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巴蜀銅器論（代序）

巴蜀是中國古代生活於今天川渝地區的兩大部族，其周圍以成都為中心，巴族以在重慶為中心，先後建立了自己的國家。於今巴蜀帶名稱的国名，公元前316年，秦國出兵滅掉了巴國，這裡設立了巴郡，因巴魚之形似魚而稱巴。巴國的銅器時代，其文化特色和獨特的藝術風格獨樹一帜。對於這些銅器的深入研究，對於它們的價值評估，也是當今學術界的重要課題。

巴蜀銅器的出土地在四川盆地西南部，從成都平原及川東一帶，乃至成都平原東北部，都有巴蜀銅器的發現。這些銅器多出自於墓葬、祠堂和宗教建築，具有極高的藝術價值和歷史價值。

巴蜀銅器的出現，對於研究中國古代社會、文化及藝術具有重要意義。它們的設計、製作和裝飾技術，讓人們對於當時的生活方式、社會制度、宗教信仰等有了更深的了解。同時，巴蜀銅器的出土，也為後世的銅器研究提供了重要的基礎。

巴蜀銅器的風格多樣，從不同的時期和地區，其風格也有所變化。它們的造型、紋飾、製作技術等方面，都表現出一種獨特的藝術風格。這些銅器的出土，對於研究中國古代的社會、文化和藝術都具有重要的價值。
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牛羊蹄足等的扭曲，形成了独特的形象。这些陶器的制作者非常善于表现动物的形态，使它们具有了生命般的活力。这种陶器的制作技术在当时非常流行，人们常用它来装饰日常生活用品，如酒器、食器等。这种风格的陶器在古代埃及的遗址中也有所发现，成为研究古代文化的宝贵资料。
汉约在这一时期的四川，有另一支由商周时期进入川西高原原住民，在侯封地的四川。四川青藏高原的一片地区，即巴蜀文化，是中国最早出现的青铜器文化之一。据《山海经》记载，四川的青铜器文化在当时就已经相当发达，青铜器的种类和数量都非常丰富。四川青藏高原的青铜器文化，不仅在技术上领先于同时期的其他地区，而且在艺术上也具有很高的水平。四川青藏高原的青铜器文化，是中国青藏高原文化的重要组成部分，对后世的青藏高原文化产生了深远的影响。
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 areas 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 Baolunyan of Zhahu county and Donggumba of Baixian county, the sites where mass discoveries of bronzes were made include Sanxingdui of Guanghan in which several hundreds of bronzes were obtained, Zhuwuji of Pengxian where 40 pieces buried in pits were brought to light in two diggings, Majia of Xinxiu 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 Emei county with 200 or more pieces found, Fuling county with several dozen, the most magnificent being the chimne 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, Shuiguanzhen of Xifan and Zhuwuji 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 160 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 sculptures also include mythic tigers, snakes and birds. Among the unearthed from the tombs in Shihuangyin of Xinian 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 Zhuowuji of Pengxian, containing Lei, Zun, Zhi, Ge, Yu, 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 bronze 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, Gutoujia (bell—headed Jin), burin, etc. The fact that these vessels were set in groups of five is related to the ideas in the time after the reign of Kaibingshi (Yi (King the Enlightened Yi) 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 unearthed were bronze bells, 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 features 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 Dongshanzhu of Baxian, Baolunyuan of Zhachua, Xiaotianxi of Fuling, Baituan 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, Ghun, 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 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 tripod vessels were unearthed. 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 Zhuowuji of Pengxian was inlaid with turquoise whereas as this inlaying technique was not applied to big bronze vessels until later in East Zhou dynasties in Central Plains. Some Lei vessels were presented by plain 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 unearthed for the first time. Some of the pieces——the masks, human figures, statues, magic trees in quint 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 folk 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 triangle Ge with vein decoration and a narrow hole in the head was cast during the time from Yin and Zhou dynasties to Qin, Han dynasties if it was found in west Sichuan and during the Warring States if found in east Sichuan; the Ge, with two holes in mid—flexure and low relief tiger patterns on the lower part of its head, the tiger’s ear erecting and slanting 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 head and a flexure-like base and the Ge with two holes in mid—flexure covered with veins and lower extending part of the 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 maturity 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 had 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 three 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 Mo, 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 Xinoutimx of Fulin 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 coffin tomb of Boldunyan of Zhachua was equipped with a handle of nearly 20 centimeters for the convenience of chopping. One piece of Ji discovered in Zhuwaje 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 Quotujin found in Xindu and Ermei 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, Tasies, 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 Zhuwaje 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 Baishuntan 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, Gao 3, FIE 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 Manzhou shows a difference of casting technique between Ba Shu bronzes and Central Plains vessels 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, 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 Baishuwan of Chengdu covered with feasting and water—land hunting designs, the chime of bells inlaid with gold filaments and bronze Hu mixedly inlaid with water and cloud veins, both being found in Xiaotiansui 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 records or be reflected in archaeological discoveries.

The best 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 WuLou Zhengli 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 earthy 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 examinations of geohistory, it is generally believed that WuLou Zhengli 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, Zijiu and Zhiqiang 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 to the mid—Xin 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 earthy 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 earthly 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, totems and origins. According to Han Yang Guo Zhi (Annals of Huayang Kingdom), the Ba people established their capital in Jiangzhou (Chongqing) governing Danjiang (Hechuan), Pingdu (Fengdu), Langzhong, but they had the tombs of their ancestors’ kings in Zhi (Fuling). Of all the places, Jiangzhou, Pingdu and Zhi were in the valley of Yangtze River, but Danjiang 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 Zheong 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 Sichuans 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, Bocha, 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 jaggled rocks “looked like clusters of silkworms” (Cancong). Shu Wang Ben Jiambah 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 Aha and Hanzi autonomous prefectures were unearthed quite a number of funerary objects in stone coffins, including bronze circular ornaments, bronze plaques, swords, Gese, Yue, etc. According to the Qiang people’s legend Great Battle between Qiang and Ge People, the buried in the stone coffins were the indigenous ethnic 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, Dayu 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 Qinshan mountain, where a temple was set up in memory of him. Qinshan mountain is now called Chapingshan mountain in Guanzian and Pengxi areas. Another history book Yu Ji Shen of asserts that Diaojiang county was the site of the Kingdom of ancient Yufu. The Diaojiang in Tang dynasty was located in the east of Guanzian county. 50 kilometers east of there is the famous Sanxingdui relic site of Guanghan county. Archaeological discoveries show in Diaojiang there were city walls and dense residential houses as well as local-flavored earthware utensils. So Diaojiang 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
an artistic expression of Lu, i.e. Yufo—a fish hawk. This bird—shaped handle was found in west Hubei among the Baimiao cultural relics, quite a number of similarities of earthenware between the two places. The similar cultural characteristics were also found in the ruins from Wushan mountain to Fuling in east Sichuan and in Yangzi mountain near Chengdu and Shuiguanzi of Xinfan in west Sichuan. According to historical records, in Mianyang of Hubei, there was a Yufu city, in Songzi county a Yufu village, in Hejiang county of Sichuan a Yufu pass, in Fengjie a Yufu county, the Wujiang River being called Bausui, in Yibin a Yufu ford, another Yufu ford in Pengxian, in Wenjiang a Yufu city and then the Yufu kingdom in Guanzhuan. All the places were named after Yufu or its synonymous designations. If these places are linked 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 Dayu claimed himself the King of Shu with an official name Wangdi (the emperor of 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 Dayu which was called the City of Dajuan in the folk legend. During the reign of Dayu, 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 rain of Zhou dynasty unattested in Yangzi mountain near Chengdu looked similar to the alter in Central Plains and was believed to have the same function.

Kaimingshi is the name of Shu kingdom after the reign of Tu Yu. It is generally held that the rule of Kaimingshi started during the Spring and Autumn period. The cultural relics in Zhuxuwei of Pengxian were made in the time from late West 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 and 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 Tu Yu as the ruler, water flooded out of Yushan mountain.

The typical bronze relics in the period were found in the wood coffin tomb of Majin in Xindu, in the pit tombs at the western suburb Beihutun of Chengdu and at Xiaotianxi of Fuling. The tomb at Majin in Xindu was in the time of early to 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 Beihutun 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 in 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. Chongyu 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 Chongyu is cast a monk 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 peace between Ba Shu and the neighboring political groups, accompanied 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

青銅時代的禮器，以祭祀天地、鬼神和祖先，具有莊嚴莊重的性質。在製作上，青銅器的形制和紋飾，各自對應著不同的文化背景和社會功能。廟堂、墓葬、窖藏等，青銅器的製作材料各不相同，以適應不同的社會地位和用途。

在春秋時期，巴蜀地區的青銅器，以其獨特的風格和紋飾，成為當時社會文化的重要張力。巴蜀地區的青銅器，以巖質、藤蔓、孔雀、象徵等，為主要的紋飾元素，表現出巴蜀地區的特色文化。

在南北朝時期，巴蜀地區的青銅器，受到中原文化的影響，紋飾風格也發生了變化。這些變化，反映出當時社會文化環境的變遷。 }

16
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 Zhuhaje 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, wrath, cloud and thunder designs. Some represent sacrifices devoted to Gods; some are images of totum in the early anciest 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 scupltures. 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 interwinding 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 Majia, 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 Balhuancun 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 totem.

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.