

王辰琬



Imperial Treasures III  
Archaic Bronzes from the Golden Age of China



王侯瑰寶



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# 青銅器對照年表

## Chronology of Bronze Age China

XIA c.2100-	<ul style="list-style-type: none"> <li>● XIA (c.2100-1600 B.C.)           <ul style="list-style-type: none"> <li>Erlitou Culture c.2000-1500 B.C.</li> </ul> </li> </ul>
EARLY SHANG c.1600-	<ul style="list-style-type: none"> <li>● EARLY SHANG (c.1600-1300 B.C.)           <ul style="list-style-type: none"> <li>Erligang Culture c.1600-1400 B.C.</li> </ul> </li> </ul>
LATE SHANG c.1300-	<ul style="list-style-type: none"> <li>● LATE SHANG (c.1300-1046 B.C.)           <ul style="list-style-type: none"> <li>Anyang Phase I c.1300-1251 B.C.               <ul style="list-style-type: none"> <li>King Pan Geng</li> <li>King Xiao Xin</li> <li>King Xiao Yi</li> </ul> </li> <li>Anyang Phase II c.1250-1160 B.C.               <ul style="list-style-type: none"> <li>King Wu Ding c.1250-1192 B.C.</li> <li>King Zu Geng</li> <li>King Zu Jia</li> </ul> </li> <li>Anyang Phase III c.1159-1102 B.C.               <ul style="list-style-type: none"> <li>King Lin Xin</li> <li>King Kang Ding</li> <li>King Wu Yi c.1147-1113 B.C.</li> <li>King Wen Ding c.1112-1102 B.C.</li> </ul> </li> <li>Anyang Phase IV c.1101-1046 B.C.               <ul style="list-style-type: none"> <li>King Yi c.1101-1076 B.C.</li> <li>King Xin c.1075-1046 B.C.</li> </ul> </li> </ul> </li> </ul>
WESTERN ZHOU c.1046-	<ul style="list-style-type: none"> <li>● WESTERN ZHOU (c.1046-771 B.C.)           <ul style="list-style-type: none"> <li>Early Western Zhou c.1046-977 B.C.               <ul style="list-style-type: none"> <li>King Wu c.1046-1043 B.C.</li> <li>King Cheng c.1042-1021 B.C.</li> <li>King Kang c.1020-996 B.C.</li> <li>King Zhao c.995-977 B.C.</li> </ul> </li> <li>Mid Western Zhou c.976-878 B.C.               <ul style="list-style-type: none"> <li>King Mu c.976-922 B.C.</li> <li>King Gong c.922-900 B.C.</li> <li>King Yi c.899-892 B.C.</li> <li>King Xiao c.891-886 B.C.</li> <li>King Yi c.885-878 B.C.</li> </ul> </li> <li>Late Western Zhou c.877-771 B.C.               <ul style="list-style-type: none"> <li>King Li c.877-841 B.C.</li> <li>Gong He Regency 841-828 B.C.</li> <li>King Xuan 828-782 B.C.</li> <li>King You 781-771 B.C.</li> </ul> </li> </ul> </li> </ul>
SPRING & AUTUMN 770-	<ul style="list-style-type: none"> <li>● SPRING &amp; AUTUMN (770-476 B.C.)</li> </ul>
WARRING STATES 475-	<ul style="list-style-type: none"> <li>● WARRING STATES (475-221 B.C.)</li> </ul>



夏 (約前 2100- 前 1600)	<ul style="list-style-type: none"> <li>● 夏 (約前 2100- 前 1600)           <ul style="list-style-type: none"> <li>二里頭文化 約前 2000- 前 1500</li> </ul> </li> </ul>	
商早期 (約前 1600- 前 1300)	<ul style="list-style-type: none"> <li>● 商早期 (約前 1600- 前 1300)           <ul style="list-style-type: none"> <li>二里崗文化 約前 1600- 前 1400</li> </ul> </li> </ul>	
商晚期 (約前 1300- 前 1046)	<ul style="list-style-type: none"> <li>● 商晚期 (約前 1300- 前 1046)           <ul style="list-style-type: none"> <li>殷墟一期 約前 1300- 前 1251               <ul style="list-style-type: none"> <li>帝盤庚</li> <li>帝小辛</li> <li>帝小乙</li> </ul> </li> <li>殷墟二期 約前 1250- 前 1160               <ul style="list-style-type: none"> <li>帝武丁 約前 1250- 前 1192</li> <li>帝祖庚</li> <li>帝祖甲</li> </ul> </li> <li>殷墟三期 約前 1159- 前 1102               <ul style="list-style-type: none"> <li>帝廩辛</li> <li>帝康丁</li> <li>帝武乙 約前 1147- 前 1113</li> <li>帝文丁 約前 1112- 前 1102</li> </ul> </li> <li>殷墟四期 約前 1101- 前 1046               <ul style="list-style-type: none"> <li>帝乙 約前 1101- 前 1076</li> <li>帝辛 約前 1075- 前 1046</li> </ul> </li> </ul> </li> </ul>	<p>P06 商代晚期 P10 商代晚期</p>
西周 (約前 1046- 前 771)	<ul style="list-style-type: none"> <li>● 西周 (約前 1046- 前 771)           <ul style="list-style-type: none"> <li>早期 約前 1046- 前 977               <ul style="list-style-type: none"> <li>武王 約前 1046- 前 1043</li> <li>成王 約前 1042- 前 1021</li> <li>康王 約前 1020- 前 996</li> <li>昭王 約前 995- 前 977</li> </ul> </li> <li>中期 約前 976- 前 878               <ul style="list-style-type: none"> <li>穆王 約前 976- 前 922</li> <li>共王 約前 922- 前 900</li> <li>懿王 約前 899- 前 892</li> <li>孝王 約前 891- 前 886</li> <li>夷王 約前 885- 前 878</li> </ul> </li> <li>晚期 約前 877- 前 771               <ul style="list-style-type: none"> <li>厲王 約前 877- 前 841</li> <li>共和 前 841- 前 828</li> <li>宣王 前 828- 前 782</li> <li>幽王 前 781- 前 771</li> </ul> </li> </ul> </li> </ul>	<p>P34 西周早期 P42 西周成康時期 P48 西周早期</p> <p>P76 西周中晚期 P80 西周晚期前段</p> <p>P86 西周晚期 P90 西周晚期</p> <p>P106 春秋 771 B.C.</p> <p>P110 春秋 476 B.C.</p>
春秋 (前 770- 前 476)	<ul style="list-style-type: none"> <li>● 春秋 (前 770- 前 476)</li> </ul>	
戰國 (前 475- 前 221)	<ul style="list-style-type: none"> <li>● 戰國 (前 475- 前 221)</li> </ul>	

## 序

過去的一年對於中國收藏界來說是不尋常的一年：陝西寶雞石鼓山西周墓地出土了近 50 件青銅器，其中不乏珍品，位列 2013 年度全國十大考古新發現之首；獨一無二的皿天方壘器身高調回歸祖國，“完壘歸湘”是每個中國人都希望看見的。在各界朋友和前輩的支持和鼓勵下，吉金御賞系列之參也借著這股新風與藏友們見面了。

此次精心挑選的 22 件青銅器主要集中在商晚期到西周早期，其中包括方座簋，方鼎，方尊這類少見器型。收藏界有一句俗語：“一方頂十圓”，方形的青銅器存世量較少，所要求的鑄造技術更高、更精細，是所屬門類禮器中最高級別的表演形式。除了在器型上的甄選，我也旨在展示先人驚人的創造力和藝術造詣，今次有幸錄得一件西周龍鈕青銅方盒，小巧精緻，造型獨特，體現了當時青銅器分鑄合鑄的精湛工藝。另有一件四獸面紋簋突破一般簋前後裝飾兩個獸面的常規設計，在前後左右四面均裝飾有精細的大獸面紋，鼓目露齒，甚是難得。本書也延續了《吉金御賞 II》對源流的重視，收錄的青銅器或為流傳有序，或有早年的海外著錄。

值得注意的是，此次所錄之古代青銅器不但擁有精美的紋飾，且絕大多數帶有重要的銘文，中國傳統文人鑒賞收藏青銅器，極其重視銘文的價值，商周銘文更被認為是中華民族的商周史，真實的反應了當時政治，軍事，戰爭，封賞，祭祀，禮樂等等史實，可謂“一字千金”；本次收錄的青銅器中，銘文最多的一件斿方尊，鑄有銘文 51 字。

近代以西方學者和收藏家為主導的商周青銅器收藏，由於西方人對中國歷史文化認知上的局限性，他們往往單純從造型和紋飾入手，欣賞青銅器外在的美，青銅器銘文的研究一直未能得到應有的重視，其具有的書法藝術價值和內在的歷史文化價值也長期被忽視。

中國古代青銅器物上的銘文是當時歷史最真實的記載，自古以來都受到歷代帝王，文人，士大夫，收藏家等的高度重視。一件有著重要銘文的青銅器，常常成為史書的佐證，甚至起到修正、補充經史的作用，正所謂一篇商周金文就是一篇尚書。北宋大文豪歐陽修開創金石學，對青銅器展開有系統的研究和收藏，其所著的《集古錄》收藏了數百件金石器物，上自周穆王，下至隋唐五代，內容極為廣泛。呂大臨的《考古圖》對所收錄的每件器物均繪圖摹文，釋文列於其下，並將器物的大小、尺寸、容量、重量、出土地點、收藏者一一寫明，可算是流傳至今最早的古器圖錄。趙明誠與妻子李清照經二十年努力訪求，著《金石錄》三十卷，包括所見夏，商，周到隋，唐，五代的鐘鼎彝器銘文款識。而北宋藝術造詣最高的皇帝宋徽宗下令編撰的《宣和博古圖錄》更是一部經典的金文著作，將所藏青銅器分為二十類，各類器物均按時代編排，每件器物都有摹繪圖，銘文拓本及釋文，並記有器物尺寸，重量與容量；有些還附記出土地點，顏色和收藏家的姓名，對器名，銘文也有詳盡的說明與精審的考證。這部金文著作不僅進一步確立了宋徽宗在北宋時期文人士大夫當中的文化領導地位，也因此鞏固了後世金石書畫收藏中以金為首的地位。

清代至民國時期，金石學研究進入鼎盛，乾隆據清宮所藏古物，御纂《西清古鑒》等書，將金石研究推向了高峰。其後的《攬古錄》，《積古齋鐘鼎彝器款識》，《奇觚室吉金文述》，《古籀餘論》，《國朝金文著錄表》，《綴遺齋彝器款識考識》，《兩周金文辭大系》等書均成為金石學著作。羅振玉、王國維、郭沫若等均是此時集大成的金文學者。本次精選的青銅器中，亦有見於以上多本著錄者，如此次封面的孟爵，作為銘文最長的爵杯不但先後由清代王味雪、陳介祺、毛慶善、小川睦之輔等著名藏家收

藏過，更有超過 36 條自 1895 年至 2012 年古今中外重要的青銅器著述記錄。

本人希望可以通過努力，繼承古人遺志，效仿古人行為，通過整理、精選、介紹這些帶有重要銘文的青銅器，使大家在欣賞青銅器精美的造型紋飾藝術的同時，也能通過金文發掘其背後的歷史文化，喚起大家對金文價值的重視，使崇尚古典的文人審美得到更好的傳承。

從現在的市場來看，金文的重要性也已經引起了許多藏家的高度重視。最近幾年拍賣場上有重要銘文的青銅器，即使紋飾相對簡單也能夠以高價成交。對這些藏家而言，單純的藝術欣賞已經不能滿足他們的需求，他們需要更深層次的文化認同。

另外，由於以前科技條件的限制，交通的不便，前輩們在研究銘文時因未能全部上手而難免出現誤差。在此次精選的青銅器中，亦有幾篇銘文在以往的著錄與引用中曾經出現誤差。為此，本人亦做了很大努力，借助了 X 光等高科技手段，修正了對一些銘文的隸定，但尚有一些銘文有待進一步的研究。

最後，感謝過去曾經蒞臨御雅居展覽，給予我們指導和建議的李學勤教授、李伯謙教授、郝本性教授、朱鳳瀚教授、張光裕教授以及張懋鎔教授。特別感謝吳鎮烽教授為斿方尊銘文的釋讀提供寶貴的意見。對陳佩芬教授去年十一月離世我們沉痛哀悼。我們必定再接再勵，繼續為弘揚中國古代優秀文化藝術作出自己的貢獻。特此致謝。

御雅居 Joyce

2014 年 8 月

### 青銅勾連紋罐鼎

商代晚期

通高：33公分 口徑：25.6公分

此是商代形制較大的青銅鼎，通器厚重，氣勢恢宏，是當時貴族統治階級威權的象徵。器身作罐形，束頸，折沿方唇，口徑兩側設索狀立耳，鼓腹，下承粗壯圓柱形三足，為商代晚期比較少見的罐形鼎造型。束頸飾一周鳥喙分體夔龍紋，器腹飾大勾連紋，均以細緻雲雷紋補地，三足上飾三角蟬紋。全器通體有薄薄的紅斑綠鏽覆蓋，坑口優良，紋飾鑄造清晰，造型飽滿、厚重，典雅端莊，是商代青銅鼎中的精品。

與此勾連紋罐鼎形制、大小和主紋飾相類近的，可以參考盧芹齋舊藏的商代晚期小子作父己鼎，腹部同樣飾有大勾連紋，著錄於盧芹齋：*Exhibition of Chinese Arts*，紐約，1941年，第23號，後又見於陳夢家編，松丸道雄改編：《殷周青銅器分類圖錄》，東京：汲古書院，1977年，下冊，圖A11，頁281。

源流

台灣私人藏家舊藏

### AN ARCHAIC BRONZE RITUAL VESSEL, *DING*, WITH DRAGON & GEOMETRIC PATTERNS

Late Shang Dynasty c.1300 – 1046 B.C.

H: 33 cm D: 25.6 cm

Elegantly cast with a thick globular body supported on three straight columnar legs with incised triangular cicadas, the belly fully decorated with interlock T-shaped and meander geometric patterns beneath an inward contracted neck with a frieze of beaked *kui*-dragon motifs, all rested on a neat spiral *leiwen* ground, the lipped rim set with a pair of upright rope-like handles, in an overall light green patina with some areas of red encrustations

For a bronze *ding* with similar size, shape and design, refer to Xiao Zi Zuo Fu Yi Ding formerly in the C. T. Loo collection, illustrated in C. T. Loo & Co., *Exhibition of Chinese Arts*, New York, 1941, no. 23; the same piece also illustrated in Chen Mengjia ed., Matsumaru Michio ad., *In Shu seidoki bunrui zuroku* (A Corpus of Chinese Bronzes in American Collections), 1977, vol.2, pl.A11, p.281.

PROVENANCE

Collection of a Taiwan private collector.





## 青銅獸面紋鬲鼎

商代晚期

通高：20.8公分 口徑：17公分

獸面紋鬲鼎，商代晚期青銅禮器。此鼎胎體厚重，造型端莊，折沿方唇，雙立耳設於口徑兩側，鼓腹下部微微內收，分襠，下接修長圓柱形三足。腹部三面各飾一組淺浮雕的完整饕餮獸面紋，獸面張口露齒，面相飽滿，“臣”字形目，圓形瞳孔凸出，鼻翼寬廣，其上飾有卷草紋。獸角內卷，造型誇張，使獸面整體更具猙獰之感，極富震懾力。每組獸面紋兩旁皆飾有以頭部朝下、張口卷尾的夔龍紋，眼珠同樣凸出。紋飾間均以雲雷紋襯地，繁疏有致，層次分明。通體綠鏽斑斕，形象古樸。

與此獸面紋鬲鼎形制、大小和紋飾相似的考古品，可以參考1990年河南安陽郭家莊M160墓出土的殷墟三期分襠鼎（90郭M160:135），詳見中國社會科學院考古研究所、安陽市文物考古研究所編：《殷墟新出土青銅器》，昆明：雲南人民出版社，2008年，圖113-114，頁232-233。

源流

1. 英國羅斯柴爾德男爵（1818-1874）舊藏於著名的白金漢郡蒙特摩爾塔樓莊園，後由羅斯柴爾德男爵獨女、第五代羅斯伯里伯爵夫人漢納·羅斯柴爾德（1851-1890）繼承，再傳第六代羅斯伯里伯爵（1882-1974）及第七代羅斯伯里伯爵（1929-）
2. 倫敦蘇富比莊園宅第拍賣，蒙特摩爾塔樓莊園專拍，1977年5月

## AN ARCHAIC BRONZE RITUAL VESSEL, *LI DING*, WITH ANIMAL MASK PATTERN

Late Shang Dynasty c.1300 – 1046 B.C.

H: 20.8 cm D: 17 cm

Supported on three columnar legs, the body with three shallow lobes, each decorated in relief with a *taotie* mask with large protuberant eyes, hooked nose, curled horns and intaglio details, on a ground of neat spiral *leiwen* and flanked by abstract form of descending dragons with vertical bodies on both sides, the everted rim set with two upright loop handles, overall in green patina with malachite encrustation

Bronze tripod *ding* with its body in a design of three shallow lobes like a bronze *li* is usually referred as *li ding* among scholars. It was a type of food containing vessel used in ritual ceremonies, mostly found in between Phase III of the Anyang period to early Western Zhou. An archaeological sample (M160:135) from Phase III of the Anyang period with very similar size, design and pattern to this piece was found in Tomb M160, Guojiazhuang Village, Anyang, Henan in 1990, illustrated in Institute of Archaeology, Chinese Academy of Social Science (CASS) *et al.*, eds., *Yinxu xin chu tu qing tong qi* (Ritual Bronzes Recently Excavated in Yinxu), 2008, pl.113-114, pp.232-233.

PROVENANCE

1. Collection of Mayer Amschel de Rothschild (1818-1874), Mentmore Towers, Buckinghamshire, then by descent to Hannah de Rothschild (1851-1890), wife of the 5th Earl of Rosebery who was the Prime Minister of U.K. during 1894-1895, reputed during the late 19th century to be the richest woman in England, and by descent to the 6th Earl of Rosebery (1882-1974) & the 7th Earl of Rosebery (1929-)
2. Mentmore, Sotheby's London House Sale, May 1977



## 矢伯隻鼎

西周早期

通高：23.5公分 兩耳闊：18.4公分 口徑：18.2公分

青銅鼎為古代貴族進行宴饗、祭祀等禮制活動時所使用的最高級別禮器。商周時期是銅鼎鑄造藝術達至巔峰的時代。器腹分襠的鬲鼎，屬於青銅鼎造型中的一個特殊類別，盛行時間相對比較短暫，只見於商代晚期至西周早期，是鼎類型器中的精品。

此鼎較一般同類器稍大，外形沉實穩健，整體厚重，折沿方唇，口沿兩側上設有立耳，鼓腹分襠，下承修長圓柱形三足。三足之上的腹部各飾一組淺浮雕大獸面紋，獸面相貌猙獰、飽滿，突出的“日”字形眼睛及鼻樑極富立體感。鼻翼下端飾有長形笑口，口中露出兩排門齒，嘴角上揚內卷，嘴唇造型豐厚誇張，獸面兩側各飾以頭部朝下的夔龍紋。獸面紋完整、清晰，全以雲雷紋為地，內錯有黑色填充物，與主紋飾形成強烈對比。獸面雙目有神，氣勢恢宏，整體構圖嚴謹，繁疏有序，紋理清晰，全器造型穩重典雅，是青銅鬲鼎中的精品。器壁內鑄有銘文兩行七字：

矢伯隻乍（作）

父癸彝

銘文大意：矢伯隻替日名為癸的父親鑄造禮器。矢伯隻，西周早期人，名隻，矢氏貴族的首領。<sup>1</sup>傳世器還見有矢伯隻作父癸卣，最早著錄於清乾隆年間畢沅、阮元編纂的《山左金石志》卷一，原題作父癸彝，傳於乾隆辛亥（1791年）出自臨朐柳山寨（今屬山東省濰坊市），現藏美國密蘇裡州聖路易市美術博物館，館藏號225:1950，資料及圖片詳見J. Edward Kidder, Jr., *Early Chinese Bronzes in the City Art Museum of St. Louis*（1956），圖版XVI，頁64-66；又見於Steven D. Owyong, *Ancient Chinese Bronzes in the Saint Louis Art Museum*（1997），頁103-105，第25號。

飾有長形笑口獸面紋的鬲鼎非常少見。上海博物館收藏有一件西周早期的獸面紋鼎，可以參考，詳見陳佩芬：《夏商周青銅器研究：上海博物館藏品》，上海：上海古籍出版社，2004年，西周篇上，頁46-47，第213號。寧樂美術館舊藏的一件西周早期鬲鼎，通高23.4公分，與此鼎亦幾近相同，見林巴奈夫：《殷周時代青銅器の研究》，東京：吉川弘文館，1984年，第一卷，圖版，頁57，鬲鼎76。

源流

1. 法國尼斯私人收藏家L.D.舊藏
2. 法國巴黎古董商戴克成（Christian Deydier）舊藏（1986年）
3. 瑞士馬塞爾、尚塔爾·格柏伉儷（Marcel & Chantal Gerbe）舊藏（2012年）

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2. 戴克成（Christian Deydier）：《Ancient Chinese Bronze Vessels, Gift Bronzes and Early Ceramics》（《古代中國青銅器、鎏金銅與高古瓷器》），倫敦，1986年6月，圖版7，頁18-19。
3. 戴克成（Christian Deydier）：《Treasures from Ancient China IV: The Marcel & Chantal Gerbe Collection》（《古代中國寶藏之四：馬塞爾、尚塔爾·格柏伉儷藏品》），紐約，2012年3月，第4號，頁18-21。

1. 吳鎮烽：《金文人名彙編（修訂本）》，北京：中華書局，2006年，頁94。



AN ARCHAIC BRONZE RITUAL VESSEL, *LI DING*, WITH GRINNING ANIMAL MASK PATTERN AND INSCRIPTION (SHI BO ZHI DING)

Early Western Zhou Dynasty c.1046 – 977 B.C.

H: 23.5 cm W: 18.4 cm D: 18.2 cm

In globular form with three shallow lobes raising from three cylindrical legs, each of the shallow lobes was decorated with a large dissolved grinning *taotie* mask in high relief with large coiled horns and eyebrows sprawling on both sides of the flared nostril, the eyes formed from two prominent rectangular bosses with linear inlets simulating the pupils, and long thick curving lips in relief on a background of finely cast spiral *leiwen* patterns, all below an everted rim surmounted by a pair of upright loop handles on sides, overall in a mottled light green patina, the interior cast with an inscription of seven characters in two columns reads *Shi Bo Zhi zuo Fu Gui yi*, which literally means Zhi, the Earl of Shi, had this ritual vessel made for Father Gui. An archaic bronze wine vessel, *you*, bearing the same inscription, probably originated from the same group of vessels, is now kept in the Saint Louis Art Museum, Missouri, U.S.A., see J. Edward Kidder, Jr., *Early Chinese Bronzes in the City Art Museum of St. Louis*, 1956, pl. XVI, pp.64-66; also see Steven D. Ouyang, *Ancient Chinese Bronzes in the Saint Louis Art Museum*, 1997, no.25, pp.103-105.

Bronze tripod *ding* with its body in a design of three shallow lobes like bronze *li* is usually referred as *li ding* among scholars. It was a type of bronze vessel used only by the top ranking nobles in ritual ceremonies for containing cooked food and sacrifices, mostly found in between Phase III of the Anyang period to early Western Zhou.

A *li ding* with a similar grinning *taotie* mask is extremely rare. One with such pattern and design can be found in Chen Peifen ed., *Xia Shang Zhou qing tong qi yan jiu: Shanghai bo wu guan cang pin* (Research on Bronzes of the Xia, Shang and Zhou Dynasties: Collection of the Shanghai Museum), Shanghai, 2004, Western Zhou vol.1, no.213, pp.46-47. Another one in similar pattern and design was formerly in the Neiraku Museum, Nara, Japan, illustrated in Hayashi Minao, *In Shu jidai seidoki no kenkyu* (Conspectus of Yin and Zhou Bronzes), Tokyo, 1984, vol.1, plate, *liding* 76, p.57.

PROVENANCE

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2. Collection of Christian Deydier, Oriental Bronzes Ltd, London, 1986.
3. Collection of Marcel & Chantal Gerbe, Switzerland, 2012.

LITERATURE

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2. Christian Deydier, *Ancient Chinese Bronze Vessels, Gift Bronzes and Early Ceramics*, London, 1986, no.7, pp.18-19.
3. Christian Deydier, *Treasures from Ancient China IV: The Marcel & Chantal Gerbe Collection*, New York, March 2012, no.4, pp.18-21.



器壁内铭文



## 𠄎祖癸簋

西周早期

通高：16.3公分 口徑：22.3公分 兩耳寬：30.5公分

𠄎祖癸簋，西周早期青銅盛食禮器，形制屬於雙耳圈足簋。<sup>1</sup>此器呈高身圓碗狀，大敞口，口沿外侈，器腹輕微鼓脹，再向下斜收斂，底下承接圈足，圈足上窄下闊，近觸地處折足。器身兩旁設獸首雙耳，獸首以浮雕表達，獸耳高於口沿，置於近口沿之處，耳身渾厚，表面鑄有象徵羽毛的雲紋，雙耳底部各有方形垂珥，珥上鑄有鳥足和內卷的尾翎。器頸中央的位置，鑄有突出的浮雕獸首，獸首兩旁設左右兩兩相對的鳥首龍身紋，鳥首曲喙，龍身分體，尾向上卷，整條頸部紋飾的上下，有一及兩道弦紋分隔。圈足上飾有與頸部相近的鳥首龍身紋，惟龍身不分體，尾向下內卷，亦左右兩兩相對，上下以弦紋分隔。器表通體光潔，紋飾清晰，淡綠銅鏽之中夾雜紅斑，饒有古意。器腹內底鑄有銘文一行，可辨識3字：

### 𠄎 且 (祖) 癸

銘文說明此青銅簋為𠄎族為祖癸所製作，惟銘文經過歲月磨蝕，字口已經變得很淺，不能墨拓。關於“𠄎”字的考釋，歷來有釋“鬲”<sup>2</sup>和“丙”<sup>3</sup>等說法，亦有學者認為此字不可確釋。<sup>4</sup>𠄎族是橫跨商代晚期至西周早期的大族，傳世及考古出土帶有此氏族銘文的青銅器為數不少。<sup>5</sup>形制、大小、紋飾幾近相同的考古品，可以參考1972年陝西省寶雞市鳳翔縣丁家河出土的夔龍紋簋，載於陝西省考古研究所等編：《陝西出土商周青銅器》，北京：文物出版社，1980年，第三冊，第181號，頁173。美國賽克勒氏同樣收藏一件幾近相同的青銅簋，詳見〔英〕傑西卡·羅森女爵士（Jessica Rawson）：《Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections》（《賽克勒館藏西周青銅器》），美國：哈佛大學出版社，1990年，IIB冊，第51號，頁414-415。

### 源流

1. 香港美籍收藏家夏洛特·郝思曼女士（Charlotte Horstmann，1908-2003）舊藏
2. 澳大利亞國立大學遠東歷史系費子智教授（Prof. Charles Patrick Fitzgerald，1902-1992）舊藏
3. 澳大利亞華裔古董商David Ho舊藏
4. 澳大利亞悉尼私人收藏家舊藏

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3. 殷璋璋、曹淑琴：〈靈石商墓與丙國銅器〉，《考古》，1990年第7期，頁621。
4. 李孝定、周法高、張日昇編：《金文詁林附錄》，香港：中文大學出版社，1977年，頁702-710。  
何景成：《商周青銅器族氏銘文研究》，濟南：齊魯書社，2009年，頁128。
5. 何景成：《商周青銅器族氏銘文研究》，頁340-342。



器底內銘文





#### AN IMPORTANT BRONZE RITUAL VESSEL, *GUI*, WITH *KUI* DRAGON PATTERN AND INSCRIPTION

Early Western Zhou c.1046 – 977 B.C.

H: 16.3 cm D: 22.3cm W: 30.5 cm

Boldly cast with a swelling body below an everted rim with a band of eight archaic *kui* dragons between bow-string borders and divided into four pairs by a small beast head in high relief on both sides, the vessel flanked by a pair of loop handles each issuing from a mythical animal head in high relief and terminating in a square pendent, a similar band of *kui* dragons confronted on a stylized mask encircling the slightly flared foot, the interior cast with a three-character inscription, with a mottled pale greenish-gray patina and some malachite and ferrous encrustation.

Jessica Rawson notes in *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collections* (Washington D.C., Harvard University Press, 1990), that these types of *Gui* vessels are more common in early Western Zhou, a *Gui* with similar pattern and design is included in the same book, vol. II B, fig 51, p. 414-415. Another example can be found illustrated in the Shaanxi Provincial Institute of Archaeology *et. al.*, ed., *Shaanxi chu tu shang zhou qing tong qi* (Bronzes of Shang and Zhou Dynasties Unearthed in Shaanxi Province), Beijing, 1980, vol.3, fig181, p.173.

#### PROVENANCE

1. American collector Charlotte Horstmann (1908-2003)
2. Prof. Charles Patrick Fitzgerald (1902-1992),  
Far Eastern History Department at the Australian National University, Canberra, Australia
3. David Ho Antiques, Sydney, Australia
4. Collection of private Sydney collector

#### LITERATURE

*Arts of Asia*, November-December 1989, David Ho advert



## 或方鼎

西周早期

通高：27公分 口長：21.1公分 口寬：15.8公分

或方鼎，西周早期青銅禮器，形制屬長方槽狀立耳方鼎。此方鼎主體呈長方槽形，直口深腹，窄沿方唇，口沿上兩側設有一對立耳，平底，下有修長的四根柱足。四角及四壁中部鑄有“E”字形勾狀扉棱，口沿下四壁飾高浮雕共首分體龍紋，龍首居中俯瞰，軀體向兩側蜿蜒展開，身上飾有鱗紋，尾部上卷。器腹每面均飾一組以四壁中央扉棱作對稱的淺浮雕大獸面紋，“臣”字形目微微突出，頭上設大卷角，軀體向兩側展開，卷角上沿和軀體內側都有鱗狀脊飾，器身紋飾皆以雲雷紋襯底，雲雷紋內尚保留有原來鑄造時候特意加入的填充物，四足外側飾有陰線三角蟬紋，器底四足間鑄有一組雙線交叉界格。全器表面經過精細打磨，紋飾對比異常明顯。“E”字形勾狀扉棱和共首分體龍紋相對較為特別、罕見，只見於西周早期幾件重要青銅器上，前者可以參考美國納爾遜美術館收藏的成王方鼎，及黑川古文化研究所收藏的太保方鼎，後者可以參考1975年北京房山琉璃河燕國墓地出土的圉方鼎。<sup>1</sup>在商周時代，立體雕刻的龍紋較常見的多為一首一尾，這種共首分體龍紋是出於平面構圖對稱的需要，將完整的龍身在正面展開，這其實和獸面紋通常都有分體展開的情況相同，因為共首分體龍紋都呈帶狀，所以龍的軀體有充分展開的餘地，它給人錯覺，以為有兩條龍，實際上只是一條龍整體展開的特殊圖形。<sup>2</sup>整器通體沉實厚重，形體相對較大，扉棱、紋飾具大氣而不失細緻，是商周青銅方鼎中的精品。方鼎內壁上鑄有銘文兩行7字：

或乍（作）父丁

寶隣（尊）彝

銘文大意为：或為祭祀父丁而鑄造此尊貴的禮器。或，西周早期前段人或氏族。<sup>3</sup>關於“或”所鑄造的青銅器，現在已知的只有另外三件，均為西周早期館藏傳世器，其中銘文相同的或作父丁鼎，舊藏瀋陽故宮，現藏遼寧省博物館，器形失載，銘文拓片見《殷周金文集成》4.2249。另外兩件皆為方鼎，現藏上海博物館，為同組器，形制及紋飾均與此或方鼎極相似，銘文為“作父癸寶尊彝，或”，詳可參看陳佩芬：《夏商周青銅器研究》，上海：上海古籍出版社，2004年，西周篇上，第201號，頁21-23，銘文拓片亦見《殷周金文集成》4.2133、4.2134。

源流

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2. 紐約佳士得，1994年12月1日，第113號
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2. Robert Poor, *Bronze Ritual Vessels of Ancient China*, (《古代中國青銅禮器》) 1968.
3. 林巳奈夫：《殷周時代青銅器紋樣の研究：殷周青銅器綜覽二》，東京：吉川弘文館，1986年，圖版頁113，圖3-182。
4. 傑西卡·羅森女爵士（Jessica Rawson），*Western Zhou Ritual Bronzes from the Arthur M. Sackler Collection*, (《賽克勒氏所藏西周青銅器》)，1990年，卷IIB，第7號，頁240-243。
5. 吳鎮烽：《商周青銅器銘文暨圖像集成》，上海：上海古籍出版社，2012年，第3卷，頁363，第1700號。

1. 關於共首分體龍紋的整理和研究，可以參考林巳奈夫：《殷周時代青銅器紋樣の研究：殷周青銅器綜覽二》，東京：吉川弘文館，1986年，圖版頁113；羅森：《賽克勒氏所藏西周青銅器》，1990年，卷IIB，頁241-243。  
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3. 吳鎮烽：《金文人名彙編（修訂本）》，北京：中華書局，2006年，頁191。

A RARE AND FINE ARCHAIC BRONZE RITUAL VESSEL, *FANG DING*, WITH ANIMAL MASK PATTERN & INSCRIPTION (HUO FANG DING)

Early Western Zhou c.1046 – 977 B.C.

H: 27 cm L: 21.1 cm W: 15.8 cm

Supported on four columnar legs with incised cicada blades, the thick rectangular body cast on each side with a full *taotie* mask with C-shaped horns, eyes, brows and ears in low relief symmetrically divided at centre by a high and boldly E-shaped double-hooked flange, all beneath a double-bodied serpent in higher relief embellished by claws and by equally spaced indentations along the body, all rested upon a neat spiral *leiwen* ground, the four corners of body cast with similar flanges extended to the full height of the decoration panel, the everted rim set with two upright loop handles with two intaglio bowstring bands on outer surface, the slightly convex base cast with double crossed ribs on the diagonal, in an overall pale green patina with yellowish-brown iron oxide on scattered areas of the body and extensively on the legs and the base

An inscription of seven characters was cast on the interior that reads, *Huo zuo Fu Ding bao zun yi*, which literally means Huo made this precious vessel for ( his ) Father Ding. There are three other bronze vessels that bear the inscription of the same name Huo, one of which is a *ding* formerly in the Mukden Palace, now kept in the Liaoning Provincial Museum, its inscription rubbing is illustrated in Institute of Archaeology, Chinese Academy of Social Science ( CASS ) ed., *Yin Zhou jin wen ji cheng* ( Collection of Bronze Inscriptions from the Shang & Zhou Dynasties ) , 1984-1994, vol.4, no.2249. The other two are a pair of *fang ding* that have very similar pattern and design to the present one, and they are now kept in the Shanghai Museum, see Chen Peifen ed., *Xia Shang Zhou qing tong qi yan jiu* ( Research on Bronzes of the Xia, Shang and Zhou Dynasties ) , 2004, Western Zhou vol.1, no.201, pp.21-23, inscription rubbings in *Yin Zhou jin wen ji cheng*, vol.4, no.2133-2134.

PROVENANCE

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2. Christie's New York, 1st December 1994, lot 113
3. Zen Gallery, Brussels, Belgium
4. Collection of a private Belgian collector

LITERATURE

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2. Robert Poor, *Bronze Ritual Vessels of Ancient China*, New York, 1968.
3. Hayashi Minao, *In shū jidai seidōki mon'yō no kenkyū* ( Studies on Yin and Zhou Bronze Decoration ) , Tokyo, 1986, p.113, pl.3-182.
4. Jessica Rawson, *Western Zhou Ritual Bronzes from the Arthur M. Sackler Collection*, Washington D.C., 1990, vol. IIB, no.7, p.240-243.
5. Wu Zhenfeng, *Shang Zhou qing tong qi ming wen ji tu xiang ji cheng* ( Corpus of Inscriptions and Images of Bronzes from the Shang & Zhou Dynasties ) , Shanghai, 2012, vol. 3, p.363, no.1700.



器壁內銘文







## 魯侯鼎

西周早期

通高：22.5公分 兩耳相距：17.5公分（鼎甲）

通高：23公分 兩耳相距：19.3公分（鼎乙）

這是一對具有非常重要歷史價值的青銅器——西周早期前段的魯侯鼎，它是非常少數在銘文中清楚記述是魯侯自作的青銅器，亦是現在所知所有魯侯自作器中年代最早的。魯侯就是魯國的國君，是西周最重要的地方諸侯之一，由周成王在周公東征平復了夥同武庚叛亂的殷商舊屬國後，分封予周公長子伯禽於其中的奄國故土（今山東曲阜）而建立的。

兩件魯侯鼎的大小、器型、紋飾和銘文均基本相同，彼此差別甚微。魯侯鼎形制屬於鬲鼎（又稱作分襠鼎）一類。自器口俯視截面近圓形，直口，方唇，平折沿，器口沿兩側上設一對圓形立耳，鼎耳和鼎足成五點配列。微鼓腹，最大徑在器腹中部，器腹較淺，袋狀分襠，腹底下承三柱狀實足，柱足較修長筆直。鼎口上帶蓋，蓋面上飾兩圈凸弦紋，蓋正中有一半環形捉手鈕，蓋沿兩側設兩個可與鼎耳相適的缺口，半環形鈕與兩鼎耳形成三點一線，可以互相貫通，這些設計都有助於固定鼎蓋，及使器蓋與器身能緊密扣合。魯侯鼎器表光潔，在口沿下肩部有一周紋飾帶，紋飾帶為上下各一周的凸弦紋，在兩周凸弦紋的中間，有橫向排列共十個簡化的浮雕蟬紋，十個蟬紋均由一圈凸弦紋從中貫穿起來，蟬紋頭部的兩隻大目突出，頭部及軀體都簡化成三角狀，紋飾比較獨特少見。全器器壁較厚，表面大部份覆蓋有一層淡雅的綠鏽，總體保存良好，形制古樸，造型穩重典雅。

器蓋及器腹內壁均鑄有相同的銘文，銘文均為兩行共六字：

**魯侯（侯）乍（作）**

**寶鬲（尊）彝**

根據銘文可稱此鼎為“魯侯鼎”，銘文大意为：魯侯鑄造此寶貴的禮器。銘文中的“魯侯”，由於沒有自名，因此較難直接斷定究竟是哪一位魯侯。現在所知的西周時期魯侯器，數量並不多，而且大部分均沒有自名，其中唯一一件帶有魯侯自名的，是現藏於美國波士頓美術博物館的魯侯獸鬲。該器於1927年傳出土於陝西寶雞戴家灣，原藏美國盧芹齋，陳夢家認為作器者就是文獻中魯公伯禽之子、魯國第三任國君煬公熙，而銘文中的文考魯公就是第一代國君伯禽。<sup>1</sup>其他所知的魯侯器皆未有自名，如見於清代中期阮元《積古齋鐘鼎彝器款識》的魯侯爵、上海博物館藏傳世的魯侯尊、曾在美國耶魯大學美術館展出過的魯侯簋等。

從銘文書法分析，魯侯鼎銘文的“魯”字，與英國倫敦不列顛博物館收藏的邢侯簋（《集成》8.4241）上出現的“魯”字最為相似，特別是下方的“口”字，兩者皆不作半圓形而作扁長方形，上方的象形“魚”字，左邊魚腹作清晰的兩鰭，均為其他金文“魯”字所未見。邢侯簋的銘文記載該器的鑄造是為“作周公彝”，李學勤在1978年河北石家莊市元氏縣出土臣諫簋和其他邢國青銅器後，認為邢侯簋應為成康之際所鑄。<sup>2</sup>早年流散到海外的西周早期後段匱尊、匱卣中“魯公”的“魯”字寫法較魯侯鼎為晚，匱尊、匱卣銘文中的“侯”，朱鳳瀚認為是指魯公伯禽之子煬公。<sup>3</sup>魯侯鼎的其他字的寫法也都具有西周早期的風格。可見，從銘文的書寫風格上，魯侯鼎也屬於西周早期。魯侯獸鬲和匱尊、匱卣中的“魯公”都指伯禽，“魯侯”或“侯”指魯侯煬公，說明後世的魯侯一般稱已經死去的第一代魯侯伯禽為魯公，但目前所知的魯公、魯侯器數量還是比較少，而且年份均為略晚的昭王、穆王時代器，因此不能據此便否定“魯公”是死稱、“魯侯”是生稱的可能性。

至於從青銅器形制和紋飾上分析，鬲鼎具有特定的時代性，盛行時間較短，主要流行於商代晚期至西周早期。形制與魯侯鼎相近的傳世品有現藏於上海博物館的亢鼎，<sup>4</sup>惟該器沒有鼎蓋，口沿下僅飾一道凸弦紋，因該器銘文內容提及“公太保”（召公奭），因此年代可定於康王時期。同樣是上海博物館收藏的西周早期應公鼎，其形制與此魯侯鼎亦接近。<sup>5</sup>應公鼎的腹部稍肥，鼎腹與柱足的高度相比略大，頸部的兩周凸弦紋較粗；魯侯鼎的腹部稍瘦，鼎腹與柱足的高度相比略小，頸部的三周凸弦紋間飾蟬紋。而與魯侯鼎相近的考古出土品，可以參考1997年河南鹿邑太清宮長子口M1號墓出土一組共五件大小相次的帶蓋分襠柱足鼎（M1：6、78、80、91、185）。<sup>6</sup>長子口M1墓的年代，根據考古推斷屬於西周早期，不晚於成王時期。<sup>7</sup>該五器雖較魯侯鼎略小，但形制與魯侯鼎相同，而且鼎腹與柱足高度的比例接近，蓋上和器腹分別飾有雲雷紋和獸面紋。日本泉屋博古館收藏的匱（燕）侯旨鼎，形制和腹部獸面紋都與長子口墓出土的五件分襠鼎接近，學界目前多認為是西周早期第二代燕侯所作器。<sup>8</sup>上述這種分襠圓鼎自殷墟晚期流行以

來，西周早期各地都有發現，但數量並不多，西周中期的例子還沒有發現。因此，綜合銘文書法、形制和紋飾的分析，魯侯鼎的年代應該與西周早期邢侯簋、應公鼎、長子口M1號墓分襠鼎、匱侯旨鼎所代表的年代相若。魯侯鼎的鑄造時代定於西周早期前段是合適的，歷史年代應該屬於西周成康之世，作器者基本可以認定就是第一代魯侯伯禽，因為伯禽在位的時間幾乎橫跨整個成康之世，至於第二代魯侯考公或考公之弟煬公，因其年代已進入昭王世，機會相對較低。

值得注意的是，河南鹿邑太清宮長子口墓年代屬西周早期，墓主橫跨商末周初兩代，墓葬有濃厚的商代遺風，地處淮河流域的豫東平原，遠離宗周腹地，屬東夷、淮夷勢力範圍的交匯地帶，深受東夷文化的影響。而魯國是周公長子伯禽於成王時代周公就封的封國，也位於東夷所在的商奄舊地一帶。據《史記·魯周公世家》可知，伯禽就封魯國三年才能報政，實因對該地原來的殷遺民及東夷原住民的變俗革禮之難。魯侯鼎與長子口墓出土鬲鼎有所相似，也許反映了一定的東方地域文化特點。由於西周時期的魯侯鑄造器，為數甚少，而且有些已流散海外，甚至失傳，因此魯侯鼎對於研究西周封國歷史、西周列鼎制度的雛型和青銅器鑄作的分域特點等問題都具有很高的價值和意義，實在彌足珍貴。

源流

美國紐約重要私人舊藏品

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美國重要舊藏魯侯煬公簋一對，為伯禽之子所鑄，曾於2010-2012年在耶魯大學美術館展覽

A PAIR OF VERY IMPORTANT ARCHAIC BRONZE RITUAL VESSELS, *DING*, WITH CICADA PATTERNS AND COVER DEDICATED TO THE MARQUIS OF LU (LU HOU DING)

Early Western Zhou c.1046 – 977 B.C.

H: 22.5 cm W: 17.5 cm

H: 23 cm W: 19.3 cm

Supported on three columnar legs, the body finely cast in three shallow lobes with a band of raised cicadas within two convex horizontal bowstrings on the neck, with a pair of bail handles rising from the everted rim, the slightly bulged cover set with two breaches on sides for the handles of the body and another upright bail handle raising from the centre of the cover on top surrounded by two similar bands of convex bowstring, cast in high quality bronze with excellent resonant qualities, in an overall light green patina

Both the interior of the body and the cover cast with an identical inscription of six characters in two columns that reads *Lu Hou zuo bao zun yi*, which literally means Marquis of Lu made this precious vessel. As the inscription does not mention the name of the marquis, as most other archaic bronzes dedicated to Marquis of Lu, it is difficult to have a direct proof to the identity of this mysterious marquis. Based on the analysis of calligraphy and the character composition of the bronze inscriptions, the composition of character *lu* (魯) on Lu Hou Ding is nearly identical to the same character on Xing Hou Gui (邢侯簋), which is in the collection of the British Museum in London. Xing Hou Gui was acknowledged to be made for the first Duke of Zhou, and it was dated by Li Xueqin, after the archaeological discovery of the ruins of the Xing state in 1978, to the reign of King Cheng or King Kang. The other characters on Lu Hou Ding are also consistent to the writing style of early Western Zhou.

Bronze *ding* with tri-lobed body was mostly cast from a specific period from the late Shang dynasty to the early Western Zhou, and basically came to extinction after that period. It is also extremely rare to have a tri-lobed *ding* with such cover. For archaic bronze vessels *ding* with similar shape and design, refer to Kang Ding (亢鼎) and Ying Gong Ding (應公鼎) that are both kept in the Shanghai Museum, as illustrated in Chen Peifen ed., *Xia Shang Zhou qing tong qi yan jiu* (Research on Bronzes of the Xia, Shang and Zhou Dynasties), 2004, Western Zhou vol.1, no.197 & 198, pp.10-11, 13-14. The inscription of the former one mentions about the Duke Grand Protector, *Gong Tai Bao*, that can be dated to the reign of King Kang. The later one was cast by the Duke of Ying who



魯侯鼎甲：器蓋內銘文



was probably the first feudal lord of the Ying state when it was created during the reign of King Cheng. Another piece of similar design, also cast by a regional feudal lord, is Yan Hou Zhi Ding ( 匱侯旨鼎) in the Sumitomo Collection in Kyoto, Japan, see Higuchi Takayasu ed., *Sen'oku Hakko: Chugoku kodoki hen* (Sen-Oku Hakuko Kan: Sumitomo Collection), 2002, no.3, p.11. According to its inscription, this piece was cast by the second Marquis of Yan during the early Western Zhou. For similar pieces in archaeological finds, refer to five tri-lobed ding (M1: 6, 78, 80, 91, 185) with similar covers on top, excavated from Tomb M1 in Changzikou, Taiqinggong, Luyi, Henan in 1997, illustrated in Henan Provincial Institute of Cultural Relics and Archaeology & Zhoukou Municipal Cultural Bureau ed., *Luyi Taiqinggong Changzikou mu* (Taiqinggong Changzikou Tomb in Luyi), 2000, pp.67-69, fig.48-50, pl.22-23. M1 tomb was archaeologically dated to the early phase of early Western Zhou, no later than the reign of King Cheng. The dating of Lu Hou Ding should be in consistency to these finds, i.e. the early phase of early Western Zhou, or more specifically, the reign of King Cheng to King Kang. According to the chronology suggested by the *Records of the Grand Historian*, this mysterious marquis should most probably be Boqin ( 伯禽), the first Marquis of Lu, as his 46-year reign spanned over the entire reign of King Cheng and almost all that of King Kang. It is unlikely, but there is still a very minor possibility, that it may refer to either one of the two sons of Boqin who succeeded him to become the second and third marquises, as their reigns in total only lasted for roughly a decade, and had already gone into the reign of King Zhao.

PROVENANCE

Collection of an important private American collector in New York

LITERATURE

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匱侯鼎乙：器蓋內銘文



## 孟爵

西周早期

通高：20.2公分

孟爵，西周成王、康王時期重要青銅禮器，是現在所知銘文字數最多的青銅爵杯，亦是年代最早提及西周鄧伯的青銅器。全器保存完好無瑕。器腹呈卵形，內腹較深，腹身一邊設有弧形牛首鑿，下接外撇三根三角形錐足。在口沿上靠近流處設有一對菌型立柱，柱頂飽滿，上飾圓形渦紋。腹身主體前後兩面均鑄有上下兩組獸面紋，形式較為少見。流下亦飾有雲雷紋。此器坑口精美，通體紋飾纖細綉麗，器身表面經過非常仔細的打磨，顯得十分乾淨俐落。孟爵的重要歷史價值，主要在於器身內壁近尾處鑄有的銘文四行21字：

佳王初率于

成周，王令孟

寧登（鄧）白（伯），賓

貝，用作（作）父寶尊彝

孟爵於清代出土，至今已超過一百年，期間每一代的金石學家和研究青銅器的學者都曾經對孟爵的銘文作過考釋。“率”是祭名，多見於西周早期，例如獻侯鼎“唯成王大率，才（在）宗周”（《集成》5.2627）、圉卣“王率于成周”（《集成》10.5374）。“初率”就是初次舉行率祭。“王令孟寧登（鄧）白（伯），賓貝”，猶如作冊景卣“王姜令作冊景安尸（夷）白（伯），尸（夷）白（伯）賓貝”（《集成》10.5407）的句式。《說文》云：“寧，願詞也。从宀，心在皿上。人之飲食器，所以安人。”“寧”在此有慰問、安撫之意。“賓”，从貝，這個“貝”本是對賓客的饋贈，王國維云：“古者賓客至，必有物以贈之，其贈之之事謂之賓。”<sup>1</sup>故“賓”又有贈送之意。王國維所指的賓客，並非一般現代理解的賓客，而是天子與諸侯，或諸侯與諸侯之間往來的使者，是周代賓禮的體現。孟爵銘文的內容是有關周王在成周初次舉行率祭，並令孟問候鄧伯，以及孟獲受賞賜賓貝之事。作者者孟，與中國國家博物館藏大孟鼎的作器者為同一人，是西周早期的王室重臣。根據大孟鼎銘文的記載，孟的祖輩南公曾經輔佐當時的周王治理天下，孟在年幼的時候就繼承了父輩顯赫的職位，並曾就讀於貴胄學堂，周王曾冊命孟輔助管理軍隊，協調綱紀，勤勉而及時地處理賞罰獄訟案件，早晚進諫，協助周王遵行先王的制度治民、治疆土。<sup>2</sup>鄧伯，就是鄧國的國君。<sup>3</sup>孟爵的銘文是西周年代最早有關鄧伯的記錄，相較安州六器之一的中鬲及其他所知的鄧伯、鄧公諸器年代都要早，是研究鄧姓起源、鄧國歷史的重要資料。

此器流傳有序，曾先後由清代王味雪、陳介祺、毛慶善等著名藏家收藏，二十世紀初輾轉流入日本京都私人收藏家小川睦之輔。孟爵自發現以來，最少有超過三十部青銅器著述記錄，其中包括吳式芬《攷古錄》（1895）、吳大澂《憲齋集古錄》（1896）、羅振玉《海外吉金錄》（1922）、郭沫若《兩周金文辭大系圖錄攷釋》（1935）、劉體智《小校經閣金石文字》（1935）、容庚《商周彝器通考》（1941）、陳夢家《西周銅器斷代》（1956）、白川靜《金文通釋》（1964）、梅原末治《日本蒐儲支那古銅精華》（1964）、林巳奈夫《殷周時代青銅器之研究》（1984）、唐蘭《西周青銅器銘文分代史徵》（1986）等。由此可見，孟爵確實受歷代學術界高度重視。

源流

1. 清代收藏家王味雪舊藏
2. 清代收藏家陳介祺（1813-1884）舊藏
3. 清代收藏家毛慶善舊藏
4. 日本壺中居廣田不孤齋（1897-1973）舊藏
5. 日本京都私人收藏家小川睦之輔（1885-1951）舊藏

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AN EXTREMELY IMPORTANT RITUAL BRONZE WINE VESSEL, *JUE*, WITH MYTHICAL ANIMAL MASK PATTERN AND LONG INSCRIPTION MADE BY YU (YU JUE)

Early Western Zhou c.1046 – 977B.C.

H: 20.2 cm

The deep U-shaped body raised on three slightly curved blade-form supports, crisply cast around the sides with two registers of *taotie* masks dissolved in small scrolls, the mask on one side interrupted by a handle that issues from a bovine mask, with further scrolls on the underside of the spout, and with a pair of upright posts with whorl bosses rising from the rim, in an overall dark grey patina with slight malachite encrustation, the interior cast with a lengthy and important 21-character inscription

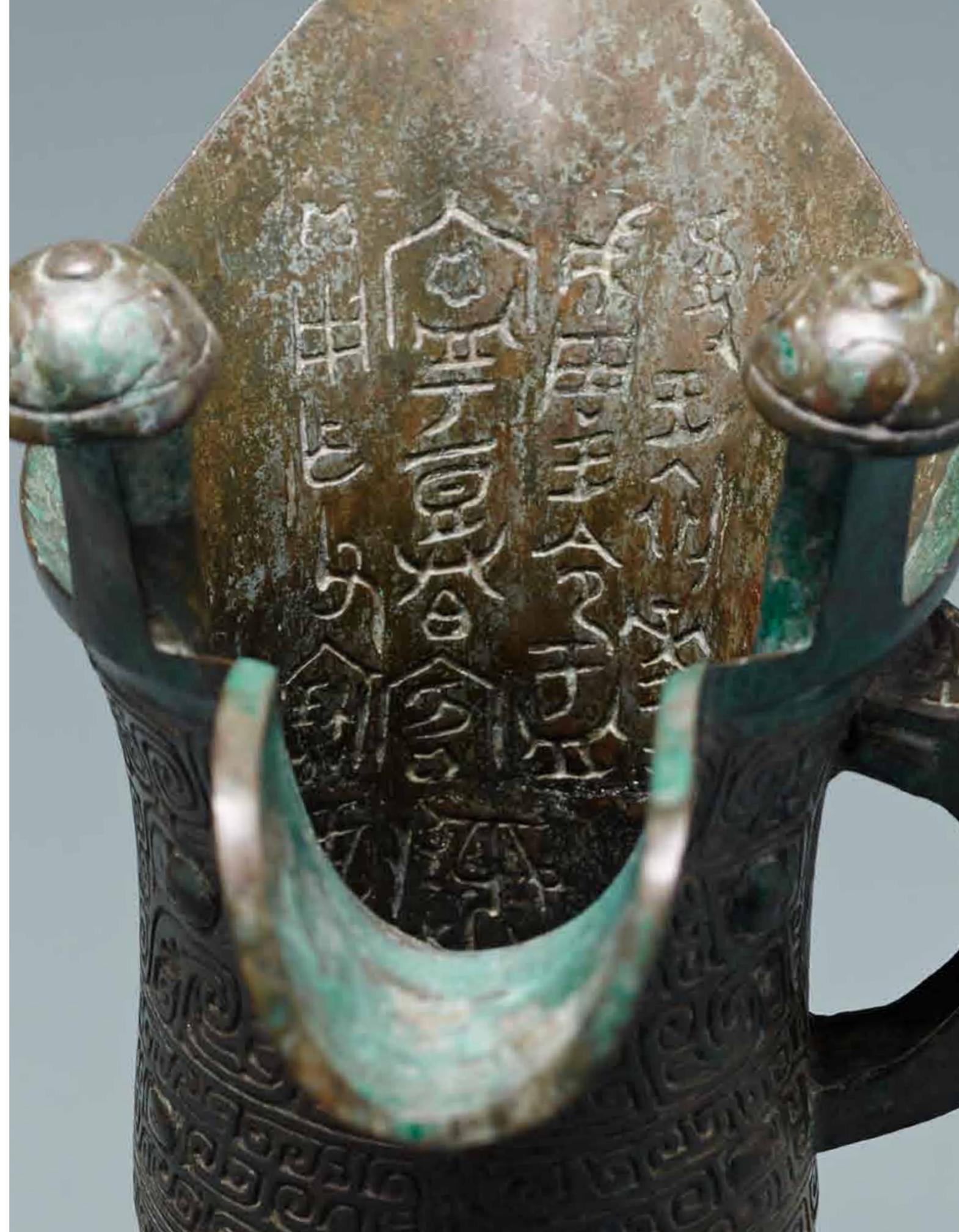
The inscription is the longest ever known to all bronze libation cup *jue*, and it can be translated as, “the King held his first ritual ceremony at Chengzhou (nowadays Luoyang) and ordered Yu to placate the Count of Deng, who gifted Yu shells to cast this precious vessel for his father” . The name Yu also appears in the inscription of the famous Da Yu Ding, dated to the same period of the *jue*, and is now kept in the National Museum of China in Beijing. Based on these inscriptions, it is known that Yu was a born nobleman who served as an important court official and a brilliant military commander during the reign of King Kang in early Western Zhou.

This important *jue* was discovered in mid nineteenth century and had been kept by various prominent Chinese collectors, like Wang Weixue, Chen Jieqi and Mao Qingshan during the late Qing dynasty before it was acquired by the Japanese in 1920s. It is one of the most widely published archaic bronzes, in both Chinese and Japanese, with over 30 published records since 1895.

Compare two other bronze *jue* with bodies decorated in two registers of *taotie* masks, the first one illustrated in Chen Fang-mei, *Shang Ritual Bronzes in the National Palace Museum Collection*, Taipei, National Palace Museum, 1998, no. 7, pp.144-145; the second one illustrated in Steven D. Owoyoung, *Ancient Chinese Bronzes in the Saint Louis Art Museum*, St. Louis, St. Louis Art Museum, 1997, no. 22, pp.94-95.

PROVENANCE

1. Wang Weixue of Suzhou, Jiangsu, 19<sup>th</sup> Century
2. Chen Jieqi of Weifang, Shandong, 19<sup>th</sup> Century
3. Mao Qingshan of Suzhou, Jiangsu, 19<sup>th</sup> Century
4. Kochukyo, Tokyo, Japan, 1920s
5. Ogawa Chikanosuke, Kyoto, Japan





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17. Wu Qichang, *Jin wen li shuo shu zheng*, 1936, 1.415
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## 太保方座簋

西周早期 成王或康王時期

通高：23公分 兩耳寬：24.5公分 口徑：18.8公分 方座邊長：17.5公分

太保方座簋，西周早期偏早青銅盛食禮器<sup>1</sup>。西周早期的方座簋大多鑄作精良、體型較大、紋飾華麗，是西周銅簋中高級形式的表現<sup>2</sup>。簋經常與鼎在饗宴和祭祀時互相配搭。簋用於盛放黍、稷、稻、粱等熟食，與用於烹飪或盛放肉食的鼎相區分。方座簋流行於西周早期偏早階段，一直延續使用至西周晚期，出土地點亦多集中於關中西部地區，是周文化的標誌性器物之一。商代晚期以來，銅器普遍都有高圈足的發展趨勢，有學者指出方座簋其實就是簋與禁（承案）相結合的產物，禁的使用是為了增加器物的高度，從而又可使青銅禮器更顯莊重沉穩。

此簋自簋口俯視截面呈近正圓形，敞口，方唇，折沿，束頸，腹部微向下鼓，口沿與腹部兩側鑄有半環形耳，下有長方形垂珥。器腹部往下內收接高圈足，圈足略外侈再垂直向下折成臺階狀，下與方座連鑄，方座內底頂部有用以掛鈴的半環鈕，半環鈕附近還殘留有鑄器時的泥芯。器身採用通體淺浮雕的裝飾手法，腹部前後均鑄有鏤空「E」形勾狀雲紋扉棱，腹部紋飾以此扉棱為中線對稱分佈，口沿下扉棱之上附加高浮雕獸首，獸耳突出，腹部前後兩面飾大獸面，局部雕刻陰線，兩邊對稱分佈捲雲狀粗角、彎刀狀短眉，突出「日」字形眼，咧口，獠牙，小耳及分解的軀體。口沿兩側半環形耳飾以獸首銜鳥，浮雕獸首雙角略高出簋口，環耳以陰線刻劃翎毛，其下的方珥以淺浮雕方式表現鳥爪和鳥尾，可見鑄工匠意精細。器腹與圈足之間有一素面帶隔開兩者之間不同的紋飾。圈足鑄有四道鏤空短勾狀扉棱，並飾一周共八個浮雕夔紋。方座四個立面飾與器腹一致的淺浮雕大獸面紋，互相呼應，顯得協調、肅穆而甚具氣勢。簋身與方座應為一次性渾鑄，而此器打磨精緻，腹部範縫不甚明顯。在器內腹底銘文外圍，則可見有數枚較為明顯、不平均分佈的墊片痕跡。此簋器表通體綠鏽斑斕，腹部獸面、環耳、圈足及內底銘文有若干不被綠鏽覆蓋的部份呈光亮銀色錫光，幾可與銅鍍上泛錫光的效果相比擬，可知此簋含錫量較高，銅質精良，反映了西周初年對青銅器合金冶鑄技術的掌握已相當成熟。

簋腹內底鑄有銘文兩行共八字，依行款隸定並斷句理解如下：

大(太)倕(保)來

殷(于)洽，田(周)盥(鑄)。

銘文簡短古奧，敘事獨特，可資對比的金文文例不多。銘文內容應與太保參加殷親禮相關。

銘文中的「太保」，就是西周早期與周公、太公並列為開國輔政的三公之一召公奭，在新見的《清華簡·晝夜》<sup>3</sup>中稱為召公保奭。據《史記·燕召公世家》所載，召公奭為姬姓，與周公「分陝而治」，封邑在召（岐山之陽），因而稱之為召公。召公地位相當顯赫，從文獻可見，周武王即位時「召公、畢公之徒左右王」（《史記·周本紀》），成王時「召公為保，周公為師，相成王為左右」（《尚書·君奭》），而「成王將崩，又命召公、畢公率諸侯相康王」（《尚書·顧命》），可見召公歷經武、成、康王三世，並以長壽著稱，成王時開始以太保為職，今傳世和出土的「太保」銅器超過二十件，年代都屬於西周早期，都可據文獻將之定為成王或康王時器物。召公與周公一樣，皆以元子就封為畿外諸侯，而本人一直留相王室，次子繼之代為召公<sup>4</sup>。召公所職之「太保」除了對年少國君有教養監護之責，從金文中所見，「太保」還在成王時奉命出征東方，掌握軍權<sup>5</sup>（見旅鼎，集成02728和太保簋，集成04140）。傳世及考古出土所見銘文與「太保」相關的銅器不多，而太保方座簋更是迄今所見唯一一件方座簋，鑄作精善，因此意義獨特。

1. 關於雙耳方座簋的斷代和形制演變，可以參考王世民、陳公柔、張長壽：《西周青銅器分期斷代研究》，北京：文物出版社，1999年，頁73-82。

2. 關於方座簋的討論，可詳參張懋鎔先生的《西周方座簋研究》、《再論西周方座簋》、《三論西周方座簋》，分別收入氏著《古文字與青銅器論集》，北京：科學出版社，2002年，頁88-111和《蘇州文博論叢》，2010年（總第1輯），頁66-69。

3. 清華大學出土文獻研究與保護中心編，李學勤主編：《清華大學藏戰國竹簡（壹）》，北京：中西書局，2010年12月。

4. 1986年北京琉璃河西周墓地和遺址即為周初召公家族受封而建的燕國所在，第一代燕侯應為「克」，見克壺、克盃銘文，載於中國社會科學院考古研究所、北京市文物研究所（琉璃河考古隊）：《北京琉璃河1193號大墓發掘簡報》，《考古》1990年第1期，頁20-31。

5. 楊寬：《西周史》，臺北：臺灣商務印書館股份有限公司，1999年4月，頁297-300。



「來」是歸來、返的意思，應該是指從某地或做某件事後歸來。「殷」字上半部雖被銅鏽所遮蔽，但仍可據所剩字形痕跡補出，「殷」是古代一種朝覲或相見之禮。本銘文例可與士上尊（集成05999）「王令士上眾史寅殷于成周」相對比。「于」應用以引介動詞「殷」的處所地名「洽」，此句簡省了作為賓語的殷見對象。「洽」字部份筆劃在鑄造時被銅水沖掉，「洽」字在金文中應為首見，「洽（郤）」有可能是指洽水或陝西郃陽縣，見於《詩·大雅·大明》和《漢書·地理志》，待考。意思即為太保在洽地進行殷見後返回。「周」字不贅加「口」和省略四點，並以豎筆在橫筆交接處出頭，這種寫法的「周」字，通常多見於先周或西周早期。而根據銘文文例，「周」應該要理解為鑄器者。故「太保」和「周」二者之間的關係，尚需深入研究。由於銘文古奧難解，不同的斷句都會產生不同的解釋，例如：「大（太）保（保）來，殷于（于）洽，田（周）盥（鑄）。」和「大（太）保（保）來殷，于（于）洽田（周）盥（鑄）。」都是兩種有可能的理解。待考。

目前所見與「太保」相關的銅器如鼎、簋、卣等都飾以淺浮雕的獸面紋，與太保方座簋的風格一致，這是從商晚期一直延續到西周初年的銅器風格。與太保方座簋有類似形制和紋飾的傳世銅器，可以參考清宮舊藏的作寶彝簋，腹身和方座紋飾都相當近似，只是圈足沒有太保方座簋高，詳見故宮博物院編：《故宮青銅器》，北京：紫禁城出版社，1999年9月，第122號，頁140。而在1979年遼寧省喀左縣坤都營子鄉小波汰溝窖藏出土的10件青銅器中，其中有一件圈簋，現藏遼寧省博物館，見於中國青銅器全集編輯委員會編：《中國青銅器全集》，第6卷，北京：文物出版社，1997年9月，圖版十二，頁12，從形制和紋飾構圖都與太保方座簋相類似，而這件圈簋上的銘文又和北京琉璃河燕國墓地第253號墓所出的圈組銅器相同，琉璃河燕國遺址亦即前述召公元子就封封國，可見這些風格相類似的銅器都與召公家族有關。

源流

美國舊金山私人藏家舊藏

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器底內銘文



AN IMPORTANT AND EXTREMELY RARE ARCHAIC BRONZE VESSEL, *GUI*, WITH SQUARE PEDESTAL AND INSCRIPTION DEDICATED TO THE GRAND PROTECTOR TAI BAO (TAI BAO FANG ZUO GUI)

Early Western Zhou (King Cheng or King Kang period) c.1042 – 996 B.C.

H: 23 cm W: 24.5 cm D: 18.8 cm L: 17.5 cm

Raised on a square pedestal, the rounded body delicately cast on each side in relief with a large *taotie* mask with raised eyes with rectangular slit pupils framed by raised eyebrows, pointed leaf-shaped ears and large curled horns, all bisected by an E-shaped flange with hooks under a mythical beast head cast in high relief, the stepped foot with two pairs of confronted *kui* dragons on each side separated by four smaller C-shaped hooked flanges, under the everted rim a pair of loop handles emerging from a mythical beast heads with raised prominent eyes and upright ears, the handles each cast in the form of a phoenix bird with curved wings and the rectangular pendent extension below cast on each side with a bird's curled claws and tail, the square pedestal cast with four bold *taotie* masks in low relief on sides and a small suspension loop for bell hanging within the base, the interior cast with an inscription of eight characters in two rows, reading *Tai bao lai yin yu qia zhou zhu*, overall in an appealing green and silvery patina with areas of malachite encrustation

Bronze *gui* was used as a food containing vessel and often came together with bronze tripod *ding* in ritual ceremonies performed by members of the royal family and the ruling aristocrats during the Shang and Zhou dynasties. Different to bronze *ding* that was commonly used to contain meat offerings, bronze *gui* was used to hold grains. *Gui* with square pedestal is very rare, and it was invented by people of the Zhou culture in Shaanxi. Some scholars believe that the *gui* with square pedestal is actually the combination of a *gui* and a square pedestal, *jin*. Similar to the use of *jin*, the pedestal is believed to increase the height of the main vessel, so as to make it look more solemn and majestic. Most of the bronze *gui* with square pedestal base from early Western Zhou were well cast with attractive and richly decorated motifs. They were used only by the highest ranking nobilities at that time.

According to ancient Chinese classics, Tai Bao, which literally means the grand protector, was the title granted to the Duke of Zhao for his overwhelming contribution to the founding of the Zhou Dynasty. He served loyally in the royal court in Xi'an as one of the guardians to the young king, while his descendents were granted to rule the state of Yan in nowadays Beijing. The inscription, though consists of only eight characters, is difficult to decipher. Based on known grammar of archaic bronze inscription, the most reasonable translation may be as follows: Zhou commissioned to cast this vessel *gui* after Tai Bao returned from his pilgrimage in *Qia*.

There are around twenty bronze vessels that bear the inscription with the title of Tai Bao. All of them were cast within the reign of King Cheng and King Kang of early Western Zhou, but this is the only *gui* with square pedestal that consists an inscription with the title. For bronze *gui* with square pedestal in similar design and pattern, refer to Zuo Bao Yi Gui, formerly in the Summer Palace and is now kept in the Palace Museum, Beijing, illustrated in Palace Museum ed., *Gu gong qing tong qi* (Bronzes in the Palace Museum), 1999, p.140, no.122. For archaeological sample with similar design, refer to Yu Gui that was excavated from Kazuo county of Liaoning province in 1979, and is currently kept in the Liaoning Provincial Museum, as illustrated in *Zhong guo qing tong qi quan ji* (Complete Collection of Bronze wares in China), 1993-1998, vol.6, pl.12, p.12.

PROVENANCE

Collection of a private collector in San Francisco, US

LITERATURE

Wu Zhenfeng, *Shang Zhou qing tong qi ming wen ji tu xiang ji cheng* (Corpus of Inscriptions and Images of Bronzes from the Shang & Zhou Dynasties), Shanghai, 2012, vol.9, no.4482.



## 四獸面紋簋

西周早期

通高：16公分 口徑：22.3公分 兩耳寬：29.5公分

四獸面紋簋，西周早期青銅盛食禮器，形制稀少，屬於雙耳圈足簋。<sup>1</sup>此器敞口，折唇，頸微束，器腹略為鼓脹，近圈足處內收，直圈足稍微外撇。器身兩旁設獸首耳，浮雕獸首圓眼凸出，耳、角俱全；耳身渾厚，其上鑄有象徵羽毛的淺浮雕雲紋，底部各有方形垂珮，珮上鑄有鳥足和內卷的尾翎。

器頸中央的位置，鑄有突出的浮雕獸首，獸首兩旁設兩組由兩條夔龍組成的獸面紋，龍身分體，尾向上卷，整條頸部紋飾的上下各有一道弦紋分隔。圈足上飾有與頸部相近的獸面紋，上下以弦紋分隔。器身四面各飾有巨型浮雕獸面紋，獸目成“日”字形凸出，炯炯有神，上有一對粗壯的眉毛，間隔以豐滿的鼻翼，鼻孔上卷，獸口寬厚外張，露出獠牙，一對獸耳於兩側棱角分明。獸面雄壯恢宏，浮雕上面再鑄細緻紋飾，一絲不苟，加以雲雷紋襯地，極富力量感。器表通體光潔，紋飾清晰，淡綠銅鏽之中夾雜紅斑，饒有古意。

不同於常見的獸面紋簋前後各飾一組獸面，四面均飾有浮雕獸面紋的簋極其稀少，相似品極其難找。大小，形制，紋飾均相近的考古品可以參考山西省臨汾市天馬-曲村遺址出土西周早期青銅寶彝簋（M6231:22），載於鐘柏生、陳昭容等編，《新收殷周青銅器銘文暨器影彙編》，台北：藝文印書館股份有限公司，2006，第二冊，第952號，頁693。

源流

德國藏家Mr. Hardy舊藏

1. 關於雙耳圈足簋的演變和斷代，可以參考張長壽、陳公柔、王世民：《西周青銅器分期斷代研究》，北京：文物出版社，1999年，頁58-67。

### AN EXTREMELY RARE & IMPORTANT RITUAL BRONZE VESSEL, *Gui*, WITH FOUR MAGNIFICENT ANIMAL MASKS

Early Western Zhou c.1046 – 977 B.C.

H: 16 cm D: 22.3 cm W: 29.5 cm

A heavily cast bowl-shaped body raising from a high stepped foot to an everted rim, a pair of two C-shaped loop handles on sides emerging from a mythical beast head with raised prominent eyes to heavy rectangular pendants below the handles; four boldly cast *taotie* masks with large eyes and imposing nose decorated on four sides of the body in relief reserved on a fine spiral *leiwen* ground, under a set of four animal mask motifs separated at center by an animal mask cast in high relief, the foot similarly decorated with a band of four animal masks, overall in a green patina with some areas of malachite encrustation.

This bronze *gui* is a ritual food vessel from Early Western Zhou period, this kind of four *taotie* masks design is extremely rare. An archeological example with similar design and pattern is a *gui* that was unearthed in Linfen of Shanxi (M6231: 22), as illustrated in Bor-sheng Jung, Chao-jung Chen *et al.*, eds, *Xin shou yin zhou qing tong qi ming wen ji qi ying hui bian (The collection of recent discovered Shang & Zhou bronzes and their inscription)*, 2006, Vol.2, No.952, p.693.

PROVENANCE

Collection of a German collector Mr. Hardy





## 伯揚卣

西周昭穆時期

通高：24.5公分 兩耳寬：21.7公分

伯揚卣，按銘文所記作器者命名，西周早期晚段至中期早段青銅盛酒禮器。此卣橫截面作橢方形，帶蓋，鼓腹。蓋頂部作倒高足碗形隆起，捉手作中空橢方形，蓋兩側上翹成犄角，蓋緣方折明顯，是西周早期晚段至西周中期早段的典型樣式。器身口沿作子母口，器腹弧線典雅透麗，從蓋側至頸部往下斜外侈，器腹微鼓下垂，再向內收於圈足，腹部最大徑與重心置於卣腹中線以下，予人穩重、沉實的感覺。圈足外撇有寬邊，足上飾兩道弦紋。器身兩側頸部有銅扣接連一條拱形提梁，提梁兩端各飾一個大耳獬首，提梁上飾一帶“S”形卷曲回首龍紋。蓋頂肩部飾一周凸弦紋，其下前後兩邊各飾一左右相對的變體夔龍紋，夔龍卷尾，有爪、有耳、有角，“臣”字形目微微凸出，夔龍前方有顯著的卷曲頭冠，頭冠旁有鱗狀紋飾，冠尾作象鼻分差。器身口沿下同樣飾左右相對的卷曲回首龍紋，龍首回望，頭冠卷曲，身作“S”形，眼睛凸起，炯炯有神，正中以浮雕獸首間隔，其下設一周凸弦紋。通器紋飾均以雲雷紋襯地，層次分明。蓋內鑄有銘文兩行10字：

作宗寶尊彝

邁（萬）年孫子用

器內底部鑄有銘文一行5字：

伯鬲（揚）作寶彝

形制相近的青銅卣，可以參考1976年陝西扶風縣雲堂村M20墓出土的西周早期作旅彝卣（76FYM20:7、總0436），載於陝西省考古研究所等編：《陝西出土商周青銅器》，北京：文物出版社，1980年，第三冊，頁79，第70號；同器又見於曹璋：《周原出土青銅器》，成都：巴蜀書社，2005年，第七卷，頁1474-1478。

源流

台灣王氏家族舊藏品

著錄文獻

吳鎮烽：《商周青銅器銘文暨圖像集成》，上海：上海古籍出版社，2012年，第24卷，頁190，第13266號。



器蓋內銘文



器底內銘文



AN ARCHAIC BRONZE WINE VESSEL, *YOU*, WITH  
DRAGON PATTERN AND INSCRIPTION (BO YANG  
YOU)

Late Phase Of Early Western Zhou c.10<sup>th</sup> Century B.C.  
H: 24.5 cm W: 21.7 cm

The compressed pear-shaped body in elliptical cross section raising from a splayed pedestal foot, surmounted by a domed cover with a rounded rectangular grip on the top surrounded by a band of confronted *kui*-dragons, two horn raising from both ends of the major axis of the cover, the body flanked by a lateral swing handle fully decorated on its outer surface with a band of S-shaped dragons in relief, with each of its ends cast with a head of tapir, the neck of the body cast with a border comprising a beast head in high relief at centre of each side flanked by a pair of S-shaped dragons with backward-turned heads, all reserved on a neat spiral *leiwen* ground, in an overall mottled light green patina, the interior of the cover cast with a two-row inscription of ten characters that reads *zuo zong bao zun yi wan nian sun zi yang*, which literally means [it shall be] made as a ritual vessel for ancestral worship, [and it shall be] treasured by my sons and grandsons forever, the interior of the body cast with an inscription of five characters that reads *Bo Yang zuo bao yi*, meaning Boyang made this ritual vessel.

Bronze *you* is a type of wine containing vessel mostly used by members of the royal family and the ruling aristocrats during the late Shang and early Western Zhou periods in ritual ceremonies. An archaeological sample with similar shape and pattern to this piece is the Zuo Lv Yi You (76FYM20:7), found in the excavation of Tomb M20, Yuntang Village, Fufeng, Shaanxi in 1976, illustrated in Shaanxi Provincial Institute of Archaeology *et al.*, eds., *Shaanxi chu tu shang zhou qing tong qi* (Bronzes of Shang and Zhou Dynasties Unearthed in Shaanxi Province), 1980, vol.3, p.79, no.70. Also see Cao Wei ed., *Zhouyuan chu tu qing tong qi* (Bronzes from Zhouyuan), 2005, vol.7, pp.1474-1478.

PROVENANCE

Collection of the Wang Family, Taipei, Taiwan

LITERATURE

Wu Zhenfeng, *Shang Zhou qing tong qi ming wen ji tu xiang ji cheng* (Corpus of Inscriptions and Images of Bronzes from the Shang & Zhou Dynasties), 2012, vol. 24, p190, no.13266.



## 鬲方尊

西周中期前段

通高：21.3公分 口徑：20公分 底徑：13公分

鬲方尊是一件傳世名品，據傳於民國時期在洛陽出土，早年已流散至歐洲藏家手上，1963年以前由英國倫敦著名的中國藝術品收藏家Walter Sedgwick夫人收藏，但其銘文早於1954年在日本出版的《書道全集》第一卷中已有著錄。鬲方尊其後亦曾被美國及瑞士重要私人收藏家收藏。

鬲方尊圓口外侈，有頸，器身呈方形，腹部微鼓、直壁，圈足外撇，底部折邊，四隅飾扉棱，分上、中、下三段，每段末端近口沿、上腹和圈足位置外翻，頗添氣勢。頸部，上腹和圈足一周分別飾欄，欄內每邊各飾兩組內卷的變體龍紋，以雲雷紋襯底。頸部前後兩邊中央各飾以一個浮雕獸首。此方尊圓口足方，是西周方尊典型的設計，通器紋飾簡潔清晰，造型厚重端莊，是西周青銅器難得的精品。器內底鑄有長篇銘文共七行51字（含重文2）：

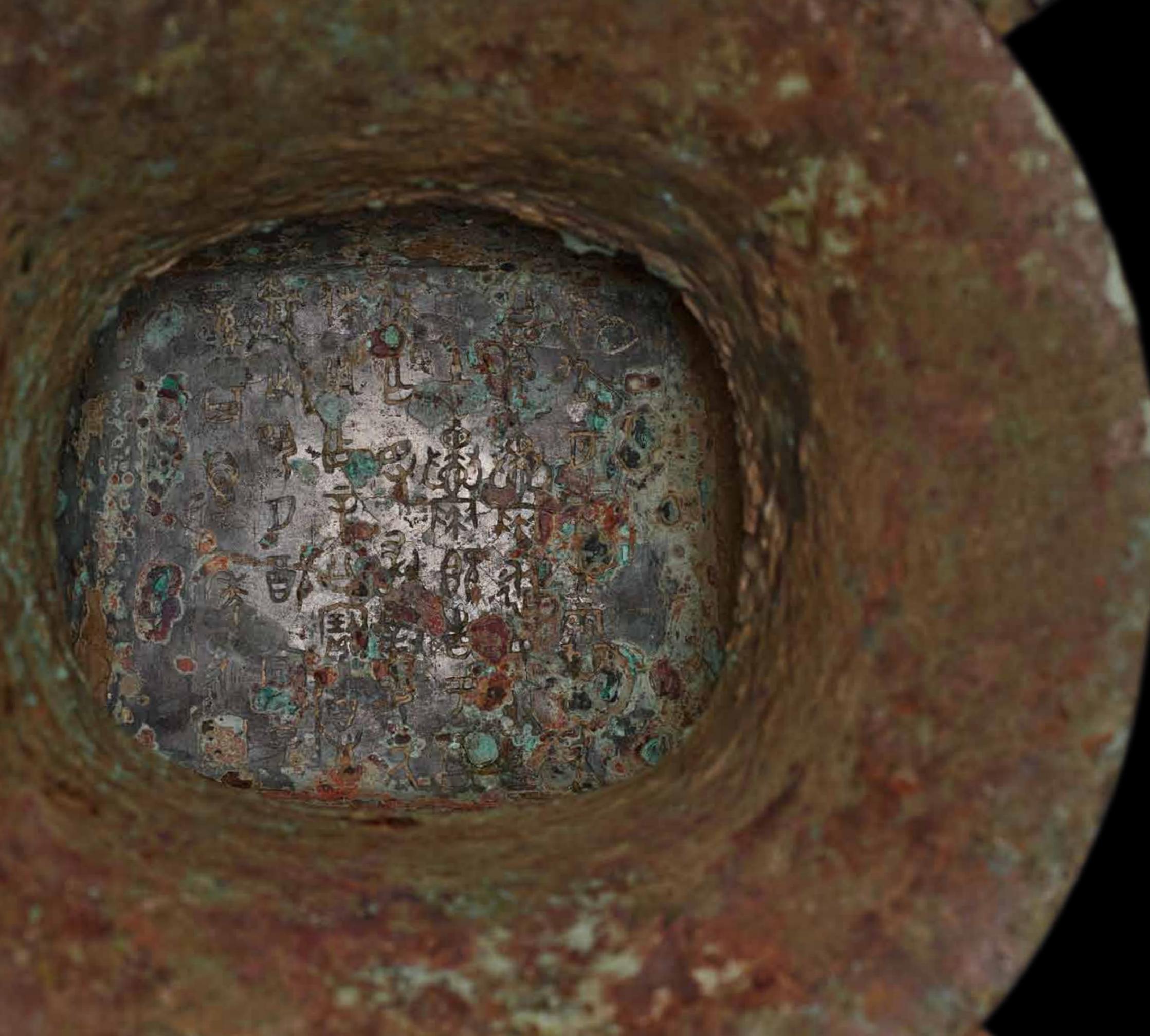
隹（唯）九月既生霸丁丑，  
公令鬲從禹（？）友（賄）聖  
炎土，鬲既告于公，  
休亡（無）兪（尤），叀（敢）對鬲（揚）卣（厥）  
休，用乍（作）辛公寶賚（尊）  
彝，用殯（夙）夕配宗，子=（子子）  
孫=（孫孫），甘（其）徯（萬）年永寶。

銘文內容大意：在九月既生霸丁丑這一天，公派鬲跟隨禹辦理賄贈炎土（地名）給一個名叫聖的人的手續。鬲把事情辦完後向公報告。在辦這件事情中鬲沒有出現過失，公給予了鬲賞賜，鬲稱揚公的恩德，於是鑄造了這件祭祀父親辛公的酒器，日夜用以配祀宗廟，子子孫孫萬年寶用。

作器者“鬲”，這個字過去有釋為“鬲”，也有釋為“鬲”的，據實物銘文，該字上部從“熏”，下部從“黽”，應該是“鬲”字。“友”讀為“賄”，是賄贈、贈送、賞賜的意思。“炎土”即炎地的土地。“炎”，即郟，《漢書·地理志》：“東海郡郟，故國，少昊後，嬴姓。”在今山東省郟城縣西接近江蘇省的地方。周昭王時期伐楚，伯懋父曾駐守於此。“亡兪”即“無尤”，“尤”意思是過失、罪愆。《易·賁》：“匪寇婚媾，終無尤也。”《詩·小雅·四月》：“廢為殘賊，莫知其尤。”鄭玄箋：“尤，過也。”無尤就是沒有過錯。銘文中有幾個字不易辨識，如第二行的第五字，暫釋為“禹”，第二行最後一個字，暫釋為“聖”，均為人名，不影響對銘文內容的理解，但也非常關鍵，值得以後繼續仔細辨認研究。

方尊屬於商周青銅器中稀有的器形，與此器的形制和紋飾相似的方尊極為少見。現藏於美國明尼阿波利斯藝術學院的西周青銅方尊，與鬲方尊大小相近，四隅同樣飾類似的外翻扉棱，詳見高本漢：《Alfred F. Pillsbury藏中國青銅器圖錄》（*A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection*），1952年，圖版40，第27號，頁80。





#### 源流

1. 傳民國時期於洛陽出土
2. 英國倫敦Mrs. Walter Sedgwick (1883-1967) 舊藏
3. 倫敦蘇富比，1981年4月7日，第72號
4. 瑞士重要私人收藏家舊藏

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2. 周法高：《三代吉金文存補》，台北：台聯國風出版社，1980年，頁134，第840號。
3. 倫敦蘇富比：Fine Chinese Ceramics, Bronzes and Works of Art，1981年4月7日，第72號。
4. 孫稚雛編：《金文著錄簡目》，北京：中華書局，1981年，頁258，第4451號。
5. 嚴一萍：《金文總集》，台北：藝文印書館，1983年，第4881號。
6. 中國社會科學院考古研究所編：《殷周金文集成》，北京：中華書局，1984-1994年，第11卷，第6005號。
7. 汪濤、劉雨編：《流散歐美殷周有銘青銅器集錄》，上海：上海辭書出版社，2007年，第164號。
8. 劉雨等編：《商周金文總著錄表》，北京：中華書局，2008年，頁906，第6549號。
9. 吳鎮烽：《商周青銅器銘文暨圖像集成》，上海：上海古籍出版社，2012年，第21卷，頁281，第11804號。



AN IMPORTANT AND RARE ARCHAIC BRONZE RITUAL WINE VESSEL, *FANG ZUN*, WITH ABSTRACT DRAGON PATTERNS AND INSCRIPTION

Early Phase of Middle Western Zhou c.10<sup>th</sup> Century B.C.

H: 21.3 cm D: 20 cm B: 13 cm

Of square section, the hollow splayed foot and the slightly bulbous central section each encircled by a band of stylized hooked *kui*-dragons on a ground of spiral *leiwen* pattern, centered on a shallow flange and divided at each corner by a heavy hooked flange with intaglio detail, the upper section with a matching band of dragons, centered on two sides with a well cast horned bovine head with raised eyes, divided at the corners by flanges extending up the widely flared trumpet mouth and hooked at the rim, overall with a pale green patina with extensive malachite and reddish encrustation, with a long inscription of 51 characters cast on the interior of the base

The inscription is one of the longest among all the bronze *zun* in Western Zhou, and it fully describes a mission regarding land transfer assigned by the Duke to an official named Mian and his successful completion of the task. The inscription mentions that on the day of Ding Chou, the 14<sup>th</sup> day in the sexagenary cycle, in the first week of the ninth month, the Duke sent Mian to accompany another official Yu to process some formalities for granting the land in the Yan region to a person named Sheng. Mian reported to the Duke after the task was done, and he made no mistake in the entire mission. He was thus awarded by the Duke. Mian praised the grace of the Duke and cast this ritual bronze *zun* for his father Xingong. It shall be used days and nights in the family's ancestral temple, and shall be treasured by his sons and grandsons for ten thousand years.

Similar bronze *zun* vessels, of related form in square section but with elaborate decoration over the body, are illustrated by Bernhard Karlgren, *A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection*, 1952, pl.40, no.27, p.80; by Umehara Sueji, *Nihon Shucho Shina Kodo Seikwa* (Selected relics of ancient Chinese bronzes from collections in Japan), 1959-1964, vol. II, pl. CXLIII and CXLIV; by John A. Pope et al., *The Freer Chinese Bronzes*, 1967, vol. I, pl.18; by Rene-Yvon Lefebvre d'Argencé, *Ancient Chinese Bronzes in the Avery Brundage Collection*, 1967, pl. XXX; and by Jung Kêng, 'The Bronzes of Shang and Chou', vol. II, *Yenching Journal of Chinese Studies*, Monograph Series no. 17, 1941, p.290, fig.551.

PROVENANCE

1. Found in Luoyang during the Republican period (by repute)
2. Collection of Mrs. Walter Sedgwick (1883-1967), London, U.K.
3. Sotheby's London, 7 April 1981, lot 72
4. Collection of an important private collector in Switzerland

LITERATURE

1. Hachiro Onoe et al., eds., *Shodo zenshū* (Complete Compilation of Calligraphy), 1954-1968, vol. 1, no. 48.
2. Zhou Fagao, *San dai jin wen cun bu* (Complementary of Bronze Inscriptions from the Three Dynasties), 1980, p.134, no.840.
3. Sotheby's London, *Fine Chinese Ceramics, Bronzes and Works of Art*, 7 April 1981, lot 72.
4. Sun Zhizou, *Jin wen zhu lu jian mu* (Records of Bronze Inscriptions), 1981, p.258, no.4451.
5. Yan Yiping, *Ji wen zong ji* (Collection of Bronze Inscriptions), 1983, no.4881.
6. Institute of Archaeology, Chinese Academy of Social Science (CASS) ed., *Yin Zhou jin wen ji cheng* (Collection of Bronze Inscriptions from the Shang & Zhou Dynasties), 1984-1994, vol. 11, no.6005.
7. Wang Tao & Liu Yu eds., *A Selection of Early Chinese Bronzes with Inscriptions from Sotheby's and Christie's Sales*, 2007, no.164.
8. Liu Yu et al., eds., *Shang Zhou jin wen zong zhu lu biao* (Complete List of Bronze Inscriptions from the Shang & Zhou Dynasties), 2008, p.906, no.6549.
9. Wu Zhenfeng, *Shang Zhou qing tong qi ming wen ji tu xiang ji cheng* (Corpus of Inscriptions and Images of Bronzes from the Shang & Zhou Dynasties), 2012, vol. 21, p.281, no.11804.





## 應侯盃

西周中期

通高：25.5公分 長：29.5公分 寬：17.7公分

這是一件造型較少見的不分襠四足方腹盃。帶蓋，器口微微外撇，呈圓角方形，折沿，下接直頸，腹身外鼓成橢圓形，下接四柱足，柱足略微內收。腹部一側斜生長管狀流，另一側有一鑿，鑿上端鑄有浮雕獸首，面部造型肅穆莊嚴。獸首後有一環形鈕，盃蓋上對應位置亦有一環形鈕，兩鈕以短鏈相連。蓋為圓角四方形，與盃口相合。蓋頂弧形外鼓，中心設一豎立的環形鈕。蓋邊和直頸上飾同樣的一周四組回首龍紋，回首龍頭上的冠飾往後下垂，軀體偏長並飾有陰線，中脊拱起，尾分岔，末端上卷，整體呈W形狀彎曲，兩兩相背，對稱中軸設於每邊正中位置，紋飾平衡有序。回首龍紋主要流行於西周中期，例如穆王時期的或方鼎，頸部飾有S形回首龍紋<sup>1</sup>，西周中期的辰作釐伯簋蓋，蓋邊沿亦飾回首W形回首龍紋<sup>2</sup>，值得注意的是去年《吉金御賞（貳）：王公禮樂》收錄的應侯尊，器頸亦飾類似W形回首龍紋，可以比對。此器整體簡潔大方，綠銹斑駁，十分典雅。

蓋內壁鑄有銘文兩行6字：

雁（應）戾（侯）乍（作）

寶般（盤）盃

根據銘文，此盃應稱作應侯盃，作器者為西周中期的一代應侯。西周建立之初，為了鞏固王室，周天子把王畿以外的土地進行大規模的分封，應國就是當時建立的封國。西周應國的始封君為誰，文獻記載不一，一說為周文王之子，另一說為周武王之子，其中以後者的說法較為學術界採納。<sup>3</sup>西周的應國是姬姓諸侯國，與周王室有着密切的血緣關係。目前所知的應國青銅器，有一部份是早年發現的傳世器，當中包括北宋《宣和博古圖錄》卷十七記載的應侯敦（簋）、清乾隆《西清古鑑》著錄的應公簋和應公卣、清末吳式芬《攷古錄》記錄的應公解、清末民初方濬益《綴遺齋彝器考釋》收錄的應公鼎、應公解和應公尊等。<sup>4</sup>另外還有北京保利藝術博物館收藏傳世的應國再簋，作器者據研究亦為西周穆王至恭王時期的一代應侯。<sup>5</sup>同作器者再另外還鑄有應侯再盃，現藏於河南省平頂山市文管會，是現在所知年代最早的“應侯”器。<sup>6</sup>從青銅器類型學和西周青銅器紋飾演變推斷，應國再簋和應侯再盃兩器的鑄造時間，約在西周穆王至恭王時期，與此盃以至應侯尊的鑄造時間應該相差不遠。應侯尊與應侯盃同樣飾有相似的W形回首龍紋，其銘文“應侯作寶彝”的書體與字形結構，與應侯盃亦極為相近，很可能為同一代應侯所作器。另外，北京保利藝術博物館收藏傳世的應侯盤，銘文內容與應侯盃相同，皆為兩行六字“應侯作寶盤盃”。其書體與字形結構亦與應侯盃相同。應侯盤腹間飾有目竊曲紋，圈足較高，上附有三個方孔，而沒有小足，兩耳的切面作圓形而非方形，與口沿之間亦沒有橫梁，《保利藏金》的斷代作西周晚期或失之太晚，《平頂山應國墓地》的研究作西周中期晚段，暫謹備其一說。<sup>7</sup>以往著錄的青銅器銘文中也有“盤盃”連稱的，例如：

王作豐妊盃：王乍（作）豐妊單寶般（盤）盃。

（《殷周金文集成》15.9438）

王仲皇父盃：王中（仲）皇父乍（作）口奭般（盤）盃。

（《殷周金文集成》15.9447）

函皇父盤：函皇父乍（作）琯奭般（盤）盃尊器。

（《殷周金文集成》16.10164）

免盤：免……用乍（作）般（盤）盃。

（《殷周金文集成》16.10161）



器蓋內銘文



應侯盃與應侯盤很有可能為同組之器。有關此應侯盃作器者的確切身份仍然有待研究，但無論如何，此盃對於研究西周封國的歷史和制度皆具有非常重要的價值，是一件不可多得的收藏品。

#### 源流

1. 香港私人收藏家舊藏品
2. 台灣黃氏舊藏品

1. 戎方鼎，見曹璋編：《周原出土青銅器》，成都：巴蜀書社，2005年，第7卷，頁1350-1355。
2. 辰作釐伯簋蓋，見于省吾：《雙劍謔吉金圖錄》，北京：中華書局，2009年，卷上，頁35-36。
3. 任偉：《西周封國考疑》，北京：社會科學文獻出版社，2004年，頁257-263。
4. 關於早年發現的應國青銅器記錄整理資料，可以參考陳夢家：《西周銅器斷代》，北京：中華書局，2004年，上冊，頁78-79。
5. 保利藏金編輯委員會編：《保利藏金》，廣州：嶺南美術出版社，1999年，頁73-78。
6. 河南省文物考古研究所等編：《平頂山應國墓地》，鄭州：大象出版社，2012年，第1卷，上冊，頁574-579。
7. 保利藏金編輯委員會編：《保利藏金》，頁113-116；河南省文物考古研究所等編：《平頂山應國墓地》，第1卷，上冊，頁722。

#### AN IMPORTANT ARCHAIC BRONZE RITUAL POURING VESSEL, *HE*, DEDICATED TO THE MARQUIS OF YING (YING HOU HE)

Middle Western Zhou c.976 – 878 B.C.

H: 25.5 cm L: 29.5 cm W: 17.7 cm

The robust rectangular body with rounded corners supported on four cylindrical legs, the contracted shoulder cast in fine intaglio with a band of four elongated dragons in W-shaped curl bodies and backward-turned heads, all beneath an everted mouth rim and a square domed cover with a band of similar pattern as the neck on its border and an upright disc-shaped loop handle on top, the cover with another small loop on side which is attached by a link to another small loop at the top of a C-scroll handle which is surmounted by the head of a ruminant, on the opposite side cast with a long diagonal spout issuing from the body, with an inscription of six characters in two columns cast within the cover, with an overall smooth and attractive yellowish-green patina

The six-character inscription reads *Ying hou zuo bao pan he*, which literally means the Marquis of Ying made this precious *pan* and *he*. According to textual research, the feudal state of Ying was mostly acknowledged to be created for a younger son of King Wu during the reign of his eldest son, King Cheng, in early Western Zhou. Archaic bronzes from the Ying state have been found and documented in archaic bronze albums for over a millennium, and some of them still survive and are kept in important museums like the National Palace Museum in Taipei and the Poly Art Museum in Beijing. Among all these Ying bronzes, including those from archaeological finds, Ying Hou Cheng Xu, dated to the reign of King Mu or King Gong in the early phase of Middle Western Zhou, now kept in the Poly Art Museum, is the earliest bronze cast in dedication to a Marquis of Ying.

This bronze vessel *he* should be in close relation to another two vessels, namely the Ying Hou Zun and the Ying Hou Pan. The former was introduced in our catalogue last year *Imperial Treasures II: Archaic Bronzes from the Golden Age of China*, 2013, pp.100-105. It has a very similar W-shaped dragon pattern on its neck, a similar patina and a similar style of writing for its inscription. The later piece, now kept in the Poly Art Museum in Beijing, has an identical inscription, in both content and style of calligraphy, to the present *he*. It suggests that the *he* and the *pan* may originally come from the same set and was cast by the same Marquis of Ying.

#### PROVENANCE

1. Collection of a Hong Kong private collector
2. Collection of the Huang family in Taiwan



## 伯考父簋

西周中期後段

通高：21公分 兩耳寬：32.5公分 口徑：21.5公分

伯考父簋，西周中期後段至晚期早段青銅盛食禮器，形制屬於連蓋環耳三足簋。<sup>1</sup>蓋面隆起，上有圈狀捉手。蓋沿飾一周竊曲紋，上部飾橫溝瓦紋。器身弇口鼓腹，最大徑在器腹的中部，兩邊設一對卷角獸首銜環耳，銅環作鈕絲狀，圈足下承三獸面口銜扁足，足尖帶趾外卷，腹飾橫溝瓦紋，口沿下和圈足上均飾一周竊曲紋。蓋沿和口沿下的竊曲紋，作二方連續式分解形，每個單元作左右分離的兩部份，只有其中一邊中間設有目紋；圈足上的為兩軸對稱狀的曲尺形竊曲紋，兩組曲尺一正一側互相圍合，中間設有目紋，構成一單元。器底鑄有雙線十字界格。整器通體覆以薄綠銅鏽，卻不掩蓋紋飾，器身寬廣得體，鑄工精細。蓋內及器身內底分別鑄有相同銘文三行16字（含重文二）：

白（伯）考父乍（作）寶

殷（簋）其徧（萬）年

子=孫=永寶用

銘文大意为：伯考父鑄造此尊貴的青銅簋，子孫萬年永遠珍惜使用之。伯考父，西周中晚期貴族，曾經鑄有伯考父鼎（《集成》02508）和伯考父盤（《集成》10108），<sup>2</sup>另外傳世已知的尚有一件殘缺的伯考父簋，形制、紋飾、銘文均與此件相同，建國以前傳出於陝西省咸陽市永壽縣店頭鎮好時河村窖藏，但器蓋和器身及後分散，器蓋由武功縣文化館徵集，器身則由西安市文物保護考古所在大白楊廢品庫揀選所得，現由兩單位各自收藏，前者可以參考康樂：〈陝西武功縣徵集到三件西周青銅器〉，《考古與文物》，1985年第4期，頁1，圖一、二；後者見王長啟：〈西安市文物中心收藏的商周青銅器〉，《考古與文物》，1990年第5期，頁36、39，圖七·3及圖十·9，又見於西安市文物保護考古所編：《西安文物精華·青銅器》，西安：世界圖書出版公司，2005年，頁42，第39號。

形制同屬連蓋環耳三足簋的考古品，可以參考1977年陝西省渭南市澄城縣出土，現藏陝西歷史博物館的王臣簋，參看吳鎮烽、王東海：〈王臣簋的出土與相關銅器的時代〉，《文物》，1980年第5期，圖版六·1；以及1975年陝西省岐山縣董家村窖藏出土，現藏岐山縣博物館的公臣簋（75QDJ：15），詳見曹璋：《周原出土青銅器》，成都：巴蜀書社，2005年，第二卷，頁350-355。另外亦可參考陝西歷史博物館於1965年徵集的伯賓父簋（館藏號：六五9），形制、環耳、紋飾等佈置均與伯考父簋非常相近，參看陝西省博物館：〈陝西省博物館新近徵集的幾件西周銅器〉，《文物》，1965年第7期，圖版三·1。

源流

1. 歐洲私人藏家Jacques François舊藏
2. 歐洲私人藏家Barbara de Launoit舊藏
3. 比利時古董商Gisèle Croës舊藏

1. 關於環耳三足簋的演變和斷代，可以參考張長壽、陳公柔、王世民：《西周青銅器分期斷代研究》，北京：文物出版社，1999年，頁100-101。
2. 吳鎮烽：《金文人名彙編（修訂本）》，北京：中華書局，2006年，頁154。



器蓋銘文



器底銘文



AN ARCHAIC BRONZE RITUAL VESSEL, *GUI*, WITH DRAGON MOTIFS, INSCRIPTION AND COVER (BO KAO FU GUI)

Late Phase of Middle Western Zhou c.976 – 878 B.C.  
H: 21 cm W: 32.5 cm D: 21.5 cm

A delicately cast bowl-shaped body raising from a flared foot with a band of dragon motif to a straight mouth covered with a convex lid, all supported by three short and powerful toe-shaped feet issuing from three animal heads cast in relief; the body was decorated with a band of dragon motif below the mouth and followed by six circles of horizontal groove patterns, interrupted by a pair of C-shaped loop handles on sides emerging from a beast head, suspending a circular ring cast with rope pattern; similar band of dragon motif cast on rim of the cover under three circles of horizontal grooves which circled a large flared grip at the centre; overall in a thin green patina on surface; identical inscription of 16 characters cast on both interior of the cover and the body that reads, *Bo kao fu zuo bao gui qi wan nian zi zi sun sun yong bao yong*, which literally means Bo Kao Fu made this precious *gui* that shall be used and cherished by sons and grandsons for ten thousand years.

Based on archaeological finds, Bo Kao Fu was a nobleman who was active during the late phase of Middle Western Zhou, other excavated bronzes that commissioned by the same person include a bronze *ding* and a bronze *pan*. In addition, there is another broken Bo Kao Fu Gui with identical design, pattern and inscription that was excavated from Xianyang of Shaanxi province during the Republican period. Its cover and body are now kept separately in the Wugong County Cultural Centre and the Xi'an Museum respectively. The cover was illustrated in *Kaogu yu wenwu (Archaeology and Cultural Relics)*, 1985, vol.4, p.1, pl.1&2. The body was illustrated in *ibid*, 1990, vol.5, pp.36&39, pl.7:3&10:9; it was also illustrated in Xi'an Municipal Institute of Cultural Relics Protection & Archaeology ed., *Xi'an wen wu jing hua: qing tong qi (Essence of Xi'an Cultural Relics: Bronze Wares)*, 2005, p.42, no.39.

Compare a bronze *gui* with similar design and pattern, Wang Chen Gui, that was unearthed in Weinan of Shaanxi province in 1977, now being kept in the Shaanxi History Museum, as illustrated in *Wenwu (Cultural Relics)*, 1980, vol.5, pl.6:1. Another similar piece, Gong Chen Gui, that was unearthed from a cache in Qishan of Shaanxi province in 1975, is illustrated in Cao Wei, *Zhouyuan chu tu qing tong qi (Bronzes from Zhouyuan)*, 2005, vol.2, pp.350-355. Furthermore, Bo Bing Fu Gui in the Shaanxi History Museum can be dated to the same period and possesses similar design, pattern and handles, see *Wenwu (Culture Relics)*, 1965, vol.7, pl.3:1.

PROVENANCE

1. Collection of European private collector Jacques François
2. Collection of European private collector Barbara de Launoit
3. Collection of Gisèle Croës, Brussels, Belgium







### 獸耳瓦棱紋假腹盨（一對）

西周中晚期

通高：6.5公分 兩耳寬：24.5公分

盨是青銅禮器中較少見的器型，此對盨是現今為止發現的最小的盨，因而尤為稀少珍貴。此器成橢方形，直口方唇，四隅圓角，腹壁較直，下腹內收接圓角長方形外撇高圈足，圈足前後兩邊有“人”字形缺口。兩側環耳上部裝飾一對高浮雕獸首。器表周身綠鏽斑斕，器身裝飾五道瓦棱紋，此紋飾流行於西周中期後段，並在西周晚期至春秋早期尤為盛行。風格古樸簡約，不失現代美感。高圈足以一周鏤空獸體捲曲紋裝飾，工藝極其精湛。

盨是西周中期出現的重要禮器，其形制近於簋，不同之處在於盨通體作圓角長方形。《說文解字》中解釋盨為“負載器也，從皿，須聲。”段玉裁《說文解字注》謂：“負載器者，謂藉以負載物之器”。宋代金石學家則稱此類器為簋，而稱簋為敦。至清代學者才將簋與敦分開，但盨仍讀成簋。直至1927年容庚著《商周禮樂器考略》，才說明盨、簋形制與名稱上的區別。由此可見盨的功能與簋很相似，亦是盛放黍，稷，稻，粱等飯食的禮器。但流行時間很短，主要盛行於西周晚期，至春秋前期已經非常罕見，之後便逐漸消亡。盨的出現在青銅器發展上具有標誌性意義，對西周晚期簋和簠的發展有很大的影響。

值得一提的是此盨鑄造方式極為罕見，外底中空，內膽淺於外壁形成假腹，由於內膽與外壁間空隙狹小，如用塊範法鑄造，則在鑄造完成後極難脫範。故有專家認為此器有可能運用了後來在春秋戰國時期發展成熟並被廣泛運用的失蠟法鑄造。關於失蠟法在中國的起始年代的問題，學術界普遍認為最遲應該在春秋中期或更早，如果可以證明此盨採用的是失蠟法鑄造，則可將此法在中國出現的年代提早至西周中晚期。因此此盨亦具有極高的學術研究價值。

時代、紋飾與形制均相似的假腹盨尚未找到。江西新淦大洋洲出土的商代晚期獸面紋盨（XDM:43）與獸面紋豆（XDM:42）均為假腹，詳見江西省文物考古研究所、江西省博物館、新干縣博物館：《新干商代大墓》，文物出版社，1997年，頁57-64，彩版一五1、2，圖版一七1、2。現藏於台北國立故宮博物院的華季盨與此器紋飾造型相近唯圈足無鏤空紋飾及口部非平口，詳見國立故宮博物院：《故宮西周金文錄》，2001年，第64號，頁107。

源流

著名華人收藏家馬先生舊藏

## A PAIR OF UNUSUAL ARCHAIC BRONZE VESSEL, *Xu*, WITH HORIZONTAL GROOVES DECORATION

Middle to Late Western Zhou c.9<sup>th</sup> Century B.C.

H: 6.5 cm W: 24.5 cm

The oval like body was quietly raising from a splayed foot cast with a band of S-shaped dragon motif cast in open work to a straight flat mouth rim with the exterior cast with five horizontal grooves; a pair of C-shaped handles on sides emerging from a tiger-like beast head cast in high relief, overall in a light green patina on surface and extensive areas of malachite encrustation.

*Xu* is a food containing vessel of higher ranking, mostly used by members of the royal family or the ruling nobilities for ritual ceremonies. The function of *Xu* is similar to *Gui*, but the shape of *Xu* is oval. *Xu* was only used in a short period of time during the Middle to Late Western Zhou dynasty then gradually disappeared after Early Spring and Autumn period.

It is worth mentioning that this pair of *Xu* is the smallest that ever appeared, and the astonishing casting technique makes them even more precious. Unlike other bronze *Xu*, the body of this pair is not solid; there is a cavity between the inner tank and outer wall and ends with open bottom. Because of the space in between is so little and the foot is dramatically splayed, it would be very hard to get rid of the clay mould after casting. Some experts argue that the technique that was used to cast this pair of *Xu* might be lost wax casting. Traditionally, scholars believe that lost wax technique was first used on bronze casting in ancient China no later than Middle Spring and Autumn period. If such argument is correct, this pair of *Xu* will help to re-date the introduction of lost wax casting to Western Zhou dynasty.

An archaeological sample with similar shape and structure is extremely rare. A bronze *Pan* and a bronze *Dou* which were excavated from Xingan, Jiangxi Province also have the same illusory belly design, were illustrated in Jiangxi Provincial Museum, Jiangxi Provincial of Culture Relics and Archaeology, Xingan County Museum ed., *The Large Shang Tomb In Xingan*, Cultural Relics Publishing House, 1997, pp.57-64, color pl. XV' 1&2, pl.XVIII 1&2. A *Xu*, which has a similar horizontal groove pattern decorated on the wall and two high relief animal masks cast on the upper part of the handles, is now collected by the National Palace Museum, Taipei. More details refer to National Palace Museum, *Catalogue of Western Chou Bronze Inscription in the National Palace Museum*, 2001, no. 64, p107

### PROVENANCE

Collection of a renowned Chinese collector, Mr. Ma



## 龍鈕青銅方盒

西周晚期前段

長：13.5公分 寬：10.5公分 通高：8公分

此青銅方盒做工精巧，頂部蓋門朝窄面雙開，中間以高浮雕盤龍為鈕，龍首上昂，雙眼突出，大嘴誇張，犄角如竹節般從頭頂兩端冒出，兩前肢五爪牢牢扒於蓋頂，長而有力的尾部向前彎曲盤於爪前，尺寸雖小卻霸氣外露。頂部無鈕的一面蓋門飾有兩對首尾相接的鳳鳥紋，連鈕的蓋門繞龍飾有抽象的蟬紋。盒身四面各飾一對左右旋轉對稱的龍紋，中間以一隻高浮雕回首龍間隔，龍的四肢有力的扒於盒身，龍首回望，犄角鋒利成倒八字外撇，龍尾末端上翹與龍首相對。回首龍在鑄造時需要單獨採用分鑄法鑄造，然後再在盒體上鑄接，合成一體。方形高足外撇，飾一周鏤空垂鱗紋。此盒鑄造工藝複雜精湛，分鑄合鑄法運用的幾近完美。

從目前的考古發掘看，類似此種青銅方盒主要集中在西周晚期到春秋早期這一段，多為兩周之際的器物，存世量很少，以龍為鈕的僅此盒一例。李零在他的文章中指出此種方盒應為兩周之際貴族小姐們用於盛玉器的容器。<sup>1</sup>

2002年山東棗莊市山亭村小邾國墓地M3（邾君夫人媿懿的墓）出土的虎鈕方盒與此盒相似，蓋門均為朝窄面雙開，器壁立體鑄造四隻回首龍，鏤空圈足，現藏於棗莊市博物館，詳見棗莊市政协臺港澳僑民族宗教委員會與棗莊市博物館編著：《小邾國遺珍》，中國文史出版社，2006年，頁76-77。另一件裝飾風格相似的器物可參見1974年山西聞喜縣上郭村墓地M49出土，現藏於山西省博物院院的“人足虎耳雙蓋方鼎”，蓋門亦朝窄面雙開，器身亦立體鑲嵌四隻回首龍，唯足部為人足，詳見李零：〈說匱——中國早期婦女用品：首飾盒，化妝盒和香盒〉，《故宮博物院院刊》，2009年第三期 總第143期，圖二十四，頁77。

源流

美國波士頓私人舊藏

1. 李零：〈說匱——中國早期婦女用品：首飾盒，化妝盒和香盒〉，《故宮博物院院刊》，2009年第三期，總第143期，頁75-80。

## A RARE BRONZE RECTANGULAR BOX, *FANG HE*, WITH DRAGON SHAPED GRIP

Early Phase of Late Western Zhou c.887 – 771 B.C.

L:13.5 cm W: 10.5 cm H: 8 cm

A rectangular body raising from a flared rectangular high foot with waves pattern cast in open work to an everted squared mouth rim, the body decorated with two confronted dragons on each side conjuncted by four dragons cast in high relief with backward-turned heads, the two doors on the top decorated with dragon patterns and abstract cicada patterns respectively, under a *kui*-dragon shaped grip cast in an up-turned head and a long coiled tail entrenched at center, in an overall green patina with areas of cuprite and malachite encrustations.

Most of the *fang he* in such design can be dated from late Western Zhou to Early Spring and Autumn period. Some scholars suggested that *fang he* was used to contain jade accessories by noble ladies during that time.

An archeological example is a bronze *fang lian*, with similar shape and design but slightly different pattern, was excavated in 2002 from Tomb M3 in Zaozhuang, Shandong, now kept in Zaozhuang City Museum, as illustrated in Zao zhuang shi zheng xie tai gang ao qiao min min zu zong jiao wei yuan hui & Zhao zhuang shi bo wu guan ed., *Xiao zhu guo yi zhen*, 2006, pp.76-77. In addition, another *Fang lian* with similar design but slightly different shape and pattern was excavated in 1974 from Tomb M49 in Wenxi County of Shanxi, now kept in Shanxi Provincial Museum, as illustrated in Li Ling's article "Shuo du- Zhong guo zao qi fu nv yong pin: shou shi he, hua zhuang he he xiang he" (Talk About the Boxes: Early Chinese Commodities for Ladies: Jewelry Box, Cosmetics Box, and Incense Box), *Palace Museum Journal*, 2009, 143:3, Plate 24, p.77.

PROVENANCE

Collection of a private collector in Boston, US







## 青銅交龍紋連蓋方壺

西周晚期

通高：24 公分 寬：17.8 公分

壺為盛酒禮器。此青銅方壺成對，通體厚重，橫切面成圓角方形，蓋與器身完美契合，子母口，直頸，鼓腹下垂，下承長方形圈足微微外撇。蓋頂鑄有橢方形中空捉手，口部外撇；蓋沿飾一周淺浮雕“S”型雷紋，頸部飾三道瓦稜紋，一對螺角獸首耳立於頸部兩側，獸首雙眼外凸，獸角左右上翹，雙唇外卷，獸面額頭中央飾以高浮雕昂首曲頸的鳥頭，喙鋒利內勾，整體造型瑰麗大氣。腹部飾左右對稱的交龍紋。銅質精良，器身多處泛金，紋飾生動別緻，線條圓轉流暢，是同類青銅壺中的精品。

壺耳上獸首接鳥頭的造型極為稀少。耳上端的獸首與另一端獸組合的造型主要見於西周晚期至兩周之際，例如1976年西安長安縣西周豐鎬遺址出土的龍紋方壺的兩耳飾以獸首接龍首的造型。

源流

美國德州藏家Mr.Erol舊藏

A PAIR OF ARCHAIC BRONZE VESSELS,  
*FANG HU*, WITH COVERS AND INTERLACED  
DRAGON MOTIF DECORATION

Late Western Zhou c.8<sup>th</sup> Century B.C.

H:24 cm W:17.8 cm

In pair with cover, robust body in round rectangular cross section with comparatively thick and heavy wall raising from a splayed foot, the lower body cast in high relief on the sides with intertwined dragons with various heads and slender snake-like bodies, below the neck with a pair of handles on two sides issuing from a dragon head with a bird head with sharp hooked beak cast on above; a band of S-shaped spiral motif cast in relief decorated on the sides of the cover, overall with original bronze patina on surface and some malachite and azurite encrustation.

*Fang hu* with handles cast in combination of an animal head with a bird head are extremely rare. Such design was commonly seen in Late Western Zhou to Early Eastern Zhou period. A bronze *Fang hu* in larger size with its handle cast with a dragon head issuing from an animal head was excavated in 1976 in Changan county of Shaanxi.

PROVENANCE

Collection of a American collector, Mr Erol





## 變體龍紋匜

西周晚期

通高：19.5公分 長：27.4公分

匜主要是用在祭祀或其他禮儀活動中的高級禮器。其最早出現於西周中晚期，流行至戰國。匜的用途是盛水，與盤組成一套沃盥之器。此外，匜在東周時期也充當祭祀中的酒器。春秋時期的魯大司徒元匜於銘文中自名曰“飲盂”，表明其是酒器。又見《禮記·內則》：“敦牟卮匜，非餞莫敢用”，鄭玄注：“餞乃用之。……卮、匜，酒漿器；敦、牟，黍稷器也。”然而匜是否在西周時已偶兼有酒器之用尚未可知。<sup>1</sup>

此匜流傳有序，先後經由英國政治家Harcourt Johnstone，英國Compton Verney莊園私人博物館的主人，英國貴族Sir Peter Moores爵士所收藏。器身成瓢形，前有長流，流成弧形上仰，深腹，圜底。後接卷龍形半環鑿，龍首作銜沿探水狀，上有螺角，龍身飾“S”形龍紋。腹下承四支“S”形龍足。流口下方飾一對曲龍紋。口沿外飾一周竊曲紋，下腹飾瓦棱紋。瓦棱紋盛行於西周晚期至春秋早期，其實為器物造型上的一種修飾形式，即器表外部作平行的溝槽狀，似一排排的仰瓦，多飾於器腹。整器造型精美，紋飾清晰生動，配上精美古樸的紅木底座，更顯典雅端莊。

現知匜中“S”形龍足較為少見，相似紋飾和形制可參考1977年山東臨朐縣出土的齊侯子行匜，詳見《商周青銅器銘文暨圖像集成》，上海：上海古籍出版社，2012年，第26卷，第14939號，頁316。

源流

1. 英國Harcourt Johnstone於1929年6月購得
2. 倫敦佳士得，1996年6月10日，第23號拍品
3. 英國Compton Verney莊園私人博物館的主人，英國貴族Sir Peter Moores爵士舊藏

1. 朱鳳瀚：《古代中國青銅器》，南開大學出版社1995年第一版，頁134。



AN ARCHAIC BRONZE RITUAL POURING VESSEL,  
*Yi*, WITH DRAGON PATTERNS

Late Western Zhou c.877 – 771 B.C.  
H: 19.5 cm L: 27.4 cm

The finely cast deep boat-shaped vessel raised on four S-shaped dragon feet and with a curved U-shaped spout, cast around the body with three horizontal curving groove patterns under a wide band of abstract dragon motifs below the rim; set to the opposite side of the spout with an S-shaped *chi* dragon handle, with its head cast as a whorl horned dragon biting on the edge, overall in a rich brown patina with areas of malachite encrustation.

Archaic bronze *Yi* was used in conjunction with *Pan* during the ritual ceremonies. It was a late Western Zhou adaptation of the *He* or *Gong*, and was continually used in the Eastern Zhou period. The present *Yi* was firstly bought by a famous British politician, Mr. Harcourt Johnstone, and then treasured by Sir Peter Moores, whose foundation bought the Compton Verney and converted it into an art gallery.

*Yi* with S-shaped dragon feet is comparatively rare, for archeological samples with similar designs and patterns see the bronze *Yi*, which was excavated from Linqu County, Shangdong in 1977, illustrated in *Shang Zhou qing tong qi ming wen ji tu xiang ji cheng*, 2012, Vol.26, no.14939, p.316.

PROVENANCE

1. Collection of Harcourt Johnstone, purchased in June 1929
2. Christie's London, 10<sup>th</sup> June 1996, lot 23
3. Collection of Sir Peter Moores



## 青銅三臥牛蟠龍紋鼎

春秋時期

通高：23.3公分 寬：29.8公分

此鼎蓋身完美契合，蓋上置三隻橫向而臥的牛，蓋中置一環型活鈕，上飾勾連紋，鼎身口沿微向內斂，子母口，深鼓腹，腹部弧線內收至平底，下接三粗壯獸形蹄足。附耳外撇置於頸部兩側。最大徑於器身中線部位。以活環鈕為圓心，飾兩周素紋帶，間飾一周精緻的螭龍紋及一周糾結狀蟠龍紋飾於蓋肩部，蓋沿再飾一圈螭龍紋。三隻高浮雕臥牛身上亦飾有蟠龍紋，活潑可愛。鼎身口沿下以一周寬闊蟠龍紋為主紋飾，雙龍相互交結，軀體肥壯，龍軀體內飾有勾連雷紋，形象生動。鼎腹一周螭龍紋上接一圈繩紋。紋飾組合具有典型的春秋晚期紋飾風格。雙立耳沿處飾絢紋，耳部內外均飾倒“S”形曲龍紋。

形制和紋飾相近的鼎可參考陳夢家編，〔日〕松丸道雄改編：《殷周青銅器分類圖錄》，汲古書院，1977年，鼎A99號，圖見同書下冊頁376-377；同鼎又收錄於〔日〕林巳奈夫：《春秋戰國時代青銅器之研究：殷周青銅器綜覽三》，東京：吉川弘文館，1989年，圖版，鼎155號，頁16。

源流

1. 1991年美國紐約私人藏家舊藏
2. 美國紐約佳士得拍品

## AN ARCHAIC BRONZE VESSEL, *DING*, WITH DRAGON PATTERNS AND COVER

Spring and Autumn Period 770 – 476 B.C.

H:23.3 cm W: 29.8 cm

A deep globular bowl shaped body raised from three short powerful legs issuing from *taotie* masks cast in high relief and ending in plain, splayed and hoof-shaped feet, the slotted quadrangular handles with rope motif at the edge and a band of dragon motif on both sides, each curving up from below the rim to a narrow wedge-shaped platform; with a slightly convex lid on top equipped with a loop handle in the middle, circuted by three bands of dragon motifs; three ox-shaped knobs decorated with delicate dragon patterns all over the trunk cast in prone position at the edge of the cover; the body is decorated with two bands of interlaced S-shaped dragon patterns separated by a circle of rope pattern.

The bronze *Ding* that is illustrated in Hayashi Minao, *Studies on the Spring and Autumn Period and Warring States Period Bronzes: A Conspectus of Yin and Zhou Bronze Vessels, Volume III*, Tokyo, 1989, plate, *Ding* 155, p.16 has the similar ox-shaped knobs cast on the lid and interlaced dragon motifs decorated on the body.

PROVENANCE

1. Collection of a private collector in the US, 1991
2. Christie's, New York





## 變體龍紋連蓋大鼎

春秋時期

通高：44公分 寬：40公分

此鼎體型碩大，氣勢宏偉，是春秋時期楚王權力與楚國強盛國力的象征。整器胎體厚重，蓋微鼓，可却置，折沿，子母口。圓角長方形附耳微外侈，鼓腹寰底，下承三個粗壯的獸首蹄足。蓋頂正中飾一周兩兩相互追逐嬉戲的龍紋，并設一橋形鈕，鈕上飾有綯索紋，鈕兩端裝飾有兩個精緻浮雕獸首，鈕內套以圓環，環上滿佈幾何形紋飾。以鈕為圓心，蓋上鑄有三周凸弦紋，間飾兩圈盤繞糾結的變體交龍紋。在最外圈紋帶內附三個豎環鈕，鈕兩面飾有綯索紋，環上盤龍。蓋沿處裝飾有一圈幾何形綯紋。附耳兩面均飾變體龍紋。鼎頸與腹部各飾一周變體交龍紋，紋飾間以一道凸弦紋相隔。蹄足上部飾浮雕獸面，獸面中線出戟上翹成寬厚的扉棱，張揚有力。

紋飾與形制相似的鼎可參考：1979年河南浙川下寺11號墓出土的蟠虺紋銅鼎，詳見河南省文物研究所等編：《浙川下寺春秋楚墓》，北京文物出版社，1991年，圖220，頁295。以及1975年湖北當陽楊家山6號墓出土的環鈕蟠虺紋銅鼎，詳見湖北省宜昌地區博物館及北京大學考古系編：《當陽趙家湖楚墓》，北京文物出版社，1992年，頁120。

源流

1. 傳1930年代出土
2. 台灣私人藏家舊藏

### A LARGE ARCHAIC BRONZE RITUAL VESSEL, *DING*, WITH INTERLOCKED DRAGON PATTERNS AND COVER

Spring and Autumn Period 770 – 476 B.C.

H: 44 cm W: 40 cm

A deep bowl shaped body decorated with two bands of interlocked C-shaped dragon motif separated by a convex string pattern, raising from three powerful legs issuing from *taotie* masks cast in high relief and ending in plain, splayed and hoof-shaped feet, with a strong up-turned horn issuing from the top of each *taotie* mask; two slotted handles each decorated with interlocked dragon motif on both sides, curving up from the neck below an everted rim; covered with a slightly convex lid which is equipped with a ring handle in the middle, circled by three bands of interlocked dragon motifs separated by three convex string patterns, three dragon shaped loop handles issuing from the shoulder of the lid.

This monumental *Ding* is a symbol of the enormous power of the king during the Spring and Autumn period. An archeological sample with similar pattern and design is a bronze *Ding* that was excavated from Tomb 11, Xichuan, Henan in 1979, as illustrated in Henan Institute of Culture Relics *et. al., eds., Xi chuan xia si chun qiu chu mu* (Spring and Autumn Chu Tombs from Xiasi of Xichuan), 1991, fig. 220, p.295. Another example with similar pattern and design is a bronze *Ding* that was excavated from Tomb 6, Dangyang of Hubei, as illustrated in Hubei Yichang Museum & School of Archaeology of the Peking University eds., *Dang yang zhao jia hu chu mu* (Chu tombs on Zhaojiahu Lake, Dangyang), 1992, p.120.

PROVENANCE

1. Unearthed in 1930s. (By repute)
2. Collection of a Taiwan private collector since 1949.





## 青銅幾何龍紋圓壺

春秋時期

通高：33.2公分 寬：24.2公分

壺主要作為盛酒器，《詩經·大雅·韓奕》中提到“清酒百壺”，說明了西周時期壺的用途，東周文獻《儀禮》、《周禮》亦皆記以壺為酒器。壺在商代就已出現，春秋戰國時尤為盛行。此壺口蓋相合，蓋面微上鼓呈弧形，上鑄有蛇形浮雕，蛇頭在圓心位置盤至蓋沿，活靈活現。蓋沿邊分飾活環鈕。器身直口，高頸，溜肩，深腹，腹部下沉外鼓，最大腹徑在腹部中線偏下，下承三支螺形粗短足，足微微外撇。頸部分飾四鈕，鈕下飾精製小浮雕獸面，鈕中套活圓環，大小剛好可以圈住獸面。器身通體飾六周帶狀變體龍紋和十條橫豎交叉的繩絡紋，紋飾清晰精緻，具有典型的春秋時期風格。下腹四面各飾一個環形耳，腹底部再飾一周凸起的弦紋。環耳與繩絡紋搭配的裝飾風格使此壺類似遊牧民族騎馬所用的揷水壺，可能是吸取北方戎狄等少數民族文化文化的實例。

紋飾與形制相似的圓壺非常少見，1998年甘肅大堡子山M1墓出土的，現藏於禮縣博物館的蟠虺紋圓壺與此壺形制上稍稍相似，均有三支螺形短足，詳見祝中熹編：《秦西垂陵區》，北京文物出版社，2004年，圖版貳，第17號，頁77。

源流

日本私人藏家舊藏

## AN ARCHAIC BRONZE RITUAL VESSEL, *HU*, WITH ABSTRACT DRAGON PATTERNS AND COVER

Spring and Autumn Period 770–476 B.C.

H: 33.2 cm W: 24.2 cm

A jar-shaped body raising from three short obconic feet, covered on top with a round convex lid decorated with a coiled snake pattern cast in relief, three loop ring handles attached at the edge of the lid; six bands of abstract dragon motifs cast from the neck to the foot interrupted by four loop rings and animal masks on the neck and four erected loop handles on the lower part of the body, with six horizontal and four vertical cord patterns that run evenly along the body, overall in a green patina with areas of cuprite, malachite and azurite encrustations.

A bronze *Hu* with similar pattern and design is extremely rare. A bronze *Hu* with slightly similar shape and three short obconic feet, now kept in the Lixian County Museum, was excavated from Dabaozi Hill, Lixian County, Gansu in 1998, as illustrated in Zhu Zhongxi eds., *Qing xi chui ling qu* (Mausoleums in Western Qin), Beijing: Culture Relics Press, 2004, Plate 2, No.17, p.77.

PROVENANCE

Collection of a Japanese private collector





## 攻吳王光劍（闔閭劍）

春秋（吳王光，前514-前496在位）

劍長：49.3公分 寬：3.4公分

此王者之劍，尖峰，中脊起線，雙刃於前段收狹，薄劍格，喇叭形劍首，內外各飾一周錯金幾何形紋飾，古樸而不失現代美感。柱形莖，劍身長是五倍莖長。青銅劍是古代貴族和戰士隨身佩戴的短兵器，除了用於近身自衛，也可以根據劍的長度和重量，反映佩戴者的身份和等級。據《周禮·考工記·玉人》中記載，“……身長五其莖長，重九鈞，謂之上制，上士服之……”，意思是劍的身長是莖長的五倍，重九鈞，稱為上制，上等的勇士才能佩用它。

劍身一面兩從鑄有12字錯金銘文：

攻壽（吾、吳）王光軼台（以）

吉金，自乍（作）用鑄（劍）。

“光”是春秋時期著名的吳國君王闔閭的名字，吳王夫差的父親。闔閭原稱公子光，其名“光”以吳地口音又讀作“闔閭”。吳王闔閭是春秋時期吳國的第24任君主。其雄才大略，任用著名謀臣伍子胥與著名軍事家孫武為將，於公元前506年聯合唐、蔡二國攻破楚國首都郢，楚國幾乎滅亡。

現已知的有“攻吳王光”銘文的青銅劍有六柄，其中四柄分別藏於上海博物館、山西省博物館、安徽省博物館及南陵縣文物管理所。1964年山西原平縣崑崙村出土，現藏山西省博物館的攻吳王光劍可參見《文物》1972年第四期彩圖1和2。與此劍的“光”字寫法相似的“光”字銘文可參見吳王光鑑；詳見郭沫若1956年發表在《考古學報》上的文章〈由壽縣蔡器論到蔡墓的年代〉，科學出版社，第一期，頁4-8，圖8。

### 源流

1. 美國紐約戴潤齋舊藏，1966年
2. 美國藏家賽克勒（Arthur·M·Sackler）舊藏
3. 美國紐約佳士得拍品

### 展覽

1973年美國波士頓美術館，*Unearthing China's Past*。

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4. 吳鎮烽：《商周青銅器銘文暨圖像集成》，上海：上海古籍出版社，2012年，第33卷，第17921號，頁217。



劍首內面錯金紋飾



劍首外面錯金紋飾



## A VERY RARE AND IMPORTANT GOLD-INLAID BRONZE SWORD MADE BY KING GUANG OF WU

Spring and Autumn Period (King Guang of Wu r.514 – 496 B.C.)

L: 49.3 cm W: 3.4 cm

The long tapering blade has a median ridge on both sides and is inlaid on one side in gold with a twelve-character inscription arranged in two rows, all below a diamond-shaped guard and a slightly tapering hilt leading to the disc-shaped pommel which is decorated on the top in gold sheet with a band of “T” scroll and on the underside with a different scroll band, overall in a silvery-grey patina and extensive malachite green encrustation.

The inscription on this sword may be translated as King Guang of the State of Gongwu made this sword with auspicious metal for his own use. Jan Fontein and Tung Wu, the authors of *Unearthing China's Past*, state that the character Guang is the personal name of King Helu (r.514 – 496 BC) of the Wu Kingdom (or Gongwu, as the kingdom was known by its inhabitants), and appears on most of the bronze objects he commissioned. A bronze sword bearing the name Guang, in similar writing style to that on this sword, was unearthed in 1964 in Yuanping, Shanxi province. See *Wenwu*. 1972: 4, pls. 1 and 2. A similar written Guang character also appears on an excavated bronze basin belonging to King Helu. See Guo Moruo, “The dating of a royal tomb of the Ts'ai State recently excavated at Shou-hsien, Anhui” , *Kao gu xue bao*, 1956:1, pp.3-4, pl.8.

Other bronze swords bearing inscriptions inlaid in gold include the example dated to the 5<sup>th</sup> century B.C. in the Freer Gallery of Art, illustrated by Thomas Lawton, *Chinese Art of the Warring States Period, Change and Continuity, 480-222 B.C.*, Washington DC., 1982, pp.70-71, no.28, and one in the Musée Guimet dated 5<sup>th</sup> -4<sup>th</sup> century B.C., illustrated by C. Delacour, *De bronze, d'or et d'argent, Arts somptuaires de la Chine*, Paris, 2001, p.131. Both the Freer sword and the Guimet sword bear the same twenty-character inscription, arranged in ten characters to each side, which Thomas Lawton translates as, “On the auspicious day jen-wu, [this sword was] made for righteous use. Pure gold covers the spine. I myself have named it, calling it ‘little-...’.”

A technical examination report of the present sword states that the corrosion on the hilt shows two distinctly different textile structures. While the textile is no longer present, the copper corrosion has retained the structure of the textile fibers. Near the pommel is a 1cm section of what appears to be a single strand wound around the round hilt. The rest of the hilt shows a woven structure in a herringbone pattern, and the shapes of the individual fibers are consistent with those of silk.

### PROVENANCE

1. J.T. Tai & Co. Inc., New York, 25 January 1966.
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3. Christie's New York

### EXHIBITION

*Unearthing China's Past*, Museum of Fine Arts, Boston, 1973, No.38.

### LITERATURE

1. J. Fontein and Tung Wu, *Unearthing China's Past*, Museum of Fine Arts, Boston, 1973, pp.92-93, no.38.
2. Shi Xiejie *et.al.* ,eds., *Wu yue wen zi hui bian*, Jiangsu Education Publishing House, 1998, No.056
3. Bor-sheng Jung, Chao-jung Chen *et.al.* ,eds., *Xin shou yin zhou qing tong qi ming wen ji qi ying hui bian*, Taipei Yee Wen Publishing Company, 2006, No. 1807
4. Wu Zhenfeng *Shang zhou qing tong qi ming wen ji tu xiang ji cheng (The collection of the inscriptions and patterns from Shang and Zhou bronzes)* , Shanghai: Shanghai Classics Publishing House, 2012, Vol. 33, No. 17921, p.271.



## 攻吳王夫差劍

春秋晚期（吳王夫差，前495-前473在位）

劍長：58公分 寬：5公分

此劍劍體狹長，銅質精良，劍身成窄長條狀，劍刃前部向內側收束弧曲，尖鋒，斜從而寬，劍身中脊和刃線界劃分明，凹字形劍格橫截面為菱形，橢圓劍莖，有兩道箍棱，圓盤形劍首，劍格兩面均飾綠松石鑲嵌花紋，製作極其精良。脊兩側近格處鑄有銘文兩行十字：

攻致（吳）王夫差，

自乍（作）其元用。

此劍保存完好，鋒刃銳利，偶有綠銹，劍相高貴，線條流暢優美，裝飾大方，可謂最精美的夫差劍之一。

吳王夫差（前495-前473年），吳王光之子，為春秋時期吳國第25任君主。為了洗雪其父闔閭（即吳王光）敗給越王勾踐的恥辱，夫差勵精圖治，吳國也迅速強大起來。夫差二年（前494年），於夫椒（今江蘇蘇州西南太湖中洞庭山）打敗越王勾踐。勝利後，勾踐在越國臥薪嚐膽，十年生聚十年教訓，迅速恢復越國國力，圖謀報復。前486年，夫差在邗（今江蘇揚州附近）築城，又開鑿邗溝，連結了長江、淮河，在艾陵之戰中全殲十萬齊軍。前482年，夫差在黃池（今河南封丘西南）會盟諸侯，與晉爭霸獲勝。但夫差僅使太子友和老弱守國，勾踐乘虛而入，大敗吳師、殺太子友。夫差二十三年（前473年），都城姑蘇（今蘇州）被勾踐興兵攻破，夫差被圍困在吳都西面的姑蘇山上，吳國滅亡，而夫差也被勾踐流放，最後自殺身亡。

據考古發現，吳越青銅劍的源流可上溯到西周時期；但文獻中最早提到吳越青銅劍是始於春秋戰國之際，而且從一開始便吳越並舉，褒揚備至。《考工記·敘》說中記載：“……吳粵（越）之劍，遷乎其地而弗能為良，地氣然也”。春秋晚期至戰國時期為吳越青銅劍鑄造的鼎盛時期，其鑄劍術為列國最先進者，故所出之劍為舉世所重。此時南北銅劍的形制逐漸趨於統一，製作精良，形式典雅美觀，在實戰中大量使用，並作為反映貴族和士人等級的重要佩飾。<sup>1</sup>之後越滅吳、楚滅越，吳越精湛的鑄劍技術在楚國得到了繼承和發展，同時中原諸國的鑄劍技術也有了空前發展，達到了高峰。齊國官書《考工記》的“桃氏為劍”篇還第一次對青銅劍的鑄造技術做了系統總結。<sup>2</sup>可見吳越的鑄劍技術對後來戰國時期其他各國有著深遠的影響。

在戰國和漢代人的著作中，常提到一些有名有主的吳越寶劍。這些劍多數確有其物，也有些僅見於傳說，但無一例外都歸屬於王者，而且主要是歸於盛期的吳王闔閭，夫差和越王允常、勾踐父子。這個情況似可進一步說明，在吳越之劍中，最珍貴寶貴的是王者之劍，而在王者之劍中，聲名最隆的是盛期王劍。《莊子·刻意篇》說：“夫有干（吳）越之劍者，柙而藏之，不敢用也，寶之至也”。“干越”即吳越，“柙”是藏劍之匣，“不敢用”是說太寶貴了、實在捨不得使用。可見吳越寶劍在當時就已經是非常貴重的稀世珍寶。

盛期王劍都是通體合鑄而成，劍型主要有兩類：

1、劍首呈圓盤形，劍莖呈圓柱形，劍格呈凹形，劍刃前部向內側收束弧曲，多數劍的莖部有兩個圓箍，少數劍無圓箍；

2、劍首呈中空的圓形，劍莖呈圓筒形，劍格呈“一”字形，劍刃前部也向內側收束弧曲。

此夫差劍就屬於第一種類型的盛期王劍，形制比起早期吳劍更加簡潔規範，反映了吳越銅劍整體的成熟化。在吳越故地，也出土了一些春秋晚期至戰國初期的無銘銅劍，形制均與盛期王劍相同，也可證明當時鑄劍技術的規範化。

形制與紋飾相似的攻吳王夫差劍可參考：1935年安徽壽縣西門內（或傳河南洛陽金村）出土的攻吳王夫差劍，現藏於中國國家博物館。詳見吳鎮烽編著：《商周青銅器銘文暨圖像集成》，上海：上海古籍文物出版社，2012，卷33，編號：17935，頁：289。1991年4月山東鄒縣（今鄒城市）城關鎮朱山莊村北出土的攻吳王夫差劍，詳見同書，編號：17938，頁：294。

源流

台灣私人藏家舊藏

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2. 同上。



## A VERY RARE AND IMPORTANT BRONZE SWORD MADE BY KING FUCHAI OF WU

Late Spring and Autumn ( King Fuchai of Wu r.495 – 473 B.C. )

L: 58 cm W: 5 cm

The long tapering blade has a median ridge on both sides and on one side cast a ten-character inscription arranged in two rows, all above a W-shaped guard with turquoise inlaid simplified mask decoration and a slightly tapering hilt leading to the trumpet-shaped pommel interrupted by two collars.

The inscription reads 'Gong wu wang fu chai, zi zuo qi yuan yong' , which means King Fuchai of the State of Gongwu forged this sword for his own use.

This present sword is in perfect condition with sharp blade, smooth and graceful shape and elegant decoration. It is one of the most beautiful swords that has ever been discovered that belongs to King Fuchai.

Fuchai, was the second son of King Helu of Wu. In 494 B.C., Fuchai followed the will of his father, who was defeated by King Goujian of Yue, by putting the Yue army to rout in Fujiao and captured the Yue capital Kuaiji ( present-day Shaoxing of Zhejiang ) , compelling the submission of the Yue State to Wu. In 486 B.C., King Fuchai built Canal Han ( 邗溝 ) , connecting the Yangtze and Huaihe Rivers. Thus, a waterway leading to the Song and Lu states was opened, making it possible for Fuchai to push his troops into the Central Plains. Later, the Wu army defeated the Qi State in Ailing ( present-day Tai'an of Shandong ) . In 482 B.C., King Fuchai achieved the hegemony status over all other states in the vassals' meeting in Huangchi ( present-day southwestern Fengqiu of Henan ) . The battles for years running led to the weakening of national power. While the elites of the Wu State were away for the Huangchi meeting, only the crown prince and the weak aging officials were left behind in charge of the state, providing a good chance for the Yue State. In 473 B.C., King Goujian of Yue led his troops to attack the Wu State, which was wiped out in the battle. King Fuchai was forced to commit suicide.

Based on archeological findings, the earliest bronze sword cast in Wu Yue areas was dated to the Western Zhou period. According to the classics, the bronze sword casting technique in these areas reached its peak during the Late Spring and Autumn period to the Warring States period, the bronze swords from Wu and Yue were considered the most precious treasures. They were widely used in wars as well as collectable accessories that could reflect the social class of nobles.

The bronze swords that belong to the famous Kings from Wu and Yue states were highly praised in the Chinese traditional classics, especially the swords that belong to King Guang and King Fuchai of Gongwu and King Yunchang and King Goujian of Yue. Their swords had long been considered to have the finest quality.

An archeological example of King Fuchai sword with similar design and pattern is a sword that was excavated in 1935 in Shouxian County, Anhui, now being kept in the National Museum of China, as illustrated in Wu Zhenfeng eds., *Shang zhou qing tong qi ming wen ji tu xiang ji cheng* ( The collection of the inscriptions and patterns from Shang and Zhou Bronzes ) , Shanghai, 2012, Vol. 33, No. 17935, p.289. In addition, there is another sword of Fuchai that was unearthed in 1991 in Zouxian County of Shandong, as illustrated in *ibid.*, vol33, no.17938, p. 294.

### PROVENANCE

Collection of a private Taiwan collector





原大

或方鼎 頁二十  
或乍(作)父丁  
寶隣(尊)彝



甲 器身 原大



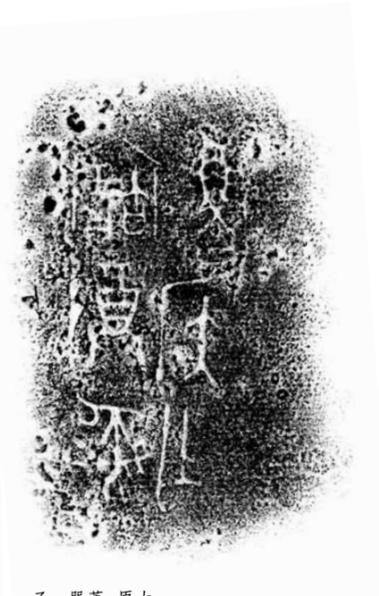
甲 器蓋 原大

器蓋：  
魯侯(侯)乍(作)寶隣(尊)彝  
器身：  
魯侯(侯)乍(作)寶隣(尊)彝

魯侯鼎甲 頁二六



乙 器身 原大



乙 器蓋 原大

器蓋：  
魯侯(侯)乍(作)寶隣(尊)彝  
器身：  
魯侯(侯)乍(作)寶隣(尊)彝

魯侯鼎乙 頁二六



原大



原大



器身 原大



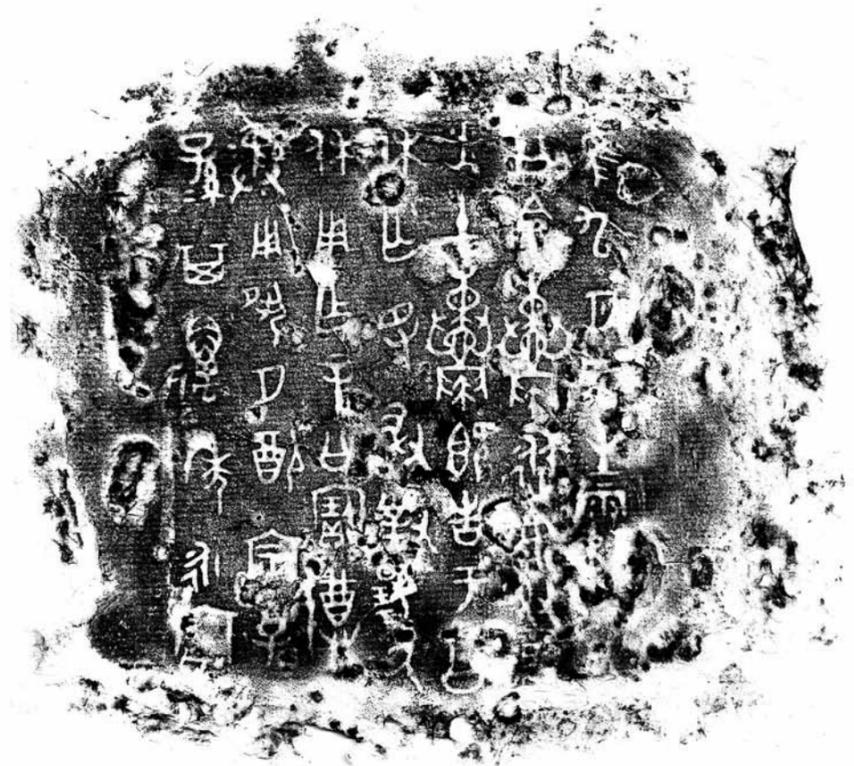
器蓋 原大

孟爵 頁三四  
 佳王初奉于  
 成周王令孟  
 寧登(鄧)白(伯)寶彝  
 貝用乍(作)父寶尊(尊)

太保方座簋 頁四二  
 大(太)倬(保)來  
 殷玪(于)洽田(周)盥(鑄)

萬年孫子用  
 器身：  
 白(伯)瓢(揚)乍(作)寶彝

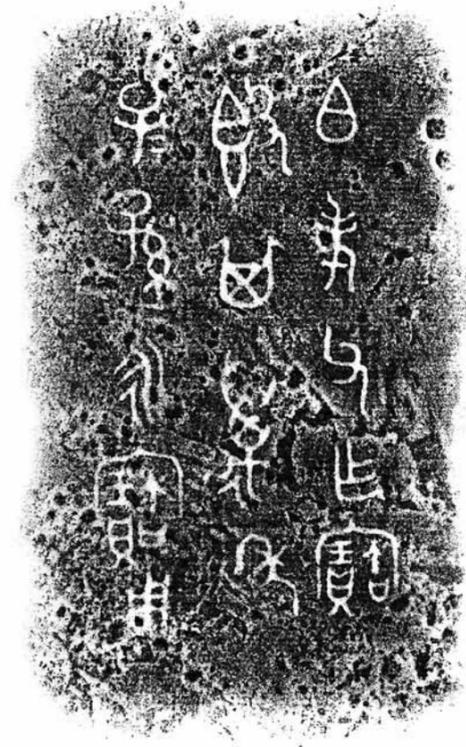
伯揚卣 頁五二  
 器蓋：  
 乍(作)宗寶障(尊)彝



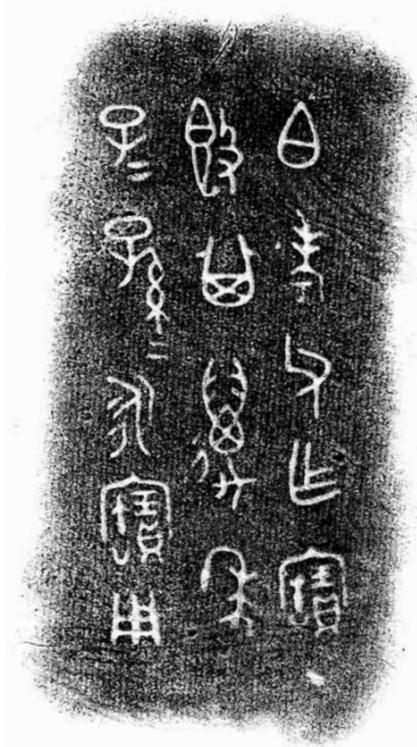
原大



原大



器身原大



器蓋原大

伯考父簋 頁七十

器蓋：

白(伯)考父乍(作)寶

殷(簋)甘(其)徯(萬)年

子孫永寶用

器身：

白(伯)考父乍(作)寶

殷(簋)甘(其)徯(萬)年

子孫永寶用

應侯盃 頁六四

雁(應)戾(侯)乍(作)

寶般(盤)盃

鼂方尊 頁五六

佳(唯)九月既生霸丁丑

公令鼂從禹(?)友(賄)聖

炎土鼂既告于公

休亡(無)兕(尤)畝(敢)對甞(揚)畢(厥)

休用乍(作)辛公寶罍(尊)

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