

■ *Chinese Bronzes:* ■

A Selection from European Collections

歐洲所藏中國青銅器遺珠



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文 物 出 版 社

Cultural Relics Publishing House, 1995

(京)新登字056號

責任編輯：張國生

封面設計：仇德虎

版式設計：張國生

王 迎

責任印製：劉京生

張道奇

責任校對：華 新

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文物出版社出版發行

北京五四大街29號

北京迅即印刷有限公司排版

蛇口以琳彩印製版有限公司製版

中國環球(蛇口)印務有限公司印刷

新華書店經銷

1995年12月第一版 1995年12月第一次印刷

889×1194 1/16 印張：27

ISBN 7—5010—0624—5/J·222

前 言

長期以來，中國出土的古代青銅器有很多流傳到歐洲，為各國公私藏家所收藏。這些青銅器多有重要的學術意義和美術價值，其中一部分已經發表，世所習知，但還有相當多的器物，迄今沒有公布，或者雖經報道，却是中國學者難于接觸利用的。因此在幾年以前，當我們和齊文心女士一起編纂的《英國所藏甲骨集》接近竣事的時候，我們便想到要編寫一部歐洲各國收藏的中國古代青銅器選集，通過親自的考察，向有興趣于中國文物美術的讀者，特別是中國的讀者們，介紹若干珍品。這個計劃的成果，就是現在出版的這部《歐洲所藏中國青銅器遺珠》。

歐洲公私藏家的中國青銅器，數量十分浩繁，從中選擇是頗為困難的。本書共收錄各種青銅器二百一十件，另附錄七件，這當然不能作為歐洲珍藏的全面代表，而只是我們見到并確信有特殊研究價值的器物。有些可與近年發掘出土材料聯繫，有些則為考古發掘所未見，還有一些涉及某項學術問題。總的說來，我們沒有把那些人所習知、在中國容易找到資料的器物輯錄在內。

本書的青銅器大多數藏于比利時、丹麥、法國、德國、英國、意大利、荷蘭、瑞典、瑞士等國博物館或私人藏家。此外，我們也收入了近幾年在倫敦古物行出現的一些器物，這是由于我們是在歐洲看到它們的，不過這些器物此後的下落不得而知。在這類器物下面，我們只注出在什麼古物行見到，沒有現今藏家的名字。

書中青銅器，絕大部分我們都直接觀察過原件。附錄一的四件，原件我們未能見過；附錄二的三件，則是原件存在問題，或者我們有所懷疑，附列以供讀者參考。

我們在編輯時，盡可能為讀者提供完整的資料。例如每件器物，除器物的全形照片外，必要時增加細部照片、紋飾拓本等，有銘文的要有文字照片或拓本。在說明中，要注出時期、尺寸等項，如知傳出地點，尤其要注明。不過，因為器物來源分散，搜集時間很久，個別器物還有缺項，一時無法補足，是要請讀者原諒的。

本書所收青銅器，來自下列博物館和私人收藏。比利時：皇家藝術與歷史博物館（布魯塞爾）。丹麥：裝飾藝術博物館（哥本哈根），國立博物館（哥本哈根）。法國：萊昂內爾·雅各布氏藏品（巴黎），色努施奇博物館（巴黎），基美博物館（巴黎）。德國：國立民間藝術博物館：林登博物館（斯圖加特），藝術與工業博物館（漢堡），手工藝博物館（法蘭克福），東亞藝術博物館（科倫），國立普魯士文物博物館：東亞藝術博物館（西柏林）（今國立柏林博物館：東亞藝術博物館），國立柏林博物館（東柏林）（今國立柏林博物館：東方藝術博物館），國立民間藝術博物館（慕尼黑）。英國：亞士摩蘭博物館（牛津），不列顛博物館（倫敦），格拉斯哥博物館美術館：巴萊爾氏藏品（格拉斯哥），布里斯托爾市立美術館（布里斯托爾），維多利亞與阿爾伯特博物館（倫敦）。意大利：國立東方藝術博物館（羅馬）。荷蘭：王室博物館（阿姆斯特丹）。瑞典：遠東古物博物館（斯德哥爾摩）。瑞士：利特堡博物館（蘇黎世）。還有些青銅器，來自下列倫敦的古物行：布魯埃特、佳士得、戴迪野、埃斯肯納齊、蘇富比。本書圖片均蒙上述博物館、藏家及古物行惠允刊印。

這二百餘件青銅器各有特色，對於其價值和意義，我們在說明中盡可能作了介紹。這裏只選取其中最引人注目的幾件，以為例子。

本書圖1是二里頭文化的饕餮紋牌飾，面上以綠松石嵌出尖喙的饕餮紋，十分美觀。二里頭文化有的學者認為是夏文化，而這種牌飾是其特有器物之一，已知出土地點集中于河南偃師的二里頭遺址。過去有一些流傳到美國，在歐洲的僅此一件。有趣的是，1976年在四川廣漢高駟鄉發現了一件與此類似的牌飾，1988年在廣漢真武村又出土兩件（見趙殿增《三星堆祭祀坑文物研究》，收入《三星堆與巴蜀文化》，巴蜀書社，1993年），說明這種類型的牌飾具有特殊的文化意義。

本書圖3饕餮紋四足爵屬於商文化二里崗期，即商代前期。它是很典型的平底爵，腹部橫斷面是卵圓形的，但有四個三棱錐足，不是三足，可謂絕無僅有。揣測這是當時在形制上的一種試驗，由于看起來不很和諧，並沒有流傳開來。

圖11商代羊扁足鼎，也是獨特的珍品。鼎淺腹下有三個夔形扁足，足間有碗形承盤，這在扁足鼎中已不多見。更特異的是，承盤上有鏤空的“辛卯，羊”三字銘文。鏤空的銘文，在商周青銅器中僅此一見。

史簋見本書圖16，是商代極為少見的三耳簋。此外已發表的只有北京故宮博物院所藏一件（見朱家潛《國寶》1），但後者沒有銘文。

古本《竹書紀年》云：“武王擒紂于南單之臺。”南單之臺就是著名的鹿臺。南單曾見于甲骨文（島邦男《殷墟卜辭綜類》第445頁），在青銅器銘文中則甚罕見。本書圖27南單觚銘文為“南單，葺”三字；據此又可推知清末潘祖蔭所藏的一件觚（《綴遺齋彝器考釋》16，11）銘文也是“南單”，均可與文獻印證。

本書圖40虎食人卣係巴黎色努施奇博物館所藏，和中國讀者習知的日本泉屋博物館收藏的一件頗為類似，不過細心觀察，花紋尚有不少地方不同。日本的一件傳出土于湖南寧鄉澧山與安化邊界附近，這一件卣的來源可能也是湖南。

圖52立鳥器蓋有明確記錄傳出湖南長沙。由蓋的形制看，它很可能是一件大甗的蓋。蓋鈕作立鳥形，高冠尖喙，形象非常雄偉。類似的甗，迄今還沒有發現過。這一器蓋和上述虎食人卣一樣，補充了我們關於湖南商代青銅工藝的知識。

在商代兵器方面，本書有不少珍品，其中鉞尤為突出。四件大鉞，都是難得的寶器，但更珍奇的是圖66兮鉞。這件鉞弧刃卷角，上面的饗饗紋、蛇紋都非常特殊，銘文又可與甲骨文地名對照，實屬難得。圖71異形有胡戈，是罕見的加胡的三角援戈，戈上的花紋也極詭異。

圖92西周早期的作冊申尊，與有名的作冊申卣（《商周彝器通考》422）原為一組，銘文重要。

圖97異形大刀，是西周兵器中形制最奇特的。這件刀1927年出土于陝西寶雞戴家灣，多年不知所在。圖98饗饗刻紋三角援戈，形制和1991年陝西岐山樊村出土的一件相似，也屬於西周早期。其特點是在戈的援面上有刻成的花紋，為現在所知最早的刻紋青銅器，這在中國科技史研究上很有價值。

圖108西周中期的鮮簋，是一件珍貴的標準器。器腹飾華美的垂冠龍紋，有較高的美術價值。銘文有年、月、月相和日，可定為周穆王三十四年，對研究西周年代學有重要意義。

本書有兩件以蛇為花紋主題的春秋青銅器。圖121蟠蛇紋卣，通高達62厘米，是已知最大的此類器物，從紋飾風格看，應為湖南一帶的製品。圖128蟠蛇紋罇，通體也飾以大小蛇形，恐怕也是南方製作的，十分奇異。

戰國器物多很華美，圖135錯金銀異獸形盃是其顯例。該盃除器體為有翼怪獸外，梁和翼亦各呈動物形，加以錯金銀，確實非常富麗。

圖142神獸紋甗，通身針刻種種神獸，是研究中國古代神話的重要材料。這件青銅器年代在戰國中期，是刻紋器物中的傑作，其題材又為以往所罕見。

圖180—182一組漢初的鍍金錯銀甗、盆和蒜頭壺，異常華麗。這類器物過去所

見均係素面，從未見有金銀紋飾的。

傳陝西西安出土的圖188羽人蓮花燈，羽人捧盤，盤中有蓮花，花中分出兩龍，龍口銜花，花心又有燈盞，部件能够拆卸，精妙異常，極見巧思。羽人獻花，更與當時流行的神仙思想有關。

圖209漢代銅馬，高127厘米，長100厘米，是迄今發現的最大銅馬之一。可貴的是此馬作動態的奔走狀，和常見的立馬不同。

本書所收戰國到漢代的銅鏡、帶鉤，也有好多精美珍品，這裏不再縷述。

書中大多數器物，是我們1986年在歐洲旅行訪問各博物館和藏家時選定的。我們衷心感謝英國學術院、英國文化協會、倫敦大學亞非學院和大學中國委員會，由于他們的慷慨，先是使上述旅行成為可能，隨後又使我們得以多次在英國或中國相聚，從而編成本書。

我們所造訪的每一座博物館的負責人士都給我們以熱情幫助，向我們介紹引人注目青銅器，開啟展櫃，導入庫房，允許我們直接檢視器物，我們對此深表感謝。我們也致謝于各古物行的人士，他們總是給我們看待售的青銅器，允許我們詳加檢視。我們特別要感謝下列諸位：瑪麗－苔麗絲·波勃特、克勞斯·J·勃朗特、漢斯·布林克爾、赫伯特·布茨、腓力普·康斯坦丁尼迪、吉恩－保羅·德斯羅西斯、克里斯蒂安·戴迪野、喬賽普·埃斯肯納齊、羅杰·戈波爾、彼得·哈爾迪、克里斯蒂安·雅各布森、柯玫瑰、約拉·倫茨、烏爾蘇拉·林納、寶林·路辛－席爾利爾、阿爾伯特·路茨、克勞求斯·繆勒、希格瑪爾·納斯爾、尼克·皮爾斯、安·波倫、杰西卡·羅森、克拉斯·雷騰比克、麥特·希格斯台特、吉恩－瑪麗·西門奈特、瑪麗·特雷基爾、彼得·騰斯托爾－拜倫斯、威利巴爾德·費伊特、韋莎彬、延恩·威爾金。我們深深憶念對萊昂內爾·雅各布先生宅第的訪問，哀悼他在近期逝世，并感謝雅各布夫人最近給我們的幫助。

我們還要對出版本書的文物出版社表示衷心感謝。

Introduction

A large number of ancient bronzes unearthed in China were dispersed abroad over a long period of time, many of them circulating to Europe where they were collected by museums and private persons in various countries. Many of these bronzes have important scholarly significance and aesthetic value and some of them have been widely published and are well-known, but a great many of them have never been published at all or else been published in a form that is not readily accessible to Chinese scholars. Thus, a few years ago, when our work on *Oracle Bone Inscriptions in British Collections* which we wrote together with Qi Wenxin was nearly finished, we conceived a plan to write a book on ancient Chinese bronzes in the various countries of Europe. Our idea was to personally examine the Chinese bronzes in the major collections of Europe and to select a certain number of particularly valuable pieces which we would then introduce to readers interested in ancient Chinese art and culture. We were especially concerned with the Chinese audience which has had little access to this material. The result of this plan is the book that we are now publishing here, *Chinese Bronzes: A Selection from European Collections*.

Since there are so many bronzes in European collections, making a selection for inclusion in this work was a difficult problem. We finally selected two hundred and ten bronzes for inclusion in the main section of this work and seven for the appendices. These bronzes are not a representative or comprehensive selection of Chinese bronzes in European collections. Rather, they are a selection of bronzes which the authors have seen and which we believe to have a particular interest for research. Often that interest is because they relate to recently excavated material, but sometimes it is because nothing similar has yet been scientifically excavated. Others relate to particular problems of scholarly interest. Generally, we have not included bronzes which are well known and readily available in good reproduction in China.

Most of the bronzes in this work are in museums or private collections in Western Europe, including Belgium, Denmark, France, Germany, Great Britain, Italy, the Netherlands, Sweden and Switzerland. However, we have also added a certain number of bronzes which have been on sale in London in recent years. We have included these bronzes because they were in Europe when we saw them, but we do not know the present whereabouts of most of them. These bronzes are listed herein with the name of the private gallery or auction house where we saw them, not their present owners.

We have seen all of the bronzes in this work personally except the four bronzes in Appendix I. Appendix II includes three objects which other scholars may find interesting although we consider their authenticity to be doubtful or are uncertain about them. We have endeavoured to provide as complete material as possible for each object. For example, besides the colour or black and white photographs of each entire object, we have also included photographs of details, rubbings of ornament, etc., where they are

especially significant. For inscribed objects, we have endeavoured to include either photographs or rubbings of the inscriptions. We have also attempted to record full measurements and the names of major publications and previous collectors, especially the early ones which may serve as a guide about when the bronze first appeared in the West. Where there are records known to us that a bronze was said to have been found in a certain place, we have also included this information. Nevertheless, because our material was provided to us by diverse sources and collected over a long period of time, there are still many lacunae. The quality of the material that we are able to present herein is uneven, but since we are presently unable to amend it, we ask for the reader's forbearance.

A selection of Chinese bronzes from the following museums and private collections are included in this work:

Belgium: Musees Royaux d'art et d'histoire, Brussels.

Denmark: Museum of Decorative Art, Copenhagen; National Museum, Copenhagen.

France: Lionel Jacob Collection, Paris; Musee Cernuschi, Paris; Musee Guimet, Paris.

Germany: Staatliche Museen zu Berlin, Museum Fur Ostasiatische Kunst, Berlin

(formerly Museum fur Ostasiatische Kunst, Staatliche Museen Preussischer Kulturbesitz, West Berlin and Ostasiatische Sammlung, Staatliche Museen zu Berlin, East Berlin); Museum fur Kunst und Gewerbe, Hamburg; Museum fur Ostasiatische Kunst, Koln; Staatliches Museum fur Volkerkunde, Munchen; Linden Museum, Stuttgart.

Great Britain: Ashmolean Museum, Oxford; British Museum, London; Burrell Collection, Glasgow Museums and Art Galleries, Glasgow; City of Bristol Museum and Art Gallery, Bristol; Victoria and Albert Museum, London.

Italy: Museo Nazionale d'Arte Orientale, Rome.

Netherlands: Rijksmuseum, Amsterdam.

Sweden: Museum of Far Eastern Antiquities, Stockholm.

Switzerland: Rietberg Museum, Zurich.

The private galleries and auction houses in London included: Bluett Ltd., Christian Deydier/Oriental Bronzes Ltd., Christies, Eskenazi Ltd., and Sotheby's. The photographs were provided to us by the respective museums, collectors, galleries and auction houses and they are published herein with their kind permission.

Important bronzes

There are over two hundred objects and the individual entries include a discussion of the particular features of special interest of each one. Thus, in the following, we will simply note a few examples of particularly interesting pieces.

Number 1, the earliest object in this work, is a bronze plaque inlaid with turquoise. It is decorated with a *taotie* design with a beak or tapered nose. Plaques of this type can be found in collections in the United States, but this is the only example known to us in Europe. This type of inlaid plaque is one of the

characteristic objects of the Erlitou Culture which many scholars identify as the culture of the Xia (according to the traditional histories, the Xia were a previous dynasty to the Shang). Previously, the known excavation sites for such plaques were concentrated at Erlitou in Yanshi County, Henan Province. However, a plaque of this type was also found in Sichuan Province in 1976 at Guanghan Gaopianshan and another two were unearthed in Guanghan Zhenwucun in 1988.¹ The wide dispersal of such plaques suggests that they had a particular cultural significance.

Number 3 is a four-legged *jue*-vessel decorated with a band of *taotie* ornament. It belongs to the Erligang Period of the Shang Culture, i.e. early Shang Dynasty. It is a very typical example of a flat-bottomed *jue*-vessel with an oval cross-section, but it has four triangular conical legs instead of the usual three. To our knowledge, it is a unique piece. We may surmise that this was some type of experiment in the development of the *jue*-vessel form, abandoned afterwards, perhaps because of its awkward appearance.

Number 11 is a flat-legged *ding*-tripod of the Shang Dynasty which is also important as a unique piece. The tripod has a shallow bowl and three flat dragon-shaped legs which are set in a bowl-shaped *pan*-basin mounted on three legs. This arrangement is already very rare for flat-legged *ding*. Even more unusual is a three-character open-work inscription cast in the side of the *pan* bowl, *xin mao*, *yang* 辛卯, 羊. This is the only known example of an open-work inscription on Shang and Zhou bronzes.

Number 16, the Shi 史 *gui*, is a very rare three-handled *gui*-vessel of the Shang Dynasty. The only previously published three-handled *gui* known to the authors is a vessel in the collection of the Imperial Palace Museum in Beijing but it has no inscription.²

Number 27, is another inscribed vessel, the Nandan 南單 *gu*. The inscription reads Nandan, Gou. According to the ancient text Bamboo Annals, "Wu Wang captured Zhou 紂 at the Terrasse of Nandan". Zhou 紂 was the last king of the Shang Dynasty whom Wu Wang defeated to found the Zhou 周 Dynasty. The Terrace of Nandan is the famous Lu 鹿 Terrace. The name Nandan is found in oracle bone inscriptions,³ but it is extremely rare in bronze inscriptions. Both the 'Nandan' in this inscription and that in the inscription on another *gu* which was in the collection of Pan Zuyin in the late Qing Period (*Zhui Yi Zhai Yiqi Kaoshi* 16, 11) provide historical evidence which may be used in conjunction with the transmitted literature.

Number 40 is a *you*-vessel decorated with the man-in-tiger-mouth motif from the collection of the Cernuschi Museum in Paris. A *you* in the Sumitomo collection in Kyoto which is better known to Chinese readers is very similar, but careful examination reveals many places where the ornament is different. According to tradition, the Japanese vessel was unearthed in the vicinity of the border between Anhua and Weishan in Ningxiang, Hunan Province. This vessel very possibly also comes from Hunan.

¹See Zhao Diansheng, "Research on the cultural relics found in the sacrificial pit at Sanxingdui". in *Sanxingdui yu Bashu wenhua*, (Bashu Publishing House, 1993).

²Zhu Jiajin, *Guo Bao* (Hong Kong: Shangwu Yinshuguan, 1983), no. 1.

³Shima Kunio, *Inkyo bokuji sorui* (Hirosaki, 1971), p. 445

Number 52, a lid with a standing bird, was traditionally said to have been found at Changsha in Hunan Province. From the shape of the lid, we may surmise that it was that of a large *pou* vessel. The knob of the lid takes the form of a high-crested bird with a sharp beak, standing with a proud posture. No *pou* of this type has yet been found. This lid and the *yue* described above are important additions to our knowledge of the bronze art of Hunan Province in the Shang Dynasty.

We have included a number of important Shang Dynasty weapons. Several of the *yue*-axes are especially noteworthy. The four large *yue* are all extraordinary, but the Xi 𠄎 *yue*, number 66, is especially remarkable. Its arc-shaped blade is decorated with a *taotie* which has a coiled horn. The style of both the *taotie* and the accompanying snake designs is highly unusual. Furthermore, the inscription can be related to a place name which is recorded in contemporaneous oracle bone inscriptions. Number 71 is a *ge*-halberd of an unusual shape with a curved taper, known in Chinese as a 'beard' (*hu*). *Ge* with triangular blades very seldom have beards. The ornament on this halberd is also highly unusual.

Number 92, the Zuo Ce Shen 作册申 *zun*, an early Western Zhou Dynasty vessel, was originally part of a set with the famous Zuo Ce Shen *yue* (*Shang Zhou Yiqi Tongkao*, 422) and it is important for its inscription.

Number 97 is a large *dao*-knife with a highly unusual form, one of the most unusually shaped weapons of the Western Zhou Dynasty. We have been able to identify this knife as one found in 1927 at Baoji Daijiawan in Shaanxi Province. Its whereabouts were previously unknown.

Number 98 is a triangular bladed *ge*-halberd decorated with a *taotie* motif. Its shape is very similar to one found in 1991 at Qishan Fancun which also belongs to the Early Western Zhou period. Its unusual feature is the engraved design on the surface of the blade. This is the earliest known example of engraved decoration on bronze objects and it is valuable evidence in the history of Chinese technology.

Number 108, the Xian 𩚑 *gui*, has an extremely important inscription and it may serve as a standard vessel in studying the development of middle Western Zhou Dynasty bronze styles. The exterior of the bowl of the vessel is decorated with dragons with turned heads and hanging crests. The vessel is finely cast and of very high aesthetic value. The inscription has a date corresponding to the 34th year of the reign of Mu Wang which includes the year, month, moon phase, and day. The vessel was previously unpublished and the inscription is of critical importance for the study of Western Zhou chronology as it must now be integrated into any proposed calendar.

We include two bronzes of the Spring and Autumn Period which have snakes as their primary motif. Number 121, a *yue* with coiled snake decoration is, at 62 cm. in height, the largest vessel of this type known. Judging from the style of its decoration, it is a product of the Wu territory in the Spring and Autumn Period. The body of Number 128, a *bo*-bell with coiled snake ornament, is also decorated with both large and small snakes. It is a very unusual piece and we may surmise that it also originated in the south.

Many of the objects from the Warring States Period are of astounding beauty. Number 135, an animal-shaped *he*-vessel with gold and silver inlay is an obvious example. The vessel body is in the shape of

an animal and the handle and the wings take further animal forms. These elaborate forms and the use of the gold and silver present an image of opulence.

Number 142 is a *pou*-vessel, the body of which is engraved with an assortment of mythical creatures. The unusual subject matter is an important resource for the study of ancient Chinese mythology. This type of engraved bronze is found in the middle Warring States Period and this is a masterpiece of its type. The vessel shape is also rare.

Numbers 180, 182 and 186 are a set of vessels of the early Han Dynasty inlaid with silver and gold. They include a *yan*-steamer, a *pen*-basin and a *hu*-vessel with a bulb-shaped neck which are all exceptionally beautiful. All of the vessels of this type previously found were plain and these are the first known examples inlaid in gold and silver.

Number 188 is a Han Dynasty lotus lamp thought to come from Xi'an in Shaanxi Province. The lamp, which can be taken apart, is exquisite and ingeniously designed. A feathered person is kneeling and offering a tray. In the tray is a lotus which divides into two dragons. The dragons hold flowers in their mouths. At the hearts of the flowers are lamp cups. The feathered person presenting the flower relates to ideas about transcendentals which were currently fashionable.

Number 209 is a bronze horse of the Han Dynasty, 127 cm. high and about 100 cm. long. It is notable for its size and for the vivid running stance of the horse, quite different from the standing posture of most such horses.

There is no place here to enumerate the many beautiful bronze mirrors and belt hooks which are included in this work.

Essays

Four research essays by the authors have been included at the end of this work. They include:

'The discovery of and research on Chinese bronzes: a brief history' (Li Xueqin).

'Chinese bronzes in the eyes of Western scholars' (Sarah Allan).

'Preliminary research on the Xian Gui' (Li Xueqin and Sarah Allan).

'Some Han Dynasty bronzes with engraved decoration', (Sarah Allan).

Acknowledgements

Most of the bronzes in this work were selected as the result of a research trip which the authors took together in the Spring of 1985, visiting museums throughout Western Europe. We would like to thank the British Academy, the British Council, and the School of Oriental and African Studies, University of London, for their generosity which made that initial trip possible and which has allowed the authors to meet on various occasions since in Britain and China to collaborate in writing this work.

In every museum which we visited, the curators and staff were extraordinarily helpful and kind in pointing out bronzes which might be of particular interest to us, in opening display cases, in letting us into

their stores, and in allowing us to personally examine the bronzes. For this we are deeply grateful. We would also like to express our thanks to the dealers and staff of the auction houses who have always been co-operative in showing us the bronzes which they had for sale and in allowing us to examine them carefully.

We would especially like to thank the following individuals: Marie-Therese Bobot, Klaus J. Brandt, Hans Brinker, Herbert Butz, Phillip Constanidi, Jean-Paul Desroches, Christian Deydier, Giuseppe Eskenazi, Roger Goepper, Peter Hardie, Kristian Jakobsen, Rose Kerr, Iola Lenzi, Ursula Lienert, Pauline Lusingh-Scheerleer, Albert Lutz, Claudius Muller, Siegmar Nahser, Nick Pierce, Anne Pollen, Jessica Rawson, Klaas Ruitenbeek, Mette Siggstedt, Jean-Marie Simonet, Mary Tregear, Peter Tunstall-Behrens, Willibald Veit, Sabine Werner, Jan Wirgin.

We remember with great pleasure our visit to the home of Lionel Jacob and would like to express our regret at his recent passing and to thank Mme. Jacob for her generous assistance.

We would also like to thank Wenwu Publishing House for their assistance in editing and designing this book.

編輯凡例

- 一 本書共收錄歐洲所藏中國古代青銅器二百一十件。另附錄青銅器七件，其中附錄一計四件，編者未能目驗；附錄二計三件，器物經過作偽，或尚有疑問。
- 二 凡有銘文的青銅器，在圖版目錄中的單色圖版編號前加*號。
- 三 各件青銅器均按通行命名法定名，并盡可能加以區別。
- 四 青銅器的時代，于二里頭文化之後，商代分前、後期（前期相當商文化二里崗期，後期相當商文化殷墟期）；西周、春秋、戰國都分早、中、晚期；漢代不細分，但在圖版說明內盡量指出早晚。
- 五 圖版說明除標出器名、時代外，記錄器物的尺寸、藏家，描寫特點，釋讀銘文，并簡要指出其與有關考古材料的聯繫。
- 六 器物著錄表包括本書所收青銅器的收藏編號和過去著錄等項。由于所引文獻多係西文，沒有譯成中文。讀者可按器物編號檢索。

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4 人面大鉞	商代後期
5 兮鉞	商代後期
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14 蟠龍帶鈎	戰國中晚期
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單色圖版

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4 饗養紋觚	商代前期
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23 饗養紋袋足罍	商代後期
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