

长江三峡 文物存真

· 其它文物

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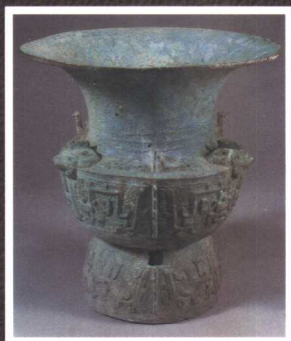
· 石质文物

· 民居建筑

· 唐至明代

· 商周时期遗存

· 旧石器时代



Cultural Remains from the
Changjiang Three Gorges Region

重庆出版社



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序

当前，正在兴建之中的长江三峡水库，是世界上最大的水利工程。它1994年12月14日正式动工，1997年11月7日实现了大江截流，预计工程将于2009年完成。届时，水库的水面总面积将达1080平方公里，涉及的长江干流长度为600多公里，受淹没影响的区域计22个县、市、区，即湖北省的宜昌县、兴山县、秭归县和巴东县，重庆市的巫山县、巫溪县、奉节县、云阳县、天城区、龙宝区、五桥区、开县、忠县、石柱县、丰都县、涪陵市、武隆县、长寿县、江北县、巴县、重庆市区、江津市。由于在水面淹没和移民迁建区的范围内，存在着大量珍贵的历史文化古迹，准备在工程建设的过程中尽可能地予以抢救和保护，从1993年11月开始，国家文物局就组织了全国24个研究所、博物馆和高等院校，对三峡工程的库区，进行全面的文物普查。1994年3月以后，按照国务院三峡工程建设委员会的要求，又成立了“三峡工程库区文物保护规划组”，负责制定三峡工程淹没区和移民迁建区的文物保护规划，参加普查的单位又增加到30个。至1996年5月，完成了全部规划报告共30册。通过制订规划的工作，已在库区范围内发现了地下文物点829处，确定了地面（含水下）文物点453处，〔经过以后几年的变化和核实，至1999年10月已决定要实行保护措施地下文物点为700余处，地面文物点近400处。2000年3月30日补记。〕并了解到这个区域约从数万年前开始就是人类的一个重要活动区，孕育出了一些对历史发展有重要影响的、具有特殊创造性的族群，留下了丰富的、世人向往的历史文化遗产。

长江三峡历来以风光幽险而闻名于世。这是因为其地质构造正处于三大断褶和皱褶带的交汇点，形成了独特的峡谷地貌。这种特殊的地理环境，也造成了当地居民经济、文化特点强烈的人文风貌和历史过程。

在生物群中，人类的适应能力是极强的。据1994年以来的调查，在三峡库区，约从10万年前起，就成为人类的活动地点。现已找到了50余处旧石器遗存的地点，其中有14处还保留着原生地层。发现的石器，多以砾石为料，多大型砍砸器，次为刮削器；打制时留下的石核和石片，则数量极多。按其制作的加工工艺分类，应归入中国南方旧石器的传统。这对了解中国旧石器文化南北差异的地域界限是非常有意义的。

到了7000余年前至4000年前的新石器时代，因农业、原始畜牧业的发生和渔猎业的进步，三峡库区的人口在不断增加，5000多年前后的聚落址已找到80多处。其文化面貌，可以瞿塘峡至巫峡一带，特别是瞿塘峡西端为界，分为东、西两大系统。东边的是城背溪——大溪——屈家岭——石家河系列，是农业已经相当发达而捕渔业占有相当比重的原始文化；这个系统的中心分布区，则是在更东的鄂西至江汉平原。西边的则是以奉节老关庙、忠县哨棚嘴下层、巫山县魏家梁子下层为代表的一种新发现的文化系统，好像主要是以渔猎为生，聚落的分布点还很稀少；但这种系统如从整体面貌观察，分布范围可一直扩大到成都盆地乃至川北。在三峡地区的这种分界状况，同战国中晚期的秦、巴和楚的分界大体重合。这当然同地理因素的制约有关。

约4000年前时，以勇猛善战而又能歌善舞著称的巴人在三峡地区兴起。史载巴人的一支发源于清江流域，在三峡区域发现的古代巴人遗存，属早期阶段的，正以西陵峡两岸为密集。后来当楚人在江汉平原发达起来以后，因受楚人之迫，重心逐渐向西转移；到战国末至秦代前后，其中心已在涪陵至重庆一带。

在三峡库区，已经发现的这时期的巴人遗址和墓地，可达百余处。巴人主要是以渔猎为生的，所以许多遗址是江边河畔的小聚落。但在巫山县紧邻大宁河东北侧发现的双堰塘遗址、忠县一井沟一带的中坝、哨棚嘴、瓦渣地等遗址群，云阳县小江之侧的李家坝遗址和墓地，面积都达数万平方米，内涵丰富，是从商

至汉初时期巴人的中心活动地段。在涪陵市的小田溪，则在70年代时已发现了战国末至秦代前后巴人集团首领（巴王）的墓地。在配合三峡工程建设的过程中，如果能对这些遗址和墓地很好地进行发掘，定将揭开千古巴人之谜。

巴人既然生存于山高水险之地，自然以渔猎为主要生业，也就养成了质朴、强悍、勇敢的性格。正因如此，周武王灭商纣王时，就以“巴师”为先锋部队；刘邦自汉中出兵关中，平定三秦，亦使用巴人为先锋。现在所见战国至汉初的巴人墓葬，习以巴式的戈、矛、剑随葬，正给人以全民从武、勇敢善战的印象。

巴人的歌舞，曾经给中原文化带来很大影响。周武王和汉高祖因为曾联合巴人征服商人和三秦，故周、汉的宗庙之乐都增加了巴人乐舞的内容。在民间，楚人曾长期与巴人共处杂居，战国时，巴人的歌舞（即所谓“下里巴人”）甚至在国都之地的老百姓中，最为流行。不过，不同民族之间的文化影响总是双向的。涪陵小田溪巴王墓中出土的成套错金编钟，又反映出巴人也接受了西周以来宗庙之乐的影响。

秦汉时期，南方的族群众多，往往名之为某地之蛮。其中，以白虎为祖先或崇拜白虎的廪君蛮和后来分为两支的五氏巴人和七姓巴人，都是早期巴人的后裔。五氏巴人就在三峡一带，七姓巴人则在嘉陵江流域。他（她）们长期与汉人共处，所受汉文化影响就愈来愈强烈；尤其是到西汉中期以后，已难以看出汉墓与巴人墓的明显差别。故三峡库区发现的约200余处秦汉时期墓葬（群），有些当是巴人的。例如这些年来三峡地区发现的几件汉时期的虎形铜带钩，在其他地区则从未见过，应当就是出在巴人墓中的。

巴人的后裔，在三峡一带曾经长期延续生存，并保存着一定的族群特点。例如今天土家族所用门神，竟然是老虎，这无疑是承自古代巴人崇拜白虎的传统。当然，对于巴人文化在三峡一带的历史演变情况，只有靠今后的考古学和人类学、历史学的继续研究，才能真正搞清楚。

自东周以后，楚国已逐渐把行政管辖权向西扩大到涪陵县一带；秦国则在惠文王时灭蜀后又立即统辖了重庆至涪陵一带的巴人之地，至公元前278年攻下楚国郢都（今荆沙市）时，又占领了过去受楚国控制的巴人活动区。所以，三峡地区的巴文化在很长时间内是与楚、秦文化交错并存的；以后，与汉文化也是交错并存，甚至是同地而存的，因而在库区发现楚墓与秦墓，就是常遇之事。如就巴人的后裔而言，这种情况一直继续到今天，但汉人的各种文化表现，则愈来愈占有主体位置。这在三国以后的墓葬中，可以看得非常清楚。

例如在三国时期，自奉节县以西是蜀汉辖地，而在奉节、云阳、涪陵等地发现的蜀汉墓葬，就同成都一带类似，保持着汉代葬俗的传统而和源自长江下游的东吴葬俗大不一样。但这里自西晋以后，整个三峡地区则皆一变葬俗，而同长江中下游的其他地区类似，使用着东吴至南朝那种传统。万县驸马坟的唐代冉仁墓，随葬了成批青瓷俑，亦具有自黄河流域至长江流域唐墓的一般特点。如此等等，这里不再详言。

三峡的风光，千年以来被文人游客推崇不已。历代还结合自然景色，修建了大量具有很高艺术水平和历史价值的建筑物，还有许多三峡地区特殊的洪、枯水题刻及摩崖雕像等等石刻文物。

所谓洪水题刻，是历代用石刻文字记录下特大洪水时江水上涨至最高点的位置。这种题刻，在其他国家中也保留了不少，但没有像三峡地区那样丰富的。仅在库区内177米高程以下，就有宋代以来的11个年份的90条题刻，是研究长江洪水规律的重要资料。

所谓枯水题刻，是指长江水枯时刻在江边石床之上的枯水记事或诗文。中国古代人以为这一带如水枯石出，则预兆着来年丰收，故库区长江两岸有许多枯水题刻。其中，绝大部分是集中在江津莲花石、重庆灵石、巴县迎春石、涪陵白鹤梁、丰都龙床石、云阳龙脊石6个地点，尤以白鹤梁为丰富。白鹤梁本是靠长江北岸处的一条江底石梁，唐代刻出石鱼为水标，在220米长的中段石梁上共有文字题刻160余段，记录了自唐代广德元年至本世纪初共1200余年的72个枯水水位，合计共3万余言，被称为“世界第一古代水文

站”。正因具有如此重要的价值，被确定为我国的国家级文物保护单位。

近2000年来，长江的水位逐渐有所抬高，所以最早的枯水题刻是在重庆朝天门一带的灵石之地。据文献记载，灵石上竟有东汉初光武帝建武年间的题刻，还有东晋义熙三年（公元407年）的《灵石社日记》和唐以后的题刻10余段。看来，因为水位逐渐提高，这一带的江岸石床在唐以后不易露出水面，才在其下游之地开辟白鹤梁等新的枯水题刻地点。可惜自清末以来，灵石题刻从未露出过水面，只有以后依靠潜水寻找，才能真正确定题刻内容。

库区最早的地上建筑物为忠县东汉的无名右石阙和丁房双石阙。前者当为墓阙，后者则经过明代的修补。

最美丽的建筑物则是忠县的石宝寨。这尽管是始建于明万历年间、又经清代多次重修的仅有200多年历史的建筑物，但它矗立于长江北岸拔地而起的玉印山上，寨楼9层高35米，上面还有3层奎星楼，其结构为南方高层穿斗结构的代表作，从江面远眺，天光水色之际孤峰兀立，绿叶丛中隐出红墙青瓦，是长江三峡中最为夺目的一颗明珠。

最受当地百姓景仰的建筑物是云阳的张飞庙。这组长江北岸的园林式建筑群，据现存残碑，初建年代在北宋宣和七年（公元1125年）以前，后来大概经过重修，但清同治九年（公元1890年）的特大洪水，将此庙彻底摧毁。现存建筑群是在此之后至光绪年间陆续补建而成的。

张飞庙的修建年代虽然较晚，但它靠山傍水，合理地利用地形，把中国庙宇建筑的多进院落传统，结合山势，筑成平面作“品”字形的布局，使飞檐素墙与山石、古木浑然一体，成为长江上的“巴蜀一胜景”。尤其因为这是为纪念蜀汉忠勇之将张飞而建，游览者常常带有朝圣之情。

三峡库区还有珍贵的民居建筑百处以上，包括单体建筑、街区、场镇、老屋群等。最重要的两组是在巫山县大宁河畔的大昌镇和秭归县的新滩镇。大昌镇在许多地方还保存着清代的，甚至是明代的风貌。整个古镇除北街外，东、西、南三街及其三座城门俱在，沿街建筑多为四合院式，临街铺面多为两层，民居建筑中的许多木雕花窗，还是清代或更早的旧物。有一段街道还基本保留着清代风貌，其中以温家大院的建筑，最具当地清代民居的代表性。

新滩镇位于西陵峡两岸。清末，这里逐渐发展成工商业及运输业的重要集散地，一些船老板和商人竞相营造深宅大院，保留至今。可惜1986年新滩滑坡，北岸保存完好的清代街道和许多房屋，毁于一旦。南岸则还保存着30多座民居建筑，皆依坡面高低，错落而建。多有门楼、厅台、天井、堂屋、厢房和正屋，以砖木结构为主，主体梁架多穿斗式，其门窗栏杆多饰浮雕。这是非常难得的一处清代民居建筑群。

三峡的文物古迹，上下数万年。这是在特殊的地理环境和自然风光中形成的一长串历史遗痕。深入研究它们，可以提高今后如何更好地建设三峡地区的认识；认真思考它们，可以增加对三峡历史的敬意；如果再设想人们在这样的历史过程中应当采取什么态度，大概会心胸开阔，使思想得到升华。

历史已经消逝，未来又无尽端，但二者之中贯穿着人类永恒的本性。正是这种本性的驱使，人们总是在怀念着幼稚和可爱的童年，总是想追回天真烂漫的心态。

但愿在今后的三峡风光中，能多留一点童年的心态！

俞伟超

1998年3月10日凌晨，
于中国历史博物馆。

Preface

The Changjiang Three Gorges Reservoir currently under construction is the world's largest hydrological project. Work was formally begun on 14 December 1994. On 7 November 1997, the division of the flow of the Changjiang was achieved, and the project is expected to reach completion by the year 2009. In due course, the total area of the reservoir will be 1080 square kilometres and will extend 600 kilometres upstream along the Changjiang. The area affected by the inundation will include twenty two counties, cities or regions, namely Yichang, Xingshan, Zigui and Badong Counties in Hubei Province; Wushan, Wuxi, Fengjie, Yunyang, Kaixian, Zhongxian, Shizhu, Fengdu, Wulong, Changshou, Jiangbei and Baxian Counties, the regions of Tiancheng, Longbao and Wuqiao, and the cities of Fuling, Jiangjin and Chongqing, all within the Chongqing Municipality. A large number of historically or culturally important antiquities and sites are distributed within the range of inundation and within the population relocation areas. In order to salvage and protect as many of these as possible during the progress of the building project, beginning in November 1993, the State Bureau of Cultural Relics mustered the forces of twenty four research institutes, museums and institutions of higher education, to carry out a comprehensive survey of the antiquities within the area of the Three Gorges Reservoir Project. After March 1994, in accordance with the demands of the State Council Committee for the Three Gorges Project, there was further set up a "Planning Group for the Preservation of Cultural Relics in the Three Gorges Reservoir Region" with responsibility for establishing plans for the protection of cultural relics in the area of inundation and in the relocation areas. The number of institutions participating in the survey further increased to thirty. By May 1995, the comprehensive planning report was completed, running to thirty volumes. Through work formulated in these plans, 829 localities with buried remains have been discovered in the reservoir area, and 453 surface sites (including underwater sites) have been determined. (In October 1999, after years of changes and re-check, around 700 localities with buried remains and near 400 surface sites were identified demanding protection. Noted by the author on 30 March 2000.) It is now clearly understood that this area has been an important area of human activity for tens of thousands of years, has fostered population groups of historical importance and particular creativity, and leaves behind a wealth of historical and cultural remains to subsequent generations.

The Three Gorges region is famous for its dramatic scenery, unique landforms resulting from the confluence of three major geological faults and folds. This unique geographical environment was also responsible for the particular economic and cultural characteristics of human tradition and historical process in this area.

In comparison with other animals, humans are characterised by an extremely high adaptive capacity. According to surveys made since 1994, the Three Gorges Reservoir region has been a location for human activities for the last 100,000 years. Over fifty localities with Palaeolithic remains have already been discovered, and at fourteen of these the contemporary stratigraphy is preserved. The stone tools discovered have been mostly pebble tools, with large choppers predominating and with a certain proportion of scrapers; the stone cores and flakes left over from manufacture are very numerous. The characteristics of manufacture belong to the southern Chinese Palaeolithic tradition. This is of great significance for understanding the regional limits of the characteristics distinguishing the northern and southern Chinese Palaeolithic cultures.

During the Neolithic from 7000+ to 4000 BP, as a result of the rise of agriculture and primitive forms of animal husbandry, and of the increased sophistication of hunting and fishing, the population of the Three Gorges region increased

steadily. Over 80 settlements dating to the period around 5000 BP have already been discovered. These settlements may be divided on the basis of cultural affiliation into two major traditions, an eastern and a western, with the dividing line in the region between the Qutang Xia and Wu Xia Gorges, particularly the western end of Qutang Gorge. In the eastern tradition, consisting of the Chengbeixi—Daxi—Qujialing—Shijiahe sequence, agriculture is relatively well developed with fishing also occupying a prominent position. The centre of distribution of this tradition lies further east in western Hubei and the Jiang-Han plain. The western tradition is a newly discovered cultural sequence represented by the remains from Laoguanmiao in Fengjie County, the lower layers at Shaopengzui in Zhongxian County, and the lower layers at Weijialiangzi in Wushan County. The subsistence strategy seems to be dominated by hunting and fishing, and the density of settlements is very low. However in terms of broad cultural characteristics, its range extends as far as the Chengdu Basin and into northern Sichuan. This division of the Three Gorges region into two distinct traditions approximately mirrors the state of affairs during the mid to late Warring States period when the region represented the interface between the Qin and Ba cultures to the west and the Chu culture to the east. Naturally this is related to environmental restrictions.

Around 4000 years ago, the Ba people, famed for their ferocity in battle and for their singing and dancing skills, arose in the Three Gorges region. The histories relate that a branch of the Ba people had their origin in the Qingjiang River valley, and of ancient Ba remains found in the Three Gorges area, those belonging to the earliest stage are distributed most densely precisely along the two banks of the Xiling Xia Gorge. Subsequently, following the rise of the Chu people in the Jiang-Han plain, the Ba responded to pressure from Chu expansion and shifted their centre of distribution gradually westward; by the late Warring States and Qin periods, they occupied the region between Fuling and Chongqing.

Within the area of the Three Gorges reservoir, over one hundred settlements and cemeteries of this period belonging to the Ba people have already been discovered. The Ba people lived mostly by fishing, and thus many sites are small settlements on the banks of the Changjiang or its tributaries. However, the Shuangyantang site discovered on the north east bank of the Daning River in Wushan County, the cluster of sites including Zhongba, Shaopengzui and Wazhadi at Ganjingkou in Zhongxian County, and the Lijiaba site and cemetery on the bank of the Xiaojiang in Yunyang County, are all over 10,000 square metres in area and rich in content; they represent the core area for activities of the Ba people from the Shang period to the early Han period. In the seventies, a cemetery belonging to the Ba aristocracy, and datable to late Warring States and Qin periods, was discovered at Xiaotianxi in Fuling City. A proper excavation of these settlements and cemeteries during the period of the construction of the Three Gorges dam will undoubtedly do much to uncover the ancient mysteries of the Ba people.

Dwelling among mountains and gorges naturally disposed the Ba to a subsistence strategy centred on hunting and fishing, and fostered in them a hardy and valiant constitution. It was precisely for these reasons that King Wu of the Zhou in his war of conquest against King Zhou of the Shang had a regiment of Ba troops in the vanguard of his army; similarly, Liu Bang also put Ba troops to the fore when he marched on the Guanzhong region from Hanzhong. The Ba tombs of the Warring States to early Han periods found to date regularly contain Ba style ge halberds, spears and swords, quite in keeping with this impression of the Ba as a brave and warlike people.

Song and dance traditions of the Ba people also exerted a powerful influence on the culture of the Central Plains. King Wu of Zhou and the Han Gaozu emperor employed Ba armies in their campaigns against, respectively, the Shang and Sanqin, and consequently Ba music and dance forms were incorporated into the music of the Zhou and Han ancestral temples. The Chu lived in close contact with the Ba people for an extended period of time, and in consequence *Ba music* and dance was exceedingly popular during the Warring States period among the inhabitants of the Chu metropolis. Neverthe-

less, cultural interaction between ethnic groups is always a bilateral affair, and the gold-inlaid bronze bell sets discovered in the Ba king tombs at Xiaotianxi in Fuling reflect the reception by the Ba people of the music of the Zhou ancestral temple tradition.

During the Qin and Han periods, there were numerous southern ethnic groups, generally referred to in Chinese texts as “man” and distinguished by place names indicating their region of distribution. Amongst these, the Linjun man, who worshipped the white tiger as their ancestor, were very likely descendants of the earlier Ba people. The Linjun man were later divided into two groups, i.e. wushi Ba and Qixing Ba, dwelling in the Three Gorges and Jialing River area respectively. They were in intimate contact with the Han for a long period of time, and were recipients of a Han influence that became increasingly marked; after the middle Han period, it is already very difficult to discern clear differences between Han tombs and those belonging to these descendants of the Ba. Thus among the 200 tombs or groups of tombs dating to the Qin and Han periods discovered in the Three Gorges reservoir region, it is likely that there was a proportion of Ba tombs. For instance it is likely, that the several bronze tiger belt-hooks, a type never found in other regions, that have been discovered in recent years in the Three Gorges region were from Ba tombs.

The descendants of the Ba persisted for some considerable time in the Three Gorges and maintained certain ethnic characteristics. For instance, today the Tujia ethnic minority still employ the tiger as the spirit of the doorway, undoubtedly a relic of the Ba worship of the white tiger. Naturally, a clear understanding of the historical developments of the Ba culture in the Three Gorges region will have to rely on subsequent archaeological, anthropological and historical research.

During the Eastern Zhou period, the Chu state expanded its sphere of influence westward to the region of Fuling County. During the reign of King Hui Wen, the Qin state vanquished Shu and took control over the region inhabited by the Ba between Chongqing and Fuling. In 278 BC, the Qin seized the Chu capital, Yingdu (modern Jingsha City), and occupied the lands of the Ba people hitherto under Chu control. Thus, the Ba culture of the Three Gorges region was for a protracted period intermeshed with that of the Qin and Chu cultures, and subsequently was deeply bound up with Han influence in the area; the differing cultures frequently appear in the same locality, and Chu and Qin tombs are a frequently encountered phenomenon in the reservoir region. For the descendants of the Ba people, this state of affairs has persisted up until the present, but with the various manifestations of Han culture playing an increasingly dominant role. This phenomenon is quite apparent from tombs of the Sanguo period and later.

For example, during the Sanguo period, the region west of Fengjie County was under the control of Shu-Han, and the Shu-Han tombs discovered at Fengjie, Yunyang and Fuling, just like those in the Chengdu area, maintain the burial traditions of the Han Dynasty, in sharp contrast to the Eastern Wu mortuary traditions of the lower Changjiang region. But from the Western Jin period, there is a comprehensive change in the burial practices of the Three Gorges region, which sees the adoption of the Eastern Wu and Southern Dynasties tradition of the mid and lower Changjiang region. Just to take one example, the Tang Dynasty Ran Rencai tomb at Fumafen in Wanxian County was furnished with a set of celadon figurines, a general characteristic of Tang tombs throughout the region from the Yellow River to the Changjiang river systems. Comparable examples are too numerous to mention individually.

Travellers and literati have been extolling the praises of Three Gorges scenery for thousands of years. Generations have been inspired by this natural environment to construct numerous buildings of great artistic merit and historical significance. In the area there are also many rock sculptures and inscriptions recording exceptionally high flood levels or low water marks during drought.

The flood inscriptions are texts carved onto rock surfaces recording the position of the high water mark during

Qing Dynasty (1890 AD). The complex of buildings we see today was constructed periodically between then and the period of the Guangxu emperor.

Although the date of construction of Zhang Fei's Temple is rather late, its location between the hills and the water's edge and its logical use of the topography, its integration of the traditional Chinese multiple courtyard ground plan into the mountain side, and the blending of its flying eaves and unadorned walls with the rocks and ancient trees, combine to give it pride of place among the scenic delights of Sichuan. In particular, because it was constructed in commemoration of the valiant Shu-Han general, Zhang Fei, it has almost become a place of pilgrimage for sightseers.

The Three Gorges reservoir region is also home to over one hundred distinguished examples of domestic architecture in a local style, including individual structures, streets, public squares and groups of ancient dwellings. The two most important groups are at the towns of Dachang on the bank of the Daning River in Wushan County, and Xintan in Zigui County. Many places in Dachang still preserve the style of the Qing and even the Ming periods. The original southern, western and eastern arterial roads of the old town and their gateways are all still in existence. The buildings lining the roads are mostly in the enclosed courtyard (si he yuan) style, with two-storey shop fronts overlooking the street. Much of the carved wooden latticework in the windows of the domestic buildings is of Qing or earlier date. One street preserves almost completely its Qing Dynasty appearance, and is the site of the Wen Family Courtyard, a fine example of the vernacular domestic architecture of the Qing period.

The town of Xintan straddles the two banks of the Xiling Gorge. During the late Qing period, this area gradually established itself as a centre for craft and trade, and as the hub of a transportation network, and many of the fine residences that the ship masters and merchants contended with one another to build can be seen to this day. Tragically, in 1986 there was a severe landslide in Xintan which in one day destroyed the perfectly preserved Qing period streets and many of the dwellings on the north bank. The southern bank nevertheless still preserves over thirty domestic buildings attractively disposed along the sloping hillside. Most still retain a gatehouse, entrance hall, open courtyard, guest hall, side rooms and main hall, largely of brick and wood, with the major beamwork following the "pierced dipper" (chuan dou) style of construction and the portals and railings heavily decorated with relief carvings. It is exceptionally unusual to find such a well-preserved collection of Qing period domestic dwellings.

The antiquities of the Three Gorges span tens of thousands of years, and follow a long path through history, guided by a unique natural geographic environment. Their further study will broaden our understanding of how better to subsequently build up the Three Gorges region; sincere reflection regarding them will deepen respect for the history of the Three Gorges. If one should wonder what attitude those involved in this historic process ought to adopt, let us rather imagine it would be one of unprejudiced open-mindedness, giving free rein to flights of the imagination.

History has already come and gone, and the future is without limit, but eternal human spirit runs through them both. It is precisely at the urgings of this human spirit that we look back with fondness at our innocent and beloved years of childhood, and long to recover that simple and unaffected attitude of mind.

Would that we might keep, in the landscape of tomorrow's Three Gorges, as much as possible of that childlike spirit!

Yu Weichao

10th March 1998, before dawn.

The National Museum of Chinese History

exceptional periods of flooding. Similar inscriptions have been preserved in many other countries, but nowhere is there such a rich collection as in the Three Gorges Region. In the reservoir region alone, below the 177 metre contour, there are ninety inscriptions datable to eleven different years of major flooding since the Song Dynasty, a vital resource for the study of patterns of Changjiang flooding.

The drought inscriptions are records of low water levels, sometimes in verse, carved into the bed rock on the bank of the Changjiang. The ancient Chinese believed that if water levels in this region fell to expose the rock of the river bed, it presaged a bumper harvest next year, and so there are many such inscriptions in the reservoir area. The vast majority of these inscriptions are concentrated at just six localities, Lotus Rock in Jiangjin County, Spirit Rock in Chongqing, Greeting Spring Rock in Baxian County, White Crane Ridge in Fuling County (where the inscriptions are particularly numerous), Dragon's Bed Rock in Fengdu County, and Dragon's Back Rock in Yunyang County. White Crane Ridge was originally a natural rock pontoon on the bed of the Changjiang close to its northern bank. A stone fish was carved into it as a water-level mark during the Tang Dynasty. Over 160 texts are inscribed along the 220-metre long central section of the stone Ridge, a total of over 30,000 characters recording 72 instances of exceptionally low water levels over a 1200-year span from the first Guangde year of the Tang up to the early years of this century. This site has earned itself the epithet "the world's most ancient hydrology station", and on account of its importance has been awarded the status of National Level Protected Cultural Relic.

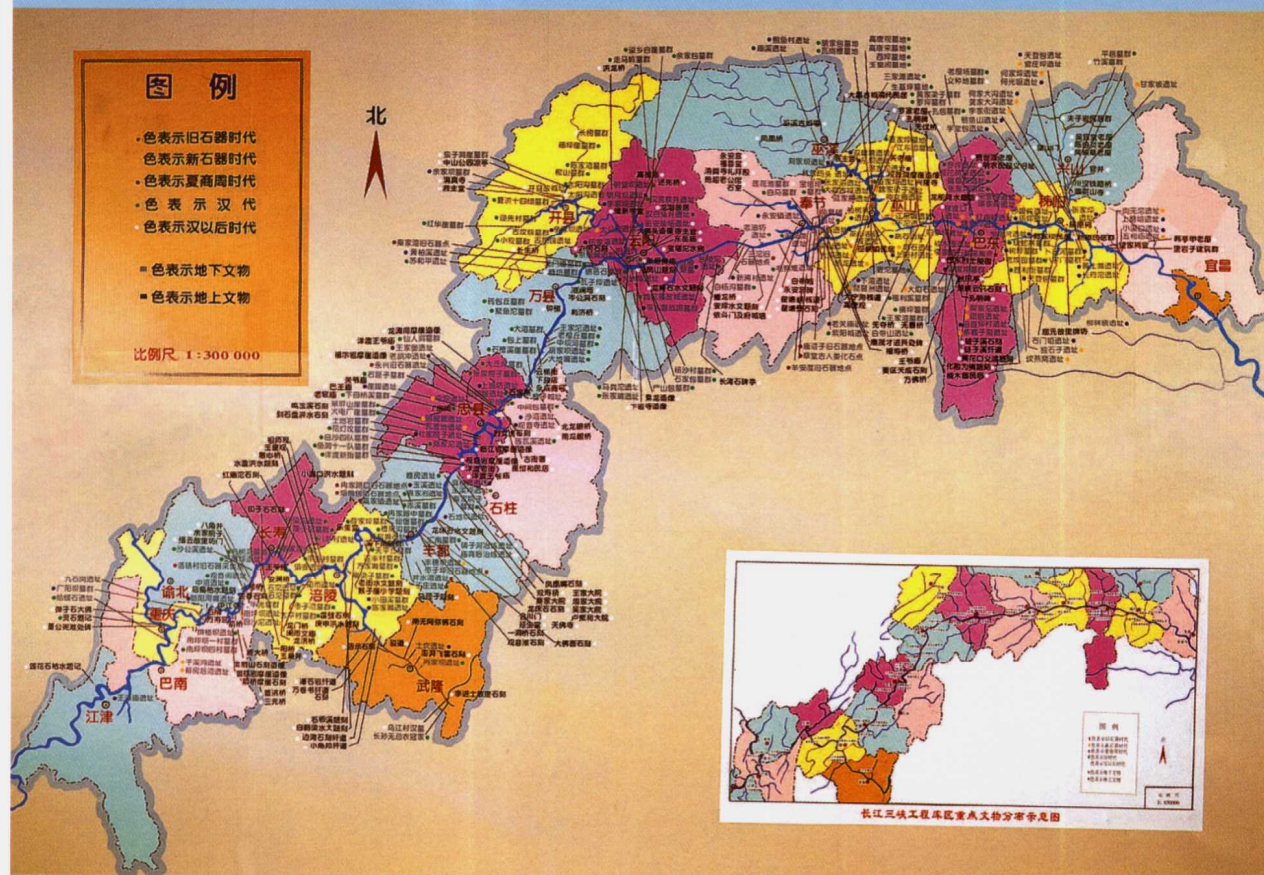
Over the last two thousand years, the level of the Changjiang has been gradually raised, and the earliest of low water level inscriptions are at Spirit Rock in the Chaotianmen area of Chongqing. According to documentary sources, the earliest of the inscriptions on Spirit Rock were carved during the Jianwu reign period of the Guangwu emperor in the early Eastern Han Dynasty. Later inscriptions include one dating to the third year of the Yixi reign period of the Eastern Jin (407 AD), and over ten inscriptions from the Tang Dynasty and later. It would appear that with the gradual rise in water levels, the bedrock on the banks of this stretch of the Changjiang was rarely exposed above the water line after the Tang Dynasty, and so new locations for the carving of low water inscriptions were selected downstream at White Crane Ridge and other sites. Regrettably, since the end of the Qing period, the Spirit Rock inscriptions have never been exposed above the water line; only by relying on subsequent sub-aqua searches will we be able to determine the exact content of these inscriptions.

The earliest structures above ground in the reservoir region are two Eastern Han monumental stone gateways (que) in Zhongxian County: the anonymous tomb gateway of which only the right hand side survives, and the Dingfang Gateway which underwent rebuilding in the Ming period.

The most beautiful building is undoubtedly Shibaozhai in Zhongxian County. Although the structure is of comparatively recent date (construction was only begun during the reign of the Ming emperor Wanli, and it was repeatedly restored during the Qing Dynasty), this building presents an imposing aspect, rising up from the north bank of the Changjiang up the side of Jade Seal Hill. The main body of the structure comprises nine storeys with a total height of thirty-five metres, atop which stands a three storey turret. In design it is an excellent example of the southern multi-storey style. Viewed from the distance of the river, it rises as a pinnacle between the bright sky and the shimmering water, the dark roof-tiles and the red lacquered walls half hidden behind green leaves; it is indeed one of the great gems of the Changjiang Three Gorges.

The Zhang Fei Temple in Yunyang County is the building which is held in the highest esteem by the local people. This complex of buildings and gardens on the north bank of the Changjiang was first built sometime before the seventh year of the Xuanhe reign of the Northern Song (1125 AD), and very likely went through much subsequent restoration and rebuilding, until eventually it was thoroughly destroyed by the severe floods in the ninth year of the Tongzhi reign in the

长江三峡工程库区文物分布示意图



三峡库区地下文物

Cultural Relics underground in the
Three Gorges reservoir region

三峡库区地下文物概述

三峡库区地跨川、鄂低山峡谷和川东平行岭谷低山丘陵区，北靠大巴山麓，南依云贵高原北缘。地质上处于大巴山断褶带、川东褶皱带和川鄂湘黔隆起褶皱带三大构造单元的交汇处。强烈的造山运动所引起的海陆变迁和江水下切，形成了独特的峡谷地貌，也构成了一个相对独立的地理单元。三峡库区恰好坐落在我国三大地貌阶梯的第二级阶梯的斜坡地带，成为我国东与西、面向海洋和面向亚洲腹地的两大地理单元的重要结合部之一。这一区域的自然、人文面貌既反映了地理区划中的分区特征，又表现出了结合部位交汇与融合的特点。

三峡地区历史悠久、人文荟萃，是中国远古文化的发祥地之一。自西向东横切而过的长江以及分别从南北汇入大小支流的亿万年冲刷和积淀，在支离破碎的高山峡谷中拓展出一个个平坝、一片片台地，为我们祖先的生存与发展提供了一块块乐土。活跃在三峡地区的远古居民根据大自然赋予的条件，因地制宜地选择了具有特色的沿江（河）垦植、渔猎并举、缓台居住、高坡安葬的峡江区域的生存模式。随着生产力的提高，人类改造自然的能力的增强，三峡先民们不断地向高海拔进军，为自己夺得更大的生存空间，从而使三峡地区地下文物的分布又表现出随时间的迁移而空间范围不断扩大的态势。三峡地区地下文物在结构布局 and 分布变化方面的特点，是中国大河流域峡谷地区人类生存发展的一种典型。独特的地理环境影响，制约着当地人类的生存与发展，形成了具有鲜明特点的、相对独立的文化发展体系。

三峡地区由于地形复杂、交通不便等相对闭塞的环境，使当地在历史时期遭遇祸乱的状况较少，故能长时间处于一种基本稳定发展的状态之下，从而也为文物古迹的保存提供了难得的条件。根据为配合三峡工程建设而进行的大规模文物调查，这里将受到水库淹没或影响的地下文物达 700 余处，在这些埋藏于地下的文物中，主要是上迄数万年前旧石器时代、下至明清时期的古遗址和古墓葬。古遗址中，既有古代先民居住的农庄、渔村，也有地域中心的县衙、城垣。既有手工业生产的盐井、瓷窑，也有祭祀膜拜的宗庙、殿堂。既有商贸交通的驿站、盐路，也有据险守备的堡垒、关隘。在古墓葬中，则包括有历代不同形式的安葬遗存，既有入土为安的土穴，也有事死如生的砖室，又有凿山营穴的崖墓，还有高置绝壁的悬棺。这些不同时期、不同类型的地下文物，记录了三峡地区绵延不断的历史，表现着三峡地区千古流传的风韵。这里介绍的仅是以往发现的一少部分，相信随着三峡工程库区文物保护工作的大规模展开，一定会有更多、更精美的文物展现于世。

一、旧石器时代

古地质处于扬子准地台中部的三峡地区，受三叠纪末世早期印支运动的影响，发生大规模的海退，由原来的浅海碳酸盐沉积演变为陆相近海含海沉积，直到最后形成现代的半干旱的内陆盆地沉积。大自然的演化，在三峡地区留下了深深的烙印。这一区域从元古代到新生代间大约八亿年的地质层位，几乎环环相扣，均有出露。我国许多专有地层的名称，即以三峡地区的发现而命名。在这些地层中，往往又拥有丰富的古生物化石，其中仅古脊椎动物化石就发现有 10 余处，大到恐龙，小至鱼鳖，几乎无所不包。这些发现为地壳变迁、环境演化、生物进化以及古气候、古生态等方面的研究，提供了极其珍贵的资料。

三峡地区第四系发育较好，从很早的远古时代起这里就成为人类生产、生活及冲突等一系列活动的历史舞台。从全世界的发现看，有关人类起源问题的探索，离不开中国的发现。中国南部一系列古猿化石的露头，表明这一区域应是探索亚洲古猿的重要地区之一。三峡及其相邻地区的云南禄丰、元谋，湖北建始、巴东、郧县等地均发现了古猿或直立人化石，八十年代四川巫山大庙龙骨坡发现的古猿化石，距今已有 200 多万年。最近，又在三峡库区共发现了四川奉节草堂沱溪古镇古人类化石和近 50 余处旧石器时代遗存或古脊椎动物化石采集点。前者出土了一件古人类侧脑骨残片，年代约为晚更新世的较早时期，属于智人阶段。这

是古人类化石在三峡地区的首次发现。据初步研究，三峡库区已知旧石器遗存的年代跨度基本在旧石器时代的中晚期，有些材料还可能带有旧、新石器时代过渡的性质。这些遗存从堆积类型看，多是已往在南方较少发现的旷野露天型，大部分地点地貌特征明确，地层层位清晰，文化堆积分布面积广，厚度深，文化遗物十分丰富。其中如丰都高家镇、井水湾、烟墩包和奉节的鱼复浦等遗址，面积之大、堆积之厚、文化遗存之丰富，均为我国南方地区所罕见。

三峡地区旧石器时代遗存的一系列发现，证明这里是我国古人类文化研究的重要区域。广泛分布的第四纪更新世后期以来各时期的地层，普遍包含着古人类遗存和古哺乳动物化石。据初步观察，目前已发现的遗存主要是数万至1万年前的人类遗迹和遗物，又以石制品为最丰富。石器多以当地分布十分普遍的砾石为原料，器形以大型器为多，类型以石核、石片为主，成型者以砍砸器数量最多，其次是刮削器，大型石器基本是用块状毛坯制成。从石制品的总体特征看，三峡地区仍应属于中国南方旧石器加工传统。

三峡库区发现的旧石器时代遗存（含古脊椎动物化石），对于研究中国南方旧石器文化的发展，特别是旧石器时代向新石器时代的过渡，提供了十分有价值的实物。同时也将为研究我国南方地区地质历史时期的古气候与古环境变迁提供丰富的资料。

二、新石器时代文化

新石器时代的文化在三峡地区大体以瞿塘峡为界，分为东西两支系统。东部文化系统的发展脉络，经过40多年的考古工作已认识得比较清晰。

在东部文化系统中，年代最早的文化遗存，大约可追溯到距今8000年至7000年前后，即新石器时代早期阶段的城背溪文化。在峡江东部经发掘的有秭归柳林溪、朝天咀等典型遗址，巴东的楠木园、火焰石等地也均有发现，在其西的巫山也有线索露头，而瞿塘峡以西则尚未发现。城背溪文化的遗存，生产工具主要是各种形式的打制石器，多以天然砾石加工而成，而磨制石器所占比例较少。主要器型有斧、凿、球、磨盘、磨棒、刮削器、盘状器等，尤以小巧、锋利的石英岩刮削器最具特色。生活用具的陶器中夹砂红陶占绝大多数，其次为夹砂灰陶和泥质红陶，也有一些掺炭或骨末的红陶。纹饰以浅细绳纹为主，也偶见彩陶。制法多采用泥片贴筑法制成，技术尚比较原始，造型比较简单，以直口、圜底为基本特点。城背溪文化的遗址一般面积都较小，堆积较薄。这些都表现了新石器文化较早阶段的特点。城背溪遗存的分布，以峡江东部为重心的，向东未越过江陵，很可能是以鄂西至三峡东部地区为发源地的一支考古学文化。

城背溪文化之后，三峡东部区域的新石器时代跨入了比较发达、繁荣的大溪文化阶段。大溪文化是长江中游地区分布范围比较广泛的一种考古学文化，巫峡西端长江南岸的巫山大溪遗址是该文化的命名地及典型遗存。大溪文化的年代约为距今6800—5000年。这一文化的遗存在三峡东部地区多有发现，其分布的西限则同城背溪文化类型大体相当。大溪文化已进入比较发达的新石器时代阶段，石器制作趋于精致、复杂及多样化，其中磨制精致、形体硕大的石斧、石铲富具特色。用于装饰的玉器等也十分精巧。陶器造型精美，装饰华丽，并拥有较发达的彩陶，同时出现了一些刻划符号和特殊的礼仪用具。大溪文化的遗址较之前一阶段的城背溪文化，分布要密集，堆积更深厚，内涵更为丰富，表现了比较繁荣的性质。三峡地区的大溪文化，在总体面貌上同江汉平原的比较接近，也反映了一定的地域特点，如石器多以砾石为原料，打制石器占相当比例，器物形体较大，渔捞经济比较发达等。大溪遗址的屈肢葬，更为三峡以外的大溪文化所罕见，另外像坝区的杨家湾遗址集中出土的上百件刻划符号，巴东官渡口遗址揭露的石围墙建筑等也都是重要的发现。上述情况，一方面表明三峡东部地区在这一时期已基本纳入了以江汉平原为中心的考古学文化区系，另一方面又反映出受地理条件的制约和原有传统的影响，也有比较浓厚的地方色彩。地处巫

峡深处的大溪遗址出土的一部分彩陶及其他因素，表现了与中原地区仰韶文化的一定联系，反映了三峡地区在南北文化交流中的地位。

大溪文化之后，在距今约5000至4500年间峡江东部地区分布着屈家岭文化集团。巫山大宁河流域发现的几处遗存，是已知该文化向西分布的终端，可知这一文化的西界，基本上同前两阶段一样，仍未突破瞿塘天堑。三峡东部地区屈家岭文化的地方特色已较大溪文化衰减许多，而与江汉平原等地日趋接近。屈家岭文化似乎比前一阶段有一个突跃性的发展，一系列发现能同早期文明相联系：发达的制陶、玉石加工技艺，具有礼仪用途的蛋壳陶、彩绘陶，造型奇异的礼乐用具，以及规模宏大的城堡等，无不昭示着一个新时代的到来。三峡东部地区虽非屈家岭文化的中心所在，但如中堡岛发掘出土的那些包含大量精美玉器和陶器的所谓“器物坑”，已含有当地居民所处的社会发展阶段可能也已达到文明阶段门槛的信息。

在大约距今4500年至4000年间，也即大体相当于中原地区龙山时代的阶段，三峡东部地区进入了所谓“季石遗存”为代表的文化发展阶段；这类遗存，也被称之为石家河文化。从文化因素上考察，是由当地的屈家岭晚期文化发展而成的。它们主要分布在江汉平原西缘至鄂西山地的过渡地带，而在峡区发现不多。从现有线索分析，其分布的西界似乎没有越过巫峡，已知最西端的线索是秭归庙坪遗址。故相对于前几个阶段而言，三峡东部地区文化集团的势力范围此时至少由西部开始收缩。这种不同文化集团势力的消长或重心的转移，很可能与下一阶段另一考古学文化集团在峡江的崛起，有着内在的联系。“季石遗存”的文化特征表现为：陶器质地以泥质陶为主，夹砂陶次之，有一定数量的粗泥陶。陶色则以黑、红、灰三种为基调，其中黑陶实际上又多为胎心呈红褐或灰色的黑皮陶。器表纹饰以篮纹、方格纹为主，而绳纹等数量较少。陶器制法分手制和轮制两种，轮制者以小型器为多。器物造型比较复杂，主要有釜、鼎、甗、高领罐、敛口瓮、豆、圈足盘、敛口钵、圈足碗、杯、器盖等。

对三峡西部地区新石器文化的认识，长期以来一直处于空白状态。1993年底开始的三峡工程库区文物保护规划的前期工作，使长期困扰考古界的这一课题，开始露出端倪。1994年，通过对瞿塘峡西端的奉节老关庙以及忠县哨棚嘴、巫山魏家梁子等遗址的初步发掘，发现了一种已往未见的考古学文化遗存，其陶器比较流行胎壁较厚的夹砂红褐陶，器表多饰绳纹或线纹，器物口部往往加厚并饰作花边，器底则多圜底，另有一类浅款足的器底形制十分特殊。石器中打制者占一定比例，也有相当数量的磨制石器，其中老关庙出土的磨制精美的石钺已具备了礼仪用具的性质。从库区的发现看，这类遗存的聚落在规模上可分为两类：老关庙、魏家梁子等临江依山，地势狭窄，适于居住的环境较少，因此遗址的规模也较小，很可能是主要以渔捞为生计的散居小型渔村；哨棚嘴、云阳东阳子所在的地势要平缓一些，遗址的规模就大得多，堆积也比较厚，有可能是当时的中心聚落。这类遗存的年代，目前尚未测定，估计应当还有早晚之别，就老关庙出土的彩陶纺轮的纹饰与形制分析，估计应有与屈家岭文化年代接近的遗存。老关庙这类遗存与瞿塘峡以东的新石器文化的面貌迥然不同，表明它们应当分别属于不同的考古学文化系统。这类遗存的发现以及确认，填补了我国新石器时代考古学文化区系研究的空白，推进了整个长江中上游地区的新石器时代文化分区研究。

三峡地区大体以瞿塘峡为分界而形成的新石器时代两大文化系统的分野，若从宏观的角度看，实质上就反映着我国新石器时代文化可分为面向海洋和面向亚洲腹地这两大文化板块的区分。因此，三峡地区新石器时代考古学文化的研究，已绝非仅为了解当地古代文化起源与发展的区域性课题，还将丰富中国新石器时代考古学的整体研究，并能促进中华文明的多元起源、中华多民族大家庭的形成与发展等一系列重大历史内容的认识。

三、夏、商和两周时期的巴人与楚、秦文化

巴人是我国历史上出现较早的古代民族之一。早在商代的甲骨文中似已有痕迹。随着历史车轮的行进，巴人虽已在历史长河中逐渐湮没，但在至今仍活跃于三峡及其周围的湘、鄂、川等省的土家等民族的身上，仍能反映出他们昔日的辉煌。三峡及其周邻区域是古代文献中记述的巴人起源、发展以及与汉族长期共存的主要地区。因此三峡地区是探索古代巴人历史的最重要地区之一。目前所知的三峡地区考古工作中的一系列发现，已透露出解开这一千古之谜的曙光。

大约在相当于中原青铜时代的夏商周三代，三峡地区的考古学文化面貌，进入了一个趋向一种新文化的一统化的发展时期。新石器时代表现明显的东西两大考古学文化系统的差异，已基本被另一个考古学文化的趋同所取代。这种遗存在三峡地区分布得十分普遍，其中经过比较系统发掘及研究的主要有宜昌中堡岛、白庙、忠县沱井沟等遗址。这类遗存的陶器以夹砂灰黑陶和褐陶为主，泥质灰陶也占一定比例。纹饰则多为绳纹。制法一般为手制。器型主要有花边口圈底罐、尖底器和高柄豆形器（即所谓的“灯形器”）等。这类遗存在三峡地区出现的年代，东西可能略有差异，但从西侧涪陵镇安、蔺市等遗址的出土的陶豆、灯形器等与东端中堡岛遗址所出同类器相当接近的现象来看，大概在很短暂的时间里，它们就已广泛据有整个三峡及其周邻地区。在这样一个大范围内，这类遗存也表现出一定的地域差异，似乎可以将它们区分为同一考古学文化的不同地域类型。这类遗存与峡区东部新石器文化系列之间的关系，许多因素缺乏联系，差距较大，因此不大可能是三峡东部地区龙山时期文化的发展和继续，来源当另有所在。关于其文化属性，如从历史文献以及同其它考古学文化的比较等方面考察，应该同古代的巴人联系在一起。这类文化在峡区的发展，大约在商周时期进入到繁荣发达的阶段。其分布既密集又广泛，文化堆积和内涵也日趋丰富与复杂。在巫山双堰塘、云阳李家坝等地发现的面积可达数万平方米以上的大型遗址及有关出土物，均表明它们应当是当时中心聚落的所在。尤其是在双堰塘遗址出土的大型石磬和遗址附近发现的大型铜尊这类古代礼乐重器，无不昭示着该遗址的重要地位，表明这里很可能是当时巴人的中心。忠县沱井沟两侧的中坝、哨棚嘴等遗址，表明这一带也是一个中心聚落区。在瓦渣地发现的那种基本由同一类型陶器构成的厚度可达十余米的特殊堆积，是烧制陶器的窑区遗存，表明当时的巴人的制陶工业已成为发达而独立存在的手工业。这对于了解其社会分工、手工业以及商贸业的发达程度具有极为重要的价值。

三峡地区在夏商阶段，在巴系统的文化中，还能够见到一些中原文化的影响。在宜昌白庙遗址中类似于二里头文化（或更早）的陶器，如深腹侈口绳纹罐、方格纹罐、侧装三角足圆腹鼎、圈足盘（豆）等，都酷似中原地区的同类器物。中堡岛等地所出的陶鬲或盂，以及假腹豆、大口尊和陶鬲等，也无不显示着中原文化的渗透与影响。

西周后期以来，楚国势力日渐强盛，长江中游基本为其囊括，并进一步向周邻地区扩张。原本为巴人所盘据的三峡地区便首当其冲，巴楚两国在三峡地区的争夺与进退，在考古学材料上也得到了比较清晰的反映。

原本为巴人据有的三峡东部地区，大约在西周稍晚阶段开始陆续出现了一些楚文化的因素。如在秭归官庄坪、庙坪、柳林溪等遗址都发现了典型的楚式陶器。进入春秋时期，三峡东部地区的西陵峡沿岸发现了较多的楚文化遗存，其中包含了一些主要以典型的楚式铜器和陶器为随葬品的墓葬，表明楚人已比较稳定地进驻这一区域。但属于巴文化系统的因素同时也仍然广泛存在，具有两种因素共存、交互影响的现象，如巴东西溪口墓群，时代大体接近，具有巴文化因素的墓葬和楚文化因素的墓葬同时并存。这些现象表明，这一时期尽管楚国的版图已扩张到这里，但土著的巴人是与楚人共同生存着。到了战国时期，楚人的势力更进一步向西推进，巴文化的中心也随之不断西移。这一时期的重要巴文化遗存基本都分布在三峡以西