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安徽省博物館藏青銅器



安徽省博物館  
上海人民美術出版社

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## 前言

安徽位於我國華東地區，南接浙贛，北連中原，地跨江淮，是長江中、下游相互來往和黃河大平原南下的必經之地。從遙遠的舊石器時代起，就有人類生息繁殖在這塊土地上。一九八〇年和縣陶店汪家山龍潭洞發現猿人頭蓋骨，一九八二年巢縣銀屏區岱山公社銀山村發現猿人後枕骨，其系統位置與北京猿人相當，就是有力的證明。

追人類進入新石器時代，在今日的安徽範圍內，人類的活動遺跡遍布江南淮北的平原和山區，目前已知全省的新石器時代遺址就有四百多處。正由於安徽地居要衝，從已發現的情況看，東面、北面與青蓮崗文化、大汶口文化、龍山文化有關，淮河以南到大江兩岸到處發現有幾何印紋硬陶的遺址，看來已不是用某一種單純文化就可概括得了。從潛山縣天寧寨、懷寧縣張四墩等遺址的層次較清、文化內涵豐富的情況看，具有濃厚的地方特色，它在人們面前展現出絢麗的面貌。

人類進入青銅器時代，青銅器成為奴隸社會的奴隸主們表現統治者的意志、威嚴和力量的象徵。時至今日，青銅器却成為我們研究古代社會的文化寶物；人們還從青銅器的澆鑄、造型、紋飾、銘文等方面去研究其藝術和工藝。安徽是中原夏商周三代王朝與南方各族在政治、經濟和文化各方面發生廣泛交往的重要地區，新中國成立三十多年以來新發現的收藏在我館的青銅器即達四千餘件，它們出土地點已遍及淮北平原、大別山區、江淮丘陵和大江南北。從甲骨文和金文的研究得知，安徽這塊土地，早在商周時已有淮夷、徐、舒、楚的記載，西周以後，部族和小國更是星羅棋布，後來又經歷了春秋戰國時的大國爭霸和統一戰爭，在這悠久的歷史長河中，必然會留下重要的文化遺物——青銅器。

商代青銅器群出土於今日安徽境內的，一是一九五七年阜南縣朱寨月牙河，有尊二、罍二、爵二、觚二和一九四四年傳是此地出土的鬲五，共十三件；一是一九六五年肥西縣上派區館驛公社糖坊大隊，有罍二、爵二、觚一，共五件。前者在淮河以北，後者在江淮之間，器皆威武典重，線條深峻遒勁，風格較近，惟肥西縣的罍、爵形體較大，而阜南縣的尊更是別具一格，令人嘆賞。其他如蚌埠的雲雷紋爵，腹紋單疊，雖為一對雲雷紋組成，但未置目，顯示出向獸面紋演變的趨勢，應是商代早期的產物。一九七三年廬江縣泥河的大鏡，與其他各省長江沿岸及其以南的鏡相似，多為單個出土，這種鏡的來源和用途，已引起人們的研究興趣。一九七二年肥西縣館驛公社周壩大隊大墩孜出土了罍二、鈴一、削一、戈一，共五件。鈴的一側有翅形扉棱，與河南偃師二里頭的鈴相似。從上述可以看出，早在商代及其以前，青銅文化已播種在安徽的江淮之間。

西周時期青銅器群較重要的有兩處，一是一九七一年肥西縣紅衛公社柿樹崗大隊小八里生產隊的鼎二、盃一、簋二、匜一、盤一，共七件，盃和四環小方簋的形制新穎，具有明顯的地方風格，惟其中的蟠虺紋鼎呈直耳平蓋，柱足上粗下細，有從西周晚期向東周早期演變的迹象。同出的盤底有銘十餘字，出土後被刮磨得模糊不清，有待再發現同類器銘或作進一步的研究來辨別了。另一處引人注目的發現是地處皖南山中盆地的



屯溪弈棋公社機場銅器群，一九五九年發掘的一號墓有鼎四、簋二、盃一、尊二、卣二、盤二、五柱器二，共十九件；二號墓有盃一、尊一，共二件。一九六五年發掘的三號墓有卣二、簋十、尊一、方鼎二、鼎四、盃一、方盃二、盤三、方足器二、方鑑一、犧尊一、罍一、缶一、勺一、斧一、劍二、削六、鏃一、刀一、俑四以及車飾等，共五十四件；四號墓有尊一、劍一、匕首一、戈一、矛一、斧一、鏃七，共十三件。一九七二年發掘的五號墓有尊一、簋一，共二件；六號墓有尊一件；七號墓有劍一、矛一、戈一、斧一、鏃七，共十一件。一九七五年發掘的八號墓有劍一件。以上八個墓共出青銅器一百零三件，這僅是有發掘記錄的，零星出土的還未計算在內。這批青銅器，很多器形奇特，為歷來著錄中所未有，名稱和用途，難以推測認定，紋飾神秘譎詭，更使人耳目一新。如柱足鼎、盤、尊、卣等器以及饗餐紋、夔紋、鳳鳥紋等，與黃河流域的青銅器頗為一致，應與中原文化有深厚的淵源關係，人們乍見幾疑為中原鑄造携至此地。但仔細審察，地方色彩甚濃。器物的類型組合不同，食器飲器不類，如方鼎的異制、簋形的絕殊，鬲甗簋鏡壺等器不見，新出的五柱器、方足器等不知名目的器物甚夥。紋飾的繁縟、纖細、柔曲，同中原的莊嚴、典雅、渾厚異趣，喜用幾何紋和蛙蟾一類的新穎紋樣，別處現在還難找出。八號墓出有松軟的紅砂岩做成的鏃範，更令人有理由想見這些青銅器非外來的，而是由當地鑄造的。這批墓葬同時出土大量原始瓷器（或稱周代青瓷）和幾何印紋硬陶器，其時代和族屬，很令人感興趣，其中四、七、八號墓出有戈、矛、劍、鏃，時代要晚至東周。它如一、二、三號墓，有認定為西周墓，有說是西周銅器埋入東周墓內的。另外，有些青銅器非實用物，如有的體形甚小，鑄造單薄，不堪使用，甚至青銅劍也短小至柄不容握，似專為陪葬所用。銅鼎中有一種直耳撇足式被稱為『越式鼎』的，與當地土著文化有關，屯溪古為百越活動地區，這應是百越文化的遺物。從這批青銅器群可以看出古代中原文化和地方文化的交融與發展。

春秋時期的青銅器，出土於安徽的地點越來越廣，集中成群的是從淮河到長江南岸。江淮之間有一九五九年舒城縣龍舒公社鳳凰嘴的犧形鼎一、鼎二、鬲三、盃一、簠三等，共二十一件；一九七四年舒城縣五里公社磚瓦廠的犧形鼎一、鼎三、盃一，共五件；一九八二年懷寧縣金拱公社的犧形鼎一、盃一、缶一、匱一，這三件犧形鼎和盃等形制、風格一致，頗具地區特色，這都是古群舒地區所出，可視為舒器。一九八〇年舒城縣孔集公社九里墩出土有青銅禮器、樂器、兵器、生產工具等一百七十餘件，特別是其中的龍虎四環器，諸家著錄中未見，名稱和用途待考。此器有銘一百五十字，原已銹蝕，加之刻劃較淺，筆劃不清，難以通讀。議者為舒、徐之器。徐原在淮河一帶，春秋僖公三年『徐人取舒』，徐又因楚逼而南下，經江淮地區入贛，這應是研究當時徐、舒、楚的有關物證。

江淮地區出土的銅器群，有鼎、簋、盃、盤、匱成組出現。鼎有犧首、蟬紋、重環之飾，三足趨蹄形；盃甚別致，上部作鉢口束頸式或盤口束頸式，柄作獸首或兩段穿孔中聯；小方簋靈巧新穎。這些特點均為研究江淮間春秋小國提供了寶貴的實物。

至於大江以南的銅器群有五處，一是一九七九年青陽縣廟前公社汪村的鼎一、罐鼎一、龍耳尊二、犧尊一、盤一、鐘四、戈一、矛一，共十二件，藍銹斑斕，製作簡樸，唯龍耳尊形制瑰麗，他處罕見，自成一地。



特色；一是一九七一年銅陵車站的鼎二、戈一件，鼎與屯溪機場的『越式鼎』有某些相似之處；一是一九七七年貴池縣里山公社紅旗大隊徽家沖的鼎二、盤一、戈六、劍一、矛二、刀二、斧六、鏹四、鐮四、鈎十四等四十餘件，其中農業生產工具的發現，說明這裏雖是春秋的一個小國小族地區，它的農業生產已經相當的發展；一是一九七二年繁昌縣孫村公社窯上的鼎三、匜一、戈一、鑿二，共七件；一是一九七九年繁昌縣環城公社湯家山的鼎六、盃一、甌一、盤一、簋一、鐘一等共十三件，盃、簋的紋飾風格與屯溪機場出土的相近似，方鼎雖簡樸而不厚重，足較高呈上粗下蹄形，與屯溪機場的方鼎爲矮足斷面呈半圓形相比較，有相同處和不同處，可認定此類器物爲江南所特有，非中原之物，也不是楚國之器，此地春秋時屬吳，應爲吳國之器。隨着地下青銅器不斷被發現，春秋時安徽地區各國的文化面貌，一定會被人們逐漸所瞭解。

春秋晚期的青銅器，在安徽的重大發現要數蔡侯墓銅器群，有盃一、鬲七、鼎十、鬲八、炊器一、匕十五、勺二、簋四、簋八、敦二、豆二、籩二、尊三、盃一、壺二、鑑一、尊缶四、鑒四、盥缶二、盆三、盤四、匜一、瓢四、罍鐘八、甬鐘十二、編鐘九、殘鐘一、鉦一、鐸于一，計一百二十三件，加上兵器、車器、馬飾等共計五百五十七件，其中有銘文的銅器六十餘件。這批蔡器與河南新鄭銅器群相比較，蔡侯墓雖無新鄭器粗大風格，但有新的創造，如鼎分鬲、鬲，鬲附匕，蓮蓋方座簋、鉦、鐸于等屬初見；又如蔡器花紋細密，多印製，多嵌鑲紅銅，銘文瘦細工整，已有鳥蟲篆意。總的來講，蔡器的禮器成套，樂器成組，製作精美，紋飾瑰麗，是研究春秋晚期歷史和青銅器的器物名制、音樂、工藝以及楚、吳、蔡三國關係史等方面的寶貴材料。因爲蔡器出土種類多，時代較明，地近中原，銘文顯著，一般作爲春秋晚期的標準器。這位蔡侯是誰？據《左傳·哀公二十一年》（公元前四九三年），蔡昭侯二十六年因避楚就吳『遷於州來』（後人稱爲下蔡），迄公元前四四七年被楚滅，僅四十六年，這批蔡器時代應屬這期間的，目前研究者多屬意此蔡侯爲蔡昭侯。關於蔡國，還有一九五九年淮南市蔡家崗趙家孤堆的蔡侯產墓，雖早年被盜，仍殘存銅兵器、車馬器七十五件，但這已是戰國時代了。

安徽戰國時期的青銅器，楚器占居重要位置。史載春秋時楚成王二十六年滅英、二十七年伐徐，其勢力已入安徽境地，以後不斷地向東擴展，到楚考烈王十年（公元前一二五三年）由陳南徙鉅陽（今安徽太和縣），二十二年（公元前一一四一年）再南徙壽春，命曰郢（今壽縣境內），因此，楚國遺物在安徽出土較多。如楚金幣郢爰三十多年來在安徽的出土地點近二十個縣市，特別是壽縣地區屢有重要發現。一九五七年至一九五九年壽縣丘家花園出土鄂君啟金節，計車節三、舟節二，共五件。此節是仿竹鑄造，銘文用金鏤錯成，是古代用節的方法、制度和作用的物證，是研究楚國當時的地域、交通、關稅、商業和社會的珍貴文物。此節還反映了楚王與封君的關係，鄂君啟雖貴爲封君，也從事貿易牟利，楚王却限制封君對財富的聚斂，以保障楚王朝大府的財政稅收。

楚國的重要銅器群是一九三三年發現的壽縣朱家集（現屬長豐縣）李三孤堆楚王墓。一九三三、一九三八年兩次被盜，數量極豐，損失甚慘，據說出土物共約四千餘件，現存我館的青銅器有鼎三十二、甌三、鐃六、



敦七、鬲五、簋四、簠四、豆三、甕三、鑑三、壺十五、缶三、罍四、耳杯二、盤二、洗二、盆二、俎一、量三、鏝八、斧二、鑿八、鏹十一、刀四、鋸三、鏹六、鏹五、鑿二、削六、戈三、矛三、劍十三、鏹一八四等共六百九十一件，大多是第一次盜掘後留存下來的。其中有銘文的約三十餘器，有兩器銘有楚王名字，一是『楚王禽干心』，一是『楚王令西肯』。『禽干心』諸家定為楚幽王熊悍。『禽肯』有考烈王完、哀王猶和負芻諸說。比較諸說，哀王立僅二月即被負芻之徒襲殺，負芻被秦虜，死而無諡，這兩人的可能性都不大，多數人主張以徙都壽春後的楚王當之。但這批銅器為楚國末年之器殆無疑義。從僅存的器物中可得知當時楚王奢侈豪華的生活，但畢竟顯露出戰國末年青銅器已呈衰退的迹象，雖有簡樸、雄壯、憨厚的特點，已少典雅、威嚴、秀麗的裝飾，祇圖效用，不尚雕鑄，青銅器在社會禮制和生活中的地位日益下降了。這批楚器多為楚徙都鉅陽、壽春以後就地鑄造的，如兵器、生產工具中有未經使用的痕迹，有仍是澆鑄的毛坯，沒有進行修整加工即埋入墓中。這批生產工具是楚國生產力發展的重要物證，應給予充分的注意和研究。

此外，一九七八年舒城縣秦橋公社楊店、馬廠兩大隊出土鼎四、壺三、匜二、盤二、盃一、勺四、戈一、劍一、鏡二，共二十件，也是戰國時楚的遺物。一九七七年至一九八〇年在長豐縣楊公廟附近，清理發掘了八座墓葬，均為解放前被盜，銅器大多不存，祇墓道內剩些戈、矛和盾飾，也是戰國時期楚的遺物。這裏距朱家集李三孤堆楚王墓三、四公里，《越絕書·吳地記》載：『壽春東鳧陵亢者，古諸侯王所葬也。』李三孤堆楚王墓即在今壽縣東，其地與楊公廟附近一帶，地勢高亢，漢代以前的大墓甚多，當地群眾現仍呼為鳧嶺（或寫作阜嶺、阜陵），語音甚近，疑與鳧陵亢為一地，即楚國等王侯的墓葬所在。

漢代是青銅器藝術的尾聲，禮樂重器不見了，而宴飲整器皿存在着，其中青銅鏡不但是人們的日常用品，而且是將青銅藝術延續下去的獨特花朵，方興未艾。漢丹陽鏡應為當時安徽地方所鑄，漢丹陽郡治在宛陵（今宣城），今安徽江南一帶歸其管轄，並設有銅官。不過，此時的青銅鏡很難看出它的地方異彩，早已與中原文化融成一個整體了。

總之，安徽的古代青銅器，和黃河流域的青銅器一樣，發展很早，有相當於二里頭時期的，有相當於二里崗時期的，無論其澆鑄、造型、紋飾，早與中原文化有不可分割的淵源關係，但又呈現出地區性的特色。在鑄造發展方面，也是由早期的合範通體渾鑄到春秋時的分鑄、焊接的廣泛應用與進一步發展，到戰國時有嵌鑲、鉚接和鑲金以及嵌金銀等技術的興起，但在某些方面也表現出一個地區的獨特作法。紋飾技法的發展也經歷了雕鑄到模印的過程。整個風格由商代的大體一致到西周春秋間的生動多姿，到戰國時統一於楚，迄漢代與中原融為一體。看了安徽的古代青銅器，使我們從一個藝術的側面看到一個地方青銅文化的發展概貌，看到一個地方文化的局部，正是這無數的側面、局部文化的總和構成了祖國統一的文化全貌。

本書所收均是從我館所藏的青銅器中精選出來的，除一件外（圖一二），都為本省出土，有清楚的出土時間與出土地點，有三分之一以上是初次發表。本書在編選中吸收了一些現有的研究成果，恕不一一註明。由於業務水平的限制，錯誤和不足之處，敬希讀者指正。



# ANHUI'S ANCIENT BRONZES

## Introductory Notes

on the Album *Bronzes Housed in the Museum of Anhui Province*

Anhui is a hub of communications between the middle and the lower reaches of the Changjiang (Yangtze) River as well as the way one must take if he starts for the South from that great plain in the embrace of the Huanghe (Yellow) River. As early as in the remote Paleolithic Age, our forefathers had begun to settle down there, living and multiplying on the land. And by the Neolithic Age they had been found active all over the plains and mountain regions north of the Huaihe River and south of the Changjiang River. When the Western Zhou Dynasty (c. 11th century BC—770 BC) set in, Anhui was again a hive of industry for a good number of clans, tribes and small states. All this has been testified by the cultural relics so far unearthed in that province. Anhui has thus a long history of culture, a culture already fairly developed during the Xia and Shang dynasties (c. 22nd–11th centuries BC). Little wonder its cultural legacies are found to have been composed mainly of bronze wares.

In Old China, Anhui did not have its own institution for scientific archaeological excavation. What relics that had been brought to light were nearly all lost. But since the birth of New China, its excavation work and archaeological studies have caught up and gained crowning achievements. Now, the bronze objects that are housed in the province's museum amount to over 4,000 pieces.

Ancient bronze wares in Anhui, like those in the Huanghe River basin, show appreciable signs of very early development, some corresponding to the bronzes of the Erlitou culture, others of the Erligang culture. For instance, the bells dug up at Dadunzi within the area of the Guanyi People's Commune in Feixi County are exactly the same as those discovered at Erlitou in Yanshi County, Henan Province. The cloud-and-thunder pattern *jue* (*chueh*), a tripod libation cup (Plate 8) excavated in Bengbu, shows features typical of the early Shang Dynasty, namely, its special decorative designs, nail-shaped handles and unevenly-spaced tapered feet.

Approximately in the later days of the Shang Dynasty, Anhui bronze wares began to form their own local colours as can be seen from the group of Shang bronzes discovered in Funan County (Plates 1–7), with their massive dignified shapes and deep vigorous lines. Also from another group dug up in Feixi County, which were of even bigger and taller size. Both groups, however, indicate quite obvious similarities in style and highly-developed technology. Funan's two *zun* (*tsun*), one bearing the dragon-and-tiger design and the other the animal-mask design (Plates 1–2), were cast in a so-called "uneven-surface mould" whose inner layer had raised or sunken parts that went accordingly with the reliefs or indentations on its outer layer—a craft of unique accomplishment, indeed. And both groups include by and large wine vessels elegant in form and exquisite in decor. What is representative of their patterns is one of an animal-mask (otherwise called the *taotie* design), which is mostly offset by bulging eyes, gaping mouth, bushy eyebrows, sharp talons, massive forehead and projected nose, and is matched with ears and horns, though its facial expressions, fine and detailed, generally present a great variation. This is a technique of using parts to epitomize the whole so as to shape a mysterious image of majesty in signifying the will power of humans living in those days.

The Anhui bronzes posterior to those of the Western Zhou Dynasty have more conspicuous local flavour, especially the suite of bronze wares excavated at Tunxi, south of the Changjiang River (Plates 21–44). They are altogether different from others, with their peculiar moulding and varied designs, which give people an entirely new impression, and the like of which has never been seen in historical records. Of their various designs the typical ones are the animal mask, the *kui* dragon and the phoenix, and also seen are weaving impressions, stylized animal pattern, toad pattern, etc., all rarely found in other regions.

In the Spring and Autumn Period (770—476 BC), with the growth of all duchies and principalities in power and of local economies and cultures, Anhui bronzes presented great splendour and varieties. There were bronze objects cast in the states of Shu, Xu, Wu and Yue, and particularly a group of them cast in the State of Cai (Plates 62—74 and 76–78). All of these were ingeniously made and gorgeously decorated. The animal-mask design, once in vogue in the Shang and Zhou dynasties, had disappeared, and instead of it emerged abstract geometrical patterns in fluid lines and overelaborate layouts. The designs of the Spring and Autumn Period had their representative in the new-fangled one of coiled-hydra, which is similar to a dragon or *kui* dragon without horns but with yawning jaws and a curly tail. The motif was characterized by a single animal or multiple animals, coiled or entwined. Besides that, coiled



serpent, curved and hooked bands (ragged curves) and double-ring pattern were prevalent.

After the Warring States Period (475—221 BC), bronzes found in Anhui mostly belonged to the State of Chu (Plates 79—94), known for their sturdiness and grandeur. This lot of bronzes alone are sufficient to make us aware of the rich mineral wealth and military power possessed by the Chu State. The wares of Chu, however, in its later stage were not so much decorated, although there were still very finely designed motifs in the shape of lozenges and geometrical cloud scrolls.

When it came to the Han Dynasty (206 BC—AD 220), the bronzes unearthed in Anhui failed to display distinctly their local taste (Plates 98—100) because by that time Anhui had blended culturally with the central plain and what differentiations that had existed before began to erode.

Many of the bronzes excavated in the Anhui region can be judged to have been made locally as they possess distinctive features of the localities. Nonetheless, as far as casting is concerned, the then technological development was nearly the same as that in the central plain; that is to say, in both cases it evolved from early-stage casting of moulds as a whole into casting in separate pieces plus application of welding and inlaid work as seen in the Spring and Autumn Period. Down to the Warring States Period, more developed technological processes came into being such as riveting, gold plating, and silver and gold marquetry. The craftsmanship of designing also went through a course of development from engraving to impression stamping.

The engraved writing on bronze vessels is called *jinwen* (the older term being *zhongdingwen*) inscriptions. Forming invaluable historical materials, they put on record the economic and political systems in those old days and reflect the people's ideologies in terms of the social customs and trends at the time.

The style of inscriptions on bronzes is a rare specimen of the ancient art of calligraphy. Thirty of the plates in this album are accompanied with inscriptions, for instance, the pictographs of the Guo tribe (Plate 27) on the bronzes discovered at Tunxi; the "Wu Le Gong Min" (names of the vessels and their makers) on the bronzes of the Chu State unearthed in Shouxian County (Plates 80—83, 85 and 89). Of special significance as historical records are the Cai Hou Bells and Bo Bells (Marquis Cai's Bells and Large Bells, Plates 77 and 78); the Wu Wang Guang Jian (Prince Wu's Water Vessel or Ice Container, Plate 75); and the E Jun Qi Jin Jie (Tally granted to the Ruler of E, Plate 79) granted by the Prince of Chu. Rich in content, all the aforementioned objects indirectly mirror the situation the small weak state of Cai Hou was in when it was wedged inbetween the powerful states of Chu and Wu as well as reveal the relation between the Prince of Chu and his fief. Viewed from the calligraphical art in which the inscriptions were executed, the script on the bronzes discovered at Tunxi was an imitation of that of the central plain region, with its characters somewhat lengthy in shape, not so uniform in size and uneven or random in arrangement. But, it furnishes a charm of naturalness and a lasting appeal of the scripts of the early Western Zhou Dynasty. After the Spring and Autumn Period, as the dukes and princes each dominated one region of his own, the written Chinese began to vary. The inscriptions on the Cai bronzes though executed in a smooth and round manner were slim, meticulous and in neat order, partaking of the style of the bird script (like a bird's footprints) and insect script and seal characters whereas those on the Chu bronzes in the later Warring States Period displayed robust power and graceful fluency, which can be taken as a unique calligraphic style peculiar to the South.

As a whole, the bronze objects of ancient times symbolize the then rulers' will, majesty and power, but to us they are cultural treasures which we have used to make researches into the ancient societies in China. They provide us with object materials on the artifices of casting, moulding, designing and inscribing employed in those days.

This album includes the selected pieces of bronzes now housed in the Museum of Anhui Province, all except one (Plate 12) having been unearthed in the Anhui region. The fifteen Chu bronzes came into the Museum's collection before the founding of the People's Republic of China, and the rest were collected after Liberation. And more than one third of the whole lot are made public for the first time. The contents present the gems of Anhui bronzes and are so arranged as to show systematically the general features of the development of the bronze art in Anhui. The book has three parts: (1) Foreword, which gives a general outline of the bronzes unearthed; (2) 100 colour plates, which show chronologically objects cast as early as in the Shang Dynasty and down to the end of the Han Dynasty, all arranged and grouped separately according to the regions and the tombs where excavations were made; (3) Notes to the plates, in which will be found detailed descriptions of the objects and necessary evidences used in our research work. They are appended with relevant patterns, inscriptions, rubbings and explanations of the inscriptions for our readers' reference if they want to make studies of these bronzes.

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## WESTERN ZHOU

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一 龍虎尊

一九五七年阜南縣朱寨區常廟鄉五里社月牙河出土  
高五〇、口徑四五、腹圍一二二、腹深四一·五、足徑  
二四厘米 重二六·一公斤







二 商 獸面紋尊

阜南縣出土 高四七厘米，口徑  
三九·三厘米，足徑二四厘米