

一件伯矩器的再探

一九六七年佛瑞爾博物館出版了第二本銅器收藏目錄，目錄中有一件標識爲壺的銅器，雖然書的作者將其定名爲壺，但是也提到其他人士有將此器視作罍或卣的。

這件有蓋的銅器，全身裝飾平滑，淺浮雕的饕餮獸面紋，圖案化的鳥紋及夔紋也展現器表。特別值得一提的是這件銅器身上沒用雷紋作地子。

佛瑞爾銅器目錄中，在此器項的，鑄造技術的觀察欄內，提到器身頸部，鳥紋飾帶的兩側有兩條垂直印記，對這種現象的解釋是：如果這件器是壺形器，那麼，這兩直條印記就可能是壺的耳鑿所遺。

這件器上的銹色是較特殊的淺綠色，同時器身也有幾處不規則的銹斑，特別是在口沿及蓋上。在鑄造技術的觀察欄內也提到這件器的外表與早年梅原末治、高平漢兩位發表的黑白照片有顯著的差異。這些照片發表時，這件銅器是在紐約市歐文羅勃氏收藏中。

從這些黑白照片裏，可以清楚的看到器蓋和器口唇沿都有相當厚的一層銹斑，其餘的部份皆似打磨光亮的深暗色，這種色澤在一些中國世家收藏的傳世銅器中並非特殊的。

一九五九年，佛瑞爾博物館，從紐約市的J·T·戴處購藏了這件銅器，它當時的器表就跟目錄上一樣。根據佛瑞爾工作的科技人員的意見，這件銅器的表面顯然是經過了化學處理，使它產生一種淺綠色的氧化錫銹遮覆器表。

器蓋對銘，這件器及器蓋的內壁上，各鑄兩行六字的銘文「伯矩作寶尊彝」意思是伯矩作了這件寶貴的祭祀用的禮器，除了前文提到的梅原末治的研究之外，這件銅器也經常在其他的著錄中被人提出來討論。

佛瑞爾銅器目錄中，作者提到一件見於「西清古鑑」著錄的銅卣和佛瑞爾這件銅器十分相似，無論器形，花紋甚至銘文

都一樣，只是銘文的行款不同，兩件器的尺寸有差而已。

「西清古鑑」著錄的銅卣對佛瑞爾這件銅器來說是相當重要的一項資料，儘管這兩件器的尺寸不一樣，但要知佛瑞爾這件銅器也曾為乾隆皇帝收藏過，也曾著錄於「西清古鑑」中。

雖然，清季銅器著錄常把銅器作稍加渲染的描繪，有欠忠實，但是仍然可以分辨出個別的花紋單元，「西清古鑑」的作者將佛瑞爾器斷代為周器，記載作器者為伯矩，同時將器的形制歸類為尊。

乾隆的著錄中摹寫器內的銘文與佛瑞爾器銘文的拓片完全一致。

佛瑞爾目錄中所提到的那件乾隆收藏的卣目前為紐約市摩根館所有。這件卣的器表也是打磨光亮的深暗色，也有和佛瑞爾器早先黑白照片中顯示的相同的不規則的銹斑。摩根器高十二·五英吋，佛瑞爾器高九·六二五英吋。

根據這份資料及器物本身的比較，可以合理的提出佛瑞爾器原先也是有提梁的卣與摩根卣配屬成對，也都曾屬乾隆舊藏。早在十八世紀乾隆敕編古鑑著錄時，佛瑞爾器已無提梁，可見此器的改裝是在此之前，很可能這件器的提梁，在發現時已損壞，所以兩側殘留的環耳部份被人剝磨乾淨，改變成現在的形狀。因此，在判斷此器究竟是壺、罍或是卣時，學者們難獲一致的答案。

鑄造這兩件銅器時，器底還有少許差異，佛瑞爾器圈足內，底面有細窄陽線欄格紋，而摩根器的底面上是一只圖案化的陽線蟬紋。

和這兩件伯矩器有關的銘文，還有不少件，例如一件高僅一八·八公分的小壺，不知現藏何處，它的頸部飾以圖案化的鳥紋，這種鳥紋與佛瑞爾器、摩根器兩器上的鳥紋同屬一類。而寬粗，稍微上揚的橫帶，中央有突出的菱形裝飾，在小壺內也鑄有與兩器相同的六字銘，因此使這三件器的關係益形親密。

「西清古鑑」也著錄了另外兩件有同樣六字銘的銅器，一件盃與一件甗，它們並不在故宮博物院的收藏中，而今下落不明。根據著錄上的圖繪，這兩件器的風格，可以定在西周早期。

有一件銅甗，無論紋飾或銘文皆與「西清古鑑」的伯矩甗完全相同。這件銅甗，高四〇·八公分，是一九七四年在遼

寧喀左縣青銅窖藏坑出土的二十二件銅器中的一件。

紐約市的一個私人收藏中有一件具相同銘文的銅簋，這個簋曾為潘祖蔭等藏家輾轉收藏，並經著錄，簋器身上的紋飾繁縟誇張，震懾人的饕餮獸面紋兩側為鳥紋，這種鳥紋母題與佛瑞爾器的花紋相同。

還有另外一件與伯矩有關的鬲，是一九七五年在北京琉璃河一座陪葬品豐富的二五一號墓出土的。伯矩鬲的紋飾具飛揚的雙角，有製作極工的花紋，造成特殊的高浮雕風格。

在伯矩鬲的器蓋內壁中心及器身頸部內壁上各有一相同的十五字鑄銘。在琉璃河地區出土的銅器銘文經常會提到燕侯，這件伯矩鬲也不例外，銘文解釋如下：在戊辰這一天，燕侯賞賜伯矩貝幣的通貨，伯矩用來作紀念父親戊的禮器。

紐約市的伯矩簋和北京出土的鬲在紋飾上可以算是伯矩器羣中最華麗的兩件。

遼寧喀左的窖藏坑中出土的伯矩鬲和琉璃河二五一號墓出土的伯矩鬲，則算是伯矩器羣中僅有的具可靠出土地點的兩件器物。伯矩鬲銘文中提到燕侯是不足為奇的，因為琉璃河地區的考古資料顯示此地西周早期的墓葬都是屬於燕國貴族的塋墳。

琉璃河區及遼寧喀左兩地出土的銅在政治，文化方面的關係，由於一九五喀左縣區侯孟的出土，可以看得更清楚，在這兩地的考古遺址肯定了它們彼此來往的關係。西周早期，燕國勢力達到遼寧省是再清楚不過的了。

從以上這些討論過的伯矩銘文的銅器，使我們對於佛瑞爾伯矩器多了一層了解，這些都屬於西周早期的銅器，提供我們一個好範例，就是一個家族的器物風格，可以有如此的差異，從這個例子我們也看到它區域性的銅器風格，反映出在燕國統治之下北方地區流行的藝術品味。（羅覃）

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A Chinese Bronze Vessel Reconsidered

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In 1967 the Freer Gallery of Art published the second of its Chinese bronze catalogues.¹ Among the bronze vessels included in that catalogue is the piece described as a *hu* 壺, although the authors acknowledge that some writers have referred to it as *chih* 觚 and as a *yu* 卣 (Fig. 1).²

Both the vessel and its cover are decorated in smooth, rounded relief dominated by the *t'ao-t'ieh* 饕餮 masks. Stylized birds and *k'uei* 夔 dragons also appear on the surface of the vessel. It is noteworthy that there is no *lei-wen* 雷紋 decoration.

Among the *Technical Observations* included in the Freer bronze catalogue is reference to the two vertical markings on the sides in the bands decorated with birds (Fig. 2).³ One explanation given for the appearance of those marks is that they might have been traces of handle attachments, if indeed the Freer vessel was a *hu*.

The patina on the bronze is an unusual pale-green color, and there are a few irregular areas of encrustation, particularly on the lid and along the lip of the vessel. The *Technical Observations* in the Freer catalogue also note that the present appearance of the vessel differs markedly from that provided in early black-and-white photographs published by Umehara Seiji 梅原末治⁴ and Bernard Karlgren (Fig. 3).⁵ At the time those photographs were published, the Freer bronze vessel was owned by Mr. Owen Roberts of New York City.

In those black-and-white photographs, it is still possible to discern the heavy accretions on the lid and on the upper lip of the vessel. Also

clearly visible is the dark shiny surface, which is not unusual on bronze vessels that have been in Chinese collections for several hundred years.

In 1959, when the Freer Gallery acquired the bronze vessel from J.T. Tai in New York City, it looked as it does in the catalogue illustration. In the opinion of the technicians at the Freer Gallery, the surface of the bronze evidently had been treated chemically to induce the pale green tin-oxide patina that covers it today.⁶

Cast inside the vessel and its lid is a six-character inscription arranged in two columns 伯矩作寶尊彝 that can be rendered, "Po-chü had made this precious sacral vessel," (Fig. 4). In addition to the entry in Umehara's study already cited, the Freer bronze vessel and its inscription have been discussed in several catalogues.⁷

In the discussion of the inscription in the Freer bronze catalogue, the authors mention a *yu* that is similar to Freer piece, both in shape and decoration, published in the Ch'ien-lung imperial bronze catalogue, *Hsi-ch'ing ku-chien* 西清古鑑 (Fig. 5).⁸ The comment in the Freer catalogue continues by noting that while the inscription in both of these vessels is the same, the characters are arranged differently, and there seems to be some difference in the relative sizes of the two vessels.

Reference to the bronze *yu* illustration from the Ch'ien-lung imperial catalogue is extremely important. For while it is correct to say that these two vessels do differ from one another, we should state that the vessel now in the Freer Gallery also was originally part of the Ch'ien-lung collection. It is illustrated in *Hsi-ch'ing ku-chien* (Fig. 6).⁹

Even in the slightly fanciful rendering of the decorative motives that is characteristic of Ch'ing dynasty bronze illustrations, it is possible to recognize the individual design elements. The authors of *Hsi-ch'ing ku-chien* date the Freer bronze to the Chou dynasty, record the name of the person who commissioned the bronze as Po-chü, and identify the vessel as a *tsun* 尊.

The drawings of the inscriptions in the vessel as given in the Ch'ien-lung catalogue agree with the rubbings taken from the vessel itself (Figs. 4 and 6).

The bronze *yu* from the Ch'ien-lung collection mentioned by the authors of the Freer bronze catalogue, is now in the Morgan Library in New York City (Figs. 7 and 8).¹⁰ The surface of the Morgan Library bronze is dark and shiny, with the same irregular accretions that are visible on the Freer bronze in the earliest photographs available (Fig. 3). The Morgan Library bronze measures 12 1/2 inches in height; the Freer piece is 9 5/8 inches high.

On the basis of this information and comparison with the vessels themselves, it is reasonable to propose that the Freer bronze was originally fitted with a swing handle and should be identified as a *yu*, that it formed a pair with the piece now in the Morgan Library, and that both of these vessels originally were part of the Ch'ing dynasty imperial collection. Since the Freer bronze did not have a swing handle when it was illustrated in *Hsi-ch'ing ku-chien* in the 18th century, the alteration obviously took place before that date. In all probability, the handle of the vessel was damaged when found, someone removed the remnants of the original handle and then filed off the two lugs at the side to transform the piece into its present form. Hence the uncertainty among writers in deciding whether the Freer bronze should be designated a *hu*, *chih* or *yu*.

There is a minor difference in the casting of these two bronzes. That difference appears inside their bases. On the Freer vessel, the underside of the base has an uneven, criss-cross pattern of narrow ridges (Fig. 9). By contrast, that same portion of the Morgan Library bronze has a stylized cicada motif rendered in raised linear relief (Fig. 10).

Several other bronze vessels are related to examples in the Freer Gallery and the Morgan Library on the basis of their inscriptions. For example, a small bronze *hu*, measuring only 18.8 cm. in height, whose

present whereabouts is unknown (Fig. 11).¹¹ The upper section of that *hu* is decorated with a band of stylized birds. Those birds are of the same type that appear on the Freer and Morgan Library bronzes. Bold, slightly raised bands, accented by diamonds, appear on the lower section of the *hu*. The six-character inscription cast inside the *hu* links these three vessels even more closely (Fig. 11).

Hsi-ch'ing ku-chien also records two other bronze vessels with this same six-character inscription (Figs. 12 and 13).¹² It is not possible to determine the present whereabouts of these two bronzes, a *ho* (Fig. 12) and a *hsien* (Fig. 13), which are not included among the bronze collection in the National Palace Museum, Taiwan. On the basis of style, these pieces can be dated to the early Western Chou period.

Another bronze *hsien*, virtually identical with the one illustrated in *Hsi-ch'ing ku-chien*, both in decoration and its inscription, was among the twenty-two vessels unearthed in the bronze cache at Ko-tso Hsien 喀左縣, Liaoning Province, in 1974 (Figs. 14-15).¹³ This is a large vessel, measuring 40.8 cm. in height.

That same inscription appears in a bronze *kuei* in a private collection in New York City (Figs. 16-17). This *kuei* was previously owned and illustrated in a number of Chinese catalogues (Fig. 18), beginning with that of P'an Tsu-yin 潘祖蔭 (1830-1890).¹⁴ The flamboyant decoration on the bronze *kuei* includes a striking *t'ao-t'ieh* flanked by birds, motives that are related to those on the Freer vessel.

Yet another bronze associated with Po-chü is the *li* 鬲, unearthed from the richly furnished tomb #251 at Liu-li-ho 琉璃河, near Peking, in 1975 (Fig. 19).¹⁵ The *li* is now housed in the Museum of History in Peking. The decoration on this *li* is rendered in unusually high relief, with the raised horns being technically impressive details.¹⁶

Cast inside the center of the lid and again in the neck of the vessel proper is a fifteen-character inscription (Fig. 20). Inscriptions on bronze

vessels unearthed in the Liu-li-ho area frequently refer to Yen Hou 燕侯, the Marquis of Yen, and that is the case with this *li*. The inscription may be rendered:

On the *mou-ch'en* day the Marquis of Yen awarded Po-chü cowries, and Po-chü used them to have made for Father Mou this sacrificial vessel.

The overall decoration on the *kuei* in New York City and the *li* in Peking makes them the most ornate pieces among those associated with Po-chü.

The bronze *hsien* unearthed from a treasure cache at Ko-tso Hsien in Liaoning and the *li* from #251 at Liu-ho are the only vessels in the Po-chü group that have an archaeologically attested provenance. Reference to the Marquis of Yen in the inscription in the *li* is understandable, since archaeological evidence from Liu-li-ho has established that the early Western Chou tombs from that site are those of the nobles of the State of Yen.

The close political and cultural relationship between the bronze vessels from the Liu-li-ho area and those from Ko-tso Hsien in Liaoning was highlighted in a dramatic way in 1955 when the *yu* 盂 of the Marquis of Yen was unearthed at Ko-tso Hsien (Fig. 21).¹⁷ Other archaeological finds in these two areas have confirmed their close links and it is clear that in early Western Chou the influence of the State of Yen extended into Liaoning Province.

All of the Po-chü bronze vessels that we have been discussing broaden our understanding of the example in the Freer Gallery. These bronzes date from the Early Western Chou and, together, give us a striking example of how a single person or a single clan could and would commission bronzes decorated with strikingly different designs. In this instance, too, we are looking at regional bronze styles, reflecting the aesthetic taste prevalent in the area of Northern China under the authority of the State of Yen.

Notes

- 1 John. Pope, *et al*, *The Freer Chinese Bronzes* (1967), vol. 1.
- 2 *Ibid*, pp. 412-417.
- 3 *Ibid*, p. 417, top.
- 4 *Shina kodo seika Obei shucho* 支那古銅精華歐米菟儲 (1933) vol. II, pl. 134.
- 5 "New Studies on Chinese Bronzes," *Bulletin of the Museum of Far Eastern Antiquities*, vol. 9 (1937), pl. XVII, no. 592.
- 6 Cheung Kwong-yue 張光裕, in his study entitled, *Wei-tso hsien Ch'in i-ch'i ming-wen shu-yao* 偽作先秦彝器銘文疏要 (1974), p. 76, describes a New York dealer surnamed Tai, 戴 who is said to be able to produce a false patina that is the color of "pale green water."
- 7 (a) Tsou An 鄒安, *Chou chin-wen ts'un* 周全文存 (1916), *chüan* 5:14b; (b) Lo Chen-yü, 羅振玉 *San-tai chi-chin wen-ts'un* 三代吉金文存 (1937), *chüan* 13.17.5; (c) Ch'en Meng-chia 陳夢家, *In Shüseidoki bunrai zuroku* 殷周青銅器分種圖錄 (*A Corpus of Chinese Bronzes in American Collections*, 1977), p. 131, pl. A 692. In his discussion of the Freer vessel, Ch'en Meng-chia notes that it was formerly in the collections of Li Tsung-tai 李宗岱 and Lo P'o-tzu; 羅勃茲 (d) Hayashi Minao 林巳奈夫 *In Shu jidai seidoki no kenkyu* 殷周時代青銅器の研究 (1984), p. 300, #44.
- 8 *Chüan* 16:4a-b.
- 9 *Chüan* 8:31a-b.
- 10 The Morgan Library *yu* is discussed by (a) Tsou An, *op. cit.*, *chüan* 5:105a; (b) Ch'en Meng-chia, *op. cit.*, pp. 114-115, pls. A 607.1-3; (c) Hayashi Minao, *op. cit.*, p.268, #109.
- 11 Hayashi Minao, *op. cit.*, p.268, #109, p.300, #45.
- 12 *Chüan* 30:5a-b; 31:37a-b.
- 13 "Liao-ning sheng Ko-tso hsien Shan-wan-tzu ch'u-t'u Yin Chou ch'ing-t'ung ch'i," 遼寧省喀左縣山灣子出土殷周青銅器 *Wen-wu*, 文物 1977, no. 12, p.24, fig. 3; p.32, fig. 52.
- 14 The *kuei* has been illustrated and discussed in the following Chinese publications: (a) P'an Tsu-yin 潘祖蔭 *P'an-ku-lou i-ch'i k'uan-shih* 攀古樓彝器款識 (1872), *shang* 23; (b) Wu Ta-ch'eng 吳大澂 *Heng-hsüan suo-chien suo-ts'ang chi-chin lu* 恒軒所見所藏古金錄 (1885), 31; (c) Wu Ta-ch'eng, *K'ochai chi ku lu* 客齋集古錄 (1896), *chüan* 9:4; (d) Fang Chün-i, 方濬益 *Chui-i-chai i-ch'i k'uan-shih k'ao-shih*, 綴遺齋彝器款識 *chüan* 5-41; (e) Tsou An, *Chou chin-wen ts'un*, *chüan* 5:104; (f) Liu T'i-chih 劉體智, *Hsiao-chiao-ching-ko chin-wen tuo-pen* 小校經閣金文拓本 (1935), 7.29.4; (g) Ch'en Meng-chia, *In Shu seidoki bunrai zuroku*, p.41, pls. A207.1-2.
- 15 *Chung-kuo ku ch'ing-t'ung-ch'i hsüan* 中國古青銅器選 Peking (1976), no. 26; *Great Bronze Age of China* (1980), catalogue entry no. 56; *Chüka jimmin kyowakoku kodai seidoki ten* 中華人民共

和國古代青銅器展 Tokyo (1976), no. 27; "Pei-ching shih ch'u-t'u wen-wu chan-lang hsün-li, 北京市出土文物展覽巡禮 *Wen-wu*, 1978, no. 4, pp.26-27, figs. 14-15.

- 16 A number of other early Western Chou period bronze vessels are decorated with this same type of raised horns: (a) *yu* in the Museum of Fine Arts, Boston. Reproduced: Phyllis Ackerman, *Ritual Bronzes of Ancient China* (1945), pl. 10. The Boston bronze *yu* was originally part of the Ch'ing dynasty imperial collection and is reproduced in *Hsi-ch'ing ku-chien*, *chüan* 15:24a-b; (b) another *yu*, this one in the Victoria and Albert Museum, is reproduced by William Watson, *Ancient Chinese Bronzes* (1962), pl. 30a; (c) *chih*, formerly in the Sedgwick collection, also reproduced by William Watson, *op. cit.*, pl. 18a; (d) covered *chih* in the Brundage collection, San Francisco, reproduced by Rene-Yvon Lefebvre d'Argence, *Bronze Vessels of Ancient China* (1977), pl.XIX, upper left; (e) *yu* in the Shanghai Museum, reproduced in *Shang-hai po-wu-kuan ts'ang ch'ing-t'ung ch'i* 上海博物館藏青銅器 (1964), pl. 10; (f) *tsun* in the National Palace Museum, Taiwan, reproduced in *Ku-kung t'ung-ch'i t'u-lu*, 故宮銅器圖錄 pl. 102.
- 17 *Wen-wu ts'an-k'ao tzu-liao* 文物參考資料 1955, no. 8, pp. 16-27; *Great Bronze Age of China*, entry 53.

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Figure 2. Side view (detail)
of Po-chu pu
Freer Gallery of Art,
Washington, D. C.

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東京出土文物展覧會 東京 1976, no. 1, pp. 26-27, figs. 14-15.
國立故宮博物院 Tokyo (1976), no. 27, "Pai-ching shih ch'u-t'u wen-wu chen-lan hui", p. 31.
A number of other early Western Chou period bronze vessels are decorated with this same type of raised horns: (a) yu in the Museum of Fine Arts, Boston. Reproduced: Phyllis Ackerman, *Ritual Bronzes of Ancient China* (1943), pl. 10. The Boston bronze yu was originally part of the Ch'ing dynasty imperial collection and is reproduced in *Hsi-ch'ing ku-chien*, chuan 18: 84a-b; (b) another yu, this one in the Victoria and Albert Museum, is reproduced by William Watson, *Ancient Chinese Bronzes* (1902), pl. 30a; (c) this, formerly in the Sedgwick collection, also reproduced by William Watson, op. cit., pl. 18a; (d) covered ewer in the Brundage collection, San Francisco, reproduced by René-Yvon Jachoux d'Arignon, *Bronze Vessels of Ancient China* (1977), pl. XIX, upper left; (e) yu in the Shanghai Museum, reproduced in *Shang-hai k'o-tzu*, chuan 16: 10; (f) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (g) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (h) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (i) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (j) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (k) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (l) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (m) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (n) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (o) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (p) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (q) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (r) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (s) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (t) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (u) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (v) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (w) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (x) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (y) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10; (z) tsun in the National Palace Museum, reproduced in *K'uang-t'ung chi*, *Ch'ing-t'ung* (1981), pl. 10.



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Figure 1. *Po-chü yü*,
Freer Gallery of Art,
Washington, D. C.

Figure 2. Side view (detail)
of *Po-chü yü*,
Freer Gallery of Art,
Washington, D. C.





Figure 3. *Po-chü yu*
Original appearance
After Umehara Sueji,
Shina kodö seika Obei
shucho.

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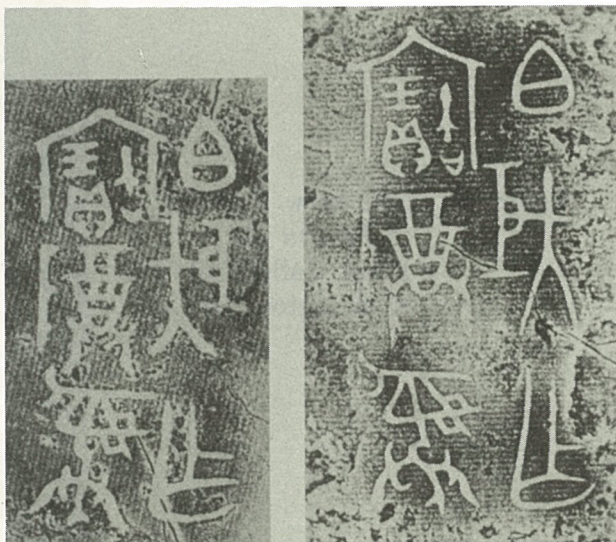
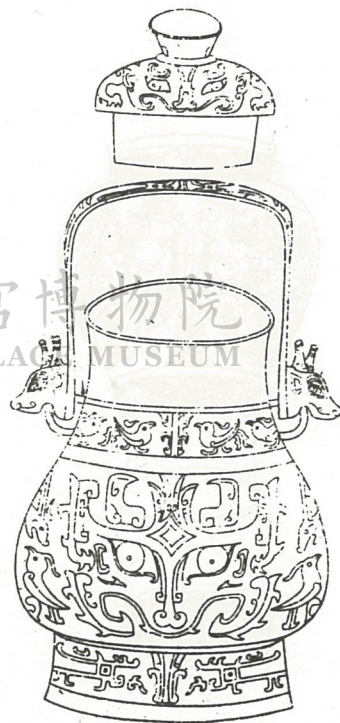


Figure 4. Inscriptions on *Po-chü yu*,
lid and vessel.
Freer Gallery of Art,
Washington, D. C.

周伯矩卣



西清古鑑

卷十六

四

蓋

伯矩卣蓋
西清古鑑

器

伯矩卣
西清古鑑

伯矩作賈
尊彝

音釋同前

右通蓋高九寸八分深七寸三分口縱三寸四分橫四寸三分腹圍一尺七寸四分重一百一十三兩兩耳有提梁銘伯矩與伯矩尊同

Figure 5. Po-chü yü. Hsi-ch'ing ku-chien.

周伯矩尊



西清古鑑

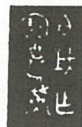
卷八 尊

圭

蓋



器



伯矩作
寶尊彝

音釋同前

右通蓋高七寸七分深五寸五分口縱二寸三分
分橫三寸三分腹圍一尺三寸重四十七兩伯
矩不可考意如伯罔伯服耳

Figure 6. *Po-chü tsun. Hsi-ch'ing ku-chien.*



Figure 7. *Po-chü yu*. Morgan Library, New York City.

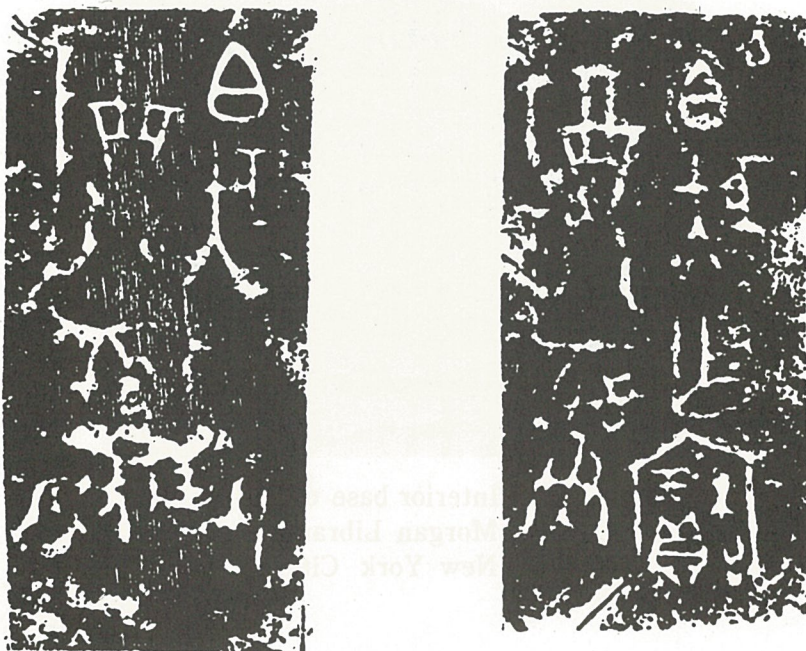


Figure 8. Inscriptions on *Po-chü yu*, lid and vessel.
Morgan Library, New York City.

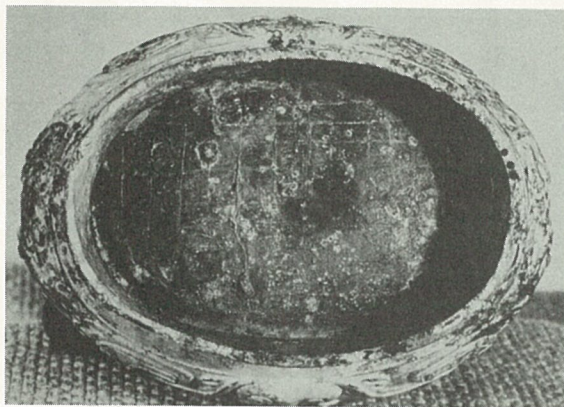


Figure 9. Interior base of *Po-chü yu*.

Freer Gallery of Art,
Washington, D. C.



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Figure 10. Interior base of *Po-chü yu*.
Morgan Library,
New York City.



Figure 11. *Po-chü hu* and rubbing of inscription.
Present whereabouts unknown.
After Hayashi Minao,
In Shu jidai seidoki no kenyu.

周伯矩盃



西清古鑑

卷三十一 盃

七

蓋

伯矩作寶尊彝

器

伯矩作寶尊彝

伯矩作寶尊彝

音釋同前

右通蓋高八寸五分深四寸六分口徑四寸一分腹圍一尺六寸三分重六十五兩有流有鑿三足銘六字與伯矩尊伯矩甗均合

Figure 12. *Po-chü ho. Hsi-ch'ing ku-chien.*

周伯矩獻



西清古鑑

卷三十

五

伯矩作
寶尊彝

伯矩作
寶尊彝

右高一尺一寸七分深自口至隔五寸九分自
隔至底二寸八分耳高二寸二分濶如之口徑
八寸四分腹圍二尺四寸重二百二十四兩款
與伯矩尊同

Figure 13. Po-chü hsien. Hsi-ch'üing ku-chien.



Figure 14. *Po-chü hsien*.
Unearthed at Ko-tso Hsien,
Liaoning Province.

Figure 15. Rubbing of inscription on
Po-chü hsien.
Unearthed at Ko-tso Hsien,
Liaoning Province.

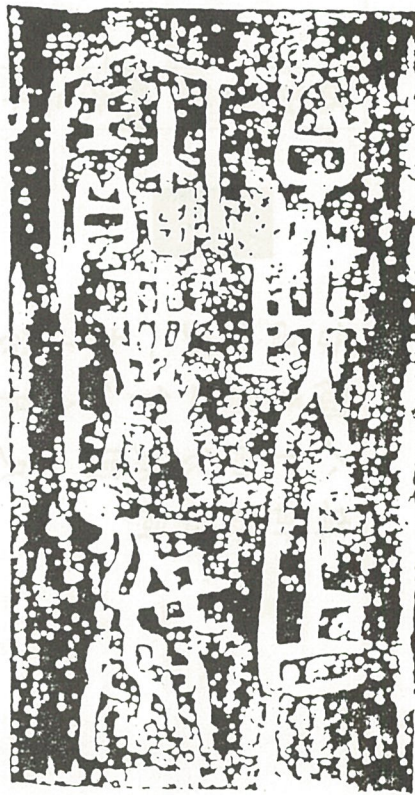




Figure 16. *Po-chü kuei*. Private collection,
New York.



Figure 17. Inscription on *Po-chü kuei*.
After Henghsuan so-chien
so-ts'ang chi-chin lu.



Figure 18. Woodblock illustration of
Po-chu kuei. After P 'an-
ku-lou i-ch'i k'uan-shih.



Figure 19. *Po-chü li*. From Tomb
#251 at Liu-li-ho, Hopei
Province.



Figure 20. Rubbing of inscription on *Po-chu li*. From Tomb #251 at Liu-li-ho, Hopei province.



Figure 21. *Yen-hou yu*. Unearthed at Ko-tso Hsien, Liaoning Province.

匱
侯
作
饌
盂



Figure 22. Inscription in *Yen-hou yu*. Unearthed at Ko-tso Hsien, Liaoning Province.

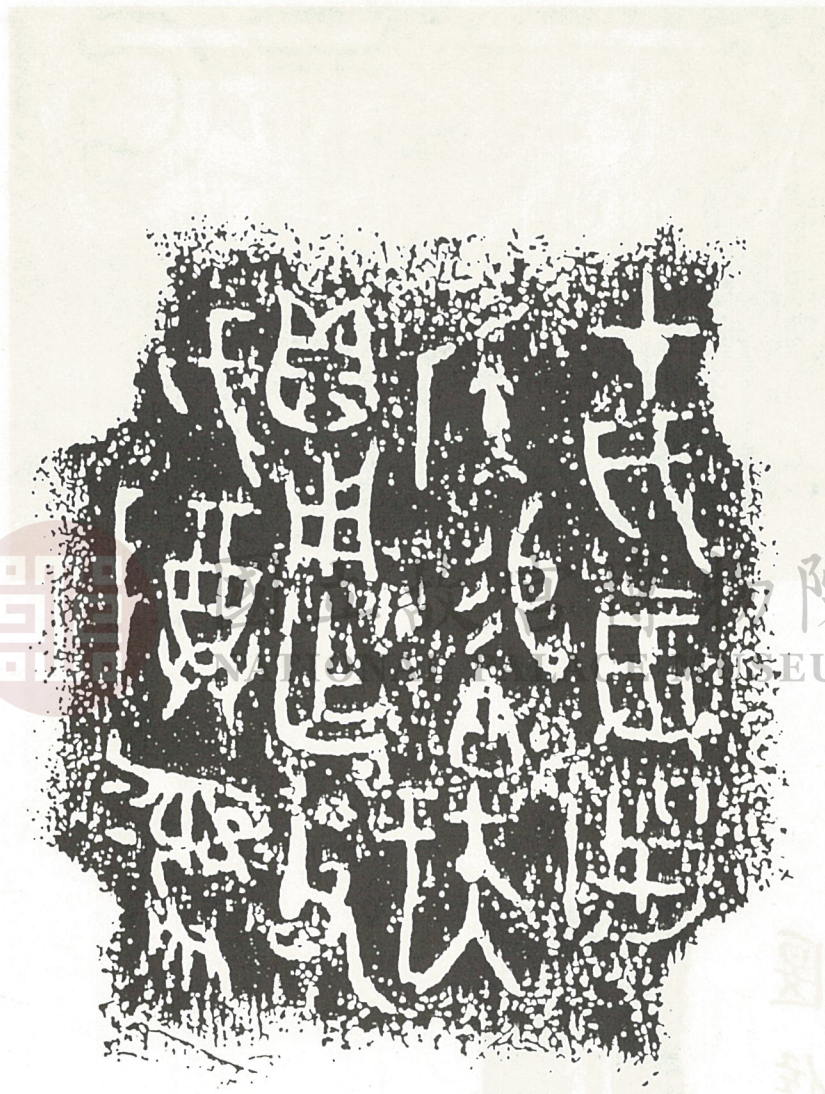


Figure 20. Rubbing of inscription on *Po-chü li*. From Tomb #251 at Liu-li-ho, Hopei province.



Figure 21. *Yen-hou yu*. Unearthed at Ko-tso Hsien, Liaoning Province.

匱侯作饌孟



Figure 22. Inscription in *Yen-hou yu*. Unearthed at Ko-tso Hsien, Liaoning Province.