

CHINESE ARCHAIC BRONZES

The Collection of Daniel Shapiro



CHINESE ARCHAIC BRONZES: THE COLLECTION OF DANIEL SHAPIRO

SPRING 2014

J. J. LALLY & CO. NEW YORK

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March 14 to April 5, 2014

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FOREWORD

THE FOLLOWING fourteen ancient Chinese bronzes in this catalogue were acquired over nearly 25 years, most of them from Jim Lally. I have learned much from them and about them. Each is different, unique in its own way. Together they have much to say. I am delighted that they are now accessible in this catalogue and displayed in the accompanying exhibit. They have brought me immense pleasure, opened worlds for me. I hope that they will be as enlivening and valued by others as they have been for me.

Daniel Shapiro

New York, December 2013

“In this kingdom they make much of antique things; and yet they have no statues nor medals, but rather many vases of bronze which are highly valued, and they desire them with a certain particular corrosion. Without it, they are worth nothing.”

Matteo Ricci (1552–1610), Italian Jesuit missionary in China, one of the first Western scholars to become fluent and literate in classical Chinese, quoted in Craig Clunas, *Superfluous Things* (p. 94).

CATALOGUE

1. *Liding* 鬲 鼎

Shang Dynasty, 11th Century B.C.
Width 6¼ inches (15.8 cm)
Height 7⅜ inches (18.8 cm)

商 刀父丁鬲鼎 寬15.8厘米 高18.8厘米



the deep bowl with convex sides divided into three lobes, each cast with the dispersed elements of a *taotie* with slotted oval eyes under large 'C'-shaped horns, flanked by hooked scrolls and small *kui* dragons on either side, all cast in smooth rounded relief on a ground of very finely delineated *leiwen* and centered by a notched vertical flange above a shield-shaped relief panel with hooked sides, the lobes separated by shallower notched flanges all beneath a collar of *kui* dragons in pairs facing away from the center of each mask, raised on slightly tapered columnar legs decorated in intaglio with linear cicada-blades infilled with hooked scrolls, the wide elliptical mouth with square-edged bevelled rim supporting a pair of upright 'U'-shaped handles, the surface showing a mottled gray-green 'water patina' with scattered areas of reddish cuprite encrustation, the plain interior cast with three pictograms on the side.

The pictograms may be read as: 刀父丁 (*dao fu ding*)

From the Collection of Heinrich Hardt, Berlin
From the Oeder Collection, Priemern, Altmark
Sotheby's London, 19 June 1984, lot 19
Eskenazi Ltd., London, 1987

Published Kummel, Otto. *Jörg Trübner zum Gedächtnis, Ergebnisse seiner letzten chinesischen Reisen*, Berlin, 1930, pp. 22–23, pls. 6(a) and 7, together with the companion vessel from the van der Mandele Collection, pl. 6(b)

Umehara, Sueji. *Ōbei shūcho shina-kodō seika* (Selected Relics of Ancient Chinese Bronzes from Collections in Europe and America), Kyoto, 1933, pt. 1, Vol. I, pl. 90

Karlgren, Bernhard, "New Studies on Chinese Bronzes," *Bulletin of the Museum of Far Eastern Antiquities*, Stockholm, 1937, No. 9, pl. X, no. 254

Chen, Mengjia. *Haiwai zhongguo tongqi tulu; di yi ji* (Chinese Bronzes in Overseas Collections: vol. I), Beijing, 1946, pl. 1

Karlgren, Bernhard. "Notes on the Grammar of Early Bronze Décor," *Bulletin of the Museum of Far Eastern Antiquities*, Stockholm, 1951, No. 23, pl. 17, no. 358

The companion *liding* from the van der Mandele Collection, cast in the same form with matching decoration, and with the same inscription, was included in the International Exhibition of Chinese Art, London, 1935 and is illustrated in *The Chinese Exhibition: A Commemorative Catalogue of the International Exhibition of Chinese Art, Royal Academy of Arts, November 1935 – March 1936*, pl. 2, no. 183, listed as "lent by van der Mandele, Bloemendaal, Holland". The same companion *liding* from the van der Mandele Collection is illustrated by Visser, *Asiatic Art in Private Collections of Holland and Belgium*, Amsterdam, 1948, pl. 2, no. 3.

The inscription on the van der Mandele *liding*, matching that on the present vessel, is recorded by Barnard and Cheung, *Rubbings and Hand Copies of Bronze Inscriptions in Chinese, Japanese, European, American and Australasian Collections*, Taipei, 1978, p. 863, no. 1568.





2. *Jue* 𩚑

Shang Dynasty, 12th–11th Century B.C.
Height 8 inches (20.3 cm)

商 正爵 高20.3厘米



the deep cup of circular section with rounded base raised on the three slender splayed blade-shaped legs, with two *taotie* masks filling a broad band encircling the steep sides, each *taotie* with raised oval eyes under flat brows and scroll-horns above open jaws shown as incurved 'C'-scrolls, and with small ears and vertical quills at the sides, the features all cast as plain flat ribbons on a dense *leiwen* ground, one mask centered on an evenly scored shallow vertical flange, the other divided by a simple loop handle issuing from a bovine head and arched over a pictogram cast in intaglio, the long gutter-shaped spout flanked by half-round posts surmounted by conical nipped bosses decorated with comma-spirals and a line border, the plain pointed tail rising opposite the spout, the surface showing bright green malachite encrustation with widely scattered areas of reddish cuprite and sections of very smooth gray-green patination.

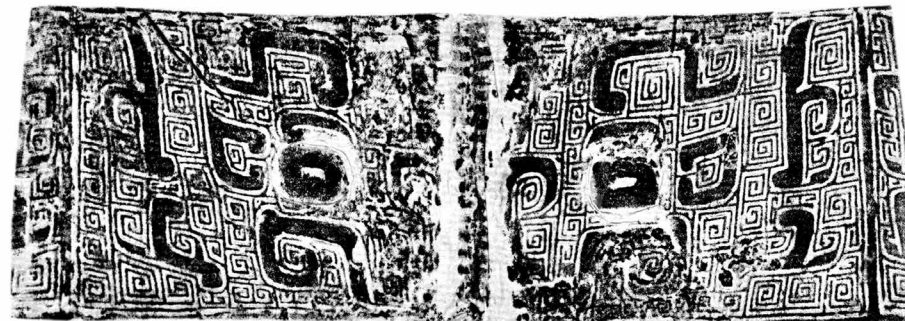
The pictogram may be read as 正 (*zheng*), a clan sign.

From the Collection of Chung Wah-Pui, Hong Kong
J. J. Lally & Co., New York, 1987

Exhibited Hong Kong, Hong Kong Museum of Art, *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, 1985–86

Published *Anthology of Chinese Art: Min Chiu Society Silver Jubilee Exhibition*, Hong Kong, 1985, p. 425, no. 218

A similar late Shang *jue* in the Sackler Collection, cast with the same clan sign under the handle, is illustrated by Bagley, 'Shang Ritual Bronzes in the Arthur M. Sackler Collections' *Ancient Chinese Bronzes in the Arthur M. Sackler Collections*, Cambridge: Harvard University Press, 1987, pp. 196–97, cat. no. 19.



3. Gu 觚

Shang Dynasty, 12th–11th Century B.C.
Height 12 inches (30.4 cm)

商 亞□觚 高30.4厘米



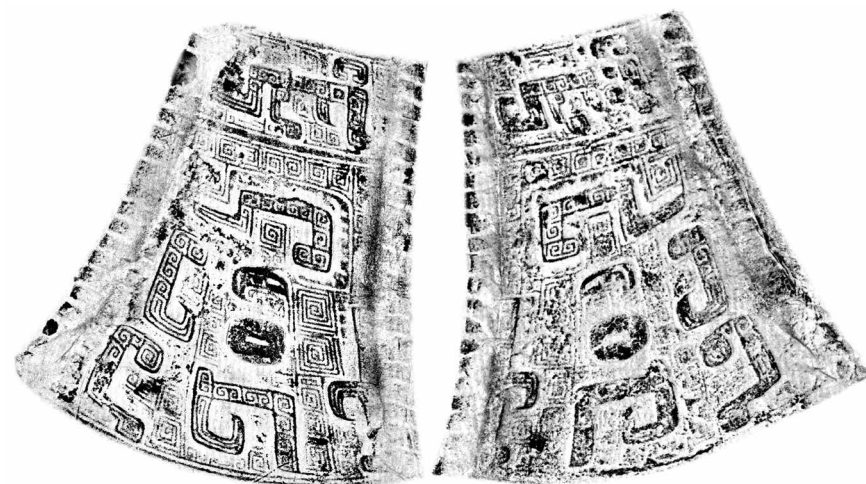
of tall slender flaring form, cast with four elongated blades rising to the trumpet mouth from a narrow band of four *kui* dragons with hooked beaks at the base of the neck, each blade filled with the dispersed elements of a *taotie* cast in shallow relief above a ground of *leiwen* scrolls and with matching tight linear scroll decoration on all the raised elements except the rounded oblong eyes, the *kui* dragons also with the same intricately cast scroll decoration and raised on a *leiwen* pattern ground, the central knop with a pair of *taotie* masks centered on and divided by notched flanges above a plain recessed band with two inset cruciform motifs, the spreading foot decorated to match the central knop with two larger *taotie* and notched flanges below a border of four *kui* dragons with 'C'-shaped horns and long snouts, all with scroll embellishment and raised on *leiwen* grounds, the surface showing areas of bright malachite green encrustation over reddish cuprite corrosion, with sections of smooth silvery-gray patina inside the mouth, cast with two pictograms under the foot.

The pictograms may be read as: 亞□ (*ya* □)

J. J. Lally & Co., *Chinese Works of Art*, New York, 1988, no. 31

Shang dynasty *gu* of this classic form with similar decoration are well known from excavations at the site of the Shang capital near Anyang in Henan and comparable examples are recorded in museum and private collections around the world, but the combination of bands of two different types of *kui* dragons above and below the knop is rarely seen.

Comparable *gu* of very similar form and cast in the same style with the same decorative program but with the more typical combination of silk worms or serpents in the band around the base of the neck and *kui* dragons in the band around the top of the foot are in the Museum of Fine Arts, Boston, illustrated by Fontein and Wu in *Unearthing China's Past*, Boston, 1973, pp. 38–39, no. 8; in the Saint Louis Art Museum, illustrated by Owyong, *Ancient Chinese Bronzes in the Saint Louis Art Museum*, St. Louis, 1997, pp. 58–59, no. 8, from the J. Lionberger Davis Collection; illustrated by Karlgren in 'New Studies in Chinese Bronzes' in *Bulletin of the Museum of Far Eastern Antiquities*, Stockholm, No. 9, 1937, pl. XXII, no. 805, from the Lundgren Collection; illustrated by Brinker in *Bronzen aus dem alten China*, Zurich, 1975, p. 81, no. 40, from the Gross-Spühler Collection and illustrated by Thorp and Bower in *Spirit and Ritual, The Morse Collection of Ancient Chinese Art*, New York, 1982, p. 24, no. 8.



4. *Fangding* 方鼎

Early Western Zhou Dynasty, 11th Century B.C.

Width 8¼ inches (21 cm)

Height 10¾ inches (27.3 cm)

西周早期 諸父方鼎 寬21厘米 高27.3厘米

the deep bowl of rectangular section cast on each side with a *taotie* in layered relief with rounded oval eyes beneath flamboyant wing-shaped horns, flanked by addorsed pairs of birds with sharp talons and crested with plumes curling down their backs, below a narrow frieze of snakes with rounded bulging eyes and small pointed beaks, the decoration all in relief and with linear details in intaglio, reserved on a ground of finely cast squared spirals and framed by thick flanges each comprised of a double hook between single hooks above and below projecting from the corners, with shorter versions of the same hooked flanges bisecting each side, raised on four solid columnar legs each emerging from the open jaw of a horned *taotie* cast in varied relief and centered on a small hooked flange repeating the corner flange directly above, the lower legs plain except for twin raised bowstring lines, the backs of the legs cast with reinforcing strips which cross on the slightly convex underbelly of the vessel, the wide mouth with slightly canted thick rim supporting a pair of upright loop handles decorated with confronted pairs of *kui* dragons outlined in intaglio, the mottled patina of reddish cuprite and green malachite lightly encrusted, with an inscription of eleven characters on the interior of one side.

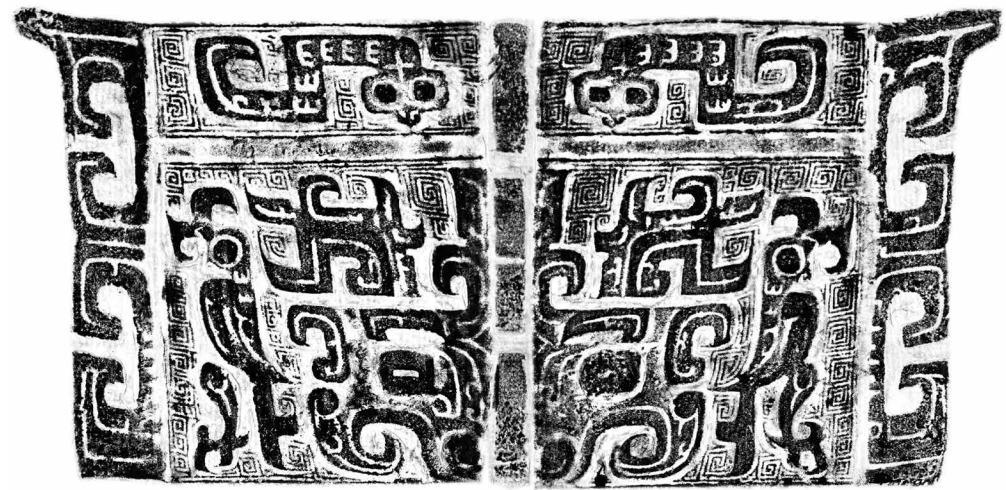
The inscription may read as: 諸(者)父作寶尊鼎其用鄉(饗)王逆(迎)復, and may be translated as: "Zhe Fu made this precious *ding* ritual vessel to entertain the King upon arrival and departure."

J. J. Lally & Co., New York, 1990

A pair of *fangding* of very similar form, decorated with elaborate *taotie* under split-bodied serpents and with very similar hooked flanges but lacking the *taotie* on the legs is in the Shanghai Museum, illustrated by Chen in *Xia Shang Zhou qingtongqi yanjiu: Xi Zhou pian, Shang* (Study of Bronzes of the Xia, Shang and Zhou Dynasties: Western Zhou, I), Shanghai, 2004, pp. 21–23, no. 201.

Another similar early Western Zhou *fangding* of closely related form, decorated with *taotie* flanked by descending *kui* dragons on the sides and cast with *taotie* above double bowstring bands on the legs but with less elaborate flanges is in the Shanghai Museum, illustrated by Chen, *op. cit.*, pp. 2–5, no. 194.





5. *Hu* 壺

Shang Dynasty, 12th Century B.C.
Height 13¾ inches (35 cm)

商 壺 高35厘米

of wide pear shape and oval section, decorated with a raised frieze filled with two *taotie*, each formed by a pair of *kui* dragons with large horns and long curled tails cast in flat relief on a ground of fine spiral scroll, their bulging rounded eyes confronted on a central flange and their open jaws combined to make the mouth of the *taotie*, and with small birds with raised eyes at either side under the dragons' tails and flanking two lug handles cast in relief with monster heads with open jaws and prominent eyes under curved ram's horns, all beneath a raised 'bowstring' band, the upper neck stepped out and flaring slightly to a wide mouth, the plain rounded body of the vessel raised on a high hollow foot with slightly splayed sides decorated with long-tailed birds with hooked beaks, curled crests and raised claws, lined up in pairs confronted on two flanges below four rectangular apertures evenly spaced around the top of the foot, aligned with the flanges and lug handles, the surface with brightly mottled green malachite and reddish cuprite corrosion.

J. J. Lally & Co., *Bronze and Gold in Ancient China*, New York, 2003, no. 4

A *hu* of very similar form and design but lacking the birds at the top and bottom, excavated in 1977 from a Shang tomb in Xiejiagou, Qingjian county, Shaanxi province, is illustrated in *Shaanxi chutu Shang Zhou qingtongqi*, (Shang and Zhou Bronzes Unearthed in Shaanxi province), Vol. I, Beijing, 1979, pl. 75. Another similar *hu* cast with less elaborate *taotie* and dragon decoration in the same format, excavated at Gaolouzhuang, Anyang, Henan province in 1957 is illustrated in *Kaogu*, 1963, No. 4, p. 215, fig. 3:2 and is illustrated again in *Henan chutu Shang Zhou qingtongqi* (Shang and Zhou Bronzes Unearthed in Henan Province), Beijing, 1981, pl. 286.

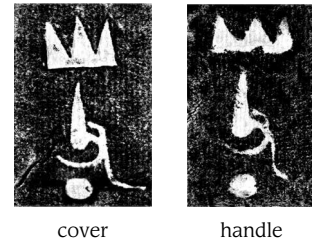
Compare also the *hu* of very similar form decorated with *taotie* and *kui* dragons in the same style, illustrated in the *Catalogue of the Special Exhibition of Shang and Chou Dynasty Bronze Wine Vessels*, National Palace Museum, Taipei, 1989, p. 111, pl. 25, from the Imperial Collection.



6. *He* 盃

Shang Dynasty, 12th–11th Century B.C.
Height 12½ inches (31.7 cm)

商 山父丁盃 高31.7厘米



with upright rounded trilobed body tapering down to three solid columnar legs, decorated on each lobe with an elaborate *taotie* in flat relief with large round bulging eyes centered by a narrow flange under wide bovine horns, the details of the *taotie* boldly drawn in broad outlines and reserved on a dense ground of fine spiral scroll, the sloping shoulder with a frieze of *kui* dragons reserved on the same fine linear scroll ground, the short constricted neck rising to an everted rim with bevelled edge, fitted with a domed cover decorated with three smaller versions of the same horned *taotie* on the body of the vessel but facing upwards towards a nipples half-round finial on a short stem, the high angled tubular spout decorated with intaglio cicada-blades and a band of linked 'C'-scrolls, rising from the shoulder opposite the rounded loop handle decorated with spurred curls and surmounted by a bovine head cast in the round with protruding eyes, pointed ears and blunt horns, below a small loop fitted with a double-ringed link connected to the loop on the cover, the smooth surface with thin patination of even reddish-brown tone showing widely scattered small areas of bright malachite green, cast with an inscription of three pictograms under the handle, repeated under the cover.

The inscription may be read as 山父丁 (*shan fu ding*)

Formerly in a European Private Collection
Christie's New York, 21 September 2004, lot 149
J. J. Lally & Co., New York, 2004

A *he* of very similar form decorated in the same style with a closely related program of *taotie* and *kui* dragons, known as the *Fu ding he*, in the National Palace Museum, Taipei, is illustrated in *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, 1998, pp. 164–167, no. 11.

Compare also the *he* of similar form cast in relief with similar horned *taotie* and *kui* dragons, in the collection of the Asian Art Museum of San Francisco illustrated by d'Argencé, *Ancient Chinese Bronzes in the Avery Brundage Collection*, San Francisco, 1977, pp. 22–23, pl. VI.





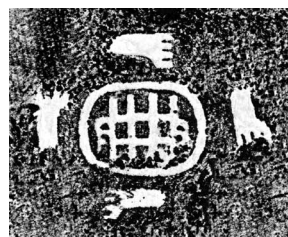
7. Gong 觥

Shang Dynasty, 13th–12th Century B.C.

Height 10⁵/₈ inches (27 cm)

Length 11³/₄ inches (29.8 cm)

商 觥 高27厘米 長29.8厘米



the deep boat-shaped vessel with wide, rising spout, fitted with an elongated cover ending in a stylized tiger head with 'C'-scroll upright ears behind round bulging eyes and open jaws with blunt teeth and sharp fangs projecting beyond the end of the spout, the body of the tiger spread over both sides of the front half of the vessel, with short forelegs on either side of the neck, larger hind legs below, and a long tail ending in a tight curl on either side of the high hollow foot, the back of the cover cast with the head of an owl with hooked beak and large upright 'C'-scroll feather-tufts behind round bulging eyes, the body of the owl forming the back of the vessel, with large wings in stepped relief swept back on either side and short legs ending in talons on the foot, the loop handle projecting at the back of the vessel, surmounted by a horned monster head above folded wings and a hooked terminal, the domed sides of the cover decorated with a pair of bodiless *kui* dragons cast in relief on a finely cast *leiwen* ground and divided by a notched flange down the center rising to a horned dragon head at the front and a hooked tail at the back, with another segmented flange bisecting the front of the vessel, flanked by intaglio *kui* dragons confronted beneath the lip of the spout and crested birds in intaglio on the tiger's chest, the opposite end of the cover with a larger pair of confronted birds similarly cast below the owl's beak, the details of the decoration all incorporated in a dense ground of varied all-over fine intaglio scroll pattern, with brightly mottled malachite green patina, the center of the interior of the vessel with a pictogram.

The pictogram has been interpreted as 衛 (*wei*)—footprints around a sanctuary enclosing 冊 (*ce*)—two hands offering a book.

From the Collection of Captain S. N. Ferris Luboshez, U.S.N. (1896–1984), acquired in China in 1948 Sotheby Parke Bernet, *The Luboshez Collection Sale*, New York, 18 November, 1982, lot 12 Swiss Private Collection, 1982–1996

J. J. Lally & Co., *Early Dynastic China*, New York, 1996, no. 44

Exhibited *Chinese Art from the Ferris Luboshez Collection*, University of Maryland Art Gallery, 1972

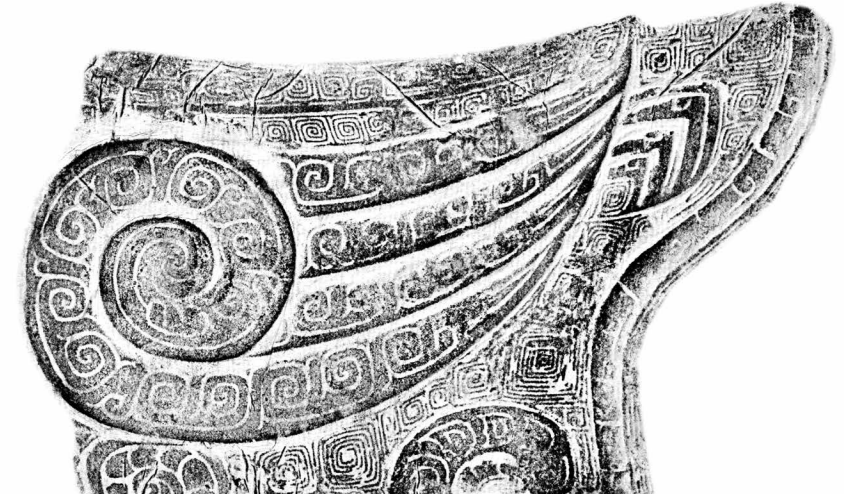
Published *Chinese Art from the Ferris Luboshez Collection*, University of Maryland Art Gallery, 1972, no. 10, fig. 16

The pair to this vessel, bequeathed to the Fogg Art Museum, Harvard University by Grenville L. Winthrop (1864–1943) is illustrated in *Harvard University Art Museums: A Guide to the Collections*, New York, 1985, p. 15, no. 5 and was previously illustrated in the Fogg Art Museum exhibition catalogue *Grenville L. Winthrop: Retrospective for a Collector*, Cambridge 1969, no. 35. The Winthrop *gong* is also published by Mizuno, *Bronzes and Jades of Ancient China*, Tokyo, 1959, pl. 54; Umehara, *Inkyo* (Yinxu, Ancient Capital of the Shang Dynasty at Anyang), Tokyo, 1964, pl. CXI; Willetts, *Foundations of Chinese Art*, London, 1965, pl. 84; Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collections*, Cambridge, 1987, p. 414, fig. 73.2; and Sullivan, *The Arts of China*, London, 1984, (3rd edition), p. 26, no. 29.

Two *gong* of very similar form and design, discovered in the tomb of Fu Hao (d. circa 1200 B.C.), a favorite consort of the Shang emperor Wu Ding (r. 1250–1192 B.C.) are illustrated in *Kaogu*, 1977, No. 3, pl. 8, fig. 2 and in the excavation report, *Yinxu Fu Hao mu* (Tomb of Lady Hao at Yinxu in Anyang), Beijing, 1980, pl. 26:2.

The same distinctive pictogram found on this *gong* also appears on a Shang bronze wine container (*you*) in the Cernuschi Museum, illustrated by Elisseeff, *Bronzes archaïques chinois au Musée Cernuschi*, Vol. I, Paris, 1977, p. 134, no. 48.







8. *Zhi* 𩚑

Shang Dynasty, 13th–12th Century B.C.
Height 8¼ inches (21 cm)

商 觶 高21厘米

the pear-shaped beaker of oval section cast with four notched flanges pierced with 'T'-shaped slots rising from the recessed ring foot onto the domed cover, the main register on the rounded belly of the vessel decorated with pairs of long-horned dragons with sharp fangs confronted to form *taotie*, below a narrow band cast with confronted long-tailed birds and a collar of scroll-filled cicada-blades rising on the neck, the straight sides of the foot decorated with *kui* dragons with heads turned sharply back, the cover decorated with twin *taotie* facing right and left, perpendicular to the *taotie* on the body, with a wedge-shaped finial rising on a squared stem at the center of the cover, the decoration all cast in flat relief on dense *leiwen* grounds, the *taotie*, dragons, and birds with rounded protruding eyes, with scattered bright green malachite over smooth reddish-brown cuprite patination.

J. J. Lally & Co., New York, 2002

A very similar covered *zhi* decorated with *taotie* in flat relief but lacking the notched flanges is in the Minneapolis Institute of Arts, illustrated by Karlgren in *A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection*, Minneapolis, 1952, pp. 87–88, pl. 45, no. 30.

A smaller covered *zhi* of similar form and design but lacking the flanges is in the Shanghai Museum, illustrated by Chen in *Xia Shang Zhou qingtongqi yanjiu: Xia Shang pian, Xia* (Study of Bronzes of the Xia, Shang, and Zhou Dynasties: Xia and Shang Dynasties II) Shanghai, 2004, pp. 254–255, no. 124.



9. *Nao* 鐃

Late Shang–Early Western Zhou Dynasty, 11th–10th Century B.C.
Height 17 $\frac{1}{8}$ inches (43.5 cm)

商晚期 – 西周早期 鐃 高43.5厘米

the clapperless bell of pointed oval section, heavily cast on each wide barrel-rounded side with eighteen nipple-bosses surrounded by deep swirling intaglio scroll pattern, the looped and spurred scrolls arranged in paired horizontal rows forming two wing-shaped panels on each side, framed by narrow borders of similar intaglio scroll motifs running along the margins and up the center ridge-line, and with very similar paired scroll motifs in a horizontal band of double width below the mouth, centered by a slightly raised panel echoing the form of the bell filled with matching intaglio scroll motifs vertically arranged, the flat underside of the bell also cast with matching deep intaglio scroll pattern, raised on a tall tubular shank with a high rounded collar cast with interlocking pairs of horizontal 'C'-scrolls in sharp relief on a ground of intaglio scrolls, the lower half of the shank with paired intaglio scrolls in two tiers and pierced with two small apertures to receive pegs for securing a wooden shaft, the interior of the bell plain except for twin thread relief bands below the shallow arc of the chamfered rim, with an opening to the hollow shank at the center of the base, the surface very well preserved, with smooth olive green patination showing some widely scattered brighter green mottling.

J. J. Lally & Co., *Ancient China: Music & Ritual*, New York, 2001, no. 2

A *nao* cast with very similar decoration discovered at Changxing county in Zhejiang province is illustrated in *Wenwu*, 1960, No. 7, p. 49. The same *nao* was exhibited in Japan at the Tochigi Prefectural Museum in 1992 and published in the catalogue entitled *Chūgoku Setsukō sei bumbutsu-ten* (Exhibition of Cultural Relics from Zhejiang Province), Tochigi, 1992, p. 60, no. 21. Another *nao* of very similar form and similarly decorated, unearthed in 1975 at Jinshi, Xiangxiang, Hunan province and now in the Hunan Provincial Museum was exhibited at the China Institute Gallery, New York and illustrated in the exhibition catalogue by Chang (ed.), *Along the Yangzi River, Regional Culture of the Bronze Age from Hunan*, New York, 2011, p. 59, no. 24. Compare also the *nao* of very closely related form and design which was discovered at a tea plantation on Huangke Mountain, Yangze village, Jianou county, Fujian province in 1978, illustrated in *Wenwu*, 1980, No. 11, pl. 8:1, with a description and report on p. 95; and the very large *nao* of closely related form cast with very similar decoration in the Miho Museum, illustrated in the *Catalogue of the Miho Museum (The South Wing)*, Shigaraki, 1997, pp. 170–171, no. 79. Another similar *nao* from the Uldry collection and now in the Museum Rietberg, is illustrated by Epprecht, *et. al.*, in *Museum Rietberg, Zürich, Zürich*, 2002, pp. 48–49.

For a survey of *nao* with a proposed classification based on their ornament, see Gao Zhixi, "Zhongguo nanfang chutu Shang Zhou tong nao gai lun" (An Introduction to Shang and Zhou Bronze *Nao* Excavated in South China), presented at the International Conference on Shang Civilization, East-West Center, Honolulu, 1982, published in *Hunan kaogu jikan* 2, 1984, pp. 128–35 and published in an English translation in Chang (ed.) *Studies of Shang Archaeology. Selected Papers from the International Conference on Shang Civilization*, New Haven, 1986, pp. 275–299.

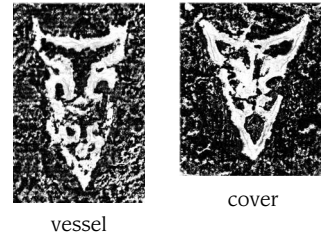




10. *Fangyi* 方彝

Shang Dynasty, 12th Century B.C.
Height 8¾ inches (22.2 cm)

商 方彝 高22.2厘米



of upright rectangular form with flat sides tapering slightly towards the base, decorated in the center of each side with a large long-horned *taotie* with raised oval eyes, pointed ears and hooked jaw, and with *taotie* of very similar design but facing upwards on the roof-shaped cover with gently rounded convex sides, the high hollow foot cast with pairs of serpentine *kui* dragons with heads turned back toward a small open arch in the center of each side, the wide mouth with a collar of long-tailed birds in confronted pairs below the rim, the decoration all cast in varied relief, embellished with intaglio linear scroll, reserved on a dense ground of squared *leiwen* spirals, and framed by deeply scored thick vertical flanges projecting from the angles and bisecting the sides of the vessel and cover and continuing along the ridge of the cover, interrupted by a small roof-shaped knob at the center, the surface with pale green patination over reddish cuprite corrosion, a single pictogram cast on the interior base and repeated inside the cover.

The pictogram may be read as a clan sign.

From the Collection of Mr. and Mrs. Rafi Y. Mottahedeh, New York

Sotheby Parke Bernet, the *Mottahedeh Estate Sale*, New York, 4 November 1978, lot 318

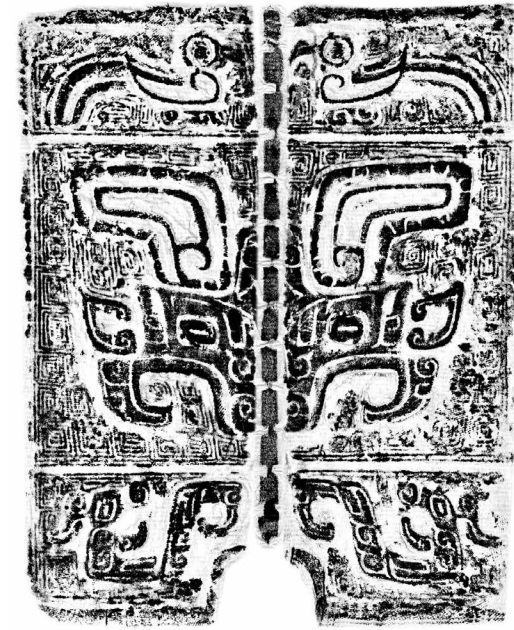
J. J. Lally & Co., *Chinese Archaic Bronzes, Sculpture and Works of Art*, New York, 1992, no. 21

A *fangyi* of closely related form and design discovered in the tomb of Fu Hao (d. circa 1200 B.C.), a favorite consort of the Shang emperor Wu Ding (r. 1250–1192 B.C.), is illustrated in the excavation report, *Yinxu Fu Hao mu* (Tomb of Lady Hao at Yinxu in Anyang), Beijing, 1980, pl. 18:2.

Another *fangyi* of very similar form and similarly decorated, from the Collection of Mrs. Walter Sedgwick, is illustrated by Watson, *Ancient Chinese Bronzes*, London, 1962, pl. 18a.

Compare also the *fangyi* of similar shape, cast with a different version of the same decorative program, from the Ernest Erickson Collection, illustrated by Hearn, *Ancient Chinese Art: The Ernest Erickson Collection in the Metropolitan Museum of Art*, New York, 1987, pp. 28–29, no. 2, previously published by Karlgren, 'Some Characteristics of the Yin Art', *Bulletin of the Museum of Far Eastern Antiquities*, Stockholm, 1962, No. 34, p. 20 and pl. 17b.





11. *Pou* 卣

Shang Dynasty, 13th–12th Century B.C.
Width 13 inches (33 cm)

商 卣 寬33厘米

of high rounded form supported on a tall ring foot, decorated with a wide frieze of three *taotie*, each formed by a pair of *kui* dragons cast in flat relief, with large rounded protruding eyes confronted on a shallow vertical ridge, the elongated bodies and upturned tails of the dragons in the form of running scrolls and spurred quills surrounded by an intricate pattern of fine spiral scroll, with slender bodiless dragons marked by raised eyes descending at the borders of each *taotie*, below a running band of hook-beaked dragons with large bulging eyes, their bodies dissolved in intricate scroll pattern around the swelling shoulder, the sloping neck with three 'bowstring' bands rising to a wide mouth with everted rim, the slightly splayed flat sides of the foot pierced with three apertures aligned with the seams left by the edges of the casting mold segments above a border of paired spiral scroll motifs, the surface lightly encrusted all over with green malachite corrosion, interspersed with reddish olive-brown cuprite patina.

From a Japanese Private Collection
Sotheby's London, 14 November 2001, lot 4
J. J. Lally & Co., New York, 2004

A *pou* of very similar form and design, excavated at Xiejiaogou, Qingjian county, Shaanxi province, now in the Suide County Museum is illustrated in *Shaanxi chutu Shang Zhou qingtongqi*, Vol. 1, Beijing, 1979, pl. 67, and the same *pou* is illustrated by Li (ed.), *The Shaanxi Bronzes*, Xi'an, 1994, p. 227, no. 187, described as Mid-Shang period.

Other *pou* of similar form and design are illustrated in *The Complete Collection of Treasures of the Palace Museum: Bronze Ritual Vessels and Musical Instruments*, Beijing, 2007, p. 123, no. 80, from the Qing Court Collection; by Girard-Geslan, *Bronzes Archaiques de Chine*, Paris, 1995, pp. 121–123, in the Musée Guimet, from the bequest of Marcel Bing; and by Butz, *Frühe chinesische Bronzen aus der Sammlung Klingenberg*, Berlin, 1993, pp. 46–47, no. 8.



12. *Jia* ↑↑

Shang Dynasty, 12th Century B.C.
Height 16¾ inches (42.5 cm)

商 𠄎 𠄎 高42.5厘米



the deep cylindrical bowl with gently rounded convex lower sides decorated with an elaborate repeating pattern of large dragons with long horns confronted on and separated by notched flanges to form three panels filled with *taotie* framed by pairs of smaller descending *kui* dragons, the dragons all with protruding rounded eyes and surrounded by densely packed *leiwen* scroll, below a slightly stepped-back second register with flat sides cast with a very similar frieze of dragons confronted to form *taotie* flanked by *kui* dragons, all bisected and framed by notched flanges, below a collar of scroll-filled cicada-blades rising on the flaring neck, the rim surmounted by a pair of diametrically opposed squared posts capped by tall truncated cones decorated with simplified cicada blades between running scroll borders and with whorl medallions on rounded tops, the rounded base of the bowl raised on three long splayed blade-shaped legs of triangular section, each cast on the outer face with simplified *taotie* with scroll horns above cicada motifs, all dissolved in dense scroll pattern, the inner faces of the legs with plain sides left open at the center, revealing the clay core, with a plain arched strap handle cast perpendicular to the side above one leg, the brightly mottled malachite green encrusted patina showing touches of azurite blue and small areas of reddish cuprite underlayer, the interior base with smooth silvery gray surface, cast with a single pictogram on the interior at the center of the base.

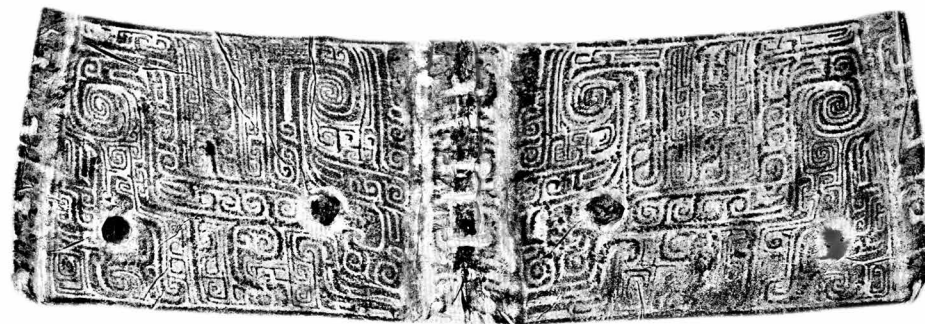
The single pictogram may be read as a clan sign.

J. J. Lally & Co., New York, 2001

A very similar *jia* from the William Sturgis Bigelow Collection, now in the Museum of Fine Arts, Boston, is illustrated by Fontein and Wu in *Unearthing China's Past*, New York, 1973, p. 34, no. 4.

Compare also the larger *jia* of very similar form and design in the Freer Gallery of Art, illustrated by Pope in the catalogue of *The Freer Chinese Bronzes*, Washington, 1967, Vol. I, pp. 119–125, no. 20.

Another *jia* of very similar form and similarly decorated, excavated at Anyang in 1952 and now in the Xinxiang City Museum, Henan province, is illustrated in *Henan chutu Shang Zhou qingtong qi* (The Unearthed Bronzes of Shang-Zhou Dynasty in Henan Province), Beijing, 1981, p. 259, no. 329, with caption on p. 54.

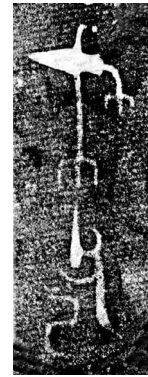




13. *Zun* 鬯

Early Western Zhou Period, 11th Century B.C.
Height 10 $\frac{1}{8}$ inches (25.7 cm)

西周早期 戈父己尊 高25.7厘米

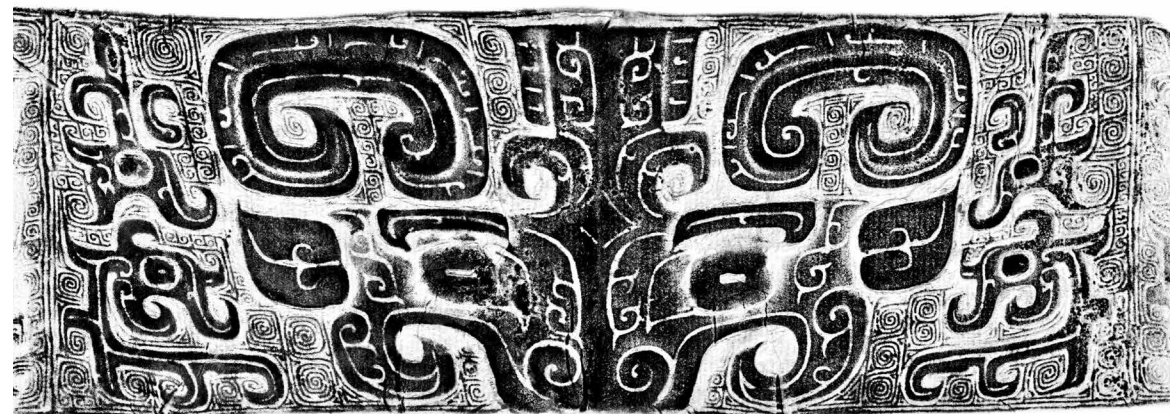


of cylindrical form with trumpet mouth and splayed foot, decorated with a raised panel at the midsection cast in varied relief with two large *taotie* with 'C'-scroll horns above protruding oval eyes and pointed ears on either side of a ridged nose with curled nostrils descending from a shield-shaped forehead to center an open jaw defined by hooked fangs, all flanked by pairs of *kui* dragons with slender spurred quills for bodies aligned one above the other with jaws open, the *taotie* and dragons with plain smooth surfaces sparsely detailed with intaglio scroll motifs, reserved on a very finely cast ground of *leiwen* spiral scrolls and framed by pairs of raised 'bowstring' lines above and below, the surface with smooth silvery gray patina showing bright green malachite encrustation on the upper half of the vessel, with an inscription of three pictograms cast on the interior base.

The pictograms may be read as: 戈父己 (*ge fu ji*)

J. J. Lally & Co., New York, 2000

A *zun* of very similar form and design in the Burrell Collection, Glasgow, cast with twin *taotie* flanked by very similar pairs of *kui* dragons, is illustrated by Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Vol. IIB, Cambridge, 1990, p. 550, Fig. 79.2, shown by the author for comparison with a *zun* in the Sackler Collection of very similar form with a different arrangement of *kui* dragons around the *taotie*, illustrated *op. cit.*, p. 549, no. 79, attributed by Rawson to late Shang or early Western Zhou. Compare also the *zun* of very similar form cast with twin *taotie* and *kui* dragons in a similar pattern, discovered in a Western Zhou tomb at Baicaobo in Lingtai county, Gansu province, illustrated in *Kaogu Xuebao*, 1977, No. 2, pl. 5:4, with brief description on pp. 106-107.

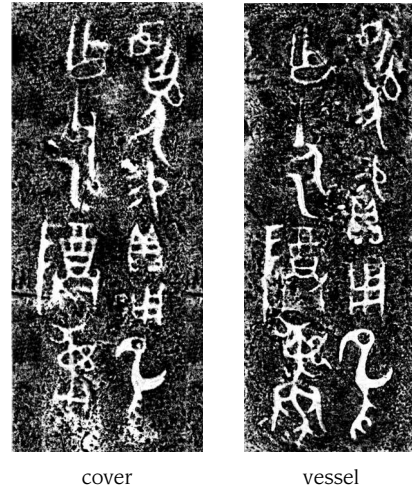


14. You 𠄎

Shang Dynasty, 11th Century B.C.
Height 16 inches (40.5 cm)

商 父乙卣 高40.5厘米

of heavily cast deep form and oval section, the swelling body decorated with a wide frieze of crested birds in pairs confronted on four thick notched and toothed flanges which rise from the base onto the cover dividing the vessel into quarters, the recessed sides of the tall foot decorated with *taotie* formed by pairs of confronted dragons, and the neck decorated with pairs of *kui* dragons with short overlapping and interlocking hooked tails above a belt of rounded vertical ribs on the steep shoulder, the cover cast with a band of long-tailed birds below a sharp projecting cornice interrupted by two thick hooks of rounded beak shape each decorated with a finely detailed cicada, the domed crown of the cover cast with a band of slender birds with long curled tails beneath a collar of wedge-shaped ribs radiating from the bud-form finial raised on a thick stem and cast with six descending cicadas, the relief decoration on the vessel and cover all reserved on a very finely cast *leiwen* spiral ground, the swing handle decorated with eight elaborately drawn cicadas in relief surrounded by dense *leiwen*, curving down to large monster-head terminals over rings cast onto loops centered on the long sides of the dragon frieze below the mouth rim, the surface with encrusted green malachite corrosion all over, a few spots of reddish cuprite and widely scattered pseudomorphs of textile wrapping, with an inscription of ten characters cast inside the base of the vessel, repeated inside the cover.



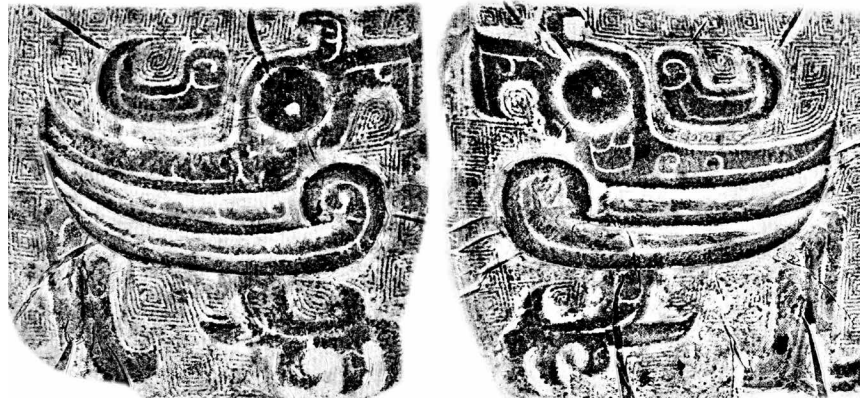
The inscription may be read as: 𠄎為易 (賜) 貝用作父乙尊彝 𠄎, which may be translated as: “𠄎Wei was presented with a monetary reward [which he] used to make this precious vessel for Fu Yi 𠄎”

Eskenazi Ltd., *Ancient Chinese Bronzes and Sculpture*, London, 2005, pp. 10–13, no. 1

A smaller *you* of very similar form, similarly decorated with a principal frieze of birds and registers of dragons, birds and ribs, excavated in 1990 at Anyang and now in the Archaeology Department at the Chinese Academy of Social Sciences, is illustrated in *Zhongguo qingtongqi quanji* (Compendium of Chinese Bronzes), Vol. 3, Shang III, Beijing, 1997, pp. 121–122, described on p. 55. The same *you* is illustrated in *Ritual Bronzes Recently Excavated at Yinxu*, Kunming, 2008, pp. 257–259. Another similarly decorated *you* of very similar form excavated in 1970 at Ningxianghuangcai, Hunan province and now in the Hunan Provincial Museum is illustrated in *Zhongguo qingtongqi quanji* (Compendium of Chinese Bronzes), Vol. 4, Shang IV, Beijing, 1998, pp. 156–158, described on p. 44.

Several *you* of closely related form and design are in American museums, including the two *you* in the Metropolitan Museum of Art, New York, from the collection of Viceroy Duan Fang, reported to have been found at Baoji, Shaanxi province in 1901, illustrated in *The Metropolitan Museum of Art Bulletin*, Vol. XXXII, No. 2, New York, 1973–74, figs. 16 and 17, and on the cover. Compare also the *you* in the Minneapolis Institute of Arts illustrated by Karlgren, *A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection*, Minneapolis, 1952, pp. 50–52, pls. 22–23, no. 16; and in the Worcester Art Museum, illustrated by Ackerman, *Ritual Bronzes of Ancient China*, New York, 1945, pl. 8, and published again by Chase, *Ancient Chinese Bronze Art*, China Institute, New York, 1991, pp. 52–53, no. 14.





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