



TREASURES  
FROM  
ABROAD

懷世博堂  
**WEISBROD**



# TREASURES FROM ABROAD

EXHIBITION  
SPRING 2023

懷世博堂  
**WEISBROD**





# 懷世博堂 **WEISBROD**

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Monday - Friday  
Exhibition Hours: 11:00 a.m. - 6:00 p.m.  
(Friday Close 4:00 p.m.)  
敬請預約 By Appointment Only

Agent: CanAsia Art & Investments, Limited

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Written by Michael B. Weisbrod

Photography: Roger Ho

### ROMANIZATION SYSTEM

In most cases the pinyin system is used to transliterate Chinese terms and titles. However, publications from Taiwan and some Western publications are cited according to the system used within the original text, i.e. the Wade-Giles system.



## PREFACE

This catalogue is the result of a spree of acquisitions I have worked to acquire over the last 21 months, after our years of success in Shanghai. Many are from collectors who we had lost contact since moving to Shanghai in 2011.

Many business associates know that in my younger days I bought much more than I could sell. This same feeling came over me again as objects suddenly became available from several collectors, as well as through dealers during these past Covid years. Although some thought buying more at my age unwise, I must admit my love of the Chinese cultural objects and the availability of rare and beautiful pieces made their acquisition a “no-brainer.”

Those who surround me, care for me, and aid in my business and personal life are very dear to me.

This has been a very difficult year.

Last spring, my wife Gail’s health took a turn for the worse and I moved her to Israel to be with our family. Thanks to the heroic efforts of our children, Yehuda and Sabrina, Gail moved and spent her last months there with her family. She unfortunately succumbed to the cancer on November 29. The entire family feels her loss. She was always a great support to me, as well as to our children and grandchildren.

Li Yong Xia continued to work in China during the last 3 years of Covid, a very difficult time. Now, the border is open and she is finally free to join us in Hong Kong, for more extended business visits, and I can once again travel in China. I was never as healthy as I was over the 10 years she took care of my diet and fitness, so I am happy to enjoy her wisdom and presence again. Li Xia worked diligently to create the Chinese titles for all the objects in this catalogue.

Annie Ng has worked with me in Hong Kong since our opening, seeing to the regular day to day business administration. She also assisted with references for the objects, and helped make the production of this catalogue come to fruition. Annie was also the liaison with our photographer, Roger Ho, who has worked diligently to capture the beauty and feeling of every object.

Gershom Baraza, always a great help, develops our online presence as well as taking care of computer and administrative issues. He has also used the opportunity of working with me to put his Chinese Mandarin, and Cantonese translating abilities to good use.

A great thank you goes to Yifawn Lee and Fred Young of Orientations Magazine. Without their guidance and efforts these catalogues would never come to fruition.

Gail, is now surely putting in a good word for us from above, aiding in the growth of our business, and family. I feel energised now, after spending time with my children, and now eleven grandchildren in Israel, having seen two granddaughters for the first time, and welcoming a new grandson to this world.

Over the past five decades I slowly developed more of a collector’s mentality, only adding to the collection if I thought long and hard about an object. My taste has further developed and I am excited again to find new clients for these beautiful objects. We hope many will find our new gallery in Hong Kong to be a comfortable place to privately ponder objects of alluring beauty. Hopefully collectors and lovers of Early Chinese Art can find these objects we present special, and wish to cherish them as much as I do.

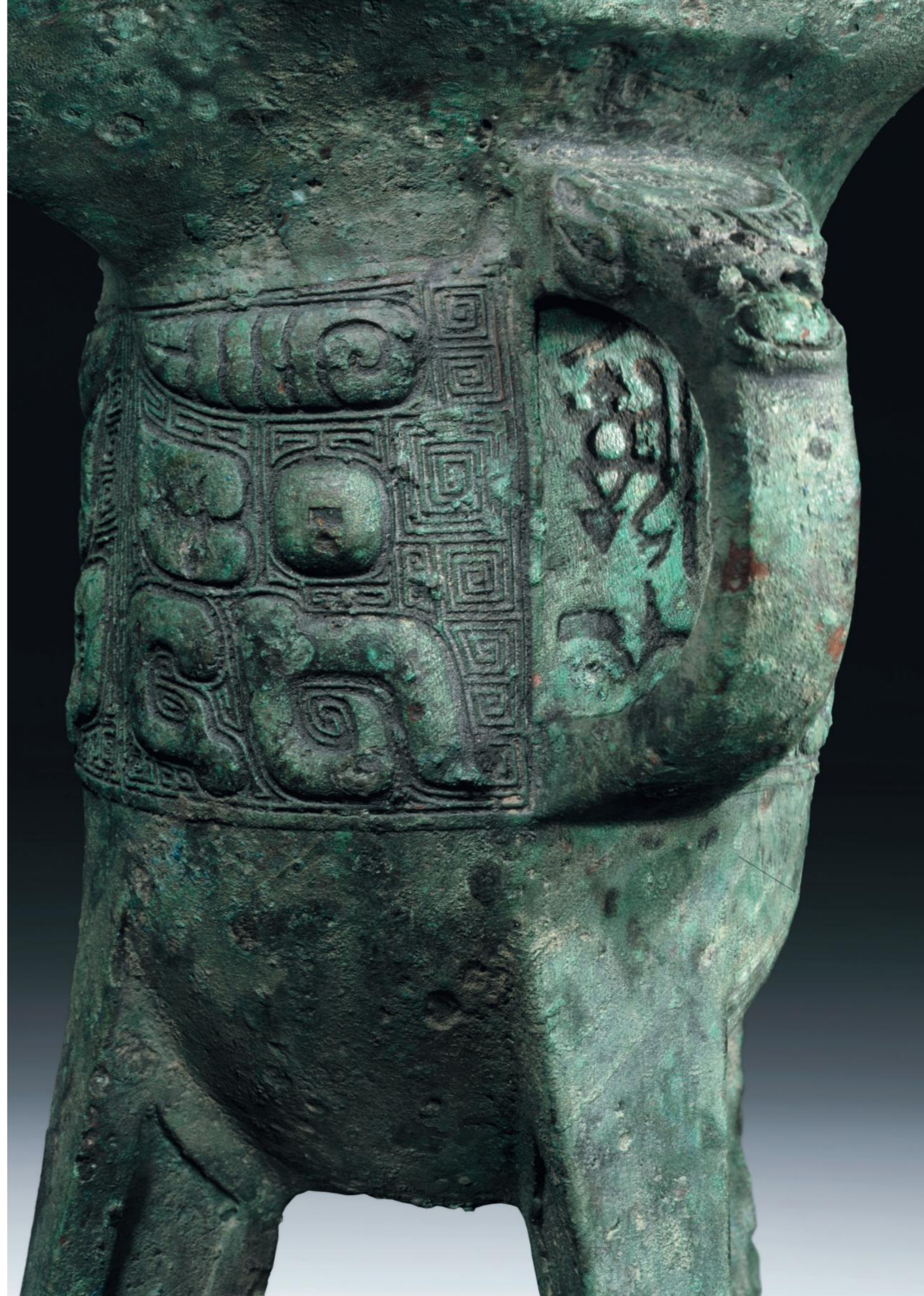
Michael B. Weisbrod  
Modi’in, Israel  
16 March, 2023.

## CHRONOLOGICAL TABLE

NEOLITHIC PERIOD	ca. 6000 – 2000 BCE
1. NEOLITHIC CULTURES OF NORTH CHINA (North and Northwest China – Liaoning Province and Inner Mongolia)	
Xinglongwa	ca. 5500 – 5040 BCE
Zhaobaogou	ca. 4800 – 4000 BCE
Chahai	ca. 4700 – 3000 BCE
Hongshan	ca. 3500 – 2200 BCE
2. NEOLITHIC CULTURES OF THE YELLOW RIVER VALLEY (Middle and Lower Middle Yellow River-Shanxi)	
Yangshao	ca. 4800 – 3070 BCE
Majiayao	ca. 3300 – 2000 BCE
Henan Longshan	ca. 2300 -1700 BCE
(Lower Yellow River-Shandong/North Jiangsu)	
Dawenkou	ca. 4500 – 2300 BCE
Shandong Longshan	ca. 2300 – 1900 BCE
3. NEOLITHIC CULTURES OF THE YANGTZE RIVER VALLEY (Middle Yangtze River-Sichuan/Hubei)	
Daxi	ca. 4000 – 3300 BCE
Qujialing	ca. 3300 – 2500 BCE
Shijiahe	ca. 2500 – 2000 BCE
(Lower Yangtze River-Lake Tai and East Central China)	
Heinudu	ca. 5000 – 4800 BCE
Majiabang	ca. 5000 – 3900 BCE
Songze	ca. 3800 – 2900 BCE
Liangzhu	ca. 3400 – 2200 BCE
(Southern Neolithic Cultures-South Coastal China and Guangdong)	
Shixia	ca. 3000 – 2000 BCE
XIA DYNASTY	
Erlitou Culture	ca. 1900 – 1600 BCE
SHANG DYNASTY	
Erligang Phase	ca. 1600 – 1400 BCE
Anyang Phase	ca. 1400 – 1100 BCE
ZHOU DYNASTY	
Western Zhou	1100 – 71 BCE
Eastern Zhou	770 – 221 BCE
Spring and Autumn	770 – 475 BCE
Warring States	475 – 221 BCE
QIN DYNASTY	
	221 – 206 BCE
HAN DYNASTY	
Western Han	206 BCE – 8 CE
Xin (Wang Mang)	9 – 25 CE
Eastern Han	25 – 220 CE
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Three Kingdoms	220 – 280
Wu	220 – 280
Shu	221 – 263
Wei	220 – 265
Western Jin	265 – 317

Eastern Jin	317 – 420
NORTHERN AND SOUTHERN DYNASTIES	
1. North:	
Northern Wei	386 – 534
Eastern Wei	534 – 550
Western Wei	535 – 557
Northern Qi	550 – 577
Northern Zhou	557 – 581
2. South:	
Liu Song	420 – 479
Southern Qi	479 – 502
Liang	502 – 557
Chen	557 – 589
SUI DYNASTY	
	581 – 618
TANG DYNASTY	
	618 – 907
FIVE DYNASTIES	
	907 – 960
LIAO DYNASTY (North China)	
	907 – 1125
JIN DYNASTY (North China)	
	1115 – 1234
SONG DYNASTIES	
Northern Song	960 – 1127
Southern Song	1127 – 1279
YUAN DYNASTY	
	1279 – 1368
MING DYNASTY (AND REIGN PERIODS)	
Hongwu	1368 – 1398
Jianwen	1399 – 1402
Yongle	1403 – 1424
Xuande	1426 – 1435
Zhentong	1436 – 1449
Jingtai	1450 – 1457
Tianshun	1458 – 1464
Chenghua	1465 – 1487
Hongzhi	1488 – 1505
Zhengde	1506 – 1521
Jiajing	1522 – 1566
Longqing	1567 – 1572
Wanli	1573 – 1621
Tianqi	1621 – 1627
Chongzhen	1628 – 1644
QING DYNASTY (AND REIGN PERIODS)	
	1644 – 1912
Shunzhi	1644 – 1661
Kangxi	1662 – 1722
Yongzheng	1723 – 1735
Qianlong	1736 – 1795
Jiaqing	1796 – 1820
Daoguang	1821 – 1850
Xianfeng	1851 – 1861
Tongzhi	1862 – 1874
Guangxu	1875 – 1908

**BRONZE**



## BRONZE WINE VESSEL, *Jue*

Xia Dynasty, Erlitou Culture,

Circa 1900 - 1600 BCE

Length: 29 cm

Height: 22.5 cm

### 青銅爵

夏初期，二里頭文化早期（約公元前 1900-1600BCE） 長度 29 公分 高 22.5 公分

The tall elegant shaped vessel stands on three slightly cabriole shaped tapering legs attached to the skirt of the body, extending down to a point. At the top of the vessel there is a long trough-like spout with two tall mushroom capped posts where the spout meets the tall cylindrical body where it flares, and extends into a pointed tip opposite the spout. A double strand handle, separated into two sections by a horizontal band, attaches to one side of the skirt over one leg and loops upwards attaching just below the flared mouth.

PROVENANCE: Yan Collection, Brooklyn New York, until 1998  
Weisbrod Chinese Art, Ltd., New York, 1998  
J. Abraham Cohen Collection, New York, 2002  
Important North American Collection, 2010

PUBLISHED: Weisbrod Chinese Art, Ltd., New York, Brochure, 2002.

Another very similar although slightly smaller, obviously damaged *Jue* is published by Deydier, from the Meiyintang Collection, number 2. This vessel is strikingly similar in shape and state of preservation, although the Meiyintang example has a large section of the rim broken away and more surface damage than the present well preserved vessel.

Luoyang Museum, Luoyang, China, also exhibits a fine example of a very similar vessel, excavated nearby and dated to the Xia Dynasty, Erlitou Culture.

See *The Great Bronze Age of China*, Metropolitan Museum of Art, New York, 1980, catalogue number 1, possibly the same bronze *Jue*, above, from Luoyang.











## PAIR OF BRONZE WINE VESSELS, *You*

Shang Dynasty (1600-1027 BCE)  
Height: 13 3/16 inches (33.5 cm)

### 青銅獸面紋卣一對

商 (1600-1100 BCE) 高 33.5 公分

A pair of archaic bronze wine vessels and covers, with swing handles, of broad pear shape and lozenge cross section, boldly and crisply cast in high relief with two large *taotie* masks, front and back, separated by two flanges on a *leiwen* or thunder pattern background. Each mask is again divided down the middle by flanges creating four even sections. A band with a raised relief dragon design on a *leiwen* ground encircles the neck above the main decoration separated by upturned flanges at either side and a raised knob for attachment of the handle above the center of the *taotie*. This band is repeated on the uppermost section of the splayed foot. Large, bold *taotie* masks on a *leiwen* ground, similarly separated from each other and divided by flanges, decorate the cover above a vertical rim cast with birds looking backwards on a *leiwen* ground also separated by flanges. At the peak of the cover there is a high acorn shaped knob handle. A removable swing handle adorned with sage-like old human faces, having bold eyes, nose, and long beards enclosing cicadas, terminates in two large prominent tiger heads that attach to the body above the shoulder over round raised knobs. The underside of the handle is cast with incised crease marks as on the belly of a snake. A malachite and azurite green patina with extensive cuprite red patina and encrustation covers the entire vessel.

PROVENANCE: Yan Collection, Brooklyn, New York, pre 1999.  
Weisbrod Chinese Art, Ltd., New York, 1999.  
Private Canadian Collection, Toronto, 2000  
Important North American Collection, 2008

PUBLISHED: *Millennia Masterpieces*, Weisbrod Chinese Art, Ltd., New York, 2000, number 1.

EXHIBITED: *Millennia Masterpieces*, Weisbrod Chinese Art, Ltd., New York, 2000, number 1.

Shang dynasty bronze *you*, or wine buckets are very rare, and it is extremely unusual to find a pair. Excavations have illustrated that several vessels, sometimes from the same mold, were often buried together. Usually they are of simpler shapes, less complicated and less important.

The decoration on the handles of these vessels is extremely unusual. The cicadas, commonly enveloped in *leiwen* (see the Freer Gallery *you* below), are incorporated on the present vessels into the beard below a long nose and two bold round eyes of an old sage or Shaman.



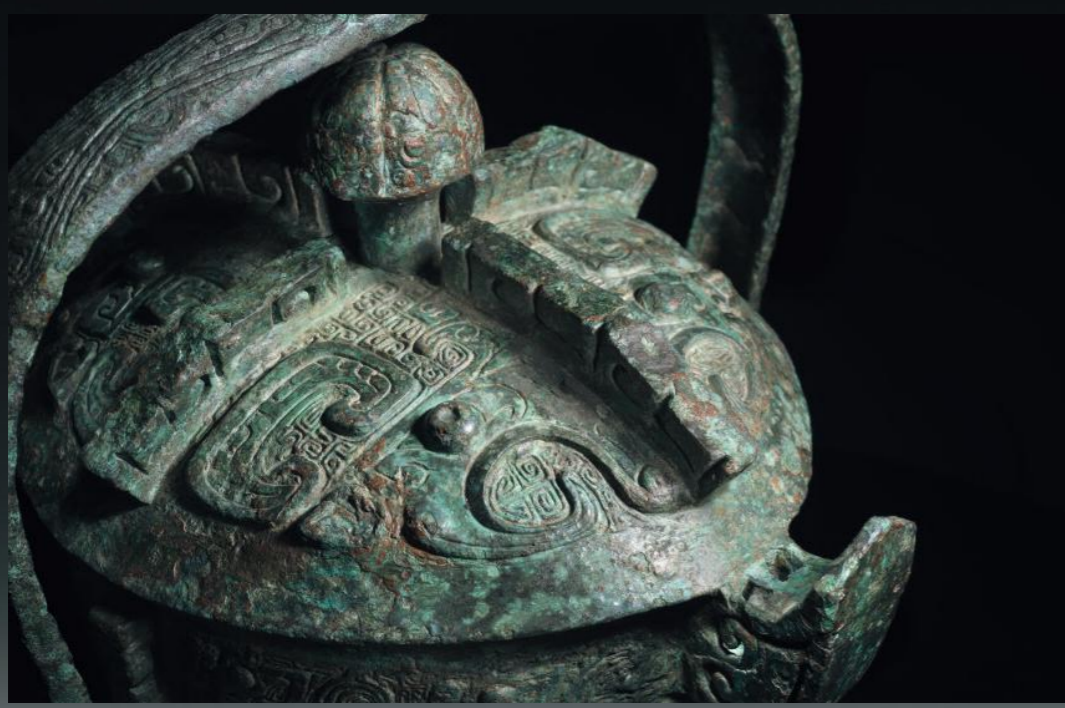
A similar *You*, the property of the Hunan Provincial Museum, excavated from only 20 cm. below ground, and filled with 320 pieces of jade, is illustrated in *Treasures, 300 Best Excavated Antiques From China*, Hebei Province, Beijing, 1992, no. 125. In a footnote to the text, the *you* is referred to as “the most important type of ancient ceremonial wine container.” The vessel was oxidized to a blackish color although the handle turned emerald green, apparently the result of two separate castings of differing mixes of copper-tin alloy.

Many examples of similar bronze vessels and covers in old collections are now missing the handles, separated due to the original method of attachment, as seen on the present pair, enabling them to be detached and lost.

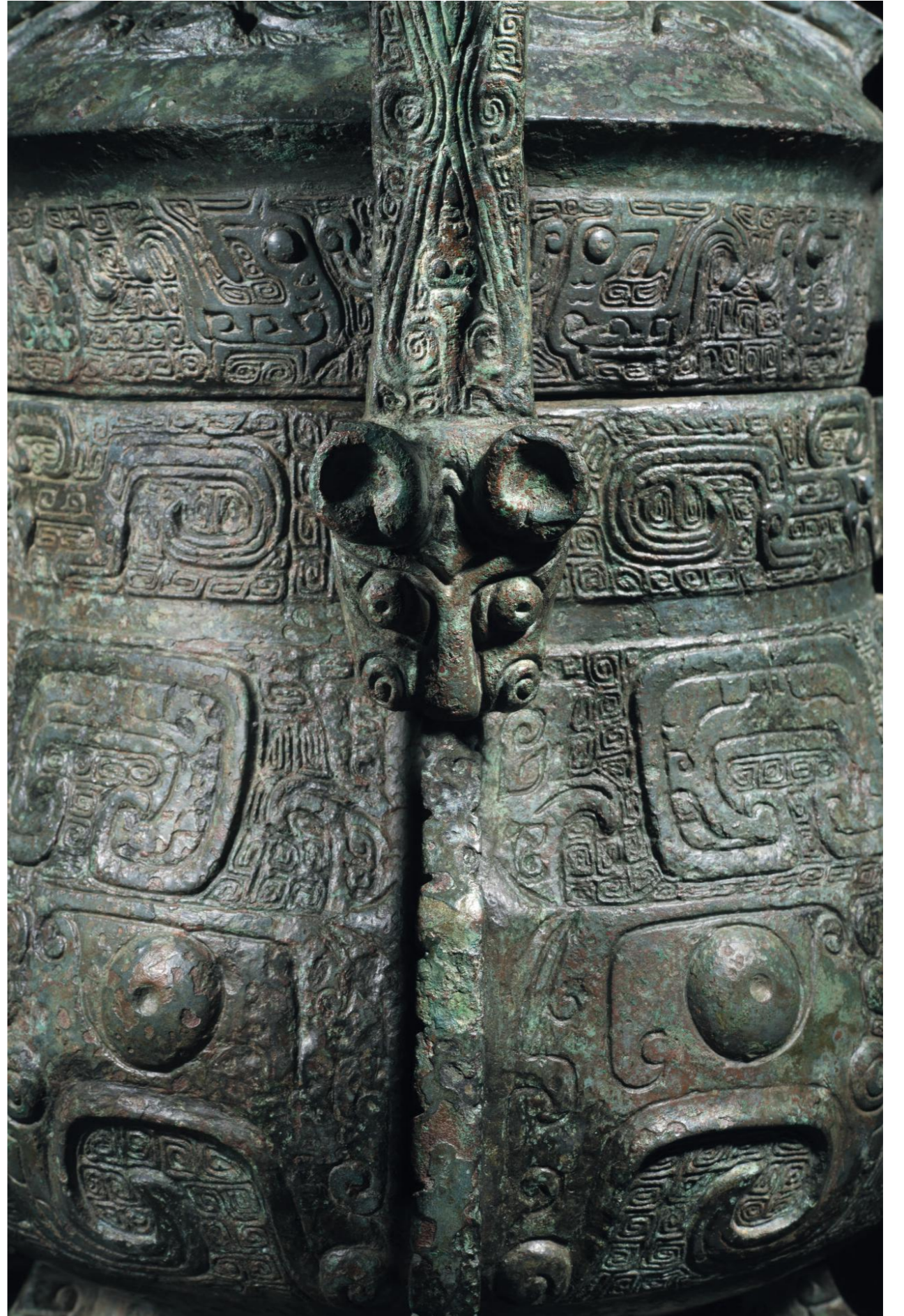
A very similar smaller vessel and cover, lacking the handle, from the Musée Cernuschi, Paris is illustrated by Michel Beurdeley in *The Chinese Collector Through The Centuries, From the Han to the 20th Century*, cat. no. 8, p. 218. Another similar vessel missing its handle is in the Arthur M. Sackler Gallery on exhibit with several jade pieces purportedly found inside the vessel, no. S1987.935.1-15.

A single seemingly identical archaic bronze wine vessel and cover from The ShenXiuTang Collection is illustrated and published in *The ShenXiuTang Collection* by Sablowsky & Tang, Oriental Art, Singapore, 1999. p. 8.

Another very similar vessel cast with a strikingly large *taotie*, having different bands bordering the neck and cover as well as different heads at either end of the handle, is in the Freer Gallery, illustrated in *The Complete Collection of Chinese Bronzes, Vol. 3, Shang*, Cultural Relics Publishing House, Beijing, p. 132. Reported to have been excavated at Anyang, Henan province the “*you*” is catalogued as Shang dynasty.







## BRONZE WINE VESSEL, *Jue*

Late Shang Dynasty (1600 - 1100 BCE)

Height: 22 cm

### 青銅蟬眉饕餮紋爵

商晚期 (1600-1100BCE) 高 22 公分

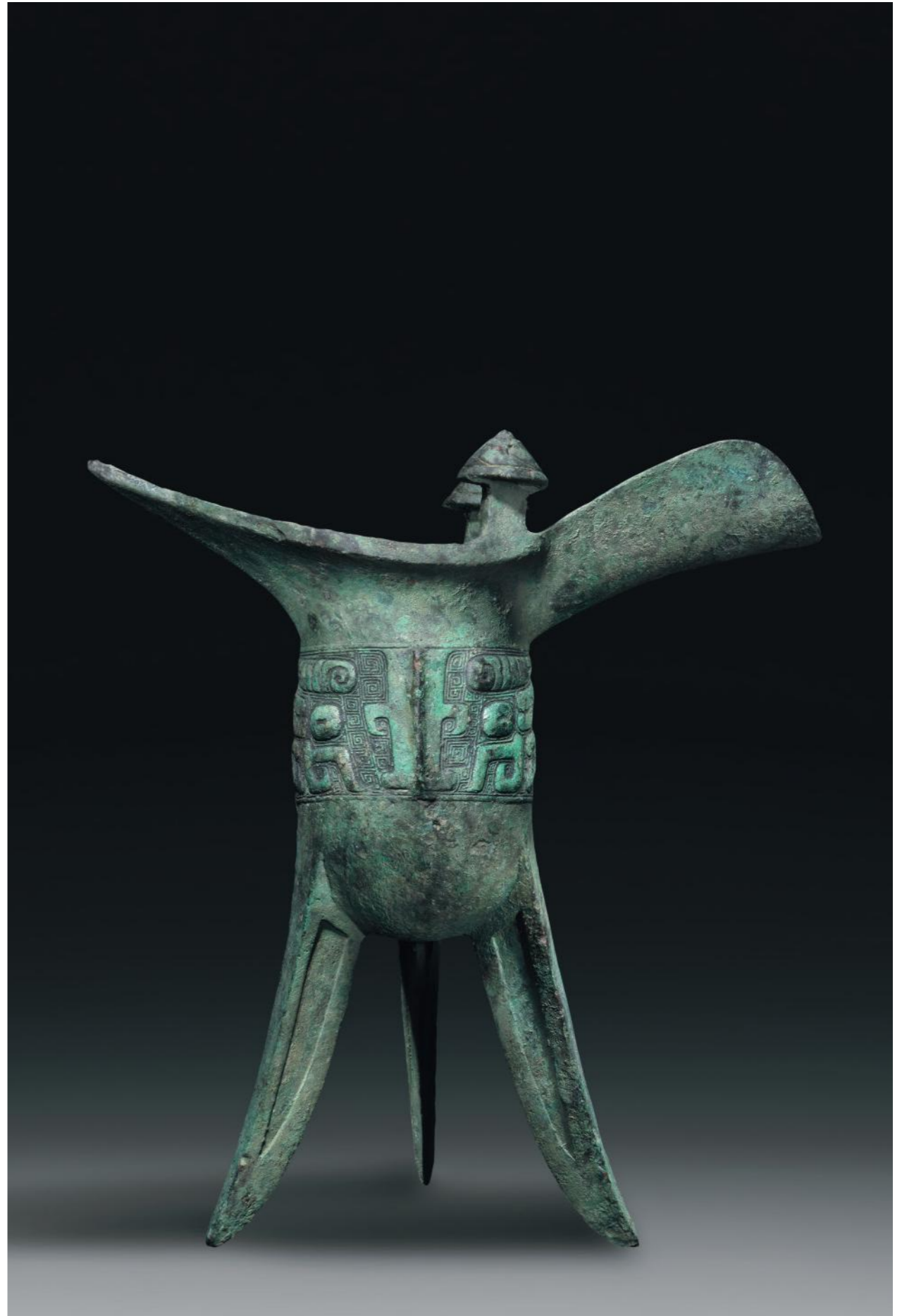
The inverted cylindrical bell shaped body stands on three flaring and tapering pointed legs. Flaring towards the mouth the rim is set with two pointed capped posts on either side of the mouth rim just where the rim extends into a deep trough like spout on one side. Opposite, the rim extends into a pointed shallow spout. The body has two *taotie* masks of raised relief against *leiwen* background repeated on one side with the raised features separated by a handle looping from a bovine mask set above the band of *taotie* to a point on the bottom rim of the decoration. Under the handle is a two character pictogram.

PROVENANCE: Private Taiwanese Collection  
Important North American Collection

Bronzes with this type of decoration, dispersed *taotie* masks against a *leiwen* background are well known, although rarer than most other designs on these relatively common vessels, represented in almost every good Chinese Art museum collection. The cicada shaped eyebrows of the mask are a special detail on Shang Dynasty bronzes and particularly a *Jue*.







## BRONZE FOOD VESSEL, *Fangding*

Late Shang Dynasty (circa 1600 - 1100 BCE)

Height: 22 cm

### 青銅饕餮紋方鼎

商晚期 (1600-1100BCE) 高 22 公分

A square bodied rectangular box-like vessel is set on each corner with long circular leg. A large *taotie* mask below a narrow band of confronting gui dragons in a narrow band below the rims decorated each side. Each side is separated by a central flange separating the gui dragons and each side of the *taotie* mask. Loop handles of u-shape extend upwards from the rim. The patina is a blackish grey colour with green, brown and red highlights made up of oxidation and earth encrustation. There is a three character inscription on the interior wall of the vessel.

PROVENANCE: Private Chinese Collection, Macau  
Casino Hotel, Macau, (Collateral)  
Taiwanese Private Collection, Hong Kong  
Important North American Collection

This bronze displays a very similar “look” to some of the bronzes in The Palace Museum, Taipei, Taiwan. The polished black surface with green oxidation is quite typical of bronzes from the old Imperial Collection. This bronze also has evidence of being cleaned in the same manner leaving behind small “crater marks” in the bronze where weak areas of the surface came away with the cleaned encrustation.

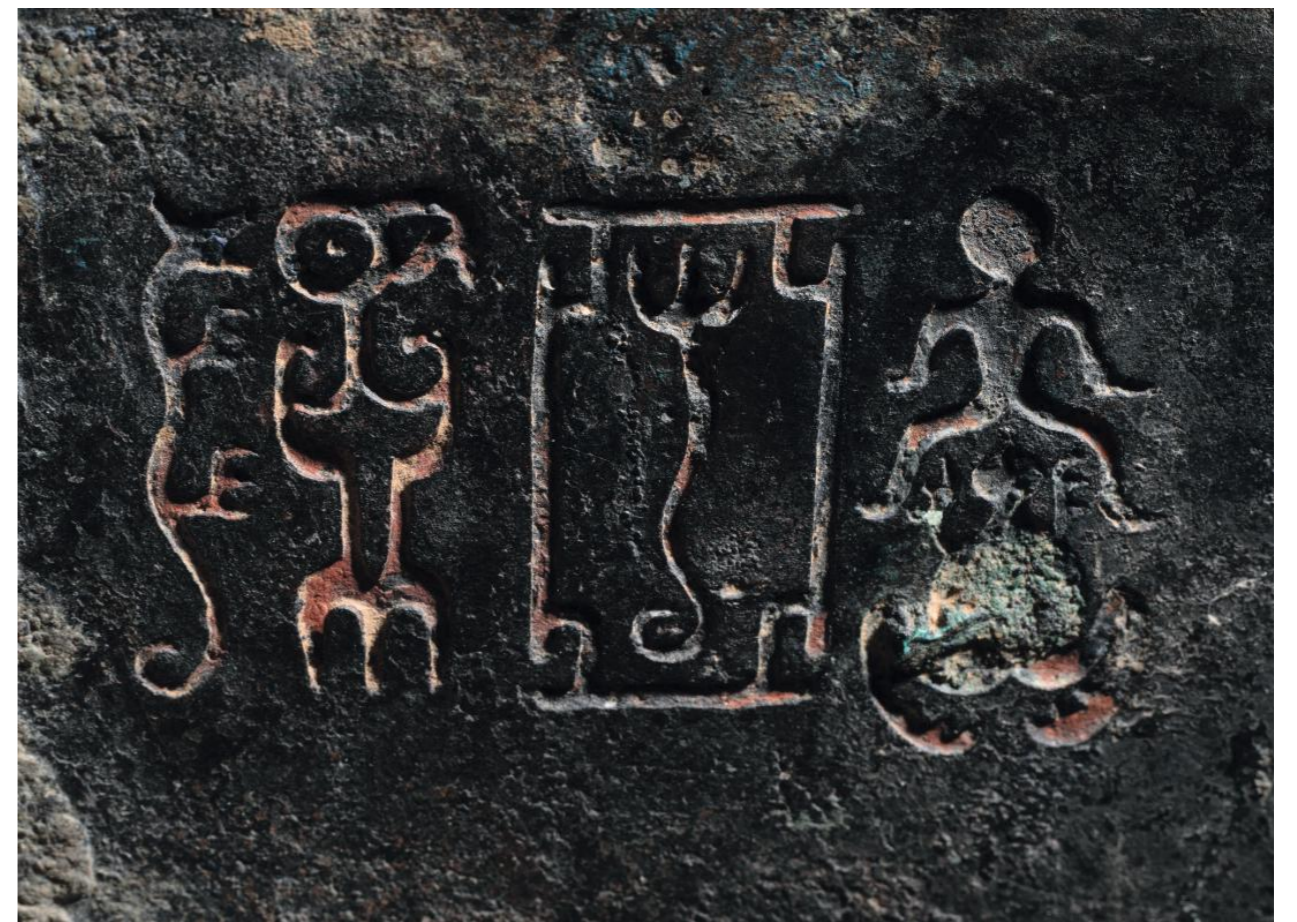
Note the surface of the Bronze *He* published in Masterworks of Chinese Bronze in The National Palace Museum, Taipei, Taiwan, Republic of China.

A similar bronze Fangding is in the collection of The Metropolitan Museum of Art, New York.

A very similar larger Fangding was sold from the Mengdiexuan Collection, at Guardian Auction, Hong Kong, Spring, 2014, lot 637.







## BRONZE OWL WINE VESSEL, *Jia*

Late Shang Dynasty (circa 1600 - 1100 BCE)

Height: 24.5 cm

### 青銅鴞紋罍

商晚期 (1600-1100BCE) 高 24.5 公分

Supported on three legs of triangular cross-section and decorated with loose and dispersed stylized *taotie* masks, the broad bowl shaped body rises to a constricted neck surmounted by an everted rim, supporting two posts topped by tall hat shaped caps. The body of the vessel is divided into three sections each having an owl mask with tall flaring ears, and protruding eyes and nose above the mouth or beard, flanked by horizontal cicadas on each side, all on a *leiwen* pattern surrounding the strongly cast details. A ram head attached under the rim surmounts the handle that springs forth and loops down attaching to the body at the top of a leg.

PROVENANCE: Yan Collection, Brooklyn New York (until 1998)  
Weisbrod Chinese Art, Limited, 1998.  
Important North American Collection, since 2000

Owls are a favourite zoomorphic decor on Chinese Archaic Bronzes. They are considered rare, unusual, and special, more interesting than most decorative designs.

Another very similar "Owl Jia" from the Meiyintang Collection, represented in a rubbing-drawing, is published by Christian Deydier, in *Understanding Ancient Chinese Bronzes*.





## BRONZE WINE POURING VESSEL, *He*

Late Shang - Early Western Zhou Dynasties Transitional  
(11th - 10th Century BCE)

Height: 25 cm

### 青銅獸面紋盃

商晚期 (1600-1100BCE) 高 25 公分

This upright sturdy pouring vessel is divided into four “mammary” type lobes, stands on four tall legs and has a handle, spout and hinged cover surmounted by a loop handle. Each lobe is cast in low relief with large dispersed *taotie* masks having broad “smiles.” The tall flaring neck is decorated with a band of stylised dragons, interrupted by the bovine headed handle springing forth and looping downward, attaching to the vessel between two lobes, directly across from the handle is the straight spout decorated with incised petals rising from a band of c-curly which are repeated down the length of the handle below the well defined bovine head. A chain link connects a loop on the handle to another loop on the cover decorated similarly to the lobes on the body of the vessel. The steel grey patina of slightly reddish tones on the body is covered with a thin layer of green and red cuprite encrustation. The legs and underside of the *he* are black from the carbon due to long usage and being heated. Inside there is green, blue and red encrustation and a six character inscription.

PROVENANCE: Taiwanese Private Collection  
Important North American Collection

A similar Bronze *He* of more squat, stout shape, with very similar decoration, is in The National Palace Museum, Taiwan, dated to the Shang Dynasty. Another of similar squat shape with a plain body is in The Metropolitan Museum of Art, New York.

Another, very similarly shaped *He* of upright shape, having tall legs and similar decoration is in the collection of the Freer Gallery, Smithsonian Museum, Washington D.C., published in *China 5000 Years*, by Sherman Lee, The Guggenheim Museum, New York, 1999. It is dated 11th -10th Century BCE.









## BRONZE TIGER OIL LAMP

Late Western Zhou - Early Eastern Zhou Dynasty (9th - 7th Century BCE)

Length: 14.5 cm

Height: 8.5 cm

### 人鳥蛇鼠青銅虎油燈 東周 (1100-771BCE) 長 14.5 公分 高 8.5 公分

The coiled tiger stands on four flat square sectioned feet, has a well defined head with bulging eyes surrounded by incised details, and snake-like eyebrows in higher relief coil around the ears, emanating from the wide rolled up nose. The lower lip extends outwards becoming the lamp where the oil is ignited and illuminates. The body behind the head has a long aperture to receive the oil, and is covered with a lid surmounted by a kneeling human holding an offering in front of a perched bird with squared wings. A hinge connects the lid to the body that continues to curve becoming a tail that curls around and upwards into a point. The back of the lamp next to the opening is set with a handle with a mythical mouse-like creature, with big ears and a long tail. The sides of the lamp are decorated with geometric broad designs.

PROVENANCE: Chinese Collection, Hong Kong  
Important North American Collection

No other similar Bronze Lamp seems to be published or recorded.

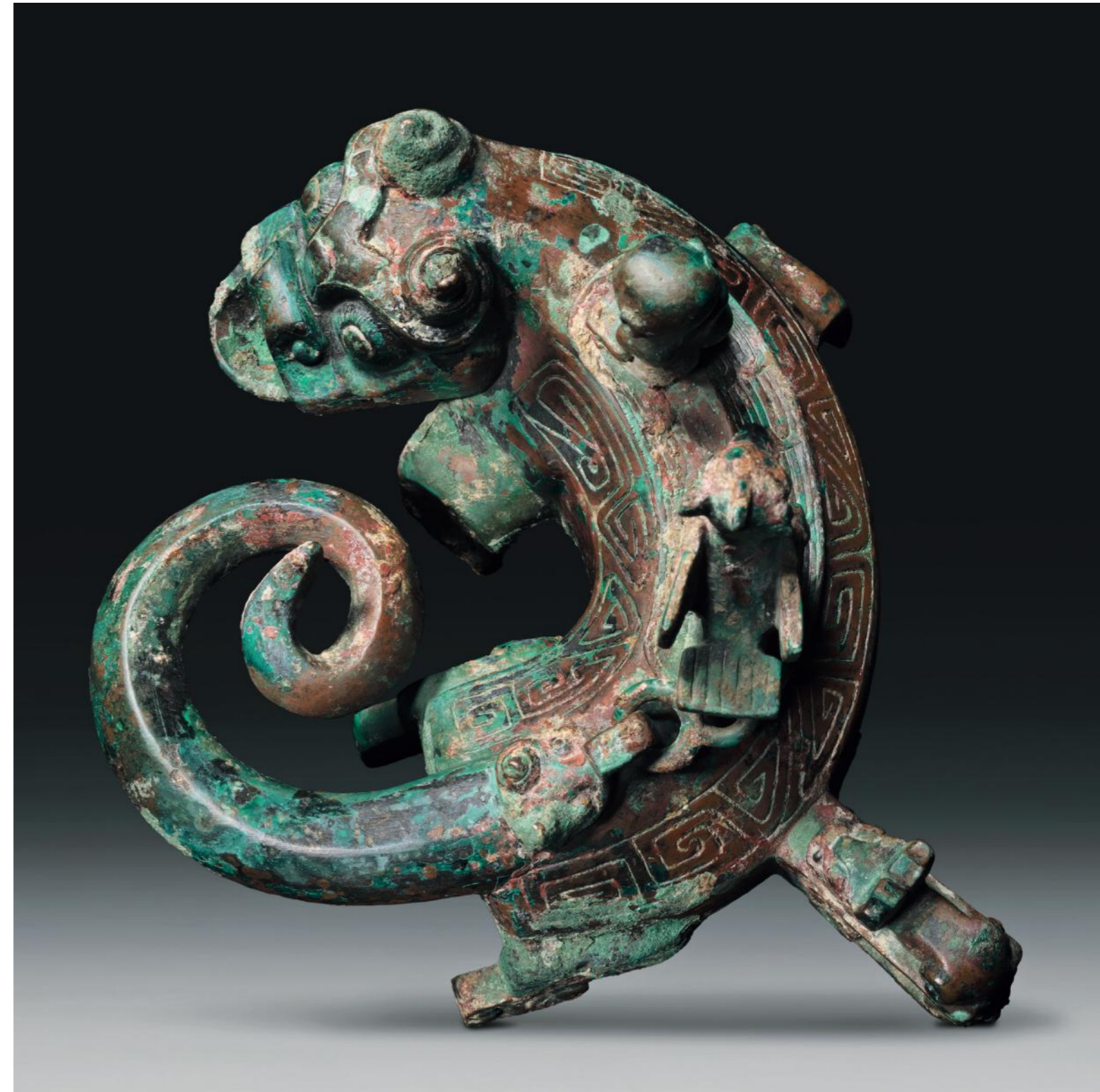
This seemingly unique bronze lamp is part of a group of similarly decorated small bronzes having human, birds and other creatures attached discovered in Western Zhou or Early Eastern Zhou tombs.

The tail on this tiger vessel is reminiscent of the horns on the much larger Mythological Animal Shaped Object unearthed at the Chu state tomb, Xujialing, Xichuan, Henan in 1990, and now in the Henan Museum.

See the Rare Small Bronze Phoenix Shaped Ewer formerly in the Collection of Robert H. Ellsworth, New York also with a smaller bird perched on the back, sold at Christie's New York, March 2015.

Also compare the decoration on the side of the Bronze Ewer, and the coiled ears on the handle, from an Important European Collection sold at Christie's London, 10 November, 2015, of the Eastern Zhou Dynasty, Spring and Autumn Period.

For similar animals embellishing a bronze vessel see the Ewer in the Eberhard Collection, previously sold by J. J. Lally & Co., of Zhou dynasty date, later sold again at Sotheby's, New York.







## MASSIVE BRONZE FOOD VESSEL, *Ding*

Late Eastern Zhou Dynasty (6th - 4th Century BCE)

Diameter: 68 cm

Height: 50.5 cm

**青銅龍紋鼎** 東周晚期 (1100-771BCE) 長度 68 公分 高度 50.5 公分

This massive bronze food vessel is supported on three tall legs of slightly cabriole shape topped by a bold intertwined mask design. Crisply cast are stylised interlocking dragon designs around the body above and below a simply braided raised band at the waist of the vessel. Each of the two handles are cast inside, outside and along the edge with similarly crisp paired dragon designs.

PROVENANCE: Taiwanese Collection, Hong Kong  
Important North American Collection  
DCW Collection, U.K.

Bronzes of this type and size are from the late Spring and Autumn and early Warring States Period of the Eastern Zhou Dynasty. Vessels of this large size, so crisply cast are rare.

Similar large vessels are well known, having different designs including similar to the design on this vessel.

Usually seen on much smaller vessels this dragon design is a well known decoration on bronzes of this period. Most of the bronzes of this type have covers, or are meant to be covered, and have a ledge around the rim of the vessel to hold the cover. On those vessels the handles are designed to be attached to the body just below the rim and are L-shaped so they rise away from the body of the vessel and enable a cover to fit simply over the rim. The present massive bronze differs as the handles rise directly from the rim, and there is no ledge along the rim to receive a cover. This is a more unusual form, rarely seen in this period.







## PAIR OF SILVER INLAID BRONZE FOOD VESSELS, *Dou*

Eastern Zhou Dynasty, Warring States Period

Height: 18.4 cm

Diameter: 19.4 cm

### 青銅錯銀雙耳豆一對

東周晚期 / 戰國 (1100-771 BCE) 高 18.4 公分 直徑 19.4 公分

The pair of silver inlaid bronze vessels stand on pedestal flared stems. They are inlaid with small silver strips together making the broad bands creating the striking design of two horizontal bands of confronting dragons on both the bodies of the vessels and on the shallow domed covers. Each pair is decorated with curls and confront each other in front of a mountain landscape. The handles are also inlaid with one broad band of

silver between two thin lines. The interior of the cover handle and the outside of the high stem-foot are also inlaid in silver with broad petals enclosing designs. The bronze of warm dark greenish brown has much green encrustation. The red layer underneath is visible in areas where the surface is chipped. On the interior there is much evidence of the shaping of the design and the inlay of the outer surface.

PROVENANCE: Annie Lau, New York City  
Weisbrod Chinese Art, Ltd, New York, 2000  
Important North American Collector, 2007

PUBLISHED: Weisbrod Chinese Art, Ltd., New York, 2002 Brochure, front and back cover.

This shape is well known to have been inlaid in gold and/or silver as can be seen in many museum collections.

A single inlaid bronze Dou and Cover is in the Freer Gallery of Art, published by Lawton, Chinese Art of the Warring States Period, catalogue number 8.









**JADE**



## JADE FIGURE OF A CHIEFTAIN, *Zun*

Neolithic Period, Hongshan Culture (circa 3,500 - 2,200 BCE)

Height: 7.8 cm

### 尊玉塑像

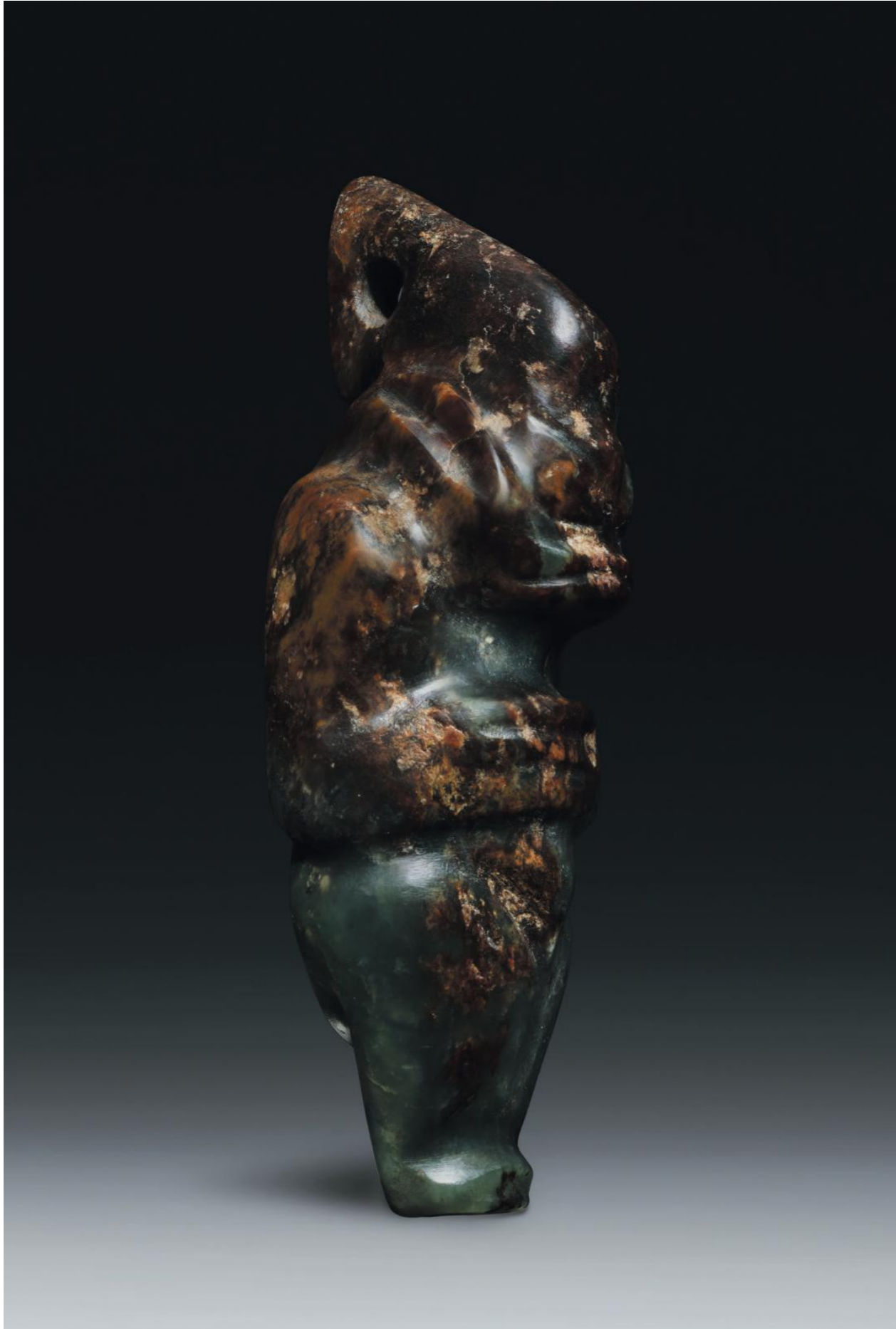
新石器時代，紅山文化（約 3500-2200BCE）高 7.8 公分

The seemingly stooped figure of a chieftain leader stands with his legs together and slightly bent having his exposed hands with fingers delineated folded over in front of his belly and his head tucked into his shoulders as if having no neck. He wears a long coat or shawl falling over his arms and thighs to his knees on the back, with a high collar. His high boots with shin protectors come up over his knees. The head with bird like features including protruding duck like beak - lips and bulging eyes, nestles into the high collar and a high pointed headdress comes over the forehead and rises to a peak at the back, bearing a hole for use as a pendant.

PROVENANCE: A Private American Collection, Massachusetts, 1980's  
Michael B. Weisbrod, Inc., New York, until 1993  
J. Abraham Cohen Collection, New York  
Weisbrod Chinese Art, Ltd., New York sold 1998.  
Important North American Collection

Figures of this type, of differing styles and sizes, have been found in Northeast China where thousands have been collected by archeologists. See China Daily. Other Hongshan Humanoid figures are in several museum collections such as the Aurora Museum, Pudong, Shanghai, and in Liaoning, China.





## JADE DRAGON AND BI PLAQUE

Eastern Zhou Dynasty, Warring States Period (475 - 221 BCE)  
Length: 11 cm

### 龍形玉佩

東周，戰國時期（475-221BCE） 長度 11 公分

The yellowish green jade plaque depicts a writhing dragon with outstretched legs and paws, supporting a bi disc on its back. The dragon has a *taotie* face and stylised wings with lines and circle design. “C” designs decorate the bi disc. The stone is an attractive yellowish green, with white inclusions, and there are areas of dark brown, russet, and darker green jade especially on the neck, mane and upper edge of the bi disc.

PROVENANCE: Fong Kwok Wa, Macau, 1980's  
Michael B. Weisbrod, Inc., New York  
Kenneth Bendavid Collection, New York, until 1991.  
Important North American Collection

This interesting Archaic Jade plaque is of a type of carving and subject seen in jades from the Tomb of the King of Nanyue, Guangzhou. Although the dragon and facial and surface decoration seems to be a little earlier, from the Warring States period.









## JADE DRAGON DISC, *Bi*

Late Warring States Period - Early Western Han Dynasty  
Diameter: 9.2 cm

**騰龍科斗紋璧** 周晚期 / 西漢早期 (公元前 700- 公元 8 年) 直徑 9 公分

The very dark green jade bi with brown calcified areas has beveled band borders along the inner and outer edges, and is decorated with irregular carved and incised hook patterns. An openwork design of a rampant striding feline with rope-twist tail and a widely gaping mouth is carved in the center aperture.

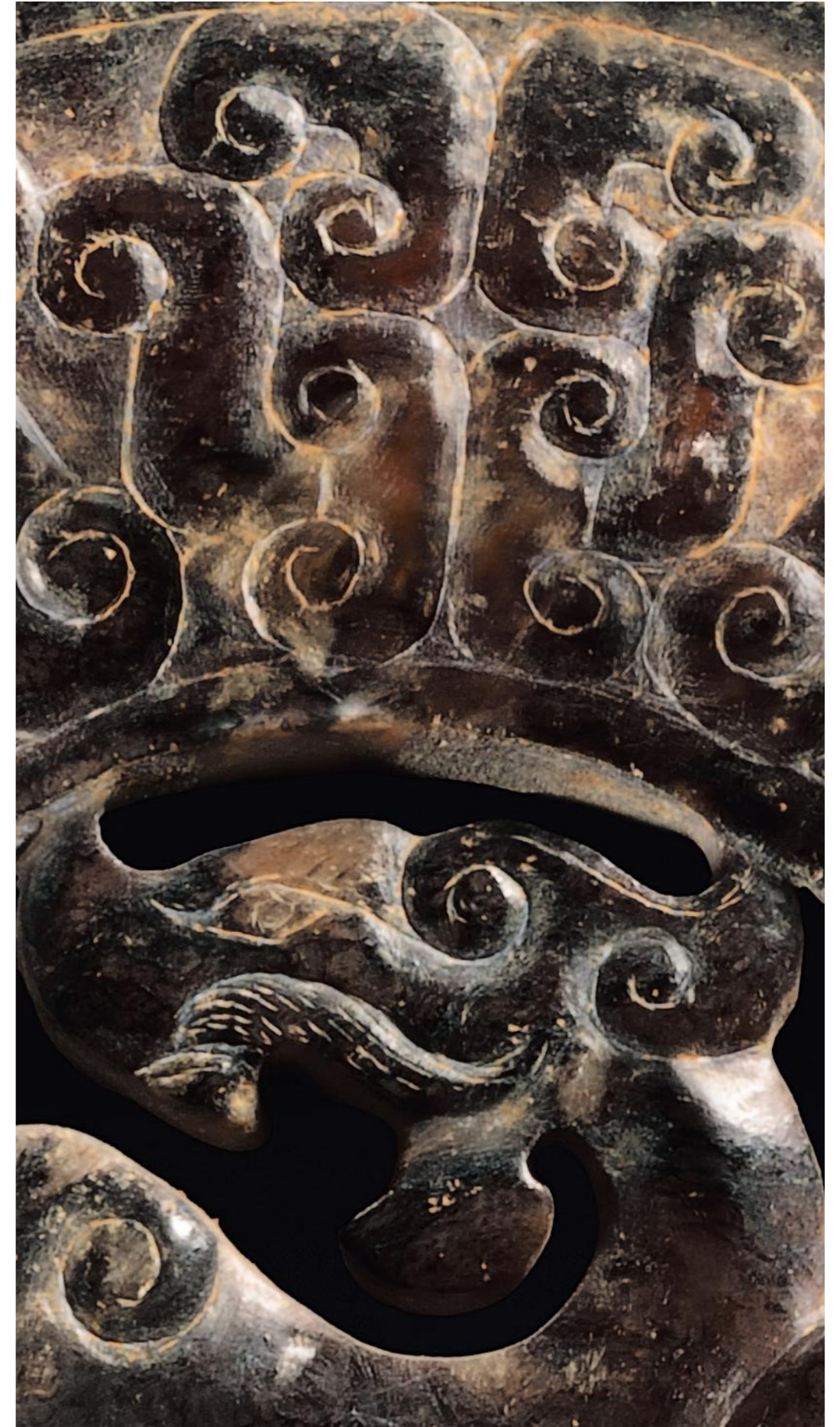
PROVENANCE: Private Collector-Dealer Macau (pre 1996)  
Weisbrod Chinese Art, Ltd., New York 1996  
Victor Novotny Collection, New York (1996)  
Canadian Private Collection (from 2002)

PUBLISHED: Weisbrod Chinese Art, Ltd., Twenty-Fifth Anniversary Exhibition of Chinese Works of Art, March-April, 1996

A similar feline enclosed in a thinner bi, dated late Zhou in the William Rockhill Nelson Gallery, of Art, Kansas City, is illustrated in, *Chinese Jades*, by S. Howard Hansford, fig. #42B.

Another ivory coloured bi with a feline figure carved in almost identical posture, dated to the Warring States Period is illustrated in *Chinese Art*, volume 9 - Jade, pl. No. 131, by Yang Boda.

Two other examples of jade bi with feline decoration were found in the tomb of the Nanyue King, no. 40, an openwork double ring with dragon and phoenix, appears on a number of fine jade pendants dating from the late Eastern Zhou and early Han Dynasties, including the Eastern Zhou "ring" illustrated in *Chinese Jade From the Neolithic to the Qing*, by Jessica Rawson, pl. no. 17:2 and the exterior design of the "bead" pl. 17:17 dated Eastern Zhou.





## JADE DRAGON STEM CUP

Western Han Dynasty (206 BCE - 8 CE)

Height: 8 cm

### 玉雕龍形紋玉杯

西漢（公元前 206- 公元 8 年） 高 8 公分

The tall cup stands on a pedestal circular foot and is carved all over with writhing dragons emerging from waves. The dragons are depicted full faced and in profile. The stone is calcified and on one side of the cup and on the foot the yellow green stone is exposed. There are vestiges of cinnabar remaining.

PROVENANCE: Fong Kuok Wa, Macau, late 1980's  
Michael B. Weisbrod, Inc., New York, until 1993  
K. Bendavid Collection, New York, 1993  
Weisbrod Chinese Art, Ltd., 1998  
Important North American Collection

Stemcup decorated with writhing dragons are especially rare. See a similar design on a Lian published in China 5000 Years, at the Guggenheim Museum, 1999.

Other Jade Stemcups were found in the Tomb of the King of Nanyue, Guangzhou, China.





# AGATE



## AGATE RECLINING TIGER

Western Han Dynasty (206 BCE - 8 CE)

Width: 5.3 cm

**瑪瑙卧虎** 西漢（公元前 206- 公元 8 年） 寬度 5.3 公分

The reddish brown agate figure of a tiger is depicted in a relaxed reclining position with the head tucked into the neck looking forward with a well defined head having incised details including whiskers and mane. Its large paws are stretched out in front and the rear paws emerging from under the haunches. The base is flat and the stone has lighter and deeper tones, as well as white streaks.

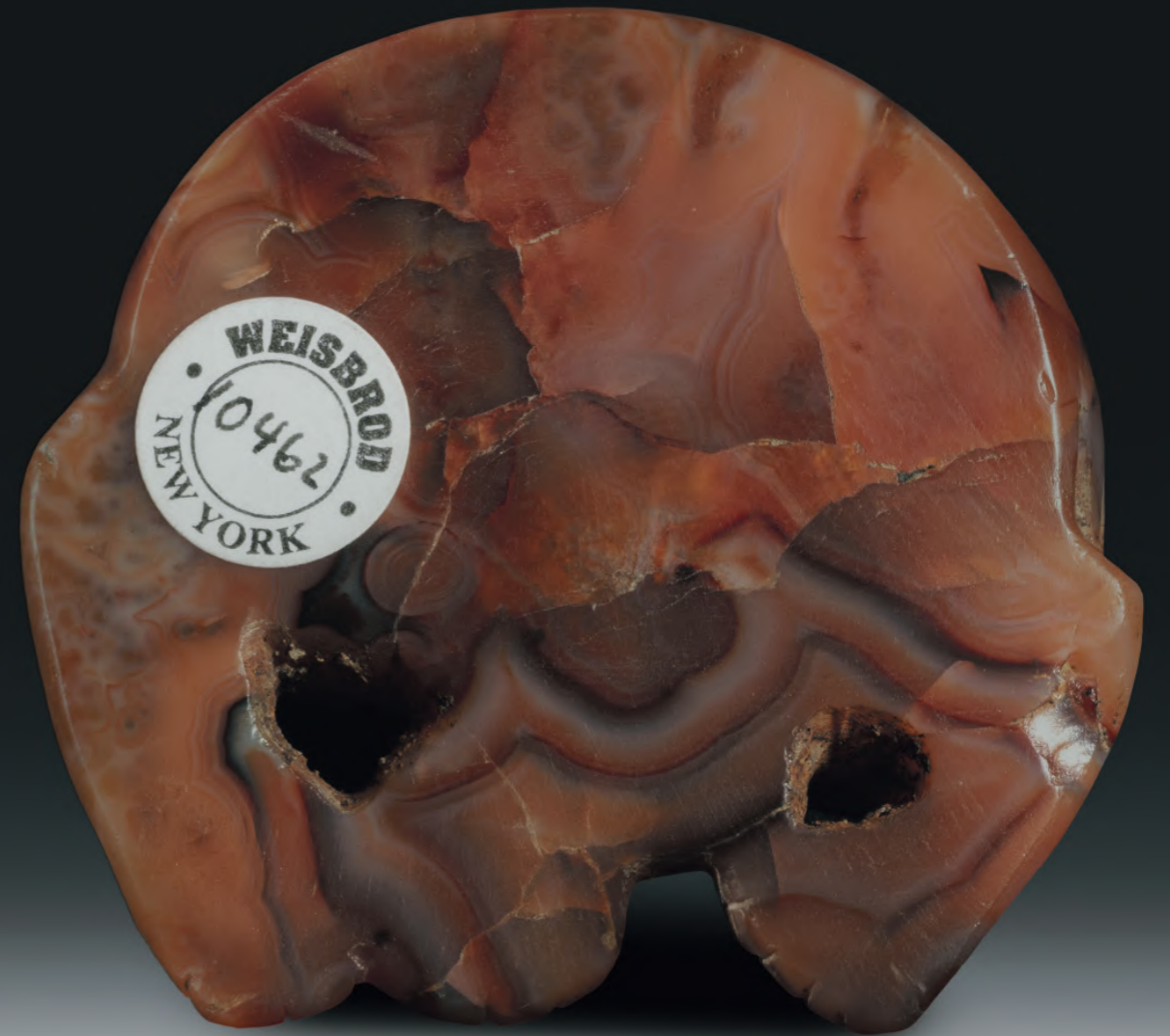
PROVENANCE: Fong Kwok Wa, Hong Kong (mid-late 1980's)  
Michael B. Weisbrod, Inc., New York (late 1980's)  
J. Abraham Cohen Collection, New York, until 2005  
Weisbrod Chinese Art, Ltd., New York  
Important North American Collection, since 2005

Tigers are seen in similar poses in bronze, and gilt bronze, sometimes inlaid with semi-precious stones.

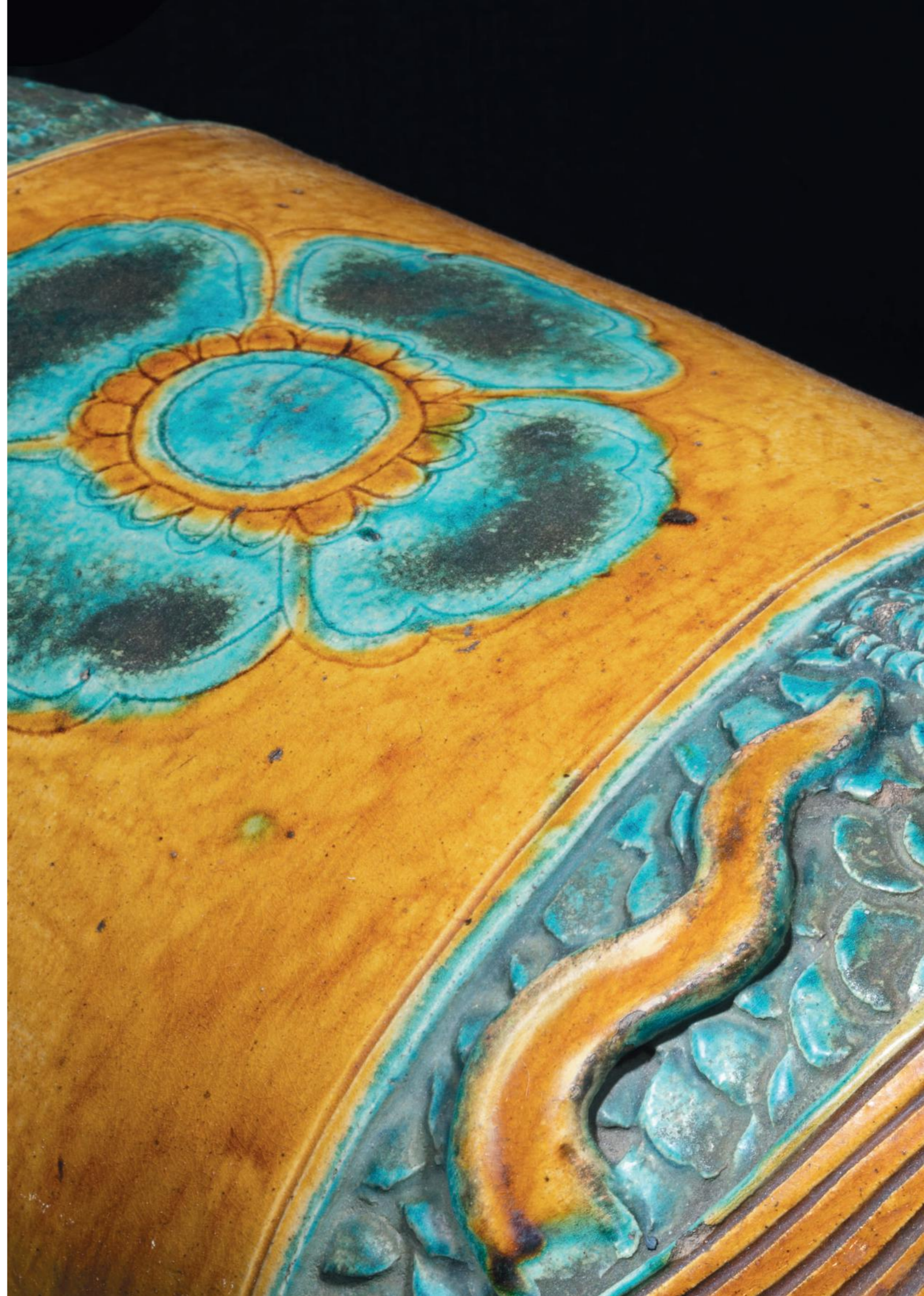
See the Inlaid Reclining Tiger with its head turned, in the Museum of East Asian Art, where it is dated to the Western Han Dynasty, 2nd Century BCE.

Two agate rams of very similar stone and style are illustrated in Jade Animals, Hong Kong.





# TILEWORK - STONEWARE





## GLAZED STONEWARE FIGURE OF A MYTHICAL BEAST, *Bixie*

Early Ming Dynasty  
14th-15th century  
Height: 21 13/16 inches (53.3 cm)

三彩辟邪 明早期 (14-15 世紀) 高 53.3 公分

The bixie stands on a golden-yellow and dark green glazed rectangular platform. Turquoise-glazed stocky beast is covered with carved scales and has brown glazed hooves. Flicked to the right, the golden-yellow tail lays splayed over the right leg. The golden-yellow glazed tail, mane, beard, eyebrows and the hair on the legs have vigorously incised lines. Gazing down with a fearsome stare, the beast has two cream-colored horns and fangs. The turquoise-glazed head has a well-carved snout. Draped over the back of the beast, there is a golden-yellow glazed blanket with a stylized vajra symbol accented with turquoise glaze.

PROVENANCE: Private Collection, Mamaroneck, New York  
Anunt Hengtrakul, New York City  
Michael B. Weisbrod, Inc., New York City, Late 1980's.  
important North American Collection, since 1992.

Published: "Chinese Buddhist Sculpture, Design and Influence," 1992,  
Michael B. Weisbrod, Inc.

The vajra is the Indian Sanskrit term for the thunderbolt, which is the symbol of the divine force of Buddha's doctrine. The power of the Buddha's doctrine is so immense that it destroys all untruths and wickedness.

A sancai-glazed earthenware incense burner dated to the 14th century that was found in the Yellow Temple in the northwestern suburbs of Peking has similarly colored glazes. (Historical Relics Unearthed in New China, People's Republic of China: Foreign Language Press, 1972, p.195). The scales of the dragon on the incense burner are identical to the scales of the bixie. Another beast with similar stylized carving of the mane and tail appears on a yellow and green-glazed tile-ware, dated to 1412 (Addis, J.M. Chinese Ceramics from Datable Tombs and Some Other Dated Material: A Handbook, London and New York: Sotheby Parke Bernet, 1978, number 34e).

The tile-ware originated from the Porcelain Pagoda in Nanking. Another tile-ware from the Porcelain Pagoda is a yellow and green glazed lion's head which resembles the head of this mythical beast.







Chinese Works of Art from the Weisbrod Family Collections have been purchased by or exhibited in the following institutions:

- The Art Museum, Princeton University
- The Asia Society
- Birmingham Museum of Art
- The Brooklyn Museum of Art
- China Institute of America
- The City Museum of New York
- The Cleveland Museum of Art
- The Corning Museum of Glass
- Denver Art Museum
- Elvehjem Museum of Art, University of Wisconsin, Madison
- The Herbert F. Johnson Museum of Art, Cornell University
- Hong Kong Museum of Art
- Idemitsu Museum, Tokyo
- Indianapolis Museum of Art
- Israel Museum
- Jacksonville Art Museum
- The Joseph and Margaret Muscarelle Museum of Art, College of William and Mary
- Long Museum, Shanghai, China
- M. H. de Young Memorial Museum, San Francisco, California
- Matsuoka Museum of Art, Tokyo
- The Metropolitan Museum of Art, New York
- The Montreal Museum of Art
- Museum für Ostasiatische Kunst, Köln
- Museum of East Asian Art, Bath, England
- Museum of Fine Arts, Boston
- Museum of Sex
- The National Gallery of Canada, Ottawa
- National History Museum, Beijing, China
- National Museum of History, Taipei, Taiwan
- New Orleans Museum of Art, New Orleans, Louisiana
- Phoenix Art Museum
- Poly Museum, Beijing, China
- Rhode Island School of Design
- Rietberg Museum, Zurich
- Royal Ontario Museum, Toronto
- San Antonio Museum of Art
- Shanghai Museum, Shanghai, China
- The Reeves Center, Washington and Lee University, Lexington, Virginia
- The Saint Louis Art Museum
- The Tsui Museum of Art, Hong Kong
- Virginia Museum of Fine Arts, Richmond Virginia



