

# 古蜀文化三星堆

## SANXINGDUI AND THE ANCIENT SHU CULTURE

中国旅游出版社  
China Travel & Tourism Press

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## 蹈循历史印迹

FOLLOWING THE PRINTS OF HISTORY AND  
TASTING THE SWEET DEW OF CIVILIZATION

品味文明甘霖

三星堆博物馆

SANXINGDUI  
MUSEUM

三星堆青铜人像群

BRONZE HUMAN  
FIGURES

THE GILDED BRONZE  
HUMAN FACES

三星堆青铜金面像

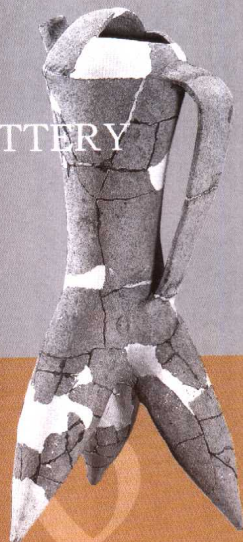
BRONZE OBJECTS



三星堆青铜器

54

GRAY POTTERY



三星堆灰陶

三星堆玉石器

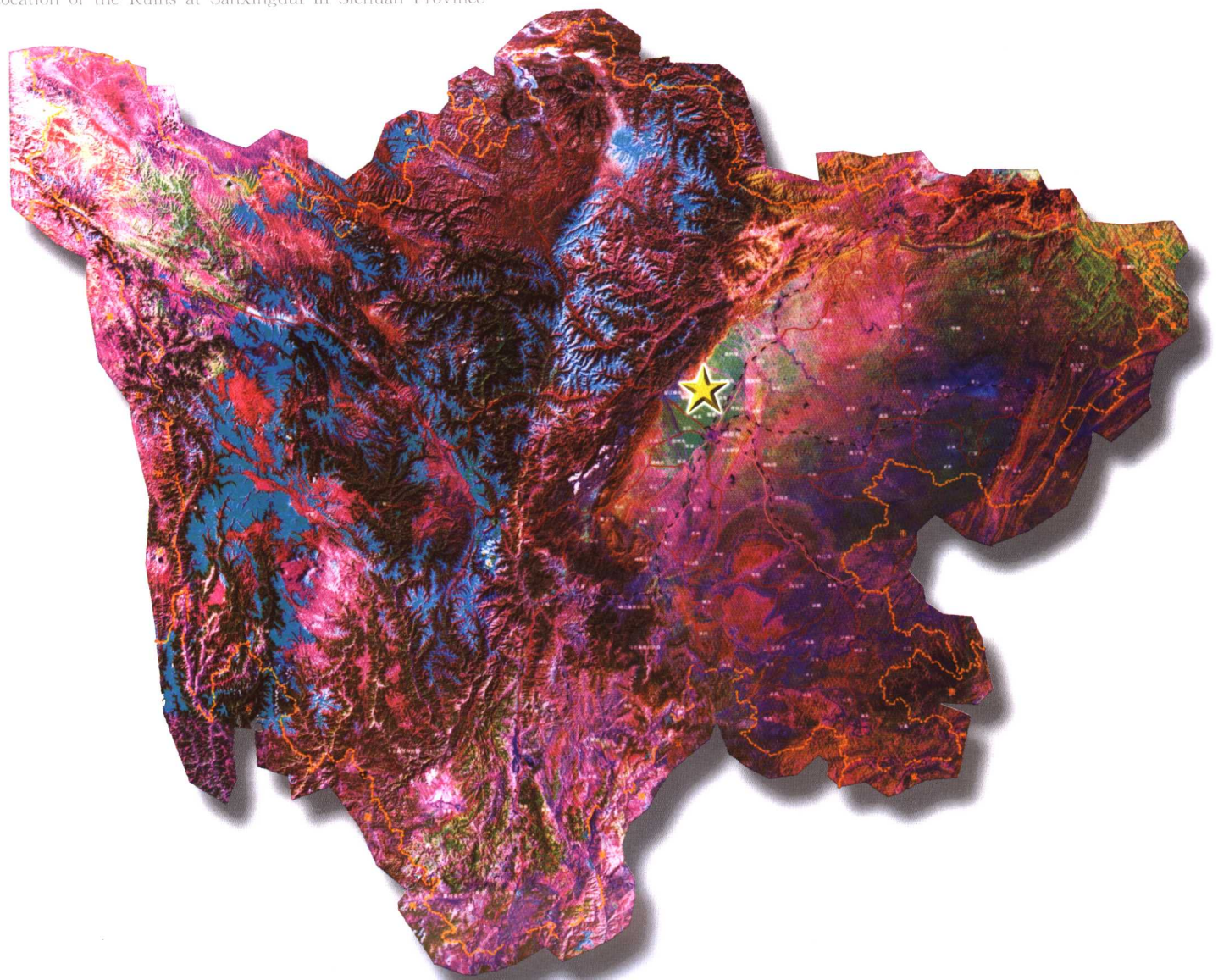
JADE AND  
STONE OBJECTS





### 三星堆遗址在四川省的位置图

Location of the Ruins at Sanxingdui in Sichuan Province





## 前 言

唐代大诗人李白在《蜀道难》一诗中吟唱道：“蚕丛及鱼凫，开国何茫然！尔来四万八千岁，不与秦塞通人烟”。此诗句虽然有些夸张，但亦可窥见传说中蜀人历史的渺茫与久远。要想探索蜀人的起源，实在是难于上青天。然而，悠久历史的必然辉煌，又存在于偶然的瞬间发现。1929年，四川广汉南兴镇月亮湾（今真武村）燕氏农民祖孙三人在掏车水坑、准备安放水车时，偶然发现了一堆色彩斑斓的玉石，共清理出璧、璋、琮、珠、玉料等珍贵文物400余件。一扇古蜀历史文化的大门因之而悄然洞开，沉睡了数千年的古蜀王国如梦初醒。

1933年冬至1934年春，华西大学博物馆（今四川大学博物馆）的美籍教授葛维汉以及林名均教授带领考古队进驻月亮湾，取得了大量的考古资料和实物标本。在以后的几十年里，几代考古学者相继在此考古发掘，取得了重大成果。东、西、南三面城墙的确认，使古城遗址呈现在眼前。总面积2.6平方公里，与郑州商城相当，是当时全国五大商城之一。大型宫殿遗址的发掘清理，以及数以万件文物的出土，硕果累累，引人瞩

目。其中的鸟首陶勺柄，其绝对年代距今4000年到2500年之间。所谓鸟首图案，就是被艺术化了的鸛鷖，俗称鱼老鸦，即鱼凫。它以图腾形式代表了鱼凫族，象征了古蜀王国的鱼凫王朝。

1986年7月至9月，震撼世界的奇迹终于出现了。在广汉市南兴镇三星堆周围，先后发掘出两座大型祭祀坑（1号坑约在公元前14世纪，2号坑约在公元前11世纪），被认为是鱼凫时期的祭祀坑。共出土上千件青铜器精品和大量的金器、玉石礼器、兵器、亚洲象牙等珍贵文物。金杖、青铜立人像、青铜人面像、青铜神树、青铜纵目面具、黄金面罩等等，国之瑰宝，稀世珍品，琳琅满目，美轮美奂。两个祭祀坑的珍贵文物，不仅在巴蜀文化和四川地方史研究方面占有极为重要的地位，而且填补了中国先秦史、中国考古学、中国青铜文化，以及中国冶金史、工艺史、美术史上过去曾出现过的重大空白，对探索中国文明的起源，研究古蜀国的政治、经济、军事、思想和宗教观念、礼仪制度都具有十分重要的价值。

历史总是在经过沉淀之后才更具有魅力，更具有穿越时空的悠久美。几千

年后，古蜀王国把它辉煌的物质文化展现在现代文明的面前。在世界青铜器时代考古史中，只有埃及、希腊才有出土的真人大小的青铜人雕像、真人头部大小的青铜人头雕像、真人面部大小的黄金面罩，如今中国也发现了这些文物，与埃及、希腊并美于世。那些曾为古希腊青铜器文明钦佩不已的西方学者，面对三星堆遗址的大型青铜雕像的传真照片，更是瞠目结舌，不住颌首称道。英国学者戴维·基斯于1987年8月在英国《独立报》上发表题为《中国青铜雕像无与伦比》的评论文章，称赞“广汉的发现可能是一次出土金属文化最多的发现，它们的发现可能会使人们对东方艺术重新评价。”伦敦不列颠博物馆的首席中国考古学专家杰西卡·罗森则认为：“这些发现看来比有名的中国兵马俑更要非同凡响。”四川大学博物馆馆长童恩正教授亦郑重指出：“这简直是世界奇迹。”

三星堆遗址，是名副其实的世界奇迹。它安居于富饶的川西平原，广汉市西约8公里处南兴镇三星村是它美丽的家园。北面有清澈的鸭子河由西北向东盘桓流过，而宽达数十米的马牧河则由





西南向东涓涓流淌，形成中国西南的“两河流域文明”（两河流域即美索不达米亚，在叙利亚东部和伊拉克境内，曾建有巴比伦、亚述等古国）。在马牧河的南岸原有三处高出地面的黄土堆，像三颗金星一样分布在三星村的东南面，成为三星堆遗址的重要标志。在马牧河的北岸就是与三星堆并称的月亮湾（真武村）。它们隔河相望，为一个整体，有“三星伴月”的美誉。

三星堆遗址，是由6个大的遗址区域组成的大型遗址群，总面积达12平方公里。其中的古城遗址总面积达2.6平方公里，东、西、南部的巨大城墙长达2810米。发掘面积达500平方米。遗址内共出土各类古文物十万余件，内涵丰富，制作精美，造型奇特，引人深思。

三星堆一、二号坑出土青铜器近千件，其中有国宝级6件。拥有青铜人物雕像、人头像、人面像、兽面像、动植物雕像以及黄金面罩、青铜神树、金杖等，各种造型，五光十色，光怪陆离，构筑成一个既雄浑、凝重，而又庄严肃穆的巨大青铜空间，处处充溢着神秘诡谲的远古王国气氛，显示了三千多年前古蜀艺术家们的高超铸造技术和完美的雕

塑艺术水平。这些青铜雕像及金杖，艺术风格来源于西亚、近东文明，是中外文化交流的结晶。西亚、近东是青铜雕像和权杖的渊藪，在全球最早进入青铜时代，并有向南亚连续传播分布的历史。联系到三星堆出土的海贝、象牙等，故而雕像、金杖的文化艺术风格不同程度地借鉴了西亚、近东的青铜艺术。同时也借鉴了中原青铜器的某些形式，但从整体来看，仍然具有自成一体的发展特点和结构框架，是中华文化的又一起源地，是古代长江上游的一大文明中心。

三星堆出土的石器有斧、斨、铲、凿刀、纺轮等。陶器以灰陶为主，红陶次之，多为轮制，火候不甚高，胎骨较松，器形主要有高柄豆、杯、罐、盆、盘等。这里的新石器文化遗址，与龙山文化、齐家文化、二里头文化（夏文化）都有一定的关系，大约在4000年前，其时代大致相当于夏商时期。它与古埃及金字塔、古希腊、古罗马、两河流域、古印度文化相媲美，几乎是人类文明同一季节盛开的鲜花。它把古蜀的历史推前了2000年，使长江流域上游文明与黄河流域文明并驾齐驱，共同成为中华民族的

发祥地，因而具有划时代的伟大意义。考古学家的辛勤劳动证明，三星堆这座在地下藏匿了几十个世纪的大都邑，是商代古蜀王国的政治、经济、文化中心，是一个拥有灿烂青铜文化的文明古国。

三星堆祭祀坑，犹如一个威严的地下王国，巨大的青铜人像统治着这个富庶繁荣的冥间世界。总之，青铜雕像群所展示的是一个以蜀王为核心的，有着众多族类君长拥戴的统治集团结构。

2000年底至2001年初，我国考古工作者对三星堆遗址进行了跨世纪的考古发掘，以期揭开在族属来源、文化渊源、文明起源、远古外星人杰作与国家形成等方面的不解之谜。待到谜底揭开，山花烂漫时，古老的东方文化艺术必将更放异彩。全国一流的三星堆博物馆，则是展现三星堆文物精品的恢弘豪华阵容之伟大艺术舞台，那自由升腾的螺旋曲线形的博物馆建筑造型，犹如扶摇直上九重天的青铜神树，把中外游人带进了神秘梦幻般的远古艺术天堂。



## Preface

Li Bai (701–762), a great poet of the Tang Dynasty, wrote in a verse, "Since Can Cong and Yu Fu put the Shu Kingdom in order, 4,800 years have passed. Few have tried to the border, where a bird track over a high mountain to the west cuts through mountain eyebrows by the crest!" Although the verse is exaggerated, people can perceive the long history of the Shu people, whose origin is harder to be probed than the road to climb to the sky. In the long years, the Shu people created a brilliant history, which was discovered by chance. In 1929, three farmers from a family by the surname of Yan in Yueliangwan (now Zhenwu Village) of Nanxing Town, Guanghan City, Sichuan Province, found a heap of colorful jade stones when digging a pit and installing a waterwheel. A total of more than 400 historical relics, including *bis* (round flat pieces of jade with a hole in the center), *zhangs* (jade tablets), *congs* (long hollow pieces of jade with rectangular sides), jade beads, and raw jade stones. The archaeological

finds shed light on the history and culture of the ancient Shu Kingdom.

Between the winter of 1933 and the spring of 1934, an archaeological team led by an American professor and Lin Mingjun, a Chinese professor, from the museum of West China University (present-day Sichuan University) carried out excavations in Yueliangwan. The team members brought to light a great wealth of objects and reference materials. In the following several dozen years, archaeologists continued excavations and made important achievements. The site of the city wall on the eastern, western, and southern sides was affirmed. The site of the Shu Kingdom city, one of the five major cities in ancient China, has an area of 2.6 square kilometers, more or less the same as that of the city of the Shang Dynasty (about 1600–1066 B. C.) in Zhengzhou, Henan Province. The excavation of the ruins of a large palace and the tens of thousands of unearthed historical relics attracted people's attention. Among the archaeological finds

is the handle of a pottery ladle with a design of a bird's head, which was made 4,000 to 2,500 years ago. The design bears the head of yufu (cornmorant), representing in a totemic form the Yufu tribe and the reign of Yu Fu of the ancient Shu Kingdom.

From July to September 1986, a world-shaking archaeological marvel appeared. Two large sacrificial pits belonging to the ancient Shu Kingdom were discovered. Pit One was dug during the 14th century B. C. and Pit Two, during the 11th century B. C. Some 1,000 exquisite bronze articles as well as a large quantity of gold and jade sacrificial objects, weapons, tusks of *Elephas maximas*, and other historical treasures were brought to light. These include a wooden walking stick wrapped in gold, a bronze standing human figure, a bronze human face, a bronze divine tree, a bronze vertical mask, and a gilded face guard. The historical relics from the two pits hold important position in the study of the history of the Bashu culture and





the local history of Sichuan Province and filled in the gaps in Chinese archaeology and Chinese bronze culture as well as in the annals of Chinese metallurgy, and fine art. They are of great significance to probing the origin of Chinese civilization and studying the politics, economy, military affairs, ideology, religious concept, and etiquette of the Shu Kingdom in ancient China.

After years of sedimentary accretion, history always has greater charm and a lasting beauty that can transcend space and time. Previously, bronze statues of the size of a human figure, bronze heads as big as a human head, and gilded masks of the size of a human face were discovered only in Egypt and Greece. The historical relics unearthed at Sanxingdui are as treasured as those found in Egypt and Greece. Western scholars had their eyes wide open with surprise at the telephotos of the bronze objects from Sanxingdui. In August 1987, a British scholar published an article, acclaiming the archaeological finds at Sanxingdui a

discovery of the metal culture probably with the largest quantity of historical relics that might make people to re-evaluate the Oriental art. The chief expert in Chinese archaeology at the British Museum in London held that the historical relics unearthed at Sanxingdui are more remarkable than the noted clay figures of warriors and horses from the tomb of the First Emperor of China's Qin Dynasty in Shaanxi Province. Professor Tong Enzheng, director of the Museum of Sichuan University, pointed out, "The discovery is a miracle of the world."

The ruins in Sanxing Village, eight kilometers west of Guanghan City on the fertile Western Sichuan Plain, is indeed a world's miracle. The crystal-clear Yazi River meanders from northwest to east and the several-dozen-meter-wide Mamu River winds its way from southwest to east, forming a "Mesopotamia" in southwest China (Mesopotamia is in eastern Syria and Iraqi, where Babylon, Assyria, and other

ancient countries were established). The three loess mounds on the southern bank of the Mamu River that looked like three golden stars in the southeast of Sanxing Village became an important symbol of the ruins at Sanxingdui. On the northern bank of the river is Yueliangwan (Zhenwu Village). The two villages facing each other on the opposite banks by the river are called Sanxingbanyue, meaning three stars accompanying the moon, one of the eight major scenic spots in the area.

The ruins at Sanxingdui consist of six groups of ruins with a total area of 12 square kilometers, including the site of an ancient city that stretches for 2.6 square kilometers. The city wall on the east, west, and south extends 2,810 meters. Some 500 square meters of the ancient city have been excavated, and more than 100,000 historical relics were unearthed. These historical relics are rich in content, novel in design, and of fine workmanship. There are such stone objects as axes, adzes, shovels, chisels,



and spinning wheels. Of the unearthed pottery articles, gray pottery occupies first place and red pottery comes second. Most of the pottery objects are high-stemmed *dous* (bowls), cups, jars, basins, and plates. They were fired in an annular kiln with a loose base, indicating an insufficient duration of heating.

The cultural ruins at Sanxingdui that belong to the Neolithic culture some 4,000 years ago roughly during the Xia (c. 21st–c. 16th century B. C.) and Shang (c. 16th century–1066 B. C.) dynasties are related, to a certain extent, to the Longshan, Qijia, and Erlitou cultures (the culture of the Xia Dynasty). The ruins at Sanxingdui are as old as the Pyramids of ancient Egypt and the civilization of ancient Greece, ancient Rome, Mesopotamia, and ancient India. The discovery of the ruins pushed the history of the ancient Shu Kingdom 2,000 years earlier, showed that the Changjiang River valley is a birthplace of Chinese civilization like the Huanghe River val-

ley, and is of epoch-making significance. Archaeological study testified to the fact that the site of the ancient city was a political, economic, and culture center of the Shu Kingdom with a brilliant bronze culture during the Shang Dynasty.

Of the nearly 1,000 bronze objects that were brought to light from the two pits at Sandxingdui, six are national treasures. There are a bronze mask in the design of a human figure, a bronze human head, a bronze human face, a bronze object with an animal face, bronze objects in the shape of an animal or a plant plus a gilded mask, a bronze di-vine tree, a gold-wrapped walking stick, showing the superb casting and perfect sculpture technologies of the artists of the ancient Shu Kingdom more than 3,000 years ago. The bronze objects and the gold-wrapped walking sticks were made by drawing on the artistic style of West Asia, the Near East, and central China, a result of the cultural interflow between China and other countries. West

Asia and the Near East, birthplaces of bronze figures and gold-wrapped walking sticks, first entered the bronze era in the world and then spread the bronze art to South Asia. When viewing the unearthed bronze objects as a whole, one can find that these bronze objects have a style of their own, testifying that the ruins at Sanxingdui were another birthplace of Chinese culture and a center of civilization on the upper reaches of the Changjiang River.

The bronze objects unearthed from the two sacrificial pits show the structure of the ruling class with the king of the Shu Kingdom as the core, supported by the heads of various clans.

At the end of 2,000 and the beginning of 2001, Chinese archaeologists made another excavation of the ruins at Sanxingdui in a hope to unveil the origin of the clans, their culture and civilization and the formation of the kingdom. A museum has been constructed over the ruins. The museum in a spiral, curved form is a palace of ancient art.



神秘的三星堆博物馆

THE MYSTERIOUS SANXINGDUI MUSEUM, A PROFOUND ART PALACE.

深邃的艺术殿堂



三星堆博物馆。位于三星堆遗址东北角，南距成都30公里，是我国一座新兴的大型现代化历史博物馆。

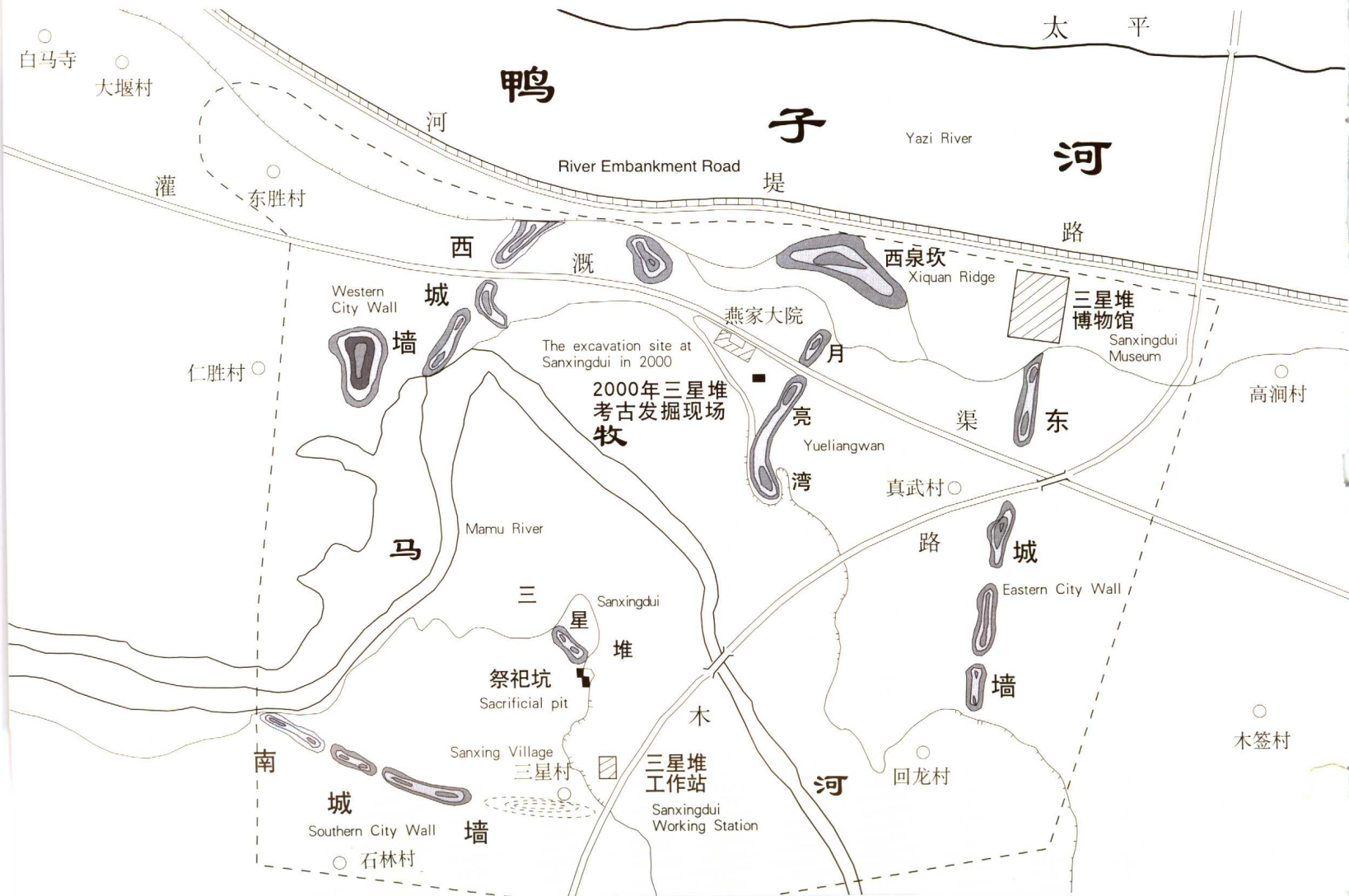
The Sanxingdui Museum. Located at the northeastern corner of the ruins in Sanxingdui and 30 kilometers north of Chengdu. It is a historical relic under key state protection and a large, new, and modern museum of history.

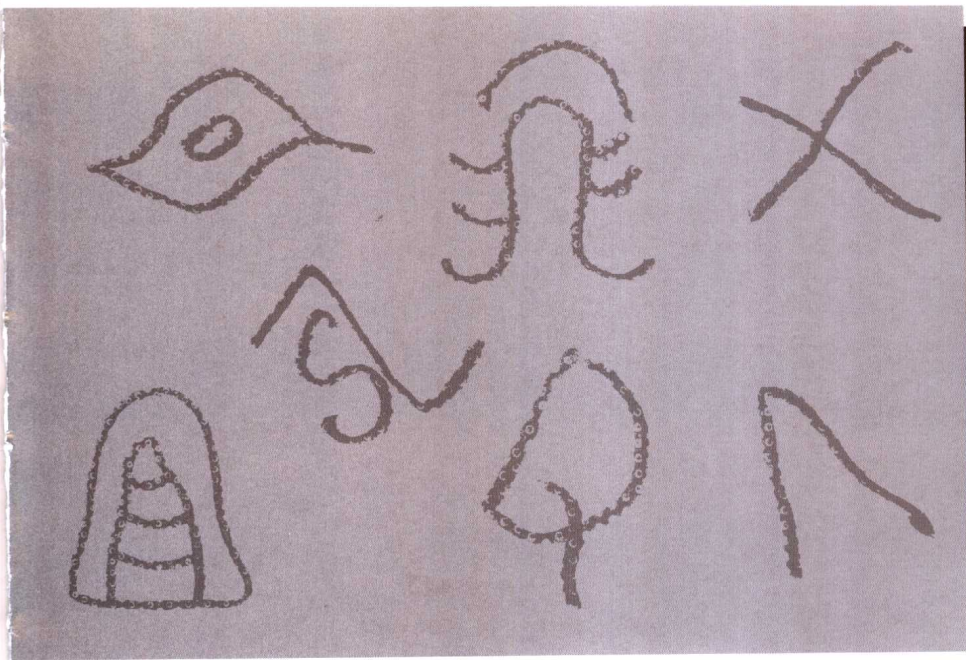




### 三星堆遗址重点保护区示意图

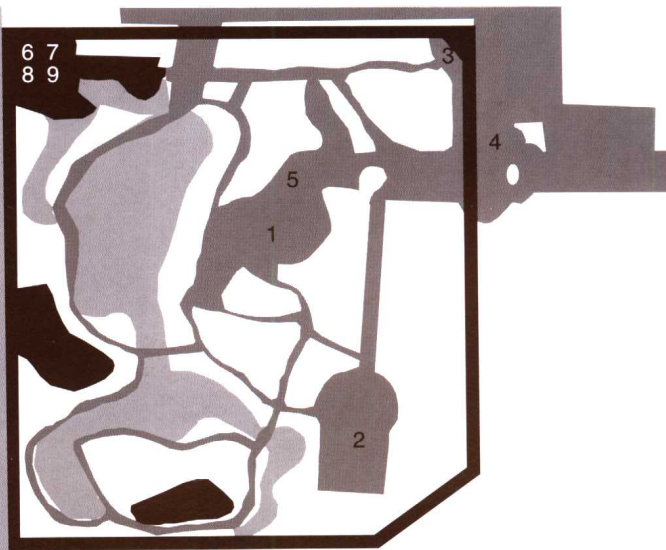
Map Showing the Key Spots of the Ruins under Protection at Sanxingdui





三星堆古蜀国充满了神秘色彩，是有待人们去拓荒、去探求的上古社会的一个缩影。三星堆文物充分体现了那个久远时代的神秘性。那些至今也无人破译的巴蜀图纹、图语，这些符号是文字？族徽？图画？还是某种宗教符号？无数个莫测高深的千古之谜，等待人们去索解、去破译。

The ancient Shu was a kingdom at Sanxingdui and an epitome of the remote society. Among the unearthed historical relics are a number of symbols, which have not been deciphered yet. Are they pictographs, clan emblems, pictures, or religious symbols? All this remains a mystery.

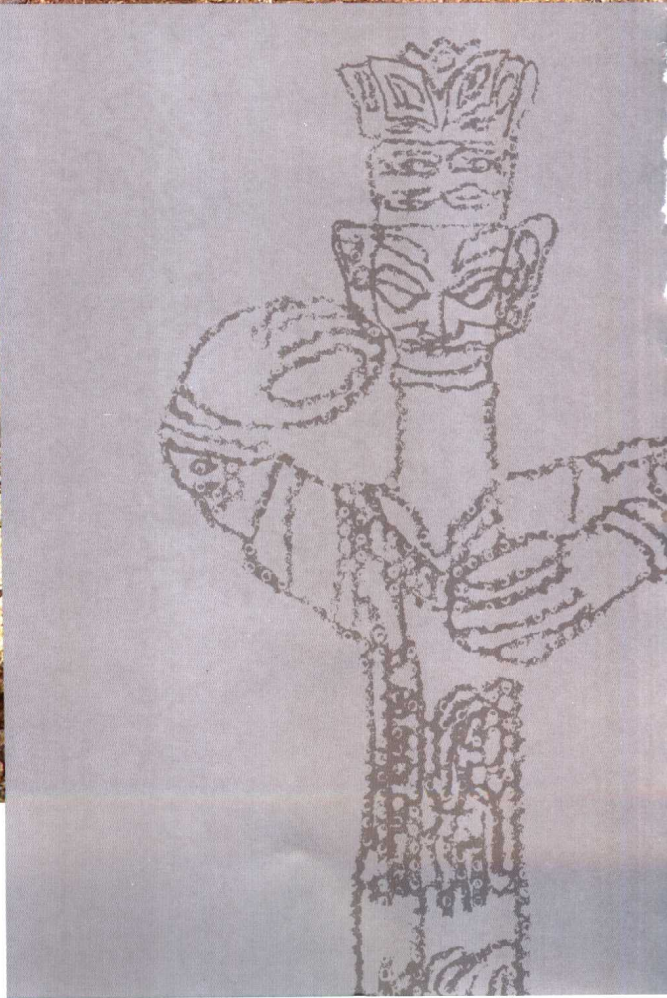


### 三星堆博物馆参观路线示意图

Map Showing Visitors' Itinerary at Sanxingdui Museum.

1. 三星堆博物馆 Sanxingdui Museum
2. 祭祀台表演场 The Altar for Recreation of the Sacrificial Ceremony
3. 卫生间 Washroom
4. 售票处 Admission Ticket Office
5. 贵宾接待处 Lounge for Honored Guests
6. 派出所 Police Substation
7. 博物馆办公室 Museum Office
8. 餐厅 Dining Hall
9. 纪念品销售处 Keepsake Sales Counter







继一号祭祀坑的发掘，二号祭祀坑在1986年8月也现身于世人眼前。祭祀坑出土数十根象牙，精美的青铜像、金面人头像、玉石器等。其中青铜立人像的出土犹引人注目，是中国考古史上所发掘出的最大型人像。雕刻精细、造型写实，极具夸张成分。

In August 1986, the second sacrificial pit was excavated following the excavation of the first sacrificial pit. Unearthed were several dozen elephant tusks, exquisite bronze human figures, human heads with a gilded face, and stone and jade objects. The excavation of the bronze human figure in a standing position became the center of special attention. Exquisitely carved, in a realistic shape, and of extremely exaggerated, it is the largest of its kind ever found in the annals of Chinese archaeology.





