

# Foreword and Acknowledgments

THE TANG CENTER FOR EAST ASIAN ART at Princeton University exists to enrich the scholarly communications of our faculty and students with other scholars, students, and the public community beyond our campus. We especially aim to provide our students with professional opportunities that enhance their education. This publication exemplifies, at its dramatic best, the unusual level of experience that the Tang Center makes possible. It is the final product of a sequence of events that began with a scholarly encounter in 2006 between Kyle Steinke, a Princeton graduate student in East Asian Studies, and archaeology professor and Bronze Age specialist Zhang Changping at the latter's institution, Wuhan University, where Kyle had gone to examine bronzes from Panlongcheng. Professor Zhang's offer to lend some of these bronzes for exhibition in the United States led to a return visit to Wuhan in 2007 by Kyle and his dissertation advisor, Professor Robert Bagley. The exhibition never materialized, but in 2008 a visiting fellowship at Princeton for Zhang Changping followed, coinciding with the international symposium "Art and Archaeology of the Erligang Civilization" in April of that year. The Tang Center had the privilege of sponsoring both the fellowship and the conference. Professor Bagley, who provided ongoing consultation, describes Kyle as "the motive force" at every stage of the conference, including selecting the speakers, planning the schedule, and reading drafts of many of the papers. This sequence now concludes with this publication of papers from the conference, the first book in a Western language devoted to the Erligang culture, edited by Kyle Steinke with Dora C.Y. Ching, associate director of the Tang Center, who also served as managing editor.

We are grateful to Kyle Steinke for the enormous amount of planning and energy he has put into every aspect of this project over the last four years, and particularly for his careful work with the individual authors and their presentations. Dora Ching provided valuable publishing experience and mentorship at every level, from book contracts to editing to page design and image proofing.

For his ongoing consultation and advice, based on his own Erligang expertise, we are most grateful to Professor Robert Bagley. We also owe a debt of gratitude to Vice Provost for Academic Programs Katherine Rohrer for her unstinting support of this project.

For their unique individual contributions to this volume, we especially thank each of the authors, who have been highly creative, responsive to our many requests and deadlines, and wonderfully patient.

For their irreplaceable help in book production, we are grateful to Marquand Books in Seattle. We thank Zach Hooker, our designer, who was creative and responsive to our every request. Copyeditor and proofreader Laura Iwasaki, who works with unusually high standards, was especially valuable to us. International Mapping Associates created the wonderful maps found throughout the book. Color management was provided by icolor, also in Seattle. Proofreader Sharon Rose Vonasch and indexer Susan Stone helped greatly to bring this volume to its current high level of reliability. Here at Princeton, Christopher (Kit) Moss provided excellent input and advice whenever asked. Kim Sum (Sammy) Li, a graduate student who works with Professor Bagley, provided highly reliable backup for typing Chinese characters and checking references, as well as proofreading Chinese.

We are grateful to the Barr Ferree Foundation Fund for Publications, Princeton University, for a generous subvention which underwrote the lavish number of illustrations in color and black and white, and made it possible to publish this volume in both cloth and paper editions.

Finally, as with every project we are involved in, we are pleased to express our special gratitude to the Tang family for making all the stages of this project possible.

Jerome Silbergeld  
Director, P.Y. and Kinmay W. Tang Center for East Asian Art  
P.Y. and Kinmay W. Tang Professor of Art History  
Princeton University