





Jade beads found inside No. 64.

64. *You*

12th century BC

Not inscribed

Height c.22 cm

Weight 2.395 kg (lid 454 g, vessel 1.941 kg)

Published: Yau n.d., nos. 5-6; Trübner 1929, pl. 14; Umehara 1933a, 1.73; Loehr 1936, pl. 4, fig. 7; London 1935, nos. 233-4; London 1936, nos. 233-4 (not illustrated); Priest 1938, nos. 104-5 (not illustrated); Parke Bernet auction catalogue, 14-15 November 1963, lots 266 (*you*), 207 (jades); *Oriental Art*, Spring 1964, p. 46, fig. 2 bottom (jades) and p. 48, fig. 9 (*you*); Chen Mengjia 1977, A586; Huyghe 1981, p. 222, fig. 395.

Accession no. V-192

Above a molded foot the body of this container swells out abruptly, then contracts more slowly to meet the collared lid at a nearly vertical slope. The lid, slightly domed, is quartered by flanges that stop just short of a small knob in the center. The flanges continue in four sets down the sides of the vessel, but the shape is effectively divided into only two compartments, front and back, because in cross section the vessel is not circular but flattened into an ellipse. This flattening gives completeness to the frontal view, while the lateral flanges and the prominent hooks jutting from the ends of the lid—features meaningful only when seen from the front—direct attention to the silhouette. The same insistence on a preferred viewpoint appears in the bold and uncomplicated form of the sleepy-eyed *taotie* that spreads across the vessel at its widest part. On each side a dragon with a bottle-shaped horn is fitted beneath the *taotie*'s tail. Other varieties of dragon fill the side of the lid and the register just below it on the vessel. The *taotie* and dragons are all executed in a swelling high relief, but on the foot only a single eye in each quadrant appears in relief, its antisymmetric setting of hooked lines remaining flush with the *leiwen* ground. A pair of *taotie* on the lid are oriented to face the hooks at either end. The handle of the *you*, now lost, was attached over knobs set in the narrow upper frieze on the body,



passing from front to back along the shorter axis (see Figure 64.3).

Through corrosion or other damage the lid and one side of the body have suffered large punctures, but radiographs show no repairs. Metal spacers are visible in the undecorated zone just below the main register and in the recessed bottom of the vessel. The projecting hooks on the lid were cast with clay cores; still in place, these cores are visible through neat apertures in the sides of the hooks. The knob of the lid is also cored. During burial the lid sat askew and corrosion now prevents it from fitting properly. The interior of the vessel is only slightly corroded; the outside surface is more deeply mineralized, but the present glossy sheen and bright green color are owed to a layer of paint.

Jörg Trübner published this vessel in 1929 with the comment that it was probably unearthed a few years before in Anhui Province.¹ The same provenance is recorded by Chen Mengjia, who mentions also a conflicting report that the vessel came from the Wenzhou area of Zhejiang.² When it entered the collection of Mrs. Christian R. Holmes the *you* was accompanied by fifteen jade beads said to have been found inside it; these jades are now in the Sackler Collections. Two other *you* vessels filled with jades have been unearthed more recently. One, a vessel roughly contemporary with No. 64,

contained 1172 jade beads (Fig. 64.2). The other, the *Ge you*, is typologically more advanced; it contained some 320 jades of a variety of types (Figs. 64.4-5).³ Like the Sackler *you*, both these vessels were found in the Yangzi region. All three *you* seem to be imports from the north rather than bronzes of local manufacture, but the imports must have been put to local uses, for there is no evidence that in the north *you* vessels were ever used to hold jades. Some of the jades are recognizably provincial in style. The unusual surface patterns on two beads from the Sackler *you* appear again on a rather amorphous jade tiger found inside the *Ge you* (Fig. 64.5).⁴

THE STOUT oval-bodied *you* with swing handle over the short axis is a standard vessel type of the latter part of the Anyang period.⁵ Loehr has traced its history through a series of examples that begins with the unassuming Sackler *you* No. 64 and ends with such grandiose objects as the Freer *you* of Figure 220, which is probably early Western Zhou.⁶ The 140-odd wine vessels found in Fu Hao's tomb do not include oval-bodied *you*, suggesting that the type did not appear until after the first century of the

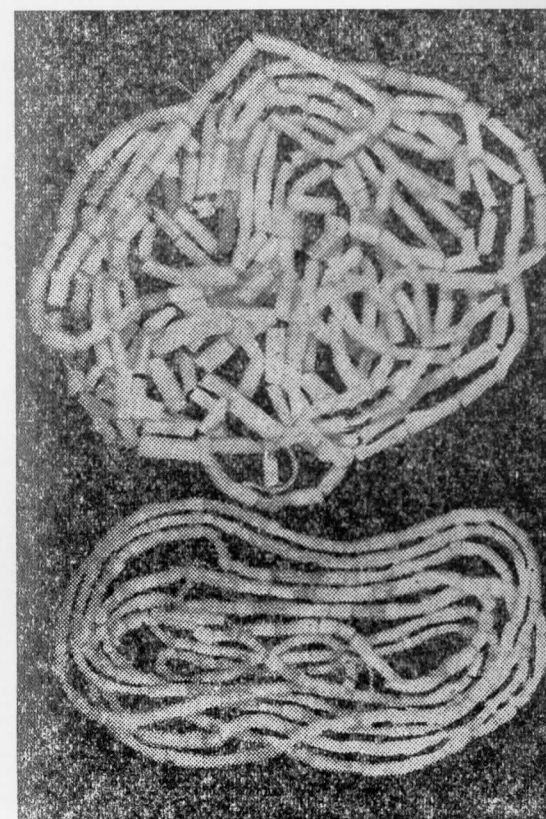
Anyang period. To judge by its refined Style V decoration, more advanced than anything from Fu Hao's tomb, the Sackler *you* can be placed near the middle of the Anyang period. The stout oval-bodied *you* must therefore be an innovation of the twelfth century.

Despite its position at the head of Loehr's sequence, the Sackler *you* No. 64 is a fully developed representative of its type, leaving no essential feature to be added by later versions. It is not easy to account for the origin of so complex a shape when it has a finished and classic form already at the stage of the first known example. The oval-bodied *you* can nevertheless be related in suggestive ways to older vessel types. It is important to note at the outset, however, that the oval-bodied *you* has little connection with older varieties of *you*: it may have replaced the tall round-bodied *you* (e.g. No. 61), but typologically speaking the two are almost completely unrelated.⁷

The oval-bodied *you* must instead be regarded as a derivative of the *hu*, an older vessel type and the first with an oval cross section (Fig. 64.1). The *hu* was sometimes supplied with a lid and perhaps also with a rope handle attached through lugs at the neck of the vessel.⁸ The oval-bodied *you* probably began as a squat variant of the



Fig. 64.1. *Hu*. Height 29.5 cm. British Museum (1983.3-18.1).
Inscription after Parke Bernet auction catalogue, 18 November 1982, lot 17.



hu, borrowing its flattened cross section, recurved silhouette, and décor scheme. Presumably it was at first made with the handle passing over the long axis (Fig. 64.2), that is, from side to side as on the *hu* rather than from front to back as in Figure 64.3. *You* of this variety, with oval body and long-axis handle, are very common; their handles usually imitate rope (Figs. 70.1-3).⁹

An inspired variant of the oval-bodied type represented in Figure 64.2 was then devised by adding blunt projections to the ends of the lid, a change that required the handle to be positioned over the shorter axis of the vessel (Fig. 64.3; No. 64).¹⁰ The result was a shape with an extraordinarily telling silhouette. Both the lid hooks and the corresponding handle position are features adopted from the double-owl *you*, where the hooks originated as owls' beaks (No. 63, q.v.). This derivation is acknowledged by the openings on the sides of each hook, which represent the gap between the upper and lower sections of a sharply downcurved beak; the openings are present on No. 64 and survive in far later *you* (Figs. 64.4, 64.6).¹¹ The handle itself, patterned with diamonds and terminating in animal heads (Fig. 64.3), derives from the dragon-headed handle of the older

round-bodied *you* (compare No. 62). The rope handle typical of the long-axis type (Fig. 64.2) is rarely seen here.

The foregoing scheme derives the *you* with short-axis handle (Fig. 64.3) from the *hu* (Fig. 64.1) by way of an intermediary, the *you* with long-axis handle (Fig. 64.2).¹² This scheme calls for some comment. The second step, a shift in the handle position suggested by the double-owl *you*, seems an intelligible one. The first step, reshaping the *hu* to produce the *you* with long-axis handle, seems more arbitrary and is less easy to visualize. Although the connection between the two types can hardly be doubted, a considerable gap remains between the *hu* of Figure 64.1 and the *you* of Figure 64.2 with its stouter shape, smaller size, and handle, not to mention its air of complete assurance.

There is no shortage of typological variants that might help to bridge the gap between Figures 64.1 and 64.2. The *you* of Figure 64.2 might for instance have resulted if some older round-bodied shape—smaller than a *hu* and stouter in proportions—were transformed with the *hu* as a model. One candidate for this hypothetical older shape is a low round-bodied vessel singled out by Loehr as a



Fig. 64.2. *You* from Hunan Ningxiang, with jades found inside it. Height 25.9 cm. After Tokyo 1981c, pl. 23; Kaogu 1963.12, pp. 646-7, figs. 1-2.

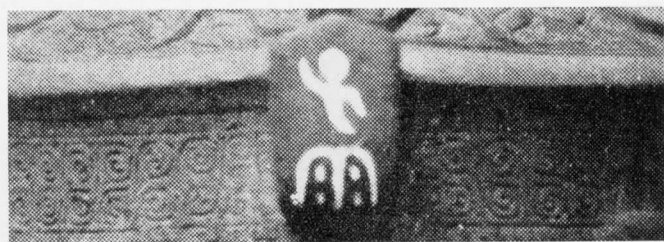


Fig. 64.3. *You* formerly in the Cull collection. Height 29.5 cm. After Yetts 1939, pl. 3; White 1956, p. 43. Bronzes with the same inscription are listed by Chen Mengjia (1977, A81).

“proto-you” (Fig. 64.7).¹³ The vessel is unusual and correspondingly difficult to place, but loose parallels to its decoration make a date in the first century of the Anyang period plausible.¹⁴ Perhaps it descends from the primitive round-bodied vessel seen in Figure 58.1. Though not a very sophisticated shape, this *you* might at least supply a precedent for a stout vessel with a handle.

A different sort of intermediary is suggested by the *you* of Figure 61.10, whose decoration puts it in the first century of the Anyang period. In both shape and decoration this vessel represents a cross between the *hu* and the tall round-bodied *you*. If it played any part in the invention of the oval-bodied *you* it would serve to connect that shape with the much older round-bodied type. Without some such link the oval-bodied and round-bodied *you* would have to be viewed as unrelated, the oval-bodied *you* perhaps replacing the earlier type but not deriving from it.

The vessels of Figures 64.7 and 61.10 do not exhaust the list of odd shapes—**typological experiments**—that might have been familiar to the casters who invented the oval-bodied *you*.¹⁵ Given the abundance of typological variants at the relevant stage, it may be unrealistic to expect the vessel of Figure 64.2 to emerge step by step from a gradual alteration of the *hu*. **Inventiveness of a high order is**

clearly displayed in the freedom with which features taken from the double-owl *you* were used to transform the *you* with long-axis handle into the short-axis type, and the first appearance of the long-axis type may be owed to an equally ingenious and unpredictable inspiration.

1. Trübner 1929, p. 28.

2. Chen Mengjia 1977, A586. Chen's information is repeated by Li Xueqin in *Wenwu* 1976.2, p. 46, n. 15 (citing the earlier Chinese edition of Chen's book).

3. Jades from the *Ge you* are illustrated in *Wenwu* 1972.1, p. 6; Beijing 1972b, p. 31; New York 1980, p. 130.

4. I am indebted to Jessica Rawson for this observation.

5. A few *you* of this type are of known provenance:

- a. A *you* from Henan Hui Xian (Beijing 1981a, no. 367; *Wenwu* 1979.7, p. 79).
- b. A *you* from Hebei Lingshou (*Wenwu ziliao congkan* 5, 1981, pp. 117-18, figs. 1-2).
- c. A *you* in the Worcester Art Museum (Fig. 87.3) is connected by its inscription with a set of vessels said to come from Anyang; the set includes the *ding* No. 87, q.v.
- d. The *Ge you* of Figure 64.4 comes from Hunan Ningxiang (see New York 1980, no. 25).
- e. Two *you* are included in the Metropolitan Museum's Duan Fang Set, which is said to come from Shaanxi Baoji Xian (Chen Mengjia 1977, A589-90).
- f. A *you* from Guangxi Wuming is more advanced than the *Ge you* and faintly provincial; it may be Zhou (Fig. 64.6).



Fig. 64.4. *Ge you* from Hunan Ningxiang. Height 39 cm. After Beijing 1976a, no. 21.

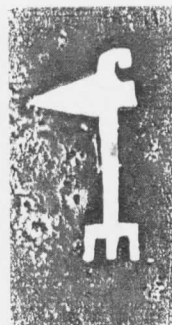


Fig. 64.5. Jade tiger found inside the *you* of Fig. 64.4. Length 10 cm. After New York 1980, p. 130, fig. 43.

- g. A *you* in the Museum of Fine Arts, Boston (Loehr 1968, no. 41), and a similar but larger vessel in the Freer Gallery (Fig. 220) are loosely associated with an altar table said to have been unearthed in Shaanxi Baoji Xian (see New York 1980, no. 48; the Boston *you* is too small, the Freer *you* too large to fit any of the openings in the top of the table). These two vessels and the next are likely to be early Western Zhou.
- h. An outlandish *you* in the Hakutsuru Bijutsukan is said to be from Henan Xun Xian (Mizuno 1959, pl. 87; 1968, pl. 55).
6. Loehr 1968, nos. 40, 41.
7. It should be kept in mind that no *you* vessel is named in its inscription, so that vessel nomenclature offers no clue to the family connections of the types now called *you* (for which see entry No. 58). In other words we cannot assume that No. 64 derives from the round-bodied Erligang-phase *you* of Figure 61.1 merely because the two vessels are nowadays given the same name.
8. See the discussion under No. 58.
9. The *you* with long-axis handle was popular in the latter part of the Anyang period and accounts for the vast majority of Western Zhou *you* vessels (see the entry for No. 70). In Western Zhou versions the handle generally does not imitate rope.
10. The priority of the *you* with long-axis handle can surely be assumed, but it could hardly be deduced from extant vessels: the most primitive examples of the long-axis variant known to me (Figs. 64.2, 70.1) are not perceptibly earlier than the first vessels with short-axis handle (No. 64 and the Cull *you* of Figure 64.3).
11. On a few oval-bodied *you* the lid is uncorniced and thus bears a still closer resemblance to the lid of the double-owl *you* (Umehara 1959a, 1.56; an unpublished *you* in the Brundage Collection, B60B60).

12. Earlier discussions by Chen Mengjia and Virginia Kane do not attempt to unravel the relative chronology of the various shapes but identify very clearly the typological features that connect the oval-bodied *you* with the *hu* and the double-owl *you* (Ch'en 1945; Kane 1973, pp. 363ff).

13. Loehr mentions the *you* of Figure 64.7 in his discussion of another "proto-*you*," an undecorated vessel in the Brundage Collection (Loehr 1968, no. 16). The superficially primitive character of the Brundage *you* is however belied by its inscription, which relates it to a decorated *pan* in the same collection (d'Argencé 1977, pl. 18, B60B89) and possibly also to a decorated *you* in the Musée Cernuschi similar to the Cull *you* of Figure 64.3 (Umehara 1933a, 1.74; Elisseff 1977, no. 48; vessels with this inscription are listed in entry No. 36, note 6). Neither the Brundage *you* nor a similar vessel differently inscribed in the Shanghai Museum (d'Argencé 1983, no. 21) is likely to be much older than the Sackler *you* No. 64. The dragons on the foot of a somewhat similar *you* published by Chen Mengjia (1977, A556) hint at a still later date.

14. Entry No. 61 lists vessels with similar decoration: these décor bands seem to allude to Style II, though sometimes (as here) only very vaguely. Perhaps the closest parallel to the decoration of this *you* is seen at the bottom of the bell of Figure 104.1, a comparison which raises the possibility that the *you* is provincial and therefore presumably irrelevant to the present discussion. It is tempting to take the vessel's odd shape and its frog-shaped handle terminals as further evidence of provincialism, but the inscription of the Brundage *you* mentioned in note 13, which has similar handle terminals, makes a provincial origin for that vessel unlikely.

15. See for instance Umehara 1959a, 1.44, a Style IV *hu* given a handle like that of the Sackler *you* No. 62.

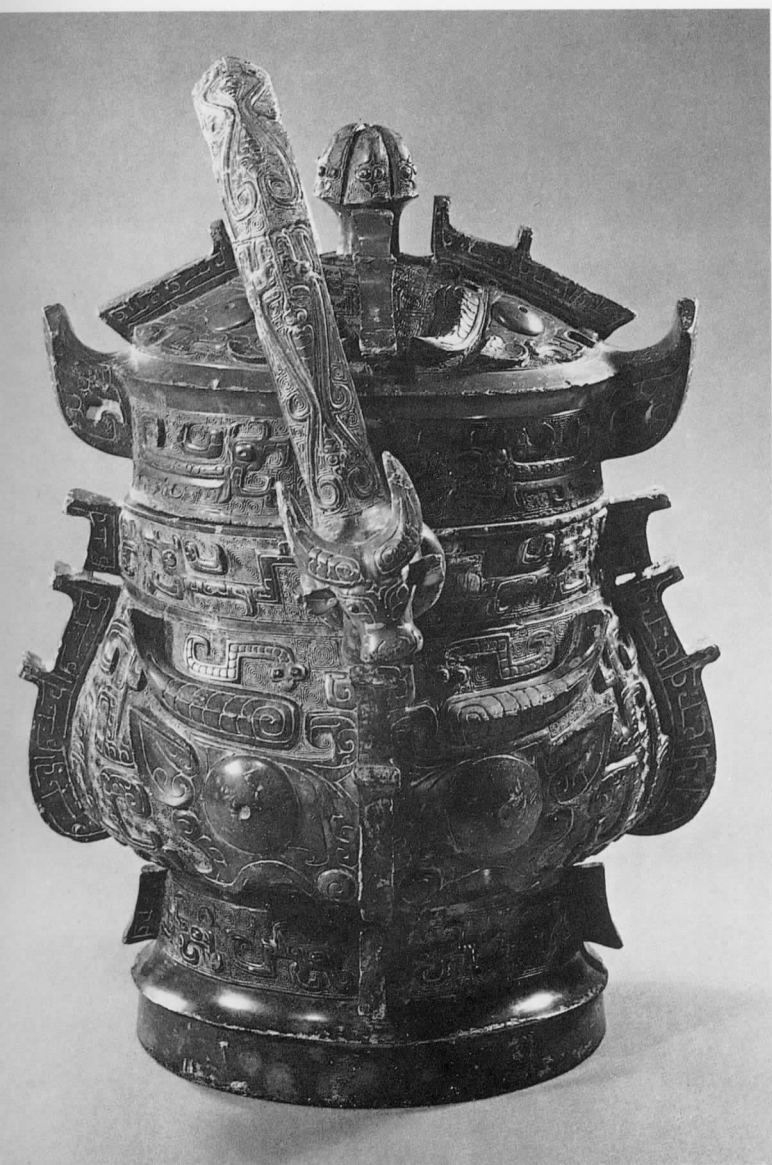


Fig. 64.6. *You* from Guangxi Wuming. Height 40 cm.
After Beijing 1978a, no. 34; *Wenwu* 1978.10, p. 94, fig. 7.



Fig. 64.7. *You* formerly in the collection of the Marchese Taliani di Marchio, Beijing. After Huang Jun 1942, 1.31.









Fig. 61.10. You. Gugong Bowuyuan, Beijing. Author's photograph.