

四川广汉三星堆博物馆
成都金沙遗址博物馆

编著



三星堆 与 金沙

古蜀文明史上的两次高峰



四川出版集团·四川人民出版社



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位于中国西南、四川盆地西部的成都平原，在西汉扬雄的《蜀王本纪》中被描述成一个“不晓文字，未有礼乐”的蛮荒之地。但这里流传着迥异于中原的古史传说，长有纵目的蚕丛王、记载寥寥的柏灌王、仙化而去的鱼凫王、啼血化鹃的杜宇王以及没落的开明王……五代国王的曲折故事暗示了曾经不平凡的历史。唐代诗人李白《蜀道难》中“蚕丛及鱼凫，开国何茫然。尔来四万八千岁，不与秦塞通人烟”的诗意表达，更使其平添了几分神秘。

成都平原两千多年来都是长江上游流域的政治、经济和文化中心，更被誉为“天府之国”。这里地势平坦，河流密布，植被茂盛，土壤肥沃，物产丰腴。学者们一直相信，这片备受上天眷顾的土地中一定还隐逸着某些不为人知的故事。

1986年和2001年成都平原上的两次重大考古发现终于让这片土地上曾经辉煌无限的古代文明揭开了神秘的面纱。

三星堆遗址的发现

1986年7月，成都平原北部广汉市鸭子河畔，当地砖厂在取土烧砖时发现了后来被命名为“一号祭祀坑”的器物坑。数日后，二号祭祀坑被发现。两个祭祀坑中出土了金、铜、玉、石、骨、牙、陶质器物，其中大铜树、凸目尖耳铜面像、大铜立人像、各式铜人头像、射鱼纹金杖等许多器物在全国范围内都是首次出土。这些文物造型异常生动精美，富有浓厚而神秘的宗教文化色彩，极具地方特色，一经公布，全世界为之震惊。

三星堆遗址最早发现于1929年，当地农民燕道诚在该遗址的月亮湾地点偶然发现一坑玉器。1934年，华西大学博物馆（今四川大学博物馆）对位于三星堆遗址北部的月亮湾进行了调查和发掘。1951年，四川省博物馆调查了三星堆遗址，首次在遗址南部的三星堆地点发现大片文化堆积层。1963年，四川大学历史系和四川省博物馆在1958年调查的基础上，对该遗址的月亮湾地点进行了发掘，发现新石器时代和青铜时代两种文化遗存。从1980年到1986年，四川省有关专业机构在三星堆遗址进行了4次发掘，发掘者首次提出了“三星堆文化”的命名。

经研究证明三星堆遗址是公元前16世纪至公元前14世纪中国青铜文明的重要代表，对研究中国早期国家的形成及宗教意识的发展有重要价值。它是中国西南地区一处具有区域中心地位的大型都城遗址。它的发现，为已消逝的古蜀国提供了独特的物证，并将四川地区的文明史向前推进了上千年。三星堆遗址紧临鸭子河，横跨马牧河，地理位置和自然环境都十分优越。复原后的三星堆古城平面略呈北窄南宽的梯形，城东西长

度在 1800 米以上，南城墙长约 2000 米，城内面积达 3.5 平方千米，形成了由东、西、南三面城墙及北侧鸭子河为防御体系的古城。古城由一道外郭城（大城）和若干个内城（小城）组成，古城内外可分作祭祀区、居住区、作坊区、墓葬区，并在三星堆、月亮湾等地点发现重要夯土建筑遗迹，体现出高度繁荣、布局严整的古代王国的都城气象，是不同于中原商、周都城的具有鲜明地域特色的古城。三星堆遗址出土的青铜制品、玉石制品以及黄金制品，造型奇特、制作精美，表现出浓厚而神秘的宗教文化色彩，独具民族特色和地域特征，三星堆遗址丰富的文化遗存填补了中华文明演进序列中重要的缺环，有助于探索中国早期政治组织及社会形态演化的进程。同时也表明，成都平原是长江上游的古代文明中心，也是中华文明重要的起源地之一。

大概在公元前 1800 年左右，三星堆古城开始崛起，而大约在公元前 1200 年前后，城邑被废，留下两个祭祀坑，此后城中居民的一部分很可能南迁到了成都，并新建金沙古城。从三星堆两个祭祀坑的埋藏现象来看，这两个坑内被埋藏的器物很可能是宗教场所的物品，而且与迁徙他处的历史背景有关。

金沙遗址的发现

2001 年的春天，成都西郊金沙村一个尘封了 3000 年的地下宝库在现代化机械的轰鸣声中悄然打开，无数的金器、青铜器、玉器、石器、象牙等珍贵文物破土而出。其中的很多文物只在举世闻名的广汉三星堆遗址出土过。难道又是一个三星堆吗？早在 1995 年，考古工作者们就发现了金沙周围的一些遗址，2001 年大量珍贵文物被发现后，经研究确认，金沙遗址是一处繁盛年代集中在商代晚期至西周前期（公元前 1200 ~ 前 900 年）的大型遗址，面积在 5 平方千米以上。它是商代晚期至西周前期长江流域最大的古代都城遗址之一，是四川地区继三星堆遗址之后最为重要的考古发现。它代表的是以成都平原为中心的一个高度发达的古代王国。

金沙遗址共划分为八个区域，其中五个区域位于磨底河以北，另外三个区域位于磨底河以南。遗址的东北部和中北部分布着规模较大、等级较高、排列有序的大型房屋建筑基址，并有卵石构筑的沟渠穿行，应是上层人物居住和活动的区域（或称宫殿区）；在遗址的东南部紧靠磨底河南岸，集中分布着不少放有各种材质器物（或原料）的祭祀坑和器物坑，已经在该地点发掘和采集到金器 200 余件、青铜器 1500 余件、玉器 2000 余件、石器 1000 余件。此外还有大量的陶器、象牙、野猪獠牙、鹿角等，很可能是举行宗教祭祀或其他仪式活动的场所（或称祭祀区）。在这两个区域以外的其他地方，

则应是当时的居住区。

根据目前的研究进展，考古学家将该遗址分为两期：第一期，作为大型都邑，遗存内涵丰富，且分布广泛，主体遗存属于十二桥文化；第二期，作为一些特殊功能场所，遗存分布范围较小，且有不少墓葬被埋入遗址中，主体遗存则属于新一村文化（或十二桥文化晚期）。

两遗址的比较

金沙遗址与三星堆遗址相距仅 38 千米。从两个遗址的发现情况来看，两者都是规模宏大的都城遗址，出土有许多相同的器物，而且有许多相似的文化现象。这些都表明它们应该是属于同一种文化——蜀文化。

不过，它们的兴废年代前后衔接，出土的器物也有所差异和变化。例如，金沙遗址的青铜器比较小型化，缺少三星堆文化中的大型器物，更不见神树；金沙遗址玉器中的小型牙璋的凹刃凿数量大为增加，远远超过三星堆遗址中的同类器物；金沙遗址的陶器中流行三星堆遗址所没有的尖底陶器。这些又表明它们之间是一种继承、发展的演变关系。也就是说，三星堆遗址和金沙遗址是一脉相承的，分别代表着古蜀文化发展的两个高峰阶段。

金沙遗址出土了许多与三星堆遗址相同或相似造型的器物，反映了这两个遗址的先民们具有相同的审美观念和宗教信仰。就比较特殊的雕像而言，两个遗址都有凸目尖耳的人头形神像，都有头顶的头发中分而脑后拖一条辫子的裸身反缚石雕像，这些人像的脸部也都被表现为大眼宽鼻、颧骨高耸的模样。

金沙遗址与三星堆遗址都有反映太阳崇拜的遗物（三星堆遗址的青铜太阳树、太阳轮等，金沙遗址的太阳神鸟金箔、三鸟纹青铜有领璧等）；都有大量具有特别含义的鸟的图像（如三星堆的人面鸟身青铜像、装扮成鸟的青铜立人像、锋部有鸟的戈形玉器、带鸟类纹和射鱼纹的黄金杖等，金沙遗址铜立鸟等）；都有大量具有象征意义的青铜眼睛；都有刻镂在黄金杖或带上的具有族徽性质的图案……这些都说明，金沙遗址与三星堆遗址的先民们应当有着密切的联系。

金沙遗址已经揭露出由多个单体建筑组成的大型建筑基址，其布局是坐东朝西，前有宽敞的庭院，庭院后为三开间的长方形大堂，再后是正方形的过厅及其左右的小庭院，最后为四开间的后殿，两侧有对称的厢房。从这组建筑基址的情况来看，它在建筑技术上完全是采用成都平原的传统技法，加之规模宏大、排列有序，因此专家们推

测可能是宫殿建筑基址。在三星堆遗址发现了上文提到的城墙遗迹。它分为主城墙和内、外附城墙。主城墙为平夯筑城，内侧和外侧的附城墙系堆筑后斜行夯打。现存情况为东城墙长 1100 米，顶宽 20 余米，顶部有用土坯修筑的梁埂。南城墙长 800 米，基宽 40 余米，高约 6 米。西城墙以自然土丘为基础，加以人工夯筑修整，形成长 600 余米，宽 40~110 米，高 6~10 米的城墙。虽然金沙的宫殿建筑遗址与三星堆的城墙遗迹是两种不同类型的建筑基址，但是它们却都有着宏大的规模，表明金沙遗址和三星堆遗址都是高等级的都城遗址。

金沙遗址出土有一件小铜立人，其形态与三星堆二号祭祀坑出土的大型铜立人像非常相似，两者均将双手置于胸前，似乎在进行一种宗教活动，可能代表了当时最高的宗教权威，只是它们在发型上有一定的区别。三星堆出土的铜人像有两种发型：一为笄发；一为辫发。对此，有众多学者结合民族学、宗教学等学科开展研究，目前虽尚无一致性的观点，但大多数研究者均认为，三星堆青铜大立人和金沙小铜立人在各自所在的王国和时代，应是具有崇高地位的王者或神的代表、化身，应属于两个王国时期的统治阶层。至于它们体量的显著差异和发型的明显区别，或许与两处遗址的宗教不同表现形式以及审美取向的变化有关系。

相同的崇拜

三星堆遗址与金沙遗址共同为我们开启了一扇通往古蜀文明的大门，古蜀人独特的政治文化、宗教信仰、生活习俗等都通过美妙却静默的文物慢慢地呈现在世人眼前。

（一）太阳崇拜

日出日落，昼夜变化，四季更替，使远古人类直接感受到了太阳的强大力量。对太阳的崇拜是中华各民族共有的习俗，古蜀人凭着自己对太阳和自然的理解制作出了令人叹为观止的种种物品。

在三星堆祭祀坑出土文物中，有铜轮型器等许多太阳的象征物和太阳的符号，这些从一个侧面反映了三星堆人对太阳的崇拜。尤其，铜轮器这种器物形制为圆形，中部呈半球状眼球凸起，周围有五条辐是放射状，外侧有一圆圈和条辐相连接，表面还留有彩绘。它与甲骨文中表示太阳的图画文字及岩画中表示太阳的形状相似，应就是表现的太阳及其放射的光芒。

金沙遗址中的太阳神鸟金箔极其明显地体现了古蜀先人的太阳崇拜观念。太阳神鸟的外廓呈圆形，图案分内外两层，都采用了镂空的表现形式。内层图案为等距分布的十

二条弧形齿状芒饰，芒饰按顺时针方向旋转。外层图案由四只相同的等距分布的鸟构成。鸟均作引颈伸腿、展翅飞翔的状态，飞行的方向与内层图案的旋转方向相反。在红色衬底上观看，该金饰内层图案很像一个旋转的火球或太阳。其含金量之高，达到了94.2%，厚度仅0.02厘米，可谓巧夺天工。在中国远古神话传说中，太阳鸟就是阳乌和凤凰，凤凰的“凰”字（即“皇”字）正像太阳鸟的形状，被赋予了美丽辉煌和崇高无上的含义。“夸父追日”、“后羿射日”的神话都与太阳和凤凰有着密切的关系。

（二）鸟崇拜

在三星堆大量的青铜像中，有三件奇特的青铜面具，它们与其他铜人头像有明显不同，可能是地位尊崇的神。原先摆放的位置可能是最大的一件居中，另外两件分居两侧，它们应该是人首鸟身。在中国许多崇拜鸟的古族的神话中，都有自己的女祖先吃了上帝赐予的蛋才生下了本族最早男祖先的故事。在这些神话故事中，本族君王被称为上帝的子嗣，本族的女祖先吞吃的蛋就是上帝派鸟送来的。那么，上帝也可能是一只鸟或具有鸟的形象。三星堆祭祀坑中有不少身着鸟形装饰的铜人像，应是这种崇拜的反映。为了使自己与神保持亲近和认同，三星堆先民们在进行祭祀等宗教活动时往往要装扮成鸟的形象。

前面提到金沙遗址出土的太阳神鸟金箔也是鸟崇拜的最佳体现。在古蜀历史传说中，鱼凫、杜宇两位蜀王都是以鸟命名，足以见得鸟在古蜀人生活中的重要地位。而以两种鸟所命名的两代蜀王可能代表了古蜀经济发展的两个重要阶段——捕鱼鱼凫代表渔猎经济阶段，促耕的杜鹃代表农业经济阶段。

（三）有特殊意义的眼睛

在三星堆的陶器上，眼睛是最为常见的划刻符号和镂空图案。在青铜器上也有凸出眼眶的瞳孔、圆柱形瞳仁、巨型眼睛和菱形眼睛等多种眼睛造型，另外还有眼睛承托铜兽面的器型和铜人像服饰上的眼睛图案。而在金沙也发现了青铜眼形饰。可见，眼睛在三星堆与金沙人心目中具有重要的象征意义。

《华阳国志·蜀志》载：“有蜀侯蚕丛，其目纵，始称王。”古蜀王国的第一代蜀王蚕丛真如古书所说长有奇异的纵目吗？不少学者认为，在常年云雾蔽日的四川盆地里，古人们十分渴望阳光的照射，于是他们希望拥有一双神目，能够穿透阴霾、直抵光明，便逐渐形成了古蜀人对眼睛的崇拜。

（四）金面具下的王国

金沙遗址出土了两件极为珍贵的金面具。一个极为袖珍，高3.7厘米，重5克，双眼及嘴镂空，嘴成微张的形状，似乎还略带笑意，显得神秘而深邃。另一件金面具是中国商周时期最完整的一个，据推测可能是在重要的仪式中附着于木器之上的，其造型与

三星堆遗址器物坑出土的金人面罩较为类似。这类金面具在商周时期中国其他地区的文化中几乎不见，应当是商周时期四川盆地青铜文化典型性的因素之一。面具，是一种戴在面部的物品，与巫术活动息息相关。近现代民族学、人类学的调查证实，很多少数民族的巫师在祭祀、祈年、节日庆典活动中，广泛地使用面具，以赋予自己与神灵沟通的能力，得到神灵的庇护。在祭祀表演时，巫师戴面具舞蹈以娱神，让神灵附在面具上，达到人与神之间的交往，巫师代表鬼神向人们传达神灵的旨意。现代京剧、川剧等剧中人物的脸谱，现代流行的化妆舞会面具等都是面具的一种退化了的的表现形式。

结 论

经代代学者辛勤发掘与科学研究，成都平原自 20 世纪二三十年代以来的一系列重要考古发现终于可以串联起来，以成都平原为中心的古蜀文明的重要阶段和发展脉络已大致清晰，即新石器时代晚期的宝墩文化，相当于夏时代前后的鱼凫村文化，商时期的三星堆文化和商末至西周、春秋的十二桥文化，直到战国、秦时代的晚期蜀文化共五个主要的阶段。也就是说，在成都平原上至迟在新石器时代晚期就有先民们的生息。在随后的商周时期，他们创造了灿烂的青铜文化，进而成为长江上游的文明中心，并对后期蜀文化的发展产生了深远的影响。这五个主要阶级分别代表着蜀文化考古学文化的不同时期，似乎与古史传说中的蚕丛王、柏灌王、鱼凫王、杜宇王、开明王五代国王先后统治古蜀国的古史传说相暗合。之后，蜀文化在西汉武帝中期前后如江河入海般融入了华夏文明之中，在中国考古学文化谱系中不再单独出现。

在古蜀文明长达两千余年的发展史中，三星堆文化和十二桥文化是古蜀文明两个先后形成的发展高峰阶段，广汉三星堆遗址和成都金沙遗址，则是当时古蜀王国的都城。古蜀王国的疆域和影响北达宝鸡，南抵云南，东至三峡，西达茂汶，并彰显了一种开放、精进的文化姿态及一个强势的古蜀政治、经济及宗教文化的格局。

古蜀文明发展的两次高峰先后衔接、地域大致相同，演绎出一幅绚丽多姿、内涵博大的历史画卷。它在西南地区诸青铜文明中独树一帜，在中国古代文明史上留下了浓墨重彩的华丽篇章，也再次证明了成都平原是长江上游文明起源的中心。尽管古蜀文明有着强烈的地域性和独特性，但它与商周时期的中原文明仍有着密切的联系。两个遗址出土的器物固物有着自身的特点，然而其中的一些玉礼器和铜礼器却明显地有中原商周文化的风格，显然是接受了中原文化的影响。由此可见，古蜀文明是华夏文明的有机组成部分，为华夏文明“满天星斗”和“多元一体”的学说提供了重要佐证。



Situated in the western part of the Sichuan Basin, Southwest China, the Chengdu Plain was once described as an uncivilized land by Yang Xiong, a famous historian of the Western Han Dynasty. However, on this little known and barbarous land, ancient legends of five local kings were told. The tales were quite different from popular legends of kings in the Central Plains of China in early Chinese history. The five kings of ancient Shu (Sichuan Province today) were Can Cong, the king with protruding eyes, Bai Guan, the little known king, Yu Fu, the immortal king, Du Yu, the king who turned himself into a cuckoo and Kai Ming who reigned during the country's decline. These tales suggest the unusual history lay behind them. In "The Difficult Roads to Shu", Li Bai, a famous poet in the Tang Dynasty, pictured ancient Shu, despite its long history, as a land cut off from other parts of China due to the extremely difficult mountainous roads. What happened in this isolated and little known kingdom remained a mystery and aroused great curiosity among outsiders.

For over 2000 years the Chengdu Plain had been a center of politics, culture and economy in the upper reaches of the Yangtze River Valley. With even land, rich supplies of water, fertile soil, abundant forests and mineral resources, the Plain is known as "The Land of Abundance". Historians believed that there must have been some unknown stories from this blessed land.

In 1986 and 2001, two of the greatest discoveries in Chinese archaeology were made in the Chengdu Plain. The two significant finds have lifted the cover and unveiled the splendid and glorious ancient Shu Kingdom.

The Discovery of the Sanxingdui Site

In July of 1986, along the Yazhi River of Guanghan City, in the northern Chengdu Plain, workers at a local brick factory were digging clay for brick making. A storage pit full of artifacts was discovered, which was named "Sacrificial Pit No.1" afterwards. Pit No.2 followed several days later. Objects made of gold, bronze, jade, stone, ivory and pottery were found. In particular, valuable artifacts include large bronze trees, bronze masks with protruding eyes and sharp ears, a large bronze standing figure, and a gold staff with patterns of fish, birds and arrows, were unearthed for the first time in China. They are not only of various and vivid shapes but also of rich and mysterious significance of religious culture and local features. Once made public, the objects surprised the whole world.

The first discovery at the Sanxingdui site dates back as early as 1929. Yan Daocheng, a local farmer, found a heap of jade wares by chance at a spot called Yueliangwan close to the Sanxingdui site. In 1934, the Museum of West China University (now the Museum of Sichuan University) began to survey and excavate at Yueliangwan north of the Sanxingdui site. In 1951, Sichuan Museum began investigation at the Sanxingdui site and discovered a large amount of remains south of the Sanxingdui site. In 1963, the History Department of Sichuan University and Sichuan Museum, on the basis of the investigations in 1958, launched an excavation of the Yueliangwan site and discovered the cultural remains of the Neolithic and Bronze Ages. From 1980 to 1986, archaeological institutions in Sichuan Province have excavated the Sanxingdui site four times and the archaeologists proposed the term "Sanxingdui Culture" for the first time.

The Sanxingdui site is one of the best sites representing the bronze civilization during the period from the 16th to 14th century B.C., and plays an important part in research on early state evolution and the devel-

opment of religious consciousness. It possesses an important position in the development of human civilization. It is the largest capital city site and an ancient regional center in Southwest China. The discovery of the site not only provides unique material evidence of the long disappeared Kingdom of Shu, but also proves that the history of Sichuan civilization is 2000 years earlier than previously thought. At the Yazi River, across the Mamu River, the Sanxingdui site enjoyed a good geological location. The restored ancient Sanxingdui city appears slightly like a trapezoid with a narrow northern side and a wide southern side. The distance between the eastern and western sides extends over 1800 meters, and the total length of the southern city wall measures about 2000 meters and became a city protected from all sides; by the city walls in the east, west and south, and by the Yazi River in the north. The city covers an area as large as 3.5 square kilometers. The ancient city was made up of a main wall and several small interior ones. The city was divided into sections: a place for sacrifice, a district of residences, an area of workshops, a zone of graveyards and the rammed earth construction remains at the Sanxingdui and Yueliangwan sites. This all revealed great prosperity and good planning of this ancient kingdom's capital city. With rich local features, the city differed from those found in the Central Plains of China during the dynasties of Shang and Zhou. Objects of bronze, jade and gold are important because of their unique shape, good craftsmanship, religious significance and regional characteristics. The rich cultural remains of the Sanxingdui site have proved that the Chengdu Plain was an ancient cultural center in the upper reaches of the Yangtze River and an important birthplace of Chinese civilization.

In around 1800 B.C., the ancient city of Sanxingdui began to develop and was deserted in around 1200 B.C., with two sacrificial pits left behind. Some of the inhabitants are assumed to have moved south to Chengdu and established the Jinsha city. Then the objects in the two sacrificial pits at Sanxingdui are believed to have been employed during sacrificial ceremonies and have a connection with people's movement to other places.

The Discovery of the Jinsha Site

In the spring of 2001, the door of a treasure gallery buried beneath the ground for about 3000 years was opened by modern construction machinery at Jinsha village on the western outskirts of Chengdu City, Sichuan Province. Countless objects made of gold, bronze, jade, stone and elephant tusks appeared. Many of the artifacts were previously found at the site of Sanxingdui. Is this another Sanxingdui site? As early as 1995, some sites were found near the Jinsha village. Judging from the great number of valuable objects excavated in 2001, it can be confirmed now that Jinsha, belonging to the Shi'erqiao culture (from 1200 B.C. to 900 B.C.), was at its most prosperous stage between the late Shang Dynasty and the early Western Zhou Dynasty. The Jinsha site covers an area more than 5 square kilometers, and is one of the largest ancient city sites in the Yangtze River Valley. It is the most important discovery after that of the Sanxingdui site in Sichuan Province. It proves that the Chengdu Plain was the center of the highly developed ancient Kingdom of Shu.

The Jinsha site is divided into eight districts, five of which are situated to the north of the Modi River, and three to the south. The northern and northeastern parts of the Jinsha site contain a large area of housing foundations for huge civil constructions of high quality and well-planned layout. Drainage built of cobbles was distributed among them. The location is assumed to be the living and residential quarters (or palace district) for people of the upper class. The southeastern part close to the Modi River included mainly sacrificial pits with raw materials and artifacts made of different materials. Over 200 gold articles, 1500 bronze wares,

2000 jade objects and 1000 stone artifacts were collected from this area. In addition, a large amount of pottery, ivory, wild boar teeth and deer horns were unearthed. The area must therefore have been a location for religion and sacrifice or other ceremonial activities. The rest of the area was probably residential.

According to recent archaeological research, there were two phases at the Jinsha site. In the first phase it was a large urban capital, mostly belonging to the Shi'erqiao culture, and of which rich remains survive. The second phase covered a comparatively small area, used for more special purposes, and containing graves. The main remains belong to the Xinyicun culture (or the late Shi'erqiao culture).

A Comparison between the Two Sites

The Jinsha site is only 38 kilometers away from Sanxingdui. After the excavating to the two sites, archaeologists believed that both of them were the sites of ancient capitals. Since many wares excavated from the two sites were same, as well as the culture features were similar, the two sites both belonged to the ancient Shu Culture.

Their rise and fall connected to each other, while there were different between the artifacts unearthed from the two sites. Such as, the bronze found in the Jinsha Site were smaller, and there were no huge bronzes in the site, still no immortal trees. The small size jade Zhang and cured edge chisels from the Jinsha site were much more than the Sanxingdui site. Pointed bottom pottery were popular in the Jinsha site, which could not been found in Sanxingdui. All the facts indicated that the Jinsha site continued some features of Sanxingdui, and developed some new culture characteristics of its own. In another word, they came down in one continuous line, and represented the two peaks of ancient Shu culture.

Most of the artifacts unearthed at Jinsha are the same as or similar to those found at Sanxingdui. The similarity indicates that peoples of the two locations had the same aesthetic standards and religious beliefs. As far as the statues are concerned, Jinsha and Sanxingdui contain figures with protruding eyes, pointed ears, and naked bodies with center parted hair on the top of the head, a braid on the back of the head and hands bound behind the back. Their faces are characterized by big eyes, wide noses and high cheeks.

At both sites, objects for sun worship were discovered. At Sanxingdui, two bronze trees and a wheel shaped object were found, while at Jinsha, the immortal sun bird gold ornament and a bronze collared Bi incised with three birds were excavated.

A large number of objects with bird designs were found at both sites. At Sanxingdui, a bronze figure with human head and bird body, a bronze standing figure with bird wings, jade dagger-axes with birds at their edges, and a gold staff cover with birds, fish and arrows carved were all discovered. At Jinsha, bronze birds and jade dagger-axes with birds at their edges were found. The bronze eyes with symbolic meanings and the design incised on the gold staff and gold band shows a system of worship that connected people at both sites.

At the Jinsha site, a large west-facing building complex comprising several individual buildings was uncovered. The front is a spacious compound, followed by a three-bay rectangular grand hall. Behind the grand hall is a square hall with courtyards on the left and right, and then a four-bay back building with symmetrical wing rooms at each side. Judging from the layout, the building style technologically belongs to the traditional one in the Chengdu Plain. For its grand scale and neat arrangement, it was suspected to be a palace building site. In the Sanxingdui site, a city wall was found, which included a main wall and the inner and the outer

attached walls. The main wall was rammed in level, while the attached walls were rammed in slope layers based on the piled soil. Now, the eastern wall was 1100 meters long, 20 meters wide on the top, where some adobes were found. The southern wall was 800 meters long, 40 meters wide on the bottom, and about 6 meters high. The western wall was 600 meters long, 40 to 110 meters wide and 6 to 10 meters high, which was built on some mounds and repaired by rammed soil. Although the palace building sites in the Jinsha site are very different from the city wall of the Sanxingdui site, they both had a same model of grand scale. This fact showed both the Jinsha site and the Sanxingdui site were the capital sites in high grade.

A small standing figure unearthed at Jinsha greatly resembles the large standing bronze statue from sacrificial pit No.2 at Sanxingdui. Both of them raise their hands upward to the chest while they might be engaged in religious activities. They probably represent the highest authority in religion. However, their hair styles are different. Bronze statues from Sanxingdui have two hair styles: one wears their hair in a bun; the other in a plait. In this regard, researches combining with ethnology, religious study and other subjects have been carried out. Although there is no consensus, most scholars have a common opinion that, the large standing bronze statue of Sanxingdui and the small standing bronze statue of Jinsha should be standing for the royal power of the king or avatar of god. They could be the ruling class of these two kingdoms. But for the obvious differences between their scale and hair style, are probably concerning to their different forms of the religion and the changes of aesthetics orientation.

Similar Worship

These can be no doubt that, the discoveries at Sanxingdui and Jinsha open a door to the ancient Shu civilization. The unique culture, politics, religious belief and living customs of the ancient Shu people are presented to us through the beautiful yet silent artifacts.

1. Sun Worship

The sunrise and sunset, the shifting of days and nights and the cycle of the seasons made people of the distant past feel the mighty power of the sun. Sun worship was quite common throughout ancient China. Through their own understanding of the sun and nature, the people of ancient Shu produced various surprising objects for sun worship.

Among the items excavated from the sacrificial pits at Sanxingdui, some wheel shaped artifacts symbolizing the sun and other objects incised with sun signs were discovered. They show people's worship for the sun in other aspects. In a round shape, with a protruding half ball like the eye ball in the center, the wheel shaped artifact connected with five diverging lines from the center. There are some paintings remained on the surface of the artifact. The shape is similar to the drawing character of the sun in the inscriptions on the bones or tortoise shells, as well as the shape of the sun in the cliff drawings. Thus the wheel shaped artifact represents the sun and its radiated rays.

The immortal sun bird gold ornament unearthed at Jinsha demonstrates admiration for the sun by the ancient people of Shu. The gold ornament has a fretwork design on both the inner and outer layers. The pattern on the inner layer includes 12 arced teeth distributed evenly in a clock wise direction. The pattern on the outer layer includes four birds distributed equally. All the birds are in a flying pose, with their necks raised and legs extended, and their flying direction is opposite to that of the inner design. Seen on a red background, the design on the inner layer looks like turning fireball or the sun. The purity of the gold orna-

ment reaches as high as 94.2 %, yet the thickness is only 0.02 cm. What marvelous workmanship! In ancient Chinese mythology, the sun god bird was called Yangwu (three feet bird lives in the sun) or phoenix. The Chinese character Huang (phoenix) appears like the sun bird and symbolizes beauty, glory and loftiness. The Chinese myths about “Kuafu’s running after the sun” and “Hou Yi’s shooting of the sun” bear a close relation with the sun and phoenix.

2. Bird Worship

Among the large number of bronze figures at the Sanxingdui site, three bronze masks are peculiar. They are obviously different from the others, and they may have been god figures for worship. Originally, they probably were placed in the following order: the largest was laid in the middle and the other two smaller ones on either side. They may have been figures with human heads and bird bodies. According to some tribal myths from China, leaders of the tribes were known as the sons of the god. The male ancestors were born from the female ancestors who had swallowed eggs sent by the bird on the command of the god. Therefore, the god might be a bird or look like a bird. There were several bronze figures with bird shaped decorations found at the Sanxingdui site. People at Sanxingdui might disguise themselves as birds in sacrificial or religious activities in order to keep close contact with the god and be recognized.

Furthermore, the unearthen immortal sun bird gold ornament at Jinsha is further proof of bird worship. In the legend of ancient Shu, Yu Fu and Du Yu were two kings of the ancient Kingdom of Shu named after birds. Therefore, the bird plays a significant role in people’s lives in ancient Shu. The two ancient Kings of Shu with bird names probably reflect two important stages of the economic development of the Shu Kingdom. Yu Fu is the name of a fishing bird, which symbolized the economy of fishing and hunting; Du Yu is other name for the cuckoo bird, which was said to be helpful and useful for farming and represented agriculture.

3. The Eyes with Symbolic Meanings

Among the pottery objects unearthened from Sanxingdui, eyes are the most common signs carved or incised. There are also protruding, cylindrical, giant and diamond shaped eyes on bronze wares, besides, there are animal faced bronzes hold by eyes and patterns of eyes on the bronze figures’ costumes. Also, there were eye shaped bronze decorations unearthened from Jinsha. It is thus clear that eyes play an important roll in Sanxingdui and Jinsha.

“History of Huayang Kingdom: History of Shu” said, Can Cong was the first King in Shu and had protruding eyes. Did Can Cong really have the fantastic protruding eyes as the historic story stated? Some scholars believe that as the Sichuan Basin is often cloudy and misty, the ancient Shu people longed for the sunshine. They wished to have a pair of magic eyes to see through the gloom and reach the brightness, which resulted in the worship of the sun.

4. The Kingdom of Gold Masks

At Jinsha, two extremely valuable gold masks were excavated. One is very small. It is 3.7cm in height and 5 grammes in weight. Both the eyes and the mouth were hollowed, and the mouth opens slightly, wearing a mysterious smile. The other is much larger, and the most well-preserved gold mask from the Shang and Zhou periods in China. It is thought that it may have been attached to a wooden object used at important ceremonies, and its shape is similar to the gold facial cover unearthened at Sanxingdui. There have been no such gold masks found in other parts of China from the Shang and Zhou dynasties. This mask represents the local features of the bronze culture of the Sichuan Basin. As a kind of facial cover, a mask was closely connected to witchcraft. Recent research on ethnology and anthropology found that shamans from ethnic minori-