

WEBVTT

1
00:00:00.000 --> 00:00:00.450
To.

2
00:00:06.750 --> 00:00:07.859
Yang Liu: message to propose.

3
00:00:08.220 --> 00:00:11.429
Debbi: Oh sorry we meant to record I forgot.

4
00:00:11.730 --> 00:00:14.790
Kara ZumBahlen: yeah i'm sorry we're just recording for people who can't be here.

5
00:00:16.619 --> 00:00:17.609
Kara ZumBahlen: James about that.

6
00:00:18.000 --> 00:00:18.900
Thank you CARA.

7
00:00:21.210 --> 00:00:29.610
Yang Liu: Thought you many cases is joining between mode sections appear has raised the rates are on the exterior of unfinished.

8
00:00:29.700 --> 00:00:30.180
Yang Liu: and

9
00:00:30.270 --> 00:00:50.280
Yang Liu: i'm sorry the exterior have finished the process after bonds queued the clay modes were broken and removed and the vessel was polished it to take away force and any metal then ahead slipped into the gaps between mode section.

10
00:00:51.540 --> 00:00:56.520
Yang Liu: So here is a to picture, there are two pictures show you how that work.

11
00:00:57.690 --> 00:00:59.400
Yang Liu: That gives you a.

12
00:01:00.900 --> 00:01:04.110
Yang Liu: better understanding how this this this this work.

13

00:01:06.270 --> 00:01:18.120

Yang Liu: And maybe you can spend some time to to study it me to the a lot of information available nine on the peace mode cast custom tactics so.

14

00:01:21.390 --> 00:01:25.620

Yang Liu: I, as I mentioned earlier that few squeeze collection.

15

00:01:27.870 --> 00:01:36.240

Yang Liu: is mostly strong in that area of you know from shank dynasty and and the particularly Western Tokyo with.

16

00:01:37.260 --> 00:01:46.470

Yang Liu: So here we have some example highlights from the song dynasty, this is a quarter john Jay, I am sorry this caption is still in Chinese but.

17

00:01:48.270 --> 00:01:51.750

Yang Liu: Mostly, the English, and so this is a.

18

00:01:53.250 --> 00:02:04.560

Yang Liu: No as a char J Ay Ay it's a wine vessel this probably the one of the largest chart in this category and.

19

00:02:05.880 --> 00:02:14.160

Yang Liu: It actually has inscription just behind the handle on the wall that actually.

20

00:02:16.050 --> 00:02:29.280

Yang Liu: Is evidence about her who made that and sometimes it gives a date quite a precise date, but sometimes without that information, you know those.

21

00:02:30.000 --> 00:02:47.790

Yang Liu: are invaluable information about not only the production of Chinese bounces but also information about ritual political system and activities of rulers and and aristocracy.

22

00:02:49.020 --> 00:02:49.740

Yang Liu: So.

23

00:02:51.150 --> 00:03:09.420

Yang Liu: Nowadays, with our understanding and study of this period, really hugely rely on those Informations and so other thing that are you see on this vessel is that the decoration so on.

24

00:03:10.440 --> 00:03:14.910

Yang Liu: All four sides you see that it decorated with.

25

00:03:16.170 --> 00:03:18.420

Yang Liu: Very mysterious.

26

00:03:19.980 --> 00:03:20.400

Yang Liu: kind of.

27

00:03:21.420 --> 00:03:29.010

Yang Liu: depiction of animal face, which is no as a as an animal mask.

28

00:03:30.480 --> 00:03:59.310

Yang Liu: Sometimes, referred to as power here ta O ke VI he taught here, which was the name that given to this type of decoration by much later art historians, probably in the hundred St you know, in the second first or second century BC so it's like thousand years later.

29

00:04:00.480 --> 00:04:07.290

Yang Liu: Whether it's it's it's useful or it's correct or not it's it's hard to tell because.

30

00:04:08.640 --> 00:04:12.570

Yang Liu: there's nothing had mentioned in the contemporary.

31

00:04:13.590 --> 00:04:18.390

Yang Liu: You know his questions and and and the later writings.

32

00:04:19.680 --> 00:04:27.570

Yang Liu: That refers to this kind of design has the power to what it means, how it is, it is a kind of a.

33

00:04:29.520 --> 00:04:31.470

Yang Liu: imaginary animal.

34

00:04:32.820 --> 00:05:01.200

Yang Liu: So the in the Han Dynasty those scholars uses term to name this type of mask so normally more if it's more accurate, we would rather call it just the animal masks and rather than this term out here, because now, mostly are a kind of bending the by serious art historians archaeologists.

35

00:05:04.350 --> 00:05:21.600

Yang Liu: You know other thing is that this is a the motif this of a mask is always cast as a relief, against a background with meanders kind of abstract to design, so this is their kind of layers of.

36

00:05:22.800 --> 00:05:30.420

Yang Liu: Relief, rather than just one flat layer sometimes there are three layers and.

37

00:05:31.440 --> 00:05:45.540

Yang Liu: Other this one looks only when Actually, this is, there are three layers yes, if you look at the background, you know the meanders design and the mask, then the eyes, so that I formed the highest.

38

00:05:46.710 --> 00:05:47.790

Yang Liu: layer of this.

39

00:05:49.590 --> 00:05:50.520

Yang Liu: This leaf.

40

00:05:52.830 --> 00:05:56.580

Yang Liu: Now this is another masterpiece in our collection.

41

00:05:57.600 --> 00:06:12.990

Yang Liu: A vessel also wine vessel know as a GM G O n G it's used for containing one during the ritual ceremony, so this is probably the earliest.

42

00:06:15.630 --> 00:06:31.350

Yang Liu: type of code that manufactured during that time, because we know that from the archaeological excavation the one on the lower left corner that one is was excavated.

43

00:06:32.550 --> 00:06:44.250

Yang Liu: From a to a royal tune in a young, the the older capital of the shank dynasty which stage 213 12 century.

44

00:06:45.390 --> 00:06:47.340

Yang Liu: Was the belong, you have.

45

00:06:49.050 --> 00:06:59.910

Yang Liu: Roy your console of King know as a routing so this tomb women, ladies, to whose name is a fool how ever you.

46

00:07:00.630 --> 00:07:25.560

Yang Liu: ha oh for heart that skill he was a boy, she was a general so she was a know as a as a fighter and work, you know so from her tomb that hundreds of boxes were excavated and because we know her and her husband, the King working quite well, so we could do.

47

00:07:26.730 --> 00:07:34.110

Yang Liu: Well date this tune to the to the to the the turn of the.

48

00:07:35.400 --> 00:07:53.640

Yang Liu: century between 13 and 12 BC so, but if you compare this our goal with this one there from that full House tune, you will see that the in on the on the bartman body.

49

00:07:54.660 --> 00:08:18.840

Yang Liu: The actually the the motifs very similar, but the full how tombstone has this handle on the lead, so that means that, in terms of the technology, you know the design, it appears more complicated, so that must to come later than early.

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00:08:19.920 --> 00:08:28.380

Yang Liu: If we agree that the tech technique of casting evolved from a simple simpler to more complicated.

51

00:08:29.490 --> 00:08:52.530

Yang Liu: So that's why I assume that our goal is really then then for how long and but all our history and our characters or agree that the you know the full heart that going on, on your know left hand corner that picture that's the earliest it.

52

00:08:53.610 --> 00:08:56.400

Yang Liu: could be well dentist it example.

53

00:08:58.500 --> 00:08:59.010

Yang Liu: So.

54

00:09:01.500 --> 00:09:09.630

Yang Liu: The other are different type of gum that, as you know, from from from that period, there are.

55

00:09:10.740 --> 00:09:16.170

Yang Liu: Basically, three types of office, the one is that you know, this is a.

56

00:09:17.310 --> 00:09:25.260

Yang Liu: The one that on your left is example from Harvard art museum collection, here we have.

57

00:09:28.440 --> 00:09:46.140

Yang Liu: squatting tiger on there on the left hand side and start of the vessel then on the right hand, you know, on the side, or with the handle it is large our ship to birth.

58

00:09:48.150 --> 00:10:02.070

Yang Liu: In relief so it's kind of a combination of a tiger and birth, which serve as the prominent no teeth for decoration of this vessel then.

59

00:10:02.550 --> 00:10:19.080

Yang Liu: The one that, in the middle, I think it's from Nada museum, so it remains the same motif of a tiger in the front and a bird on the back, however, it is ended with a flat bench in the middle.

60

00:10:20.940 --> 00:10:27.330

Yang Liu: So that I kind of there's a difference, then the one on your right, you will see that.

61

00:10:28.590 --> 00:10:29.070

Yang Liu: The.

62

00:10:30.570 --> 00:10:49.170

Yang Liu: The vessels body is kind of be selected by far so automotives our range within this be selected spaces, rather than like the early example that terminal teams that kind of occupy entire and and.

63

00:10:50.220 --> 00:10:56.850

Yang Liu: Space without this is a framework of fudge so there's this difference.

64

00:10:57.120 --> 00:11:03.630

Debbi: so young, we have a question can you use your pointer to show those those lines.

65

00:11:04.350 --> 00:11:14.010

Yang Liu: Oh i'm sorry the here, this is a tiger see here, this is the head here, I think this serves as the head, so this is a body.

66

00:11:15.450 --> 00:11:16.350

Yang Liu: And a tail.

67

00:11:17.460 --> 00:11:18.300

Yang Liu: This is a leg.

68

00:11:19.380 --> 00:11:20.400

Yang Liu: it's a squatting.

69

00:11:22.860 --> 00:11:23.400

Yang Liu: position.

70

00:11:24.090 --> 00:11:32.730

Debbi: yeah but that's helpful to see that I think she's asking when you put the pieces together what I think what you called the flanges.

71

00:11:33.210 --> 00:11:35.640

Yang Liu: Okay sandy this, this is a French.

72

00:11:36.090 --> 00:11:37.020

Debbi: In the middle yeah.

73

00:11:39.330 --> 00:11:44.010

Yang Liu: They will you know collection also has French here, this is a fan so for the fans.

74

00:11:44.520 --> 00:11:51.690

J. Lynn's iPad: Is that where is that, where the parting lines are where the different pieces of the cast or.

75

00:11:53.190 --> 00:12:04.560

Yang Liu: A good question actually a good assumption, yes, this uh this finances this vessel has used for.

76

00:12:05.910 --> 00:12:16.560

Yang Liu: Peace pieces of modes, so the adjoining is actually along the French in the middle of the fact, if you look at very closely, you see there's a.

77

00:12:16.980 --> 00:12:27.990

Yang Liu: You know this this find it looks like a like a almost like teeth like but there's actually joining in the middle it's not open because of the.

78

00:12:28.740 --> 00:12:41.280

Yang Liu: Because of the joining of modes go through that middle section so it's it's connected so and also sometimes you can see, although it's punished sometimes difficult to see but.

79

00:12:42.060 --> 00:13:01.770

Yang Liu: You can see actually, particularly on the you know this branch, if you look the lower section of this far end of the flange you can see the joy in the middle, as well, and sometimes the if there's a know French it could be know French but joining.

80

00:13:03.090 --> 00:13:07.830

Yang Liu: That actually distort entire you know the completed.

81

00:13:08.970 --> 00:13:30.750

Yang Liu: motif if it's a mask So you see that there's a there's a this match little bit mismatch between left and right that was caused by join, so you know the joint cannot can never cannot never been perfect so it's always kind of cost to the dispatching.

82

00:13:31.980 --> 00:13:34.590

J. Lynn's iPad: Do we know how they made the choice.

83

00:13:35.670 --> 00:13:39.360

J. Lynn's iPad: Do we know how they I mean because i'm guessing they didn't have.

84

00:13:39.360 --> 00:13:40.140

J. Lynn's iPad: A fortune.

85

00:13:40.410 --> 00:13:48.060

Yang Liu: If you look at this piece here this picture here, this is of course there's a different one right so see, they have a they have.

86

00:13:49.440 --> 00:13:50.130

Yang Liu: How many.

87

00:13:51.150 --> 00:14:11.820

Yang Liu: So there's a 123 main pieces that is wrapped you know surround the body, then also there are three pieces surrounded the three foot feet, then there's a call that it will be.

88

00:14:12.930 --> 00:14:14.880

Yang Liu: inside this vessel body.

89

00:14:15.840 --> 00:14:28.290

J. Lynn's iPad: What is it, but once they are on molded you have all of those pieces what what was the technology at the time to put those pieces together how did they how did they.

90

00:14:29.550 --> 00:14:34.350

J. Lynn's iPad: How did they weld those pieces together what was the technology.

91

00:14:34.590 --> 00:15:01.110

Yang Liu: Well, the you know so there's a claw you have a claw, then you have this piece pieces of mode surrounded leave a space between the core and the piece modes so there's a space, which is the which is reserved for the for the bronx for the for the vessel.

92

00:15:01.530 --> 00:15:02.970

Debbi: Right so.

93

00:15:03.360 --> 00:15:03.780

Then.

94

00:15:05.070 --> 00:15:13.920

Debbi: Is it the it isn't the resulting piece is isn't in pieces it's one solid bronze right it just has those extra.

95

00:15:15.420 --> 00:15:20.310

Debbi: flanges a metal where the pieces came together you don't have to weld it together.

96

00:15:20.790 --> 00:15:29.220

Yang Liu: Well, it depends depends on this, for instance, this piece is cost is a one complete work, but for.

97

00:15:30.240 --> 00:15:31.920

Yang Liu: Particularly in late period.

98

00:15:33.000 --> 00:15:46.020

Yang Liu: When comes to some very complicated works, they are they're involved in several casting process, so they would the cost of one part first then make a mode to put that.

99

00:15:46.470 --> 00:15:58.080

Yang Liu: Already cast the past in the new mode then during the second cast that they already cast the past components will be joined to the body, so it depends.

100

00:15:59.340 --> 00:16:05.640

Yang Liu: If in these two pictures in they all cost as a one work, so one cost.

101

00:16:07.140 --> 00:16:07.770

J. Lynn's iPad: Thank you.

102

00:16:08.400 --> 00:16:08.970

pleasure.

103

00:16:14.130 --> 00:16:23.250

Yang Liu: And there's a some work car collection so well, no, because the we're in the form of imperial collection the.

104

00:16:26.010 --> 00:16:37.770

Yang Liu: Between the Ching period Ching dynasty the last dynasty Of course there are many rulers, one of the Emperor his name is a channel.

105

00:16:39.300 --> 00:16:42.180

Yang Liu: He rain, most of the 18th century.

106

00:16:43.440 --> 00:17:00.210

Yang Liu: From 1727 he's reading was very long about 60 years, even after his retirement he still lived many years, so he had a lot of time, you know enjoying collecting and people he is a fervent collector and up lover.

107

00:17:01.380 --> 00:17:11.250

Yang Liu: So he collected several hundred of our key promises and perhaps us thousands of Chinese paintings Asian paintings here.

108

00:17:13.380 --> 00:17:15.030

Yang Liu: love them they're actually.

109

00:17:17.550 --> 00:17:25.620

Yang Liu: Asking his coat here on scholars through a catalog so because of this kellogg's, then we can identify the works now.

110

00:17:26.610 --> 00:17:40.590

Yang Liu: scattered in various collections, as the former up reflection, so this one this specific particular one was formerly in the collection of channel Emperor and it's so it was it's very well known, because of.

111

00:17:42.000 --> 00:17:45.360

Yang Liu: This imperial collection connection.

112

00:17:47.940 --> 00:17:52.410

Yang Liu: Then some other works are very unique because they're only as.

113

00:17:53.520 --> 00:18:03.990

Yang Liu: You know, several maybe less than five examples know to us, for instance, this one as you see, that to the examples I show you.

114

00:18:05.460 --> 00:18:13.740

Yang Liu: All kind of circular for informed, because the earlier branches, as you, you know that the most of the year.

115

00:18:14.880 --> 00:18:25.410

Yang Liu: Inspired or copy the form from pottery because the poetry is always kind of run it and secular so then it's only.

116

00:18:27.330 --> 00:18:31.800

Yang Liu: India India after the you know the turn of.

117

00:18:32.880 --> 00:18:47.670

Yang Liu: The 13th century BC in between 1312 century they appear to some words that in in the in the ship of square the work in the form of a square.

118

00:18:49.350 --> 00:18:54.390

Yang Liu: We can assume that the probably inspired by architectural.

119

00:18:55.470 --> 00:19:18.180

Yang Liu: A key architectural aesthetics, you know they're the houses and and and so on, so these here we have example, although via the upper section and the lower section all rounded However, the middle section, the main body is in a square form.

120

00:19:19.320 --> 00:19:25.860

Yang Liu: Here we have this a know as a you'll have fun you'll find your means actually a squared you.

121

00:19:26.910 --> 00:19:36.900

Yang Liu: fundings FA n G actually means square yo is a name for this type of vessel, so it has this a very arrogant.

122

00:19:37.950 --> 00:19:39.780

Yang Liu: quiz for handle.

123

00:19:41.190 --> 00:19:46.620

Yang Liu: very closely attached leaves only a narrow gap in between the.

124

00:19:47.730 --> 00:19:52.140

Yang Liu: neck and the the handle and.

125

00:19:53.160 --> 00:19:55.800

Yang Liu: enter the as a there's a loop.

126

00:19:57.480 --> 00:20:23.910

Yang Liu: Just behind a two ends with a mask with animal hat there's a look that connected the with the with a with a with another a ping behind this this animal has so that this can swing you know it's it's what movable but there's also connection on the lit.

127

00:20:25.140 --> 00:20:28.050

Yang Liu: The not is a is in the form of a bird.

128

00:20:28.380 --> 00:20:29.520

Yang Liu: standing with.

129

00:20:29.760 --> 00:20:52.830

Yang Liu: With with the wings kind of stretch out and then there's a loop just surrounded the this pole or serve that as a feat of the bird there's a loop connect that to the another loop that attached to the handle so this loop is actually in the form of a snake.

130

00:20:55.080 --> 00:20:58.680

Yang Liu: And the other interesting feature of this vessel is the.

131

00:21:00.060 --> 00:21:05.010

Yang Liu: Composition of this mosque animal mosque, which is a different from.

132

00:21:05.640 --> 00:21:07.260

Yang Liu: What I showed you earlier.

133

00:21:07.620 --> 00:21:09.330

Yang Liu: So here we have.

134

00:21:10.350 --> 00:21:28.620

Yang Liu: This mask you know all the components, including eyes and a jar and and and and mouth and a body extended towards both sides and a form on the on the.

135

00:21:29.310 --> 00:21:42.420

Yang Liu: On the on the top they all connected, but if you look at this example, which is a, which is a quite different because of all the components are kind of integrated.

136

00:21:43.680 --> 00:22:04.830

Yang Liu: i'm sorry not this in this integrated so it's separated so it's very interesting there's a new idea, a new aesthetic in terms of how to compose the animal mask there's this new ideas new design appears.

137

00:22:10.230 --> 00:22:13.950

Yang Liu: Then there's also some interesting motif such as elephant.

138

00:22:16.290 --> 00:22:31.410

Yang Liu: We don't know exactly that surgery in the song dynasty, this is a property manufactured or cast in you know earlier 12th century or late late 13th century.

139

00:22:32.880 --> 00:22:33.930

Yang Liu: or between.

140

00:22:34.200 --> 00:22:38.490

Rochelle Rottenberg: This is our in our collection and this is an Am I.

141

00:22:42.270 --> 00:22:42.570

Sorry.

142

00:22:44.340 --> 00:22:46.020

Yang Liu: Is that question for me.

143

00:22:48.960 --> 00:22:51.390

Yang Liu: So yeah there is a question.

144

00:22:51.930 --> 00:23:02.220

Debbi: I think somebody Mike was on for that, but there is a question about finding information on how the vessels were used and buried and what kinds of rituals.

145

00:23:04.410 --> 00:23:08.250

Yang Liu: I have article which I can share with you it's about how we to.

146

00:23:08.550 --> 00:23:20.250

Yang Liu: You know bounce are using in the setting of ancestral temples so on it's about a ritual activity related bronzes I can share with your after after lecture.

147

00:23:21.690 --> 00:23:28.170

Yang Liu: So, so this is a elephant motif they have to you know we don't know exactly during the.

148

00:23:29.190 --> 00:23:32.160

Yang Liu: The this 1312 century.

149

00:23:32.160 --> 00:23:34.830

Yang Liu: BC weather in northern China.

150

00:23:35.070 --> 00:23:48.270

Yang Liu: They are white and Athens exist because today all as white elephants are only live in Southwest China I don't know if you read the news recently that's.

151

00:23:49.380 --> 00:24:03.030

Yang Liu: Because in Southwest China as a province called arena and and then there's a government ahead every reserved area several large amount and instead of for the white elephant.

152

00:24:04.290 --> 00:24:28.740

Yang Liu: But somehow there's a herd of 12 elephant had left their their their home and walked towards hundreds of hundreds and hundreds of miles towards the the major cities and and the cost the chaos lonely the real because elephant in Chinese protected animals, you cannot, so the.

153

00:24:29.820 --> 00:24:45.150

Yang Liu: After I think after already after several months or so, they are still wandering and you know constantly damages to the agricultural fields and and even.

154

00:24:46.500 --> 00:24:48.150

Yang Liu: The with the you know.

155

00:24:49.710 --> 00:24:57.270

Yang Liu: A truly integrated into villages to to seek for foods and and so so.

156

00:24:59.430 --> 00:25:14.130

Yang Liu: If you are interested, you can take a look at this it's quite interesting I mean they're kind of international Internet sensation now in China people love to watch this this, you know how that.

157

00:25:15.330 --> 00:25:29.610

Yang Liu: How this will end when they were returned to their home and anyway, so today elephant white elephant only lived in the southwest China in the you know the area near near Burma.

158

00:25:30.720 --> 00:25:50.160

Yang Liu: Thailand, but we don't know whether, in the shank dynasty if there any white elephant but elephants monkeys are really still appear on the Bronze vessels of the song dynasty so I recently studied this and.

159

00:25:51.780 --> 00:25:55.350

Yang Liu: and concluded that the the actual DEMO T with with.

160

00:25:56.430 --> 00:26:11.190

Yang Liu: inference and from the South, so my study shows that the gina Sunday honesty probably there's there, there were no white elephants in the not in the central plans and.

161

00:26:11.730 --> 00:26:27.630

Yang Liu: The that is also supported by a comparison of the elephant design imagery with those appeared in the south of China, so I give you some examples, so this is the.

162

00:26:30.570 --> 00:26:43.020

Yang Liu: elephant motifs that appeared on the different side of this vessel quarter and he found he was the you know, this is also squared a form which, as I said that that probably best.

163

00:26:43.560 --> 00:26:52.200

Yang Liu: inference from architecture, this is a very strong evidence for that he kind of influence from architecture, because of this lead.

164

00:26:53.670 --> 00:26:56.310

Yang Liu: You would agree it's in the form of a roof.

165

00:26:57.990 --> 00:26:58.380

Yang Liu: Right.

166

00:27:01.980 --> 00:27:07.380

Debbi: there's a there's a question about that this object and the elephant it.

167

00:27:08.940 --> 00:27:13.500

Debbi: Can you identify what is this in our collection and what what do we call it.

168

00:27:14.250 --> 00:27:38.670

Yang Liu: Oh, this is a collection it's called a phone E, F a n G why I so funny nice square he he is actually the name for this type of vessel, so it is kind of an edit with a fun of a n G, which means square so funny means squared he nestle.

169

00:27:41.580 --> 00:27:43.410

Yang Liu: Now there's another one that from.

170

00:27:44.550 --> 00:27:50.730

Yang Liu: The similar time, this one is was excavated from the team that I mentioned earlier.

171

00:27:52.830 --> 00:27:59.100

Yang Liu: Lady for how to tune it also has this elephant motif.

172

00:28:02.910 --> 00:28:09.000

Yang Liu: i'm sorry I confused, this is actually not fun for hostile, this was from I think it from a different tune, but the fun.

173

00:28:10.050 --> 00:28:11.490

Yang Liu: Exactly the same time.

174

00:28:13.470 --> 00:28:23.790

Yang Liu: Now we have this another imagery of elephant appears on this vessel no se como te O n G, this is in the collection of Asian art museum.

175

00:28:24.420 --> 00:28:39.390

Yang Liu: San Francisco that with this imagery that we could look at more closely, that you see here, this is actually elephants are, but what this kind of to circular thing.

176

00:28:40.950 --> 00:28:56.610

Yang Liu: it's a it's a it's a kind of curiously there's a to a kind of with other example, so you will see more clear yeah that is actually in the form of kind of Spiro and this, of course, is an imaginary form of elephant.

177

00:28:59.160 --> 00:29:02.520

Yang Liu: Here we have another example from this vessel which is in.

178

00:29:03.960 --> 00:29:05.310

Yang Liu: Private Museum in.

179

00:29:06.510 --> 00:29:09.210

Yang Liu: In Japan so.

180

00:29:10.590 --> 00:29:36.600

Yang Liu: This is the name of that museum, and here we have this another vessel come on the on this area of spout that you see this elephant here again this has a pair of kind of Spiro form, and I imagine with home other interesting feature is the is the end of the elephant tasks.

181

00:29:37.770 --> 00:29:41.670

Yang Liu: i'm sorry not task elephant trunk the there's this.

182

00:29:42.750 --> 00:29:44.550

Yang Liu: Like I like.

183

00:29:46.200 --> 00:29:50.370

Yang Liu: You know depiction and also with a with an ear.

184

00:29:51.990 --> 00:29:57.180

Yang Liu: So that's quite a strange because he had open trunk and does not have that feature.

185

00:30:00.750 --> 00:30:06.390

Yang Liu: Now we have another example from this vessel also comb but this Cone has a has a.

186

00:30:07.740 --> 00:30:31.800

Yang Liu: Three four legs, this is in the collection of a fear Gary art in Washington DC here we have this elephant again we have a smaller pair of spirit like motif above his eye, then a horn here we have a an end of the chunk there's also I like depiction here.

187

00:30:33.630 --> 00:30:37.740

Yang Liu: Now they have a there's also a different type of depiction of Allah Allah.

188

00:30:39.150 --> 00:30:40.230

Yang Liu: If we can.

189

00:30:41.340 --> 00:30:49.980

Yang Liu: call the previous examples as a standing elephant, then this one could be described as a as a procession.

190

00:30:51.570 --> 00:30:54.960

Yang Liu: elephant in procession it's kind of a walking elephant.

191

00:30:56.220 --> 00:31:00.480

Yang Liu: Which is a design in the quite a different way.

192

00:31:02.280 --> 00:31:12.180

Yang Liu: there's another This is another example, this is from a collection of Palace Museum in Beijing, which is also different from.

193

00:31:13.260 --> 00:31:14.430

Yang Liu: The earlier type.

194

00:31:16.440 --> 00:31:37.350

Yang Liu: This is a another example from the South, this is via a bell, which is also other standing pose but it's there's no detail of eyes and so on, on the on the on the head and and the end of the trunk.

195

00:31:38.490 --> 00:31:46.140

Yang Liu: Now here we have this a vessel in form of elephants, this one is in.

196

00:31:47.550 --> 00:31:57.390

Yang Liu: In the collection of a free a secular in Washington DC, so I think this one is damaged towards the end of of the chunk.

197

00:31:58.800 --> 00:31:59.490

Yang Liu: So.

198

00:32:00.630 --> 00:32:11.160

Yang Liu: Because if we compare with the other one that i'm going to show you in a second, that is completed, that has the different feature, but the other thing that it remained quite a.

199

00:32:12.420 --> 00:32:26.190

Yang Liu: quite well preserved quite well is this a pair of Spiro like motif you know, this is a farm South the previous examples were all from North from central plains from.

200

00:32:27.570 --> 00:32:34.590

Yang Liu: Increasing our one also from the north, so my discussion is trying to.

201

00:32:35.640 --> 00:32:44.520

Yang Liu: solve the problem that the elephant the motif appears in the Bronze vessels from the northern China.

202

00:32:45.660 --> 00:33:09.870

Yang Liu: Whether it's influenced by the sodden customers by you saw the imagery or it's not which also will identify the factor that weather in the song dynasty

via wide elephant exist in the north or not so So here we have this a very similar a pair of Spiro.

203

00:33:11.340 --> 00:33:26.310

Yang Liu: Now we have here comes here comes a very complete a verse or two ago the Lead is missing, this is this is excavated from a tune in the southern China in the middle Yangtze River region.

204

00:33:27.360 --> 00:33:31.080

Yang Liu: In the province quarter hunan which you.

205

00:33:31.830 --> 00:33:38.820

Yang Liu: Man and a corner So here we have again this a pair of.

206

00:33:39.000 --> 00:33:40.110

Yang Liu: Spiro like.

207

00:33:40.410 --> 00:33:45.990

Yang Liu: motif now, it looks very clear with this picture that essentially a pair of a snake.

208

00:33:47.400 --> 00:34:03.270

Yang Liu: right, of course, this is a user as a decoration so here at the end of this elephant trunk we have actually two motifs here one is kind of crouching tiger, here we have the tail.

209

00:34:04.080 --> 00:34:26.550

Yang Liu: The leg, and this the head is is towards the the opposite direction of the trunk elephant and and other N and N, here we have a birth actually a bird a big an eye and wing so it's decorated with two.

210

00:34:27.900 --> 00:34:28.890

Yang Liu: motives.

211

00:34:30.180 --> 00:34:32.010

Yang Liu: A tiger and alert.

212

00:34:33.540 --> 00:34:42.600

Yang Liu: So there's another example, this is from collection of a teammate in Paris this one.

213

00:34:43.620 --> 00:34:45.720

Yang Liu: Again there's a you know this.

214

00:34:46.860 --> 00:34:49.170

Yang Liu: pumping protruding.

215

00:34:50.580 --> 00:34:51.510

Yang Liu: To put shoot.

216

00:34:52.890 --> 00:35:04.680

Yang Liu: That actually decorated with kind of Spiro motif which is not so clear, but I have looked at it more closely, that has that and but, according to the museum.

217

00:35:05.850 --> 00:35:16.260

Yang Liu: curators that the there this trunk is actually kind of broken, and they have a cut the damaged part so make it.

218

00:35:18.210 --> 00:35:39.000

Yang Liu: You know not rough but the original elephant trunk is much longer and we don't know, maybe there are the similar design, as we see in this example, but we don't know so all these three including this one, this one, this one, the all from South from southern China.

219

00:35:40.050 --> 00:35:43.080

Yang Liu: So here we have a mall close.

220

00:35:44.940 --> 00:35:45.960

Yang Liu: detail of this.

221

00:35:47.250 --> 00:35:52.920

Yang Liu: Three dimensional elephant shipped a vessel from hunan southern China.

222

00:35:54.120 --> 00:35:55.110

Yang Liu: Then we have.

223

00:35:56.700 --> 00:36:10.380

Yang Liu: Two examples of relief on the wine vessel calm come that those were manufactured in the north, so if through this comparison, it is clear that the.

224

00:36:10.920 --> 00:36:26.220

Yang Liu: elephant imagery as it depicted in on the Bronze vessels cast in North definitely had influence from the South, because here we have this I and kind of.

225

00:36:27.210 --> 00:36:52.050

Yang Liu: You know ear, which is definitely was influenced by these kind of imagery However, the casters in the north, probably didn't understand clearly or perfectly what depicted on the end of the trunk so the kind of just add a kind of rough you know.

226

00:36:53.910 --> 00:36:58.710

Yang Liu: things on the towards the end of this elephant trunk.

227

00:37:00.660 --> 00:37:10.530

Yang Liu: And also, here we have disappear of have a snake decoration which, in the northern elephant imagery became to.

228

00:37:11.670 --> 00:37:16.230

Yang Liu: kind of spiral like an object to design, rather than snake.

229

00:37:19.770 --> 00:37:44.580

Yang Liu: Now there's other evidence that are supported my assumption that the sodden imagery actually impacted and a good influence to the northern customers, which is the technic aspect here we have this, this is a vessel in our collection with the elephant the motif if you look at the imperial.

230

00:37:45.900 --> 00:37:51.210

Yang Liu: That you find it there's a there's a son psychodrama motif.

231

00:37:52.890 --> 00:38:15.930

Yang Liu: Please ignore this this whole here this whole was not actual feature, I mean the original feature that was because this not was broken and off the body, so I think the earlier conservative somehow put him together through a school, so this is the the this whole is caused by scroll.

232

00:38:17.100 --> 00:38:22.650

Yang Liu: By the later conservators they would not original feature So what is this.

233

00:38:23.880 --> 00:38:33.360

Yang Liu: Why, there is a design the design, this is the carrier motif in place that people don't see it is functional because.

234

00:38:35.040 --> 00:38:51.630

Yang Liu: One of you have reached your question about whether a brand's vessel was Costa once or are they are be might there might evolve several casting process, so this is a good example here the knob was cast.

235

00:38:52.710 --> 00:38:53.370

Yang Liu: First.

236

00:38:54.930 --> 00:38:57.660

Yang Liu: Then the put the knob.

237

00:38:59.250 --> 00:39:21.060

Yang Liu: In the during the second and cost the problem you know already completed not connect put it in the modes that are with the whole body oh i'm sorry not sorry with the lit and the design, this psychotic here to reinforce this not with the bottom.

238

00:39:23.280 --> 00:39:27.600

Yang Liu: So it's a functional this this psychodrama to their server.

239

00:39:29.550 --> 00:39:36.450

Yang Liu: So this is a this kind of using you know, a motif or sometime just.

240

00:39:38.070 --> 00:39:39.480

Yang Liu: You know, a bumping.

241

00:39:41.400 --> 00:39:41.760

Yang Liu: kind of.

242

00:39:43.410 --> 00:39:45.840

Yang Liu: I don't know the word, you know just a.

243

00:39:46.680 --> 00:40:06.600

Yang Liu: novice like a so tweet to in the corresponding area, we think the vessel that it means to reinforce the attached component, which is a functional, so this is the technique originated in the south.

244

00:40:08.550 --> 00:40:23.100

Yang Liu: So the sodden casters not only inspire that the northern customers with the motif a design of elephant in this example, they also you know.

245

00:40:24.360 --> 00:40:28.860

Yang Liu: inspire them to adapt to the sound and technique.

246

00:40:30.690 --> 00:40:35.610

Yang Liu: Of reinforce the components during the second cast with.

247

00:40:37.110 --> 00:40:38.490

Yang Liu: With the Cross bonding.

248

00:40:40.620 --> 00:40:50.940

Yang Liu: Know teams, or some something else to you know within their their me in the interior values body of the vessel.

249

00:40:52.680 --> 00:40:55.620

Yang Liu: now come to you I don't know.

250

00:40:56.850 --> 00:40:58.530

Yang Liu: What time is it now.

251

00:41:01.080 --> 00:41:03.840

Yang Liu: What time is you always finish debbie.

252

00:41:05.670 --> 00:41:09.810

Debbi: I can stay on longer, and if people want to do you have very much Laughter

253

00:41:11.460 --> 00:41:12.600

Yang Liu: Laughter laughter oh.

254

00:41:13.710 --> 00:41:21.330

Yang Liu: You want me to give another talk, I will be happy happy to maybe sometime I don't think we can finish it in.

255

00:41:23.130 --> 00:41:25.290

Yang Liu: Let me see, let me just to see how.

256

00:41:25.650 --> 00:41:26.100

Kay Miller: Good I am.

257

00:41:27.030 --> 00:41:42.120

Kay Miller: I want to insert you first of all, you are now the expert on bronzes and elephants and north, south influence there were three questions that I had and, and these are all how things influenced.

258

00:41:44.130 --> 00:41:56.340

Kay Miller: What you discovered, I know that you had those two experts who came in to work with you on line drawings of our particular bronzes and i'm wondering how that influenced what you learned.

259

00:41:56.760 --> 00:42:07.110

Kay Miller: You had also mentioned to me once upon a time, finding remnants of wine and maybe even a grain that would have been used in rituals and i'm wondering.

260

00:42:07.590 --> 00:42:10.920

Kay Miller: What else you found about that, and then I was also interested.

261

00:42:11.400 --> 00:42:26.700

Kay Miller: In the end, the contemporaneous writings that you melded as you're doing your scholarship around these bronzes Those are three really big questions, but as you're thinking about what you want to tell us, I would be very interested in that.

262

00:42:28.080 --> 00:42:29.400

Yang Liu: You mean this lecture.

263

00:42:30.720 --> 00:42:33.450

Kay Miller: Well i'm guessing, we need a second one.

264

00:42:33.480 --> 00:42:34.110

Really yeah.

265

00:42:35.400 --> 00:42:35.970

Kay Miller: let's.

266

00:42:36.330 --> 00:42:38.130

Debbi: let's plan for.

267

00:42:39.270 --> 00:42:46.020

Debbi: A second lecture now okay that's a that's a really big question and you could be thinking about that, but are there any other.

268

00:42:47.010 --> 00:42:49.020

Kay Miller: Questions I am really.

269

00:42:49.020 --> 00:43:07.020

Kay Miller: curious about those remnants because it is so personal you know it's such a deep connection and, most of us would not think about there being identifiable organic matter that this many centuries later, one might find.

270

00:43:08.760 --> 00:43:09.720

Yang Liu: So I kind of quickly.

271

00:43:12.480 --> 00:43:16.230

Yang Liu: wanted to your questions now because you know the.

272

00:43:17.280 --> 00:43:19.620

Yang Liu: We had this to specialist on.

273

00:43:20.970 --> 00:43:29.730

Yang Liu: inca Robin and the line drawings, so the purpose of inviting them to carry out this task is to.

274

00:43:31.080 --> 00:43:45.840

Yang Liu: include those you know those robbins and line joins to in to the catalog of working on this is a making grabbing and aligned join you this is the part of traditional Chinese scholarship because.

275

00:43:46.860 --> 00:43:55.950

Yang Liu: For the ink Robin is to show, because you know all these boxes are so sometimes corrosion and i'm not that.

276

00:43:57.150 --> 00:44:04.650

Yang Liu: Clear to see the motif like this one is quite good preserved, and you can see the motifs quite well but for some.

277

00:44:05.130 --> 00:44:33.630

Yang Liu: really hard so so the encouraging is really is a method to help you to see much clear a clear the the design the you know the motifs the decorations so, particularly for some smaller words that are even help more then for the line join the line joining artists, they not only you know.

278

00:44:35.220 --> 00:44:37.380

Yang Liu: kind of lively.

279

00:44:39.360 --> 00:44:53.700

Yang Liu: truthfully to depict the idea, the experience at Mr not expensive the appearance of vessel, but also with the show the structure of the vessel, for instance, if he painted this vessel, he would.

280

00:44:55.620 --> 00:45:12.510

Yang Liu: kind of divided into two parts, on the right, for instance, will show the exterior appearance of this vessel, including the motifs and that can to there on the left hand side of the vessel, of course, the contour is there, but.

281

00:45:13.320 --> 00:45:36.870

Yang Liu: It shows you like X rayed picture, so it actually shows you the the structure of the picture which you don't see you know, like a how sick is the

war and how that imperial shows they had a you don't see from this picture, and you know, for instance, the lit how this little work.

282

00:45:37.980 --> 00:45:45.960

Yang Liu: what's hiding behind this in it that can show so that helps to understand the structure of the vessel.

283

00:45:47.700 --> 00:45:57.060

Yang Liu: So there are other questions, you mentioned that I think I probably mentioned to you that there's a specific event so, for instance, we see i'm.

284

00:45:58.170 --> 00:46:01.710

Yang Liu: kind of crystallized the remainder of.

285

00:46:03.390 --> 00:46:21.180

Yang Liu: vest of wine in the interior it's kind of evenly placed still remain there from that is a very good example of you know, the their vessel was used to contain wine and.

286

00:46:22.110 --> 00:46:32.550

Yang Liu: And, of course, this is affected as well, no affected that you know there's certain type of types of vessels, where we're used to serve.

287

00:46:34.350 --> 00:46:36.210

Yang Liu: containing wine during the.

288

00:46:37.200 --> 00:46:38.910

Yang Liu: ceremony and sexual.

289

00:46:41.250 --> 00:46:46.440

Yang Liu: ceremony in a worshiper ceremony served in the in the temples but.

290

00:46:48.420 --> 00:47:06.570

Yang Liu: Unfortunately, I mean, fortunately, we have an example of that via also vessels with the quite clear marks of you know remaining of grand that used so that that will use as a foot vessel, you know, this is a.

291

00:47:08.460 --> 00:47:09.450

Yang Liu: This is not.

292

00:47:10.680 --> 00:47:17.010

Yang Liu: You know not surprising discoveries, because this is all quite a well known fact, but just a.

293

00:47:18.330 --> 00:47:33.150

Yang Liu: We were so lucky to have an example to show you know quite clear this kind of so for the future, probably will take a picture of that to show, along with the with the vessels in the gallery so.

294

00:47:34.290 --> 00:47:34.620

Yang Liu: The.

295

00:47:36.210 --> 00:47:44.580

Yang Liu: From archaeological discoveries, we sometimes also see that vessel steel container with animal.

296

00:47:44.850 --> 00:47:46.020

Yang Liu: You know burns.

297

00:47:46.350 --> 00:47:58.170

Yang Liu: And, for instance, a quarter of a team squared thing with a burns that animal bones like ox other animal types, that means that this is.

298

00:47:59.310 --> 00:48:02.490

Yang Liu: Really, a solid evidence to.

299

00:48:03.600 --> 00:48:11.760

Yang Liu: You know, prove that those were used as a as a cooking vessel during the the ritual ceremony.

300

00:48:14.130 --> 00:48:28.200

Debbi: So thank you young, I will check with you to find a date to continue so we'll do a part two, I think that helps everybody people may have to move on okay Thank you so much.

301

00:48:28.620 --> 00:48:29.010

For.

302

00:48:30.270 --> 00:48:35.910

Debbi: The beginning of your talk and we'll yeah we'll let everyone know when we will do, part two.

303

00:48:36.360 --> 00:48:37.740

Debbi: Okay okay.

304

00:48:39.120 --> 00:48:39.750

Thank you.

305

00:48:42.060 --> 00:48:42.780

J. Lynn's iPad: Thank you.