Western Han Dynasty, or later, from the Sze Yuan Tang Collection sold at Bonhams, 5 April 2016, lot 32.









Jade Figure of a Chimera

Western Han Dynasty
(206 BCE - 8 CE)
Length: 9.8 cm

玉瑞獸 西漢初期（公元前 206- 公元前 8 年）長 9.8 公分

Strongly depicted in a pouncing position with chest forward and rump raised, all four legs having short feet with claws exposed, ready to spring forward towards its adversary. Feline facial features are attentive and somewhat menacing with its mouth open, teeth bared, tongue exposed, and eyes wide open under thick eyebrows falling and turning up on the upper lip, all in front of the short perked ears at the top of the neck. C-swirl designs decorate the body of the animal, delineating the muscular haunches and chest muscles, and on the bifurcated tail that swoops away from the body from the lower back to each side of the haunches. The stone is an attractive deep and pale green coloured jade, with much shallow and deep calcification, as well as vestiges of cinnabar still evident.

PROVENANCE: Zacke Gallery, Vienna, 1997

Dr. & Mrs. Gerald I. Weisbrod, Toronto, 1997
Weisbrod Chinese Art, Ltd., New York, 1999
Weisbrod International, New York, since December 2007.
Important North American Collection, since 2008

EXHIBITED: Zacke Gallery, Vienna, September, 1997

No other similar carved jade animal appears to be recorded or published.

Jade animals of this period are well known, and often display vestiges of cinnabar that was customarily thrown on the jades and burial objects at the time of burial of the deceased.

A white jade crouching animal from the Collection of Sir Joseph Hotung, now in the British Museum, and formerly from the Collection of Dr. Gerald I. Weisbrod, also displayed very slight vestiges of red cinnabar. See the striding Dragon from the Collection

of Susan Chen, sold at Bonhams, Hong Kong.







BRONZE



V

Bronze Covered Food Vessel, Gui

Middle Zhou Dynasty
(1100 - 221 BCE)

Width across the handles: 38 cm

青銅利簋 周中期（公元前 8 世紀）長 38 公分

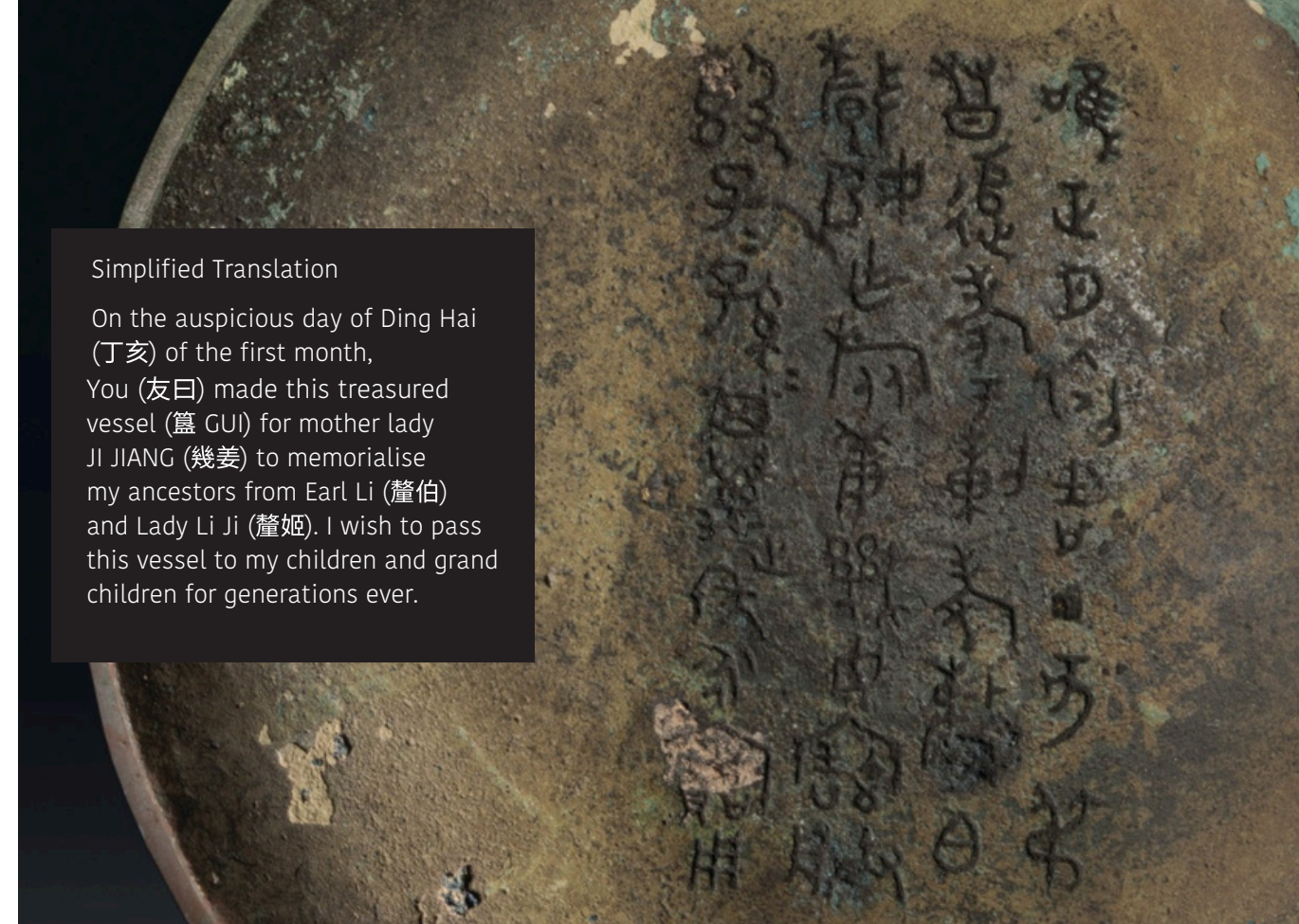
The strongly cast bronze food vessel has two well delineated dramatic dragon handles attached on either side of the vessel, separating the decoration on each side of the vessel. The vessel and cover are both decorated with a band of four “sun gods” stretched out, 2 on either side of a taotie cantered on a shallow flange and repeated on the other side and on the cover. A band of lappets decorate the foot and there is a stylized “sun - god” inside the top handle of the cover. The entire bronze has a shiny dark blackish green patina with light and dark red, as well as deep green encrustation.

The interior base of the bronze has a long inscription that is repeated on the interior of the cover.

PROVENANCE: Chinese Collector, Macau
New Century Hotel Casino (collateral), Macau
Taiwanese Private Collection

Bronzes of this type are in many of the well known Chinese Art museums. Archaic bronzes in The Palace Museum, Taiwan, have similar patination and encrustation. Deydier, in Understanding Ancient Chinese Bronze, illustrates a similar “Sun” design and dates objects bearing this design to the Early Eastern Zhou Dynasty, or early Spring and Autumn Period, on page 161.





Simplified Translation

On the auspicious day of Ding Hai (丁亥) of the first month, You (友曰) made this treasured vessel (簋 GUI) for mother lady JI JIANG (幾姜) to memorialise my ancestors from Earl Li (釐伯) and Lady Li Ji (釐姬). I wish to pass this vessel to my children and grand children for generations ever.



Bronze Wine Vessel, Zun

Early Western Zhou Dynasty
11th - 10th Century BCE
Height: 34.2 cm

青銅饗饗紋尊 西周早期（1100- 公元前 221 年）高 34.2 公分

A tallimposing bronzevase of stout shape with a flaring trumpet mouth standing on a flaring high foot. Very strong flanges divide the bronze into four vertical sections. Horizontally, three sections of the bronze are decorated with suitably arranged decor. The mid section is fitted with a bold frontal taotie mask with hooked fangs and eyebrows. On the foot the similarly repeated taotie is composed of two profile masks with fangs, and hooked eyebrows, both on a superbly crisply cast leiwen ground. The tall neck is also crisply cast with long leaves alternately divided vertically by the four flanges that divide the bronze and enclose suspended elongated gui dragons amongst hooked designs, above a horizontal combination bird and dragon frieze, all against the superb crisply cast leiwen. An inscription is cast into the interior base of the vessel.

PROVENANCE: Chinese Collector, Hong Kong

Taiwanese Collection
Important North American Collection

This bronze represents the most superb quality of casting of the early Western Zhou period. The deep carmel, or chocolate patina is considered one of the most attractive and sought after finishes on an early Chinese bronze vessel. See the flattened Hu sold in New York of the middle Western Zhou period.

Another smaller bronze Zun of late Shang date with similarly organized leaves rising up the neck, is illustrated by Deydier in Understanding Ancient Chinese Bronzes, from the Meiyintang Collection.

Another Zun slightly larger, and of narrower proportions, and slightly earlier, from the late Shang Dynasty, was sold at Hong Kong Da Tang International Auction, 11/24/2019, lot 10.

Another very similar, although less elaborate and slightly smaller Zun was sold at Sotheby’s New York March 18, 2014, lot 3.

Another similar Zun of narrow proportions is in the Minneapolis Institute of Art, Bequest of Alfred F. Pillsbury, Eternal Offerings etc., fig. 7, Orientations, March - April, 2023, page 74.

Shaanxi Provincial Museum has a similarly shaped slightly smaller Zun of a more elaborate taotie and dragon design with similar tall leaves rising up the neck. It was found in 1971 at Gaojiabao, Jingyang Xian, Shaanxi Province and is late 11th - 10th Century BCE.











Chinese Works of Art from the Weisbrod Family Collections
have been purchased by or exhibited in the following institutions:

- The Art Museum, Princeton University
- The Asia Society
- Birmingham Museum of Art
- The Brooklyn Museum of Art
- China Institute of America
- The City Museum of New York
- The Cleveland Museum of Art
- The Corning Museum of Glass
- Denver Art Museum
- Elvehjem Museum of Art, University of Wisconsin, Madison
- The Herbert F. Johnson Museum of Art, Cornell University
- Hong Kong Museum of Art
- Idemitsu Museum, Tokyo
- Indianapolis Museum of Art
- Israel Museum
- Jacksonville Art Museum
- The Joseph and Margaret Muscarelle Museum of Art,
College of William and Mary
- Long Museum, Shanghai, China
- M. H. de Young Memorial Museum, San Francisco, California
- Matsuoka Museum of Art, Tokyo
- The Metropolitan Museum of Art, New York
- The Montreal Museum of Art
- Museum für Ostasiatische Kunst, Köln
- Museum of East Asian Art, Bath, England
- Museum of Fine Arts, Boston
- Museum of Sex
- The National Gallery of Canada, Ottawa
- National History Museum, Beijing, China
- National Museum of History, Taipei, Taiwan
- New Orleans Museum of Art, New Orleans, Louisiana
- Phoenix Art Museum
- Poly Museum, Beijing, China
- Rhode Island School of Design
- Rietberg Museum, Zurich
- Royal Ontario Museum, Toronto
- San Antonio Museum of Art
- Shanghai Museum, Shanghai, China
- The Reeves Center, Washington and Lee University, Lexington,
Virginia
- The Saint Louis Art Museum
- The Tsui Museum of Art, Hong Kong
- Virginia Museum of Fine Arts, Richmond Virginia





www.weisbrodcollection.com