





馬王堆漢墓文物

張政烺

圖

傅學有 陳松長 編著 周士一 陳可風 翻譯

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## The Cultural Relics Unearthed From the Han Tombs at Mawangdui

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# 序

中國的考古工作當前正處在黃金時期，方興未艾，幾乎每一年都有若干重大發現見於報刊。由於我們有着悠久的歷史、燦爛的文化，地上地下的文物遺存不可勝數，發現的豐富繁多是理所當然的。但究竟怎樣的發現才是重大的呢？這在學術界似乎沒有一個統一的標準。有些人覺得這取決於所發現文物的珍貴性，比如說應鑑定為國家一級文物的越多，發現就越為重要。我認為這種看法雖不能說完全不對，卻只有一部分的真理。真正的重大發現當然會包含相當數量的珍品，但其根本的意義並不僅在於此。重大的考古發現應當對人們認識古代歷史文化起重要影響，改變大家心目中一個時代、一種文化以至一個民族的歷史面貌。只有這樣，才稱得上是必須載入考古史冊的重大發現。

七十年代湖南長沙馬王堆漢墓的發掘，就是這樣意義的重大發現。回憶在“文革”期間的1972年，發掘了馬王堆一號墓，出土了前所未見的漢初女屍以及大量精美文物，這則佳訊在當時那種氛圍下竟不脛而走，迅即風傳遐邇。當年出版的《長沙馬王堆一號漢墓發掘簡報》，印數達到一萬一千冊。第二年，正式的發掘報告《長沙馬王堆一號漢墓》出版了。海內外學術界的眼光都被吸引到了馬王堆。1973年底至1974年初，馬王堆二、三號墓的發掘不負眾望，又揭示出豐富的珍貴文物和罕見的帛書簡牘。隨後，關於馬王堆漢墓的整理報告、鑑定報告、研究論著陸續問世，至今不衰。二十年來的研究盛況，是這項發現重要性的明顯標誌。

馬王堆漢墓發現之所以珍奇重要，有其多方面的因素，這包括墓葬年代、地理位置、保存情況、內涵性質等等。

二號墓的墓主韋侯利蒼卒於呂后二年（公元前186年），三號墓葬於文帝前元十二年（公元前168年），一號墓再略遲一些。漢初的這一時期上距秦末起義和楚漢相爭等事件很近，社會剛剛由動蕩轉向穩定，經濟也從復蘇趨於發展。可是墓葬的發掘表明，這時的各種手工業和農業產品已相當富足，超出過去的想象。這並不是說《史記》、《漢書》所述漢初生活儉素不符合事實，而是表明那時社會生產水平比人們估計的更高。馬王堆漢墓集中反映了這一點，正如作者在《馬王堆漢墓文物綜述》中所說的，是“漢初文明的一個縮影”。

三座漢墓所在的長沙，戰國時曾是楚國的重要文化中心。多年來長沙楚墓的發掘工作，業已把楚文化的絢麗多彩揭示無遺。考古學界和美術史界，都把楚文



化作爲重要的研究課題，而長沙的材料一直是其主要依據之一。這樣特色強烈而富於生命力的楚文化傳統，在秦代以後是否頓歸衰絕，是學者們密切關心的問題。馬王堆漢墓發掘之後，這個問題的答案便大白於天下。現在大家都了解，楚文化原來是漢代文化的一項極有影響的憑借。

馬王堆一、三號墓的完整，實屬罕見。墓中種種遺物，保存異常良好。即使是易朽壞的，如漆器、絲織品之類，也使今人得以目睹原狀。加上墓屬封侯，身份較高，隨葬器物豐盛，於是造成我們得飽眼福的機遇。發現中最有價值的，有完好無損的古屍，有成組成套的物品，還有內容珍祕的帛書、竹木簡。這三項有其一，已可說是重要發現，如今三者兼有，在中國考古史上尚沒有其他例子。

這裏還要專門說一下馬王堆三號墓的帛書和竹木簡。這些都是當時的書籍原本，其書寫年代最早的可能在秦統一前夕，晚的則在漢初；至於著作年代，則以先秦爲多。就內容性質來說，如依《漢書·藝文誌》分類，六藝、諸子、兵法、數術、方技等，無所不有。其間最關重要的，以前多推爲“黃老”，大概是由於這部分帛書發表最先的緣故。實際上，例如《周易》經傳，其意義絕不亞於“黃老”。經過整理小組長期復原整理、注釋研究，近三十種帛書和四種竹木簡的基本狀況業已掌握，材料也發表及半。

我國歷史上曾幾次大規模發現古代佚籍，最著名的如漢代的孔壁中經、晉代的汲冢竹書、清末的敦煌卷子，都對學術史起了很大的影響。馬王堆帛書和竹木簡，字數達十餘萬，也不愧是一大發現。每種簡帛的刊布，都引起學術界的熱烈討論。看來要對這些佚籍研究消化，恐怕不是一代學者能做得到的。至於其對各種學科的促進影響，更非一時所可估計。

因此，馬王堆漢墓的發掘，確實使我們對漢初的歷史文化觀感一新。稱之爲一項重大發現，無疑是名實相符的。

我有幸很早就有機會參加馬王堆漢墓發現的研究工作，向各方面的學者學習請益。湖南省考古界的學者們，在有關的研究工作中作出了巨大貢獻，尤爲我所欽服。現在臨近發現的二十周年，傅學有、陳松長二先生編著了《馬王堆漢墓文物》一書，圖文並茂，並有不少前未公布的材料。蒙向我征序，使我深感得附驥尾的榮幸。好在馬王堆的發現早已譽滿天下，本用不着我來多驕。這裏寫的幾句話，就算我對這項重大發現的紀念。

李學勤

一九九一年九月

於中國社會科學院歷史研究所



# PREFACE

Archaeology in China is now in its golden age and still on the increase. Recently, almost every year there appeared some reports of great discoveries in newspapers and magazines. It is a matter of course that we have reaped abundant harvests in the sphere of archaeology because China has so long a history and so splendid a civilization that the cultural objects are countless on the ground and under the ground. What kind of discovery is of the most importance?

There is no unanimous standard to this problem in the academic circles today. Some people hold that the value of the discovered cultural objects is estimated in terms of quality, for example, the more the discovered cultural objects are ranked with the first class national cultural treasures the more they are valued. I think what they hold is only partly right because an important discovery certainly includes some precious objects, but they are not of basic importance. The archaeological discovery of basic importance should be the one that greatly influences the recognition of the ancient history and civilization and thereby changes the face of history mirrored in the people's mind's eyes, including the history of an epoch, a culture or even a nation. Only this kind of archaeological discovery can be called the most important one that should be recorded in the history.

The excavation of the Han tombs at Mawangdui, Changsha, Hunan Province, in the seventh decade of this century was such a one that could be regarded as a discovery of paramount importance in the archaeological history. In 1972 when the "Cultural Revolution" was carrying on, the tomb No. 1 at Mawangdui was excavated and from it the unheard-of miracles such as the intact female corpse and many exquisite and delicate cultural relics were unearthed. The good news spread of its own accord all over the world. In the same year *A Brief Report About the Excavation of Han Tomb No. 1 at Mawangdui, Changsha* was published with an impression of 11,000 copies; and in the next year the official excavation report *The Han Tomb No. 1 at Mawangdui, Changsha* was issued. A lot of scholars in China as well as in foreign lands focused special attention to the study of the relics from Mawangdui. As was expected, plenty of valuable cultural objects, especially, the books copied on silk and the books inscribed on bamboo and wooden strips, were unearthed from tomb No. 2 and tomb No. 3 from the end of 1973 to the beginning of 1974. Since then a series of reports and papers on the study of the relics from Mawangdui have been issued. The fact that the study of Mawangdui has been prevailing for more than twenty years marks the significance of this discovery.

The reasons for the importance of this excavation include the burial dates, the geographic locations, the preservation conditions and the meanings inherent in the relics from Mawangdui.

The owner of tomb No. 2 was Li Cang, the Marquis of Dai who died in the second year of the reign of Empress Dowager Lu (186 B.C.); the owner of tomb No. 3 was buried in the twelfth year in the Qianyuan Reign of Han Emperor Wen (168 B.C.); and tomb No. 1 was built a little later. This period was not far from the time when the peasant insurrection occurred in the end of the Qin Dynasty and the struggle between Chu and Han took place, that is, a time when the society was approaching stable and the social economy was recovering and developing. The excavation of these Han tombs explains that the various products of both handicraft industry and agriculture were comparatively rich and the living standard then was higher than what we estimated in the past, although I don't think that in the beginning of the Western Han Dynasty the simple and frugal life described in *Shi Ji (Historical Records)* and *Han Shu (History of the Han Dynasty)* did not conform to reality. The Han tombs at Mawangdui concentratedly reflect this fact, just as the authors of this book say in *A Comprehensive Introduction About the Cultural Relics Unearthed from the Han Tombs at Mawangdui*, "It is the epitome of the civilization in the beginning of the Western Han Dynasty".

Changsha, where the three Han tombs were located in, was an important centre of the Chu culture during the Warring States Period. In the past years the excavation of the Chu tombs at Changsha has displayed the splendour and brilliance of the Chu culture. The scholars of both archaeology and history of fine arts take the Chu culture as their major subjects and the cultural objects from Changsha form an important basis for their study. They show deep concern for the problem whether the unique and vital Chu culture vanished into nothing after the Qin Dynasty. The truth has become known to all since the excavation of the Han tombs at Mawangdui. Now it is obvious that originally the influential Chu culture is the basis on which the Han culture developed.



The completeness of tomb No. 1 and tomb No. 3 at Mawangdui was really seldom seen. The relics in the tombs had been marvellously well-preserved and they were now brought to our view, including the damageable articles such as lacquerware and silk fabrics. We feasted our eyes on the beautiful scene since the high ranked tomb-owner, the Marquis of Dai, possessed so many funerary objects. In the excavation the most striking ones are three discoveries, namely, the intact female corpse, the sets of articles, the rare secret collection of books copied on silk and books inscribed on bamboo and wooden strips. Such discoveries, each of which can be called a discovery of importance, were unprecedented in the history of archaeology in China.

On this occasion I would like to say something about the books copied on silk and books inscribed on bamboo and wooden strips. These books were all the original manuscripts of the old days, some of them were copied on the eve of the unification of the Qin Dynasty, some were copied at the beginning of the Han Dynasty, but most of them were written before the period of the Qin Dynasty. If arranged in the order of the classification of *Han Shu: Yi Wen Zhi* ("The Records of Literature" *History of the Han Dynasty*), the books embrace all aspects such as six classics, all kinds of masters, military works, mathematics, technology, etc. The books of Huang-Lao (Yellow Emperor and Lao Zi) copied on silk were first published and, consequently, it has been suggested by some scholars that the books of Huang-Lao are the most important ones among them. Actually, the significance of such books as the text and commentaries of *Zhou Yi (The Book of Changes)* is no less than that of the books of Huang-Lao. The basic contents of about thirty kinds of books copied on silk or inscribed on strips were made clear and half of the material published owing to the hard work of the research group of Mawangdui.

In the history of China large-scale discovery of the lost ancient books occurred several times, e.g. the classics within the walls of Confucius House discovered in the Han Dynasty, the books inscribed on bamboo in the tomb at Ji discovered in the Jin Dynasty, the scrolls in the Dunhuang Caves discovered at the end of the Qing Dynasty. All of them have greatly influenced the history of science and civilization. The books copied on silk and the books inscribed on strips from Mawangdui, carrying over 100,000 characters, deserve to be called a discovery of importance. The publication of each of the books on silk or on strips gave rise to lively discussions among scholars. It might be impossible to digest the information packed in the lost ancient books in this generation, I think, and their influence to the promotion of various branches of learning is unable to be evaluated in a short time.

The excavation of the Han tombs at Mawangdui deserves to the reputation of a discovery of importance because it gives us a brand-new panorama of the historical culture at the beginning of the Western Han Dynasty. I had the opportunity of participating in the study of the cultural relics unearthed from the Han tombs at Mawangdui at the very beginning and learning from the scholars of various fields of science. I specially appreciate the archaeologists in Hunan who made a great contribution to the work concerning this sphere. About twenty years have elapsed since the excavation and Mr. Fu Juyou and Mr. Chen Songchang have compiled a book entitled *The Cultural Relics Unearthed from the Han Tombs at Mawangdui* with vivid illustrations and captions. I am much honoured to be asked to write a preface for this book. As the name of Mawangdui is already famed the world over, it is unnecessary for me to talk more about it, and what I mentioned above are just some words serving as a memento of this discovery of paramount importance.

Li Xueqin

September, 1991

At Institute of History of the  
Academy of Social Science in China



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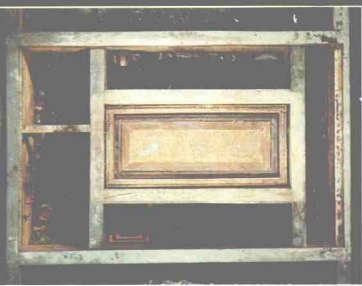
● PICTURES PICTURES



#### ●外椁

長6.72米，寬4.88米，高2.8米。一號墓出土。

出土時置於墓坑底部的3根方形枕木上，有兩層蓋板和兩層底板。椁室由4個邊箱與正中的棺室組成，形狀像個“井”字，古代文獻稱爲井椁。邊箱總面積6.8平方米，總體積9.7立方米，藏有各類文物1,000餘件。正中的棺室放置了4層套棺，從外往裏依次爲黑漆素棺、黑地彩繪棺、朱地彩繪棺與銅飾內棺。這具龐大的外椁共用木板70塊，約合成材52立方米，最大的木板重達1.5噸。在結構上沒用一根金屬嵌釘，全用扣接、套榫與柱釘結合而成，是迄今出土的最大最完整的漢代井椁寶物。



#### ●棺椁及隨葬品出土情形

Coffins and Funeral Objects Were Being Unearthed



● Outer Coffin

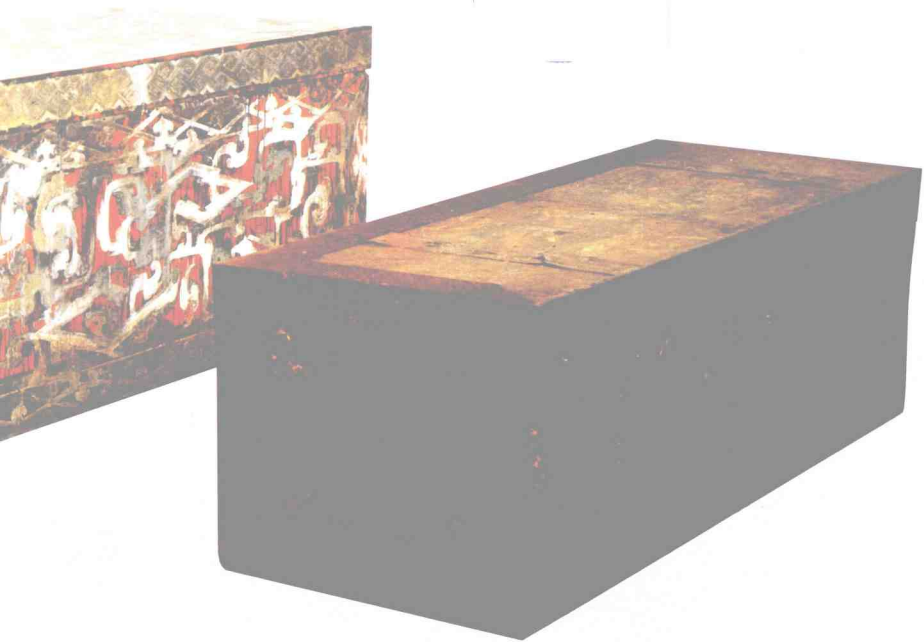
Length: 6.72 m Width: 4.88 m Height: 2.8 m.

Unearthed from tomb No. 1

When unearthed, the outer coffin with a double wooden cover and a double wooden bottom was placed on three sleepers at the base of the tomb. The outer coffin is composed of a central coffin chamber and four side boxes in the shape of the Chinese character "井" meaning a well, thus it was known as a "井" shaped outer coffin according to the records left by antiquity. The boxes, which contain more than 1,000 cultural relics, cover an area of 6.8 square meters and occupy a volume of 9.7 cubic meters. In the central chamber is a set of coffins arranged in four layers, one containing another, the outmost one is a coffin coated with black lacquer, the second one is a coffin undercoated with black lacquer and painted with designs, the third one is a coffin undercoated with vermilion lacquer and painted with designs, and the innermost one is a coffin ornamented with brocade. This magnificent outer coffin is formed by combining 70 planks (about 52 cubic meters of wood), of which the largest one is 1.5 tons in weight. The planks are all joined by mortises and tenons, without using any metal rivet. This is the biggest and most perfect outer coffin of the Han Dynasty that has ever been unearthed so far.











● 黑地彩繪棺

長2.56米，寬1.18米，高1.14米。一號墓出土。

內髹朱漆，外髹黑漆為地，在蓋和四壁上彩繪出流動奔放的雲氣以及各種神怪禽獸，構成一個奇幻的世界。圖案的中心主題是借助神獸的威力，防禦蛇與鬼物對於死者的侵害。在工藝上採用了堆漆法，以凸線勾邊，具有很強的立體感。

● Coffin Undercoated with Black Lacquer and Painted with Designs

Length: 2.56 m Width: 1.18 m Height: 1.14 m.

Unearthed from tomb No. 1

The coffin is coated with vermilion lacquer inside and undercoated with black lacquer outside. Its lid and four sides are all painted with designs of mythic gods and divine beasts among the dynamic floating clouds to create a fantastic world. The theme of the painting is protecting the deceased from the harm of demons or serpents by the powers above. The literary proof for this customary belief can be found in the book *Chu Ci* (*Elegies of Chu*, about 300 B.C.). The borders of the designs are elaborately delineated in relief with raised lacquer so as to give a three-dimensional view.