

巴蜀青銅器



巴蜀青銅器向以制作精美，神秘奇詭，具有顯著的地方特色和獨特的藝術魅力而著稱。特別是近年來四川廣漢三星堆蜀國遺址的重大考古發現，更震驚了世界，被譽為“比有名的中國兵馬俑更非同凡響”，向人們展示了一個神秘而輝煌的青銅藝術寶庫，揭開了中國古代青銅文化新的一頁。

Ba Shu bronze relics are distinguished for their exquisite manufacture and mysterious style and characterized with local features and unique glamour. Several years ago, an important discovery of archaeology in the ancient site of Shu Kingdom in Saxingdui of Guang Han county of Sichuan, which is famed to be more unusual than the well-known Chinese eathern horse and warrior figures, made a great suprise to the world by displaying a mystical, magnificent treasure of bronze art and opened a new chapter in the study of ancient Chinese bronze culture.

特約編輯：蔡忠民 陳建華

責任編輯：李定凱

整體設計：解建華

Specially invited editor: Cai Zhong Min

Chen Jian Hua

Executive editor: Li Ding Kai

Designer: Xie Jian Hua

巴蜀文化瑰寶系列

學術顧問：李學勤

學術策劃：譚繼和

《巴蜀青銅器》

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巴蜀青銅器簡論

(代序)

巴和蜀是中國古代生活在今天四川地區的兩大部族。殷周之際，蜀族以今成都一帶為中心，巴族以今重慶一帶為中心，先後建立了自己的國家。於是，巴和蜀就成了國名。公元前316年，秦國出兵滅掉了巴蜀，在這里設置了巴郡和蜀郡，這樣，巴和蜀又成了地名。並且，一直沿用到現在。四川至今簡稱為蜀，而四川東部又稱為巴。

巴蜀青銅器是古代巴蜀文化最重要的組成部分，它以顯著的地方特色和獨特的藝術魅力聞名於世。對於這些青銅器的深入研究，自然有助於揭示巴蜀這一西南地區先秦文化中心的歷史面貌，而對於它們的了解與鑒賞，也是興味無窮，可以喚起人們對悠悠遠古的想往。飲一掬歷史的佳釀，在醉人的醇香中領悟到先民的聰慧與藝術的奧秘，人們在此得到的將是歷史的思索和美的薰陶。

據不完全统计，巴蜀青銅器出土地在四川已達近百個縣市，除川西北高原山地之外幾乎遍及全省。在鄰近省區，鄂西、湘西、陝南、甘南及貴州、雲南、靠近四川的地區亦有發現。在四川省內，巴蜀青銅器出土比較多的區域主要在成都平原，以及成都——重慶——巫山——綏寧。成都平原氣候溫潤，土地豐腴，適合古代先民居住，而川東與川西之間沿長江、岷江流域的交通綫，自古為民族遷徙的重要路綫。上述地區有較多的青銅器出土，也正反映出先秦時期巴蜀先民的留居與遷徙情況。

除了昭化寶輪院、巴縣冬笋壩兩處古墓群中出上大批青銅器之外，巴蜀青銅器成批出土的還有以下一些地點：廣漢三星堆出土數百件，彭縣竹瓦街兩批窖藏出土300多件，新都馬家木樑大墓出土300多件，綿竹清道鄉船棺葬中出土200多件，大邑縣五龍鄉土坑墓出土數十件，榮經縣先後出土銅器數十件，其中有相當數量的巴蜀銅印章；峨眉符溪先後出土30餘件，涪陵先後出土數十件，其中錯金編鐘尤為精美；犍為縣先後出土數十件。此外，

成都西郊、南郊還多次出土許多巴蜀青銅器。

到目前為止，四川省巴蜀青銅器出土與收藏總量已達數千件。根據已有資料，大致可以分為三期：

第一期為商周時期，以廣漢三星堆遺址、新繁水觀音遺址及彭縣竹瓦街遺址為代表。廣漢三星堆兩個商代祭祀坑出土各類文物達千件，其中有中國目前數量最多、形體最大的青銅雕像羣。最大的青銅立人像連座高在100厘米以上，頭頂高冠，身着華服，濃眉大眼，尖耳寬唇，雙手握成圓筒狀，赤足而立；最大的銅面具高30厘米，寬20厘米，雙眼瞳孔呈柱狀外突達10厘米；3尊人頭像造型生動，神態各異，另有高30余厘米的銅神樹，枝干挺拔，樹上碩果累累，并裝飾有各種奇特的飛禽走獸及鈴、牌、環等飾件，基座上還有跪着的人像。此外還有一些虎、蛇、鳥等神化動物。新繁水觀音遺址的菜窖中出土一批青銅兵器和工具，體小而輕薄，鑄造較粗糙，應該是為隨葬而特製的明器，其形製多與中原殷代器物相似。彭縣竹瓦街的窖藏中出土了兩批銅器，計有鼎、尊、罍、戈、劍、矛、鏃等，鑄造精巧，紋飾華美，其中兩件銅罍內底分別鑄有「曾父癸」和「牧正父己」銘文，字體與中原的金文相同，應是來自中原的器物。

第二期為戰國中期，以新都馬家木樑墓出土銅器最為重要。這批器物最大的特點是多以五件或兩件成組，五件成組的如戈（分3式）、劍（分3式）、組、鉞（分大小3組）、削（分大小3組）、鑿（分大小4組）、帶（分3組）、帶、刀、劍、曲頭斤、雕刀等，可能與蜀開明九世以後，但以五色為主，故其廟稱青赤黃黑白帝也的觀念有關。兩件成組的器物有敦、盤、盥、豆等。此外，還出上有印章、箭鏃、帶鈎等。文化內涵上既有巴蜀傳統也含有部分楚文化及中原文化的因素，鑄製精緻的「郢」之食鼎即為楚器。至此，具有獨特風格的後期巴蜀文化已基本形成。

第三期為戰國後期，少數可晚至西漢初年，比較集中的出土地點有巴縣冬笋壩和昭化寶輪院、涪陵小田溪、成都西郊百花潭及犍為峨眉等處。器型包括鼎、鬲、甗、盤、勺、壺等禮器和生活用器，劍、矛、鉞、鏃等兵器，斤、鋸、雕刀等工具及編鐘、鐃、鉦等樂器，本期銅兵器上常鑄有虎紋、手心紋、花蒂紋等。巴蜀圖語、峨眉、犍為等地的文化遺存時代較晚，可能是秦滅巴蜀之後蜀人南遷而留下來的。

巴蜀青銅器的分期尚有一些缺環，還有待今後的考古發現予以充實。另外，廣漢三星堆近年的考古新發現，又提出了許多新的研究課題。隨着田野工作和室內整理研究的開展，巴蜀青銅器的研究將會獲得更為豐富的成果。

與其他地區同期器物相比，巴蜀青銅器有它鮮明的地方特徵。

在器型組合上，巴蜀青銅器與中原相比有明顯不同，中原商周禮器以鼎、簋為主，尤其西周以後，鼎與簋的數量還依據主人的身份不同而有嚴格的規定，如九鼎八簋，七鼎六簋，五鼎四簋等，但在巴蜀，以鼎為代表的三足器則少有出土，而代以大量的各具特色的彝。在這里，彝成為等級高低的標誌，權力的象徵，從而被工匠們用各種手法刻意表現。如彭縣竹瓦街出土西周時期銅彝，有的嵌以綠松石，而中原地區在大型銅容器上嵌綠松石的手法，到東周才運用開來；有的將平面紋飾和主體雕塑相結合，以三層花紋襯托主題，有的在器蓋上飾以蟠龍或牛首蛇身的怪獸，莊重肅穆。

三星堆的銅器絕大部分係首次出土，其青銅面具、人像、立人、神樹等詭異神秘，不僅在國內其他地區，而且在巴蜀文化遺存中也缺乏相似的銅器，這批極具特色的銅器羣的源流情況究竟如何，今後還需要密切注視，深入探討。




兵器在巴蜀青銅器中數量最多，形製也尤具特色，這大約與史載巴蜀之民「多悍勇」有關。巴蜀兵器最常見的是戈、劍、矛、鉞。其中戈的形製較多，大抵長援無胡無紋飾的戈，時代不晚於殷周，援部呈鋸齒形的戈，時代亦在商代，援呈三角形、有紋飾，方內上有尖桃形穿的戈，在川西時代為殷周至秦漢，在川東則是戰國時期的形製，中胡二穿，援後部浮雕虎紋，虎耳斜伸，上鑄有巴蜀符號，或許還鑄上巴蜀文字的戈使用時期亦較長，自春秋以至戰國，援狹長且直，近欄處向兩側斜張如短胡的戈，以及中胡二穿，鑄有紋飾，援後部伸出兩翼的戈，時代均在戰國。以上幾種是巴蜀青銅戈常見的形製。

典型的巴蜀式劍是扁莖無格無鐔的柳葉形劍，西周時傳入巴蜀地區，戰國時期發展成熟，川東地區發現的柳葉形劍則相對窄厚，故有人根據這一特點分別稱之為「巴式劍」和「蜀式劍」。在柳葉形劍扁莖上一般有兩小圓穿，用以附接兩片木片，再在上面纏細繩作為柄，有的還髹漆以加固。扁莖無格的柳葉形短劍被用以投擲遙擊，這與《後漢書》所載巴子務相劍獨中石穴的故事相應證。考古發現有將大小相間的七柄劍放在一起的情況，巴蜀墓葬中也常有隨葬兩、三柄柳葉形劍的情況，應是被用作投擲之用的。巴蜀的矛多附有一對弓形耳，箭孔直達矛尖，短戟，戟下部多飾一圓雷紋，戟部還常鑄有「巴蜀圖語」。巴蜀的鉞則多空首束腰，刃部呈弧形，整個形狀與本地鄉民所用的「烟荷包」相類似。值得特別指出的是，許多早期形製的兵器在晚期遺存中出土，不少遺存中同出不同時期的兵器。

巴蜀文化中的鑒，小口束頸，鼓腹圓底，上有一個或兩個辮索狀的環耳，有的有蓋，并用銅鏈與耳連在一起。巴蜀文化的釜、甗胎多輕薄，有的上面亦帶有辮索狀的雙環耳。以上三類器物為巴蜀先民所創，後來北傳到秦，東傳至楚，以及其他地區。

涪陵小田溪出土的錯金編鐘，甗簋上的飾件鑄作虎頭狀，形象生動，遍體嵌錯雲紋，眼內還嵌有黑珠，具有濃鬱的地方特色。除此之外，巴蜀銅器中幾種形態特殊的器物，出土雖然不多，但給人留下了深刻的印象。如雙鞘劍，在一具銅雙鞘內并插兩柄短劍，劍鞘一般密佈雲雷紋，造型精緻。這種精巧鋒利，美觀耐用的小型武器既是投擲殺敵的利器，同時也具有很高的裝飾性。昭化寶輪院船棺中有一種銅劍裝有近50厘米長的柄，便於把握住用刀劈殺。彭縣竹瓦街窖藏的一件就是援與刺兩部份分鑄（同期中原地區的戟則是一次渾鑄），上面鑄有勾喙巨鳥，威猛矯健，巨鳥身下還另有一小鳥，伴出的矛形體巨大，上鑄一蜥蜴，引勢欲撲，栩栩如生。這兩件器物造型凝重，製作精湛，或許是主權與禮義的象徵。新都及峨眉出土的曲頭斤為方釜，刃端部份向下彎曲，造型獨特。還有一種匕，首部為方形，勺部呈桃形，較為平坦，通體遍佈細密的紋飾，十分精美。

在巴蜀青銅器上，發現了許多紋飾，「圖語」與文字，前期巴蜀青銅器紋飾主要有夔龍、饕餮、牛、羊、蟬、像、雲雷紋、渦紋等，雖多取自中原地區殷周之際的常用紋飾，但在組合上表現出地方特點，彭縣竹瓦街窖藏一件器物上

的鑿紋甚至上下顛倒。一些器物上的立體形像為蟠龍、牛頭、及浮雕的牛身、牛首蛇身怪獸，均具有本地區獨特的風格。巴蜀青銅器的中後期，紋飾一改以前的風格，變得輕快活潑，新穎而富有動感。成都百花潭出土的一件銅壺，用金銀絲嵌錯出採桑、宴樂、水陸攻戰等圖案，構圖清晰明快，可視為這類紋飾的代表性作品。在巴蜀青銅兵器及印章上，常常出現一些單獨的或成組的圖形符號，被稱作「巴蜀圖語」，包括手紋、心紋、人頭、虎紋、、、等，似乎已含有某種固定的含義，尤其當它們被運用在印章上時，更表明了這一點。它們可能就是巴蜀文字的發源。新都馬家木檨墓出土的銅方印，上有像徵王權的鐸、璽，日月星辰及人物圖像，背面稍稍隆起，常有鼻紐，並飾有獸面圖案，被稱作「蜀王印」。在郫縣、新都和尚縣，曾先後出土幾件帶有銘文的銅戈，從戈的形態特徵來看，其時代為春秋晚期到戰國前期，上面的銘文既不同於楚篆及同期其它地區文字，也與「巴蜀圖語」有別，是一種自行的方塊字，屬於發展進化得比較成熟的表意文字。這種文字至今無人能够釋讀，應是秦統一巴蜀之前流行於四川地區的「巴蜀文字」，隨着秦的統一，一車同軌、書同文，在全國範圍內實行強迫性的文化同化，這種地方性文字逐漸湮沒，成為無人能釋的死文字。對巴蜀文字與符號的研究，是巴蜀文化研究的重要課題，也是可望使巴蜀史研究進一步深入的突破口。

在鑄造加工工藝方面，巴蜀青銅器也有自己顯著的特點。據對綿竹縣出土青銅劍的實驗分析，戰國時期巴蜀青銅劍的鑄造技術與中原明顯不同，採用了二次鍛燒的熱處理技術。二次淬火的成功形成了特殊的金屬合金，這是中國冶煉技術的一大進步。特殊的鑄造技術使青銅劍上的「斑紋」（鍍層）附着十分牢固，並使金屬內部的組織結構均勻，一方面提高了武器的力學性能，另一方面也提高了它的抗腐能力。據對三星堆兩個祭祀坑出土銅器的成份分析，這批銅器普遍含錫量低而含鉛量很高，摻有大量鉛類和銅錫類的器物，幾乎都不含磷，而在紅銅類、銅錫鉛類和銅錫類器物中則摻有微量的磷，以提高澆鑄液的流動性。這說明在殷商後期，蜀人鑄造青銅器時已能根據不同用途和造型選用產地不同的銅料。巴蜀青銅器的嵌錯工藝十分精湛。成都西郊百花潭出土的宴樂水陸攻戰紋銅壺、涪陵小田溪出土的錯金編鐘和嵌錯雲水紋銅壺，精雕細鏤，圖案清晰明快，顯示了很高的製作技巧，是不可多得的珍品。

巴蜀青銅器是與古代巴蜀的歷史發展緊密相關的，古代巴蜀的歷史也就是巴蜀先民發展生產，共同開發四川的歷史。在此過程中，既有自己的發展，也有彼此間的民族遷徙及與周圍其它文化的交融。這段史實既見載於史籍，也在考古發掘中得到了反映與說明。

關於巴的起源，最著名的是「廬君」的故事。據史載「廬君種不知何代，已不可詳考。」《後漢書·南蠻西南夷列傳》中說：「巴郡南郡蠻，本有五姓：巴氏、樊氏、鄆氏、相氏、鄭氏。皆出於武落鐘離山。其山有赤黑二穴，巴氏子生於赤穴，四姓之子皆生於黑穴。未有君長，俱事鬼神，乃共擲劍於石穴，約能中者，奉以為君。巴氏子務相乃獨中之，眾皆嘆。又令各乘土船，約能浮者，當以為君。余姓悉沉，惟務相獨浮，因共立之，是為廬君。」根據這段記載，結合歷史地理的考證，一般以為武落鐘離山在今湖北長陽境內，廬君之巴發源於湖北西南部。據考古發掘，在湖北宜昌、宜都、秭歸、枝江一帶，的確發現了一種和鄂西其他文化迥然不同的考古學文化遺存，被稱為「白廟文化」，時代約相當於中原夏商之際，很可能就是廬君遺留下的文化遺存。1972年在湖北宜昌都紅花套遺址出土了一件殘陶船，復原長22厘米，在船舷的一端和船體外側有成行的剔刺紋飾，排列非常整齊。這件文物與廬君同其他四姓爭奪「君」位時「以上為船，雕文畫之而浮水中」的土船十分吻合，可能就是古代巴人選舉酋長之類活動時使用的儀式用品。這說明了此種文化與廬君之巴之間的關係。爾後，這一支巴人自東向西遷徙，進入川東地區，建立自己的國家。

另一支巴人與廬君之巴居住地區不同，圖騰信仰不同，族源亦不相同。據《華陽國志·巴志》：「巴子時雖都江州（今重慶），或治墊江（今合川），或治平都（今豐都），後治閬中，其先王陵墓多在枳（今涪陵）。」這些地方中，江州、平都、枳均在長江流域，而墊江及閬中却在嘉陵江流域。根據漢代的記載，這一帶的少數民族叫「板楯蠻」，因其善用一種特殊的木盾——「板楯」而得名，這種木盾又叫「彭排」，因此這種少數民族又稱為彭、漢以後又稱為「賁」，其分佈可能由嘉陵江直至漢水上游。這一支板楯之巴應該是參加周武王伐紂之役的巴人。《尚書》中有巴人（彭人）參加伐紂的記載。滅殷之後，周王朝分封了許多諸侯，巴也屬其中之一，與周王朝保持着一定的關係。

春秋時期，巴見於史書所載多為征戰之事。此時巴人似乎武力頗為強

A Brief Introduction To Ba Shu Bronze Ware

Ba and Shu are two major ancient tribes living in present Sichuan Province. After Yin and Zhou dynasties, the Shu and Ba tribes established their own states, centered in Chengdu and Chongqing areas respectively, so Ba and Shu became the names of the states. In 316 B. C., the troops sent by Qin dynasty exterminated Ba and Shu states and two administrative offices were set up, named Ba Jun and Shu Jun. As a result, Ba and Shu became names of places and continued to be used till now. Today, Sichuan has a simplified name Shu and the eastern part of Sichuan is called Ba.

The Ba Shu bronze ware is the most significant part of ancient Ba Shu culture and is well-known for its remarkable local flavor and unique artistic charm. The extensive study of the bronze is conducive to revealing the historical conditions of the cultural center in southwest China during pre-Qin dynasty era. The appreciation of the ware is quite an enjoyment and an imagination of the distant past, which acquaints us with the intelligence of the ancestors and with the complexity and exquisiteness of their art.

According to incomplete statistics, Ba Shu bronze ware was unearthed in as many as nearly 100 counties or cities in Sichuan—almost in all areas in the province except the plateau and mountainous regions in northwest part. Similar discoveries were also made in the neighboring provinces such as in western Hubei and Hunan, in southern Shaanxi and Gansu as well as in places of Yunnan close to Sichuan.

The main districts in Sichuan where the bronzes were found are on Chengdu Plain and in the line of Chengdu—Chongqing—Wushan mountain. The Chengdu Plain where the climate had been moderate and the land fertile was suitable for the ancient people to reside and the line in arcas of Yangtze and Min river valleys between the east and west Sichuan had been an important route of migration for the nationalities. The fact that the bronze vessels were found concentrated in these areas reflects how the Shu people lived and migrated during pre-Qin dynasty time.

In addition to the ancient tombs in Baolunyuan of Zhaohua county and Dongsunba of Baxian county, the sites where mass discoveries of bronzes were made include Sanxingdui of Guanghan in which several hundreds of bronzes were obtained, Zhuwajie of Pengxian where 40 pieces buried in pits were brought to light in two diggings, Majia of Xindu county where over 180 vessels were found in a big tomb containing a wood coffin, Qindao town of Mianzhu county where over 150 pieces were taken from a boat coffin, Wulong town of Dayi county where several dozen vessels were discovered in an earthy pit tomb, Rongjin county where several dozen pieces of bronze ware were unearthed, among them quite a few Ba Shu bronze seals, Fuxi of Emci county with 200 or more pieces found, Fuling county with several dozen, the most magnificent being the chime of bells decorated with inlaying gold and silver filaments and finally, Qianwei county with several dozen pieces. Besides, quite a number of Ba Shu bronzes were also found in the west and south suburbs of Chengdu.

Up to now the Ba Shu bronze vessels unearthed in Sichuan have amounted to several thousand, which can be divided roughly into 3 periods in terms of the time of their manufacture. The first period covers Shang dynasty, the typical relic sites of which are Sanxingdui of Guanghan, Shuiguanyin of Xinfan and Zhuwajie of Pengxian. At Sanxingdui, in two sacrificial pits of Shang dynasty were found nearly 1,000 relics including what is considered to be the most numerous and biggest bronze sculpture groups in present China. Of them the largest bronze statue, the base included, is as tall as 260 centimeters or more, showing a man who, with big eyes, bushy eyebrows, narrow ears and broad lips, wearing a top hat and gorgeous costume, stood upright with naked feet, two hands gripping. The biggest bronze mask is 65 centimeters tall and 138 centimeters wide, the eyeballs protruding as far as 16 centimeters. The 54 human head figures seem lively

and full of expressions. The magic bronze tree, having a height of over 380 centimeters, enjoy tall and straight branches laden with fruits and decorated with exotic animals, bells, plaques, and with a kneeling human figure on the base. The cultpures also include mythic tigers, snakes and birds. Among the uncarthed from the tombs in Shuiguanyin of Xinfan are groups of bronze weapons and tools of production. They might have been manufactured for the special purpose of being buried along with their owners, since they were made smaller, thinner and rougher than the real ones, their shapes being similar to those of Yin dynasty in Central Plains. Two batches of bronze were dug out from the cellar ruins at Zhuwajie of Pengxian, containing Lei, Zun, Zhi, Ge, Yue, Mao, Ben in excellent shapes decorated with beautiful veins. On the two pieces of bronze Zhi were carved inscriptions "Qin Fu Ji" and "Mu Zhen Fu Ji". The calligraphic style of the inscriptions was the same with that in Central Plains, so the Zhi vessels were believed to come from Central Plains.

The second period refers to the mid—Warring States, the most important bronzes of which were found from the wood—coffin tomb at Majia town of Xindu. The most remarkable feature of these relics is that they were set in groups of five or two pieces each. The vessels in groups of five pieces are Ge, sword, Yue, Xiao, chisel, Hu, Lei, knife, saw, Gutoujin (bent—headed Jin), burin, etc. The fact that these vessels were set in groups of five is related to the idea in the time after the rein of Kaimingshi N (King the Enlightened N) that the five colors blue, red, black, yellow and white were considered the symbol of ancestors. The vessels in groups of two pieces are Dun, Yan, plate, Zeng, Dou, etc. Also uncarthed were bronze seals, arrowheads, belt hooks. The bronzes produced in this period represent a Ba Shu cultural tradition partially influenced by Chu and Central Plains cultures. The delicately—made food vessel "Jun San Shi Din" was from Chu area. Anyhow, the late Ba Shu culture characterized by its unique flavors came into being by then.

The third period spans the late Warring States and the early Han dynasty. The principal sites where the vessels made in this period were found are Dongsunba of Baxian, Baolunyuan of Zhaohua, Xiaotianxi of Fuling, Baihuatan in the western suburb of Chengdu and Qianwei, Emei, etc. The bronzes include ritual vessels and vessels for daily life like Lei, Mou, Zeng, plate, spoon, Hu, weapons such as sword, spear, Yue, arrowhead, production tools like Jin, saw, burin, music instruments such as chime of bells, Chuan, Zheng, etc. The bronze weapons in this period were cast with Ba Shu Tu Yu composed of veins of tiger, hand palm and flower base. The vessels unearthed in Emei and Qianwei were later in their production than those in other places. This might be due to the fact that they were made by the Ba people who moved to the south after Ba Shu Kingdoms were exterminated by Qin dynasty.

In the chronicle division of Ba Shu bronze, some missing links remain to be bridged by new archaeological discoveries. In addition, the new findings at Sanxingdui of Guanghan in recent years have raised a number of issues for research. The study of Ba Shu bronze ware will lead to more fruitful results with the unfolding of the field and office work. Compared with other vessels of the same period in other areas, Ba Shu bronze ware has its own distinguished local features. Ba Shu vessels differ from those of Central Plains obviously in the combination of vessel sorts. The ritual vessels in Central Plains were mainly Din and Yin and their combinations were strictly regulated, especially after West Zhou dynasty, according to the status of their owners, such as 9 Din combined with 8 Yin, 7 Din with 6 Yin, 5 Din and 4 Yin while in Ba Shu area few Din pieces typical of tripodal vessels were uncarthed. Instead, quite a number of Lei pieces were found. They were deliberately manufactured with various techniques by craftsmen, because they symbolized the status and power of their owners. The bronze Lei in West Zhou dynasty found in Zhuwajie of Pengxian was inlaid with turquoise whereas this inlaying technique was not applied to big bronze vessels until later in East Zhou dynasty in Central Plains. Some Lei vessels were presented by plane decoration veins and three—dimensional sculptures with three layer veins underlying the themes. Some were solemnly depicted by dragon patterns and monstrous animals carved on the covers.

The majority of the bronzes in Sanxingdui were uncarthed for the first time. Some of the pieces—the masks, human figures, statues, magic trees in quaint and mysterious styles, were unique not only in Ba Shu bronzes but also among relics in other places of China. How those vessels with special characteristics were originated is still a problem to be tackled.

The weapons occupy the first place in number among Ba Shu bronzes and possess special characteristics in shape and manufacture. This has something to do with the fact recorded in history that the Ba Shu folks were "mostly tough and audacious". The usual weapons in Ba Shu area are Ge, sword, spear and Yue. Ge has a relatively larger number of

shapes. The Ge with a long, flexureless and veinless head was probably made no later than in Yin and Zhou dynasties; the Ge with saw-like head was produced in Shang dynasty; the triangled Ge with vein decoration and a narrow head was cast during the time from Yin and Zhou dynasties to Qin, Han dynasties if it was found in west Sichuan during the Warring States if found in east Sichuan; the Ge, with two holes in mid-flexure and low relief tiger pattern on the lower part of its head, the tiger's ear erecting and slantingly covered with Ba Shu signs or characters, was employed in battle for rather a long time from Spring and Autumn to Warring States; the Ge having a long, narrow hilt and a flexure-like base and the Ge with two holes in mid-flexure covered with veins and lower extending part of head on each side were also produced in Warring States time. The typical Ba Shu sword is the frameless, willow leaf shaped and short-hilted one which was introduced into Ba Shu area in West Zhou dynasty and developed into mature during Warring States. This sword found in east Sichuan was a little different from that in west Sichuan in its being thicker and narrower, so they are respectively called Ba-patterned sword and Shu-patterned sword. The thin hilt has two small round holes through which two pieces of wood plates were attached and fastened by winding threads and painting lacquer. The willow-leaf shaped sword with a thin and frameless hilt could be used as a lance for pelting attack and this was confirmed by a historical story about a man from Ba clan called Wu Xiang hitting a cave by lancing a sword. Archaeological discoveries also show the similar use of the swords; seven swords of different sizes put together and two or three willow-leaf shaped swords buried with other articles. Ba Shu spear usually has a pair of arched ears, a hole reaching the tip and a shrinking body, the whole shape looking like a pouch. It's worth pointing out that many weapons in early shapes were found among the late relics and weapons made in different times were also unearthed from the ruins.

The vessel Mou, with a small mouth and shrinking neck, has a bulging waist and a circular base. On its body there is one or two rope-like rings and sometimes also a cover linked with the ear by a bronze chain. Fu and Zeng have a light and thin roughcast each attached with rope-like rings. The three vessels mentioned above were first made by the Ba Shu ancestors and introduced northward into Qin Kingdom and eastward to Chu Kingdom as well as to other places. On its decoration wing of the chime of bells inlaid with gold filaments unearthed from Xiaotianxi of Fuling was cast a vivid tiger pattern covered with cloud designs and set with a black bead in its eye, displaying a strong local style of adornment.

Besides, several Ba Shu vessels in special shapes, though few in number, are quite impressive. A case is the double sheathed sword. A pair of swords could be inserted into the sheath decorated with cloud design and made delicately. The sword, being light and sharp as well as splendid and practical, can be used both as an effective lancing weapon and as a decoration for appreciation. The bronze sword found in the boat-coffin tomb of Baolunyuan of Zhaohua was equipped with a handle of nearly 20 centimeters for the convenience of chopping. One piece of Ji discovered in Zhuwajie of Pengxian was cast separately for its body and sharp edge (Ji in Central Plains at that time was cast integrally). On the Ji were carved a hook-beaked huge bird, powerful and vigorous, and a small bird below. Also found in the tomb was an enormous spear cast with a lively lizard which was about to jump and catch its prey. Solemnly shaped and elegantly manufactured, both of the vessels might be symbols of royalty and etiquette. The Qutoujin found in Xindu and Emei has a unique shape with a rectangular socket and a bent edge top. An unearthed dagger, its head being rectangular and the handle pear shaped, was covered with fine decoration patterns and looked exquisite.

The Ba Shu vessels were found to have quite a lot of decoration veins, Tu Yu and characters on them. The main patterns on bronze in early stage are Kui—dragons, Taoties, oxen, rams, cicadas, elephants, cloud and thunder patterns and whorl designs. These patterns, though adopted from those in Central Plains, displayed their local feature with their combinations. For instance, the Kui veins on the Lei found at Zhuwajie of Pengxian were intentionally arranged upside down. The three dimensional images like coiling dragon, ox head and pictures in relief such as body of ox and ox head with snake body on the vessels enjoyed a special local style. Undergoing a sharp change, the decoration veins on the later bronze became lively, dynamic and original. A bronze Hu unearthed at Baihutan of Chengdu can be considered a representative work of decoration veins inlaid with gold and silver filaments, showing lucid patterns of picking mulberry leaves, musical feasting, water and land battling. On Ba Shu weapons and seals appear some picture-like signs separately or in group, which are called Ba Shu Tu Yu composed of hand palms, heart, human head, tiger, 虎, 王, etc. They seem to have designative meanings, especially when they were applied onto the seals. This might be what the Ba

Shu written language originated from. The square-shaped seal found in the wood coffin tomb to its being covered with patterns of bell-like Lei symbolizing royalty, of stars and human images and to having a nose-knob decorated with animal face picture on the opposite swelling side, is called the royal seal of Shu Kingdom. Judged from the shape and manufacture, the several Ge pieces discovered in Pixian, Xindu and Wanxian may have been made in late Spring and Autumn or early Warring States. The inscriptions on them are not only different from either the seal characters of Chu Kingdom or characters in other places, but also different from Ba Shu Tu Yu. Being square characters in vertical columns, they should belong to a comparatively mature ideograph. The language, which has not been deciphered yet, is assumed to be Ba Shu characters popular in Sichuan area before the unification of whole China. The language died out after the unification by Qin dynasty and the irresistible assimilation of cultures as a whole in China. The study of Ba Shu characters and signs is an important aspect of the study in Ba Shu culture and a breakthrough point for the study of Ba Shu history.

Ba Shu bronzes possess their own features in terms of casting and production techniques. The analysis of the bronze sword from Mianzhu shows a difference of casting technique between Ba Shu bronzes and Central Plains vessels in that the former consisted of heat treatment with twice forging. The twice quenching technique made the veins (plating) fixed and the inner-structure of the metal even. Thus the weapon was quite improved both for its mechanical property and its resistance to corrosion. According to the component analysis of the bronze from the two sacrificial pits at Sanxingdui, the vessels usually have a low content of tin and a high content of lead. Almost no phosphorus exists in the bronze made of a mixture of bronze and lead or of bronze and tin whereas the vessels made of copper, of bronze, tin and lead and of bronze and tin contain a tiny amount of phosphorus to increase mobility of the casting liquid. This indicates that in the late period of Yin and Shang dynasties, the Shu people had mastered the technique of selecting different copper materials for different uses and shapes. The proofs showing the superb inlaying craftsmanship in Ba Shu bronze are the bronze Hu unearthed from Baihuatan of Chengdu covered with feasting and water-land battling designs, the chime of bells inlaid with gold filaments and bronze Hu mixedly inlaid with water and cloud veins, both being found in Xiaotianxi of Fuling. All these lucid and elegant designs, being painstakingly carved and engraved, manifest an excellent craftsmanship and prove to be artistic treasures.

Ba Shu bronze ware is closely connected with the development of ancient Ba Shu history. The history of ancient Ba Shu is the history of the Ba Shu ancestors improving production, exploring and developing Sichuan. During these processes when the Ba Shu people promoted the growth of themselves, they shared immigration and emigration and became merged with other people. The fact can either be found in historical record or be reflected in archaeological discoveries.

The most well-known story about the origin of Ba people is of Lin Jun (the chief named Lin). The history book says the origin of Lin Jun was unknown and can't be examined in detail. The Book of Hou Han (East Han dynasty) informs that there were in Ba Jun Nan Jun Man five households named Ba, Fan, Qin, Xiang and Zheng who had their origins in Wuluo Zhongli mountain. In the mountain there were two caves—a red cave where the son named Ba was born and a black cave where the sons of the rest four households were born. They didn't have a chief among them and after worshipping the God and ghost, they decided whoever hit the cave by lancing a sword would be chosen as their chief. Only the son called Wuxiang from the Ba household succeeded in hitting the cave. The others exclaimed and asked again to take an earthen boat. Whoever floated in the boat could be the chief. All except Wuxiang sank. So Wuxiang was supported as Lin Jun. According to this story and the examination of geohistory, it is generally believed that Wuluo Zhongli mountain was in Changyang of Hubei and the Ba kingdom under Lin Jun had the origin in the southwest of Hubei. The archaeological findings in Yichang, Yidu, Ziji and Zhijiang of Hubei do confirm the existence of cultural relic ruins called Baimiao Culture which is distinctly different from other cultures in western Hubei. The time of the ruins can be dated back to the mid-Xia and Shang dynasties and is probably believed to be the cultural site left by Lin Jun. In 1972, an incomplete earthenware boat was unearthed at Honghuatou in Yidu of Hubei. After restoration, it can be seen the whole length of the boat is 7.2 centimeters with carved lines of veins on one side of the boat and the hull. This vessel, exact to the descriptions of the story that when Lin Jun and others were vying for the leadership, they made an earthen boat, engraved veins and designs on it and put it in the water, is believed to be the ritual utensil employed in choosing chiefs a-

mong the ancient Ba people. This indicates the connection between the culture represented by the earthen boat and the Ba tribe of Lin Jun. Later, this tribe moved westward into the eastern part of Sichuan to set up their own state.

Another branch of Ba people differed from the clan under Lin Jun in their living areas, totums and origins. According to Hua Yang Guo Zhi (Annals of Huayang Kingdom), the Ba people established their capital in Jiangzhou (Chongqin) governing Dianjiang (Hechuan), Pingdu (Fengdu), Langzhong, but they had the tombs of their ancestors' kings in Zhi (Fuling). Of all the places, Jiangzhou, Pingdu and Zhu were in the valley of Yangtse River, but Dianjiang and Langzhong were in the valley of Jialing River. According to the historical record in Han dynasty, the minority people living in the area was called Bandunman, a name coming from a special wood shield called Bandun. The wood shield was also called Pengpai, so the minority people had another name Peng or Zhong later after Han dynasty, living in the area from the valley of Jialing River up to the upper valley of Hanshui River. This branch of Ba people should have taken part in the campaign led by King Zhou Wu Wang against King Zhou Wang because the Book of Shang mentioned the participation of Ba (Peng) people in the battle against King Zhou Wang. After the extermination of Yin dynasty, Zhou dynasty granted titles and dukedoms to the tribes. The Ba tribe was among the tribes and had certain connections with Zhou dynasty.

During Spring and Autumn period, Ba was mentioned in history books often in connection with expeditions and fights. It seems that Ba people were powerful in military strength at that time when a branch of the Ba people moved westward into the western part of Sichuan to develop production with the native Sichuanese and became rulers of the late Shu Kingdom called Kaimingshi (Rulers the Enlightened). This was reflected in archaeological discoveries that the cultural features of the bronze in east and west Sichuan rapidly became uniformed.

The geographic sphere of Shu is usually considered within the present western Sichuan. The name Shu refers not only to one clan but has different references in different time. The book Quan Han Wen (the Complete Book of Han Dynasty) quoted from Shu Wang Ben Ji (the Biography of the Kings in Shu) by saying that the ruling clans among Shu people who were primitive and had no written language, etiquettes and music of their own were Cancong, Bohuo, Yufu and Kaiming. Hua Yang Guo Zhi tells that Cancong "were the first to become rulers", so it appears that Cancong clan got its name the earliest. The name probably comes from their living place where jagged rocks "looked like clusters of silkworms" (Cancong). Shu Wang Ben Ji claims that "the Cancong people initially lived in stone caves of Minshan mountain"; Hua Yang Guo Zhi says the Cancong people "used stone coffins to place their dead and the others followed suit and coffin tombs became the resting place of these people with warping eyes." In the upper valley of Minjiang River covering Aba and Ganzi autonomous prefectures were unearthed quite a number of funerary objects in stone coffins, including bronze circular ornaments, bronze plaques, swords, Ge, Yue, etc. According to the Qiang people's legend Great Battle between Qiang and Ge People, the buried in the stone coffins were the indigous ethnics called Geji who had inhabited in these areas. The physical features and living habits of the Geji people were that they had warping eyes, grew protrusions on their hips and they resided in stone caves and were buried in stone coffins when they died. All these are correspondent with the descriptions of Cancong people in history books. According to historical research, the time of the early stone coffins in the upper valley of Minjiang River is in Spring and Autumn period, later than the time of Cancong clan. So it can be said the buried were descendents of the Cancong people. The late time of using stone coffins extended to the end of West Han dynasty. The relic cultural features in these area are quite different from the other cultural relics. It can be concluded that Cancong didn't share the same ancestors with the later Yufu, Duyu and Kaiming people.

Little information is recorded in history books about Yufu people. Shu Wang Ben Ji says the King of Yufu went hunting and passed away in Qianshan mountain, where a temple was set up in memory of him. Qianshan mountain is now called Chapingshan mountain in Guanxian and Pengxian territories. Another history book Yu Di Ji Sheng asserts that Daojiang county was the site of the Kingdom of ancient Yufu. The Daojiang in Tang dynasty was located in the east of Guanxian county. 50 kilometers east of there is the famous Sanxingdui relic site of Guanghan county. Archaeological discoveries show in Daojiang there were city walls and dense residential houses as well as local-flavored earthenware utensils. So Daojiang is considered to be the capital of Yufu Kingdom. At Sanxingdui was unearthed a handle shaped in a bird with a long bent beak. The image looks similar to that on a bronze weapon of Sichuan area after Warring States, showing

istic expression of Luzi, i. e. Yufu—a fish hawk. This bird-shaped handle was found in west Hubei among the 10 cultural relics, quite a number of similarities of earthenware between the two places. The similar cultural character were also found in the ruins from Wushan mountain to Fuling in east Sichuan and in Yangzi mountain near Chengdu huiguanyin of Xinfan in west Sichuan. According to historical records, in Mianyang of Hubei, there was a Yufu in Songzi county a Bafu village, in Hejiang county of Sichuan a Bafu pass, in Fengjie a Yufu county, the Wujiang being called Bafushui, in Yibin a Yufu ford, another Yufu ford in Pengxian, in Wenjiang a Yufu city and then the kingdom in Guanxian. All the places were named after Yufu or its synonymous designations. If these places are joined by a line, they form a route of migration of the Yufu people from west Hubei to Sichuan area.

After the chief Yufu, a man named Duyu claimed himself the King of Shu with an official name Wangdi (the emperor Wang) governing the area of Wenshan mountain and designating the capital Pi. Pi was located to the north of present Pixian county, the capital of Emperor Duyu which was called the City of Dujuan in the folk legend. During the reign of Duyu, the agriculture was greatly developed, making the kingdom prosperous. The relationship between Shu and Central Plains became closer, so the Shu culture was further influenced by the culture in Central Plains. A ritual ruin of the Chu dynasty unearthed in Yangzi mountain near Chengdu looked similar to the altar in Central Plains and was believed to have the same function.

Kaimingshi is the name of Shu kingdom after the reign of Tuyu. It is generally held that the rule of Kaimingshi starting during the Spring and Autumn period. The cultural relics in Zhuwajie of Pengxian were made in the time from late Zhou dynasty to early Spring and Autumn Period when Kaimingshi was in power. In 1987, a lot of burnt soil was dug out in the tableland of West Zhou but pottery fragments under the layer of earth were few and broken. Being sticky mixed with sand, the soil seemed to have undergone the rushing of water. This discovery might be a supporting witness to the time and quality of the pit relics, considering the historical record that when Kaimingshi replaced Tuyu as the ruler, water flooded out of Yushan mountain.

The typical bronze relics in the period were found in the wood coffin tomb of Majia in Xindu, in the pit tombs at the eastern suburb Baihuatan of Chengdu and at Xiaotianxi of Fuling. The tomb at Majia of Xindu was in the time of early middle Warring States and the trunk-coffin might be the early form of boat coffin in Ba Shu area in late Warring States. The unearthed vessels, mostly in groups of five or two pieces, look clean and glistening as if they were newly made. The wood plates and winding coir ropes of some vessels were kept intact and the production tools and weapons were often carved with signs—probably the clan emblems. The No. 10 tomb unearthed at Baihuatan Middle School of Chengdu was probably a boat coffin in late Warring States and the relics in the tomb were similar to those in the big tomb Xindu. Among the vessels, a bronze He inlaid with silver and gold filaments is a superb artistic treasure, showing patterns about aspects of social life such as picking mulberry leaves, feasting, dancing and battling. The pit tomb at Xiaotianxi of Fuling is a representative relic site in eastern Sichuan in the time from Warring States to Qin dynasty. The typical vessels unearthed are the chime of bells, Chunyu and a piece of Hu inlaid with silver patterns of cloud and water. The chime of bells—a set of 14 pieces—are inlaid with gold filaments. On Chunyu is cast a knob shaped in tiger. The Hu, with inlaying patterns of silver filaments, looks quite natural and integral.

Viewing the history of ancient Ba Shu, it can be seen that during pre-Qin periods, there had been wars as well as race between Ba Shu and the neighboring political groups, accomplished by mutual influence and exchange of the different cultures. The bronze vessels selected here also reflect these conditions.

Sichuan Museum can boast a richest collection of Ba Shu bronze ware. The selection of over 250 bronze pieces here represents the essence of the collected bronze vessels. Two or three thousand years ago, the Ba Shu land, endowed with green hills and clear water, outstanding people and fertile soil, gave birth to the unique bronze culture. The splendid cultural legacy is not only the pride of the sons and daughters of the Ba Shu ancestors, but also an acquisition of our whole nation and the whole world.

禮器

青銅禮器用以祭祀天地、鬼神和祖先，具有莊嚴尊貴的性質，在製作上力求華美凝重。

巴蜀商周青銅禮器有罍、尊等，尤以罍出土最多，說明罍在巴蜀地區是「國之重器」，而中原却多鼎，反映了在重要禮器的使用上，巴蜀與中原地區顯然不同。

1929年和1930年先後兩次在彭縣竹瓦街發現銅器窖藏，可能為西周時期杜宇蜀族所埋，出土了罍、尊、觶和兵器等，有的為中原器物，有的為蜀地鑄造，這些銅器尤以罍最為精美，其造形和紋飾受中原風格影響，形體厚重，花紋精緻，有的在器表鑲嵌綠松石，但在紋飾的排列組合上與中原有一定的差異，顯示出獨特的地方文化特色。紋樣以夔龍、饕餮、牛、羊、象、鳳鳥、怪獸、渦紋、雲雷紋為主，這些紋飾有的是遠古圖騰形象的遺痕，有的是祀神的犧牲，有的則是各種動物形象的綜合體現。裝飾技法採用了圓雕、浮雕和綫刻，構成三層重疊花紋，把平面圖像和立體雕塑結合起來，主要形象以大的塊面表現，次要的裝飾用綫刻的花紋形成中間調子，通體用細密的雲雷紋填地，虛實結合，於變化中求統一。在風格上，有的以裝飾華貴、形製詭異取勝，有的則以樸素無華、莊嚴典雅取勝，充分顯示了巴蜀青銅藝術的創造性。

春秋戰國時期，巴蜀青銅禮器一反商周靜穆、凝重的風格，製作精巧玲瓏，標新立異，構成活潑輕盈的旋律，紋飾富麗繁密，以幾何紋為基調，常見蟠虬、鳥等，互相絞纏，構成飛舞跳躍的動態，又具有結合緊湊自然的規整程式。禮器在品種和數量上也有了很大的變化和發展，常見的有鼎、敦、豆、簋、甗、編鐘、鐃、鉦等。

青銅禮器的組合標誌着禮製的建立和完善。新都馬家壩上墓出土的成

套的青銅禮器群，以五件或兩件組合，明確地說明了這點。

春秋戰國的巴蜀青銅禮器，放開了禮製觀念的約束，在藝術上得到了較自由的表現，成都百花潭出土的錯金銀宴樂水陸攻戰銅壺，壺身用金銀絲鑲嵌成采桑、射飛禽、水陸攻戰、宴樂武舞等生動場面，提供了裝飾圖案反映社會生活重大題材的歷史經驗，揭開了裝飾藝術史上新的一頁。

這一時期的青銅器在工藝上出現了錯金銀的裝飾技法，用金銀絲嵌入在銅器上鑲刻的花紋中，產生富麗豐滿的效果，如成都百花潭的錯金銀宴樂水陸攻戰銅壺、涪陵小田溪的錯金銀編鐘和錯金銀雲水紋銅壺等，充分利用綫和色的變化統一關係，可見工藝技術之高超。

此外，在這些青銅禮器上出現許多巴人崇拜的虎形像，如在鐃子的頂部鑄臥虎，鉦上刻虎紋，以及在罍上把虎組成條帶狀和同形圖案，反映了虎圖騰部族的興盛。

巴蜀青銅禮器雖受到中原、楚國的強烈影響，但也有新突破，形成了鮮明的個性和濃郁的地方色彩，這些製作精湛、技藝高超的青銅禮器，充分顯示了巴蜀先民的聰明才智。

Ritual Vessels

The bronze ritual vessels, characterized by solemnity, dignity and grandeur in their elaborate makings, were employed in offering sacrifice to the heaven and earth, gods and ghosts and ancestors.

The Ba Shu bronze sacrificial vessels are Lei, Zun, Zhi, etc, with Lei occupying the first place in number among all the unearthed vessels. This indicates Lei was the most significant vessel of the kingdom in Ba Shu area while Zun was preferred in Central Plains, a big difference between the two regions in the application of ritual vessels.

In 1959 and 1980 at Zhuwajie of Pengxian county, an archaeological discovery was made of a number of bronze pieces, probably buried by Shu people under the emperor Du Yu in Western Zhou dynasty. The vessels consist of Lei, Zun, Zhi and weapons, some of which were manufactured in Central Plains and some in Shu area. Among the bronze, Lei pieces are the finest with their solid shapes and delicate patterns; some have turquoise inlay on them. Though their shapes and decoration designs bear the influence of their counterparts in Central Plains, the arrangement of their decoration patterns somewhat differed, showing a unique feature of the local culture.

The decoration patterns include Kui—dragons, taotie designs, oxen, rams, elephants, phoenixes and birds, monstrous animals, whorl, cloud and thunder designs. Some represent sacrifices devoted to Gods; some are images of totum in the early ancient society; some embody animals of various sorts. The adornment techniques involved are high relief, low relief and line carving, presenting a three layer design—a combination of plane pictures with three dimensional sculptures. The main images are manifested by large patterns; the secondary are shown by line carving decorations. The two parts are made harmonious with delicate cloud and thunder designs, achieving an effect of integration. The artistic creativeness in Ba Shu bronze is shown by the variation of ornamental styles. Some vessels are underlined by magnificent patterns and quaint shapes; others are outstanding for simplicity and gracefulness.

During the Spring and Autumn and Warring States periods, Ba Shu bronze ritual vessels, with their subtle and elaborate manufacture, differed a lot from the popular Shang and Zhou vessels characterized by staticness and imposingness. They convey a lively pleasant atmosphere and intact natural design with grand and beautiful decoration veins based on geometric patterns showing intertwining dragons and birds. These periods also saw the change and development of the vessels in quantity and variety, such as Duei, Din, Dou, Gui, Hu, Chime of bells, Chun Yu, Zheng, etc.

The elaborate grouping of bronze ritual vessels signifies the establishment and gradual consummation of the ritual system. This can be proved by the 5—piece or 2—piece sets of the vessels unearthed from the tomb of a Shu emperor in Maja, Xindu county.

Ba Shu bronze ritual vessels, owing to the loosening bandage of the etiquette, manifest a freer artistic expression. The bronze Hu with inlaid decoration of banquet, land and water warfare designs, unearthed in Baihuatan of Chengdu, can be said to have opened a new chapter of the history of ornamental art and seen a historical attempt in reflecting social life by making use of decoration patterns. The Hu is inlaid with gold and silver filaments depicting scenes of picking mulberry tree leaves, shooting at flying birds, water and land battling, feasting accompanied with military dances.

During these periods, a new technique emerged in manufacturing the bronze ware by mixing and inlaying gold and silver filaments into the carved patterns. The superb technique, due to full use of lines and colors, produces a vivid and luxuriant effect as shown by the bronze Hu with inlay of feasting and fighting scenes, the chime of bells and the Hu with inlaid decoration of cloud and water found in Xiaotianxi of Fuling city.

In addition, on the bronze appear a number of tiger images the Ba people worshiped. The sleeping tiger cast at the top of Chun Yu, the tiger veins on Zheng and the tiger design on Lei, reflect prosperity of the ancient tribes with tiger as their totum.

Though strongly influenced by those in Central Plains and Chu Kingdom, the Ba Shu bronze ritual vessels, elaborately produced with excellent skills, possess their own remarkable features and local flavors, serving as a proof of the wisdom and resource of the Ba Shu ancestors.