



西 商代青铜器

【上卷】

山西大学考古研究所
山西博物院
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晋西商代青铜器

「上册」

山西省考古研究所

山西博物院

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内 容 简 介

本书搜集整理了自1938年至今出土于晋西高原、太原盆地和临汾盆地的商代青铜器和部分金器共220余件(组),详细客观刊布了这些资料,并从铸造工艺、合金成分、铅同位素比值等方面对部分青铜器进行了统计和分析。另外,通过对这些资料的分类对比研究,重新分析了青铜器年代和文化因素,讨论了文化谱系与相关族属问题,该书对商周考古和商周历史研究有重要的参考价值。

本书适宜考古学、历史学、文物学及其相关研究人员和高等院校相关专业师生阅读、参考。

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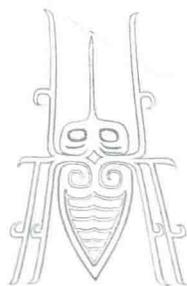
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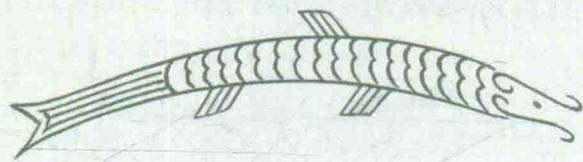
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序

就中国青铜器以往的考古发现而言，其发生与发展过程，从最初的二里头文化到二里岗文化时期，基本呈逐渐递增的态势，可以说发展比较平缓。可到商代晚期，突然急速增加，不仅商文化分布范围内有普遍发现，而且在商文化分布的外围亦流行于多个区域，如陕南城洋铜器群（城固和洋县）、湖南宁乡铜器群、辽宁喀左铜器群，还有就是黄河两岸的晋陕高原铜器群。其中前三者距离商文化的腹心之地——安阳殷墟较远，唯有晋陕高原铜器群距安阳殷墟最近，因而成为最受学术界关注的对象。

晋陕高原商代青铜器的发现有以下三个特点：一是绝大多数青铜器因农业劳作偶然发现，而非考古发掘所得，故其存在背景大多不明。二是据有关信息可知，它们应出自墓葬，但未找到成片的墓地。三是发现地点虽然较多，但每个地点出土数量却较少，给人以零散之感。按照常例，既有墓葬发现，就应有居址存在；既有铜器墓发现，说明墓主身份不低，相应的居址也非普通聚邑。长期以来，为寻找商代墓地和居址，学界做出不少努力，直到21世纪初，可以确定的居址仍屈指可数。考古信息的欠缺，一方面使一些学者有了广阔的想象空间，甚至认为这一带属游牧或畜牧文化区；另一方面也使一些学者知难而退。所谓难，除了青铜器出土背景等信息欠缺外，再就是发表的资料比较分散且质量欠佳。因为这些青铜器，绝大部分发表于20世纪80年代以前（80年代中期以来，盗墓兴起，文物收藏趋热，不管以何种方式发现，零星出土的再也没有收藏到国家的博物馆里），限于当时的社会条件，这些青铜器有不少分别放在各县文物库房内，从未发表；有的虽然发表了，但器物组合不全，而且缺少详细的文字介绍，加之当时印刷水平不高，黑白照片效果欠佳，甚至模糊不清，不能全面展示器物的特征，为学术研究带来极大不便。长期以来，学术界一直希望能将这些青铜器全部汇集予以重新发表。2009年，由曹玮主编的《陕北出土青铜器》面世，得到学术界的欢迎和高度评价。其中最早部分就是商代青铜器。因晋陕高原商代青铜器是不可分割的文化共同体，而且晋西距商代都城殷墟更近。陕北青铜器的整理出版，使人们对尽快出版晋西商代青铜器的愿望更加强烈。

今年，这一愿望实现，由韩炳华主编的《晋西商代青铜器》出版发行，弥补了以往的缺憾，实现了学界的期望，实乃一大贡献，可喜可贺。

仅从书名看,《晋西商代青铜器》应是一部图录,其实它与常见的图录有很大不同。作者除逐一介绍器物外,还从多方面进行了总结和研究,内容涉及以往学界关注的热点问题。因此,在一定程度上,它更像一部研究专著。兹将其主要内容概括如下。

本书所谓的晋西青铜器,包括晋西高原、临汾盆地和太原盆地,而通常所谓的晋陕高原铜器群的晋地部分,一般仅限于晋西高原部分,之所以把临汾盆地和太原盆地纳入,除了能更多地向学术界提供资料外,主要是从学术方面考虑的,对此,书中有专门交代。

晋西出土商代青铜器数量较多,有相当一部分从未发表过,即使发表部分,对同一地点所出者,亦往往是选择当时认为比较重要的发表,如容器或特殊器物等,组合不全。本书则不然,而是将所有器物,不论青铜容器,还是其他小型器物,如铜镞、铜泡等,全部发表,组合完整。众所周知,这些青铜器主要出于墓葬,而随葬品的组合与墓主人的葬俗、身份、等级、性别等有直接关系,全面发表的重要性不言而喻。

书中对器物的介绍,以出土地点为序,而不同于常见的打乱地点按器类排序的体例。比较而言,两种编排究竟哪种更科学、合理,我以为当介绍有出土地点或出土单位的器物时,以本书的编排为宜。因为这涉及到出土背景、共存关系,亦即器物组合问题,有益于从考古学视角进行研究。如果是对没有出土信息的器物进行介绍,按器类排序可能更好。当然,按出土地点或单位编排时,因同类器物分别属于各个出土地点,对于专门研究某种器物的学者而言,在查找同类器物时,就显得有点分散。本书作者显然想到了这一问题,在书后器物分群的附表中,专门按器类予以登记,某种器物出于何处,共出多少,该表一目了然。这样就为专门研究某种器物的学者提供了方便。另外,在具体介绍每件器物时,既有基本的文字描述与照片,大部分还有线图与拓本。其中后两项,虽然已引起学界重视,但并非同类专著都能做到。

有关青铜器的资料和研究成果,以往出版甚多。不过,由于受客观条件的局限,大部分缺少对铸造工艺的介绍,即使有这方面内容,也很粗略。近些年来,随着科技手段的应用,学界对此的重视程度也有很大提升,专门从事这方面研

究的学者出现，并得到学界推崇。本书作者对青铜器铸造工艺给予了足够的重视，专设一章，对青铜容器，按照器形特征分类，介绍其铸造工艺。内容除直观可视现象，如范线、铸接、修补等痕迹外，还通过X射线影像，观察垫片分布、缩孔与缺陷等。在此基础上，进一步总结出各类器的合范方式、成形过程等铸造技术。另外，在这部分后面，还对青铜器的合金成分与铅同位素比值进行了分析。凡此，都是以往出版的大型青铜器著作中普遍欠缺的，它无疑为学术界提供了新的信息。

通过器物探讨与之相关的学术问题，首先需要解决的就是器物的年代，所以，晋西商代青铜器究竟属于商代什么时候，也一直倍受学界关注，论者不少，本书亦予以专门探讨。作者在概括以往学者的意见之后，对器物进行了类型学分析，将晋西商代青铜器分为五期，其中第二至五期的年代，大致与中国社会科学院考古研究所殷墟队以往的看法相当，即二期约为盘庚至武丁前期，三期约为武丁后期至祖甲，四期约为廪辛至文丁，五期约为帝乙至商周之际。至于第一期则早于盘庚，约相当于二里岗上层偏晚阶段。明确了分期与年代先后，结合出土地点，便可看出其分布规律，以便进一步探讨深层次的问题。

但凡提到晋陕高原的商代青铜器，人们立刻就会想到其文化因素构成的复杂性，就会想到它与中原商系青铜器的关系，想到与北方系青铜器的关系，以往确有较多论述。作者在梳理归纳前人研究成果的基础上，亦提出倾向性意见，认为分为三群是合适的。即A群青铜器与殷墟青铜器完全相同，在殷墟都可以找到相同或相似的器物。B群青铜器既与殷墟青铜器的某些特征相同，又有区别，似对殷墟青铜器的改造，具有本地特色，有学者称为混合型。从数量上统计，本群所占比例最大。C群青铜器的特征与上述两群不同，具有自己的特色。主要是兵器和工具，所占比重最小。

在统一分期和分群研究之后，作者又对每个地点或每个单位出土的青铜器，逐件与其他地点所见同类器进行比较，一一判定其年代，总结其时代特征。此项工作属基础性研究，看似简单，实投入很多，作者本人一定有很大收获。

本书最后是对晋西商代青铜器所属考古学文化与族别的探讨。以往学者讨论的晋陕高原铜器主要是临汾盆地和太原盆地以西的晋西铜器，这些青铜器属

何种文化，看法很多，作者首先对此进行了梳理，大致有以下一些看法。有人认为晋西高原铜器属光社文化；有人认为与陕北铜器有一定共性，可统称为石楼—绥德类型；也有将晋陕高原铜器群一分为二或一分为三的，前者分别叫石楼类型与绥德类型，后者分别叫光社类型、朱开沟类型与李家庄类型。还有把偏北的保德铜器单独划出，称为保德类型的。而更多的学者认为晋陕高原铜器群属李家崖文化。本书作者经过对李家崖文化和青铜器各自流行年代的排比，认为二者的年代不能完全重合，因此，不能把李家崖文化与晋西高原青铜器等同对待，二者分属两种文化。李家崖文化是本土文化，而晋西高原青铜器主体属商文化地方类型，称之为石楼—绥德类型。其次，晋西高原青铜器还包括上东类型，此类型属外来因素。

关于方国与族属问题，更是以往探讨的热点，论者颇多，观点纷繁，作者在概括介绍前人研究成果之后，在研究方法上有所创新，认为从动态的时空角度分析晋陕高原青铜器的族属问题，才是比较客观、合理的，而不是放在静态的同一时段对待。因而把晋西青铜器按照时间先后与分布区域划分为多个单元，并结合历史文献与甲骨文的记载，分别推断了它们的族属，同时也论述了与考古学文化的关系。

以上是对本书的简要介绍，未必准确和到位。相信本书的出版，无论是其资料部分，还是研究部分都有助于上述有关问题的深入研讨，同时也会推动晋陕高原考古工作的开展。因为书中涉及的部分问题，在青铜器缺少考古背景材料时便很难深入。因此，在晋陕高原调查寻找与青铜器有关的商代墓地和居址，并进行发掘仍然是亟须开展的工作。对此，如本文开头所言，学界也曾做出过不少努力。据我所知，除山西和陕西两省的文物单位外，北京大学、吉林大学与中国社会科学院考古研究所都带着上述问题在这里从事过考古工作，可直到20世纪末，一直收效甚微，经过发掘的遗址，在晋西，仅有柳林高红的半个灰坑；在陕北，也就是清涧李家崖和绥德薛家渠两处。其实，在20世纪，除了这几处，同时的遗址便所知无几了。

晋陕高原晚商遗址确实极少？还是较多而未发现？进入21世纪初，这一问题得到了解决，可谓取得了突破性进展。据曹大志和辛庄考古队分别在晋西

和陕北的实地调查，发现商代遗址在晋陕高原不是很少，而是很多，且有一定分布规律。其中有两处遗址进行了较大规模发掘，一是晋西柳林高红遗址，一是陕北清涧辛庄遗址。高红遗址发现和钻探出 20 余处夯土基址，并发掘了其中数座。这些基址有不规则形、长方形、“回”字形和曲尺形等，大者（7 号）东西长 46.8 米，南北宽 11 米，面积 500 多平方米。这是山西发现的第一处晚商大型建筑，其规模之大，即使与殷墟商王的宫殿建筑相比，也属偏大者；其主人身份之高，可想而知。辛庄遗址的建筑规模更大，分布在隔沟相望的两个峁顶上，其中“后老爷盖”峁顶一处，结构奇特，规模宏大，整个建筑由主体建筑与回廊两部分组成。主体建筑位于峁顶最高处中部，为下沉式院落，呈长方形，东西残长 35 米，南北宽 22 米，面积不小于 770 平方米。回廊位于主体建筑外围，除西面破坏无存外，另三面顺山峁缓坡建有回廊，其中南回廊残存两级，落差较大，两廊地面高差为 4 米。主体建筑面积加现存回廊面积约 4200 平方米，当初远大于此数，这是目前所知商代晚期殷墟之外发现的规模最大的建筑。依其结构和规模，推测此建筑应是举行礼仪活动的场所。至于居住建筑，则位于较这座大型建筑稍低的台地上。更重要的是，近年还在本建筑前面的坡地上发现了铸铜遗存，出土了包括铸造青铜容器的花纹陶范等，表明其近旁应有铸铜作坊，这为本地在商代晚期可以铸造形制复杂的青铜器提供了直接证据。既有大型建筑，又有青铜器铸造作坊，足以说明辛庄遗址非同一般。据辛庄考古队调查，在辛庄遗址附近，还有多处规模不等的晚商遗址，它们之间肯定互为关联，但彼此究竟扮演什么角色，尚需开展更多的考古工作。

由辛庄铸铜作坊的发现可以推想，位于其东的晋西高原，因距殷墟更近，也当有铸铜作坊存在，而且其开始的年代很可能早于辛庄，相信会得到今后考古工作的证实。其实，在辛庄铸铜遗存发现之前，晋陕高原能否铸造铜器的问题，已有间接考古材料可以帮助做出肯定的回答。这就是与晋陕高原北端相邻的内蒙古清水河县西岔遗址铸铜遗存的发现。西岔遗址出有较多铸铜陶范，既用陶范，很可能也会铸造形制复杂的铜器。其技艺的来源，最大可能是中原地区。若此，则晋陕高原是技艺传播路线的必经之地，西岔有，晋陕高原肯定也有。关键的问题是西岔陶范的年代属于何时。从内蒙古河套地区的考古学文化

编年来看，西岔陶范所属的年代，上限晚于朱开沟商时期遗存，即不早于殷墟二期；下限不晚于西周偏晚阶段。总之，其年代可以确定在晚商偏晚到西周早期这一范围内。因此，如果西岔陶范属商代晚期，那么在其技艺来源的路上——晋陕高原肯定也存在，辛庄发现铸铜遗存乃情理中事；如果西岔陶范属西周早期，即晚于辛庄陶范，那便是经晋陕高原向北传播的结果，亦合情合理。可见，无论西岔陶范属哪一时段，都暗示着晋陕高原在商代晚期存在铸铜遗存。清水河县与山西偏关县南北相邻，都位于黄河之东，从地理位置与交通方面来看，由晋西到西岔更为便捷。所以，晋西高原存在商代晚期铸铜作坊亦顺理成章。

看来，晋陕高原的考古遗存并非只有极少的晚商遗址和零散的墓葬，而是相当丰富和复杂，其社会结构与经济形态都需要重新认识。若将其视为游牧社会，或以畜牧为主，农业为次的社会，显然距实际状况相去甚远。有学者之所以将其视为游牧社会或畜牧为主的社会，除遗址发现少，墓葬零散外，主要是因这里距北方草原地带不远。其实，比晋陕高原更靠北的河套地区，早在新石器时代的仰韶和龙山时期，就存在大量遗址，属定居的以农业为主的经济形态，即使到朱开沟遗址商时期，这里仍然是以农业为主，遗址中的家畜以猪最多就是最好的说明。与草原地带紧邻的河套地区尚且如此，河套地区之南的晋陕高原更当如此，依李家崖对出土动物骨骼的粗略鉴定统计，也是猪、狗最多。

以上是根据已有发现进行的推断，究竟如何，需要更多的考古材料证实。既然晋陕高原有众多的晚商遗址，高红与辛庄的发掘取得重大突破，可以想见，只要开展考古工作，诸多问题就有望解决。希望本书的出版，能推动田野考古工作的开展，解开长久萦绕在学者心中的谜团。

刘绪

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Preface

Archaeological discoveries of ancient Chinese bronzes from the Erlitou to Erligang culture have gradually increased. During the late Shang period, there is a dramatic increase of bronze production. Such phenomenon occurs not only within the Shang territory, but in several regions outside the Shang culture sphere including the Chengyang Region in southern Shaanxi (Chenggu and Yangxian), Ningxiang in Hunan, Kazuo in Liaoning, and the Jin-Shaan Plateau along the bank of the Yellow River. The first three regions are further away from Yinxu, present-day Anyang, the center of the Shang culture. The Jin-Shaan Plateau is the closest to Anyang and has attracted most scholarly attention.

Bronzes excavated from the Jin-Shaan Plateau have three characteristics. First, the majority of the vessels were accidental finds during agricultural activities. As a result, the contextual information of those vessels is not clear. Second, these vessels were presumably burial goods; however, no cemetery has been reported in the region. Third, only a small number of vessels were discovered at each site and the find spots scatter across the Jin-Shaan Plateau. Normally speaking, cemeteries are often discovered in conjunction with settlements. The presence of bronze vessels in tombs implies the high social status of the occupants. The settlement resided by those occupants therefore should not be ordinary dwellings.

For a long period of time, Chinese archaeologists have made great efforts to locate Shang period cemeteries and settlements in the Jin-Shaan Plateau; yet only a handful of settlements have been identified by the beginning of this century. The lack of sufficient archaeological evidence on one hand creates a large space for imagination. Some scholars even propose that the Jin-Shaan Plateau is occupied by the nomadic or animal husbandry culture in ancient times. On the other, it also discourages scholars to pursue the research further. The difficulties to study these bronzes lie in not only the lack of archaeological information, but scattered and poor quality of publications before the 1980s.

Since the mid-1980s tomb robbery has been rampant and private collections of cultural relics have become popular. National museums have had hard time to collect bronzes that are unearthed sporadically. Due to the limitations in the past, a large number of bronzes from the Jin-Shaan Plateau have been kept in the storage room of each county and never published. For those that were

published, however, the assemblage of the bronzes from the same site is often incomplete and lacks detailed description. Moreover, the poor printing and low resolution black and white photos severely compromise the research. For a long period of time, there are plans to publish a comprehensive catalogue of bronzes from the Jin-Shaan Plateau. In 2009, *Bronzes from Northern Shaanxi*, edited by Cao Wei was published, which has received many attentions and positive feedbacks from the academia. The beginning part of this book is on Shang period bronzes west of the Yellow River from the Jin-Shaan Plateau. Bronzes east of the Yellow River in Shanxi share the same cultural origin with and are inseparable from those discovered from the west. Shanxi is even closer to the Shang capital Yinxu. All these further prompt the collation and publishing of bronzes from western Shanxi. The task is ultimately accomplished this year. *The Shang Period Bronzes from Western Shanxi* edited by Han Binghua will not only correct mistakes and oversights in the past, but fulfill a great need in the academia. In this regard, this book is a major contribution and a triumph.

The Shang Period Bronzes from Western Shanxi is an artifact catalogue. It differs from other catalogues. Besides introducing each bronze, the author presents research and summary of current topics in the academia which qualifies the book as a research monograph. The content of the book is summarized below.

Bronzes from western Shanxi in this book refer to bronzes from western Shanxi Plateau, the Linfen Basin, and the Taiyuan Basin. It is often the case that bronzes from western Shanxi only refer to bronzes unearthed from the western Shanxi Plateau. The inclusion of bronzes from the Linfen and Taiyuan Basin not only provides more information to the academia, but has academic considerations, which are explained in the book. There are significant numbers of bronzes from western Shanxi that have never been published. Published data from individual sites in most cases often focus on selected pieces such as vessels and unusual artifacts that were thought to be more important than others at the time. The assemblage of bronzes from the same site was often fragmentary. This book, however, intends to present a complete picture by including all bronzes composed of vessels and small items such bronze arrowheads and roundels. To our best knowledge, bronzes from western Shanxi are primarily from burials. Bronze assemblage from a single tomb is closely

tied to the burial practice, identity, social status and gender of the deceased. The significance of the publication of the complete information of each finding is beyond words.

Unlike other publications that usually categorize artifacts by type, bronzes in this book are presented by site. This method of presentation is scientific and logic in that it provides archaeological context, information of concurrent bronzes or artifact assemblage, which greatly facilitates the archaeological research of these bronzes. For vessels without any archaeological information, the layout of the book based on artifact type would be better. For scholars whose research focus on a certain type of bronzes, presentation by site creates inconvenience. The author of this book is keenly aware of these issues and creates a chart sorted by bronze type at the end of the book. The chart presents discoveries by bronze type and registration number, sites where they come from and the cultural group each belongs to. For the introduction of each bronze, there are descriptions and photographs. And the majority of them have line drawings and rubbings. Although line drawings and rubbings have been included in some publications in recent years, not every publication has realized the significance of including them.

There are a considerable number of publications on ancient Chinese bronzes among which few have introductions to casting techniques. Those that have this kind information are usually sketchy. With the increasing attention on the metallurgical knowledge of bronzes in recent years, more and more scholars have engaged in this kind of research including the editor of this book. There is an entire chapter devoted to the discussion on the casting technique of each type of vessel. Besides pointing out observable casting evidence such as mold marks, casting on and repairing, the chapter includes X-ray images of the bronzes to show spacers, contraction cavities, and other flaws occurred during the casting. Based on above evidence, the author concludes the casting procedure for each type of vessel including the method of piece-mold assembly and casting process. In addition, the author provides a chart to present the alloy composition and lead isotope ratio of each type of vessel. All these are rarely seen in publications on bronzes in the past and provide the academia with invaluable information.

Through the typological study of bronzes and related issues, the first

research question is the dating of the bronzes. The dating of Shang period bronzes from western Shanxi has been a focus of scholarly inquiry. The author of this book divides the Shang date bronzes from western Shanxi into five phases after reviewing previous scholarship on the topic. The dating from phases II to V agrees with the research of the Yinxu archaeological team (Institute of Archaeology, Chinese Academy of Social Sciences), which defines Phase II from King Pangeng to early period of King Wuding, phase III from late Wuding to Zujia period, phase IV from Linxin to Wending period, and phase V from Diyi to Shang Zhou transition. Phase I, however, is earlier than the Pangeng period, which is during the Upper Erligang culture. After periodization, further research can be carried out in conjunction with the archaeological context.

Whenever we think about the Shang date bronzes from the Jin-Shaan Plateau, we think about the complexity of their cultural elements. In the past, there have been major discussions on the relationship between the Shang date bronzes from the Jin-Shaan Plateau and those from the Central Plain and the Northern Zone. The author of this book states his tripartite theory based on the review of previous research. He proposes that Group A are stylistically consistent with Shang bronzes since there are identical or very similar examples from Yinxu. Group B share certain characteristics with those from Yinxu, but demonstrate stylistic differences. These differences suggest regional variations implying modifications of bronze style from Yinxu. Group B are also named as a hybrid type by some scholars. Statistically, group B represent the majority of the bronzes from the Jin-Shaan Plateau. Bronzes from Group C possess distinctive stylistic features different from the previous two groups. They are mostly weapons and tools, which take up the smallest portion. After the periodization and categorization, the author compares and contrasts the same type of vessels among sites to summarize the characteristic of each phase. Such kind of research is fundamental and requires great dedications.

Lastly, the book discusses the archaeological culture and lineage affiliations of Shang date bronzes from western Shanxi. Previous scholarship on these issues primarily focuses on bronzes from the Linfen Basin and western Shanxi, further west of the Taiyuan Basin. There are various proposals on the affiliated archaeological culture of these bronzes. The author summarizes the previous

scholarship in the following. Some scholars suggest the bronzes from the Jin-Shaan Plateau belonged to the Guangshe Culture; some point out similarities of bronzes from western Shanxi and northern Shaanxi and attribute both to the Shilou-Suide Type. Others divide bronzes from Jin-Shaan Plateau into the Shilou and Suide types or into the Guangshe, Zhukaigou and Lijiaya types. Another theory attributes the bronzes from the Baode region to a separate type. The majority of scholars believe that bronzes from the Jin-Shaan Plateau belonged to the Lijiaya Culture.

The author of this book states that bronzes from the region do not fall completely into the timeframe of the Lijiaya culture. The Lijiaya culture can't be equated to bronzes from the Jin-Shaan Plateau and should be studied separately. The Lijiaya culture is a local culture and bronzes from the plateau of western Shanxi is a regional type of the Shang culture and should be called the Shilou-Suide type. Moreover, bronzes from the plateau of western Shanxi include the Shangdong type, a foreign element.

The issue of regional states and lineage affiliations is another hot topic and has various proposals. This author briefly introduces previous research and offers an innovative perspective. He proposes the question to be viewed in a diachronic fashion. He divides bronzes from western Shanxi into several units according to their dating and distribution. By further introducing historical records and oracle bone inscriptions, the author proposes the lineage affiliation of each unit and their relationship with the respective archaeological culture.

Above is my brief introduction to the book. I am confident its publication will deepen the research of above topics and further the archaeological work on the Jin-Shaan Plateau. Some research questions in this book can't be discussed further because of the lack of contextual information of the bronzes. It is necessary and urgent to conduct archaeological surveys and excavations in the Jin-Shaan Plateau to locate the Shang date cemetery and settlement. As I stated at the beginning, the academia have made efforts in this regard. As far as I know, besides the Cultural Relics Institutions in Shanxi and Shaanxi province, the Peking University, Jilin University, and the Institute of Archaeology of the CASS (the Chinese Academy of Social Sciences) had all carried out archaeological works in the region with above research questions in mind. However, until the end of last century, little progress was made. In western

Shanxi, only half of a trash pit in Gaohong, Liulin is found and excavated; and in northern Shaanxi, the same archaeological phenomenon is only reported at Lijiaya, Qingjian and Xuejiaqu in Suide. In fact, aside from these three sites, there are hardly known contemporary sites in the region.

Are there extremely limited number of settlement sites in the Jin-Shaan Plateau or there are many but yet to be discovered? These questions are answered at the beginning of this century. Field investigations in western Shanxi and northern Shaanxi led by Cao Dazhi and the Xinzhuang archaeological team have revealed a large number of Shang period sites which demonstrate a certain distribution pattern. Two sites were excavated, Gaohong at Liulin (western Shanxi) and Xinzhuang at Qingjian (northern Shaanxi).

Archaeologists have identified more than twenty rammed-earth foundations and excavated a few. Their shapes vary widely from irregular, rectangular and double-square like to L-shaped. The largest foundation (No.7) is 46.8 meters from east to west and 11 meters from north to south and occupies more than 500 square meters. This is the first large late Shang period architectural foundation in Shanxi and its large scale is comparable to the palace of the Shang King at Yinxu. The occupant of the structure must have possessed high social status.

The architectural foundation at the Xinzhuang site is even larger. It is situated on the top of two hills separated by a ravine. The architecture on the "Houlaoyegai" hill has a grand scale and unusual structure. It consists of a main building and surrounding cloisters. The main building situated at the center of the hill top is identified as a rectangular sunken courtyard with remaining length of 35 meters from east to west, 22 meters from north to south, covering an area of no less than 770 square meters.

The west side of the cloister was damaged, the other three sides were constructed on the gentle slope of the hill among which only two levels of the southern corridor with the gap of four meters remains. The entire architectural complex, including the main building and remaining cloisters is about 4200 square meters much smaller than the original structure. This is the largest Shang date architecture found outside Yinxu to date. The structure and the scale of the architecture suggest it was a place for ceremonial activities. The residential architecture is located on a lower terrace. More importantly,