

CHOU
THE BIRD THEME ON BRONZES OF THE WESTERN CHOU PERIOD

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ERRATA

page 3	line 11	omit "in"
4	10	for "analagous" read "analogous"
4	20	for "conquerers" read "conquerors"
5	13	for "superceded" read "superseded"
7	13	for "exhuberant" read "exuberant"
16	25	for "wirey" read "wiry"
22	4	for "Type 6" read "Type 7"
22	19	for "are" read "is"
28	21	for "wiespread" read "widespread"
28	23	for "exhuberant" read "exuberant"
30	22	for "occurance" read "occurrence"
37	1	omit "neckband" at end of line
37	2	omit "and" at beginning of line
41	15	for "mimicing" read "mimicking"
44	24	omit "It reoccurs in scheme I vessels, such as on the <u>fang-i</u> (pl. 9), in a late eleventh or early tenth century B.C. context."
48b	--	under Scheme I, Chou Context (1.11th-e.10th), for "3, 6, 8 (Rare)" read "3, 7, 8 (Rare)"
56	1	for "hegenomy" read "hegemony"
57	12	for "probably" read "probable"
57	15	for "dispensible" read "dispensable"
60	note 25	for "Seichi Mizuno" read "Seiichi Mizuno"
63	60	for " <u>Hsun-hsien</u> <u>hsin-ts'un</u> " read " <u>Chün-hsien</u> <u>hsin-ts'un</u> "
64	66	for "...hsi-chou mu te fa-chüeh" read "...hsi-chou mu ti fa-chüeh"
66	85	after "Loehr" read " <u>Ritual Vessels...</u> "
66	94	for "rather than" read "rather later than"
69	line 16	(of abbreviations) for "Tohō-gaku kiyō" read "Tōhō-gaku kiyō"
70	3	for 屯溪 read 屯溪
71	21	for "Ho-nan shengwen-hua...sui" read "Ho-nan sheng wen-hua...tui"
72	7	for "Yin-chou ch'ing-t'ung-ch'i t'ung-lün" read "Yin-chou ch'ing-t'ung-ch'i t'ung-lun"
72	29	for 管 read 管
73	3	for "Liang-chou chin-wen-ts'u ta-hsi t'u-lu k'ao-shih" read "Liang-chou chin-wen-tz'u ta-hsi t'u-lu k'ao-chih"
73	6	for "Hsun-hsien" read "Chün-hsien"
73	21	for "Mizuno, Seichi" read "Mizuno, Seiichi"
74	1	for "Seizano Seisho" read "Seizansō Seisho"
74	3	for "Sen-oku seisho" read "Sen-oku seishō"
74	16	for "Ch'ang-an p'u-tū-ts'un mu te fa-chüeh" read "Ch'ang-an p'u-tu-ts'un...mu ti fa-chüeh"
78	--	for "3e" read "3d"; for "3f" read "3e"
84	pl. 11	for "Seizano" read "Seizansō"
88	70	for "...yun-shou-hsien" read "yung-shou-hsien"
89	88	for "Seizano" read "Seizansō"

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Preface

The subject of this study is an examination of bird motifs on bronze vessels of the Western Chou period. The study proceeded in and is presented in four general stages. The first is a categorization of bird motifs into a number of "types" and a description of major variants within each type based on an investigation of numerous vessels through reproductions in both Western and East Asian sources and at first hand when this was possible. The second stage is a discussion of the schemes of design which incorporate the use of bird motifs. Representative vessels are discussed emphasizing the types of birds used, the zones of the vessel they occupy, the kinds of motifs they combine with, the stylistic tendencies apparent in the shapes and surface treatment of the vessels they decorate, the dating of the vessels based on style and on inscription when possible, and provenance based on excavated material. In the third stage the duration of each scheme of design and each bird type is derived. The final stage is an attempt to place the tendency towards the use of bird decor in some historical perspective, and the discussion addresses itself to such problems as the question of a pre-dynastic Chou tradition in bronze art, the reasons for the preference for bird decor in the Western Chou, and the reasons for the eventual dissolution of motifs into abstract patterns in the last century of the Western Chou.

I. Introduction

Excavations show that during the period between the sixteenth and mid-eleventh centuries B.C. the manufacture of bronze vessels was centralized in northern Honan. Although no bronze vessels have been found at the earliest identifiable sites, bronze artifacts which indicate a presumably initial stage in the Honan tradition, such as needles, awls, arrow-heads, and fish-hooks, have been excavated at Erh-li-t'ou in the northwestern section of the province.¹ The earliest bronze vessels thus far excavated have emerged from Cheng-chou, the capital of the Shang dynasty between the sixteenth and fourteenth centuries B.C.² Vessels analogous in form and decoration to them have been recovered from another Shang center, Hui-hsien, north of Cheng-chou.³ The stylistic and technological characteristics apparent in these bronzes continued to develop and expand, reaching maturity at An-yang, the place to which Pan Keng, nineteenth king of the Shang, moved his seat of government in approximately 1300 B.C., and which flourished as the capital until the fall of the dynasty.⁴

This picture of an apparently singular and relatively isolated bronze tradition developing in Honan is drastically altered after the conquest of the Shang state by the Chou. The conquerors launched their successful campaign in the last part of the eleventh century B.C. from their homeland in the Wei River valley in Shensi.⁵ They established a secondary capital, Ch'eng-chou, near Lo-yang from which to govern the central plain, and consolidated their power through a system of feudal alliances. The territorial expansion of

the political realm which was effected under the Western Chou was accompanied by a similar territorial expansion in the manufacture of bronze vessels.⁶ Bronzes dating to the first decades of Chou rule have been found not only in Shensi and Honan, but as far afield from the central area as Jehol, Anhui, and Kiangsu.⁷

However, art historians have not been so ready to accept the possibility that changes of a significant magnitude occurred in art of the bronze craftsmen. Several have suggested the idea of a continuity or unbroken line of development of bronzes from late Shang through the first decades of Chou. Bernard Karlgren stated that "...bronze art during the first five kings of the Chou dynasty was...little more than the aftermath of the Yin art...Yin-time art traditions were not broken or superceded by new currents."⁸ Ludwig Bachhofer noted that "it has often been asserted that Early Chou art was but a continuation of Shang art. From a purely historical point of view, this is true."⁹ However, Bachhofer goes on to say that under Ch'eng-wang, the second king of Chou, "a new and radically different style came into being," and this he described as the "severe" style which he believed replaced the "ornate" style characteristic of Shang and the first years of Chou.¹⁰

It has not been until more recently that scholars have recognized that in addition to remnants of Shang traditions persisting after the conquest, and in addition to the new prominence of a "severe" style, radically different trends emerged at the very outset of the Chou dynasty. Robert Poor summarizes the new sentiment: "Everywhere and on all levels the evidence is in favor of some cultural discontinuity and innovation rather than the exclusive perpetuation of older

forms."¹¹ Specific vessels have been singled out as most illustrative of the new forms. For example, Ho Wai-kam states that the "earliest evidence for an independent Chou style in bronzes is seen in the justly famed T'ien-wu kuei. Its inscription suggests a date at the very beginning of Chou."¹² William Watson adds the yu from Pao-chi-hsien with their extravagant ornament and dominant bird decor as indicative of an independent Chou tradition.¹³

It is, in fact, the decor on such bronzes as the Pao-chi yu that points to one of the most engaging aspects of Western Chou bronze art: the prominence of bird motifs. This tendency became apparent at the very beginning of the dynasty. The subsequent proliferation of bird motifs and their widespread incorporation into decorative schemes continued as a central development throughout the tenth century B.C. and into the ninth, persisting as long as identifiable animal forms were to appear on bronze vessels. It has furthermore been suggested that the eventual dissolution of recognizable forms into abstract patterns was a result in part of the dissolution or transmutation of such bird forms.¹⁴ In other words, bird motifs not only played an important part in providing interesting and numerous forms for the decoration of Chinese bronze vessels of this period, but perhaps played a decisive role in the direction it was ultimately to take, that is, the move to total geometric abstraction. It is for such reasons then that a close examination of the various forms of bird motifs and the way they are incorporated into decorative schemes is essential for an understanding of the bronze art of the Western Chou. It is the intention of this essay to present such an examination.

II. A Description of Bird Motifs

Although the importance of the bird motif in the bronze art of the Western Chou has been recognized, thus far very little has been done to present the material in terms of a formal analysis. There have been studies which have tried to identify accurately specific motifs and others which have tried to ascertain their symbolical meaning.¹⁵ However, these approaches, aside from telling little about style, may not necessarily even reveal anything of the so-called "symbols" themselves. Karlgren notes, "The ornamentation on early Chinese bronzes...have been examined both from the point of view of their significance, symbolical and magical--here the results have been meagre and exceedingly uncertain since the earliest texts that could furnish the key to their interpretation are many centuries posterior to the exuberant Yin decor."¹⁶

In another vein Leroy Davidson points out that the interchangeability of the various parts, or the "building blocks," of motifs sometimes makes the forms in question difficult to recognize as units.¹⁷ In other words, it seems that Davidson is saying that the artist or craftsman may have worked not as much from a repertory of "motifs" with symbolic intent, as from a repertory of individual "parts" with a formalistic intent. Davidson continues that "the problem is to learn to recognize the stylistic conventions of the bronze designs" which "appear to consist of a limited vocabulary of forms, the component elements of which combine in a wide variety of relationships."¹⁸

On the other hand, studies which try to elucidate these component elements and their combinations are generally not exhaustive in discussing the many subtle differences and the truly numerous forms they may assume. In characterizing the decoration of Chinese bronze art, for instance, Bernard Karlgren divides all bird motifs of Shang and early Chou into only two categories. In his category number sixteen, which is one of the thirty-eight features to distinguish Shang art, Karlgren defines the "common bird" as "either the naturalistic types with fairly short tail or the more or less stylized types with very long, extended, mainly horizontal tails."¹⁹ These motifs are in contradistinction to the large tail raising birds of his category number forty-one which was one of four additional criteria to distinguish "Yin-Chou" art.²⁰ Although within the "common bird" group he notes that a specific variation, the "de-tailed" bird, came into prominence during the "Yin-Chou" period, he failed to make distinctions beyond this point.²¹

Eleanor von Erdberg Consten outlines quite specifically what observations she feels must be made and what kinds of distinctions recognized in order to derive a "vocabulary of forms" for birds. She proposes that "a full description will have to include the shape of the beak, of the horn or crest, of the wing, and of the tail feathers."²² However, Jung Keng is the only expert who goes to some length in differentiating bird types based on such specific details.²³ Although it was clearly not Jung's intention to exhaust the entire repertory of bird motifs, he does describe at least a limited number of motifs in formalistic terms and in so doing presents a model from which future studies might benefit.

In this section a more inclusive range of bird motifs will be categorized and described. The categories are based mainly upon the form of the motif, its basic shape, and the characteristic features of its design. Such differences as treatment of surfaces, the size of motifs, and the zones they occupy will be considered in a later chapter.²⁴

Type 1: Realistic (Figs. 1a-1d)

The term "realistic" has been chosen to describe a group of motifs which are clearly the result of an attempt to portray extremely simple recognizable bird forms. They tend to be naturalistic though conventionalized renderings of birds and are generally without the addition of any decorative embellishments. The usual type has a small slightly rounded beak. The head is normally left bare, and only rarely does a short barely discernible crest appear, usually as a tiny loop behind the bird's head (1d). The body, which may be clawless or supported on a simplified claw, is compact and in its briefest form terminates in an upturned wing (1a). The major variant in this group is supported by a downturned tail in back which extends horizontally from just below the tip of the upturned wing (1b, 1c, 1d). It usually remains quite short, retaining the compact silhouette of the motif, but is sometimes slightly extended.

Type 2: Bottle-horn (Figs. 2a-2b)

The basic shape of the bottle-horn bird might resemble the tailed variety of Type 1 (2a), or may have a more complex tail formation (2b). Claws may be simplified (2b) or fully formed

talons (2a). Large eyes and beaks with quite pronounced curves are common. The distinguishing characteristic is a bottle-shaped horn which is usually attached to the back of the head.

Type 3: Long crested, rounded beaks, supported on downturned tails
(Figs. 3a-3e)

The basic form of this motif retains many of the features of the simple realistic bird type--especially the compactness of its shape. However, it is distinguished from it by a greater elaboration of crest and, in some instances, the tail formation. The bodies of the birds in this group have simple upturned wings (3a, 3b, 3e) or no wings at all (3c, 3d), but they are always supported on downturned tails. The tails may terminate in a point (3d), a straight horizontal edge (3c), but more frequently split into two sections at the end (3a, 3b, 3e). Although sometimes simplified, claws are usually fully developed (3b, 3c, 3d) and beaks are always rounded. The important feature is a ribbon-like crest which usually issues from the top of the bird's head, but in some cases is disengaged (3a). It flows back in an undulating rhythm ending in an upturned hook (3a, 3c, 3d, 3e), though sometimes cleft in the same manner as described for the tail (3b). The crests may extend the entire length of the body (3b, 3c), but are frequently shorter (3a, 3d, 3e).

Type 4: Large hooked beaks, large eyes, comma crests (Figs. 4a-4f)

The bodies of this group conform to the upturned wing with downturned tail formation. Although there is great variety within this group, they differ from other types primarily in the configuration

of the head zone. The head is characterized by an extremely large and prominent eye and a heavy squared beak which hooks under sharply. The beak is usually surmounted by one or two upright hooks or tufts. The comma shaped crest may be attached to the back of the head (4b) or floating just free of it (4a, 4c). When they are supported by heavy fully formed claws, the birds appear strong and sturdily built. However, a less aggressive variety does exist (4c). Although the same bulging eye and pronounced hooked beak still appear, the comma crest is smaller in relationship to the body as a whole. The bird is supported on a simplified foot and therefore appears shorter in form than the others. This motif looks very similar to the simplified motif of the Type 3 series, that is 3e. Their claws and tail sections are almost exactly alike--the major differentiation being the beaks and crests. Whereas 3e conforms to the flowing ribbon crested and rounded beak variety, 4c conforms to the tufted, hooked beak, comma-crested types. The bird, 3e, is characterized by a more rounded, soft quality whereas 4c retains the angularity and sharpness of its class, Type 4.

Another variant in this category tends towards elaboration rather than simplification. Heads with large eyes and heavy squared beaks are still similar to 4a, 4b, and 4c. Although simple comma crest are found (4d), more normally these birds are provided with five-pronged crests which jut out horizontally behind the head of the bird (4e, 4f). Each has a tail which extends horizontally for some distance before turning down, placing greater emphasis on the length of the motif than in the first members of this group. The broad tail is surmounted by three hooks which rise vertically out of

it and point backwards. They may be plain (4e) or embellished with an extra quill also pointing back (4d, 4f). These birds are supported by either an extra simple "foot" under the wing (4e, 4f) or a backturned hook at the junction of the tail and wing (4d).

Type 5: Quilled (Fig. 5a)

This is a very consistent group with few variations--all of which are negligible. The form of the bird is dominated by a body which extends as a horizontal band from an extremely aborted wing section. It turns squarely down at the end to support the bird. It is lined along the edge with prominent hooks. This horizontal barbed band is repeated to form the crest which extends from the bird's head the entire length of the body forming with it a strict rectilinear profile. A long narrow pointed protruberance extends from the back of the bird's head separating crest and body. The hook of the rounded beak and the two downward hooks on the breast complete the spikey profile. Aside from its beak and fully formed claw, the prominent eye is the only other feature it shares with other bird types.

Type 6: S-Split Tail (Figs. 6a-6d)

The foresections of the birds have variations which usually relate to other groups, such as the ribbon-crested variety (6b, 6c), although a variant exists in which a leaf shaped element rests at the back of the head (6a). Long sinuous tails extending from winged bodies are the central characteristic of this group. The tail does not serve as a support but flies freely back. The only support is a simplified (6a, 6d) or fully developed talon (6b, 6c). In all examples

the tail splits into two branches: the shorter one descending and looping forward; the other extending back to the end in a graceful upward sweep. The tail may be attached to the body, growing directly out of it (6a, 6b, 6c). The only variation (6d) has a tail section which, rather than growing directly from the body, loops under and is tangential to it.

Type 7: C-S tails (Figs. 7a-7c)

As in Type 6 above these motifs are grouped together because of the special nature and importance of the tail section. The front of the motif has features typical of other groups--short ribbon crests are common (7a), but elaborations exist in the form of forward bending crests and crests with tulip shaped tips (7b). The body is in the familiar form of an ascending wing from which a long narrow band extends horizontally forming the upper part of the tail. This extension may be straight or undulate slightly and is interrupted by several vertical hooks. The lower segment of the tail is in the form of a pronounced S-curve lying on its side and sweeping beneath the horizontal extensions, either tangential to the body (7c) or detached from it (7a, 7b). About one-third of the way back two hooks emerge from the lower edge of the tail: the longer one sweeps forward to form a distinct c-shaped element with the fore-end of the tail; the shorter one turns back to form a small foot-like hook. The bodies are normally supported by a long flat simplified foot, sometimes with a smaller one behind. The major variation has the lower section of the tail emanating from the body (7c) in much the same manner as the type 6 birds.

However, due to the general appearance of the variant it fits most comfortably into this category.

Type 8: Shortened C-shaped tails (Figs. 8a-8d)

Many of these examples seem to be shortened versions of the Type 7 bird. The back of the tail in these examples has been deleted. What remains is a single c-shaped element either attached (8b, 8d) or disengaged (8a, 8c). Although the undulation of the tail is lost in this form, the stability remains.

Type 9: "Mannered" birds (Figs. 9a-9e)

The fully formed motifs have a lively profile accentuated with hooks turning up and down, forward and back, but neatly contained in a fairly tight rectangular frame. Beaks are usually in the form of pronounced hooks with a vertical tuft rising abruptly from the top of the head. Crests are also strongly curved either in their comma (9a, 9b) or their ribbon variations (9d, 9e). An example of a more complex crest type exists (9c): a horizontal barbed branch extends backward from the tuft the complete length of the bird, and a secondary branch falls from the base of the tuft down the back of the neck. Although claws may be simplified (9a, 9d, 9e), large fully formed ones also exist (9b, 9c) which conform to the rest of the shape in their pronounced hooks. The tail is divided into three branches: an upper horizontal one with one forward hook; a middle section extending horizontally then turning sharply down; and a lower section in the form of a c-shaped element usually attached to the body and normally possessing a central barb. Simplified versions exist in which the middle and lower bands merge into one element (9e).

In the simplified versions, no fully formed claws exist.

Type 10: Head turning (Figs. 10a-10e)

The tail sections in this group vary greatly, but are usually similar to those of Types 7, 8, and 9. The tips of the upturned wings may end in a single point but are often bifurcated (10c, 10d, 10e). Examples of greater elaboration in the form of additional tufts or hooks protruding from the tail section are also characteristic. But the singular feature which unites this group is a turning head with a crest flowing down the back of the neck. The crest may be perfectly plain (10a), but more commonly has hooks protruding either on the inner (10d) or outer (10b, 10c, 10e) edges. Additional small tufts where crest and beak meet are also present (10b, 10d).

Type 11: Head turning with heavy beak and crest (Figs. 11a-11b)

Although this group has important features in common with the previous type (the turning head and crests flowing down the neck), the differences in profile and general appearance are such that a new category is warranted. The characteristic profile depends upon the balance set up by the placement and formation of beak and crest. Both extend from the top of the head. They move horizontally in opposite directions for approximately equal distances before turning downward to form a somewhat squared corner. The beak continues to curve under terminating in a smooth, rounded edge, unlike the sharp point characteristic of other motifs. The crest continues its descent to the bottom of the bird's body at which point it turns under, ending in an elaborate hook. Hooked protrusions

issue from the underside of the crest facing the bird's body. This allows the outer profile of the bird to be enclosed by a smooth, neat edge. In most examples, a short tuft juts from the head beneath the crest; on the other side a "beard" grows upward for a short distance under the chin.

The wing sweeps upward in the same squarish curve characteristic of the beak and crest and ending in a cleft which may penetrate the wing to where its upward ascent begins. The tail takes several forms. It may be a detached up-right, though usually slightly askance, s-shape with additional detached hooks (11a). In another type the familiar horizontal barbed band protrudes from the tail as the uppermost element (11b). Under this two segments resembling the configuration of the crest fit beneath the horizontal and are attached to the tail.

Type 12: Attenuated bodies (Figs. 12a-12b)

The only clearly recognizable bird-like features of this group are their turning heads with round or square beaks and comma or ribbon crests. The bodies have been drawn out into thin lines terminating in hooks. One type (12b) bears the remnants of a claw, but rather than supporting the body, it turns up to decorate the rectangular area formed by the squared s-shape of the body. In another variant (12a), the entire body is on a straight horizontal line. It is marked by hooks on the bottom, and opposite to them on top, vertical quilled hooks similar to Type 4 arise. However, in this group everything is subordinate to the thin, wirey skeleton of the profile.

Type 13: C-Shaped beaks with normal bodies (Figs. 13a-13c)

Based on the appearance of the body and tail sections alone, most of the motifs in this group could fit comfortably into Type 7. Also, ribbon and comma crests conform to examples characteristic of other groups. However, the shape and size of the beak completely transforms the appearance of these birds. The beaks are formed from large c-elements which extend horizontally forward. They may have a central barb on either inner or outer surface and may resemble the c-shapes in the lower tail sections almost identically. Although the beaks may be relatively short in comparison to the entire length of the motif (13a, 13b), they may be as long as the tail sections they resemble (13c). In such examples an internal symmetry prevails which depends on the balancing of tail and beak segments, the body and eye serving as the pivot. Although the beaks are still recognizable as such (if only because of their position), their representative qualities are subordinated to formal design to a much greater degree than in any other motif so far described.

Type 14: C-Shaped beaks with abbreviated bodies (Figs. 14a-14d)

These are the most abstract of all bird motifs. In the first variant a horizontal band extends from an abbreviated, eyed head. It ends in a rounded hook which forms a "c" with the strongly curved lower section of the beak. The body of the bird extends in a simple horizontal band in the opposite direction terminating in a hook similar to the beak. This terminal hook may form a second c-shape with the simple crest (14a), or the crest may be a c-shape resting on the body (14b, 14c). A type also appears with a straight

horizontal barbed band extending forward and serving as a crest (14d).

Type 15: Erect (Figs. 15a-15c)

A tall, vertical body is supported on either a sturdy wing or a straight, firm tail. Although there is a fully formed large claw on a thick leg, it usually stops short of the ground level and therefore does not serve as a support (15a, 15c). The head sits on top. The square hooked beak is surmounted by one or two barbs. Although one example is provided with merely a leaf-shaped ear behind its head (15c), most examples have a crest flowing down the back from the top of the head. The profile is usually a narrow, upright rectangular form, though stockier types exist.

Type 16: Upright with long neck (Figs. 16a-16b)

This group is categorized by tall, thickly proportioned necks rising from plump bodies. The heads are tilted slightly back, giving an upward thrust to the fore-quarters. The birds may possess rounded or squared beaks with or without upturned beards under the chins. The head is surmounted by either a tall tuft (16b) or a tuft which may lean forward and continue down the front of the birds body (16a). A crest flows down the neck and is usually hooked or branched. The wing curves strongly up and the tail elements appear in the form of a horizontal band and an upright "c". The verticality of the fore-section, supported by a large talon, is countered by a more horizontally arranged body giving a pronounced triangular profile.

Type 17: Extended crests and wings (Figs. 17a-17c)

Although the basic shapes of body, neck, and beak are similar to the previous groups, the appearance here is dominated by overwhelming crest and wing extensions. In one type of configuration (17b, 17c) the crest, along with a double stranded wing section, loops forward over the bird's head in a wide arc. This forms a triple banded plume which descends to the ground. Four tail strands emerge from the upswept cleft body and descend in an arc resembling that of the plume. The bands may be sharply barbed (17b) or inset with "eyes" (17c). In a variant form (17a) the body is split into two sections: one swings forward in a curve over the bird's head similar to the three-stranded plume above; the second likewise makes a curve enclosing a disengaged c-shaped tail. A short crest in several branches and a claw complete the motif. In all of the above examples the heads appear small and insignificant in the midst of the flowing plume and tails--the bodies merely supporting the highly decorative constructs. The rhythm which emerges from the proliferation of strands mimicking each other in their movements dominates the form.

III. Schemes of Design Incorporating Bird Motifs

The term "primary zone" is used to indicate the main body zone of the vessel, and its major decorative motif is the "primary motif". This is to be distinguished from the "secondary zones," such as neckbands, shoulderbands, and footbands, and their corresponding "secondary motifs."

Five major configurations are prominent and most of the important vessels conform to one of them. They are: (I) Primary zones with t'ao-t'ieh combining with birds in secondary zones; (II) Primary zones with zoomorphic motifs other than t'ao-t'ieh combining with birds in secondary zones; (III) Primary zones with geometric motifs combining with birds in secondary zones; (IV) Primary zones with no decor (plain) combining with birds in secondary zones; and (V) Primary zones with birds combining with birds or other motifs in secondary zones.

Although the weight of the following discussion on schemes of design will rest with vessels of the Western Chou, remarks concerning various Shang examples will preface each section in order to provide the necessary background.

Scheme I: Primary t'ao t'ieh, secondary birds

Vessels datable to the Shang period with scheme I decor are relatively few in comparison to the numerous compositions in which t'ao-t'ieh in primary zones combine with other secondary motifs. However, vessels illustrated in plates 1-4 represent the major ways in which bird motifs were used.²⁵ Certain patterns are immediately evident. Birds usually appear on the later forms of the vessels,

that is on the "fang" or square shapes.²⁶ Although the motifs appear on some vessels decorated in a flat relief style in which they are flush with the background of lei-wen, the majority are decorated in a more sculptural style. Birds usually occupy only one secondary zone. There is an example, however, the fang-yu (pl. 3), on which pairs of birds occupy two zones. Birds are normally arranged in antithetical pairs or in larger groups depending upon the length of the zone to be filled and the relative size of the motifs. The type of bird used in the decoration is generally limited to Type 1 except again on the fang-yu (pl. 3) where the bottle-horn variety, Type 2, appears in both zones. In their appearance in scheme I vessels birds combine with dragons, rising blades, and geometrical bands. The exception occurs on vessels such as the kuang where birds may combine with realistic animal types such as rabbits, elephants, and cicada.²⁷

Scheme I compositions continued into the Western Chou period as illustrated in plates 5-11. The fang-i (pl. 5) and fang-tsun (pl. 6) are related to each other by their inscriptions and datable by them to the late eleventh century B.C.²⁸ The fang-tsun (pl. 8) and fang-i (pl. 7) are also related by inscription which dates them to the first decades of the tenth century B.C.²⁹ These vessels and those which bear a stylistic resemblance to them (pls. 9-10) represent one way in which Shang artistic conventions were transformed in the early Chou. The sagging profiles of the shapes, the pronounced hooked flanges, and the elaboration of the t'ao-t'ieh with a profusion of hooks and curls emanating from the edges are the central characteristics of this "mannered" trend.³⁰ Several of these examples were excavated in the

region of Lo-yang in Honan.³¹

hammered Type 9 motifs are most consistently used in the secondary zones of these vessels. There is one example, the fang-i (pl. 9), in which Type 6 birds occupy the neckband. Aside from t'ao-t'ieh, birds combine with a split-bodied snake on one vessel (pl. 5), the typical rising blades on the tsun, and a particular form of the dragon (pls. 7-8).³² In these examples birds occupy a more prominent position than in the Shang schemes. This expresses itself especially in their presence in more than one zone and in the spatial enlargement of the zones they fill. This is carried to its extreme on the lei (pl. 11). In this example a simplified form of Type 9 birds appears on the shoulderband. The lid and upper body zones are decorated by enlarged and elaborated motifs of the same type. The upper body zone is expanded to such an extent that it infringes upon the body zone below giving the impression of two equal ranking motifs.

The Tê kuei (pl. 12) is datable by its inscription to the last quarter of the eleventh century B.C.³³ and represents the second line of evolution that the t'ao-t'ieh scheme followed during this period. This kuei, along with a similar vessel (pl. 13), are executed in an almost totally smooth relief style with practically no surface detailing of the motifs whatsoever. Although the Tê kuei consists of decoration set against a background of lei-wen, the other vessel has dispensed with the background completely, the motifs rising from a flat smooth surface--a technique only rarely used in the Shang.³⁴ Whereas Type 3 bird motifs with simplified crests decorate the footband of the Tê kuei, Type 8 birds occupy the neckband of the kuei (pl. 13) and are accompanied by winged

dragons in the foot zone.

The hu (pl. 14) stands stylistically between the two groups described above. The decoration is in the form of a t'ao-t'ieh with some "mannered" hooks, but it is executed in a modelled relief set against a blank ground. The bird type in the neckband conforms to this stylistic "combination." Although in basic shape it resembles Type 9 birds as they appear on the Nieh-ling and Jung-tzu bronzes, the hooks and frills have been omitted from the tail sections which appear in a very simplified form.

The last representative of this scheme is the hu (pl. 15), the body of which is decorated with a dissolved form of the t'ao-t'ieh.³⁶ The wavey band of the lid, neck, and foot, as well as the dissolved eyed band on the lid relate the vessel to a ninth century B.C. decorative context.³⁷ The bird type which appears on the lower neckband of this vessel is the head-turning Type 10.

Scheme II: Primary zoomorphs, secondary birds

In the Shang period vessels in this category are quite limited. One type is represented by p'an basins. They may be decorated with a central turtle motif on the inside of the vessel surrounded by alternating fish, dragons, and Type 1 or 2 birds treated either in relief or flush against the surface.³⁸ The turtle motif is often replaced by a coiling snake, but the animals revolving around it will usually include birds.³⁹

Also in this category of vessels are tsun, the forms of which resemble two owls placed back to back. The various elements describing their bodies such as wings and claws constitute the decor of the primary

zones. Secondary motifs are usually placed confronting each other above and below the wings on the sides of the vessels. Although dragon or snake forms may be used in these secondary positions, Type 2 birds also appear.⁴⁰ The motifs are usually detailed with the scale pattern normal for this type of vessel.

Several new zoomorphic motifs appear in the last quarter of the eleventh century B.C. which are striking because of their distinctness from Shang decoration. These new motifs occupy the primary zone in confronting pairs in much the same manner as the confronting dragons in t'ao-t'ieh schemes. Sometimes they combine with birds in secondary zones.

The first group consists of those vessels which employ a twisted bodied monster with a gaping mouth as the primary motif (pls. 16-17). The surface of the primary motif is treated in a relief style which is alien to Shang conventions, and more akin to the kind of modelling on the Tê kuei (pl. 12). This group is datable to the early Chou on the basis of the inscription on the T'ien-wu kuei (a vessel with a similar primary motif) which was reportedly excavated at Ch'i-shan in Shensi.⁴¹ Although the T'ien-wu kuei has snakes on the footband, the kuei (pl. 16) is decorated with simplified Type 3 birds in place of the snakes. The present kuei also differs from the T'ien-wu vessel in its lack of a pedestal and in its possession of two rather than four handles. The tsun (pl. 17), with the same twisted bodied monster on the belly zone and rising blades on the neck, is decorated with Type 9 birds on the base of the flaring trumpet neck. These motifs with their unusually elongated tails appear in an elaborated form on the footband.

The next four vessels (pls. 18-21) are united by their use of another type of twisted bodied zoomorph in modelled relief--this time in the form of an elephant. The yu (pl. 18) and the tsun (pl. 19) are related to the Nieh-ling group by their inscriptions and are contemporaneously dated.⁴² The Hsing-hou kuei (pl. 20) relates to them by its central motif and the treatment of its surface. The kuei was also excavated at Lo-yang, as was the Nieh-ling group, and bears an inscription which dates it to the first decades of the Western Chou.⁴³ The fourth vessel, another kuei (pl. 21), fits into this group on the basis of its central elephant motif and fits into their period on the basis of its shape, the smooth rounded treatment of the motifs, the formation of its handles, and the pedestal upon which it rests. On all of the above vessels the primary motifs combine with the attenuated form of the bird, Type 12. On the two kuei the bird form lacks a lower beak extension which is present on both the yu and tsun where the motifs also occupy two zones rather than one. The only additional motifs which appear on these vessels are snakes in the footband of the yu (pl. 18) and dragons in the footband of the kuei (pl. 21).

The final variation of the primary body motif in this scheme is illustrated by the tsun (pl. 22). It is decorated on its belly and foot zones by dragons like those seen on the Hai-tao-ying yl and yu, and on this basis might be dated to the late eleventh or early tenth century B.C.⁴⁴ Its shape, marked by protruding, hooked flanges, is similar to the Nieh-ling and Jung-tzŭ tsun also of that date. Type 3 bird motifs with simple comma shaped crests appear in confronting pairs at the base of the trumpet neck.

Scheme III: Primary geometric, secondary birds

In Shang dated vessels the examples employing this scheme are quite limited in number. They are illustrated in plates 23-26.⁴⁵ The vessel types span a fairly wide period of development from the early hemispherical ting to the later fang-lei. The treatment of the surface also varies between flush and high relief styles. On the rounded shapes birds alternate with whorl circles in the secondary zones. On all the vessels they occupy only a single band, and aside from geometric configurations such as bosses and hanging blades they combine only with dragons.

Although in the above examples the bird motifs are restricted to Types 1 (pls. 23-24) and 3 (pl. 25), several vessels, unique and isolated though they seem in Shang art, reveal that the bird was an object of some decorative experimentation. The fang-ting (pl. 25), although decorated with a form of Type 3 bird motifs, incorporates an additional leaf-shaped ear behind the head and beneath the crest. The fang-ting (pl. 26) is decorated with the long sinuous forms of Type 6 birds which surmount a ground of interlocked "T's" and rows of spikes.⁴⁶

In comparison to the examples with scheme III decor dated to the Shang period, those of Western Chou date are not only much more numerous, but also extremely varied in the types of geometric primary motifs employed. These will be grouped and discussed in accordance with the geometric designs in the primary zones.

The first three examples (pls. 27-29) are decorated with a key-fret design on the body and lid resembling that seen on the classical white pottery of Shang.⁴⁷ Although the repertory of motifs used on white

pottery, and on the Shang bronzes which copy their designs, include animal as well as geometric motifs, birds are absent. Therefore, their appearance on the present vessels is made more strikingly apparent. The motif decorating the hu (pl. 27) and the yu (pl. 29) is Type 9. On the hu (pl. 28) the neckband consists of two friezes of birds: the lower frieze has confronting Type 9 motifs while the upper has Type 10 birds. The shapes of these vessels is typical for the tenth century B.C., and the character of their geometric primary motif, related to Shang designs, would indicate a date early in the century.

The pedestalled kuei (pl. 30) with interlocked "T's" in heavy relief in the primary zone is related by inscription to the Nieh-ling group and likewise is said to have been excavated at Lo-yang.⁴⁸ In the neckband Type 10 birds, similar to those on the hu above (pl. 28), appear. Here they stand out in more pronounced relief conforming to the style of the primary zone. The same treatment in relief is used for the row of realistic cicada which decorate the footband.

Vertical ribbing as a primary motif on kuei is datable to the first decades of Chou on the basis of the inscription on the K'ang-hou kuei which has such ribbing decorating the body zone.⁴⁹ Whereas the K'ang-hou kuei is decorated on both neck and footbands with whorl circles alternating with squared crescents--a popular device inherited from the Shang--the kuei (pls. 31-32) incorporate birds into a new scheme. Type 3 birds occupy the neckband of one kuei (pl. 31) while the footband is decorated with typical winged dragons. The other vessel (pl. 32) is decorated in both neck and footbands with Type 8 birds. Although whorl circles alternating with head-turning dragons come into frequent use during this period, especially on vertically

ribbed vessels such as the kuei above, their alternation with bird motifs, something relatively common in Shang, is conspicuously absent.

Another configuration in which vertical ribbing and bird motifs combine in decorative schemes is illustrated by the cylindrical hu (pls. 33-34). The design on these vessels dispenses with the normal primary and secondary zone relationships. On each vessel the body is divided into five horizontal bands, the cover of each vessel providing two additional zones. On the body vertical ribs usually occupy two zones, although on one example only the central band is ribbed.⁵⁰ The bird motifs occupying the bands are simplified Type 9 (although close in configuration to Type 8). At least one example exists (pl. 34) in which the central band is decorated with Type 6 birds with tangential tails. The incorporation of the Hai-tao-ying dragon type into some of the compositions (pl. 33), along with the use of vertical ribbing, would indicate a date possibly as early as the late eleventh century B.C.

Bosses appearing in the decoration of some Shang vessels are replaced by large protruding spikes in the late eleventh century B.C. The kuei (pls. 35-36) exemplify this development. They rest on pedestals and share characteristics of form (profiles, large rectangular hangings on the handles, and widespread upright ears surmounting the handles) which relate them to other early Western Chou kuei. The spikey exuberant profiles and surfaces are relieved by the decoration of the neck and footbands. One vessel (pl. 35) Type 3 birds decorate the neck and combine with beaked dragons on the foot. On the second (pl. 36) Type 8 motifs occupy both of these secondary zones.

The fang-ting (pl. 37) is datable by inscription to the last quarter of the eleventh or first few decades of the tenth century B.C.⁵¹ Rows of protruding spikes surrounding a small area of vertical ribs decorate the main body zone which is punctuated by large hooked flanges at the corners and bisecting each side. The decorative combination of Type 6 birds in the neckband and the contrasting geometrical character of the primary design is reminiscent of a similar compositional device used on certain late Shang vessels, and thereby the earlier date is supported.⁵²

On the next two examples, the yu (pl. 38) and the hu (pl. 39), motifs are restricted to the lid, neck, and footbands whereas the primary body of each is divided into quadrants by intersecting raised bands. The shape of the yu is a variation which appears in the late eleventh and early tenth centuries B.C.⁵³ A simplified form of the Type 9 bird occupies the three secondary zones. The hu is decorated with Type 10 motifs on the lid and neck with a row of vertical scales on the foot. The square cross-section of this vessel, its saucer-shaped lid, and the scale pattern are datable to the ninth century B.C.⁵⁴

The ho (pl. 40) has a unique form of the Type 10 bird on the neck and lid areas. The body of the vessel is encircled by horizontal grooves--a convention which appears at the end of the ninth century B.C.⁵⁵ In contrast, the kuei (pl. 41) is decorated with closely placed vertical ribs on the body and cover. Type 8 birds occupy the neck and lidbands. This vessel, excavated at Chang-chia-p'ao in Shensi, is supported on four small feet and surmounted by a saucer-shaped lid which become common devices in the construction of kuei in the ninth century B.C., and on this basis the present vessel can be dated to that century.⁵⁶

Scheme IV: Plain bodies, secondary birds

Alongside the fully decorated vessels of Shang were those of a more restrained style of decoration in which as little as one zone might carry the motifs, the remainder of the vessel being left perfectly plain. This tendency towards restraint was exhibited at the earliest known stages of the development of Shang bronzes art at Cheng-chou and persisted throughout the maturation of the art at An-yang. This relatively plain style of decor has been neglected by collectors and art historians in favor of the technically and artistically more engaging vessels with full surface decoration and has been treated as an undercurrent to the mainstream of artistic achievement.⁵⁷ Nevertheless, numerous examples of this style have emerged from An-yang sites.⁵⁸ Although animal motifs sometimes occur on bronzes of this type, bird motifs are never present.⁵⁹

The use of one or two narrow bands of decoration on an otherwise plain body persisted into the Western Chou achieving a greater prominence. Geometric motifs are used and new forms of the dragon develop. However the role of birds on such vessels becomes a central one--numerous examples exist. These are most conveniently examined when grouped under the respective bird types that decorate them.

There seems to be only a single occurrence^{re} of the use of Type 5 motifs in this scheme. The birds appear in the neckband of a ting (pl. 42). The shape of the vessel lies between the typical Shang round bodied ting and the later type that appeared in the tenth century B.C. in which the bottom of the vessel tends to bulge outward.

Type 12 birds appear on the tsun (pl. 43) in two bands which circle the upper and lower areas of the body. Similar motifs appear on the neckband of a four-handled kuei (pl. 44). The shapes of these vessels point to a date between the late eleventh and early tenth centuries B.C. This dating is in agreement with another tsun excavated from Hsin-ts'un in Honan whose shape and compositional scheme in two bands is similar to the tsun above.⁶⁰ However, rather than bird motifs, a dissolved dragon form decorates the two bands.

Type 3 birds are quite rare in this scheme. The yu (pl. 45) dates to the last quarter of the eleventh century B.C. for several reasons. Its shape is still quite taut in outline which is a lingering of Shang conventions. The knob on the lid also points to a relatively early date for by the early tenth century B.C. it is replaced by a saucer-shaped lid surmounting the cover. However, the smooth modelled relief of the decoration is more typically early Western Chou. The birds in the neck and lidbands alternate with another zoomorph of uncertain identity. This is further evidence for an early date as such compositions in which birds alternate with other motifs is characteristic of some Shang examples and almost unknown in Chou schemes.

The kuei (pl. 46) is also executed in the smooth relief style characteristic of the late eleventh century B.C. The bird types which occupy both neck and footbands are basically akin to the Type 3 motif. However, the crest is in the form of a small snake-like dragon. The kind of combination of animal forms to construct a motif is quite typical of Shang conventions, and on this basis the earliness of the vessel is substantiated.⁶¹

Vessels illustrated in plates 47-56 are a few of the numerous examples on which Type 7 bird motifs are used. The vessels span a long period. The hsien (pl. 47) and li (pl. 49) are close to the late Shang forms of the vessels which persisted for a short time into the Chou, whereas such forms at the ting (pl. 52) and the p'an (pl. 56) with its upright handles developed somewhat later.⁶² The birds usually occur as a single band in the neckzones, but appear in two bands on the body of the tsun (pl. 48), on both lid and neck of the yu (pl. 50), and on the foot and narrow outer body areas of the p'an (pl. 56). In this last example the tails of the birds represent the variation from the true "c-s" formation. Other variations occur in the bird forms on the chih (pl. 53) and on the p'an (pl. 56) where the crests of the birds are elaborated, and on the ting (pl. 52) in which there is a slight elongation of the beak.

On these vessels birds combine with a very limited number of other motifs. The animal masks on the bulging legs of the hsien are common for this type of vessel as are the bowstrings circling the foot of the yu, the incised hanging blades on the legs of the li, and the eyed-diagonal band on the foot of the kuei and hu. The only animal form that the bird combines with on these vessels is an s-shaped, head-turning, crested dragon. It occurs on the foot and lid of the yu and on the lid of the hu.⁶³

Vessels illustrated in plates 57-60 exemplify the use of the shortened form of the "c-s" tail configuration, Type 8. The kuei, yu, and chih are represented, as well as a shallow ting on short legs excavated at Hai-tao-ying and therefore datable to the last quarter of eleventh or early tenth century B.C.⁶⁴

A very rare example of the use of the Type 9 bird motif occurs on the yu (pl. 61). It appears on both the neck and lid and is accompanied by a form of an eyed dragon band on the foot.⁶⁵

Three vessels represent the use of the head-turning bird motif, Type 10, with various tail configurations. The chih (pl. 62) has Type 10 birds with Type 9 tail formations circling the shoulder-band; the kuei (pl. 63) has Type 10 motifs with Type 7 tails in the neckband; and the kuei (pl. 64) is decorated with Type 10 birds with Type 8 tails also in the neckband, a diagonal band in the foot zone, and head-turning birds of a unique sort on the pedestal. The vessel shapes indicate a late eleventh to early tenth century B.C. date.

Bird motifs with elongated c-shaped beaks, Type 13, appear on vessel types common to the tenth century B.C. (pls. 65-67). Appearing on the neck and lid zones of the yu (pls. 65-66) and the neck zone of the chih (pl. 67), they combine only with bowstrings circling the footbands of the yu (pl. 65) and the chih (pl. 67).

The final category of motif to appear in scheme IV configurations is bird Type 14. The li-ho (pl. 68) is decorated on the lid and neckband areas with the bird motifs. This vessel was excavated in 1954 from P'u-tu-ts'un in Shensi and is datable by its inscription to the reign of Mu Wang.⁶⁶ The p'an (pl. 69) with its high foot and looped handles is decorated with Type 14 birds in the neckband and an eyed-diagonal band in the foot. This vessel was excavated along with the li-ho.⁶⁷ The motif appears again on the neckband of a yü (pl. 70), excavated at Yung-shou in Shensi, where the footband contains a band similar to the p'an above.⁶⁸

Scheme V: Primary Birds

In this scheme birds assume the dominant role as the primary motifs in decorative compositions. Shang dated vessels which fit into this category are extremely rare. Although three examples have reportedly been excavated at An-yang, for the most part they seem to take a step outside of the Shang bronze tradition as we know it from the majority of excavated material.⁶⁹

The most convincing example of Shang is the chüeh (pl. 71). The decoration consists of Type 3 birds which fill the main body zone in two confronting pairs. The motifs stand out against a background of lei-wen in pronounced relief and are detailed with striations on the downswept tails and with t-scored notches on the crests--all of which are typical of a late Shang treatment of the vessel surface.

Although the second example, also a chüeh (pl. 72), is decorated with realistic birds, Type 1, the tail sections are forked at the end with one branch turning up and the other downward. Aside from a large round protruding eye, the motif is relatively flat against the background of squared spirals. The bifurcation of the tail and the large flat area of the motif are steps away from a Shang treatment of the vessel surface. The same can be said of the fang-tsun (pl. 73). Its shape tends towards the architectonic forms of late Shang and the subdued character of the flanges is also typically Shang. The body is ornamented by Type 3 birds. As in the case of the chüeh (pl. 72), and even moreso here, the bifurcations and motifs in flat bands begin to move outside of Shang traditions. Additional confronting birds decorate the shoulderband. Although these fit into the Type 6 category, the bird heads conform to those of the primary motifs with similar

protruding eyes, open beaks, and flowing crests. The treatment of the surface of these birds is akin to that of the primary motif and in contrast to the dragons on the neck and footbands.

The fang-yu (pl. 74), the last of the present examples from An-yang, has a decorative scheme consisting almost entirely of pairs of confronting birds. The birds occupy five friezes--the sixth, the footband, contains a geometricized band. Type 4 birds with simple comma crests confront each other in the two zones of the lid and in the neckband of the body. The motifs are detailed with barely visible frills along the tails. Type 6 birds occupy the shoulder zone, but the forms of the heads with squared beaks, large eyes and comma crests conform to the birds in the other zones of the vessel. The large birds occupying the body area as primary motifs are of a unique kind. Although they possess the general body and head structure characteristic of Type 4 motifs, their appearance is altered by the large, flowing, s-shaped crests issuing from the tops of their heads and stretching back almost the entire length of the body, echoing the shape and movement of the tails of the neckband birds. The crests, along with the tail sections, are lined with protruding quills giving the birds the appearance of a combination between Type 4 and Type 5 motifs. Although this vessel, and the chüeh and fang-tsun preceding it, bear close affinities to An-yang examples, what most strikingly sets them apart are confronting birds where t'ao-t'ieh ought to be.

A group of vessels excavated at Pao-chi-hsien in Shensi in 1901 includes two vessels with primary bird decor, the yu (pls. 75-76).⁷⁰

Their shapes are characterized by large prominent hooked flanges which divide the vessels vertically into four sections. Large animal heads jut out at the base of the handles which traverse the narrow diameter over the high domed lids. The five bands of bird motifs which decorate each vessel are relieved by two friezes of vertical ribbing: one frieze circles the top of the lid, and the other circles the vessel above the main body zone. The neck and footbands of each vessel have a variation of Type 3 birds while the lids have two rows of Type 4 motifs with comma crests and hooks protruding from the tails. In each quadrant of the main belly zone large back-to-back comma crested Type 4 birds stand out in heavy modelled relief against the background of lei-wen. Small Type 4 birds with comma crests and simplified claws are joined on the pedestal of the yu (pl. 76) by Type 8 birds with facial configurations similar to the Type 3 as well as two upright birds flanking the central row of vertical ribbing.⁷¹

These vessels may be related to four other yu (pls. 77-80). The first two (pls. 77-78) are more restrained in profile and their decoration incorporates elements which relate to a late Shang context. They have less prominent flanges, and although the vertical ribbing is present, the decoration consists of a combination of bird and dragon motifs. The body zones of these two vessels consist of Type 4 bird motifs similar to the Pao-chi yu. They differ from the Pao-chi examples as well as from each other in the decoration of the secondary zones. On one vessel (pl. 77) Type 6 birds occupy the two lid zones and the footband--the head types once again conforming to the primary motif. Beaked dragons with bottle-horns replace the birds in the

neckband. On the second yu (pl. 78) Type 6 birds occupy the neckband and lid. These birds do not conform to the head formations of the primary motifs, but have rounded beaks, ribbon crests, and leaf-shaped ears similar to a typical Type 3 motif. The rounded beak is repeated on the greatly simplified bird motifs on the neckband--the bodies resembling the neckband dragons of the previous yu to such a degree that the definition of the present motifs as either birds or dragons is open to question. The footband is occupied by gaping humpback dragons, a motif which also appears on the handles of the two yu.

The yu (pls. 79-80) are two of the vessels from the second set from Pao-chi-hsien excavated in 1911.⁷² These are even more ornate in profile than the previous vessels (pls. 75-78) and their bird motifs more elaborated. The decoration consists of vertical ribs in the same position as on the above examples. Type 6 birds with hooked beaks and ribbon crests occupy the upper lidbands as well as the neck and footbands. A more complex form of the basic Type 4 motif is seen on both the lower lidbands and on the main body zones, and its pronged antler resembles that of the animal masks at the base of each handle. Tiny realistic birds, Type 1, with leaf-shaped ears, fit underneath the tails accentuating the great profusion of birds that these vessels display. Although the Pao-chi bronzes are usually dated to the last quarter of the eleventh century B.C., much dispute has arisen concerning the absolute dating of the bronzes as well as their true provenance. A discussion of these problems will be reserved for the conclusion.

The fang-ting (pl. 81) was also excavated near Feng-hsien in Shensi and is datable to the last quarter of the eleventh century B.C. on the

basis of its inscription.⁷³ It relates to certain ting sharing with them the sculptural form of the legs which appear in the shape of four large birds. However, the decoration which centers on each of the corners of the present ting consists of extremely large confronting birds, a variation of Type 4, each pair sharing a beak which protrudes from the vessel. The large hooked flanges bisecting each of the sides combine with the hooked beaks to give this ting the same heavy sculptural quality as the Pao-chi-hsien yu.

The covered kuei (pl. 82) is from the second set excavated at Pao-chi-hsien.⁷⁴ The curving "S" shaped profile formed by the cover and vessel proper is broken only by two handles at the sides. The calm poise of the shape is in striking contrast to the aggressive and flamboyant yu (pls. 79-80) of the same set. However, it shares with them bird decoration which completely covers the vessel and in this case is not even broken by vertical ribs. The footband and neckband consist of bird types related to other bird motifs found on the Pao-chi vessels: Type 6 birds occupy the footband as they do on the yu (pls. 79-80) except on this vessel the beaks are rounded; Type 8 birds with similar rounded beaks occupy the neck and resemble those on the pedestal of the yu of the first set (pl. 76). Similarity to the other Pao-chi vessels ends here. The cover, main body zone, and pedestal of the kuei are covered by large confronting Type 5 birds. The motifs are seen again on two kuang (pls. 83-84). In these vessels the Type 5 motif completely dominates the decor of the vessel filling every possible zone altering size and shape to fit the registers which it fills. The motifs on the kuei and kuang are similarly executed in flat bands on a background of lei-wen.

Bird Type 16 provides the central motif of the yu (pl. 85) which is related to the Jung-tzu set by its inscription and datable by it to the late eleventh or early tenth centuries B.C.⁷⁵ Like the vessels of the Jung-tzu set this yu was also excavated at Lo-yang in Honan.⁷⁶ The unique characteristic of this bronze is the manner in which the motifs are fitted into a triangular area on the lower part of the body--the zones to the right and left remaining bare. This configuration, using the same confronting bird types, appears on the chih (pl. 86). Whereas the yu has confronting pairs of Type 8 birds in the neckband and lid decor duplicating the primary body decoration, the body of the chih is surmounted by curvilinear geometric rising blades.

This bird form was also used on bronzes outside of the central area. A kuang (pl. 87) excavated at Yen-tun-shan in Kiangsu utilizes a variant of Type 16 on its central body band.⁷⁷ The vessel, supported on four sturdy, squat legs, has a provincial flavor about it. However, it relates to central Chou through its bird decor, and perhaps to quite early in the Chou period as one of the vessels excavated along with it is the famous Nieh kuei which is datable by its inscription to the last quarter of the eleventh century B.C.⁷⁸

A similar motif appears on later forms of hu as well. (pl. 88). The body of this vessel is divided into quadrants by intersecting straps. Whereas in scheme III vessels the interiors of the quadrants are left bare, here they are filled with large bird forms: Type 16 birds in the upper quadrants and Type 11 in the lower. Type 10 bird motifs occupy the neckband and are surmounted by geometric rising blades in the neck. The saucer-shaped lid repeats the decor of the

lower quadrants with Type 11 bird motifs. The vessel type has been dated by at least one authority to "Middle Western Chou" which would situate it in the late tenth or early ninth century B.C.⁷⁹

Type 11 birds appear more frequently as the sole decoration in the primary body zones of kuei, yu, and chih. The earliest of the examples is the kuei (pl. 89). The shape of the vessel is not common to Honan or Shensi in the Western Chou where it is replaced by kuei with the more familiar "s" shaped profile. However, it did seem to linger in outlying provinces where it was usually decorated in a similarly provincial manner.⁸⁰ The decoration of this vessel also has some basis in late Shang traditions which continue into the Chou: the whorl circles--in this example alternating with twisted dragons in the neckband--and the "animal triple band" in the foot zone. The large birds in the primary zone, however, present a picture of a type of decoration which arose at the end of the eleventh and flourished during the first half of the tenth century B.C.

A vessel which has been dated by its inscription to the period of Ch'eng-wang possessing such decor is a kuei (pl. 90) excavated at Chang-chia-po in Shensi province.⁸¹ The only other motif on the vessel, whose neckband is left undecorated, is an eyed-diagonal band on the foot. The bird decor of the main body zone is repeated on the four sides of the pedestal upon which the vessel rests. The use of such a pedestal also suggests a late eleventh century B.C. date.⁸²

Type 11 birds appear again on the body and lid of a yu (pl. 91) and a covered chih (pl. 93), on the body zone of another chih (pl. 92)

and on that of a kuei (pl. 94).⁸³ This group is datable to the first part of the tenth century B.C. on the basis of the inscriptions on several of the vessels.⁸⁴ The primary birds combine with the s-shaped, head-turning, crested dragon in secondary zones and on one example with Type 10 head-turning birds with Type 7 tails (pl. 91).

The latest datable vessel employing Type 11 birds in the main body zone is the Shih-tang-fu ting (pl. 95). It is dated by its inscription to the period of Kung Wang in the last quarter of the tenth century B.C.⁸⁵ Although the bird type is basically akin to the head-turning birds of Type 11, on the present vessel they appear to be more abstracted than on the earlier vessels discussed above. The sweeping rhythm of the earlier forms of the motif has now given way to a more ponderous form. The emphasis is now more than ever on the large, repetitive "c"-shaped elements which combine to construct a barely recognizable bird form. A bird type mimicing the primary decor, but with an elongated tail, occupies the neckband. Its similarity in design and execution to the primary motif, almost totally filling its zone with its wide bands leaving no room for a background of spirals, lends still further to the ponderous nature of the decor.

Vessels with Type 17 motifs in primary zones appear exclusively on kuei, yu, and chih illustrated in plates 96-102. The important vessels for which dates can be suggested on the basis of their inscriptions are the chih (pl. 96), the kuei (pl. 99), and the yu (pl. 100). The chih has been dated to either the reign of Hsiao Wang in the first decade of the ninth century B.C. or to his predecessor's reign.⁸⁶ The kuei and yu are related by inscription and have been dated to the

first half of the tenth century B.C.⁸⁷ It is correctly pointed out by Loehr that "in view of these variations within the same style, the attempt to establish their exact sequence would seem premature for the present."⁸⁸ However, they do share stylistic tendencies with each other and with the tenth century vessels of Type 11 primary bird decor. The same vessel shapes are used between the two groups (with the exception of ting which do not appear to have been decorated with Type 17 motifs) and the secondary motifs are common between the two groups both employing Type 7 birds and the s-shaped, head-turning, crested dragon. The interest in wide sweeping rhythmic curves and the total integration of the gentle curving contours of the vessel shape with the spirit of the decor define both groups.⁸⁹

IV. Summary of the Occurrences of Bird Types

From a review of the vessels presented in the previous section, the periodicity of each scheme of decor can be briefly summarized. Scheme I compositions came into use in the late Shang and continued to be used frequently in central Chou territory throughout the first decades of the Western Chou. The scheme fell out of use in the tenth century B.C. with only isolated examples appearing as late as the end of the tenth or early ninth century B.C. Scheme II compositions occurred in a late Shang context in which birds combined with typical Shang motifs and had a short duration in the late eleventh and early tenth centuries B.C. during which time birds combined with zoomorphic motifs typical of this early Western Chou period. Scheme III occurred rarely on late Shang vessels but flourished throughout the tenth century B.C. and into the early ninth. No vessels of a definite Shang date employ the use of scheme IV compositions. The scheme began to be used on vessels of the late eleventh century B.C. and examples are very numerous throughout the tenth. Although isolated examples of scheme V decor may be related to the late Shang at An-yang, and to the late eleventh century B.C. in Shensi, it was during the tenth century B.C. and into the early ninth that primary bird decor became a dominant trend.

From a perusal of the use of birds in decorative compositions it becomes evident that some types were used more extensively in certain schemes than in others. It is therefore possible to define the typical role of each bird type. It is also apparent, based on datable and related specimens, that the duration of individual bird motifs varied and that certain types were prevalent at specific

points in time. In other words, the longevity of bird types, though sometimes only approximately, can at least be roughly determined. Even more difficult is the approximation of the geographical extensiveness of the use of bird types, but suggestions can be cautiously made based on the excavated material.

The two types of bird used almost exclusively in the Shang period are Types 1 and 2. The realistic bird was confined for most of its duration to secondary zones on vessels of either scheme I or scheme III decor. It only rarely appears as a primary motif (pl. 72). Its appearance outside of a Shang tradition in Honan is exemplified on the Pao-chi-hsien yu where the motifs fit beneath the tail sections of the larger birds. The bottle-horn variety was used, on the other hand, most frequently in scheme II vessels. Its occurrence on owl-shaped tsun and p'an allowed it not only to combine with a new range of animal motifs, but also to enter into new decorative areas, however, still secondary in nature.

Also arising in late Shang, but having a longer duration was the Type 6 motif with its characteristic s-shaped tail. The motif is always confined to secondary zones where its long tail is used to advantage in decorating the narrow lengthy bands available. On Shang vessels it seems to appear exclusively in scheme III compositions as on the fang-ting (pl. 26). It continued as a scheme III decorative motif, though only rarely in the late eleventh century B.C. appearing again on a fang-ting (pl. 37). It reoccurs in scheme I vessels, such as on the fang-i (pl. 9), in a late eleventh or early tenth century B.C. context. Its use in scheme V compositions is also limited to the last half of the eleventh century B.C. during which time it appears

on a fang-tsun (pl. 73), and on the Pao-chi yu (pls. 79-80) and kuei (pl. 42). The motif which it most closely resembles in form is the dragon with a similar s-split tail, a characteristic rectangular shaped head, and a gaping mouth. This dragon type is seen only on late forms of the Honan vessels and also appears on the Pao-chi-hsien and related vessels.⁹⁰

Whereas this form of the dragon is replaced by the s-shaped, head-turning, long-crested type in the tenth century as exemplified by the numerous examples discussed above with Type 11 and 17 primary body decor, Type 6 birds are similarly eclipsed by a profusion of Type 7 bird motifs. Type 6 birds never appeared in scheme IV vessels and only on vessels of scheme V decor to a very limited extent at the end of the eleventh and very early tenth century B.C. as noted above. These schemes are precisely the ones in which Type 7 motifs are most frequently encountered--primarily in the tenth and into the first part of the ninth century B.C. In their appearance on scheme V vessels the attached form of the tail is most frequent and little variation exists in the treatment of the crest (pls. 97, 100, 101). On scheme IV vessels the fully detached tails as well as more experimentation in the elaboration of crests are common (pls. 49, 52).

Type 8 motifs are used primarily in scheme III and IV vessels and because of their incorporation in these schemes are always secondary in nature. They are encountered as early as the last quarter of the eleventh and first decades of the tenth century B.C. (pl. 60) and as late as the end of the tenth or early ninth century B.C. (pl. 41) and seemed to have had a fairly wide geographical distribution.

Type 13 and 14 motifs are used exclusively in scheme IV compositions. Although it is not possible to be precise as to the exact date for the appearance of Type 13 motifs, they would apparently precede the more dissolved forms of Type 14. The latter type is conveniently datable on the basis of the ho (pl. 68) from Shensi to the third quarter of the tenth century B.C. These motifs were soon to be replaced by totally dissolved forms in which all that remains is an eye and the remnants of body and wing in the form of recumbant "c" and "g" shapes. This total dissolution into abstraction is exemplified on a p'an and yi from Shang-ts'un-ling in Honan and therefore datable at the earliest to the beginning of the eighth century B.C.⁹¹ The use of motifs similar to those on the p'an appear on a group of bronzes from Lan-t'ien in Shensi where they occur on some inscribed vessels and on shapes which arise during the last two centuries of the Western Chou.⁹² The evidence provided by the excavation of the Pu-tu-ts'un ho (pl. 68), the Yung-shou yu (pl. 70), the Shang-ts'un-ling p'an (pl. 69), and the last examples from Lan-t'ien would suggest that the development of this trend was localized in central Chou territory.

Despite the reduction of certain bird forms into abstract configurations, others remained in use in secondary zones. Type 10 birds which appear in the late eleventh (pl. 29) and tenth century B.C. (pl. 28) in scheme III vessels and contemporaneously in scheme IV vessels (pls. 62-64) had a long duration. They occur as late as the ninth century B.C. on the hu (pl. 15), the hu (pl. 39), the ho (pl. 40), and the hu (pl. 88), the second and third of these vessels from Shensi.

Two additional bird types appear as secondary motifs in the last

quarter of the eleventh and early tenth century B.C. Type 12 is used to some extent on scheme IV vessels of this period (pls. 43-44). In fully decorated vessels it appears exclusively in scheme II compositions combining only with the twisted elephant motif (pls. 18-21). Also limited in use and duration is Type 15 which appears flanking primary t'ao-t'ieh on vessels datable to Shang (see p. 53), and in the vertical friezes on fang-ting (notes 59, 61), and on the pedestals of kuei (pl. 35-36) and yu (pl. 76) datable to the late eleventh and early tenth centuries B.C.

In contrast to the limited schematic usage of the two above types, Type 9 is used in proliferation. Its earliest occurrence is on a fang-ting (note 59), but comes into frequent use in the late eleventh and early tenth century B.C. when it appears on scheme II, III, and IV vessels. Its fully "mannered" form is found on the Nieh ling and related vessels where it combines with the Hai-tao-ying dragon and Type 6 birds--both common to this period. Its occurrence seems to have centered in Honan.

The use of birds as primary motifs can be divided into two phases. The first is represented by vessels which, although related to late Shang shapes, break with the traditional art of Honan by their very use of birds as primary motifs. They are localized by the excavation of a number of them to Honan and Shensi. In each case the type of motif used is also found in contexts where it serves in secondary positions. The bird types represented in this phase are 1, 3, 4, and 5. Type 1, used frequently on Shang vessels in secondary zones is found only rarely in a primary zone, (pl. 72). Type 3 motifs, which are usually secondary in nature on both late Shang and early Western Chou vessels (pls. 45-46 and note 61) appear at least twice in primary zones (pls. 71, 73). Type 4 motifs were used extensively in the last quarter of the eleventh century B.C.

Almost all of the variant forms appear on the Pao-chi yu and fall out of use at the beginning of the tenth century B.C. The last important bird motif characteristic of this phase is the quilled bird, Type 5, whose use and duration are quite restricted. It occurs on the kuei (pl. 82) from Pao-chi-hsien as a primary motif, and again on two kuang (pls. 83-84) in both primary and secondary zones. Lastly it appears on the ting (pl. 42) where it decorates the neckband of the plain bodied vessel.

The second phase of primary bird decor is represented by the use of Type 11, 16, and 17 motifs in scheme V vessels exclusively and is therefore chronologically later than the group above. Type 16 birds occur on vessels datable to the end of the eleventh or early tenth centuries B.C. (pls. 85-87), and they remain in use as late as the ninth century B.C. appearing in the quadrants on the belly of the hu (pl. 88). Spanning most of the tenth century B.C. and the early ninth are vessels with Type 11 and 17 bird decor. Stylistically this group present a unified impression of a prevalent decorative tradition of this period. After this time, the yu and chih seemed to have disappeared completely from the scene. The ting remains into the ninth century B.C. where the bird decor (already in a dissolved form as seen on the Shih-tang-fu vessel) dissolves even further into wavey bands totally encircling the body of the vessel.⁹³ During this same period a dissolution of bird decor is also apparent on hu, whereas decoration on kuei is restricted for the most part to broad vertical grooves bearing no relationship to bird designs whatsoever.⁹⁴

	12th	early-mid 11th	late 11th	early 10th	mid 10th	late 10th	early 9th
Scheme I	Frequent-----					--Rare--	
Scheme II	Frequent-----						
Scheme III	Frequent-----			Very Numerous-----		--Some examples--	
Scheme IV				--Some examples--	Very Numerous-----		
Scheme V	--Rare--	-----Frequent-----	Numerous-----			--Some examples--	

Bird Types

	Shang Context (12th-m.11th)	Chou Context (m.-l. 11th) (pre-dynastic)**	Chou Context (1.11th-e.10th)	Chou Context (10th-e.9th)
Scheme I	1, 2, 3		3, 6, 8 (Rare) 9 (Common)	10 (Rare)
Scheme II	1, 2		3, 9, 12	
Scheme III	1, 3, 6		3, 6, 8, 9, 10	8, 10
Scheme IV		5	3, 4, 9, 12 (Rare)	7, 8, 10, 13, 14 (common)
Scheme V				
(Primary)	1, 3	4, 5	11, 16, 17	
(Secondary)	6	1, 4, 5, 6	7, 10 (Common) 8, (Rare)	

**See pp. 53-55 below

The various ways in which specific bird types appear in decorative schemes as outlined in chapter III and summarized in this chapter is not the only consideration that must be taken into account when examining the appearance of bird motifs on bronze vessels. Often the size and importance of the zone being decorated will necessarily dictate the type of motif used for that zone, and the motif, in turn, might change in order to accomodate itself perfectly and specifically to that zone. In effect, the genesis of some forms might be explained by this process. For example, the long-tailed varieties of birds might have evolved to decorate long, narrow secondary bands.⁹⁵ However, artistic taste would play a determining role--this would partially explain why in Shang many small, simple motifs were sufficient for these secondary zones whereas in Western Chou they were abandoned in favor of fewer motifs with longer tails.

Another example of this type of transformation is apparent in the greater elaboration of motifs when they are used in more prominent positions. For instance, Type 9 birds, when occupying secondary zones, are relatively compact and regular in form if compared to the same basic type of bird inhabiting a larger zone.⁹⁶ In the latter they appear with additional hooks and frills as well as sporting lengthy crests. The use of Type 3 motifs provides an additional example. When confined to secondary zones, they appear in their most elementary forms. This contrasts to the additional complexities present in the motif when it appears in a primary zone.⁹⁷

Schemes of design seemed to have exerted some influence on the appearance of bird forms. Type 7 birds, for instance, were used to a great extent in secondary positions on vessels decorated with birds

in the primary zone. The motifs were usually quite restrained, regular, and absolutely secondary in importance to the main zone. This is in contrast to the developments that occurred with the same bird motif on plain bodied vessels described under scheme IV above. The sometimes elongated beaks and extended crests of the latter may have resulted from the fact that the neckband bird had the sole responsibility for rendering an otherwise plain vessel decoratively interesting.

It is also evident that motifs change their appearance to conform to the style of the vessel being decorated. A Type 3 bird in relief and detailed with scales takes on a different appearance than the same basic type treated in either flat bands detailed with "incised" hooks and curls or one treated in a smooth modelled relief style.⁹⁸ A determining factor, therefore, in the way birds are presented is not only what specific shape or form of motif is used, but how that form is incorporated into the stylistic unity of the vessel as a whole.

V. Conclusion

In the preceding chapters bird motifs have been examined as individual entities and as component parts in decorative schemes. Their relationship with other categories of motifs has been commented upon and their adaptation to certain stylistic situations described. A question which remains to be dealt with is to what can one attribute the sudden prominence of bird motifs which began to make itself apparent in the last quarter of the eleventh century B.C.

There is little reason to suppose that the dominance of the bird could be attributed to a natural evolution of Shang bronze art. A unique characteristic of this tradition was the dominance of the t'ao-t'ieh. In light of the recent excavations of Shang sites at Cheng-chou and Hui-hsien, it is generally believed that the t'ao-t'ieh developed out of the decorative conventions present on their respective bronzes. The decoration is usually confined to one or two horizontal bands. The monster mask is present in the form of eyes set against a pattern of raised or sunken lines of greater or lesser complexity in their arrangement. Although the intention to show a "face" is unmistakable--pairs of protruding eyes appear on virtually every vessel--the repetitive meanders, curves, diagonals, and hooks form patterns in which the decorative impression is an abstract rhythmic one rather than a representational one. It is not until the An-yang period that the t'ao-t'ieh emerged from the background of linear pattern as a definite motif, a clearly recognizable form distinctly silhouetted against a ground of tiny spirals, and it is at this stage that its many and various manifestations become apparent.⁹⁹

With the emergence of a specific motif, the t'ao-t'ieh, a corresponding interest in surface enrichment arose. This was expressed not only in the new techniques of relief that came into use, but also in an expansion of the vocabulary of motifs. Realistic animal types such as cicada, snakes, elephants, tigers, birds, and fish, along with fantastic dragons, were the members of the new menagerie of forms. But in spite of the apparent richness and diversity made possible by the new decorative motifs, the Shang artists' use of them was a conservative one. If the primary body zone of a vessel were decorated with a zoomorph of any kind, it was usually some form of the t'ao-t'ieh. The other animal motifs remained for the most part confined to areas of secondary interest and importance such as footbands and neckbands.¹⁰⁰ Even when the monster mask gave way to geometric forms in the primary zone, such as interlocked "T's", hanging blades, or protruding bosses, the other motifs remained fixed in their secondary positions.

No single motif or group of motifs seemed to present a great threat to the t'ao-t'ieh. The most important and ubiquitous motif at An-yang aside from the t'ao-t'ieh itself, and therefore the likeliest candidate, was the dragon. Dragons with beaks, wing extensions, humped bodies, turning heads, and gaping mouths were just a few of its seemingly endless variety of forms.¹⁰¹ This great diversity in form which the dragon inspired was accompanied by a diversity in function: dragons were allowed to enter the primary zone--not only as components of the central t'ao-t'ieh, but also as elements flanking the mask-like figures. However, rather than presenting a threat to the dominance of the t'ao-t'ieh, the future of

the dragon in the primary zone was ultimately associated with the fate of the t'ao-t'ieh eventually being eclipsed by new and different motifs.

Birds as subjects of design during the Shang were used quite extensively in media other than bronze and as sculptural "appendages" on the bronzes themselves.¹⁰² However, the precocity of birds as actual motifs in decorative schemes on vessels expressed itself in only two ways and on a very limited scale. In the first place, the bird was allowed to enter the primary zone flanking the t'ao-t'ieh in place of the dragons.¹⁰³ Secondly, there are a small number of vessels of an apparent Shang date on which birds are used as primary motifs. Included among them, and most crucial to the present discussion, is the fang-yu (pl. 74).

The fang-yu, though limited in use, is a shape datable to the late Shang.¹⁰⁴ However, on the present example (pl. 74) the overall bird decor, the reiteration of one type of motif in every register, and the specific types of birds used are characteristics which have no precedence in Shang bronze art. However, these decorative conventions do have a parallel in some of the vessels excavated at Pao-chi-hsien in Shensi. Although the dominant bird decor of the four yu (pls. 75-75⁶, 79-80) is relieved in each case by a narrow band of vertical ribbing, the decoration of the kuei (pl. 82) is limited strictly to the use of a repetition of various birds in every zone. Moreover, the bird type used on the yu from Honan bears a striking similarity to the two major bird types of the Pao-chi bronzes possessing the general appearance and beak shape of Type 4 with the crest configuration and quills of Type 5.

This hybrid motif, along with the concept of overall bird decor

Shang
and
Honan?

would indicate the possibility that the maker of the Honan yu was influenced by the kind of decorative tradition which produced the Pao-chi yu and kuei.¹⁰⁵ If the Honan yu--a vessel dating to pre-1027 B.C. by its An-yang provenance--were the result of such an influence, the Pao-chi yu and kuei must date from a period prior to 1027 B.C. and therefore prior to the conquest. They would then be associated with an artistic tradition centering in Chou territory in Shensi and thus a part of a pre-dynastic Chou tradition in bronze art.¹⁰⁶

The actual shapes of the four yu from Shensi seem to derive typologically from Shang vessel forms and were therefore probably a result of Shang influence.¹⁰⁷ This can also be concluded about the fang-ting excavated in Shensi (pl. 81). Its dominant bird decor is quite unique for such a vessel, but the shape is typically Shang. Therefore, from the present examples it would appear that it is primarily in the character of the decor that a Shensi tradition might be identified. A unique characteristic is the dominance of birds in decorative schemes, and specific types of bird motifs: the heavy squared beak variety of birds rendered in a bold relief style and quilled birds treated in flat bands.¹⁰⁸

Other elements characteristic of the Pao-chi bronzes should also help to define a pre-dynastic bronze tradition in Shensi. On the main pedestal of the 1901 hoard as well as on a kuang of the 1911 set, the use of the "humpback" dragon is apparent.¹⁰⁹ These motifs appear only on the late forms of the vessels from An-yang and are also associated with horse and chariot fittings.¹¹⁰ It has been suggested that the chariot, which only appears at the later phases of the Shang capital, was borrowed by the Shang dynasts from the Chou.¹¹¹ In such a case

it is possible that the "humpback" dragon was borrowed along with the chariot and was also an invention of the pre-dynastic Chou.

Aside from the unique bird decoration and dragons of the Pao-chi bronzes, other characteristics are present which are also foreign to Shang. The pedestals upon which the vessels rest were not common to Honan nor to Shang, but came into use quite extensively after the conquest. The same is true of the type of handles on the kuei (now in the Freer) which has been identified by Umehara as part of the 1911 Pao-chi set.¹¹² The flaring upright "ears" and heavy rectangular hangings are in contrast to the more subdued handles of the few Shang kuei in existence. These two features, pedestals and heavy sculptural handles, can be more firmly linked to an early date and to a Shensi provenance through the T'ien-wu kuei which also exhibits the use of them. The strange twisted motif on this kuei and its treatment in a unique type of plastic relief is yet additional evidence of a bronze art alien to Shang.

The concept of a pre-dynastic Chou art is not a new one. It is rapidly achieving greater feasibility as new material is uncovered and old material reinterpreted. However, the paucity of the archaeological evidence from sites firmly datable to the pre-conquest period makes it difficult to ascertain conclusively the characteristics of and the levels attained by a pre-conquest Chou culture. It is for this reason that the few objects so far excavated (the Pao-chi sets, the fang-ting from Feng-hsien, and the T'ien-wu kuei) become pivotal, and at this point we must be content to allow our tentative conclusions to be based on them.

After the conquest was completed under the leadership of Ch'eng

Wang and the new hegemony firmly established, the bronze artistic scene, though in itself complex, is more clearly definable than that of the pre-conquest period. Vestiges of Shang traditions persisted in Honan alongside of new styles which emerged from the center of Chou power in Shensi. New motifs came into prominence in the central plain, such as the elephant and attenuated bird, and along side of them provincial styles arose giving life to additional new motifs such as the Hai-tao-ying dragon. Taken together, the old and new modes present a rather confusing picture. However, one element lends some cohesiveness to an otherwise disparate artistic scene and that is the widespread use of the bird motif which infiltrates each one of the artistic traditions then current.

With such a profusion of styles and specific motifs associated with them at the beginning of the Western Chou, to what can we attribute the viability of the bird as a pervasive and ultimately dominant motif? To answer this question, certain aspects of style inherent in artistic modes at the very beginning of Chou should be defined. In the first place, there is an interest in circular rhythmic patterns effected by many of the new motifs--the Hsing-hou elephant and Tien-wu monster being primary examples. Another tendency is the embellishment of motifs with decorative hooks, curls, and quills. This was not only a prominent feature of the quilled Pao-chi birds and the Hai-tao-ying dragons, but also influenced the t'ao-t'ieh schemes of the Lo-yang bronzes. When these two tendencies combine the result is exemplified by the motif decorating the pedestal of the kuei in the Buckingham collection. Whether this motif is intended to be an elephant, dragon, or bird is impossible to determine.

The ambiguity present in the identity of the motif implies that the artist was more interested in the manner of presentation than the content of representation. Such concerns were to pave the way for the future development of bronze art in the Western Chou. The specific bird types and twisted animal motifs which represented a first stage in Chou art were replaced during the tenth century B.C. by new forms. However, the primary subjects of design--bird motifs, and the quality of design--broad rhythmic movement dominated, and it is likely that the bird prevailed simply because its form lent itself most effectively to the aesthetic interests of the times.

It also seems probably that this tendency toward decorative rhythmic displays made the total dissolution of recognizable form in the interest of pure pattern inevitable; an interest in form over content had made representational images dispensable. Although the bird in lending itself to such formal concerns obviously played a role in the movement, it cannot be suggested that it was the sole participant. A similar movement to dissolution of recognizable form was also effected in the t'ao-t'ieh decor of the li, a vessel type which never appears with bird decoration.¹¹⁴ Therefore, the similar transformation undergone by various types of decor would indicate an overall pervasive tendency in the art in which no one form alone could be singled out as solely responsible or instrumental in its progression

Notes

1. According to Alexander Soper in "Middle, Early, and Late Shang: A Note," AA, 1966, vol. 28, pp. 10-11, Erh-li-t'ou may possibly be the site of the city, Po, the first capital of the Shang, established by the founder of the dynasty, King T'ang, in the middle of the eighteenth century B.C. Concerning this site Soper goes on to say, "...the general relevance of the finds to later Shang practice is clear. Resemblances are everywhere. At the same time the chronological priority of the Erh-li-t'ou culture is highlit by its total lack of bronze vessels, and of metal weapons beyond elementary arrow-heads." Ibid., p. 23.
2. The bronzes recovered from this site are reported in Ho-nan sheng wen-hua chü wen-wu kung-tso sui, "Cheng-chou shang-tai i-chih te fa-chüeh," KKHP, 1957:1.
3. The excavated material is reported and well illustrated in Chung-kuo t'ien-yeh k'ao-ku pao-kao chi, "Hui-hsien fa-chüeh pao-kao," (Peking, 1956). Soper notes that bronzes relating to the Cheng-chou and Hui-hsien vessels have been excavated at one site outside of Honan at Huang-pei-hsien in Hupei, but that this set was presumably carried to Hupei from the middle Shang capital. See Soper, p. 10.
4. For examples of vessels excavated from An-yang. see Li Chi, "Chi hsiao-t'un ch'u-tu chih ch'ing-t'ung-ch'i," CKKHP, 1948:3, 1949:4, and An-yang fa-chüeh pao-kao, (Peking, 1929-33).
5. The exact year marking the beginning of the Chou dynasty has been a subject of wide dispute. The arguments are summarized by H.G. Creel in The Origins of Statecraft in China, I: The Western Chou Empire, (Chicago, 1970), pp. 487-492. A widely accepted date, and the one accepted in the present study, is 1027 B.C. which is based on a reconstruction of the "Bamboo Annals." For details see William Watson, Ancient Chinese Bronzes, (Vermont, 1962), p. 21 and Ch'en Meng-chia, "Style of Chinese Bronzes," ACASA, 1946, vol. 1, pp. 50-51.
6. The term "Western Chou" refers to the period between 1027 B.C. and 771 B.C. at which date the Chou were forced to move their capital to Lo-yang. The subsequent period from 771 B.C. to the conquest of the Chou by the Chin in 221 B.C. is referred to as the "Eastern Chou." Thirteen kings ruled during the Western Chou and their dates as given by Ch'en Meng-chia, "Hsi-chou t'ung-ch'i tuan-tai," KKHP, 1955:9, pp. 138-139, are as follows:

Wu Wang	1027-1025
Ch'eng Wang	1024-1005
K'ang Wang	1004-967
Chao Wang	966-948
Mu Wang	947-928
Kung Wang	927-908

Yi Wang	907-898
Hsiao Wang	897-888
Yi Wang	887-858
Li Wang	857-842
Kung Wang	841-828
Hsuang Wang	827-782
Yu Wang	781-771

7. See Je-ho sheng po-wu-kuan, "Je-ho ling-yüan-hsien hai-tao-ying-tzu-ts'un fa-hsien te ku-tai ch'ing-t'ung-ch'i," WW, 1955:8, pp. 16-23; An-hui sheng wen-hua chü wen-wu kung-tso sui, "An-hui t'un-chi hsi-chou mu tsang fa-chüeh pao-kao," KKHP, 1959:4, pp. 59-90; and Kiang-su sheng wen-wu kuan-li wei-yüan hui, "Kiang-su tan-t'u-hsien yen-tun-shan chu-t'u te ku-tai ch'ing-t'ung-ch'i," WW, 1955:5, pp. 58-62.
8. Bernard Karlgren, "Yin and Chou in Chinese Bronzes," BMFEA, 8, 1936, p. 140.
9. Ludwig Bachhofer, A Short History of Chinese Art, (New York, 1946), p. 36.
10. Ibid.
11. Robert Poor, "Some Shang and Western Chou Bronzes," NPMQ, vol. 4:3, Jan 1970, p. 7.
12. Ho Wai-kam, "Shang and Chou Bronzes," CMAB, Sept. 1964, p. 182.
13. Watson, p. 50.
14. Ibid., and Pope, Gettens, Cahill, and Barnard, The Freer Chinese Bronzes, vol. 1, (Washington, 1967), p. 328.
15. Florence Waterbury's four categories of birds are derived from such attempts. See Florence Waterbury, Early Chinese Symbols and Literature: Vestiges and Speculations, (New York, 1942).
16. Bernard Karlgren, "Notes on the Grammar of Early Bronze Decor," BMFEA, 23, 1951, p. 1. Although Karlgren is speaking of Shang art, his remarks are also applicable to the art of the Western Chou.
17. Leroy Davidson, "The Bird-in-the-animal-mouth on Chinese Bronzes," GBA, vol. 27, Jan. 1945, pp. 5-6.
18. Ibid.
19. Karlgren, "Yin and Chou...", p. 94.
20. Ibid.
21. Bernard Karlgren, "New Studies on Chinese Bronzes," BMFEA, 9, 1937,

- p. 20. It is surprising that Karlgren, although taking great care to differentiate between numerous types of dragons, did not appreciate such differences between bird forms.
22. Eleanor von Erdberg Consten, "A Terminology of Chinese Bronze Decoration," MS, vol. 18, 1957, p. 255.
 23. Jung Keng's principal division is between what he terms "niao-wen" and "feng-wen," the first of which includes bird motifs which are normally small in size and relegated to neckbands, footbands, etc., and the second of which includes motifs larger in size and occupying the primary body zones of the vessels. The basis of this distinction, which is implicit in the examples he chooses, is one of function (i.e. area occupied) rather than form. However, the descriptions of the sub-categories under the two primary groups are based entirely upon form. See Jung Keng, Shang-chou i-ch'i t'ung-k'ao, vol. 1, (Peking, 1941), pp. 123-126.
 24. The illustrations of bird motifs (pp. 78-83) do not represent every possible variation within each specific category, but rather a selection of the more prominent and the most frequently found forms.
 25. For additional examples see René-Yvon Lefebvre d'Argencé, Ancient Chinese Bronzes in the Avery Brundage Collection, (Berkeley, 1966), pl. XI (fang-tsun); Jung Keng, Yin-chou ch'ing-t'ung-ch'i t'ung-lun, (Peking, 1958), pl. 189 (fang-yu); and Seichi Mizuno, In-shu seidōki to gyoku, (Tokyo, 1959), pl. XCVIII (p'ou).
 26. An exception is the p'ou. See note 25 above.
 27. Pope, et al., pl. 42.
 28. These vessels, commonly referred to as the "Nieh-ling" group because of the name mentioned in the inscriptions, are dated by scholars to either the period of Ch'eng Wang or K'ang Wang depending upon divergent interpretations of the term "K'ang-k'ung" which appears in the inscriptions. For a defence of the former date, that is Ch'eng Wang, see Ludwig Bachhofer, "Evolution of Shang and Early Chou Bronzes," AB, vol. 26, no. 2, 1944, pp. 111-112; and for that of the later date see Otto Maenchen-Helfen, "Some Remarks on Ancient Chinese Bronzes," AB, vol. 27, no. 4, 1945, pp. 238-243. Watson, p. 110, convincingly argues for the earlier date.
 29. Pope, et al., p. 214. The vessels in this group are referred to as the "Jung-tzū" group. Almost identical in shape and decor to the fang-i (pl. 7) is one in the Buckingham collection which also has the inscription, "Jung-tzū made this precious sacra-ficial vessel." See Ch'en Meng-chia and Charles Kidder, Chinese Bronzes from the Buckingham Collection, (Chicago, 1946), pl. XXIV.

30. The term "mannered" used in reference to this group of vessels is borrowed from Watson, p. 51. Almost identical to the fang-tsun (pl. 9) in terms of decor is a vessel in the Brundage collection (ss Lefebvre d'Argencé, pl. XXX). However, the more subdued character of its flanges might indicate a slightly earlier date. On the other extreme is the fang-tsun (pl. 10) whose sagging profile and hooked flanges are more pronounced than on any vessel thus far discussed.
31. Karlgren, "Yin and Chou...", p. 34.
32. This dragon type can be associated with similar motifs found on bronzes from Jehol. Confer the excavation report on Hai-tao-ying in note 7 above. Plate 7 of the report (our supp. pl. A) illustrates the famous "Yen-hou" yu on which dragons occupy the primary body zone. Plate 8 (our supp. pl. B) illustrates the "Shih-fa" yu on which the motif appears in the neck and lidbands. By comparing these vessels with analagous datable examples, Higuchi concludes that the group dates from the early years of Chou, and the yu probably to Ch'eng Wang. Takayasu Higuchi, "Newly discovered Western Chou bronzes," ActaA, vol. 3, 1962, p. 35.
33. Max Loehr, Ritual Vessels of Bronze Age China, (New York, 1968), p. 112.
34. See the fang-i above, pl. 4.
35. Another example of a vessel treated in smooth relief with a primary t'ao-t'ieh and secondary birds (Type 3) is a p'ou in the Sumitomo collection. The hooked flanges which accentuate the profile also relate the vessel to a late eleventh-early tenth century B.C. context. See Sen-oku sei-sho i-ki bu, (Tokyo, 1919), vol. 1, pl. 118.
36. For a discussion of a similar vessel, see Pope, et al., no. 76, pp. 420-1.
37. Compare with the ninth century B.C. finds from Fu-feng in Shensi. Shan-hsi sheng po-wu-kuan, Fu-feng ch'i-chia-ts'un ch'ing-t'ung-ch'i ch'ün, (Peking, 1963).
38. For an example see Lefebvre d'Argencé, pl. XIV.
39. For an example see Pope, et al., pl. 3.
40. For an example see ibid., pl. 47.
41. The mention of "Wen" in the inscription has led scholars to conclude that the vessel was probably cast under Wu Wang, his successor, and therefore at the beginning of the Chou hegemony. For a discussion see Watson, p. 49. That the vessel was excavated in Shensi is reported by Sun Tso-yün, "Shuo t'ien-wang kuei wei wu-wang mieh-shang i-chien t'ung-ch'i," WW, 1958:1, p. 29. (See supp. pl. C).

42. Karlgren, "Yin and Chou...", p. 33.
43. See ibid. pp. 31-32 for a discussion of the inscription and Mizuno, p. 22 for provenience.
44. For the dating of the Hai-tao-ying vessels see note 32 above.
45. For two additional examples see Bernard Karlgren, "Bronzes in the Hellström Collection," BMFEA, 20, 1948, pl. 8:2 and 9:5. Illustrated are two Shang hemispherical ting with small upright handles and straight cylindrical legs. In the neckband of each vessel Type 1 birds with extended tails alternate with whorl circles. Hanging cicada blades decorate the body zones. Although it might be argued that technically speaking these vessels should not be included in scheme III because of the "animal" decor on the body, the effect of the decoration is more geometric than representational and, therefore, the vessels could justifiably be discussed as part of the present group.
46. An additional fang-ting with a quite unique bird, close to Type 12, exists in the Buckingham collection. The birds occupy the neckband and surmount hanging geometric blades on the body below. See Ch'en and Kidder, pl. III.
47. Numerous examples are illustrated by Sueji Umehara, Étude sur la poterie blanche dans la ruine de l'ancienne capitale des Yin, (Kyoto, 1932).
48. Jung Keng, Yin-chou..., p. 35.
49. For a discussion of the inscription which dates the vessel to the period of Ch'eng Wang see W.P. Yetts, "An early Chou Bronze," BM, vol. 10, no. 409, 1937, pp. 168-177.
50. Sueji Umehara, Ōbei shūcho Shina kodō seika, I, (Osaka, 1933), pl. 85.
51. Bachhofer, A Short History..., p. 35, supports a date in the period of Ch'eng Wang whereas Ch'en, "Style...", pp. 47-48, argues for a date after the death of Ch'eng Wang.
52. See pls. 25-26 below.
53. Mizuno, p. 45 (chronological table for yu).
54. Compare again with the Fu-feng vessels referred to in note 37 above.
55. Vessels excavated at Shang-ts'un-ling in Honan exhibit a similar use of ribbing. The finds are datable to a period between 800 and 655 B.C. (Watson, pp. 55-56). Our vessel is probably slightly earlier as it still utilizes animal forms whereas at Shang-ts'un-ling the decoration is associated with Middle Chou decorative

- conventions such as dissolved eyed-bands, etc. See Chung-kuo tien-yeh k'ao-ku pao-kao chi, "Shang-ts'un-ling kuo-kuo mu-ti (Peking, 1959) for illustrations of the excavated material. See Karlgren, "Yin and Chou...", pp. 116-120 for characteristics associated with Western Chou art after the tenth century B.C.
56. For a report of the excavation see Chung-kuo k'o-hsüeh-yuan, K'ao-ku-hsüeh ch'uan-k'an, "Ch'ang-an chang-chia-p'o hsi-chou t'ung-ch'i ch'ün," ser. B, no. 15, (Peking, 1965). For a ninth century dating of the various features of the shape see Watson, p. 29, and Karlgren, "Yin and Chou...", p. 118.
 57. Bachhofer says of this stylistic tendency, "There is ample evidence that bronzes of an overall graphic decor were accompanied by simpler ones that were either plain or decorated with one or two small friezes only. However, their types, their forms, the motifs and the technique of their decor, always make them stand out for what they really are: the modest by-products of the elaborate style then ruling," Bachhofer, A Short History..., p. 36.
 58. See, for example, Li Chi and Wan Chia-pao, "Studies of the Bronze Chüeh-cup," AS, n.s., no. 2, 1966, where numerous vessels from An-yang are decorated in a relatively plain style.
 59. There is one type of vessel that is difficult to fit into any of our decorative schemes. However, it could conceivably be discussed under the present scheme as the central body zone of the vessel is left bare. The type is exemplified by a fang-ting which, on the basis of its shape, subdued flanges, and dragon types, is datable to the late Shang period (Watson, pl. 28b). It is decorated on each of its four sides by a frieze of dragons and birds, Types 9 and 15, surrounding a bare central area.
 60. Kuo Pao-chün, Hsun-hsien hsin-ts'un, (Peking, 1964), pl. XIV, no. 2. The tsun was recovered from tomb 60 which the report dates to the late eleventh-first half of the tenth century B.C. In addition, see Jörg Trubner, Yu and Kuang. Zur Typologie der chinesischen Bronzen, (Leipzig, 1929), pl. XXIV for an example of bird Type 12 on the neck and lidband of a yu.
 61. Another vessel with Type 3 birds treated in smooth modelled relief against a blank ground fits into the same category as the vessel discussed in note 59 above. It is a fang-ting on which the bird motifs occupy the outer frieze surrounding the bare central area: Type 3 motifs in the upper and lower bands and Type 15 in the vertical bands. The profile of the vessel is broken by hooked flanges characteristic of the late eleventh century B.C. The vessel is illustrated in Chinese Cultural Art Treasures of the National Palace Museum: National Palace and Central Museums Illustrated Handbook, (1965), pl. 32, no. 47.

62. Mizuno, (Typological chart). The author places the ting in the "Early Middle Western Chou," and Watson dates the p'an to the tenth century B.C., Watson, pl. 27b.
63. This form of the dragon seems to make its first appearance on the main pedestals of the Pao-ch-hsien hoards (to be discussed below) and came into frequent use in the tenth century B.C. in scheme IV and V vessels.
64. For dating of the Hai-tao-ying finds see note 37 above. The shape of this ting is not common to the central area of Shensi and Honan, but does appear in provincial areas. Aside from its appearance at Jehol, it is also found at T'un-ch'i in Anhui and Yen-tun-shan in Kiangsu. See the reports referred to in note 7 above.
65. The only other example encountered of the use of Type 9 birds in this scheme was on a kuei in the Brundage collection. The beaks are slightly extended on the neckband motifs. An eyed-diagonal band occupies the foot. See Lefebvre d'Argencé, pl. XXXI.
66. Shan-hsi sheng wen-wu kuan-li wei-yüan-hui, "Ch'ang-an p'u-tu-ts'un hsi-chou mu t'fa-chüeh," KKHP, 1957:1.
67. Ibid.
68. Shan-hsi sheng wen-wu kuan-li wei-yüan-hui, "Shan-hsi sheng yung-shou-hsien wu-kung-hsien chu-t'u hsi-chou t'ung-ch'i," WW, 1964:7. The report states that the finds date to post Middle Western Chou, p. 23.
69. The three examples are the chüeh (pls. 71-72) and the fang-yu (pl. 74). Karlgren reports that the chüeh (pl. 71) was excavated at An-yang in "Bronzes in the Hellström Collection," p. 4. The second chüeh and fang-yu are both illustrated by Huang Chün in Yeh-chung p'ien-yü, a catalogue of bronzes from An-yang. The reliability of the publication is supported by Ch'en Meng-chia in "Style...", pp. 46-47 and by Ho Wai-kam in "Shang and Chou...", p. 176.
70. For a description of the excavation of the Pao-chi-hsien bronzes see Sueji Umehara, "Étude archeologique sur le Pien-chin, ou serie de bronzes avec une table pour l'usage rituel dans le Chine antique," Memoir, Toho Bunka Gakuin, vol. II, (Kyoto, 1933). The diversity of the set suggests that the individual vessels might be of different periods. However, the only ones to be discussed presently are those with bird decor.
71. It is usual for the pedestal of a vessel to be decorated with the same primary motif as the vessel itself as exemplified on

- the Tê kuei (pl. 12). However, the use of vertical ribbing surrounded by animal motifs, commonly birds, was also used to a fairly great extent at the beginning of the Chou.
72. See Sueji Umehara, "The Second Set of Ritual Vessels, Pien-chin, from Pao-chi-hsien, Shensi province," TGK, I, 1959.
 73. Lefebvre d'Argencé, p. 66.
 74. Umehara, "The Second Set....," pl. 2, no. 1.
 75. Pope, et al., p. 327.
 76. Mizuno, p. 111.
 77. See the Yen-tun-shan report, note 7 above.
 78. Supp. pl. D. For a brief summary of the inscription see Watson, p. 110, note 18. For a lengthy discourse on the same see Noel Barnard, "Some Remarks on the Authenticity of A Western Chou Style Inscribed Bronze," MS, XVIII, 1959, pp. 213-244. Bird Type 16 also appears flanking the t'ao-t'ieh on the central section of a fragment of a tsun now in the Freer Gallery (Pope, et al., pl. 15). The masked form of the t'ao-t'ieh is treated in a smoothly modelled relief style similar to the Tê kuei (pl. 12) and is probably datable to the late eleventh century B.C. When the flanking birds are observed face on in pairs, they form triangles similar to the compositions on the yu and chih above. The motif appears again on the main body zone of a chüeh (Watson, pl. 10a).
 79. Mizuno, (Typological chart). Another vessel similar to this, but with extended handles, hanging scales on the foot, and intertwined dragons on the neck, is placed in the "Early Spring and Autumn period."
 80. See for example Yen-tun-shan, note 7 above, pl. 9 of the report.
 81. Chung-kuo k'o-hsüeh-yuan..., pl. 3, no. 1.
 82. Compare with the T'ien-wu kuei (supp. pl. C) for example.
 83. Numerous examples exist of the use of Type 11 birds in scheme V compositions. The selection presented here is a representative group illustrating the slight stylistic divergencies that exist in terms of vessel types and secondary motifs used, but includes some important datable examples also.
 84. The dating of the "Keng-yin" yu is summarized by Loehr, p. 118, (our pl. 91) which is generally dated to the period of K'ang Wang. Loehr also feels that our pl. 92 is stylistically datable to the period of K'ang Wang at the earliest (ibid.), and Watson, pl. 38, dates our pl. 93 to the tenth century B.C.

85. See Jung Keng, Yin-chou..., p. 29 and Loehr, p. 118.
86. Loehr, ibid.
87. Ibid.
88. Ibid., p. 120
89. Another vessel exhibiting a type of bird in its primary zone is a yu from T'un-ch'i. See the report, note 7 above, pl. 1, which is too poor to reproduce, and a rubbing of its primary body and neck decor, p. 72, no. 3. Although the vessel shape with its high lid and rounded contours is provincial in character, and although the actual bird motif is rather far afield from a central Chou tradition as exhibited on the kuei from Shensi and related types, it does exhibit a certain interest in the rhythmic quality of primary bird decor which can be compared to the vessels we have been discussing.
90. The use of a similar tail configuration on both this dragon and Type 6 birds shows that the interchangeability of parts was at work not only between similar types of motifs, but between different categories of motifs altogether. Certain characteristics are frequently encountered in most categories: large protruding eyes, bottle-horns, various forms of talons, and flowing crests.
91. See Chung-kuo t'ien..., "Shang-ts'un-ling...", pl. XXXIX: 1 and 2 respectively.
92. Higuchi, pp. 41-43.
93. See Mizuno, (Typological chart), for an example which the author dates to the "Late Western Chou." A similar example exists in the Shanghai Museum. See Shang-hai po-wu-kuan, Shang-hai po-wu-kuan ts'ang ch'ing-t'ung-ch'i, (Shanghai, 1962), vol. II, pl. 47.
94. Refer to examples from Shang-ts'un-ling, note 55 above, pl. LI:3 and analogous vessels from Hsin-cheng in Honan reported by Sun Hai-po in Hsin-cheng i-ch'i, (Peking, 1937). Watson, p. 56, states, "the absence of any of the degenerate bird motifs is perhaps good reason for placing the earliest of the Hsin-cheng finds in the later eighth century, rather than the earliest tombs of the Shang-ts'un-ling cemetery." later
95. The idea that "space" might dictate shape, position, and proportion of bird motifs was also discussed by Consten, p. 255.
96. Compare the motifs in the neckband of the fang-i (pl. 7) with the birds occupying the main body zone of the lei (pl. 11).

97. Compare pl. 46 with pl. 73.
98. Compare pls. 71, 73, and 46.
99. Bachhofer describes another possibility for the genesis of the t'ao-t'ieh by noting the possibility that the motif was at first two animals facing each other (Bachhofer, A Short History..., p. 31). Although t'ao-t'ieh in the form of two confronting dragons are one of the variations of the motif used extensively on bronze vessels, such configurations do not appear on the earliest bronzes from Cheng-chou and Hui-hsien, and therefore it would seem that the separation of the t'ao-t'ieh into two component parts was a later development.
100. For exceptions see pp. 23-24 below.
101. For Karlgren's useful categorization and terminology of dragons see Karlgren, "Yin and Chou...", p. 94 and "New Studies...", pp. 16-18.
102. Birds commonly appear in the form of jade pendants, as the tops of bone hairpins, and less frequently in marble sculpture and on bone carving. Impressions from the remains of wood carvings with bird motifs have also been uncovered at An-yang. On the bronze vessels themselves birds are used as handles surmounting lids, as the uprights or posts of chia and chüeh, as the freely modelled legs of ting, and as the sculptural figures on the rims of p'an. The actual forms of the bird in the above examples sometimes assume more varied and complex postures than the types outlined in our categories depending upon the media and the degree of sculpturalness sought.
103. Only a handful of examples exist. The most striking are the two large fang-ting excavated in 1935 from Hou-chia-chuang in An-yang, M1004. Strange upright bird types flank the ox and deer masks which serve as primary decor on the two respective vessels. They are well reproduced by Mizuno, pl. 170 and 171. Another example is the li-ting illustrated by Waterbury, pl. 49, on which birds flank the t'ao-t'ieh centered on each of the three lobes.
104. Ho Wai-kam, p. 176.
105. Ho says of the Honan yu, "Its principal 'k'uei-feng' pattern in particular may be taken as a comparison with the many later variants of the bird motif which were distributed widely... The fountainhead of this new mannerism is to be found in Shensi, homeland of the Chou people, particularly in the well-known Pao chi bronzes." Ibid.
106. We would then assume that the yu (pls. 77-78), whether of Honan or Shensi origin, also partook in the reception of this Shensi based influence.

107. Loehr feels that the relationship between the Pao-chi yu and traditional Shang shapes is so close that the latter were probably manufactured in Honan and at some point transported to Shensi. Loehr, p. 100. However, that the Chou in Shensi might have been influenced by Shang bronze vessel shapes is very possible--as the Shang were apparently influenced by the Chou penchant for bird decor.
108. Vessels with quilled bird decor form a very small and coherent group including the ting (pl. 41), the kuei (pl. 82), and the two kuang (pls. 83-84). Though disparate in shape, the group is united by the appearance of the surface of their bodies. They are quite dark, almost blackish, and lack the usual patination. This, along with the factor of extremely similar decor, might lead to the possibility that the four vessels emanated from the same workshop in Shensi.
109. For a reproduction of the pedestal see Umehara, "Étude...", pl. XXV. For the kuang see supp. pl. E.
110. Watson, p. 47.
111. William Watson, China Before the Han Dynasty, (London, 1961), p. 94. The author states, "The homeland of the Chou people in Shansi and Shensi provinces is more suitable for horse-raising than the Central Plain...It is probable although there is no archaeological proof of this yet, that the Chou were acquainted with chariotry even before they moved east to conquer the Shang...If the ideas of chariot design reached China from the West they probably traversed Chou territory on their journey eastwards. It is conceivable that the Shang chariot was a borrowing from their Western neighbors." More recently Chang Kwang-chih in The Archaeology of Ancient China, Revised Edition, (London, 1968), p. 261, stated in his discussion of an early habitation stratum at Chang-chia-p'o in Shensi which "probably contained the period of Chou before the conquest" that "several horse and chariot fittings" were in fact recovered.
112. Umehara, "The Second Set...", p. 273.
113. See supp. pl. F.
114. See Loehr, pl. 53 and 57.

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Numerous catalogues, books, excavation reports, and periodicals were perused in the preparation of this report. Only those most germane to the present study either in providing historical background or suitable examples are listed below. For more comprehensive bibliographies on the arts of the period see Max Loehr, Ritual Vessels of Bronze Age China; Pope, Gettens, Cahill, and Barnard, The Freer Chinese Bronzes; and William Watson, Ancient Chinese Bronzes. For a glossary of Chinese terminology used in this text see Cheng Te-kun, Archaeology in China, vol. II: Shang China and vol. III: Chou China.

Abbreviations of periodical titles:

AA--Artibus Asiae (Ascona).

AB--Art Bulletin (New York).

ACASA--Archives of the Chinese Art Society of America (New York).

ActaA--Acta Asiatica (Tokyo).

AS--Archaeologica Sinica (Nankang).

BM--Burlington Magazine (London).

BMFEA--Bulletin of the Museum of Far Eastern Antiquities (Stockholm).

CKKHP--Chung-kuo k'ao-ku hsüeh-pao (Nanking). (中国考古学报)

CMAB--Cleveland Museum of Art, Bulletin (Cleveland).

GBA--Gazette des Beaux-arts (Paris).

KK--K'ao-ku (Peking). (考古)

KKHP--K'ao-ku hsüeh-pao (Peking). (考古学报)

MS--Monumenta Serica (Peking).

NPMQ--National Palace Museum Quarterly (Taipei).

OA--Oriental Art (London).

TGK--Tōhō-gaku kiyō (Kyoto). (東方学纪要)

WW--Wen-wu (Peking). (文物)

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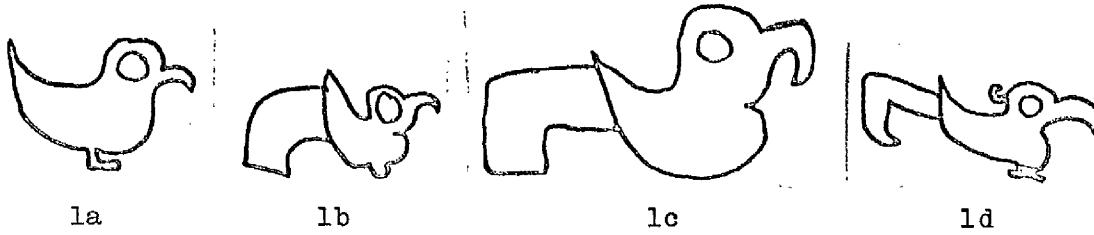
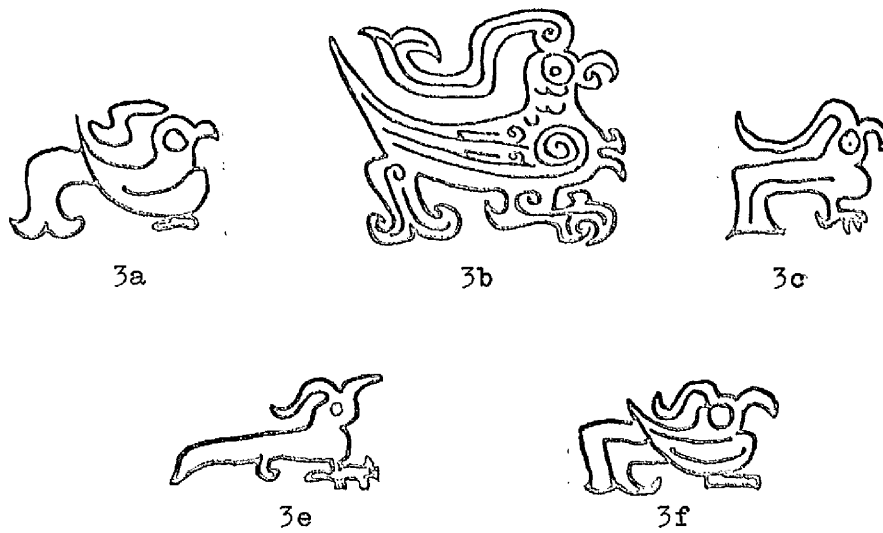
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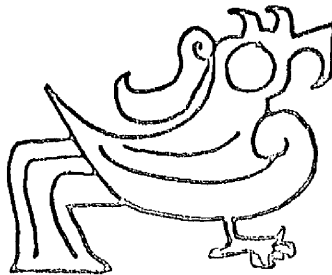
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Illustrations of Bird Motifs (Figs. 1a-17c)

Type 1Type 2Type 3

Type 4

4a



4b



4c



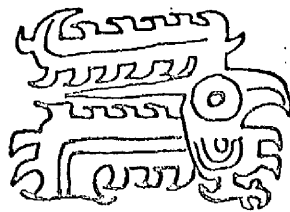
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4e



4f

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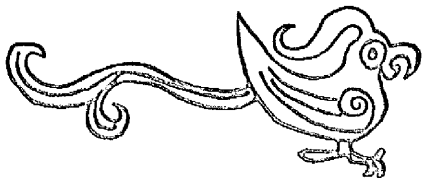
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Type 6

6a



6b



6c



6d

Type 7

7a



7b



7c

Type 8

8a



8b



8c



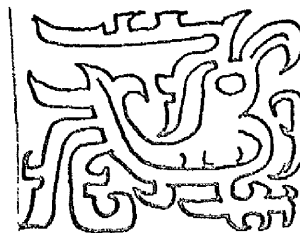
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Type 9

9a



9b



9c



9d



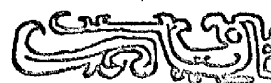
9e

Type 10

10a



10b



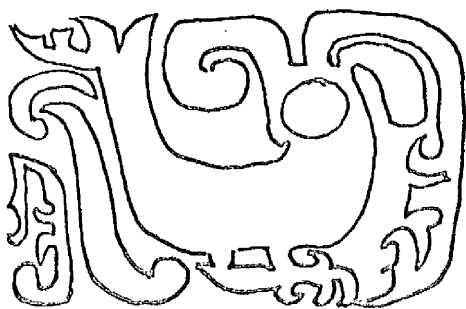
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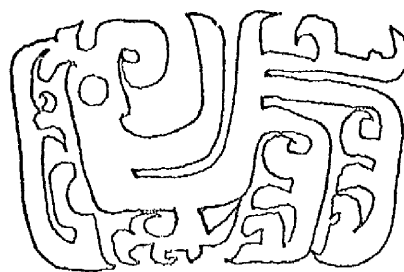
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10e

Type 11

11a



11b

Type 12

12a



12b

Type 13

13a



13b



13c

Type 14

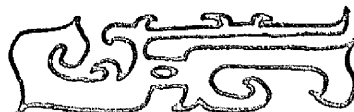
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14b



14c



14d

Type 15

15a



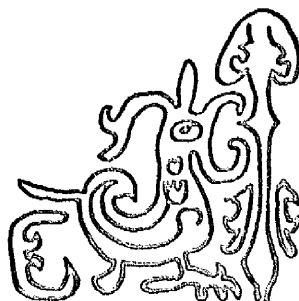
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15c

Type 16

16a



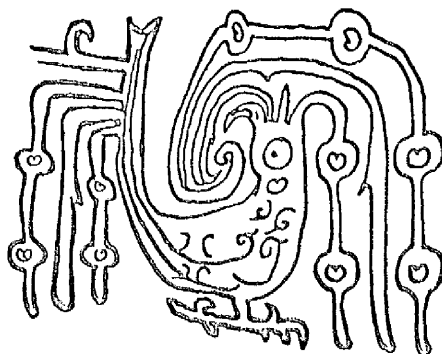
16b

Type 17

17a



17b



17c

List of Plates

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58. Kuei (h. 5 1/3") 10th c. B.C.
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59. Yu (h. 11") 10th c. B.C.
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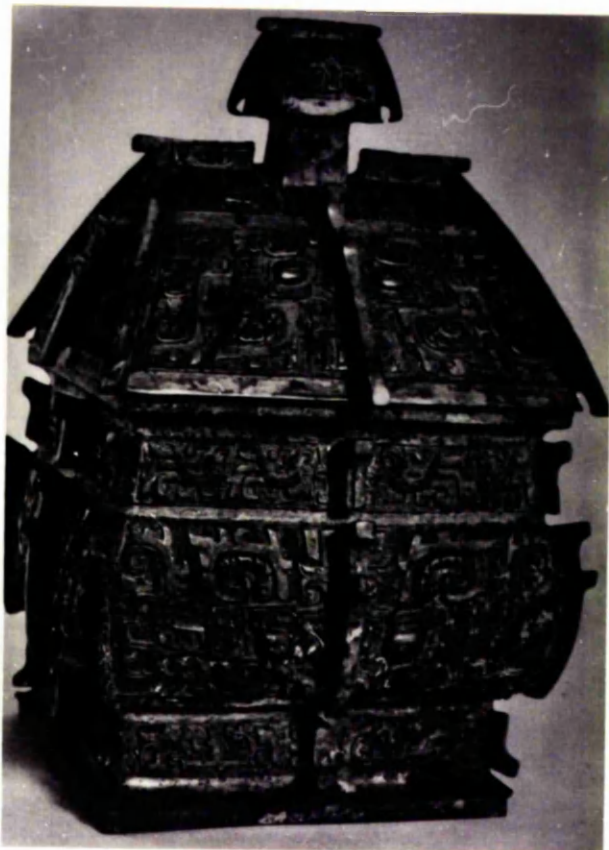
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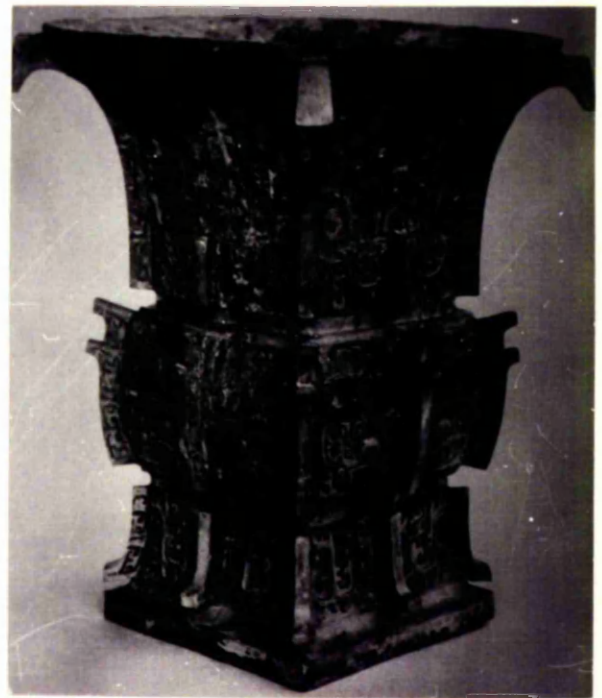
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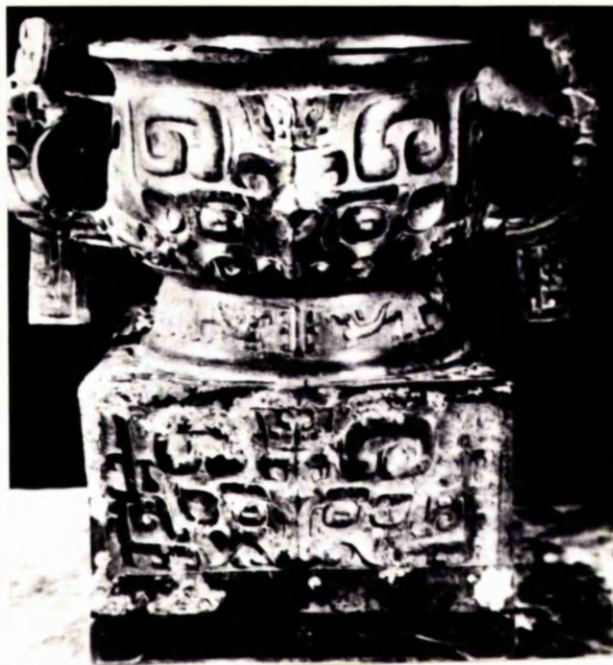
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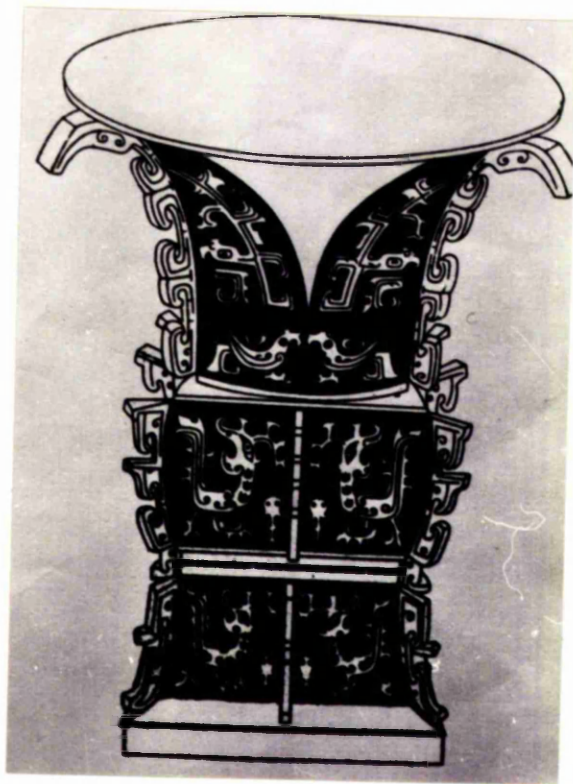
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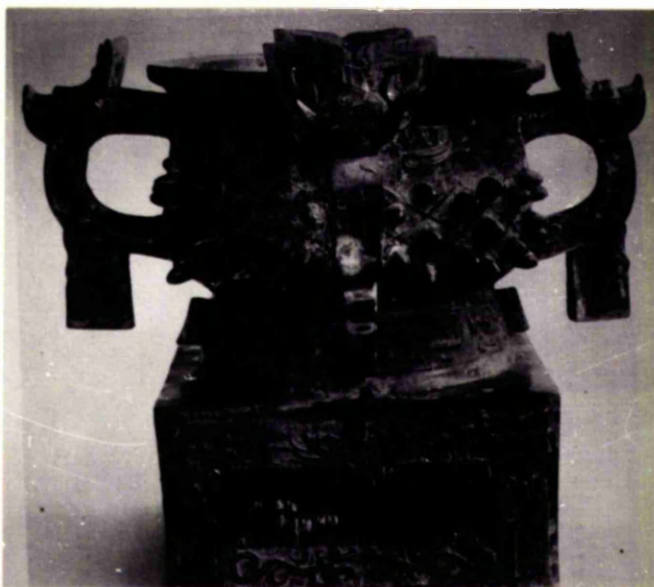
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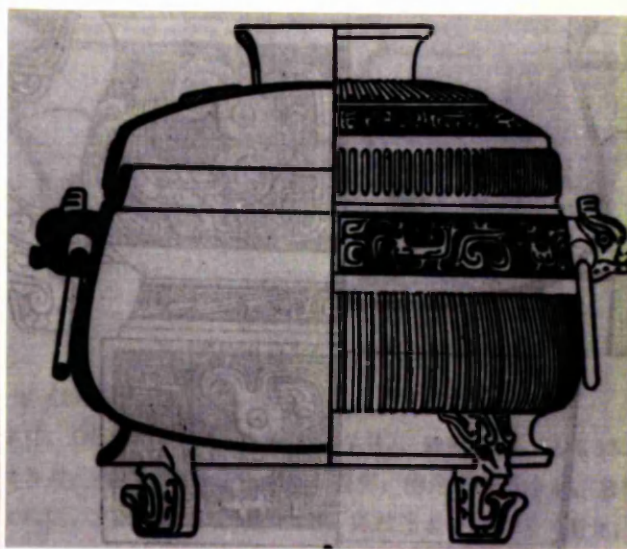
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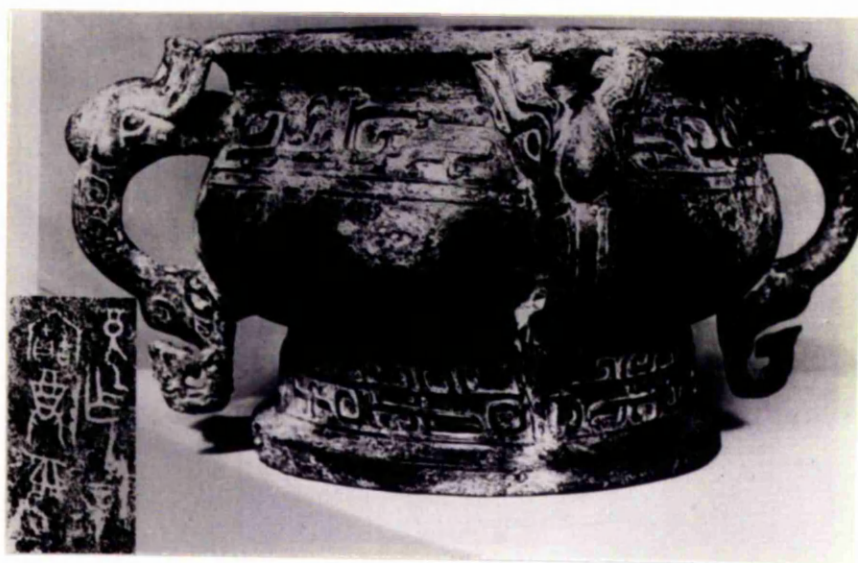
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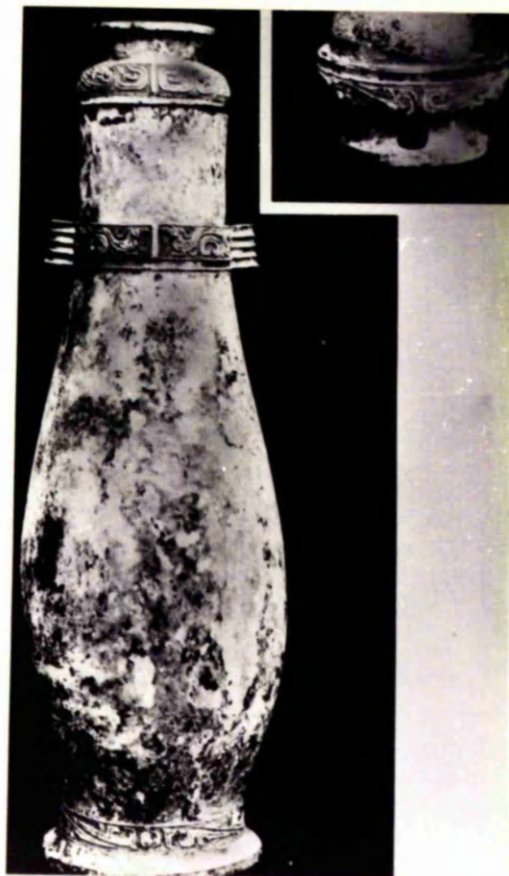
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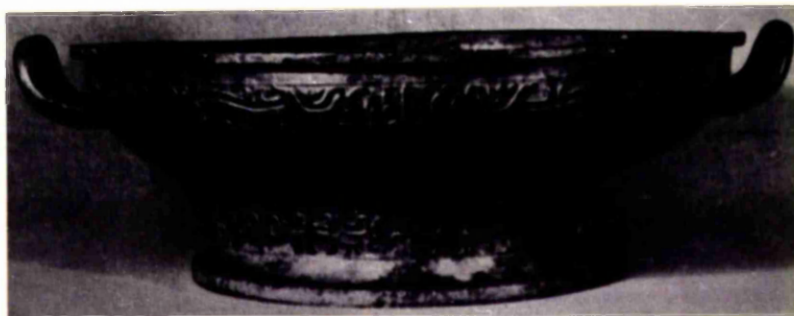
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通蓋高六十四深四寸
緣三十二橫三十九

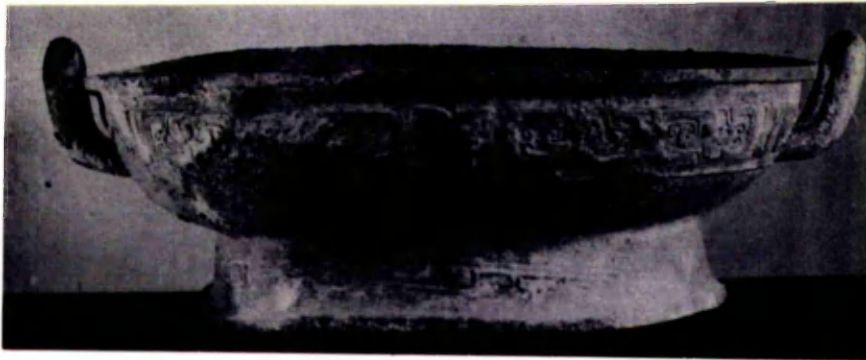
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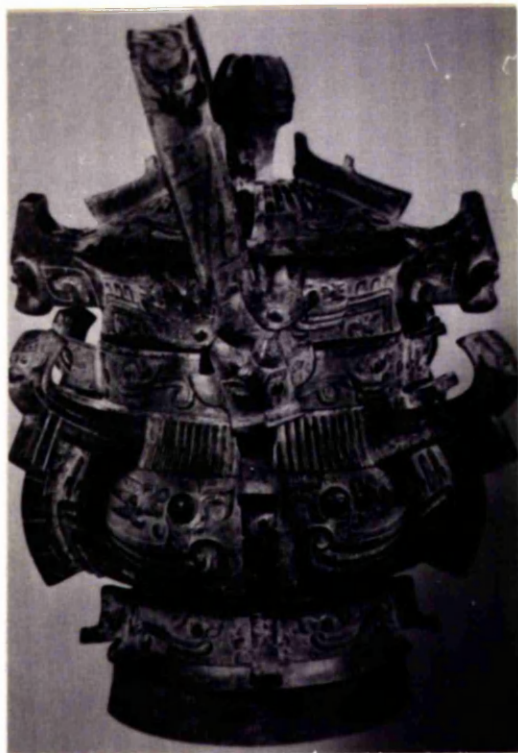
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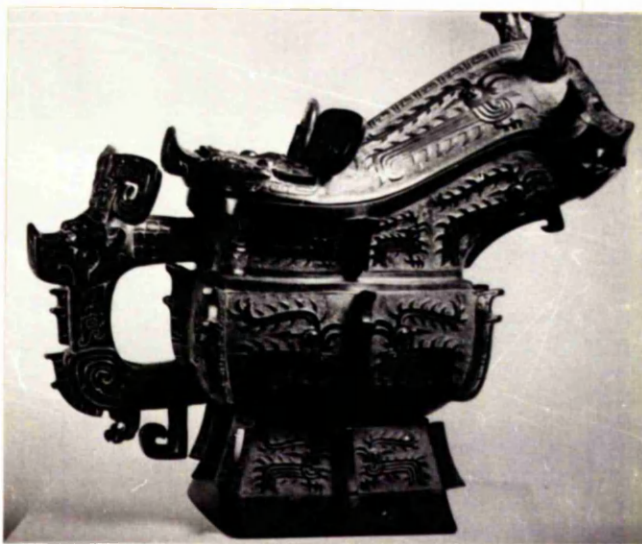


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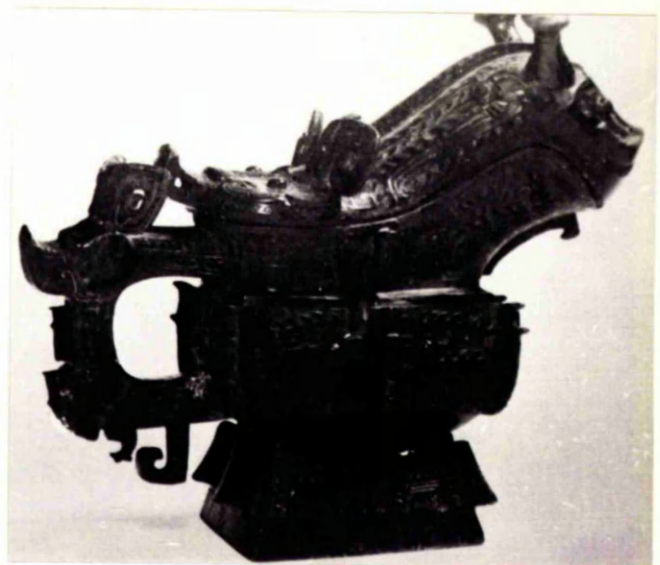




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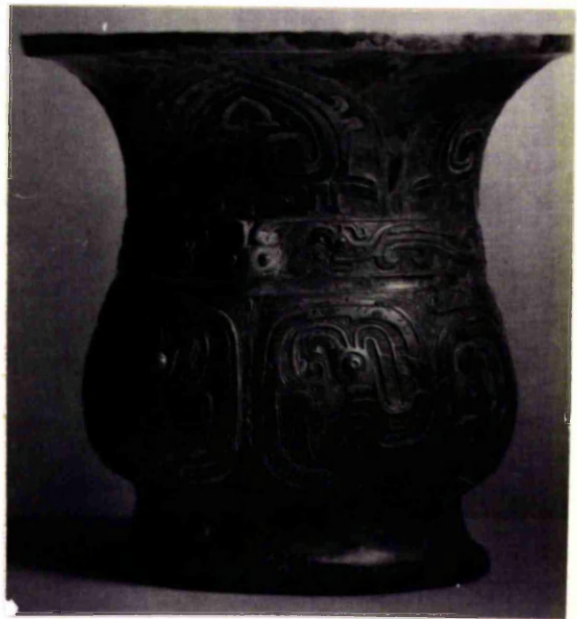
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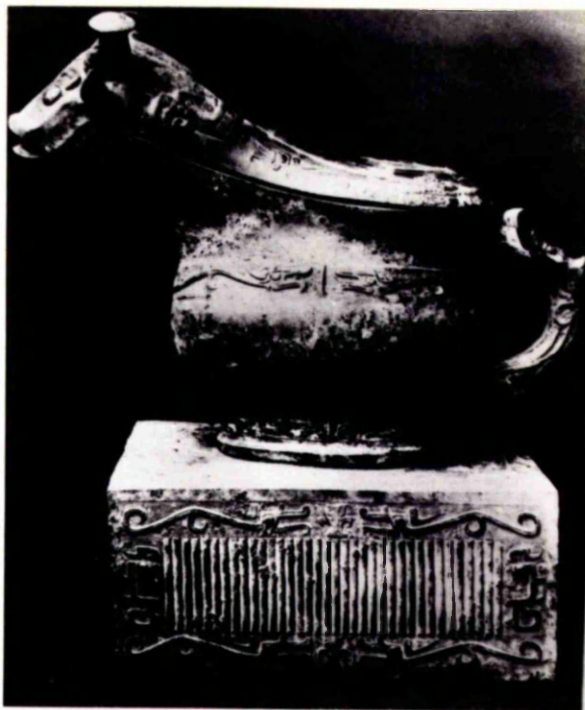
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