



曾侯乙墓

战国早期的礼乐文明

Tomb of Marquis
Yi of Zeng

Ritual-and-music Civilization in the Early
Warring States Period

■ 湖北省博物馆 编

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- ② 屈家岭——长江中游的史前文化
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湖北省博物館
HUBEI PROVINCIAL MUSEUM

■ 长江中游文明之旅 | A Journey to Mid-Yangtze River Civilization

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Hubei Provincial Museum

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序

湖北历史悠久，文化遗存丰富。截至目前，湖北境内已普查出不可移动文物点1.5万余处，其中全国重点文物保护单位90处，省级文物保护单位457处，武当山古建筑群、钟祥明显陵先后被列入世界文化遗产名录。无论是文物点的总量，还是文物单位的保护级别，湖北都位居全国前列。

中华人民共和国成立后的考古工作，完全改写了湖北的历史，证实这里同样是中华文明的生长点。两个完整的、距今100万年的直立人——“郧县人”头骨的发现，证明这里也是探索人类起源最重要的地区之一；距今5000年的“屈家岭文化”以发达的稻作农业，功能齐全的史前城址，昭示这里同样是文明起源的发源地；商代的“盘龙城”、两周时期的铜绿山古矿冶遗址和被誉为“地下乐宫”的曾侯乙墓的发现，说明这里的青铜文明同样绚丽多彩；江陵纪南城、望山楚墓、马山楚墓，荆门包山楚墓、郭店楚墓，枣阳九连墩楚墓等重要考古发现，印证楚文化曾在湖北地区达到鼎盛时期；大量秦汉至唐宋遗存的发现，以及明代楚昭王、郢靖王和梁庄王等一批明代藩王墓的发掘，丰富了地方文化历史的研究资料。

负责全省文物保护、收藏、展示的湖北省博物馆，于1953年3月成立筹备处；1959年春迁至今址东湖风景区；1963年1月正式更名为湖北省博物馆，3000平方米的陈列楼建成并对外开放；1999年1月，建筑面积5717平方米的编钟馆建成开放；2005年12月，楚文化馆建成开放；2007年9月，新馆综合陈列馆建成开放。至此，湖北省博物馆总占地面积达81909平方米，建筑面积49611平方米，展厅面积13427平方米，馆藏文物14万余件（套），其中一级文物千余件（套），位居全国省级博物馆前列。

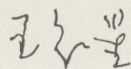
借新馆综合陈列馆开放之机，我们一改过去通史陈列的方式，根据馆藏文物特点，新推出了十一个专题陈列。《郧县人——长江中游的远古人类》以镇馆之宝“郧县人”的发现为主线，扩展至湖北境内旧石器时代遗存的发现，辅以世界范围内早期人类起源的资料，试图使观众对早期人类的生活有个概略的了解；《屈家岭——长江中游的史前文化》则上推至距今8000多年前的城背溪文化，下连到距今4000年前的石家河文化，力图全方位地揭示长江中游地区新石器时代农业的发生、人类的定居生活以及文明的发生过程；《盘

《龙城——长江中游的青铜文明》展示的是商代“南土”今黄陂盘龙城城址的考古发现，证实由于大冶铜绿山铜矿资源系统的存在，促使商文化南下，客观上促进了长江中游的文明进程；《曾侯乙墓》是我馆的精品陈列，这次展览在原有的基础上，展示面积有所扩大，展品也有所增加，较为全面地反映了曾侯乙时代的礼乐文化；《九连墩纪事》重点讲述的是九连墩的考古发掘过程和楚国高级贵族墓的墓葬文化；《秦汉漆器艺术》将我馆所藏最具特色的秦汉漆器集中展示，对漆器的制作工艺和艺术特点作了重点阐释；

《书写历史——战国秦汉简牍》是举办同类展览的一个新的尝试，即以湖北出土的战国秦汉简牍和书写工具实物为主，上溯至原始社会的刻划符号和陶文，辅以世界各地的书写历史背景，使观众对书写的历史有个较全面的了解；《土与火的艺术——古代瓷器专题展》以青瓷、青花瓷、官窑瓷器为重点，展示了馆藏瓷器的精品；《梁庄王墓——郑和时代的瑰宝》展示的是明代梁庄王墓的出土遗物；《明清书画——湖北省博物馆藏书画展》从馆藏书画中选取了明清时期较有代表性的绘画、书法流派人物的作品予以介绍；《荆楚百年英杰》展示了近代以来，对中国近现代历史、科学文化和经济建设有过重要影响和做出突出贡献的湖北籍或在湖北长期工作过的革命家、历史人物、文化俊杰和科教精英的简要生平事迹，旨在让人们永远记住他们。这些展览力图通过不同的截面，展示湖北历史和文化的闪光点，通过文物来勾画湖北历史发展进程的粗略线条，让观众在此领略我们祖先的聪明才智，也使我馆成为人们心灵对话、交流的场所，成为人们追求精神生活不可或缺的精神家园。

为配合展览，我们推出了这套“长江中游文明之旅”丛书，每本书都还约请有关专家撰写文章，或概要介绍文化背景，或集中阐述文化内涵。每本书都以文物图片为主，辅以简单的说明。总的目的是为读者能够方便和深入地了解湖北的历史和文化，并保留一份记忆。

湖北省博物馆馆长
湖北省文物考古研究所所长
湖北省文物保护中心主任



Preface

Hubei, which has a long history, abounds in cultural heritages. Up to now, more than 15,000 immovable sites have been registered, including 90 major historic sites under national protection and 457 under provincial protection. The ancient architectural complex at Wudangshan and Xian Mausoleum of the Ming Dynasty in Zhongxiang have been inscribed into World Heritage List. The province ranks high in the country in both the number and the protection grades of sites.

Since the founding of the PRC, archaeological research has totally changed the history of Hubei, proving that it was also one of the origins of the Chinese civilization. The discovery of two integral crania of Yunxian Man, a *Homo erectus* species dating from one million years ago, shows that Hubei is one of the most important regions for exploring the origin of human being. Qujialing Culture, which dates from 5,000 years ago, with well-developed rice-growing agriculture and functionally complete prehistoric sites, indicates that the region was a cradle of civilization. Panlongcheng of the Shang Dynasty, the mining and smelting site at Tonglūshan of the Zhou Dynasty, and the tomb of Marquis Yi of Zeng, which is called 'underground musical palace', reflect a brilliant bronze civilization. Jinancheng at Jiangling and Chu tombs at Wangshan, Mashan, Baoshan in Jingmen, Guodian, and Jiuliandun in Zaoyang prove that Chu culture reached its heyday in Hubei. The discovery of a large quantity of heritages dating from the Qin and Han dynasties through the Tang and Song dynasties, together with the excavation of tombs of Ming feudal princes such as Prince Chuzhao, Prince Yingjing and Prince Liangzhuang, has enriched data for the study of local history and culture.

Hubei Provincial Museum is designed to protect, collect and display cultural heritages in the province. It was founded in the form of a preparatory office in March





1953, which was moved to Donghu scenic area, its present location, in the spring of 1959. It was officially named Hubei Provincial Museum in January 1963, when a 3,000-square-meter exhibition building was completed and opened to the public. In January 1999, the Exhibition Hall for Set-bells, which covers a floor space of 5,717 square meters, was opened. In December 2005, the Exhibition Hall for Chu Culture was opened. In September 2007, the new Comprehensive Exhibition Hall was opened. At present, the museum covers a total area of 81,909 square meters and a floor space of 49,611 square meters. Its exhibition halls cover a floor space of 13,427 square meters. It has a collection of more than 140,000 pieces (sets) of cultural heritages, among which there are nearly 1,000 pieces (sets) of first-grade cultural relics, ranking high among all provincial museums in China in this regard.

As the new Comprehensive Exhibition Hall opened, based on characteristics of our collection, we replaced our general-history exhibition with eleven theme exhibitions:

Yunxian Man: Prehistoric People in the Middle Reaches of the Yangtze, centering on the discovery of Yunxian Man fossils (treasure of the collection) and covering the discoveries of other Paleolithic heritages in Hubei, with supplementary information about the origin of the early man from all over the world, presents a general picture of the life of the early man.

Qujialing: Prehistoric Culture in the Middle Reaches of the Yangtze, tracing upward to Chengbeixi Culture dating from over 8,000 years ago and downward to Shijiahe Culture dating from 4,000 years ago, reveals the birth of Neolithic agriculture in the middle reaches of the Yangtze as well as the advent of settled life and civilization.

Panlongcheng: Bronze Civilization in the Middle Reaches of the Yangtze, which

displays archaeological finds from the Panlongcheng site in Huangpi, the southern outpost of the Shang Dynasty, proves that the existence of copper resources at Tonglùshan, Daye, prompted the Shang culture to go south, which objectively contributed to civilization in the middle reaches of the Yangtze.

Tomb of Marquis Yi of Zeng is one of the best exhibitions offered by the museum. It has been expanded in area and increased in number of exhibits in order to show a complete picture of the rite-and-music culture in the times of Marquis Yi.

Records on Jiuliandun concentrates on the process of archaeological excavation and the burial culture reflected by tombs of senior nobles of Chu.

The Art of Lacquered Articles in the Qin and Han Dynasties, which displays the most characteristic Qin and Han lacquered articles collected by the museum, focuses mainly on techniques and artistic features.

Writing History: Bamboo Slips of the Warring States Period, the Qin Dynasty and the Han Dynasty is a pilot project for similar exhibitions in the future. Displaying bamboo slips, wooden tablets and writing tools unearthed in Hubei and tracing back to primitive engraved signs and pottery inscriptions, with supplementary information about the evolution of writing in other parts of the world, it offers visitors a comprehensive introduction to the history of writing.

The Art of Earth and Fire: Ancient Porcelain, focusing on celadon, blue-and-white porcelain and official-kiln porcelain, displays the best porcelain articles collected by Hubei Provincial Museum.

Tomb of Prince Liangzhuang: Treasure of the Era of Zheng He shows heritages unearthed from the Ming tomb of Prince Liangzhuang.





Ming and Qing Paintings and Calligraphic Works Collected by Hubei Provincial Museum features works by representative painters or calligraphers in the Ming and Qing dynasties.

Outstanding Figures over a Century in Hubei features stories of revolutionaries, historical figures and elites in culture, science and education from Hubei or working in Hubei for a long time, who were outstanding in their impact on or contribution to the history, science, culture or economic development of China in modern times. Therefore, these famous persons would be remembered for ever.

These exhibitions present highlights in the history and culture of Hubei from different perspectives, and outline the past of Hubei by various cultural heritages. Thus visitors have access to admire the wisdom of our ancestors while the museum becomes a valuable platform for intelligent dialogues and exchanges.

A series of albums has been published to meet the needs of the exhibitions. Each album contains an article written by an expert, which either gives brief information to the cultural background or concentrates on the cultural significance. The main part consists of pictures of cultural heritages with simple illustrations. They are generally designed to provide easy access to in-depth knowledge of the local history and culture in Hubei.

Curator of Hubei Provincial Museum
Director of Hubei Provincial Institute of Cultural Relics and Archaeology
Director of Center for Protection of Cultural Relics in Hubei

Wang Hongxing



曾侯乙墓发现记

谭维四

1978年2月的最后一个夜晚，一阵急促的呼唤声打破了湖北省博物馆院内的宁静。“谭队长，长途电话。襄阳地区文博馆有急事找你。”20多年来任文物考古队长的经历告诉我，每当冬闲季节，各地大搞工农业基本建设，地下就会不断有重要文物古迹被发现。深夜地县文博部门的长途电话少不了这类事情。果然，襄阳地区文博馆负责人王少泉在电话中急切地说：随县文化馆电话报告，当地驻军的雷达修理所扩建厂房开山炸石时，在红砂岩石头山上炸出一大片褐色土，里面好像还有人工铺砌的石板。他们怀疑是一座大型古墓。

3月19日，我和考古技术人员赶到随县。经过勘察，的确是一座古墓，墓坑呈不规则多边形，东西最长处21.5米，南北最宽处16.5米，总面积达200多平方米。这么大的一座“岩坑竖穴墓”过去还没有发现过。勘探还查明，墓的中部有一个盗洞。这个情况给我们心里留下疑团，此墓究竟被盗走了多少东西？

经报请国家文物局批准后，我们于5月11日开始了发掘工作。木椁由十二道椁墙组成东、中、西、北四室。揭开椁板后，除了漂浮在水面的几副棺木而外，整座墓都隐没在积水之中。抽水机日夜



湖北省地图暨曾侯乙墓所在位置示意图 Hubei Provincial Map & The Location of the Tomb of Marquis Yi of Zeng

不停地排水，到5月22日上午，一个庞大的棺盖终于露出东室水面，显然这就是墓主人的大棺。大棺有内外两层。外棺是以青铜为框架嵌木板构成的，周身彩漆，十分华丽。棺底下有一批极为珍贵的黄金制品。

此外，东室还有八具随葬棺，人骨经鉴定为年龄在19—26岁之间的女性，她们应该是墓主人生前的妃妾或近侍宫女。

在主棺和陪葬棺之间的空间里，还出土了许多随葬品，主要有乐器、兵器、礼器、用器、车马器等。

到6月6日，墓主大棺周围的文物已经全部取出。墓主人究竟是谁，打开主棺也许就能真相大白。可人们没有想到的是，取吊大棺竟然困难重重。先尝试整体起吊，谁料两台吊车都吊不动，只得现场开棺，分层取吊。将棺盖撬开加固后，吊车将棺盖吊了起来，仪表显示载重已超过1.5吨。

外棺盖打开之后，五彩缤纷的内棺显露出来。内棺顶部有已腐烂的丝绸残迹。接着内棺盖被打开，南头棺壁上，一块半圆形玉嵌于中央。棺内有腐烂的丝麻织物，下有人骨架。可以窥见当年下葬时死者身穿多层锦衣，并用衾被包裹，小型金、玉、石、骨、角器布满死者周身。

最后查明，外棺总重约7吨，内棺总重约2吨，难怪两台吊车都吊不动。除去木板含水重量，估计当年这副套棺总重当在6吨以上。经测算，光是外棺铜框架使用的铜量即在3000公斤左右。

内棺遗物经过四个昼夜的清理，呈现在人们面前。共清理出各类文物568件，其质地包括金、

玉、铜、琉璃、水晶、骨、角等，种类繁多，制作精美。

其中玉器最为重要，可分为两类：一类是墓主人生前用品(佩饰、礼器、用器)，称佩玉；一类为专用于死后的埋葬器，称葬玉。葬玉因其形状及埋葬位置不同而名称不同：死者双手各握的一件圆柱形玉器，称玉握；嘴上盖着一件橄榄形玉器，像口罩似地捂住嘴巴，称为玉口塞；脸上及胸前散落着18件可以联缀的长方形或三角形的小玉片，覆盖脸面，称“面罩”或“瞑目”；置于口中的各种小动物则称为玉琀。

5月22日午夜，随着水位的下降，中室隐约现出了三个木架。这是什么东西呢？到23日凌晨人们才发现原来是三组18件青铜甬钟，它们大小有序，悬挂依旧。木架上的横梁黑漆红彩。两端都有青铜套，套上满饰浅浮雕蟠龙纹。精美极了！

这三组钟是一架还是三架，这三个木架立于何处，下面还有没有钟？现在已出水的木架横梁才露出一米左右，其下还有两米多，必然有支撑物。否则编钟怎能挂得住？那下面还有什么呢？人们开始意识到一个重大的考古发现也许就在眼前。24日午夜，水中露出了长短两根曲尺相交的第二层横梁，梁下悬甬钟33件。原来三架小钟是立于这两根横梁上的。25日午夜，又露出第三层横梁，12件大甬钟及1件铙钟或悬于梁下，或掉在梁旁，木梁两端皆有精美的青铜套。这是一个令我终身难忘的日子。全套青铜编钟，在沉睡地下2400多年之后，全部回到了人间！它规模宏大，气势磅礴，数量众多，