

49. *Zun*

11th century BC

Inscribed

Height 29.7 cm

Mouth diameter 20.5 cm

Weight 3.498 kg

Published: Luo Zhenyu 1931, 7.6 (inscription only); Wang Chen 1935, 1.54.2 (inscription only); Luo Zhenyu 1937, 11.9.7 (inscription only); Karlgren 1960, pl. 13a; Chen Mengjia 1977, A410; Barnard & Cheung 1978, 1347 (inscription only); Delbanco 1983, no. 11. Accession no. V-155

The character of this remarkable *zun* is perhaps best described as anti-classical: a description meant to suggest not only that the vessel is difficult to characterize in positive terms but also, and more important, that it cannot be rightly understood without taking into account the contrast it makes with some classical counterpart. That counterpart is here suitably represented by No. 47, and the contrast between the two vessels extends to nearly every detail. The appearance of No. 47 is dominated by its profile, a continuous arc from foot to rim to which the flanges add sweeping vertical streamlines. As the underlying shape of the vessel has no natural divisions, the clear tripartite structure is a fiction established by the gaps in the flanges and the compartmenting of the decoration—in other words, surface detailing is used to break up and articulate a continuous expanse, a strategy most familiar from the realm of architecture. The motifs of the decoration are set in high relief and seem independent of the surface, which is thrust into the background and effectively screened. As in other bronzes to which the terms “classic” or “high Anyang style” are regularly applied, the affinities here are with architecture and the emphasis is on lines rather than surfaces.

No. 49 reverses this emphasis. The three zones of the vessel alternate in curvature, breaking up the arc from foot to rim, and this



alternation is stressed by the oppositely curved flanges: far from enlivening a continuous profile, the flanges here make it impossible to see the profile as an unbroken line. The curving surfaces are allowed to make their presence felt: the upper zone is kept free of flanges, the flare of the foot is not cut short in its blank lower margin by a molding, and the motifs of the decoration either avoid high relief altogether, as in the upper zone, or else are formed of elements that emerge smoothly from the surrounding *leiwen* and remain discreetly low. On the foot the motif is fairly conventional; the *taotie* has vestigial bodies with forelegs and its face is a connected unit, as on No. 47. The *taotie* in the middle zone is by contrast far from conventional, and it dominates the expression of the vessel as a whole. Flanked by twisted dragons, the face is formed of disjoint parts—lozenge-shaped eyes with slit pupils, eyebrows that have coalesced with the crests above them, C-shaped ears, a broad flat nose, and a grinning mouth with thin lips curled back to reveal rows of hooked teeth. The grinning mouth is a theme taken up again in the eight insect-like creatures that face downward in the upper zone. In all these zones, but most conspicuously in the middle register, the shallow *leiwen* is drawn and cast with extraordinary precision. The smooth gray surface is lightly spotted with rough green corrosion.



Fig. 49.1. *Zun*. Height 27.3 cm. Rietberg Museum, Zurich.

The inscription, located inside the vessel on the bottom, consists of a dedication to Fu Ji and, above it, a graph formed of elements separately identifiable as a boat 舟 and a hand holding an object 尹.¹ Generally read 般,² this graph occurs on several bronzes besides No. 49, among them a *jue* with the same inscription as the Sackler vessel (no. 5 below), four vessels on which the graph appears by itself (nos. 1-4), seven with simple ancestor dedications (nos. 5-9, 13, 14), and four whose dedications show the stem *gui* in its Period V form, which precludes a date before the next to last Anyang reign (nos. 11-14):

1. A *ding* in the St. Louis Art Museum (Kidder 1956, pp. 48-9; Barnard & Cheung 1978, 1345).
2. An *yu* (Luo Zhenyu 1937, 6.3.4; Rong Geng 1941, fig. 235; Huang Jun 1936, 1.38).
3. Luo Zhenyu 1937, 6.3.5.
4. A Style IV *hu* in the British Museum (Fig. 64.1).
5. *Fu Ji jue*, a vessel resembling No. 16 (Luo Zhenyu 1937, 16.16.4; Sun Zhuang 1931, 48; Wang Chen 1935, 2.27.10).
6. *Fu Jia zhi* (Visser 1948, pp. 106-7; Barnard & Cheung 1978, 1346).
7. *Fu Ding jue* (Luo Zhenyu 1937, 16.8.8; Taipei 1958, 2.364).
8. *Fu Ding ding* (Luo Zhenyu 1937, 2.23.1; Wang Chen 1935, 1.14.8).
9. *Fu Bing zhi* (Luo Zhenyu 1937, 14.42.10; Chen Mengjia 1977, A539).
10. Two *jia* inscribed 般作兄丁尊彝 (Wang Chen 1935, 2.66.3; *Jin shi suo* reprint pp. 65-6; Li Taifen 1940, no. 14).
11. A *jia* inscribed 般作兄癸尊彝 (Luo Zhenyu 1937, 13.53.2; Wang Chen 1935, 2.66.4).
12. A *jia* inscribed 般兄癸作尊彝 (Luo Zhenyu 1937, 13.53.3).
13. *Fu Gui zhi* (Wang Chen 1935, 2.60.10).
14. A *jue* inscribed 父癸舟尹, i.e. with the two parts of the character 般 written separately (Yu Xingwu 1957, 473).



GIVEN THAT BRONZES LIKE No. 47 are universally regarded as typical Anyang products, it might seem strange to apply the same description to a vessel so different as No. 49. Nevertheless, though exact parallels for No. 49 are lacking, a good many vessels can be related to it by one or more of its distinctive features, and the balance of the evidence tends to associate these vessels with Anyang. In view of their large number and generally high quality we may in fact be justified in taking these relatives of No. 49 to represent the output of Anyang foundries in the last generation or two of the Anyang period. On this assumption they would constitute hitherto unrecognized successors to the "high Anyang" style of No. 47, a style which must have come into being by the middle of the Anyang period but which is often vaguely assumed to account for the activities of Anyang founders all the way down to the Zhou conquest.

The following discussion of the eccentric features of No. 49, continuing with a survey of related vessels, is therefore offered as an attempt to characterize late Anyang bronze casting or at least to identify a major anti-classical current in the bronze casting of that time.³ Some of the late Anyang bronzes mentioned here will be recognized immediately as forerunners of familiar Western Zhou designs; the affinities linking these examples with their Zhou descendants will be clear and in most cases are left without comment (and no doubt it could be argued that some of the examples chosen are actually early Zhou rather than late Shang). But it should be noted as well that many of the vessels and designs are without obvious Zhou progeny: even the wide range of early Zhou styles seems to afford no comfortable niche for No. 49.⁴

The nearest relative of No. 49 is a *zun* of similar shape in the Rietberg Museum in Zurich (Fig. 49.1). No other *zun* comes so close to the Sackler vessel's wayward character, or to its fine *leiwen*, though far more exact parallels to its decoration can be found (Figs. 49.8-9). In decoration the Sackler and Rietberg vessels have little in

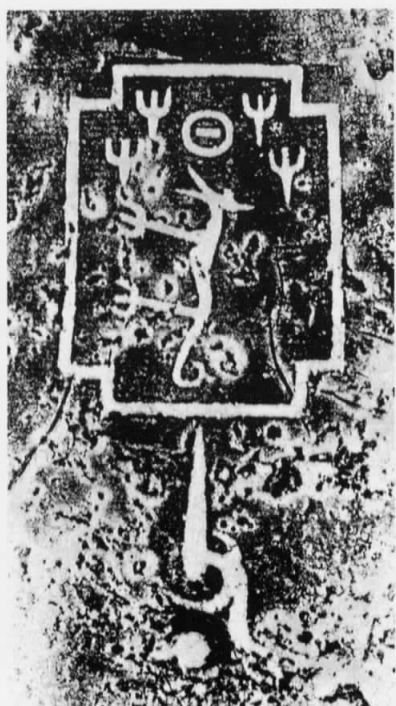


Fig. 49.2. *Zun*. Height 30.5 cm. Freer Gallery of Art, Washington (44.1).

common beyond their eccentricity; the decoration of the Rietberg vessel connects it instead with two *zun* that are differently shaped, one in the Freer Gallery (Fig. 49.2, upper zone) and one reported to come from Shaanxi Fufeng (Fig. 49.3, the two lower zones). No. 49 and the *zun* of Figures 49.1-3, 49.8, and 49.9 are linked by features so distinctive as to leave little doubt that the vessels are close contemporaries, yet no two of these *zun* are quite alike; the erratic variation to be seen within even so small a group offers a foretaste of the wide range of stylistic possibilities we must reckon with in late Anyang bronze casting. Further exploration of this range can begin with the most distinctive motifs of the Sackler *zun*, the *taotie* of its middle section and the triangular creatures in the upper zone.

The *taotie* in the middle zone is formed of disconnected parts and in this respect depends on Style V[a]. The relief technique is not that of Style V[a], however, and the elements of the face have been reworked (compare Fig. 49.4). One curious feature, the large crest sprouting from the eyebrow, was probably inspired by Style V[a] designs in which the crest is independent and has the form of a dragon (Fig. 49.4: compare as to shape the crests on the lid with

those on the vessel proper). A more remarkable feature, the chief oddity of this *taotie*, is owed not to Style V[a] but to certain Style III designs: this is the toothy grin, which prevents the nose from resting in its usual place on the bottom edge of the register (compare No. 78). Designs showing the *taotie*'s mouth from the front are fairly common in Style III (Figs. 72, 75) but less so in Styles IV and V during most of the Anyang period (Figs. 88, 86.1-2).⁵ Near the end of the period, however, the grinning mouth shown from the front acquired a new popularity, appearing in a variety of treatments; the teeth are often omitted but the hooked ends are a constant detail. The forms taken by this feature on late Anyang bronzes include the Style V[a] of Figure 49.4; the layered Style V of Figure 140; the puffy unembellished relief of Figure 49.5⁶; and the smooth flattish treatment seen on the Rietberg *zun* (Fig. 49.1), which may depend on the form of relief seen in Figure 49.5 and which resembles also the mouth of the *taotie* on a fragment of carved ivory said to be from Anyang (Fig. 49.7).⁷ More striking than any of these is the version seen on the middle section of the Sackler *zun*, where the mouth is the dominant feature of the *taotie*, together with the raised eyebrows



Fig. 49.3. *Zun* said to come from Shaanxi Fufeng. Height 28.5 cm. After Beijing 1980c, no. 66; *Kaogu yu wenwu* 1980.4, pl. 2:6.



Fig. 49.4. *Fang yi*. Height 30 cm. Museum of Far Eastern Antiquities, Stockholm. After Karlgren & Wirgin 1969, pp. 13, 62. Similar vessel from Anyang Xibeigang M1022: Li Ji & Wan Jiabao 1972, pl. 15.



Fig. 49.5. *Zhi* said to come from Henan Hui Xian. Height 16.3 cm. Royal Ontario Museum, Toronto (954.136.4).



Fig. 49.6. Jade plaque. Height 11.3 cm. The Sackler Collections (72.1.38).



Fig. 49.7. Carved ivory fragment said to come from Anyang. Height 9 cm. After Umehara 1940a, pl. 79:4.

producing an expression of fiendish triumph. The face seen on No. 49 has close parallels on a number of other vessels:

1. A *zun* in the Idemitsu Bijutsukan (Fig. 49.8). The simple unflanged shape seen here was especially popular in early Western Zhou, but examples have been unearthed at Anyang.⁸
2. The *zun* of Figure 49.9. The *taotie* decorating a similar vessel in the Brundage Collection has a more conventional mouth.⁹
3. A *guang* formerly in the von Lochow collection (Fig. 49.10). The small dragons regardant flanking the *taotie* appear in the same position on No. 49, on the *jiao* No. 24, on the *zun* of Figures 49.8 and 49.9, and on the Brundage *zun* just mentioned.⁹ The Lochow *guang* introduces another motif prominent in late Anyang bronze casting, the large bird that decorates the side of the pouring channel; the bird has a pronged crest behind its head and sharp spikes emerge from its tail plumage. On a *you* in the Shanghai Museum the spikes take a



Fig. 49.8. *Zun*. Height 25.1 cm. Idemitsu Bijutsukan, Tokyo. After Sugimura 1966, pp. 128-9.



Fig. 49.9. *Zun*. After Yu Xingwu 1940, 1.11.

more elaborate and more conventional form (Fig. 49.11). On several vessels likely to be of Zhou manufacture these spikes are multiplied to become the main feature of otherwise rather characterless birds; one such vessel is a *guang* in the Art Museum, Princeton University, that must owe both shape and motif to the Lochow *guang*.¹⁰

4. A lobed *ding* in the possession of Frank Caro (Spelman 1977, no. 7). This *ding* is evidently the mate to a *you* with the same inscription but different decoration in the St. Louis Art Museum (Kidder 1956, pp. 64-6). The inscription contains the stem *gui* in its Period V form, ruling out a date earlier than the next to last Anyang reign.



Fig. 49.10. *Guang*. Length 31 cm, height 24 cm. After von Lochow 1944, no. 16.

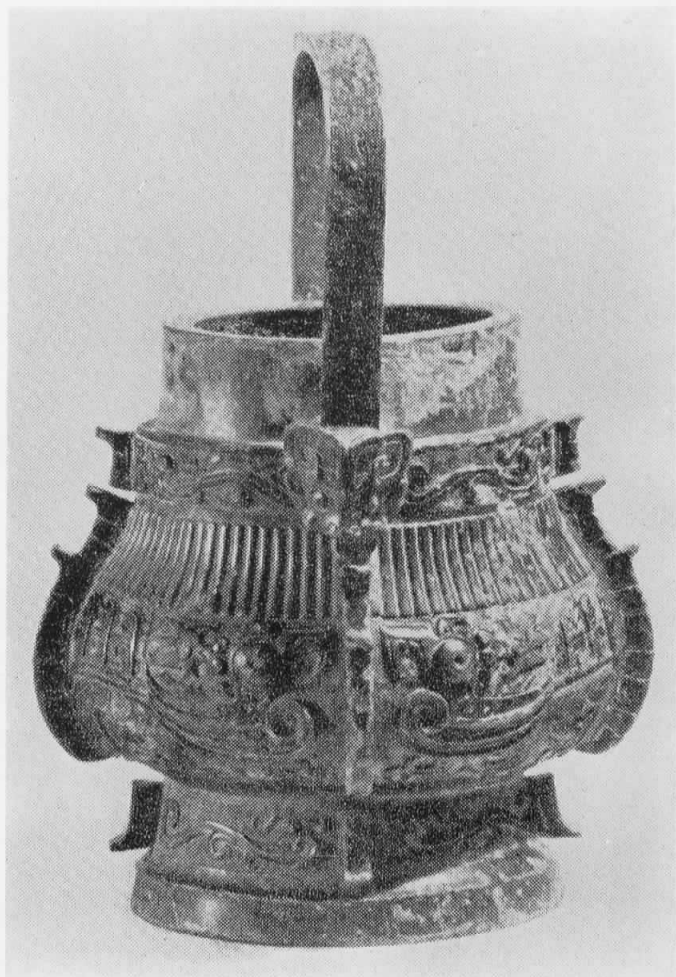


Fig. 49.11. *You*. Height 37.9 cm. Shanghai Museum. After Wénwu 1964.7, pl. 4:1; p. 12, fig. 1; p. 15, fig. 5.



A wide hooked mouth of the kind seen on all these vessels appears in a very different context on the early Zhou *Chen Chen he* in the Freer Gallery (Fig. 49.12). In relief technique the decoration of the *he* derives from late Anyang versions of Style III; since the grinning mouth originated in Style III (Fig. 72), its appearance in this context might at first glance seem a matter of course. On closer examination, however, it can be seen that the motif on the *he* is not native to Style III: the *taotie* is formed of unconnected parts, a treatment owed to Style V[a], and details of the face, the nose and crested eyebrows in particular, suggest that it descends not from any Style III formulation but from such late Anyang motifs as the *taotie* on No. 49. The decoration of this early Zhou vessel is thus drawn entirely from late Anyang sources, though it achieves a certain novelty by translating an established motif into a relief mode that makes it less easy to recognize. A precedent for this use of the Style III technique is supplied by the *jia* No. 6.

The creatures on the upper section of No. 49 are without obvious

forerunners in the bronze décor, unless perhaps the animals beneath the overhang of the rim on the Nezu *he* of Figure 129 should qualify. Related creatures can however be found in the wider design repertoire of bone and ivory carvings. The three carved bones shown in Figures 49.13-15 come from Xibeigang M1001 and are thus probably a little earlier than the middle of the Anyang period.¹¹ The grin of the creature on No. 49 might be compared with the mouth of the *taotie* in Figure 49.15,¹² while the nested diamonds marking its body find an echo in the carved fragment shown in Figure 49.13.¹³ Equally suggestive are the lizard-like animals in Figure 49.14; perhaps the creatures on the Sackler *zun* are also meant to have legs. Even the *leiwen* around the creature's body on No. 49 seems to hint at an origin in bone carving: the *leiwen* is drawn out in fine lines parallel to the broader lines of the motif, a treatment rare on bronzes but common on carved bones (Figs. 49.13, 49.15).¹⁴ Several bronze vessels with similar motifs should be mentioned:

1. The Sackler *jiao* No. 24. The creatures appear on the outer faces



Fig. 49.12. *Chen Chen he*. Height 22.6 cm. Freer Gallery of Art, Washington (33.2). After Rong Geng 1936, 107; inscription rubbings courtesy of the Freer Gallery.

of the legs and are nearly identical to those on No. 49. A rubbing from a *jiao* showing a sketchier version of the motif is published by Luo Zhenyu (1937, 16.43.4).

2. A *gu* in the Museum für Ostasiatische Kunst, Köln (Fig. 49.16). In shape this *gu* is unique, the foot having swallowed up the middle zone. The grinning creatures appear in the four blades decorating the upper part of the vessel. On the foot the V-shaped element below the *taotie*'s nose and the tentacles on either side of it are details familiar from carved pottery, bones, and ivory (Figs. 201-4). The bird with pronged crest mentioned in connection with Figures 49.10 and 49.11 appears on this *gu* very inconspicuously, hidden in the *leiwen* at the bottom edge of the register, directly beneath the *taotie* (and again in simpler form on the other side of each tentacle).
3. The *gu* of Figure 49.17. Instead of a grinning mouth the creature has pendant lower jaws between which a forked tongue droops; the face as a whole recalls faces attached to the trailing crests of

dragons on a few early Zhou bronzes.¹⁵ The outstanding feature of this *gu* is not the creatures in the upper zone, however, but the peacock-like birds fused with *taotie* faces in the two lower zones. I know of only one vessel with a similar motif, an oddly shaped *zhi* in the St. Louis Art Museum (Fig. 49.18). On both the *gu* and the *zhi* the body of the peacock lies along the upper edge of half a *taotie* face. The arrangement vaguely recalls a pair of *fāng ding* in Honolulu and Zurich on which snake-like bodies issue from the *taotie*'s forehead,¹⁶ and this *taotie* with snakes recurs in company with peacocks on a Western Zhou *ding* from Qishan (Fig. 49.19). The genesis of these extraordinary designs is far from clear, and while the Qishan *ding* might seem to suggest that the peacocks are Zhou, the shape of the *gu* of Figure 49.17 favors a Shang date.

4. An early Western Zhou *zun* from Shaanxi Jingyang Gaojiabao (New York 1980, no. 51). The motif has a conventional set of jaws and is executed in puffy relief.



Fig. 49.13. Rubbing of a carved bone from Anyang Xibeigang M1001. Length 6.5 cm. After Gao Quxun 1962, vol. 2, pl. 216:6.



Fig. 49.14. Carved bone from Anyang Xibeigang M1001. Width of decorated part c. 6 cm. After Gao Quxun 1962, vol. 2, pl. 191:2.



Fig. 49.15. Carved bone from Anyang Xibeigang M1001. Greatest width c. 7 cm. After Gao Quxun 1962, vol. 2, pl. 191:3.



Fig. 49.16. *Gu*. Height 28.6 cm. Museum für Ostasiatische Kunst, Köln (C73, 5).



Fig. 49.17. *Gu*. Height 28 cm. After Christie's auction catalogue, 13 October 1969, lot 173.



Fig. 49.18. *Zhi*. Height 14.8 cm. St. Louis Art Museum (215:1950).



Fig. 49.19. *Ding* from Shaanxi Qishan. Height 55.5 cm. After Beijing 1979b, no. 157.

The already wide range of vessels and designs associated with No. 49 by virtue of its peculiar motifs can be further enlarged by two important groups of vessels again likely with few exceptions to belong to the end of the Anyang period. These are, first, vessels bearing the clan sign inscribed on the Freer *zun* of Figure 49.2, and secondly, vessels displaying the finely striated triangular ridges that take the place of flanges on the upper part of the Freer *zun*.

The vessels with the Freer *zun*'s clan sign form a tightly knit group. What information is available points uniformly toward their having come from Anyang, and most of them—the first eleven listed below—are identically inscribed, adding to the clan sign only a dedication to Fu Ding.

1. The following eleven vessels have identical inscriptions (many of them seemingly written by the same hand); the first five, nos. a-d, are said to have been found at Anyang.
 - a. A pair of *you* vessels in the Gugong Bowuyuan, Beijing (Figs. 103.6-7).¹⁷
 - b. A *zhi* (Fig. 49.20).
 - c. A *gu* (Fig. 49.21). The *taotie* seen here might be compared with that on the Freer *zun* (Fig. 49.2). In his entry for this vessel Liang Shangchun (1944, 1.51) mentions a *hu* with the same inscription.
 - d. A *ding* formerly in the von Lochow and Wessén collections.¹⁸

- e. A second *ding*, a mate to the preceding vessel (Fig. 93.1).
 - f. A *he* in the British Museum (Fig. 49.22).
 - g. A matched pair of *jiao* vessels, one of which is now in the Idemitsu Bijutsukan (Fig. 49.23).¹⁹
 - h. The Freer *zun* (Fig. 49.2; Yu Xingwu 1957, 195).
 - i. A *ding* mentioned by Chen Mengjia as formerly in the possession of C. T. Loo. Chen publishes only the inscription.²⁰
2. On the following two *you* the clan sign accompanies a dedication to some ancestor other than Fu Ding and, on the first vessel, a longer inscription.
 - a. A *you* in the Gugong Bowuyuan, Beijing, with an inscription dated in the sixth year of one of the last two Anyang kings (Fig. 103.5). This vessel is supposed to have been found at Anyang together with the two *you* of Figures 103.6-7, but its clan sign is differently drawn and its dedication to Zu Gui rather than Fu Ding argues that it was not cast as a companion to the other two.²¹
 - b. A *you* dedicated to Fu Xin formerly in the Qing imperial collection (Fig. 49.24). This vessel seems comparable to the last.
 3. On the following three vessels the clan sign appears by itself.
 - a. A *dou* formerly in the collection of Herbert Ingram, now possibly in the Ashmolean Museum (Fig. 49.25). This is one of the rare bronze versions of a shape common in pottery.²²

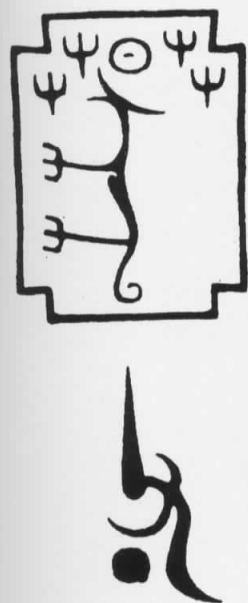
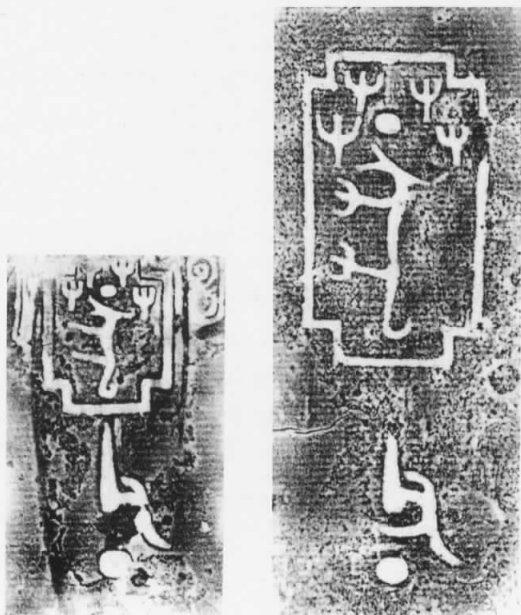


Fig. 49.20. *Zhi*. Height 22.2 cm. After Christie's auction catalogue, 14 July 1980, lot 290 (vessel); Sotheby auction catalogue, 8-9 February 1945, lot 139 (inscription of body). The inscription is repeated in the lid.



Fig. 49.21. *Gu* said to be from Anyang. Height 26 cm. After Liang Shangchun 1944, 1.51.

- b. A *jia* reportedly found at Anyang (Fig. 49.26).
 c. A *xian* in the Linden-Museum, Stuttgart.²³ To judge by the published illustration the inscription is a forgery.
4. The next two vessels, both dedicated to Fu Ding, show a different clan sign in which the character 莫 (sun and trees)²⁴ is omitted from the *yaxing*.²⁵
- a. A *fang ding* in the National Palace Museum, Taipei (Taipei 1958, 2.30; *Xi Qing xu jian yi bian* 1.41).
 b. A *ding* whose inscription alone is reproduced by Liu Xinyuan (1902, 16.2).



The widening circle of associations catalogued here for No. 49 can be closed with a list of vessels carrying the patterned triangular ridges seen on the upper part of the Freer *zun* (Fig 49.2). The antecedents of this unusual feature are probably to be found in the evenly striated ridges seen occasionally on earlier bronzes such as the *jue* No. 19.²⁶ The ridges on the Freer *zun* differ in that the striations alternate with bare areas to form a pattern of chevrons. Ridges with these distinctive stripes do not seem to occur before the last two Anyang reigns and are found only rarely on vessels of unmistakable Zhou style. Attributable for the most part to the late Anyang period, the vessels carrying such ridges include several already mentioned, namely the St. Louis *zhi* with peacocks (Fig. 49.18), the Rietberg *zun* (Fig. 49.1), and probably also the *zun* of Figure 49.3; on the Shanghai *you* of Figure 49.11 the pattern of chevrons is borrowed to decorate the tail of the large bird. The ridges occur on a scattering of other vessels, and they are a standard feature of a peculiar kind of *gu*, stout and oddly decorated, that can be assigned to Anyang manufacture on the strength of two separate Anyang finds, a *gu* (Fig. 49.27) and part of

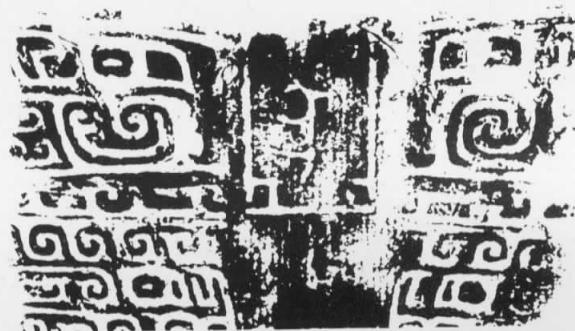


Fig. 49.22. *He*. Height 29.2 cm. British Museum (1953.5-11.1).



Fig. 49.23. *Jiao*. Height 24.0 cm. Idemitsu Bijutsukan, Tokyo.

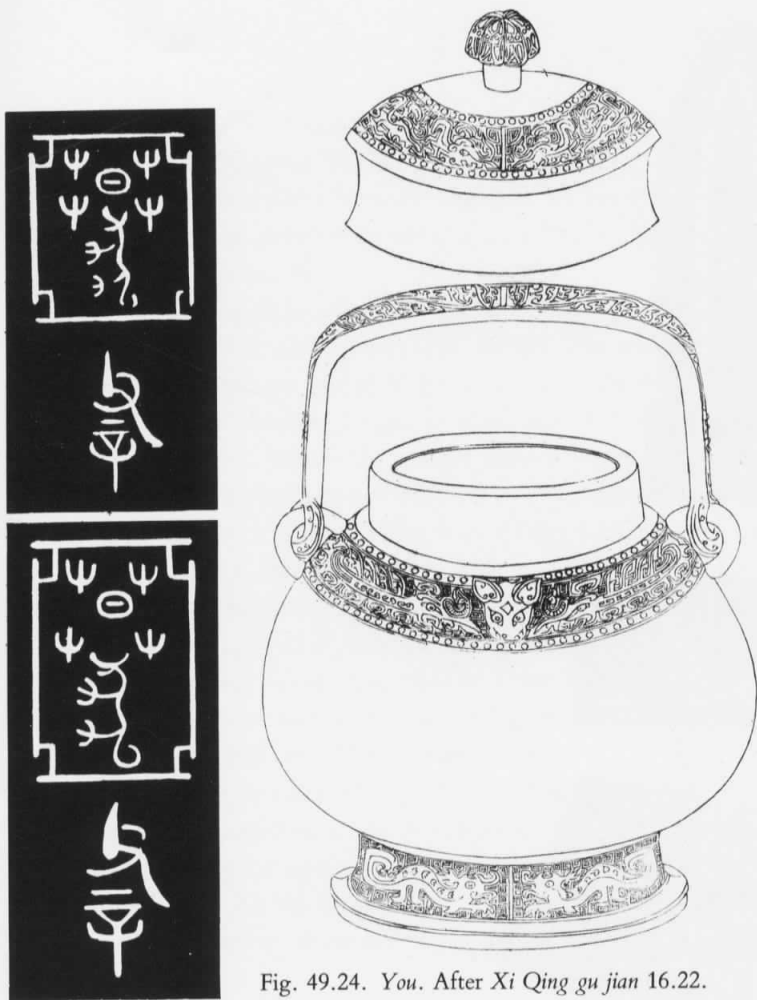


Fig. 49.24. *You*. After *Xi Qing gu jian* 16.22.

the mold for a *gu* (Fig. 49.28). In both shape and decoration these curious *gu* break with a tradition of long standing. They do not fall within the series of increasingly slender and architectural vessels represented here by Nos. 25-38, and their unconventional look is proof that late Anyang casters were capable of quite unexpected stylistic innovations. Bronzes carrying patterned ridges of the type seen on the Freer *zun* are listed below, beginning with the *gu* vessels.

1. The following *gu* are related to each other not only by the ridges, which take the place of flanges in all three zones, but also by their proportions and decoration: the motif in the middle zone varies but the foot always carries in each quadrant a twisted, rather unappetizing dragon.²⁷
 - a. A *gu* from the Yinxu West Sector at Anyang (Fig. 49.27). The vessel was found in a grave assigned to the last quarter of the Anyang period (i.e. Period V of the oracle inscriptions). The mold section shown in Figure 49.28, also from Anyang, corresponds to the foot of such a *gu*.
 - b. Two *gu* in the Fujii Yūrinkan, Kyoto (Umehara 1959a, 2.169-70). One of the two is decorated in the middle zone with the floweret or star motif seen in a narrow register on No. 47, a motif prominently displayed on three *zun* from graves in the Yinxu West Sector assigned to Period V.²⁸



Fig. 49.25. *Dou* formerly in the Herbert Ingram collection. Height 12 cm. After Yetts 1952, p. 135, fig. 3.



Fig. 49.26. *Jia* said to be from Anyang. Height 22 cm. After Liang Shangchun 1944, 1.24.

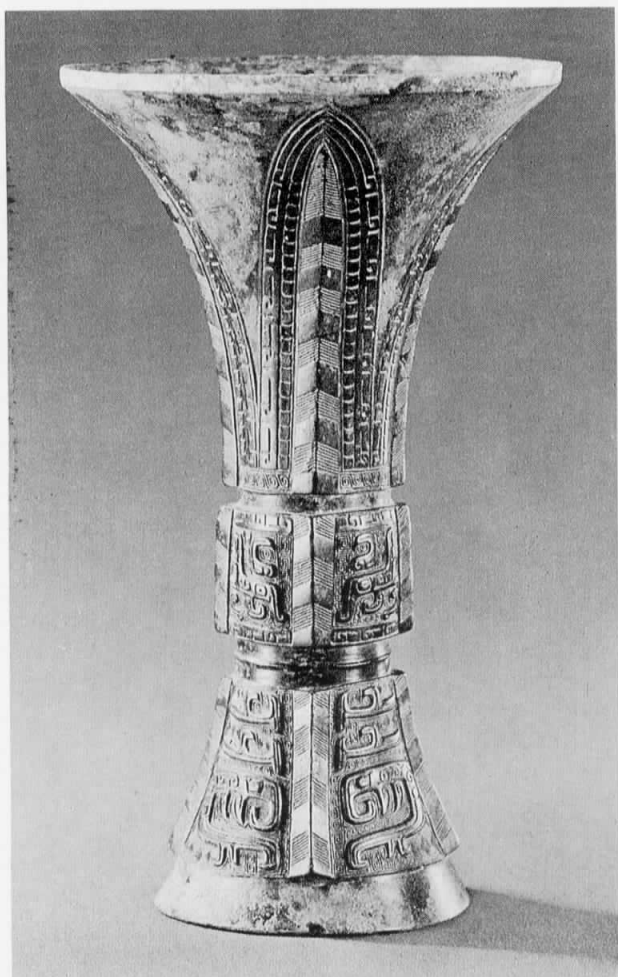
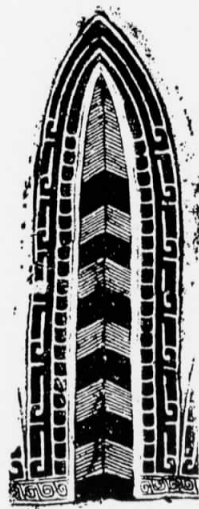
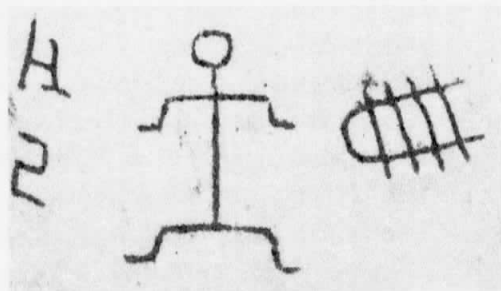


Fig. 49.27. *Gu* from Anyang. Height 26 cm. After Beijing 1981a, no. 238; *Kaogu xuebao* 1979.1, p. 85, fig. 62:4-6.



Fig. 49.28. Mold section, said to be from Anyang, corresponding to the foot of a *gu*. Museum of Far Eastern Antiquities, Stockholm. After Huang Jun 1935, 1.37 (shown also in Karlbeck 1935, pl. 5:2; pl. 5:1 belongs to the same mold).



Fig. 49.29. *Gu*. Height 20.5 cm. British Museum (1939.5-22.2).



- c. A *gu* in the Historical Museum, Beijing (*Wenwu* 1980.12, p. 91; Yu Xingwu 1957, 356). This *gu* belongs to a set of identically inscribed bronzes thought to come from Hui Xian. The set includes the *you* of Figure 71.2 and the *jue* listed below under no. 4b.²⁹
- d. A *gu* in a Japanese collection (Ōmura 1932, no. 19).
- e. A *gu* in the British Museum (Fig. 49.29). The stem *gui* in the inscription has its Period V form, so that a date earlier than the last two Anyang reigns is ruled out. On this and the preceding two vessels the middle zone is occupied by a pair of *taotie* separated but not bisected by the ridges.
- f. A *gu* in the Idemitsu Bijutsukan (Tokyo 1978b, no. 56; Tokyo 1981a, fig. 1047 and p. 394, no. 18).
- g. A *gu* from Shandong Teng Xian (Beijing 1959b, no. 76; Guo Baojun 1981, pl. 22:7). The *gu* belongs to a set of vessels with matching inscriptions unearthed in Teng Xian.³⁰
2. Vessels mentioned earlier: the *zun* of Figures 49.1-3, the *you* of Figure 49.11, and the *zhi* of Figure 49.18.
3. A *gu* published by Chen Mengjia (1977, A507). The two lower zones are decorated in a late derivative of Style III; the ridges appear only on the upper section. The inscription includes the stem *gui* in its Period V form.
4. Three eccentric *jue* provided with lids of the sort usual on *guang*.³¹
 - a. A *jue* in the Brundage Collection (Fig. 49.30).
 - b. An inscribed *jue* from Hui Xian belonging to the same set as the *gu* no. 1c above (Beijing 1981a, no. 349; *Wenwu* 1978.5, pl. 7). This vessel resembles the Brundage *jue* (Fig. 49.30) but, like the *jue* of Figure 49.31, lacks the usual capped posts.
 - c. A *jue* in the National Palace Museum, Taipei (Fig. 49.31). The clan sign inscribed on this *jue* is shared by more than fifty bronzes known or suspected to come from Shandong Province, all of about the same date, among them the *fang zun* of Figure 47.2.³²
5. The following vessels with patterned ridges are the only examples known to me that can be confidently assigned to the Zhou period.
 - a. The *Rong Zi fang yi* in the Buckingham Collection (Kelley & Ch'en 1946, pl. 24). The ridges appear only on the lid, just above the central flange on each of the long sides.
 - b. An unpublished middle Western Zhou *gui* in the Gugong Bowuyuan, Beijing, with plumed birds for surface decoration and large bird-shaped handles.
 - c. A *zun* in the Sumitomo Collection (Rong Geng 1935, 70; Rong Geng 1941, fig. 512).
 - d. A *zun* similar to the last but differently inscribed (Huang Jun 1936, 1.30).

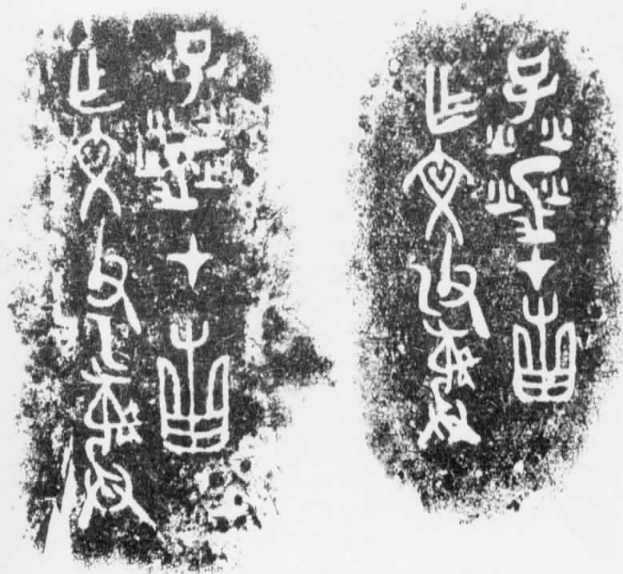


Fig. 49.30. *Jue*. Height 23.5 cm. Brundage Collection, Asian Art Museum of San Francisco (B60B1049).
Inscription after Luo Zhenyu 1937, 18.20.4.



The bronzes generally agreed to be late Anyang castings have usually been identified as such either by epigraphic evidence or by a sort of stylistic dead reckoning. The stylistic argument assigns to late Anyang the versions of standard Anyang designs that are typologically most extreme; these include many admirable vessels but, by the nature of the argument, nothing radically new (No. 38; Fig. 141). Bronzes secured to the late Anyang period by their inscriptions, reviewed in entry No. 103, give a somewhat more varied picture of late Anyang styles; even so the only fresh inventions that can be credited to the period on epigraphic grounds are a few plain shapes scantily decorated, for instance the *you* No. 68. Reconstructed according to these two lines of argument, late Anyang bronze casting has an air of decline and impoverishment.

The period is surely rescued from any suspicion of decline if the bulk of the vessels just surveyed can be attributed to the last two generations of Anyang founders. This enlargement of the corpus of late Anyang bronzes does not mean a corresponding gain in stylistic coherence, however, as will be immediately evident if we try to distill from this mixed collection some set of typical traits by which to define a "late Anyang style." While we can imagine choosing one

or two characteristic objects to represent Erligang-phase bronzes, the immensely greater variety of the late Anyang period cannot be dealt with in this way. We must be content with a picture of late Anyang bronze casting that is untidy but certainly not unreasonable: a wide stylistic range is the predictable result of long accumulation, each generation of bronze casters having added new designs to those it inherited.

Yet something of interest is overlooked if we neglect to enquire into the origin of the new designs at this particular stage. When among the bronzes of an earlier period cogent typological sequences can be found, we conclude that the tradition inherited by the caster at each moment opened up before him well defined, obvious possibilities; in other words, each vessel in a convincing sequence seems to us a natural step from the last, and we assume that the caster also saw the step as a natural (and desirable) one. But many late Anyang bronzes—No. 49 or the *gu* of Figure 49.27—are not simple steps beyond what came before; they cannot be arrived at by extrapolation. The relationship between No. 49 and its predecessor No. 47 is complicated by a new element of self-consciousness. Perhaps simply because of the size of the late Anyang repertoire, the precedents



Fig. 49.31. *Jue*. Height 22.6 cm. National Palace Museum, Taipei. After Taipei 1969, no. 45; Luo Zhenyu 1937, 18.20.2.

offered to the caster by his tradition seemed less compelling than before. Faced with the need to choose, he made a more deliberate use of tradition.

The common denominator of late Anyang bronzes may thus have to be sought not in an easily visualized “late Anyang style” but at a higher level of generalization: late Anyang casters shared not only an inherited tradition but also a new and more dispassionate attitude toward that tradition. If the vessels here assigned to the late Anyang period have no simple family resemblance, the reason may well be that they were designed less to achieve a particular effect than to avoid one. Their newly diversified motifs represent a reaction against the stereotyping of a few *taotie* and dragons, which at best produced

classic works (Nos. 78, 79) but more often had a deadening effect (No. 57). The relief treatments are complex; they generally qualify as Style V rather than Style IV but do not seek the sharp distinction between relieved parts and ground typical of earlier “classic” Style V, with its inherent limitation to vivid and simple effects (Nos. 47, 79). Lastly, the shapes explore new forms of articulation by avoiding old ones; the shape of No. 49, like its decoration, is most convincingly explained as a rejection of the artistic ideals embodied in earlier vessels like No. 47. The more emphatic rejection of those ideals by Western Zhou casters thus represents not a break with Shang tradition but a continuation of existing trends, the break with tradition having been made already in Shang times.

1. Shima 1971, 462.3, 92.3.
2. Zhou Fagao 1974, 2511. Shima (1971, 464.4) gives no reading for the combination.
3. Bronzes secured to the last two Anyang reigns by their inscriptions, reviewed in entry No. 103, offer further evidence of the stylistic range of Anyang bronze casting in the period considered here.
4. While there is thus some reason to believe that Zhou taste stopped short of adopting the Anyang caster's repertoire wholesale, certainly no more than a small part of the stylistic discrepancy between latest Shang and earliest Zhou can be accounted for in this way. The distinct character that Zhou bronze casting had from the outset seems to derive primarily from two sources partly independent of Anyang, namely the provincial tradition of the Yangzi region and that of the old Zhou homeland in Shaanxi (see Section 1.12 of the Introduction).
5. Compare also a Style V *you* attributable to the first half of the Anyang period (Umehara 1959a, 1.46; Mizuno 1959, pl. 47; Karlgren 1962, pl. 57a).
6. A similar *zhi* was unearthed at Anyang Dasikongcun (*Kaogu* 1964.8, pl. 1:1).
7. To these examples might be added the treatment seen on a *fang ding* whose *taotie* is formed not as a collection of separate features but as a plastic unit (Huang Jun 1942, 1.14; Watson 1962, pl. 29a, the same vessel or a mate). The jade plaque and ivory carving of Figures 49.6-7 should be noted in passing as examples in materials other than bronze; the jade is not directly related to bronze designs and is correspondingly difficult to date with precision, but the ivory carving is surely contemporary with the bronzes just listed.
8. E.g. Beijing 1981a, nos. 201-2, from a grave assigned to Period V of the oracle inscriptions.
9. Umehara 1959a, 2.136; d'Argencé 1977, pl. 12, B60B768.
10. Vol. 2, No. 117; Loehr 1968, no. 50; von Erdberg 1978, no. 42. A similar vessel, differently inscribed, is in the Brundage Collection (d'Argencé 1977, pl. 25, B60B1004). A *guang* in the Idemitsu Bijutsukan inscribed with the emblem seen in Figure 49.31 has more conventional decoration but in shape corresponds closely to the Princeton and Brundage vessels (Sugimura 1966, pp. 64-73).
11. See Introduction, note 102.
12. Or see the white pottery vase of Figure 201.
13. Nested diamonds are more common on snakes (e.g. Gao Quxun 1962, vol. 2, pl. 214; Pope et al. 1967, no. 3).
14. See also entry No. 41, note 1.
15. E.g. on a *gui* from Qishan (Beijing 1980c, no. 1) and on the *Yan Hou yu* (New York 1980, no. 53, q.v. for references to a *gui*, a *you*, and a *zun*).
16. Poor 1979, no. 38; Brinker 1975, no. 4. A tripod *ding* in the Shanghai Museum shows the same combination (Shen Zhiyu 1983, fig. 72).
17. The long inscriptions on the undersides of these two vessels are evidently modern forgeries, but the clan signs and dedications to Fu Ding appear to be original (see the discussion in entry No. 103).
18. Ecke 1943, no. 3; Karlgren & Wirgin 1969, no. 2; Wang Chen 1935, 1.19.3; Luo Zhenyu 1937, 2.38.6.
19. Photographs and a rubbing of the second *jiao* are on file in the archive of the Research Institute for Humanistic Studies of Kyoto University (nos. S10257-9). The vessel has not to my knowledge been published. What appears to be a rubbing of its inscription is reproduced by Chen Mengjia (1977, R146d) and

identified as belonging to one vessel of a pair owned by C. T. Loo; presumably the C. T. Loo vessels are the present *jiao*, though Chen (p. 83) calls them *jue*. Yetts (1949, p. 94) mentions the pair of *jiao* without giving any indication of its whereabouts. The Idemitsu vessel has been published in a Sotheby auction catalogue, 26 June 1973, lot 36.

20. Chen Mengjia 1977, R146e. *Note added in proof*: A twelfth vessel with the same inscription, a *jue*, has recently been published by Hayashi (1984a, vol. 2, p. 179, *jue* 176). The *jiao* mentioned as unpublished in note 19 is also illustrated in Hayashi's book (p. 191, *jiao* 14).

21. See the discussion of these vessels in entry No. 103.

22. The Ingram *dou* is mentioned by Chen Mengjia (1977, p. 84), who calls it a *zhi*. The vessel has been published by Rienacker (1946) and a drawing of its inscription is reproduced by Watson (1962, p. 73, fig. 6:1). The only other bronze *dou* of Shang date known to me are:

- a. An unpublished *dou* in the Gugong Bowuyuan, Beijing, inscribed with the emblem seen on No. 8.
- b. An unpublished vessel exhibited in 1979 at the Gugong Bowuyuan, Beijing, on loan from the Xi'an Municipal Cultural Relics Store 陕西省西安市文物商店. The vessel is inscribed with the *xi zi sun* emblem (see No. 95) and a dedication to Fu Gui, the stem *gui* in its Period V form.
- c. A vessel from Shandong Changqing (*Wenwu* 1964.4, pl. 4:5).
- d. A pair of *dou* with jingles from Shanxi Baode (*Wenwu* 1972.4, inside back cover, fig. 4).
- e. A pair of covered *dou* bearing the *Ya Yi* emblem seen on No. 54. Luo Zhenyu (1937, 10.46.1-2) and Britton (1940, p. 43) publish only the inscriptions of the two vessels.
- f. A *dou* from a set of 28 bronzes whose matching inscriptions include the *xi zi sun* emblem (*Wenwu* 1982.9, pl. 6:5 and p. 39, fig. 11).

23. Brandt 1975, leaflet insert, no. 149.

24. Shima 1971, 186.3.

25. There exist also a few inscriptions in which the dog or wolf appears as a clan emblem by itself, without a *yaxing*, e.g. on a *ding* dedicated to Fu Bing (Umehara 1947, 1.7).

26. Other examples include a *jue* published by Chen Mengjia (1977, A370) and a *fang yi* in the St. Louis Art Museum (Kidder 1956, p. 41). Ridges of the same kind appear on a *zun* whose inscription includes the emblem seen in Figure 49.31, which can be taken to imply a late Anyang or early Western Zhou date (Yu Xingwu 1940, 1.14; *Kaogu xuebao* 1977.2, pl. 1:3 facing p. 34 and p. 24, fig. 8).

27. This dragon can be seen also on the foot of a *zun* likely to be of the same period (Umehara 1933a, 1.16; Rong Geng 1941, fig. 504).

28. Beijing 1981a, nos. 201-2, 236.

29. Beijing 1981a, nos. 348-54; *Wenwu* 1978.5, pp. 94-5 and pls. 7-8; *Wenwu* 1980.12, p. 91.

30. Beijing 1959b, nos. 73-8; *Wenwu* 1959.12, pp. 67-8.

31. A pair of strange vessels with two-headed lids, in type a cross between *jue* and *jiao*, might be noted as Zhou descendants of these *jue*: one vessel of the pair is in the Hakutsuru Bijutsukan (Mizuno 1959, pl. 110), the other in the Yale University Art Gallery (Rong Geng 1941, fig. 434; Chen Mengjia 1977, A396; Neill 1982, no. 6).

32. The vessels are listed and the set discussed in *Kaogu xuebao* 1977.2, pp. 23-34. For the emblem itself see Zhou Fagao 1974, 2109-11.