



FREER|SACKLER

Fourteenth Presentation of

The Charles Lang Freer Medal

October 28, 2017





Contents

History of the Freer Medal

Opening Remarks

Julian Raby, Dame Jillian Sackler Director of the Arthur M. Sackler
Gallery and the Freer Gallery of Art

Bibliography of Dame Jessica Rawson

History of the Freer Medal

From the first presentation of the Freer Medal on February 25, 1956

This medal is established in commemoration of the one hundredth anniversary of the birth of the founder of the Freer Gallery of Art. The late Charles Lang Freer was born on February 25th, 1856, at Kingston, New York. For many years he was a devoted and discerning collector and student of Oriental art. He believed that more is learned concerning a civilization or epoch from the art it has produced than from any other source. With this idea in mind, he presented his collection, a building to house them, and an endowment. The income was to be used “for the study of the civilization of the Far East” and “for the promotion of high ideals of beauty” by the occasional purchase of the finest examples of Oriental, Egyptian and Near Eastern fine arts. This gift was offered to the Government during the presidency of Theodore Roosevelt, to be given in trust to the Smithsonian Institution. The deed of gift was executed on May 5th, 1906. Ground was broken on September 23rd, 1916, and the building was completed in the spring of 1921, about 18 months after the death of the founder in New York City on September 25th, 1919.

The medal, designed by one of our leading sculptors, Paulanship, will be presented from time to time “For distinguished contribution to the knowledge and understanding of Oriental civilizations as reflected in their arts.”

Previous Recipients

Osvald Sirén (1956)

Ernst Kühnel (1960)

Yashiro Yukio (1965)

Tanaka Ichimatsu (1973)

Laurence Sickman (1973)

Roman Ghirshman (1974)

Max Loehr (1983)

Stella Kramrisch (1985)

Alexander Soper (1990)

Sherman Lee (1998)

Oleg Grabar (2001)

James Cahill (2010)

John Rosenfield (2012)

Opening Remarks

Julian Raby, Dame Jillian Sackler Director of the Arthur M. Sackler Gallery and the Freer Gallery of Art

Thank you for joining us this evening for the award of the Freer Medal for exemplary contributions to the field of Asian art and scholarship. This is only the fourteenth such medal to be awarded in sixty years, and its rarity and roster of illustrious recipients are testimony to how judiciously we try to honor—on all our behalves, we hope—colleagues who have enriched our field, our thinking, and our lives. Today's ceremony is a celebration of accomplishments and an augury for the future.

Our founder, Charles Lang Freer, believed in the transformative, even redemptive, potential of art and sought expressions of what he regarded as a universal beauty that transcends time and place. Intrigued by what he called “points of contact” between the arts of Asia and the arts of the West, Freer believed firmly that all of us have the “power to see beauty” . . . if only we open our eyes. He believed that beauty is accessible to all, regardless of knowledge, yet he saw knowledge as enriching those first, innocent experiences. So he pledged his institution to the pursuit of beauty and to learning or, as he phrased it, to the study of the peoples and cultures that produced those works of beauty.

In reopening the Freer Gallery of Art after several years of refurbishment, we are pledging ourselves to Charles Lang Freer's twin principles. One is a universal accessibility and, hopefully, wonderment. We have tried to achieve this by affirming the reductive aesthetic that was such a marked feature of the Freer Gallery when it first opened to the public in 1923. It is an aesthetic that removes the extraneous and the distracting. In its play of volume, light, simplicity, and sparseness, it is an aesthetic that attempts to enhance our visual acuity, that helps us “open our eyes” to works of transcendent beauty. The second of Freer's principles is an unwavering commitment to fostering and communicating scholarship—your findings—to a broader public. There can be no more appropriate way to instantiate this double commitment than to present the Freer Medal to a colleague who bestrides the world of museums and the world of academe.

Tonight we honor the lifelong achievements of Dame Jessica Rawson, professor of Chinese art and archaeology at the University of Oxford. Her pioneering work, her ever-rigorous sense of inquiry, her vigilant guardianship of academic standards epitomize the values the Freer Medal was designed to celebrate. Both as

curator and professor, Jessica opened our eyes to the ebb and flow of Chinese cultural influence in Asia and beyond. Firmly rooted in the scholarship of material culture, her work has shed light on the uses and significance of objects in China over the course of some ten thousand years, from the Neolithic to the twentieth century. Jessica Rawson's contributions have been immense—as a leading force in public understanding of Chinese art and archaeology, a consummate researcher, a scrupulous teacher, a dedicated mentor, and a leading figure in the broader academic direction of the University of Oxford. Let me provide you with some details.

Following her undergraduate degree in history at the University of Cambridge, where her studies focused on Europe, Jessica Rawson launched her professional career in the late 1960s at the British Museum. As a young curator in the Oriental Antiquities Department, she was given the responsibility of managing the early Chinese material in the collection. Those were the years when the Cultural Revolution (1966–76) made China inaccessible, so Jessica dedicated herself to the collections in the British Museum, re-organizing the storage and creating the first systematic departmental records of the collections. In the evenings she worked toward her degree in Chinese language and literature at the School of Oriental and African Studies.¹

Although the amount of objects available for study could not match what is available to the field today, Jessica remembers those early days of her career with great fondness, as she was granted freedom to rearrange the collections at the British Museum, and she could at a steady pace, and in constant contact with objects, learn about China and its culture.² It is remarkable how Jessica, even in these early days, opened up her material to broader avenues of inquiry: she never treated, and never treats, a subject or an object in isolation, but always searches for a bigger picture of interrelations and connections.

It is this ability to combine a minute and sensitive examination of the object with a panoptic sense of context that led Robert E. Harrist, the Jane and Leopold Swergold Professor of Chinese Art History at Columbia University, to describe the approach as “Rawsonian.”³

What, then, are the Rawsonian elements that make Jessica's scholarship outstanding? In Robert Harrist's words, they are “her acute sensitivity to the sensuous material presence of objects—their colors, shapes and textures, their appeal to the sense of touch, and the sensations of weight and mass they convey”⁴ with “the capacity to envision relationships among objects and to imagine them in use during the periods when they were made,” as well as “where and how objects and images were presented to the viewers.”⁵

In short, Jessica's approach is all-embracing. An early example of this is the 1977 exhibition *Animals in Art*, which showcased works from a wide geographic

scope, ranging from Japan to Africa and to the world of classical Greece. Andrew Burnett, former deputy director of the British Museum, recalls his first meeting with Jessica “when she organized a tea party to bring young(er) curators together when she was planning the *Animals in Art* exhibition.” He says, “It was typical of the way that she thought big, across the whole collection of the museum.”⁶

Jessica utilized the experience gained from this exhibition in her early landmark project *Chinese Ornament: The Lotus and the Dragon* (1984–85). Her work is hailed as “one of the foundational texts for the study of Chinese visual culture and a basic guide to understanding how design concepts originating in China fused with or were transformed by ornamental systems from elsewhere,”⁷ in this case, through the arrival in China of Buddhism from Central Asia. Again, the project ranged widely and led from the Mediterranean to China, with Jessica drawing on collections from across this “universal” museum. In those years, many still believed that early Chinese civilization was isolated, with limited contact with other cultures. Jessica led the way in demonstrating the connections between China and other cultures, and she continues to do so today in her current research project on “China and Inner Asia, 1000–200 BC: Interactions that Changed China,” a major undertaking made possible by a five-year grant from the Leverhulme Trust.

The influence of Jessica’s scholarship is well described by Jan Stuart, the Freer|Sackler’s Melvin R. Seiden Curator of Chinese Art: “Jessica Rawson’s prodigious learning and creative way of thinking have touched just about everybody in the fields of Chinese art and archaeology. I don’t know anyone who has not been influenced by her path-breaking writings, including early work such as *Chinese Ornament: The Lotus and the Dragon*, which helped shape my thinking at the beginning of my career.”⁸

In the 1990s, Jessica continued her prolific career by assuming a prestigious and influential academic appointment at Oxford, yet she continued her contributions to the museum field with a daunting array of projects. One of these was a monumental publication related to objects many of which are in the Smithsonian. In 1990 she published *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, the second volume of a three-volume work authored by leading specialists in the field of Chinese antiquities, including Robert Bagley and Jenny So. With this publication, Jessica not only enriched our knowledge of the Sackler collection of Chinese bronzes but also transformed our understanding of the history of the Western Zhou period. This was more than a catalogue of objects; it was the first comprehensive study of the material culture of the Western Zhou. This was a topic long neglected by Western art historians, and it came at a time when the study of Chinese bronzes was dominated by the study of Shang ritual vessels. Jessica was the first “to attempt to characterize and

appreciate Western Zhou bronzes in their own right,"⁹ and she "show[ed us] the Western Zhou period to have been one of pivotal, even revolutionary importance in the history of the craft."¹⁰

Jessica approached her subject matter comprehensively, looking at the Shang legacy and the emergence of a distinct Western Zhou idiom as well as regional variations in early Western Zhou styles. Truly innovative was her theory about a change in ritual practice that led to changing demands for vessels and stylistic shifts in the latter Western Zhou. Jessica based her theory on archaeological evidence coming out of China, bringing the most recent discoveries and scholarship into the English-speaking world. Her current work on the material culture of the Western Zhou will doubtless further illuminate the field.

Another major project Jessica undertook in the 1980s and 1990s as the Keeper of the Department of Oriental Antiquities at the British Museum was the complete refurbishment and redisplay of the collections from China, the Indian subcontinent, and Southeast Asia. Named after Sir Joseph E. Hotung, the gallery was opened by the Queen in 1992. Just as Jessica has returned to the Western Zhou in her current research, so she has returned to the Joseph Hotung Gallery, working on its current redisplay, which will reopen next week on November 8.

In 1994 Jessica was appointed Warden of Merton College, Oxford. This was a landmark appointment as it was the first time in Merton's history since its founding in 1264 that this position had been held by a woman. Academia provided her the opportunity "to move into new research areas and teach students about the importance of studying objects—of the physical remains of tombs, of rituals, of palaces—as ways to understand China."¹¹ Unsurprisingly, given how much her exhibitions and publications had done to transform the field, her teaching has had deep impact on her students. "Studying with Jessica was a life-changing experience for me. I learned from her how far one could go with genuine passion and curiosity for knowledge. . . . She allowed me to explore my potential as well as the many possibilities offered at Oxford,"¹² says Hsueh-man Shen, professor at New York University.

Another former student, Jianjun Mei, director of the Institute of Historical Metallurgy and Materials, University of Science and Technology in Beijing, describes Jessica's impact on his work. "What Jessica has taught me over the years goes far beyond her insights into Chinese archaeology and art history, especially her longstanding interest in the early cultural interactions between China and the Eurasian steppe. As a university teacher with dozens of students now, I realize that her kindness, patience and generosity towards young students served as a model for me. To have had Jessica as my teacher was a big stroke of luck."¹³

Jessica's appointment in Oxford did not mark a break between a career as curator and a career as academic, for in her curatorial phase she published,

if one can say it, like an academic, and in academe she continued to curate exhibitions in London and elsewhere.

In 1995, in the British Museum exhibition *Chinese Jade from the Neolithic to the Qing* and its accompanying catalogue, Jessica demonstrated a masterful understanding of Chinese jades to complement her expertise on Chinese bronzes and ornament. *Treasures of Ancient China: Bronze and Jades from Shanghai* combined these two areas of expertise, but the breadth of her scholarship was evident in the remarkable *China: Three Emperors, 1662–1795*. Jessica also made major contributions to exhibitions of the Qin dynasty Terracotta Warriors, held at the British Museum in 2006 and 2007 and at the Museum of Far Eastern Antiquities at Stockholm in 2010.

Jessica's career has been marked by honors and recognition from her peers and government. I will name only a few here among the many honorifics and degrees awarded to her internationally. In 1990 she was appointed a Fellow of the British Academy; in 2002 she was made a Dame Commander of the Order of the British Empire for her services to Oriental studies; and in 2012 she was elected to the American Academy of Arts and Sciences as a Foreign Honorary Member.

Over the course of a career spanning a half century, Jessica, in her many roles as a curator, scholar, and teacher, has not only experienced the transformation that took place in the West's relations with China and its culture, but she also helped shape Western understanding of China's extraordinary cultural achievements. As access to China and its archaeology began to improve in the 1980s, Jessica formed strong relations with colleagues in China and expanded her scholarship with the latest evidence emerging from Chinese excavations. At every stage of her career Jessica has revisited her previous work and drawn fresh conclusions from the growing information. She combines analysis with synthesis to create an alchemy of insight.

Jessica has shown us all that it is possible to combine scrupulous scholarly standards with sensitivity to objects, unceasing inquiry, broad vision, and commitment to public understanding. Let us all celebrate this, and for us at the Freer|Sackler, let it be a model for our endeavors, a propitious augury for the future of our museums. Jessica, thank you.

¹ Elizabeth Knight, "Reflections in Scholarship: An Interview with Professor Dame Jessica Rawson," *Orientalis* 44, no. 1 (2013), p. 38.

² Ibid.

³ Robert E. Harrist, Jr., "Reading Jessica Rawson," *Orientalis* 44, no. 1 (2013), p. 34.

⁴ Ibid.

⁵ Ibid.

⁶ Knight, "Reflections," p. 38.

⁷ Harrist, "Reading," p. 35.

⁸ Knight, "Reflections," p. 39.

⁹ Lothar Von Falkenhausen, "Issues in Western Zhou Studies: A Review Article," *Early China* 18 (1993), pp. 139–226.

¹⁰ Colin MacKenzie, book review, "Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections. Volume 2 of Ancient Chinese Bronzes from the Arthur M. Sackler Collections. Vol. 2A: Introduction; Vol. 2B: Catalogue by Jessica Rawson," *Ars Orientalis* 21 (1991), pp. 153–54.

¹¹ Knight, "Reflections," p. 41.

¹² Ibid., p. 42.

¹³ Ibid., p. 43.

Bibliography of Dame Jessica Rawson

1971 "Chinese Bronzes from the Sedgwick Collection." *Oriental Art* 26, no. 2 (1971): 148–55.

1972 "A Pair of Chinese Bronze Ritual Vessels." *Apollo* (August 1972): 124–27.

1973 "A Group of Han Dynasty Bronzes with Chased Decoration and Some Related Ceramics." *Oriental Art* 19, no. 4 (1973): 405–20.

1975 "The Surface Decoration on Jades of the Chou and Han Dynasties." *Oriental Art* 22, no. 1 (1975): 36–52.

With John Ayers. *Chinese Jade Throughout the Ages*. London: Oriental Ceramic Society, 1975.

1977 *Animals in Art*. London: British Museum Publications, 1977.

"Chinese Silver and its Western Origins." *Connoisseur* (September 1977): 36–43.

1978 "The Transformation and Abstraction of Animal Motifs on Bronzes from Inner Mongolia and Northern China," 52–73. In Philip Denwood, ed. *Arts of the Eurasian Steppelands, Colloquies on Art and Archaeology in Asia No. 7*. London: University of London, Percival David Foundation of Chinese Art, School of Oriental and African Studies, 1978.

1980 *Ancient China, Art and Archaeology*. London: British Museum Publications, 1980.

1982 "The Ornament of Chinese Silver of the Tang Dynasty." *British Museum Occasional Paper*, no. 40, 1982.

"Eccentric Bronzes of the Early Western Zhou." *Transactions of the Oriental Ceramic Society* 47 (1982–83): 11–32.

1984 *Chinese Ornament: The Lotus and the Dragon*. London: British Museum Publications, 1984.

"Song Silver and its Connections with Ceramics." *Apollo* (July 1984): 18–23.

1986 "Silver Decoration on a Chinese Lacquered Box." *Arts of Asia* (May–June 1986): 91–98.

"Tombs or Hoards: The Survival of Chinese Silver of the Tang and Song Periods, Seventh to Thirteenth Centuries AD," 31–56. In Michael Vickers, ed. *Pots and Pans*. Oxford: Oxford University Press for the Board of the Faculty of Oriental Studies, University of Oxford, 1986.

"Zhongguo yinqi he ciqi de guanxi (gong yuan nian 600–1400) – yishushi he gongyi fangmian de ruogan wenti," *Gugong Bowuyuan Yuankan* 1986.4, 32–36. Translation of "The Relationship of Chinese Silver and Porcelain (AD 600–1400): Some Historical and Technological Questions." Presented at the Second ICACPP, November 1985.

1987 *Chinese Bronzes, Art and Ritual*. London: British Museum Publications, 1987.

"Western Zhou Sources of Interlaced Motifs," 38–64. In Rosemary Scott and Graham Hutt, eds. *Style in the East Asian Tradition. Colloquies on Art and Archaeology in Asia No. 14*. London: Percival David Foundation, 1987.

With M. Tite and M. J. Hughes. "The Export of Tang Sancai Wares: Some Recent Researches." *Transactions of the Oriental Ceramic Society* 52 (1987–88): 39–64.

1988 *The Bella and P. P. Chiu Collection of Ancient Chinese Bronzes*. Hong Kong: Privately published, 1988.

"Xi Zhou wanqi liqi de bianhua." Chinese translation of "The Transformation of the Western Zhou Ritual Vessel Set," 68–72. In *A Collection of Academic Papers for the International Conference on the Zhou-Qin-Han-Tang Dynasties Archaeology and Culture*, Xibei daxue xuebao bianjibu. X'ian, 1988.

"A Bronze-casting Revolution in the Western Zhou and its Impact on Provincial Industries," 228–38. In R. Maddin, ed. *The Beginnings of the Use of Metals and Alloys, Papers from the Second International Conference on the Beginning of the Use of Metals and Alloys, Zhengzhou, China*. October 21–26, 1986. Boston: Massachusetts Institute of Technology, 1988.

1989 "Statesmen or Barbarians, the Western Zhou as seen through their Bronzes," 71–95. British Academy Albert Reckitt Archaeological Lecture. October 19, 1989. *Proceedings of the British Academy* 75, 1989.

With Ian Freestone and Nigel Wood. "Chinese Bronze Casting Molds and Ceramic Figures," 253–73. "Chinese Silver and its Influence in Porcelain Development," 275–99. In P. E. McGovern et al., eds. *Ceramics and Civilization*, vol. 4, *Cross-craft and Cross-cultural Interactions in Ceramics*. Westville: American Ceramic Society, 1989.

"Chu Influences on the Development of Han Bronze Vessels." *Arts Asiatiques* 44 (1989): 84–99.

1990 *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections*. Cambridge, MA: Harvard University Press, 1990.

With Emma Bunker. *Ancient Chinese and Ordos Bronzes*. Hong Kong: Oriental Ceramic Society, 1990.

1991 "Central Asian Silver and its Influence on Chinese Ceramics." Paper presented at the Second European Seminar on Central Asian Studies, University of London (SOAS). April 7–10, 1987. *Bulletin of the Asia Institute*, vol. 5 (1991): 139–51.

1992 Editor. *British Museum Book of Chinese Art*. London: British Museum Press, 1992.

"Late Shang Dynasty Bronze Ornament: Purpose or Meaning," 67–95. In Roderick Whitfield, ed. *The Problem of Meaning in Early Chinese Ritual Bronzes*. London: School of Oriental and African Studies, Percival David Foundation, 1992.

"Shang and Western Zhou Designs in Jade and Bronze," 73–105. *International Colloquium on Chinese Art History, 1991, Proceedings, Antiquities Part 1*. Taipei: National Palace Museum, 1992.

"Contact between Southern China and Henan during the Shang period," 1–24. *Transactions of the Oriental Ceramic Society*, vol. 57 (1992–93). London: Oriental Ceramic Society, 1994.

1993 "Ancient Chinese Ritual Bronzes: The Evidence from Tombs and Hoards of the Shang (c. 1500–1050 BC) and the Western Zhou (c. 1050–771 BC) Periods." *Antiquity* 67, no. 257 (December 1993): 805–23.

"Zhongguo taoci ji qi xingshi: shi dao shisi shiji." *Shanghai bowuguan jikan* (1993): 257–72.

"The Ancestry of Chinese Bronzes," 51–73. In Steven Lubar and W. David Kingery. *History from Things, Essays on Material Culture*. Washington and London: Smithsonian Institution Press, 1993.

"Sets or Singletons? Uses of Chinese Ceramics 10th–14th Centuries." *Journal of Sung Yuan Studies*, no. 23 (1993): 71–94.

"Western Zhou Jades from tomb 1 at Fufeng Qiangjia: Further Evidence for Ritual Changes in the Western Zhou," 744–52. In Shi Xingbang et al., eds. *Kaoguxue yanjiu. Jinian Shaanxi sheng kaogu yanjiusuo chengli sanshi zhounian*. Xi'an, 1993.

1995 *Chinese Jade from the Neolithic to the Qing*. London: British Museum Press, 1995.

"Jade and Gold: Some Sources of Ancient Jade Design." *Oriental Art* (June 1995): 26–37.

1996 *Mysteries of Ancient China, New Discoveries of the Early Dynasties*. London: British Museum Press, 1996.

"Zhongya yinqi ji qi dui Zhongguo taoci de yinxiang." In *Shaanxi lishi bowuguan guankan*, vol. 3 (1996): 203–13.

"Changes in the Representation of Life and the Afterlife as Illustrated by the Contents of Tombs of the T'ang and Sung Periods," 23–44. In Maxwell K. Hearn and Judith G. Smith, eds. *Arts of the Sung and Yuan*. New York: Metropolitan Museum of Art, 1996.

1997 "Yin–Shang shiqi zhongyuan diqu yu nanfangde qingtong wenhua jiaoli-ao" (Contact between Southern China and Henan during the Shang Period), 147–66. In Ma Chengyuan, ed. *Wu Yue diqu qingtong yanjiu lunwenji*. Hong Kong, 1997.

"The Reuse of Ancient Jades," 171–86. In Rosemary Scott, ed. *Chinese Jades, Colloquies on Art and Archaeology in Asia No. 18*. London: University of London, Percival David Foundation of Chinese Art, 1997.

"Some Jades from a Western Zhou Period Tomb at Beijing Fangshan Lulihe," 327–32. Beijing shi wenwu yanjiusuo, ed. *Beijing jiancheng 30 nian ji Yanwenming, Guoji xueshu yantaohui huiyi zhuanji*. Beijing: Beijing Yanshan chu banshe, 1997.

1998 "Zhongguode tongyi --: yige yuzhoude xin tuxiang," 453–90. In Han Wei et al., eds. *Yuanwangji, Shaanxisheng kaogu yanjiusuo huadan sishi zhounian jihui wenji*. Xi'an: Shaanxi renmin meishu chubanshe, 1998.

"Ewige Wohnstätten: Die Gräber des Königs von Nan Yue und der kaiserlichen Prinzen in Ostchina," 80–95. In Margarete Prüch, ed. *Schätze für König Zhao Mo, Das Grab von Nan Yue*. Heidelberg: Braus Verlag, 1998.

"Transformed into Jade: Changes in Material in the Warring States, Qin and Han Periods," 125–36. In Tang Chung, ed. *East Asian Jade: Symbol of Excellence*, vol. 2. Hong Kong: Chinese University of Hong Kong, 1998.

"Chinese Burial Patterns: Sources of Information on Thought and Belief," 107–33. In Chris Scarre and Colin Renfrew, eds. *Cognition and Culture: The Archaeology of Symbolic Storage*. Cambridge: McDonald Institute for Archaeological Research, 1998.

"Thinking in Pictures: Chinese Tomb Figures in the Chinese View of the After-life," 19–37. *Transactions of the Oriental Ceramic Society*, vol. 61 (1996–1997), 1998.

"Some Examples of Human and Human-like Faces on Shang and Western Zhou Bronzes," 124–48. In Archaeology Department of Peking University, ed. *Proceedings of the International Conference on Chinese Archaeology Enters the Twenty-first Century*. Beijing: Science Press, 1998.

1999 "Eternal Palaces of the Western Han: A New View of the Universe." *Artibus Asiae* 59, no. 1/2 (1999): 5–58.

Essays and entries, 248–63, 388–457. In *The Golden Age of Chinese Archaeology: Celebrated Discoveries from the People's Republic of China*. Washington, DC: National Gallery of Art, 1999.

"Western Zhou Archaeology," 352–449. In Michael Loewe and Edward Shaughnessy, eds. *The Cambridge History of Ancient China*. Cambridge: Cambridge University Press, 1999.

"Ancient Chinese Rituals as Seen in the Material Record," 20–49. In J. McDermott, ed. *Court and State Rituals in China*. Cambridge: Cambridge University Press, 1999.

2000 "Cosmological Systems as Sources of Art, Ornament and Design." *Bulletin of the Museum of Far Eastern Antiquities* 72 (Stockholm, 2000): 133–89.

"Cong Ouzhou he Dizhonghai yi xi yishu de guandian kan zaoqi Zhongguode yishu he kaogu yi ji Zhongguo de tongyi," 164–69. In Beijing Daxue Zhongguo chuantong yanjiu zhongxin, ed. *Wenhuade kuizeng Hanxue yanjiu guojihuiyi lunwenji, kaoguxuejuan*. Beijing: Beijing Daxue chubanshe, 2000.

2001 "Creating Universes: Cultural Exchange as Seen in Tombs in Northern China between the Han and Tang Periods," 61–81. In Wu Hung, ed. *Between Han and Tang*. Beijing: Wenwu chubanshe, 2001.

"The Many Meanings of the Past in China," 397–421. In Dieter Kuhn and Helga Stahl, eds. *Die Gegenwart des Altertums, Formen und Funktionen des Altertumsbezugs in den Hochkulturen der Alten Welt*. Heidelberg: Edition Forum, 2001.

"Tombs and Tomb Furnishings of the Eastern Han Period (AD 25–220)," 253–307. In R. W. Bagley, ed. *Ancient Sichuan, Treasures from a Lost Civilization*. Seattle: Seattle Art Museum and Princeton University Press, 2001.

2002 *Ancient Chinese Art and Culture*. In Chinese, *Zhongguo gudaide yishu yu wenhua*. Beijing: Peking University Press, 2002.

"Strange Beasts in Han and Post-Han Imagery," 23–32. In Annette L. Juliano and Judith A. Lerner, eds. *Nomads, Traders and Holy Men Along China's Silk Road*. Papers presented at Asia Society, New York, November 9–10, 2001. *Silk Road Studies VII*. Belgium: Brepols Publishers, 2002.

"Ritual Vessel Changes in the Warring States, Qin and Han Periods," 1–56. *Regional Culture, Religion and Arts before the Seventh Century*. Papers from the Third International Conference on Sinology, History Section. Taipei: Institute of History and Philology, Academia Sinica, 2002.

"The Origins of Chinese Mountain Painting: Evidence from Archaeology," 1–48. *Proceedings of the British Academy*, vol. 117. London: British Academy, 2002.

"The Power of Images: The Model Universe of the First Emperor and its Legacy." *Historical Research* 75, no. 188 (May 2002): 123–54.

2003 "A Study of Later Chinese Metalwork," 80–89. *Scientific Research in the Field of Asian Art, Proceedings of the First Forbes Symposium at the Freer Gallery of Art*. London: Archetype Publications, 2003.

2004 "Novelties in Antiquarian Revivals: The Case of the Chinese Ritual Bronzes." *National Palace Museum Research Quarterly* 22, no. 1 (Autumn 2004): 1–34.

2005 With Evelyn Rawski, eds. *China: The Three Emperors, 1662–1795*. London: Royal Academy Publications, 2005.

2006 "The Chinese Hill Censer, boshanlu: A note on Origins, Influences and Meanings," 75–86. *Ars Asiaticus, Volume en hommage à Madame Michèle Pirazzoli t'Serstevens* 61 (2006).

"Ornament as System: The Case of Chinese Bird and Flower Designs." *Burlington Magazine* (July 2006): 380–89.

"Han Dynasty Tomb Planning and Design," 103–16. In Chrystelle Maréchal and Yau Shun-Chiu, eds. *Cang Jie des Symposiums Internationaux, Le Monde Visuel Chinois*. Paris: Éditions Langues Croisées, Centre de Recherches Linguistic sur L'Asie Orientale, École des Hautes Études en Science Sociales, 2006.

2007 Contributions to *The First Emperor, China's Terracotta Army*. Jane Portal, ed. London: British Museum Press, 2007.

"A Portrait of the Wanli Emperor: Art Ritual and Agency," 95–113. In Robin Osborn and Jeremy Tanner, eds. *Arts' Agency*. Oxford: Blackwells, 2007.

2008 "In Search of Ancient Red Beads and Carved Jade in Modern China." *Cahiers d'Extrême-Asie* 17 (2008): 1–15.

2009 *Treasures of Ancient China: Bronzes and Jades from Shanghai*. London: British Museum Press, 2009.

2010 With Kristian Göransson, eds. *China's Terracotta Army*. Stockholm: Östasiatiska Museet, 2010.

"Reviving Ancient Ornament and the Presence of the Past: Examples from Shang and Zhou Bronze Vessels," 47–76. In Wu Hung, ed. *Reinventing the Past: Archaism and Antiquarianism in Chinese Art and Visual Culture*. Chicago: Center for the Art of East Asia, 2010.

"Carnelian Beads, Animal Figures and Exotic Vessels: Traces of Contact between the Chinese States and Inner Asia, c. 1000–650 BC," 1–42. In M. Wagner and W. Wei, eds. *Archaeologie in China*, vol. 1, *Bridging Eurasia*. Mainz: Verlag Philipp von Zabern, 2010.

2011 *Ancestors and Eternity, Essays on Chinese Archaeology and Art. In Chinese, Zuxian yu yongheng*. Beijing: Sanlian chubanshe, 2011.

2012 "Inside out: Creating the exotic within early Tang dynasty China in the seventh and eighth centuries." *World Art* 2, no. 1 (March 2012): 25–45.

"Chinese Bronzes," 42–46. In David Ekserdjian, ed. *Bronze*. London: Royal Academy, 2012.

2013 "The Han Empire and its Northern Neighbours: The Fascination of the Exotic," 23–36. In James Lin, ed. *The Search for Immortality, Tomb Treasures of Han China*. New Haven and London: Yale University Press, 2012. Translated in *Studies of Ancient Tomb Art*, vol. 2, 55–71. Hunan meishu chubanshe, 2013.

"Ordering the Exotic: Ritual Practices in the Late Western and Early Eastern Zhou." *Artibus Asiae* 73, no. 1 (2013): 5–76.

"Miniature Bronzes from Western Zhou Tombs at Baoji in Shaanxi Province," 23–66. *Radiance between Bronzes and Jades: Archaeology, Art and Culture of the Shang and Zhou Dynasties*. Taipei: Institute of History and Philology, Academia Sinica, 2013.

"The First Emperor's Tomb: The Afterlife Universe," 97–118. In C. Michaelson, ed. *The Terracotta Army and Treasures of the First Emperors of China*. Finland: Museum Vaprikkii, Tampere Museums' Publication 127, 2013.

2015 "Steppe Weapons in Ancient China and the Role of Hand-to-Hand Combat." *National Palace Museum Research Quarterly* 33, no. 1 (Autumn 2015): 37–97.

"China and the Steppe: Arms, Armour and Ornaments." *Oriental Art* 4, no. 5 (2015): 2–9.

2016 With Y.-K. Hsu, P. J. Bray, P. Hommel, and A. M. Pollard. "Tracing the flows of copper and copper alloys in the Early Iron Age societies of the eastern Eurasian steppe." *Antiquity* 90, no. 350 (2016): 357–75.

2017 "Jade and the Jade Terrapin." *Oriental Art* (March–April 2017): 148–49.

"Shimao and Erlitou: New Perspectives on the Origins of the Bronze Industry in China." *Antiquity* 91, no. 355 (2017): 1–5.

With A. M. Pollard, P. Bray, P. Hommel, Y.-K. Hsu, and R. Liu. 利用牛津研究体系深化对中国青铜器的认识 *Liyong niujin yanjiu tixi shenhua dui zhongguo qingtongqi de renshi*, 考古 *Kaogu* 1 (2017): 95–106.

"China and the Steppe: Reception and Resistance." *Antiquity* 91, no. 356 (2017).

With A. M. Pollard, P. Bray, P. Hommel, Y.-K. Hsu, and R. Liu. "Bronze Age metal circulation in China." *Antiquity* 91, no. 357 (2017).

Forthcoming

With Z. Jin, R. Liu, and A. M. Pollard. "Revisiting Lead Isotope Data in Shang and Western Zhou Bronzes." *Antiquity*.

With A. M. Pollard and R. Liu. "Some Recently Rediscovered Analyses of Chinese Bronzes from Oxford." *Archaeometry*.

"China's Bronze Age and the Role of Cast Bronze Vessels." In T. Rehren et al., eds. *Making Metals and Moulding Society: A Global Perspective on the Emergence of Bronze Age Social Complexity*. Oxford: Oxbow Books.

Image credits

Front and back interior, details: *The Palaces and Gate Towers of Penglai* by Zhu Dan; China, Qing dynasty, 1683; hanging scroll; ink, color, and gold on silk; Gift of Charles Lang Freer, F1909.397. Center back: Ritual wine container (*fang hu*); China, Western Zhou dynasty, 11th century BCE; bronze; Gift of Arthur M. Sackler, S1987.13. Right back: Dame Jessica Rawson, 2014. Photo by John Cairns.

