



西安揽胜

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●
古跡
●
传说



XI'AN in pictures and stories



西安揽胜

陕西省旅游局编

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Compiled by Tourist Bureau of Shaanxi Province

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前言

西安是一座具有丰富历史文物的城市。要想领略五千年的东方文明，就不能不去西安。

西安是陕西省省会，古称长安。中国历史上有十一个王朝在这里建都，七十多个皇帝在这里居住和生活。悠久的历史给西安留下了丰富的文化遗产，辉煌的古建筑，神秘的古陵墓，名享中外的古寺院等共计二百八十余处。这些具有历史意义和艺术价值的古迹文物几乎记录了中国古代

文化的大部分历程。许许多多有关帝王的传说与长安结下了不解之缘。如兴庆宫金币戏群臣，武则天怒杀皇亲，唐太宗驱石马助战，秦始皇与秦俑……数不胜数；发生在各个名胜古迹的名人趣事、神话传说如唐代大书法家柳公权刻苦练字，玄奘慈恩寺评佛经，钟楼的传说……也极富兴味。在游览这座中国历史文化名城之际，有这本画册作为旅伴，一定会使游人倍增游兴。

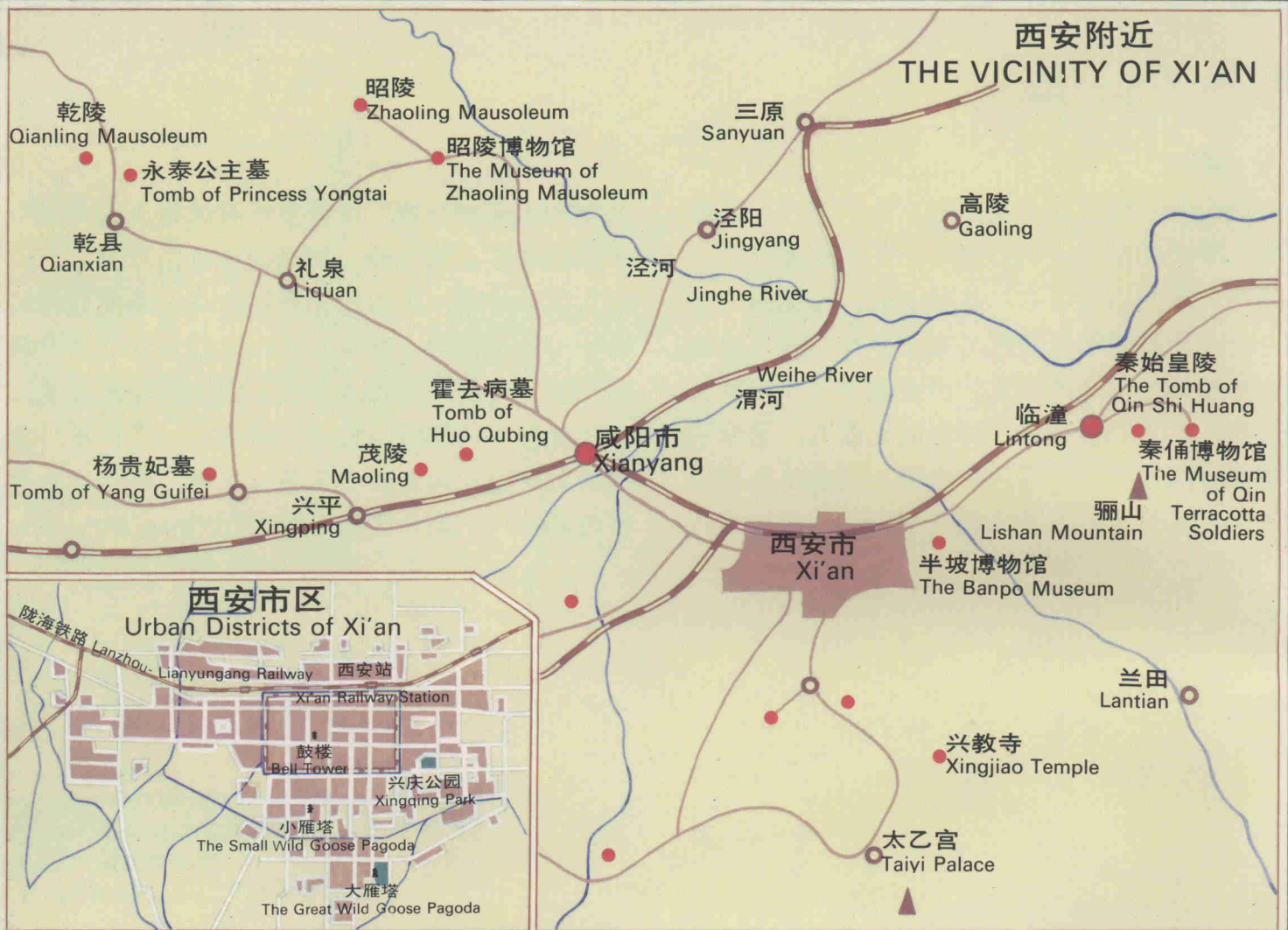
INTRODUCTION

An ancient city with fabulous archeological treasures and sites, Xi'an is a natural choice for visitors who wish to appreciate China's five-thousand-year-old civilization. Now the capital of Shaanxi Province, the city was known as Chang'an in ancient times and was the capital of the Chinese empire for over seventy emperors and throughout eleven dynasties.

The city's long history has made it a treasure house of rich cultural relics. There are examples of brilliant architecture, the mysterious imperial tombs and well-known ancient temples as well as neolithic sites. Of both historical and artistic value, these remnants of the ancient past provide a record of most periods in the history of China's ancient civilization.

Closely associated with Xi'an are a wealth of legends about emperors, anecdotes about famous people, fairy tales and folklore. The heart-rending story of the Tang imperial concubine Yang Guifei is retold here, together with the legend about the origin of the Great Wild Goose Pagoda, while other stories bring together Chinese poems and fairytales and the places they describe. The past is brought to life in stories of long-dead imperial families where fact and fantasy have become inextricably linked, and there are accounts taken from more recent times also, such as the discovery of the first Qin terracotta soldiers. With this album in hand, the imagination of visitors to Xi'an will be captured by images of its past.

西安附近 THE VICINITY OF XI'AN



目 录

谁是第一个发现秦俑的人	7	武则天怒杀皇亲	39
半坡姑娘与摩梭女子	10	茂陵遐想	42
大雁塔的来历	13	霍去病和他的家族	46
游碑林话柳公权	16	石马助战	49
兴庆宫轶事	19	杨贵妃墓	53
此恨绵绵	22	人面桃花	55
人文初祖——黄帝的传说	25	骊山老母炼石补天	59
修得是楼四衢中	29	樊川埋骨留余香	62
小雁塔轶闻	32	劈山救母	64
清真寺里的宝物	34	吹箫引凤	68

CONTENTS

The Discovery of the First Qin Terracotta Soldiers	8	The Rage of Empress Wu	39
The Banpo and Mosuo Maidens — Past and Present Tradition	11	Lasting Memories from the Maoling Mausoleum	43
The Story of the Great Wild Goose Pagoda	14	The Han Hero Huo Qubing and His Clan	47
A Tale of the Tang Calligrapher Liu Gong- quan	17	The Stone Horses of the Zhaoling Mausoleum	50
Tales from the Palace of Prosperous Cele- bration	20	The Tomb of the Tang Imperial Concubine Yang Guifei	54
The Everlasting Remorse	22	The Beauty and the Peach Blossoms	56
The Legend of the Yellow Emperor — Father of the Chinese People	26	The Mother Goddess of Lishan Mountain Repairs the Heavens	59
Build the Bell Tower Where the Four Roads Meet	29	The Tomb of the Tang Monk Xuanzang	62
A Tale of the Small Wild Goose Pagoda	32	Chenxiang Cleaves the Mountain to Rescue His Mother	66
The Treasures of the Mosque	36	Nongyu and Xiaoshi — the Musicians of Huashan Mountain	69



秦始皇监制秦俑（潘元华画） Qin Shi Huang supervised the manufacture of Qin terracotta soldiers. (by Pan Yuanhua)

谁是第一个发现秦俑的人

一九七四年春，陕西省临潼县西杨村的六个社员在村子西南边柿子园一角的西崖畔上打口大井。工程一开始进展挺顺利，这几个农民情绪很高，可是想不到两天之后遇到了坚硬的夯土层，震得他们手臂麻痛。当他们挖到三米左右的时候，又出现了一层厚厚的红土。在三米深的土层下边突然出现红土，这简直不可思议。这些农民凭着各自的经验纷纷猜测。有人说：“这莫不是先辈手里的一个砖瓦窑吧？”有人说：“不，我看这像个破庙摊子！”

一九七四年三月二十九日，正在抡着镢头的杨志发，忽然在靠井筒西壁脚下，发现了一个圆口形的陶器（空腹俑脖），“啊，一个瓦罐！”他惊叫了一声。正在身旁运土的杨彦信应声凑过头来一看说：“真的，你轻轻地挖，听老年人说，盛鸡蛋再没有比这种地下罐子更好的家什了。”杨志发一面用镢头轻轻地挖，一面用手轻轻地刨，出乎他们预料的是，最后挖出来的根本不是一个瓦罐，而是一个“瓦盆爷”，即一个陶制的神像。紧接着又挖出了俑头，俑手和俑腿，再往下挖便是一大堆陶俑碎片和青砖铺的地面，在砖铺的地面上很快又发现了三个弩机和一束束发绿色的青铜箭簇。

于是西杨村打井挖出了神像的消息不胫而走，一传十，十传百，人们纷纷前来观看。

就在这时，一个叫房树民的乡水保员前来检查打井工作。

“怎么你们这口井打了这么多的日子，还没有打出水来？”水保员问。

“你看，我们打出了这么多玩艺儿。”干部社员指着一个俑头给他看。

“啊！这是什么？”水保员开始也愣住了。但他在仔细观察了一下打井的现场后，很快地叮嘱说：“这个井暂时不能再打了。”大家反问：“为什么？”他用手指着井下的砖铺地面说：“你们看，这些方砖不是和始皇陵附近出土的秦砖一模一样么！”原来这个略具考古知识的水保员，第一次把这些陶俑和三里之外的秦始皇陵联系在一起了。这一联系，使杨志发他们如梦初醒，水保员跨上车子赶回去给县政府打电话去了。

就这样，如哥伦布发现新大陆一样，一支在地下沉睡了两千多年的秦俑大军终于被唤醒了，一个普通的中国农民杨志发怎么也不会想到他这一镢头震撼了整个世界。

（赵宏·撰文）



战袍俑 Terracotta figure with robe.

THE DISCOVERY OF THE FIRST QIN TERRACOTTA SOLDIERS

The discovery in 1974 of the Qin Dynasty (221-206 B.C.) terracotta army near unexcavated tomb of Qin Shi Huang, east of the great city of Xi'an, rocked the archeological world and aroused international interest. Today, visitors to China flock to the archeological site to view this impressive setting, and for many it is the highlight of their visit to China. However, but for the curiosity of Yang Zhifa, an ordinary Chinese peasant, this magnificent find might still be lying undisturbed and unseen.

In the early spring of 1974, Yang and five other men from the Yanzhai Township's Xiyang Village in Lintong County, Shaanxi, went out to sink a well in a corner of the persimmon orchard lying southwest of the village. The work went easily to begin with and the peasants were in high spirits, but after two days of digging, their picks struck resoundingly against a rock-hard layer of

earth. Then, three meters down, they came across a thick layer of red earth. This curious discovery gave rise to speculation as to what it might be.

Some suggested that perhaps it was an old brick and tile kiln. Others disagreed, thinking that it was more like the remains of an old temple.

On March 29, 1974, while Yang Zhifa was swinging his pick, he suddenly saw a piece of pottery that looked like a section of wide piping (which turned out to be the neck section of a statue) sticking out of the side of the well.

"Hey, a pot!" he shouted.

Yang Yanxin, the man working alongside him, came over for a closer look and said, "So it is! Get it out gently, I've heard the old folks say that there is nothing better than these old buried pots as containers for eggs."

Gently digging around the pot with his pick and his hands, Yang Zhifa gradually realized that far from being a pot it was part of a terracotta statue. First, the head appeared and was followed in quick succession by the arms and legs, until the fragments of a large terracotta statue and a section of brick paving lay uncovered before their eyes. They soon discovered on the brick paving three crossbows and a copper arrow covered in verdigris.

When the news got out that men at Xiyang Village had found a statue while digging a well, people flocked by the hundreds to see it. Quite by chance, Fang Shumin, township water engineer, arrived to check up on the well-digging work just after the terracotta statue had been unearthed.

He demanded to know what was delaying the well-digging.

"Have a look at this funny old thing we came across," replied the men, holding up the statue's head for the cadre to see.

"Eh? What on earth's that?" cried the water engineer in amazement. He immediately made a detailed examination of the well site, and then ordered the villagers to stop work on the digging. He pointed at the brick paving in the well.

"Look at that! Aren't those square bricks just like the ones they discovered in Qin Shi Huang's tomb?" he demanded. It was this water engineer with a smattering of archeological knowledge who first connected the terracotta statues with Qin Shi Huang's tomb site a mile away. Yang Zhifa and the others looked at each other in amazement while the engineer cycled back to the township to make a telephone call to the county authorities.

And so it happened that the terracotta army was awakened from its two thousand year long slumber beneath the ground. Little did Yang Zhifa guess that the old pot he found would lead to the discovery of a whole underground army shocking the whole world.

(Zhao Hong)



秦大型彩绘铜车马 The large colored Qin bronze chariots and horses.

秦俑一号坑全景 Scene from Vault No. 1 where Qin terracotta soldier and horse figures were found.





半坡博物馆 Banpo Museum.

半坡姑娘与摩梭女子

《庄子·盗跖》中记述：“神农之世，……民知其母，不知其父，与麋鹿共处，耕而食，织而衣，无有相害之心。”

西安半坡博物馆的考古资料正是传说中的神农之世。在这里发掘出的各种物质文化遗产，比较清晰地反映出新石器时代半坡母系氏族公社繁荣时期的面貌，印记着当时人们社会生活状况，使我们能够想象出那时人们活动的真实图景。

距今约六千年的半坡人，沿浐河而居，河里捕鱼，山林狩猎，耕而食，织而衣，勤劳勇敢，过着平等、民主、没有私有制的共同生产、共同享用产品的生活。氏族部落以女为首，世系是以母系为纽带组成的，半坡姑娘的婚配别有情趣。

在氏族部落里，女子成年后，即建新屋，已婚妇女都有自己单独的房间，用以接待来自外氏族的配偶。

半坡姑娘们的房子都采用半地穴式的建筑形式。在每个小房子里，中间有一个火塘（灶坑）。在火塘和门道之间，是一个用矮小隔墙作成的一个方形的门坎或过道。屋内地面和墙壁，都用草泥涂抹得光滑平整。土炕上铺着她们编织的席子和麻布，

房子里摆着优美、绚丽的彩陶。半坡姑娘们穿着用兽皮和植物纤维编织布做成的短衫和短裙，用石簪、骨簪束发，用石珠、石璜、玉耳坠、陶环、石环作为佩饰，打扮得花枝招展，婀娜动人。每天晚上在她们的房间里接待她们喜欢的小伙子。在这方面，我们可以从我国云南省宁蒗县永宁区及四川木里、盐源县部分地区的摩梭人的婚姻看出当时生活的实际情景。

摩梭姑娘进入成年之后，经过一次“穿裙”仪式，便单独住进一间称作“客房”的房子里，并可结交“阿夏”，和在客房里接待阿夏过夜了。

摩梭男女互相称“阿夏”，也就是“情人”的意思。摩梭男女结交阿夏，一般是男子主动，在得到女方允许后，晚上便到女子的房中过夜，这种走访式的婚姻只是单纯的性关系，男子每天晚来早去，回到自己家中吃饭和劳动，就连所生的子女也由女方抚养，子女们都只“知其母而不知其父”。

（赵宏·撰文）

THE BANPO AND MOSUO MAIDENS —PAST AND PRESENT TRADITION

“During the age of the Emperor Shennong,... the people knew their mothers but not their fathers. Living together with the deer, they tilled the ground and wove cloth, and between themselves there was no strife.” So runs a part of *Zhuang Zi — Dao Zhi*, a work by the ancient philosopher Zhuang Zi (369-286 B.C.).

The Banpo Museum, located at Xi'an, has provided a wealth of material from a time corresponding to that of the legendary Emperor Shennong. A treasury of cultural relics of every description, the excavated site of Banpo presents a clear picture of a neolithic, matriarchal, communal society at its height. The archeological evidence tallies with extant contemporary accounts enabling us to recreate a vivid and realistic picture of life at that time.

Situated on the banks of the Chanhe River in what is now Shaanxi Province, the Banpo settlement flourished around six thousand years ago. The inhabitants lived on

fish from the river, game from the mountain forests, and crops which they cultivated, clothing themselves with material they wove themselves. A brave and industrious people, they practiced equality and democracy, and had a system of communal production and use, with no private ownership. Their society was organized along matriarchal lines with women at the head of each tribe. One interesting feature of Banpo society is how the young women selected their mates.

When the girls in all the tribes reached maturity, each one moved to live in her own hut where she received young man from any of the tribes except her own. These dwellings were partially hollowed out from the hillside. In the center of each one was a square mud oven, and a passageway separated from the main area by two low partitions led from the doorway to the central oven. The floor and walls were both made of neatly laid mud and

半坡博物馆内景 The indoor scene of Banpo Museum.





straw bricks. The sleeping platform was spread with mats and coarse cloth they had woven themselves, and fine pieces of attractive pottery stood about elsewhere in the hut. The young women of Banpo dressed in short shirts made from fur pelts or finely woven material colored with natural plant dyes. Their hair was kept in place with pins made of bone and stone, and they beautified themselves with jewelry and ornaments such as stone beads and pendants, jade earrings and pottery, and stone necklaces. Thus attired, they would welcome favored young men into their huts.

This custom still exists to a certain extent among the Mosuo people living in the Yongning region of Ninglang Yi Autonomous County in Yunnan, and also in areas of the Muli Tibetan and Yanyuan Yi Autonomous Counties in Sichuan Province. On reaching maturity, Mosuo girls hold a ceremony called "Putting on the Skirt" after which they go and live separately in a bamboo hut known as the "guesthouse." Here they can meet their "asha" and invite them to spend the night.

The word "asha" means "lover" in the Mosuo language, and is used as a term of address for both sexes. When two young Mosuos become lovers, it is usually the boy who proposes the match, and when he has gained the girl's consent, he goes round to her hut to spend the night. The relationship is purely sexual, and early each morning the boy returns home to eat and work. The children resulting from this union are brought up in the mother's family, so it is a true case of a people who only know their mothers but not their fathers.

(Zhao Hong)

半坡姑娘 (惠 浪画) Banpo maiden. (by Hui Lang)

半坡人纹鱼盆 Painted pottery basin with human-mask design.





大雁塔外观 The Great Wild Goose Pagoda.

大雁塔的来历

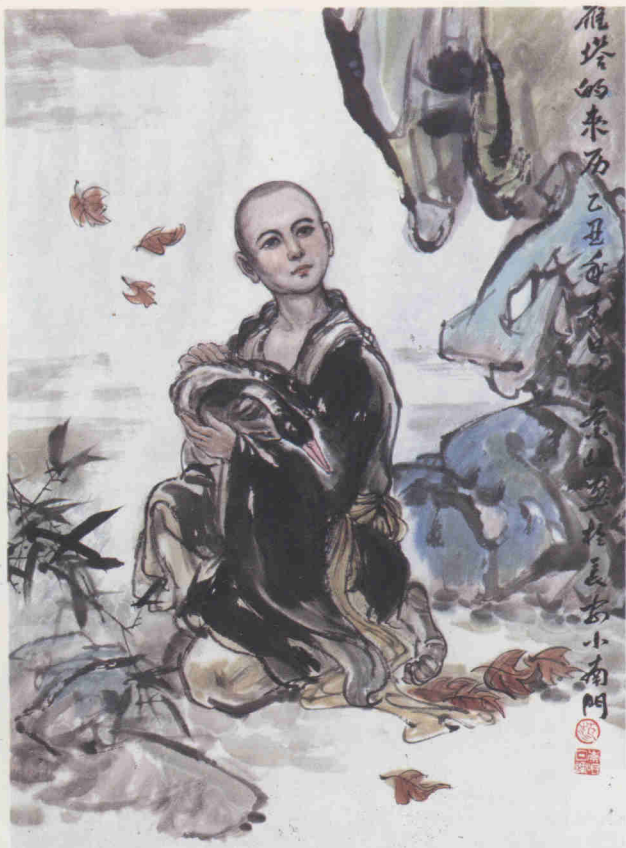
古城西安南郊，有一座宽敞的寺院，叫大慈恩寺。寺内，一座气势雄伟的七层砖塔拔地而起，巍然屹立，这就是著名的大雁塔。提起这座塔，还有一段有趣的神话传说呢！

这座寺院是唐高宗李治当太子时，为纪念他的母亲文德皇后而修建的。起初寺内并没有塔，住在寺里的和尚，每日伴着晨钟暮鼓苦苦修行，很久没有尝过雁、鹿、犊三种肉的滋味了。有些奉戒不谨的僧人馋得直流口水。一天清晨，西北风呼呼地刮着，满地黄叶随风翻卷，寺院里显得分外冷清。一名小和尚给文殊菩萨像前的油灯添满油，刚刚裹紧袍子，走出殿门，一阵寒风便扑面而来，小和尚眼前一黑，打了个趔趄，几乎跌倒在石台阶上。这位小和尚出家以来，别说没沾过荤腥，就连粗茶淡饭也是饥一顿，饱一顿，食不裹腹。这些天来，寺中缺柴少米，小和尚早已饿得四肢发软，有气无力，又遇到这冷风一吹，自然是寒彻骨髓，眼冒金星，若不是顺势扶住身旁的菩提树，真会跌个头破血流呢！面对这清苦的寺院生活，想起幼时

母亲的慈爱，小和尚两行热泪不禁簌簌流下。

这时，忽然天空传来一阵大雁的鸣叫声。小和尚抬头一看，只见两行大雁排成一个“人”字形，扑扑地朝东南方向飞去。小和尚目不转睛地望着雁群，自言自语地说：“今天师兄师弟们没有食物充饥，菩萨如果有灵是应当知道的。”话音刚落，奇迹发生了：只见一只大雁退出了飞行的队伍，悲鸣数声，仿佛是向自己的伙伴告别，然后从长空直落而下，投身死在小和尚的面前。小和尚顿时惊呆了，他飞也似地跑到殿前，奋力鸣钟，钟声惊动了整个寺院。大家纷纷聚集到殿前，听了小和尚的讲述，遥望天空快要消逝的雁群，再看看脚下余温尚存的坠雁，和尚们有的唏嘘不止，有的潸然泪下。随后，便建塔葬雁，以示纪念，取名为大雁塔。大雁塔已有一千三百多年的历史，虽经风雨剥蚀，但风貌依旧。这大雁舍身而死的故事，也一直流传到今天。

（秦天行·撰文）



小和尚抱着坠死的大雁 (范崇民画)

The young monk with the dead wild goose in his arms. (by Fan Chongmin)

THE STORY OF THE GREAT WILD GOOSE PAGODA

In the spacious temple grounds of the Great Temple of Benevolent Grace (Ci'ensi), which lies to the southern suburb of the ancient city of Xi'an, there stands an imposing seven-tiered brick pagoda. Known as the Great Wild Goose Pagoda, this famous edifice has an interesting tale attached to it.

The Temple of Benevolent Grace was built by the Tang Emperor Gaozong (reigned 650-683) while he was still crown prince, in memory of his mother the Empress Dowager Wende. At that time there was no pagoda, and this engaging legend shows why it was later added.

The monks living at the Great Temple of Benevolent Grace lived a life of ascetic hardship and prayer, greeting the dawn of every new day with a bell and retiring at night to the sound of a drum. For a long, long time, however, these monks had not touched goose, venison or veal, and some of the less pious amongst them day-dreamed incontinently of these delicacies.

Early one morning, a howling northwesterly arose which sent the yellow leaves spinning and made the temple especially cold and cheerless. A young monk came to refill the oil lamps burning before a statue of Buddha. He pulled his robes more tightly around him as a cold gust of wind swept through the temple door catching him full in the face. Momentarily blinded, the young monk staggered and then tripped, collapsing on the stone steps of the platform.

Since he had entered the monastery, neither meat nor fish had passed the lad's lips. Instead, he had to content himself with simple vegetarian fare, which always left him feeling hungry. Moreover, in the previous few days, the temple had run short of kindling and rice. Consequently, the young monk was already weakened with hunger, so it was not surprising that this cold draught chilled him to the bone and stars danced before his eyes.

If he had not dragged himself up with the help of a nearby pipal tree, it would have been quite possible that he could have taken another tumble and hit his head. At the thought of the bleakness of life within the monastery, the lad's mind turned to his mother's tender care and, in spite of himself, two hot tears of longing slipped down his cheeks at the memory.

Just at that moment came the clarion call of a flock of wild geese. The young monk turned his head to look and saw a great V-shaped skein flying southeast to the warmth. The lad watched spellbound and said to himself, "My brother monks have had nothing today to appease their hunger. Oh Buddha, if you are really all-powerful you should know of your servants' difficulties." No sooner had the words left his lips than a strange thing happened: a great wild goose detached itself from the formation and, uttering a melancholy cry as if in farewell to its companions, plummeted from the sky and landed dead at the feet, of the young monk. Struck dumb with astonishment, the lad roused himself and ran off to the main temple where he sounded the bell summoning the other monks.

The noise brought everyone scurrying to gather outside the main temple and when they heard the young monk's tale, they looked up into the sky to see the geese vanishing into the distance. At the sight of the still-warm goose lying at the young monk's feet, some of the monks began to sob while others had tears openly running down their cheeks. They set to work and built a pagoda as a memorial tomb for the goose, and named it the Great Wild Goose Pagoda.

Despite the vagaries of wind and rain, the 1,300-year-old pagoda still stands unchanged, and the story of the wild goose which sacrificed itself has been handed down from generation to generation.

(Qin Tianxing)



慈恩寺塔院 The courtyard of the Great Temple of Benevolent Grace