

WEBVTT

1

00:00:00.000 --> 00:00:00.900
message.

2

00:00:04.890 --> 00:00:12.420
Debbi: Okay, so thanks to Yang for being with us for part two of talking about Chinese bronzes.

3

00:00:13.259 --> 00:00:21.120
Yang Liu: Sure, thank you um, so I will just continue from what we stopped last week.

4

00:00:22.410 --> 00:00:24.990
Yang Liu: So now comes to our famous.

5

00:00:26.400 --> 00:00:46.890
Yang Liu: So called a pure space out, so this is probably the one of the most famous brands vessels in our collection and certainly at the most naturalistically depicted bronze vessels from that periods, so it stated to.

6

00:00:48.300 --> 00:00:48.810
Yang Liu: To the.

7

00:00:51.300 --> 00:00:53.130
Yang Liu: To the sunlight shank dynasty.

8

00:00:54.180 --> 00:00:56.610
Yang Liu: So it's so.

9

00:00:58.260 --> 00:01:08.160
Yang Liu: Natural list typically depicted there, you can see that, of course, it's it's not complete by because if you look at the.

10

00:01:10.140 --> 00:01:18.600
Yang Liu: design and the patterns on its external surface it's still you know mixture with imagination.

11

00:01:18.750 --> 00:01:20.520
Yang Liu: Or, in a way stylized.

12

00:01:20.550 --> 00:01:33.420

Yang Liu: A particularly their wings, but just in general, the the you know the other looking out looking is really quite truthful to.

13

00:01:35.910 --> 00:01:40.710

Yang Liu: You know the out the the birds So here we have.

14

00:01:42.420 --> 00:01:46.680

Yang Liu: This tail on the back serving as the.

15

00:01:49.050 --> 00:01:53.820

Yang Liu: If I can see a third leg, you know, to support the body.

16

00:01:57.750 --> 00:02:01.260

Yang Liu: This is a detail of the face.

17

00:02:05.280 --> 00:02:18.300

Yang Liu: This is the leg, if you look at the the leg see this pattern or skin pattern it's very truthful to the to the actual you know.

18

00:02:21.150 --> 00:02:23.190

Yang Liu: feature of a bird leg.

19

00:02:28.860 --> 00:02:33.000

Yang Liu: So when I joined a museum actually this this this.

20

00:02:34.080 --> 00:02:53.760

Yang Liu: tale was broken and was badly attached to the body, you can see from this picture that was taken prior to rejoice in it by our conservator see you can from this picture, you can see that it was badly attached you with some kind of.

21

00:02:55.290 --> 00:02:56.610

Yang Liu: Material actually.

22

00:02:58.740 --> 00:02:59.940

Yang Liu: covers the.

23

00:03:01.050 --> 00:03:09.330

Yang Liu: pattern this this design here, so this is the one looking now I have had our conservator.

24

00:03:11.160 --> 00:03:20.730

Yang Liu: redo the job, so now it looks much better with this pattern this pair of snake snakes clearly see here.

25

00:03:23.970 --> 00:03:32.550

Yang Liu: And why are some of the stylistic Future of the pillsbury our are also see in bronze cost in the sun can be to have the time and a young.

26

00:03:33.090 --> 00:03:46.560

Yang Liu: Other aspect indicate that it was likely cause outside of capital, so in the past, including us me and all the scholars, including the most of the one of the most famous.

27

00:03:47.940 --> 00:03:56.490

Yang Liu: scholars in the air area of brands in this country, Robert the Bagley there who give a lecture a few years ago.

28

00:03:58.320 --> 00:03:59.790

Yang Liu: Here, I am sure.

29

00:04:01.200 --> 00:04:12.360

Yang Liu: You have attended that lecture he also believe that this out shipped a vessel was cast in Shanghai capital in the north.

30

00:04:13.350 --> 00:04:37.890

Yang Liu: present day, a young in hunan province, but now, after a careful study, I believe that this was wasn't a case in fact that the vessel was cast, probably in the south in their middle young's rich in public present day province of a homeowner.

31

00:04:39.210 --> 00:04:40.830

Yang Liu: South of the youngsters river.

32

00:04:42.390 --> 00:04:46.140

Yang Liu: So, here are some evidence, this is another hour.

33

00:04:47.430 --> 00:04:50.610

Yang Liu: shift to vessel twin that you n.

34

00:04:51.660 --> 00:04:54.930

Yang Liu: This was a excavated, this is just a different.

35

00:04:56.010 --> 00:04:58.380

Yang Liu: view of the same vessel.

36

00:04:59.400 --> 00:05:04.230

Yang Liu: So this was a excavated from the very famous.

37

00:05:05.640 --> 00:05:18.090

Yang Liu: tomb Roy you're tuned tune in the lake swan capital, it was actually the tune of a lady he she was the.

38

00:05:19.350 --> 00:05:21.150

Yang Liu: One concert of.

39

00:05:22.230 --> 00:05:22.890

Yang Liu: King of.

40

00:05:23.970 --> 00:05:35.370

Yang Liu: Late Sean his name is that will think w E I n G, and this lady's name is a fool however you edge a oh so.

41

00:05:38.460 --> 00:05:47.280

Yang Liu: You know, because of the inscription cast on a browser so we know this tomb belong to this lady she was.

42

00:05:48.810 --> 00:05:57.600

Yang Liu: Not only console of this king, but it were herself was also a warrior a journal so.

43

00:05:59.010 --> 00:06:04.410

Yang Liu: They are you know historical information, give us.

44

00:06:05.670 --> 00:06:29.850

Yang Liu: much detail about her life, particularly some information that cost, you know carved on the Bronze i'm sorry not brands for on the on the Oracle bones that excavated from the capital science, so if you compare this vessel with the one in our collection you see that there's a.

45

00:06:30.990 --> 00:06:50.070

Yang Liu: huge difference, you know this, so, for instance, that lack a kind of a stumpy ship and and in in general, the this this birth is quite a you know bold and heavy.

46

00:06:52.140 --> 00:07:06.840

Yang Liu: which forms a contrast with the quieter light elegant they are kind of feature of the rest of them have the vessel in our collection, so they are quieter in a different style.

47

00:07:08.790 --> 00:07:31.080

Yang Liu: They are children from the floor how TIM can be considered a typical example of the dominant style in the capital, during the young periods, I give you some example which all follow the same style, as represented by this for how birds shipped or our ship to turn here, we have to change.

48

00:07:32.460 --> 00:07:37.890

Yang Liu: ornaments in shape of a VAT of our posts are from the same too.

49

00:07:39.690 --> 00:07:48.600

Yang Liu: So you can see that this is a CAFE in line with the same style that represented in the Bronze.

50

00:07:49.680 --> 00:07:51.780

Yang Liu: Hours ship to turn from for how tune.

51

00:07:54.060 --> 00:08:03.180

Yang Liu: On other hand, that the clothes stylistic a summit similarity between the purest way our and animal shift vessels know to come from the south.

52

00:08:03.660 --> 00:08:21.660

Yang Liu: demonstrate the likelihood of its relation to the local southern tradition of casting animals ship to vessels So here we have some examples excavated from the south point, since this this.

53

00:08:23.850 --> 00:08:25.470

Yang Liu: board shipped to one.

54

00:08:27.390 --> 00:08:43.920

Yang Liu: If we ignoring those stylized ornaments on the body and on its head in general that it's a it's a ship is quite a naturalistic and there's also this similarity of the scale pattern.

55

00:08:45.060 --> 00:08:55.110

Yang Liu: decorating the body of this ball, which is quite similar to the one to the same pattern see on the pure spirit out.

56

00:08:56.670 --> 00:08:57.900

Yang Liu: Now this is another.

57

00:09:00.060 --> 00:09:02.220

Yang Liu: vessel, this is actually to vessels.

58

00:09:06.120 --> 00:09:14.400

Yang Liu: i'm not sure if i'm sorry, this is probably from the same faster, but there are two vessels very similar one is in.

59

00:09:15.390 --> 00:09:30.300

Yang Liu: British Museum collection, the other is in the private museum collection in Japan, they are very similar also from southern China form of public cast in present day of hunan province.

60

00:09:31.680 --> 00:09:33.840

Yang Liu: So you can see that to the.

61

00:09:35.940 --> 00:09:38.580

Yang Liu: The goal itself.

62

00:09:40.710 --> 00:09:44.910

Yang Liu: As well as the pattern to scale pattern use the decorating the body.

63

00:09:47.250 --> 00:09:49.560

Yang Liu: You know it's it's a in the.

64

00:09:51.510 --> 00:09:55.380

Yang Liu: very similar style, as represented by pure springs out.

65

00:09:57.390 --> 00:10:06.810

Yang Liu: The most ischemic significant evidence to support a sudden origin of the pure squeeze outcomes from the casting technique itself and employment.

66

00:10:08.040 --> 00:10:08.730

Yang Liu: So.

67

00:10:10.830 --> 00:10:13.740

Yang Liu: there's a way interesting feature that.

68

00:10:15.000 --> 00:10:24.630

Yang Liu: has been discussed and by Chinese archaeologist and bronze casting technique, you know specialist so.

69

00:10:25.140 --> 00:10:41.640

Yang Liu: They have reviewed a distinct to casting technique and observe verbal in the number of brands vessels from the South, the surface designs I exactly reflected in the interior of the vessel as each indentation.

70

00:10:42.330 --> 00:11:02.460

Yang Liu: corresponds to relieve found on the exterior this technique results in the consistent thickness sickness of the entire wall of the vessel, despite the changes in service ornamentation So here we have the example from the South, so you see that this is a.

71

00:11:03.510 --> 00:11:09.120

Yang Liu: You can see a little bit here the outside a decoration which is kind of.

72

00:11:11.010 --> 00:11:20.010

Yang Liu: High relief, then in a corresponding area on the interior war, you see, this is the as a contented or.

73

00:11:21.270 --> 00:11:22.950

Yang Liu: depressed kind of.

74

00:11:24.300 --> 00:11:24.780

Yang Liu: You know.

75

00:11:26.850 --> 00:11:34.710

Yang Liu: The which follows the ship of the relief on exterior wall.

76

00:11:36.450 --> 00:11:45.420

Yang Liu: Here we have another example, this is the vessel know as la la he I I think this is a.

77

00:11:46.680 --> 00:11:47.070

Yang Liu: In.

78

00:11:48.780 --> 00:11:58.740

Yang Liu: I forgot, where I was, but this was from a book published by Professor Robert Bagley I think it's in.

79

00:11:59.790 --> 00:12:01.020

Yang Liu: In the Museum of.

80

00:12:02.040 --> 00:12:17.730

Yang Liu: oriental antiquities in Scott Stockholm in that museum collection So here we have this animal masks on the exterior wall in the corresponding area, you see that this is a.

81

00:12:19.200 --> 00:12:26.970

Yang Liu: In indentation following the same ship of the mask and one mask outside.

82

00:12:29.340 --> 00:12:35.640

Yang Liu: Therefore, the air war of this vessel remain the same thickness.

83

00:12:38.460 --> 00:13:04.050

Yang Liu: So here we have a picture of our our ship to vessel turn this is this the picture, it can interior Lee So you can see that this is the corresponding area of the wing of the wings so here you have this indented wing that corresponding to the exterior of relief.

84

00:13:07.440 --> 00:13:09.000

Yang Liu: i'm so.

85

00:13:13.530 --> 00:13:18.810

Yang Liu: So with this evidence that now we can conclude that.

86

00:13:20.160 --> 00:13:23.580

Yang Liu: The appeals for is our was.

87

00:13:25.560 --> 00:13:27.630

Yang Liu: cast in the south, rather than.

88

00:13:29.400 --> 00:13:30.870

Yang Liu: You know, as them.

89

00:13:31.920 --> 00:13:39.270

Yang Liu: Peruvians or scholars suggested it was a production of the northern China cost in there.

90

00:13:40.290 --> 00:13:43.710

Yang Liu: Then, capital of the song dynasty any young.

91

00:13:45.630 --> 00:13:50.520

Yang Liu: So it's 1000 products, and then I.

92

00:13:51.570 --> 00:13:54.810

Yang Liu: What follows in what follows i'm going to.

93

00:13:55.950 --> 00:14:07.590

Yang Liu: discuss some of the highlights that reflect some changes stylistic and iconographic changes that occur in the period from.

94

00:14:09.600 --> 00:14:12.720

Yang Liu: Western toe to the eastern toe periods.

95

00:14:13.980 --> 00:14:25.110

Yang Liu: And here we have some dates here, the development of brands in earlier Western Joe spanning roughly if i'm King to King ciao.

96

00:14:26.220 --> 00:14:27.000

Yang Liu: worse.

97

00:14:29.370 --> 00:14:39.450

Yang Liu: transliterated in nature, with the most of the forms and decorated schemes of brands vessels inherited from the sun dynasty.

98

00:14:39.930 --> 00:15:04.320

Yang Liu: During the middle Western told to us, you know the brand's wessels begin a process of major stylistic transformation from their of their linkedin shang to their of their distinct the Western Joe So here we have some example, for instance, this vessel know as a way G you I.

99

00:15:05.910 --> 00:15:09.270

Yang Liu: What this the top part.

100

00:15:10.920 --> 00:15:31.110

Yang Liu: Of the vessel is apparently a continuation of the vessel time that was a current already fashionable in the nation period, like the one like the one demonstrated on you on this slide on the right hand side.

101

00:15:32.490 --> 00:15:40.080

Yang Liu: But somehow the cost of the midwestern Joe period edited this.

102

00:15:41.790 --> 00:15:52.410

Yang Liu: High squared a base so that to kind of lift to the profile of this vessel to make it a more prestigious.

103

00:15:56.220 --> 00:16:09.780

Yang Liu: Some of the noticeable changes include interesting in depicting more naturalistic animals, here we have a one example in our collection so.

104

00:16:10.830 --> 00:16:13.320

Yang Liu: As you can see from some of the example.

105

00:16:14.730 --> 00:16:15.660

Yang Liu: Here we have.

106

00:16:17.400 --> 00:16:32.250

Yang Liu: Very stylized animal masks so Oh, by the way, katie not katie katie ask a question about you know this term used to to to to describe this type of.

107

00:16:33.450 --> 00:16:45.510

Yang Liu: masks used to call it, how ta ta O ke VI E that's the term Oh, the term to describe this type of design.

108

00:16:46.560 --> 00:17:10.830

Yang Liu: Well, some scholars you katie ask if this is out of date this term, whether it's still be used or it's completely dependent or replaced by so called an animal masks I think most of scholars would prefer to use animal masks rather than how to the old term because that is not so.

109

00:17:12.330 --> 00:17:19.020

Yang Liu: You know, accurate, this is a term touted was created by Han Dynasty.

110

00:17:21.600 --> 00:17:22.920

Yang Liu: Art historians.

111

00:17:24.540 --> 00:17:40.740

Yang Liu: out here is the name for kind of imaginary animals, so they just use this very term to describe this type of mosque so, but today, as I said, matt masters, most of scholars, both in China and West.

112

00:17:42.240 --> 00:17:47.640

Yang Liu: prefer to use animal masks, although some some somebody still use that.

113

00:17:50.310 --> 00:17:56.040

Yang Liu: So here we have this a stylized animal mosque, then in the.

114

00:17:57.120 --> 00:18:22.350

Yang Liu: In the Western to period from earlier Western though to midwestern though we have this interesting in depicting animal in the naturalistic or fashion, like, here we have a deer depicted here, which is really quite realistic, so this vessel is quite interesting as well, it has a subscription.

115

00:18:23.670 --> 00:18:32.760

Yang Liu: The same expression Carter twice one on the lit imperial body of the lit then there's another.

116

00:18:34.860 --> 00:18:42.000

Yang Liu: Another same inscription Costa in the interior button of the vessel so.

117

00:18:43.530 --> 00:18:44.400

Yang Liu: I think I have.

118

00:18:46.500 --> 00:18:48.390

Yang Liu: His translation of.

119

00:18:49.470 --> 00:18:50.430

Yang Liu: No, not this.

120

00:18:51.600 --> 00:18:56.430

Yang Liu: So basically I don't have a translation here, but basically the inscription.

121

00:18:57.870 --> 00:19:08.760

Yang Liu: states that on certain moon and certain year this this person his name is a flood he.

122

00:19:09.840 --> 00:19:22.410

Yang Liu: said I what's, this is the person who casts of his brands he mentions that he went on a hunting trip with the total King so.

123

00:19:23.430 --> 00:19:37.980

Yang Liu: The King was very generous after the hunt honking activity finished the King of Joe give this person This, of course, he was a every.

124

00:19:39.090 --> 00:19:50.910

Yang Liu: Every stock twits and give him a several the year I mean or awarded him with several years, so he was grateful to.

125

00:19:52.260 --> 00:19:56.370

Yang Liu: What he received off on talking and so he.

126

00:19:57.630 --> 00:20:04.140

Yang Liu: Cast of these brands vessel to express his gratitude to the total king.

127

00:20:05.280 --> 00:20:12.930

Yang Liu: So it's kind of unusual to mention the activity or the reason.

128

00:20:14.580 --> 00:20:18.210

Yang Liu: Why this vessel was cast so.

129

00:20:19.260 --> 00:20:28.770

Yang Liu: I mean that the inscription actually matches the the the ornaments depicted on the vessel so that's quite unusual.

130

00:20:29.910 --> 00:20:35.100

Yang Liu: and also the deer are depicted in such a naturalistic way.

131

00:20:37.200 --> 00:20:59.670

Yang Liu: there's another example, this is also from the similar period excavated in law young also in quantum province in in northern China, here we have this vessel know as it Sue said he is a wine vessel also have a very naturalistic depiction of animals rabbit.

132

00:21:04.980 --> 00:21:05.430

Yang Liu: So.

133

00:21:06.540 --> 00:21:16.680

Yang Liu: there's also quite interesting a story or a result of my investigation that I would like to share with with you all so.

134

00:21:18.180 --> 00:21:18.660

Yang Liu: it's quite.

135

00:21:20.100 --> 00:21:34.860

Yang Liu: So this is the two pages from Emperor channels catalog of his collection, as I mentioned earlier that to vessels in our collection were formerly in Emperor channel of the Ching dynasty.

136

00:21:36.150 --> 00:21:39.240

Yang Liu: Collection the Emperor channel.

137

00:21:40.620 --> 00:22:02.700

Yang Liu: You know left art he collected bronzes the paintings, so he made a catalog of all his collections, so these two pages records record to vessels a pair in his collection, so if we compare this picture with our.

138

00:22:04.020 --> 00:22:19.440

Yang Liu: Because the institution mentors our vessel so it's for sure that our our vessel was formerly in the imperial collection, but if you look at it closely, you will find that.

139

00:22:20.940 --> 00:22:23.790

Yang Liu: You will find that actually the.

140

00:22:25.170 --> 00:22:43.260

Yang Liu: lid and the body does not match our vessel, I mean they are not complete one, if you look at this picture the lead, you have this a true protruding Horn like pro tools on the both side of the lid.

141

00:22:44.520 --> 00:22:56.910

Yang Liu: Then here the, the body, you have this kind of ran hat on the end both end if we go back to our vessel.

142

00:22:58.710 --> 00:23:14.730

Yang Liu: You will see that this this live matches that lead, but they actually the handle actually and also the the vest body itself it does not match that, because this is not a Ram.

143

00:23:15.270 --> 00:23:28.920

Yang Liu: it's a it's a kind of imaginary animal and if you'll go back this picture and also you see here you don't have this animal mask here, but our vessel.

144

00:23:29.580 --> 00:23:51.150

Yang Liu: Has this animal mask here so apparently, then you go to the next picture you see that this body actually matches our vessel, but the Lead is different, so why is that, according to one Chinese art historian.

145

00:23:52.260 --> 00:23:56.100

Yang Liu: He was active in 1930 to 40.

146

00:23:58.320 --> 00:24:14.310

Yang Liu: In I think in 9040 years when his wife studied for a PhD at the University of Chicago he a company that his wife and stayed in this country for several years.

147

00:24:16.050 --> 00:24:29.760

Yang Liu: took that opportunity he visited many collections in our in our museum collection of rounds, is he he made he then after he returned to China, he published a catalog in his Kellogg he mentions that.

148

00:24:30.570 --> 00:24:40.950

Yang Liu: He said that this pair of a brand special formula in imperial collection when the King imperial house collapsed it when China became Republic.

149

00:24:41.910 --> 00:24:55.170

Yang Liu: You know many collections came out of the pelvis and somehow scattered into private collection and, of course, this one, and one of them ended up in our museum.

150

00:24:56.430 --> 00:25:00.930

Yang Liu: So, according to him, somehow the lid and a body.

151

00:25:02.820 --> 00:25:05.550

Yang Liu: Were swamped so.

152

00:25:07.050 --> 00:25:20.160

Yang Liu: You know so that's why it does not match to our collection to the one in our collection so but, according to him, the one in our collection well, according to him, this pair.

153

00:25:20.790 --> 00:25:38.730

Yang Liu: One was journey but another was a copy so that means the vessel in our collection somehow the according to him, the lead, who is genuine, but the body was a late copy was it all fake.

154

00:25:39.780 --> 00:25:50.520

Yang Liu: So um that's his his conclusion now recently through my study I found another one from this this.

155

00:25:51.630 --> 00:25:56.970

Yang Liu: Former imperial collection, this is the one that now in Shanghai museum collection.

156

00:25:58.260 --> 00:26:05.580

Yang Liu: But unfortunately the live it's gone missing only the body survives.

157

00:26:08.100 --> 00:26:28.650

Yang Liu: I have closely, you can see em this vessel and also had the curator of bronze at the Shanghai museum join me they had this vessel scan using X rays, you know take took care of X Ray picture, then found that to.

158

00:26:29.850 --> 00:26:38.610

Yang Liu: there's a little evidence or there's no evidence to support it, this is a journey, so if you compare this to vessels.

159

00:26:44.070 --> 00:26:50.130

Yang Liu: One very important evidence, with the use of so called spaces.

160

00:26:51.540 --> 00:27:04.500

Yang Liu: or metal chips so during the casting process via You know, as I want a you would remember that I showed this a piece modem a.

161

00:27:06.210 --> 00:27:23.970

Yang Liu: diagram that you know the it has a call then has a piece piece modes they're surviving the call, so there so between them there's a there's a gap, so the when the bras pour in that's where this this vessel.

162

00:27:25.140 --> 00:27:34.920

Yang Liu: came from you know there, they would put this chips chips to keep them this this CAP this wall even.

163

00:27:35.880 --> 00:27:43.500

Yang Liu: If you look at this picture there's a steal some these chips are still visible with your naked eye, here we have a one here.

164

00:27:44.010 --> 00:28:01.350

Yang Liu: and on and lead as well, so sometimes it's hard to see from your neck is, but you can see the through their X Ray pictures, so this can serve as a vase john evidence to you know to.

165

00:28:02.430 --> 00:28:08.250

Yang Liu: Prove that these a vest whether the vessel is genuine or not, so now we have.

166

00:28:09.540 --> 00:28:21.900

Yang Liu: X Ray picture to show the vessel has a so called a spacer spaces, but this one in Shanghai museum does not have any spaces.

167

00:28:23.460 --> 00:28:37.860

Yang Liu: Because of this strong evidence that now we can safely to conclude that the vessel in our collection is genuine post the lit and the body, but the one in Shanghai museum is a copy.

168

00:28:40.410 --> 00:28:45.750

Yang Liu: Now other interesting and important to vessel is this one, it has.

169

00:28:47.070 --> 00:28:52.200

Yang Liu: A pair of large birds this bird is very different from other.

170

00:28:53.820 --> 00:28:58.110

Yang Liu: birthday typically another vessels from the same periods.

171

00:28:59.370 --> 00:29:00.960
Yang Liu: This vessel again.

172

00:29:02.460 --> 00:29:25.920
Yang Liu: has a very long inscription cast interior body, here we have a better picture I think I have a translation of this inscription joking went out to tech live then now hey a pirate this beausoleil and now he were small kingdoms of the time.

173

00:29:27.420 --> 00:29:41.700
Yang Liu: Upon return after victory he had a layout sacrifice, which means burned of offering at the capital Toronto at present day she and he presented to me.

174

00:29:43.350 --> 00:30:01.170
Yang Liu: Their characters difficult to recognize because there's no equivalent in the modern Chinese script so I used acts as a as a to to to represent that so me X young boy.

175

00:30:03.000 --> 00:30:07.170
Yang Liu: The token give give me 10 strains of curious.

176

00:30:08.490 --> 00:30:34.170
Yang Liu: That means 10 pieces, which is of course the currency at a time at that time doing this in response to extol the kings grace I have made this precious qui vessel dedicating to ancestors made for me, yes son and grandsons forever charger and treasure and use it.

177

00:30:35.490 --> 00:30:45.750
Yang Liu: If you can, if I can compare that with some other vessels, you can see the difference, this is also a large bird motif, but it does not have this.

178

00:30:47.550 --> 00:30:51.540
Yang Liu: I like pattern, so this is very special.

179

00:30:54.900 --> 00:30:59.070
Yang Liu: there's another example here also does not have that I like.

180

00:31:01.050 --> 00:31:03.720
Yang Liu: But we do have a several examples.

181

00:31:04.770 --> 00:31:08.460
Yang Liu: You know, following the same fashion with this, I like.

182

00:31:10.290 --> 00:31:11.040

Yang Liu: patterns.

183

00:31:12.120 --> 00:31:19.410

Yang Liu: Here we have this one, which was excavated in the West Western to Western toll.

184

00:31:20.520 --> 00:31:22.410

Yang Liu: term near Beijing.

185

00:31:23.490 --> 00:31:39.660

Yang Liu: This one is in the Japanese collection, you also have this I like Patton this is in the palace me i'm sorry this is actually in Palace Museum in in Taipei, and this is in the Japanese collection.

186

00:31:42.030 --> 00:31:42.660

Yang Liu: So.

187

00:31:44.370 --> 00:32:06.720

Yang Liu: This is a very interesting pattern which you can only find that you know, in the peacock in the tail of people keep peacock, so I think that's, this is the inks inspiration of this design came from the bird peacock.

188

00:32:08.700 --> 00:32:21.390

Yang Liu: So this is kind of peacock pattern why that during this period there the peacock pattern become popular so my conclusion was I I there's no.

189

00:32:22.290 --> 00:32:37.890

Yang Liu: time to discuss that but I actually writing se on this, I think it's the peacock pattern in the western toe period used to create this fantastic a bird.

190

00:32:39.180 --> 00:32:53.910

Yang Liu: In the mind of the current artists this pattern or this bird this kind of bird was actually not peacock was actually a representation of phoenix.

191

00:32:58.800 --> 00:33:07.680

Yang Liu: Now the this period from mid to late Western toe also witnessed a new taste in ornamentation that.

192

00:33:08.820 --> 00:33:25.200

Yang Liu: stimulated the chance mutation of some simplified and that deformed animal designs into geometric forms So here we have this kind of wave pattern.

193

00:33:26.940 --> 00:33:30.870

Yang Liu: This is a form of Shanghai museum collection, not from us, but.

194

00:33:32.040 --> 00:33:32.730

Yang Liu: As you can.

195

00:33:33.960 --> 00:33:44.010

Yang Liu: See, this is not of course not water or it's mountain it's actually a stylized dragon.

196

00:33:47.430 --> 00:33:56.520

Yang Liu: Also, we have this a scale canton and I think this person, you know relates to the.

197

00:33:57.660 --> 00:34:10.290

Yang Liu: What I showed earlier, the peacock or the you know that pattern, this is actually also a stylized the pattern represents that peacock.

198

00:34:12.240 --> 00:34:15.780

Yang Liu: I like Patton better, more stylized.

199

00:34:17.010 --> 00:34:33.600

Yang Liu: Again, this is another evidence to support that you know treated Western Joe there's a fashion to you know to to depict a peacock or rather phoenix because of phoenix was used to.

200

00:34:34.830 --> 00:34:50.850

Yang Liu: Adam I told king, particularly in the wet midwestern top here it, which also is evident in the current poems that were used to to to undermine.

201

00:34:52.290 --> 00:34:54.780

Yang Liu: Or, as attributed to the talking.

202

00:34:57.240 --> 00:35:00.420

Yang Liu: So more stylized the pattern of this this.

203

00:35:01.590 --> 00:35:04.260

Yang Liu: You know scale like design.

204

00:35:06.540 --> 00:35:07.080

Yang Liu: Now.

205

00:35:08.190 --> 00:35:11.910

Yang Liu: They told in St was divided into two parts.

206

00:35:13.080 --> 00:35:13.650

Yang Liu: one.

207

00:35:14.700 --> 00:35:25.950

Yang Liu: That I referred to earlier was Western toll, but from 772 2221 was called an Eastern toe in this period.

208

00:35:27.540 --> 00:35:41.340

Yang Liu: Then we saw important changes in the function ship decoration style of Barnes's due to advances in casting technology that change of social condition.

209

00:35:41.640 --> 00:36:01.110

Yang Liu: And the evolving regional taste new tendencies and the fashions in ritual bronzes casting a relevance brands casting some vessels states are characterized by idea carousel scale queen quantity and its majestic splendor.

210

00:36:02.160 --> 00:36:05.640

Yang Liu: For instance, this vessel in clock our collection.

211

00:36:07.770 --> 00:36:12.960

Yang Liu: vessel known as a 10 K, I am its a water vessel.

212

00:36:15.870 --> 00:36:42.600

Yang Liu: In fact, that there's a there's a it's one of the pair another one is now in the fear collection in Washington DC so the dealer so called known as a CT Lou see key Lou out Oh, he was a famous dealer most of our vessels from Pillsbury his connection where we're from him from this dealer.

213

00:36:43.710 --> 00:36:58.020

Yang Liu: active in the 1932 1950 so he apparently so the one to ask another two three year.

214

00:36:59.730 --> 00:37:07.350

Yang Liu: So this is a one of the large vessel and another large vessel in our collection is this foot vessel Sunday.

215

00:37:09.660 --> 00:37:13.500

Yang Liu: All those examples reflected their current taste.

216

00:37:14.640 --> 00:37:15.090

Yang Liu: You know.

217

00:37:16.830 --> 00:37:22.590

Yang Liu: Cost of sales scale queen quantity and majestic splendid that's the.

218

00:37:23.820 --> 00:37:24.570

Yang Liu: style.

219

00:37:26.910 --> 00:37:36.030

Yang Liu: This is a you know collecting there's also similar one from Chinese collection a Chinese means inflection like this one.

220

00:37:38.520 --> 00:37:39.630

Yang Liu: Another to from.

221

00:37:40.800 --> 00:37:58.290

Yang Liu: holy Museum in Beijing, so that it gives the evidence, this might belong to set you know, in the Bronze age, particularly to any Western Joe and Eastern Joe many vessels i'm a meeting set.

222

00:38:00.300 --> 00:38:02.460

Yang Liu: But in different scale.

223

00:38:05.730 --> 00:38:29.430

Yang Liu: This is enough our collection, but this is a rather from famous a tomb know as mark was he of 10 he was the ruler of the State know as a ton that E and T excavated in Sweden country present day who've a province in 1978 this also huge.

224

00:38:30.900 --> 00:38:36.510

Yang Liu: You can see from the scale here, he waited at 170 kilos.

225

00:38:40.110 --> 00:38:45.360

Yang Liu: Then they also another fashion, at least have a pictorial scenes on vessel.

226

00:38:47.220 --> 00:38:51.690

Yang Liu: We have some examples, for instance, this one it's a one vessel.

227

00:38:52.740 --> 00:39:04.830

Yang Liu: or whatever so who here, you can see that our exterior body is decorated with the hunting seen here some details.

228

00:39:06.780 --> 00:39:09.330

Yang Liu: Of course, the animals and and.

229

00:39:10.380 --> 00:39:13.380

Yang Liu: How, you know the hunters us quite.

230

00:39:15.000 --> 00:39:16.140

Yang Liu: stylized.

231

00:39:18.210 --> 00:39:19.590

Yang Liu: The other example from.

232

00:39:20.610 --> 00:39:27.270

Yang Liu: Shanghai museum collection has a more detail that incorporated in to the.

233

00:39:28.440 --> 00:39:37.470

Yang Liu: The design the ceilings of ritual hunting and even battle here.

234

00:39:43.620 --> 00:39:59.430

Yang Liu: This period also saw the rise of interesting color contrast in bronze representation, the effect was reached through extensive use of gold and silver and copper inlay.

235

00:40:01.050 --> 00:40:13.710

Yang Liu: So, for instance, this in our collection you see the different color here we have this kind of stylized almost a geometric form, which is, of course.

236

00:40:14.940 --> 00:40:19.710

Yang Liu: The root of this design, of course, it was the you know.

237

00:40:20.850 --> 00:40:27.330

Yang Liu: kind of the serpentine sized design, here we have given looks like different color.

238

00:40:28.950 --> 00:40:33.990

Yang Liu: This framework that is surrounding those you know this those.

239

00:40:35.610 --> 00:40:44.550

Yang Liu: decorations and kind of brown brownish color, so why this is a different color because this brown ish.

240

00:40:45.810 --> 00:41:04.350

Yang Liu: area, the framework of the decoration was the English, the the copper inlay they were those you know this, a bronze but the the brown ish area rather copper so that's an English so that.

241

00:41:05.610 --> 00:41:07.260

Yang Liu: to form a contrast.

242

00:41:08.310 --> 00:41:11.340

Yang Liu: and created a visual impact.

243

00:41:14.400 --> 00:41:17.490

Yang Liu: Now, this one in our collection, you have.

244

00:41:18.570 --> 00:41:21.780

Yang Liu: patterns in server.

245

00:41:23.910 --> 00:41:24.780

Yang Liu: So this.

246

00:41:26.010 --> 00:41:31.830

Yang Liu: much wider or lighter area, the patterns are the.

247

00:41:33.150 --> 00:41:34.200

Yang Liu: silver inlay.

248

00:41:37.500 --> 00:41:54.960

Yang Liu: So when the how this is how this was made so not in general that to the it's much more difficult or more complicated so basically the the caster would design, you know those patterns.

249

00:41:56.160 --> 00:42:05.370

Yang Liu: And carved on them on the modes piece mode so when you finish the casting the.

250

00:42:06.690 --> 00:42:21.120

Yang Liu: exterior surface of the bars will have those a pattern, you know the slots then after that the artist would put an English with the you know with.

251

00:42:22.230 --> 00:42:31.290

Yang Liu: The super English into those designated a slot so that's a sometimes a very thin line.

252

00:42:33.600 --> 00:42:50.190

Yang Liu: is created so that shows the you know exquisiteness of of their design created by their then artists, here we have another example with the inlay of.

253

00:42:52.080 --> 00:42:53.460

Yang Liu: silver as well.

254

00:42:54.840 --> 00:43:00.810

Yang Liu: Then here are more detail if you look at this line here.

255

00:43:02.820 --> 00:43:07.830

Yang Liu: Sometimes the English is very thing almost like a up here.

256

00:43:10.170 --> 00:43:23.520

Yang Liu: So this is a very thing sewer wiring is was was put into those slots, then of course after that it will the surface, will be polished.

257

00:43:25.770 --> 00:43:28.830

Yang Liu: In this So here we have more detail.

258

00:43:32.160 --> 00:43:48.720

Yang Liu: In other example also your collection not only server but also go was yours to create, it is a magnificent feature of us more abstracted patterns, here we have some detail.

259

00:43:52.380 --> 00:44:04.230

Yang Liu: You know that that's what I said that the you know the the interest in the color contrast we have different colors not only the pattern.

260

00:44:05.250 --> 00:44:13.110

Yang Liu: itself by the color itself also server to please the eye of the of the beholder.

261

00:44:15.660 --> 00:44:20.280

Yang Liu: Among others So here we have just trying to conclude.

262

00:44:21.300 --> 00:44:29.070

Yang Liu: Pure service collection of Asian Chinese brands are exceptional you depth rarity and a high aesthetic standards.

263

00:44:30.300 --> 00:44:37.350

Yang Liu: As, as you all know, the collection is typically considered to be in the top collection of Asian Chinese brands in the US.

264

00:44:40.110 --> 00:44:41.340

Yang Liu: Could you know.

265

00:44:43.110 --> 00:44:46.920

Yang Liu: it's a the other two probably.

266

00:44:47.940 --> 00:45:03.900

Yang Liu: The best collections include the free a secular collection in Washington DC and bondage collection in Asian art museum San Francisco I am going to leave a few minutes for for questions if you have.

267

00:45:05.100 --> 00:45:22.260

Yang Liu: The answer also keep asking me as a question other question I would like to to answer very briefly here as well, let me just finish stop my sharing, so that we can go back to to you.

268

00:45:24.690 --> 00:45:28.740

Yang Liu: Very briefly, that's a key also ask a question about.

269

00:45:30.060 --> 00:45:32.850

Yang Liu: You know those vessels were.

270

00:45:35.220 --> 00:45:48.240

Yang Liu: Cast of for ritual purpose the served in the ritual activities they'll always occur in the ancestral temples it's not made for daily years so.

271

00:45:50.310 --> 00:46:08.100

Yang Liu: You know the serve for the were castor fulfilling the various roles and functions one you know some as a wine vessel some as a foot vessel whatever so apparently there's a you know feast during the.

272

00:46:10.620 --> 00:46:19.590

Yang Liu: sacrificial ceremony katie I mean key was wondering whether those foods were consumed by.

273

00:46:20.160 --> 00:46:31.920

Yang Liu: By people attended that ceremony yes that's that's the case because it was a disclaimer if you go to a if you look at some poems written during that time.

274

00:46:32.250 --> 00:46:48.750

Yang Liu: You know there's a very famous collection of poems of the tote period called a classical poems sitting there are many poems describing such ceremonies and the feast the banquet actually.

275

00:46:50.280 --> 00:46:56.070

Yang Liu: After I mean, of course, the data will always happen to after the sermon you know.

276

00:46:58.080 --> 00:47:04.950

Yang Liu: that's a I actually have an article I can share with you guys and the i'll send that to you too.

277

00:47:08.220 --> 00:47:19.260

Yang Liu: To Deborah to debbie Oh, if you are interested, actually, I have a lot of article I have about 70 articles uploaded in the in the website coder.

278

00:47:20.160 --> 00:47:41.130

Yang Liu: academia.edu do you know that website it's a free it's it's basically all the you know curators scholars professors or or researchers, the sign up in that website it's called academia.edu.

279

00:47:43.020 --> 00:47:48.360

Yang Liu: Everybody can sign up for failure and the if you sign up there.

280

00:47:49.560 --> 00:48:00.390

Yang Liu: You just search my name, I have a account there I have uploaded about 70 articles there you can find this one as well, so.

281

00:48:02.880 --> 00:48:09.210

Yang Liu: But I will share with debbie debbie as well in that article I kind of discuss the the.

282

00:48:09.630 --> 00:48:21.360

Yang Liu: The the ritual activities how that occurred and then probably get provide us some background information about this ritual activities, the other question K had there was a.

283

00:48:22.350 --> 00:48:36.360

Yang Liu: tweener song dynasty or what to Tennessee as well about the sacrifice human sacrifice, yes, it did happen, and in fact that the you know the the the.

284

00:48:38.550 --> 00:49:02.160

Yang Liu: leech on capital I young the excavation many years, they are still working on the excavation saw over thousands human sacrifice, but you know skeletons were discovered, those were were very dense and sacrifice and, of course, the other two two types of human sacrifice one is you know.

285

00:49:05.430 --> 00:49:21.480

Yang Liu: The so if if a king died, for instance, some of his relatives descended you know with the be willingly to sacrifice, they would like to kill themselves to accompany the king.

286

00:49:22.080 --> 00:49:36.930

Yang Liu: So that's one time, then the second type of course forced those mostly involved the war presence, so those war prisoner is that a correct word on what prison.

287

00:49:37.980 --> 00:49:45.360

Yang Liu: Those who will be killed those will be killed and Barrett as a as a you know human sacrifices.

288

00:49:47.520 --> 00:49:49.980

Yang Liu: But there's no evidence that those will be.

289

00:49:51.120 --> 00:50:01.170

Yang Liu: will be will be consumed those you know I don't know evidence the there might exist in in some extreme cases, but.

290

00:50:02.280 --> 00:50:05.130

Yang Liu: It doesn't appear to be a popular activity.

291

00:50:08.010 --> 00:50:09.090

Yang Liu: Any other questions.

292

00:50:10.920 --> 00:50:12.450

deb baumer bbb: I have a couple of quick questions.

293

00:50:13.560 --> 00:50:28.890

deb baumer bbb: Okay um yes young, thank you, there was a great presentation really enjoyed it learned a lot, did you say that the owl and I have to look questions the owl is not yet finished is unfinished to just say that I thought you said that no.

294

00:50:29.400 --> 00:50:31.350

Yang Liu: You mean the hour shift the vessel.

295

00:50:31.710 --> 00:50:35.100

Yang Liu: Yes, it's finished and now I didn't see it's finished.

296

00:50:35.520 --> 00:50:37.890

deb baumer bbb: And then, and then that other.

297

00:50:39.360 --> 00:50:46.320

deb baumer bbb: vessel, the warming of the wind vessel that is very heavy
hundred 70 pounds where's that located.

298

00:50:50.640 --> 00:50:52.980

Yang Liu: Oh, which one was it sorry I am.

299

00:50:53.190 --> 00:50:54.630

deb baumer bbb: Very heavy one toward the.

300

00:50:55.110 --> 00:50:56.670

Yang Liu: good to have you on that.

301

00:50:57.210 --> 00:50:58.860

Yang Liu: initiative of ours that one.

302

00:51:00.240 --> 00:51:00.480

deb baumer bbb: well.

303

00:51:01.080 --> 00:51:05.580

Yang Liu: Also, our shipped vessel that I use to compare with ours.

304

00:51:06.150 --> 00:51:13.290

deb baumer bbb: No i'm sorry, this is a whole lot of their best self toward the
end of your presentation, it was just a warming of the wine fest.

305

00:51:13.290 --> 00:51:18.270

Yang Liu: So now on that one, the one that from mark, we see often.

306

00:51:19.440 --> 00:51:23.430

Yang Liu: than one is in the club a provision museum.

307

00:51:24.480 --> 00:51:31.110

Yang Liu: You know the order several hundreds of bronzes from that that rulers
tune.

308

00:51:32.310 --> 00:51:35.580

Yang Liu: All now in the whole Bay provincial museum.

309

00:51:35.910 --> 00:51:36.300

deb baumer bbb: Really.

310

00:51:36.600 --> 00:51:41.250

Yang Liu: Okay Yahoo pay he you be Kobe.

311

00:51:42.840 --> 00:51:49.200

Yang Liu: Kobe provincial Museum in a city called that's where this pandemic started.

312

00:51:51.330 --> 00:51:51.750

deb baumer bbb: Okay.

313

00:51:52.140 --> 00:51:54.750

Yang Liu: w U H Ai n.

314

00:51:55.050 --> 00:51:55.380

or.

315

00:51:57.660 --> 00:51:58.260

deb baumer bbb: Thank you.

316

00:51:59.580 --> 00:51:59.940

Yang Liu: Thank you.

317

00:52:02.880 --> 00:52:03.990

Yang Liu: Any other questions.

318

00:52:06.060 --> 00:52:12.540

Bruce Robbins: This is Bruce just one comment that was fascinating so much of this was fascinating today, thank you.

319

00:52:13.080 --> 00:52:30.810

Bruce Robbins: But the the two different kinds of sacrifices, you talked about seem quite similar to some of the aztec Mayan Central American sacrifices that occurred as well and, and it was a joy for people in some circumstances, to be sacrificed and others, it was by force.

320

00:52:32.070 --> 00:52:34.920

Yang Liu: I think that's quite common in the.

321

00:52:35.130 --> 00:52:36.990

Yang Liu: Asian society and and.

322

00:52:38.280 --> 00:52:50.430

Yang Liu: You know, in the case of China Asia in China, the during the shang Joe period, particularly there because the there's a believe in an afterlife.

323

00:52:51.450 --> 00:52:58.830

Yang Liu: Right, so they would you know those people they believe the afterlife so they need a.

324

00:53:00.090 --> 00:53:08.880

Yang Liu: Human sacrifice that means there's a ghost I mean there's a they still have the you know they are, they are some people serve him.

325

00:53:10.260 --> 00:53:14.040

Yang Liu: So that's, also the case even I mean this.

326

00:53:15.810 --> 00:53:17.070

Yang Liu: Gradually kind of.

327

00:53:19.440 --> 00:53:29.250

Yang Liu: reduce the scale, but even in the first Emperor you know, we had to show first Emperor that he was a he died a two to one me.

328

00:53:30.420 --> 00:53:33.240

Yang Liu: I mean, even in during that time.

329

00:53:34.440 --> 00:53:39.570

Yang Liu: These two you sacrifice human sacrifice, because a lot of.

330

00:53:41.700 --> 00:53:48.420

Yang Liu: Human sacrifice kids were discovered in there in the tomb complex of the first emperor.

331

00:53:49.740 --> 00:53:58.800

Yang Liu: Now, of course, I think that are only disappeared, perhaps in the in the period, no as a hygienist ha and.

332

00:54:00.480 --> 00:54:02.820

Yang Liu: After that I it's very happened.

333

00:54:06.150 --> 00:54:06.630

Bruce Robbins: Thank you.

334

00:54:14.490 --> 00:54:21.180

Debbi: Any any last questions before here's one that came up on the chat from entre.

335

00:54:22.290 --> 00:54:30.120

Debbi: Did the animals depicted have symbolic meaning attached to them as in our culture, the all often stands for wisdom.

336

00:54:31.140 --> 00:54:31.560

Yang Liu: Yes.

337

00:54:31.590 --> 00:54:45.210

Yang Liu: I think I think so, yes um you know driving, of course, it is very dominant and you see almost ubiquitous in in in a time and.

338

00:54:47.130 --> 00:54:52.260

Yang Liu: Definitely represent you know, a kind of symbolic meaning power.

339

00:54:53.280 --> 00:54:56.340

Yang Liu: Then, as I said, that this.

340

00:54:59.400 --> 00:55:12.600

Yang Liu: This a phoenix or peacock I think that, because of phoenix was used as a as a symbol of the King of Western Joe.

341

00:55:13.620 --> 00:55:21.390

Yang Liu: Which is evident in the poems of the time so definitely that phoenix has a symbolic meaning.

342

00:55:23.280 --> 00:55:35.160

Yang Liu: So is the some other forms, for instance, a total total was also quite common because I recall that you know the.

343

00:55:37.680 --> 00:55:42.030

Yang Liu: Sir, Professor Sarah Allen she used to be a professor at the.

344

00:55:43.500 --> 00:55:51.780

Yang Liu: School of oriental and African studies and then later she relocated to Tata mouse.

345

00:55:53.250 --> 00:55:54.210

Yang Liu: And she wrote a book.

346

00:55:55.260 --> 00:55:56.250

Yang Liu: About turtle.

347

00:55:57.840 --> 00:56:03.930

Yang Liu: So according to her that was kind of in the peoples of the time by symbolic.

348

00:56:05.580 --> 00:56:06.240

Yang Liu: kind of.

349

00:56:08.730 --> 00:56:10.230

Yang Liu: You know the idea of of.

350

00:56:12.060 --> 00:56:13.320

Yang Liu: kind of universe.

351

00:56:15.900 --> 00:56:16.440

Yang Liu: So.

352

00:56:18.510 --> 00:56:21.690

Yang Liu: But, but we cannot, you know.

353

00:56:23.100 --> 00:56:33.990

Yang Liu: determine exactly what animal symbolic the certain the meaning of certain but I mean unless you have evidence, otherwise just.

354

00:56:35.130 --> 00:56:35.640

Yang Liu: You know.

355

00:56:36.810 --> 00:56:39.180

Yang Liu: assumption that that is not good.

356

00:56:40.350 --> 00:56:41.430

Yang Liu: You can't.

357

00:56:42.510 --> 00:56:46.470

Yang Liu: You know you can't see all what maybe unless you have happens.

358

00:56:48.090 --> 00:56:49.710

Yang Liu: So the evidence.

359

00:56:49.770 --> 00:56:54.660

Yang Liu: could have come from, for instance, the Oracle bones that were used.

360

00:56:55.830 --> 00:57:08.340

Yang Liu: In the song dynasty could be from the boss is questions, and it could be from the literature, you know the poems and and and the song.

361

00:57:09.390 --> 00:57:28.890

Yang Liu: But I I cried it touted the the practice using literally evidence, there were you know created in thousand years later it's very dangerous to use, for instance Han Dynasty.

362

00:57:30.990 --> 00:57:31.800

Yang Liu: writing.

363

00:57:33.390 --> 00:57:40.590

Yang Liu: To to interpret meaning of the song dynasty that's like 1000 years difference.

364

00:57:51.750 --> 00:57:54.060

Debbi: And you know Thank you so much john.

365

00:57:54.300 --> 00:57:55.590

Yang Liu: I pleasure, thank you.

366

00:57:55.650 --> 00:57:58.590

Debbi: Thank you so much for being with us today, thank you.

367

00:57:59.220 --> 00:58:02.520

Yang Liu: Thank you, I hope to see you all in person soon.

368

00:58:05.400 --> 00:58:06.270

J. Lynn's iPad: Thank you.