



# FASHIONING ETERNITY

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# HEAD OF A LADY

With oval eyes and small, pursed lips, this lady's facial features are solemn and refined. Accessories may have been attached to the two openings in her squarish hat. Pottery figures like this one were part of a burial entourage for high-status individuals, including musicians, dancers, and attendants. The figures were modular—heads and arms were molded and fired separately from the body.

Earthenware with traces of white slip and paint, China, Western Han dynasty (206 BCE–24 CE), Eugene Fuller Memorial Collection, 33.17



# *DOGU* (CLAY FIGURE) CA. 1000–400 BCE

The characteristically large eyes of this type of clay figure give it its nickname: “goggle *dogu*.” Made in the final stage of the 10,000-year Jomon period, most of these figures have been found scattered around or in refuse heaps. This has led scholars to speculate that they were discarded, rather than buried, after being used in ceremonies for transferring a person’s illness to the clay figures.

Terracotta, Japan Jomon period (ca. 10,000–300 BCE), Floyd A. Naramore Memorial Purchase Fund, 76.35





# BLACK CUP WITH WING HANDLES 5TH-3RD CENTURY BCE

The two elaborate openwork handles on this beaker resemble certain jade ornaments with dragon motifs, so this tomb vessel might have been an economical substitute for jade.

Earthenware, China, Warring States period (ca. 453-221 BCE),  
Eugene Fuller Memorial Collection, 53.71





# WHEEL-SHAPED CUP

## 6TH CENTURY

The unique design—two goblets sandwiched between a pair of chariot wheels—highlights the pottery art of the Three Kingdoms period. Scholars believe such cups were used as ritual vessels. Fewer than a dozen of this type have been discovered in tombs in Haman (southeast Korea). This cup was likely also from a burial site in the same area.

Stoneware, Korea, Three Kingdoms period (57 BCE–668 CE), Gift of Ann Rowland Eddy in honor of William J. Rathbun, John A. McCone Foundation Curator of Asian Art Emeritus, 91.118



# DRAGON PENDANT

## CA. 1200 BCE

The famous Bronze Age tomb of Fu Hao, warrior-Queen of the Shang dynasty, contained an open-ring pendant similar to this one, along with other ancient jades that she had collected. First appearing in the late Neolithic period, this horned shape with curled tail depicts a dragon. It looks like the written character for “dragon” found inscribed on oracle bones used by her husband, King Wuding, to communicate with their ancestors. Two other ways to express “dragon” are cast on the ceremonial bronze axe displayed nearby.

Nephrite, China, Shang dynasty (ca. 1600–1046 BCE), Eugene Fuller Memorial Collection, 62.24



# PLOUGH-SHAPED STONE

## 4TH CENTURY

Like the wheel-shaped stone in this gallery, this piece was also buried in a tomb as a talisman for the deceased.

Jasper, Japan, Kofun period (ca. 300–592), Eugene Fuller Memorial Collection, 62.46





# TOMB GUARDIAN AS CIVIL OFFICIAL LATE 7TH TO FIRST HALF OF THE 8TH CENTURY

This guardian wears a courtly hat and clothing with stamped designs. His hands are formally folded together underneath his robes like a civil official, and his moustache and beard suggest foreign origins. Given the regulations regarding the size and numbers of burial figures, this large piece was likely part of a set made for an elaborate aristocratic burial.

Unlike the other painted guardians nearby, this one is decorated with a vibrant *sancai* (tricolor) glaze in white, amber, and green. In lead-based glazed wares, the body is first hardened at high temperature and then fired again at low temperature after the glazes are applied. This technique first developed in northern China around the late 7th century and was used mostly for funerary wares, although utilitarian *sancai* vessels were exported to Japan and as far west as Egypt.

Earthenware with *sancai* (tricolor) glaze, China, Tang dynasty (618–907), Eugene Fuller Memorial Collection, 46.153



# TOMB GUARDIAN OF *LOKAPALA* 8TH-9TH CENTURY

Guardian Kings of the Four Directions, or *Lokapala*, were among the few Buddhist subjects incorporated into Chinese funerary iconography. This figure standing on top of a crouching deer probably represents Virupaksha, Guardian King of the West, both fearsome and wrathful. He was once painted in bright colors and gold. His raised left hand originally held a weapon, most likely a sword poised to strike evil spirits.

SAM acquired this *Lokapala* from Yamanaka & Co., New York, a Japanese-owned gallery of Asian art, during World War II. At that time, the company's inventory was controlled by the US government. See the audio guide to learn more.

Earthenware with paint, China, Tang dynasty (618-907), Eugene Fuller Memorial Collection, 43.5



# TOMB GUARDIAN

## LATE 7TH CENTURY

This warrior's heavy armor with epaulets in the form of two tigers and the tiger skin on his back indicate that he was a member of an elite guard.

Earthenware with glaze, gilt, and paint, China, Tang dynasty (618–907), Eugene Fuller Memorial Collection, 35.6





# TOMB GUARDIAN

## 6TH-9TH CENTURY

The Chinese were fascinated with the appearance of foreigners and often represented them as caricatures with exaggerated characteristics: large noses, heavy eyebrows, and facial hair. Foreigners were stereotypically perceived as brutes possessing superior physical strength and lacking the sophistication and culture of the Chinese—fierce, strange, and sometimes humorous.

Earthenware with paint, China, Tang dynasty (618–907), Eugene Fuller Memorial Collection, 35.3.1

# CONG

The *cong* is a jade tube in the form of a circle inside a square. Jades from the Liangzhu culture (west of present-day Shanghai) were often carved with masks, birds, humans, and abstract designs. This piece has stylized faces at the corners, with a total of eight pairs of bulging eyes. It was originally translucent green; the soft white color is calcification resulting from being buried for thousands of years.

Like the jade *bi* disc (also in this case), the *cong* is an enigma from a time before the development of written language. Found in large numbers in archeological sites in southeast China, jade artifacts like this one likely played an important ritual function. They also indicate a highly stratified society in which only some members held enough power to command their production.

Nephrite, China, late Neolithic period (8000–2000 BCE), Liangzhu culture (2800–1900 BCE) of the lower Yangzi River delta, Gift of the Foster family in memory of Albert O. Foster, 88.112







# *BI* DISK WITH DRAGON MOTIF 10TH-8TH CENTURY BCE

The *bi* and *cong* were two longstanding funerary shapes used since the Neolithic period. They likely had ceremonial and protective functions, although their exact purpose is unknown. This *bi* depicts two dragons arching head to tail across from each other. Similar motifs also decorate bronze ritual vessels of the time. Each dragon head has a large round eye and a long snout; the body and claws are abstracted, geometric hooks and curls.

Nephrite, China, middle to late Western Zhou dynasty (ca. 1050-771 BCE),  
Eugene Fuller Memorial Collection, 39.11





# CICADA AMULET

## 12TH-10TH CENTURY BCE

Jade cicadas were placed in the mouths of the dead as tongue amulets. This one has round eyes, a tiny beak-shaped mouth, and folded wings with abstract, grooved designs. Cicadas spend years underground before emerging—their unusual life cycle was a metaphor for resurrection and long symbolized a wish for rebirth or immortality. One thousand years after this piece was made, cicada amulets became part of a set of jade plugs for the ears, nostrils, and other orifices in sumptuous Han-dynasty (206 BCE–220 CE) burials.

Nephrite, China, late Shang (ca. 1600–1046 BCE) or early Western Zhou dynasty (ca. 1050–771 BCE), Eugene Fuller Memorial Collection, 39.18

# MASK

Jade is harder than steel and very difficult to carve. Faint incised lines extend from the “eyes” of this mask, suggesting that the carver had intended to add more details—probably a fanged monster-face, which is a motif found on other jades with a similar silhouette.

Nephrite, China, late Neolithic period (8000–2000 BCE), Longshan culture (2000–1600 BCE) of eastern and southeastern China, Eugene Fuller Memorial Collection, 39.9

