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A STUDY ON XI'AN,
AN ANCIENT CAPITAL
OF THE ORIENT

东方古都西安 研究

◎郑育林 王锋钧 著



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序

西风东潮思长安

——读《东方古都西安研究》

◎葛承雍

西安是一座有着 3000 多年建城史的故都，曾经以周秦汉唐的盛世文化骄傲，以那个时代的恢弘气度追梦，在这方厚土上升腾的文化血脉一直延续至今。西安作为东亚古都的包容度曾使东西方文化在这里交汇，多年来考古出土的文物和历史文献的记载一再印证了这一结论，也是这座城市最为鲜明的特色。

将深埋在黄土中的遗产与藏匿在书籍中的历史结合升华，成为无数字人发掘、考释、研究的责任，目的就是为了传承弘扬祖先留给我们的文化精华。今年阳春四月，作者郑育林、王锋钧将他们承担的陕西省重大文化精品专项成果《东方古都西安研究》书稿寄到北京，嘱我写序。两位昔日文化遗产保护的积极者，现在已是西安文博界栋梁式的骨干人物，成为西安记忆的守护者、参与者和见证者，我认真拜读后感到有三个特点，权且作为这部书的序言，推荐给广大读者。

一、有益于激扬文化力量

文化是城市的灵魂，以文化为魂就是要让一座城市渗透于血液之中的高贵品质，散发出一种灵魂的香味。长久以来，在东部沿海经济发达城市的人们眼中，西安一直是一个废墟之城，充满了帝国斜阳的忧伤，在近代它更是一个四周封闭落后的堡垒。

实际上，浸淫着欧风美雨下的人们，忘记了西安曾经是一个荣耀之城，这里有着厚重、深邃、愉悦，有着奇妙的中原农耕和草原游牧的混搭色彩，一个世纪来在这片土地上经常有

许多出乎意料的文物被发现，因为它在历史上是周秦汉唐京畿国都，特别是汉唐长安有着国际交流的土壤，经过多元文化的碰撞，既有跨越语言和地域障碍的外来艺术火花，又有东西方碰撞后留下的无国界思想遗痕，所以，西安整个城市虽然古老沧桑，但却充溢着传统之下所容纳的另类文化气息。

西安这座城市对历史考古研究者来说，无疑是一个福地、幸运之地。西安人对国家民族悠久历史和灿烂文明的认同感与自豪感，也是其他城市少有的，借助历史考古不仅是西安人文化渐入佳境的提升，而且是西安人对外文化交流的可择之路。目前西安登记可移动文物达到近 70 万余件（套），其中珍贵文物超过 2 万件。这些文物历经千年岁月以后被收藏于博物院內，成为尘封历史、了解过去的一扇扇窗口，如果说这是历史眷顾这块土地，不如说是文物资源的丰富多样，见证了中华文化起源与发展。因而，本书作者撰写时叙述时间跨度大，自旧石器时代的蓝田猿人写到民国时的西安城，将漫漫数万年西安地区的人文历史，浓缩于一部书中，脉络清晰，结构合理，提纲挈领，内容翔实。特别是摒弃了过去以描写政治制度为主的模式，重点在社会经济、科技文化与对外交流上浓墨重笔，特点突出但又不失于全面，从农作物品种的优选到粮食供给的增长，从商业的繁荣到丝绸之路的兴衰，从西域佛教传入到寺观古刹的变化，从陀罗尼经雕版印刷到天文历法的归纳划分，从秦国良医到唐代孙思邈的医学理论，从西周青铜冶炼技术到隋唐金银器皿的发达，长安的各种巨变都犹如一个个鲜活的文化图景置于读者面前。

作者认为西安是华夏民族的发祥地、传统文化的孕育地、人文荟萃的灵杰地、海纳百川的奇华地、古都风貌的见证地，虽然不免有夸大之嫌，但是作为一座文化名城的历史坐标，我们不能不承认周秦汉唐时代的京畿地区曾是一流学术大师云集，众多艺术群星辉耀，辐射力不仅涉及大江南北，而且远至东亚诸国。但是宋代以后逐渐衰落，到明清时期更是衰落到大师寥寥、大家匿迹。作者指出陕西地方史志的著作多数论及宋元明清时期的西安地区社会经济发展较为平稳，实际上金元至民初的 800 多年间，频繁天灾和战乱兵祸给本地社会经济带来的创伤是巨大的，女真金兵占据西安烧杀政策使官署、学校、寺观、祠堂等几乎焚毁殆尽。13 世纪蒙古军队对关中地区焚斩屠掠，造成西安周边 32 个县户不满万，大量良田变为牧地，人口锐减数百万，饥荒频发难民多，几百年间恶性循环始终困扰着西安地区，直到民国时期都未能恢复。致使该地区经济大大落后于黄河下游各省，更拉大了与东南沿海地区的差距。

近代西安是辛亥革命的前沿城市之一，是最先响应武昌举义的城市之一，反映了西安长期以来民众对昏庸朝廷的不满，反映了西安文人士子长期被压抑的怨愤，反映了西安军界下层士兵以及各阶层民众的爆发。探讨西安在中古以后的衰落更能引起我们对历史发展的

深思，也促使我们反思民族整体文化力量的前世今生。

二、有益于推进学术的探讨

西安不仅是一个横跨中国东部和西部两大区域的交汇城市，也是跨越东西方欧亚大陆文化互为交融的城市，古长安遗留下这个城市的文化遗产不断地刺激着广大文史研究者以灵感

的信号，而那些考古出土的传奇文物，愈加激发了许多人的研究热情。

然而，研究文化不是闲聊文化，阅读城市也不是漫游城市，它是一种从古到今的社会观察与学术品鉴，不仅有学者的严谨、文人的温情、游客的好奇，还有独立思考、驰骋想象、批判思维，我们要关注城市的魅力、缺憾以及前景。由于关注点不同，知识视野也不同，立论自然更是千差万别，这就要我们鉴别“普世”价值还是“杰出”价值，不再是孤立单一的关注历史文物，而是多纬度多形式的文化再现。

这本书融入了作者有创新的研究成果，例如关于长安佛教造像的表现艺术中，西晋十六国时期长安无石刻造像的原因一直困惑学术界，作者考证当时长安地区虽有数十所佛教寺院，但迄今除了一尊小铜佛像外，没有发现其他在寺院供养的较大体量的造像，他推测原因是当时寺院和民间造像普遍采用的泥塑彩绘造像的做法，不像石刻或金铜造像那样坚固，加上历史上的几次毁佛运动，所以这一时期的造像很难保存下来。由此作者进一步发现十六国时期先是出现了小型铜佛像，主要为民间拜佛之用；北魏时期小型石刻造像包括背屏式造像、造像塔、造像碑等居多，在汉长安城故址（西魏、北周都城）内外均有发现，可能主要是民间乡村集体供养的。北魏晚期开始在都城寺院遗址内成批出土圆雕的大型石刻造像，应为大型寺院中供养的。

针对各时期佛像形态的塑造特征，作者也有新的观点。他认为南北朝隋唐时期的佛教造像既有佛教艺术发展的内在因素，也与佛家的造像理念相关。东晋高僧释道安所倡导的“不依国主，则法事难举”的弘法观念，对佛教造像艺术依附帝王朝廷的中国式弘法理念产生了重大影响，历朝皇帝成了现世释迦牟尼的化身，佛像的面容和仪态均依帝王形象塑造。由此就不难理解，当时王朝更迭都会引起佛教造像面容、体态上甚至衣装上审美风格的显著变化。宋代以后，理学在上层社会思想意识中的渗入，使拜佛供神已不再为统治阶级所倚重，失去了帝王依托的佛教迅速世俗化，反映在佛造像上则是去掉了帝王的影子。

对于作者这样紧扣一件具体事项进行的深入浅出分析，无疑有益于学术研究的进步。目前，分享人文学界前沿的学术收获和思想成果，已是必做的功课，我非常期望更多的读者能

关注这样扎扎实实的探索。

三、有益于扩大知识视野

历史文物研究是人类高级社会生活的产品，因为它不仅揭示全人类共同的进化与智慧，而且它是对古人艺术创作的欣赏与享受。文物研究者就是通过点化文物唤起世人的历史记忆，解开许多在文献字里行间的悬疑，让那些文物找到稳固的落脚点。

客观的说，历史记忆并不是都是丰富清晰，文献典籍经过了人的思维过滤、选择、发挥、重组，客观性随之降低，但是新出土的文物却由此验证、印证了古籍文献记载的可靠性。

这本书图文并茂，配发了许多珍贵文物图片，作者并不仅仅是为了诠释历史，而是给人重新感知、融通历史的斑斓印痕。我曾经在大学讲堂里说过“图像是社会文化的缩影，历史是生命怒放的记载”，“左图右史”是我们传统的图书要求，可惜后来被放弃了。因而作者虽以文字叙述史实为主，但与具有较高参考价值的图片相结合，使西安的面貌更为立体形象地展现在读者眼前。比如书中秦阿房宫遗址陶水管道发掘现场照片，汉长安城遗址出土的龙纹空心砖和瓦脊，以及汉长安城自城门排水涵洞的图片，使人有如亲临古代都城现场之感，感叹古人在城市基础工程上的杰出贡献。又例如作者展示的西周丰镐遗址出土的饕餮纹方壶、龙纹方壶、太师小子簋、雷纹大鼎等实物图片，不仅使人赞叹西周青铜铸造业精美成就，更使人体悟到良匠齐集手工业的发达。再例如西安出土的汉代金灶、金饼、金钟，印证了史书中关于汉代多金的记载；历年出土的唐代金银器中的鸳鸯莲纹金碗、宣徽酒坊银注壶、“都管七国”银盒、狩猎仕女纹八瓣银杯等等，不仅有中国传统繁缛绚丽器形，还有波斯萨珊式西域装饰风格，印证了中西文化交流的繁荣。至于出土的秦兵马俑、汉铜羽人、汉说唱俑、乐舞俑和唐代彩绘舞蹈俑、杂技俑、胡人俑等等，莫不体现了社会的风尚和艺术的结晶。文物图像成为我们认识西安历史的一个新起点。

回归到这本书的主题，侧重的自然是西安历史文明的演进，作者撰稿目的是通过课题研究最终达到雅俗共赏，以出土文物之雅正纠庙堂之僵化，纠民间江湖之偏颇，给学术界留些值得回味的阅读快乐。

如今西安“广揽天下英才，博纳寰宇精粹”，这无疑是对的。西安确定“以文物保护带动城市发展”也是对的。历史文物对任何一个城市来说，都是财富而不是包袱，文物承载的传统文化是维系民族生存延续的根本，是我们祖先留下不可缺失的根须，在这个意义上说，文物代表着一个城市甚至一个国家的厚度。如何把文物保护和经济发展置于同一个层面相辅

相成，值得每一个有良知的人思索。

每年的4月23日是世界读书日，在这样一个读书日里看完这部书稿，很有感受。看书稿与阅读书一样需要整块的安静时间，因为需要集中时间、精力和理解力，可我的时间恰恰却是碎片化，特别是无法长时间的品书香、谈收获，但我相信，郑育林、王锋钧的书稿即将出版面世，会引起人们对留住城市历史记忆的关注，尤其是对西安城市的建设贴近特色，会提供丰富的源泉。

2013年4月23日于北京第18个世界读书日

2013年6月20日修改于北京南城外成寿寺

（作者为国家文物局文物出版社总编辑、教授、博导）

Remembering Chang'an as the Western Wind Met the Eastern Tide

——In “A Study on Xi'an, an Ancient Capital of the Orient”

Ge Chengyong

Xi'an is an ancient capital and has more than 3000 years of history as a city. She once took pride in embodying the magnificent culture of Zhou, Qin, Han and Tang Dynasties and possessed the breadth and vigour for people to pursue dreams. On this land, the Chinese culture flourished and has stayed on every since. The openness and encompassing quality of this ancient capital in the eastern part of Asia have made her the convergent point of Eastern and Western cultures. Cultural relics unearthed here during years of archaeological excavations and records found in historical documents have also arrived at the same conclusion. This is the most conspicuous feature of this city.

The job of combining and elevating cultural relics buried in the ground with historical records hidden among books has been taken up by many scholars and experts. They carry out excavation, study and make interpretation and conduct further researches, aiming to preserve and promote the essence of the cultural heritage left to us by our ancestors. In April this year, the writers of the book “A Study on Xi'an, an Ancient Capital of the Orient”, Zheng Yulin and Wang Fengjun, sent me the draft of their book all the way from Xi'an to Beijing and invited me to write a preface for this feature project of theirs. Much impressed by the enthusiasm of these two active protectors of our cultural heritage, who have now become the staunch guardians, participants and witnesses of the nostalgic Xi'an, I seriously took the pleasure of reading the book and came up with three special aspects that I would recommend the readers to pay attention to.

1. Beneficial to the Promotion of Culture

The spirit of a city is its culture. Culture gives the city its noble quality and conveys the essence of its spirit. For a long time, in the eyes of people at the more economically developed cities on the east coast, Xi'an is a city of ruins, wrapped in the tragic sunlight of a waning empire and, in recent times, sealed in an enclosed and backward fortress.

In fact, people who are familiar with the western culture have forgotten that Xi'an was once a magnificent city, full of mix-and-match, rich in culture and abounded with gaiety. Here, farmers tilled the soil and nomads herded their cattle and horses on the plains. For a century, there have

been unexpectedly but frequent discoveries of cultural relics on this piece of land. It was here where the ancient capitals of Zhou, Qin, Han and Tang dynasties stood. In particular, the Chang'an of Han Dynasty and Tang Dynasty was the ground where international communication and exchanges took place. Varied cultures confronted each other, triggering artistic flares that transcended the barriers of languages or territories. There are also traces left behind after the clashes of border-free ideas of the West and the East. Though Xi'an might appear old and dreary, it has the exotic flavour that has been accepted by our traditional culture.

For historians and archaeologists, Xi'an is definitely a land of blessings and fortune. People of Xi'an have a strong sense of identity and pride in the long history of the nation and the Chinese civilization, which is not readily found in other cities. Relying on the study of history and archaeology is not only the way to enhance the culture of Xi'an but also the rightful path for her people to make cultural exchanges with outside areas. Today, Xi'an has on record more than 700,000 pieces (sets) of cultural relics that can be moved around. Among these, 20,000 or more are of exceptionally high value. These have finally made their way to the museums after hundreds and thousands of years. They become a window for us to understand our past history. If history has been kind and gentle to this piece of land, the abundance and diversity of the cultural relics have given more support by providing proofs to the origin and development of the Chinese civilization. Because of this, the written sections of this book cover a wide span of time, starting from the Lantian Ape-man of Old Stone Age to the Republic's Xi'an. Thousands of years of history have been condensed in a book which has clear lines of development, reasonable structure, appropriate divisions with headings and reliable content. The book has abandoned the practice of describing the political system as its major subject matter but put emphasis on the society, the economy, the technological culture and the city's communication with the outside world. The book succeeds in creating major points of focus while keeping an overall balance. From the description of grain selection to the increase in food supply, from the vigorous commercial activities to the rise and fall of the Silk Road, from the incoming of Buddhism from the Western Regions to the changes in Buddhist and Taoist temples, from the carved blocks for the printing of Dharani sutra to the compilation and classification of the calendars, from distinguished medical practitioners of Qin State to the medical theories expounded by Sun Simiao of Tang Dynasty, from the technique of bronze-making in Western Zhou to the advanced development of the gold and silver ware of Sui and Tang Dynasties.... The major changes of Chang'an are vividly shown to the readers.

The writers consider Xi'an as the birthplace of the Chinese people, a cradle for the traditional culture, a land gifted with many geniuses, an exotic place where all kinds of goods and people gathered and an example of the features of an ancient capital. Though these comments may sound a bit exaggerating, Xi'an is undoubtedly a landmark in the cultural history of famous cities. Neither can we deny that this capital area of Zhou, Qin, Han and Tang Dynasties was once a place where numerous great masters and artists gathered and influenced not just China Proper but also countries in East Asia. However, the decline gradually came after Song Dynasty. When it came to the Ming and Qing Dynasties, there were only a few great masters and artists. The writer points out that local historical records of Shaanxi usually claimed that Xi'an area had steady economic development in the society during Song, Yuan, Ming and Qing Dynasties. In reality, there were a lot of natural disasters, battles and social disturbances that brought immeasurable havoc to this region during the 800 or more years from Jin Kingdom, Yuan Dynasty to the early years of the Republic. When the soldiers of the Jin Kingdom occupied Xi'an, their strategy was "kill and burn", thus eliminating almost all magistrates, schools, temples, ancestral shrines and others. During the 13th century, the Mongol armies carried out massacres, looted and burnt down the city, resulting in fewer than ten thousand families among the 32 counties around Xi'an. Farmland became grazing ground for animals. The population number dropped by a few millions. Starvation was frequent and the number of refugees rose. For a few hundred years, this vicious cycle had troubled Xi'an area and the region had not yet recovered when the Republic was set up. Consequently, the economy of this area lags far behind that of the provinces at the lower course of the Yellow River and the economic gap with the coastal areas in the Southeast widens.

In the previous century, Xi'an was one of the frontline cities of the 1911 Revolution. It was one of those cities that quickly responded to call of the Uprising at Wuchang, clearly indicating the long-time discontent of the people towards the corrupt and inefficient Qing court, the grudge felt by the scholars and students in Xi'an and the suppressed emotion of the soldiers of the lower ranks and the ordinary people. A study of the decline of Xi'an after the Middle Age Period can provide more insight on Chinese history and encourage us to reconsider the cultural strength of the nation as a whole in the past years and the contemporary present.

2. Beneficial to the Pursuit of Academic Studies

Xi'an is not just a city sitting on the crossroad of the eastern and western parts of China but also a meeting point between Europe and the Asian continent on the west and the Far East. The cultural

heritage left by ancient Chang'an has continuously inspired the many scholars and academics in literature and history. Legend-like findings excavated have further fuelled many people's passion to delve into the study.

The study of culture is not a casual discourse on culture; the study of a city is not a leisurely stroll among the streets either. The study is a kind of social observation and academic appreciation from the past to the present. It requires not just the strict discipline of a scholar in learning, the feelings of a humane writer and the curiosity of a traveller but also independent thinking, unrestrained creativity and critical judgment as well as the concern for the charm, drawbacks and future of the city. Since the area of concern is different, the outlook is different too and the propositions naturally differ widely. We, therefore, have to make distinction between "universal" value and "outstanding" value. The study does not focus on the cultural relics as isolated and individual pieces but as a re-production of the culture viewed from various levels and varied modes.

This book is infused with the fresh findings of the writer's study. An example is the Buddhist sculpture of Chang'an. Academics have long queried the absence of big statues for monasteries and temples in Chang'an area (where a few dozens of these religious buildings were located) during Western Jin and the Sixteen States Period though big pieces of sculpture have been found elsewhere. The writers surmise that people in temples and monasteries as well as the common people used clay and paint to fashion the religious statues. Unlike stone sculpture and metal statues, these could hardly survive through the many times of persecution of Buddhism over the years. The writers further point out that a small bronze Buddhist statue belonging to the Sixteen States Period has been found and was mainly worshipped by the ordinary people. Buddhist images belonging to the Sixteen States Period and sculpted on small stones have also been found. These include mainly small statues with backing stone slabs, on pagodas and on steles. These were found inside and outside the ancient site of Han Dynasty's Chang'an (the capital city of Western Wei and Northern Zhou) and probably used by the villagers as they worshipped together. Starting from the later period of Northern Wei, big pieces of sculpture in round relief were used and, lot after lot, have been unearthed at sites on which the monasteries and temples of the capital city were once located. These pieces should have been used in big monasteries and temples.

The writers also hold fresh views on the sculptural characteristics of the Buddhist images during the different periods. In their opinion, the Buddhist images of Southern and Northern Dynasties, Sui Dynasty and Tang Dynasty had the intrinsic artistic elements of the development in Buddhism

and also incorporated the concept of images held by the Buddhists at that time. The honourable Monk of Eastern Jin, Shi Dao An, was in favour of supporting the head of the state in return for his support to Buddhist activities. This kind of attachment to boost the spread of Buddhism had made great impact on China. In other words, the emperors of the various dynasties were looked upon as reincarnations of Sakamuni, thus the facial features and postures of the Buddha statues were made to appear like the emperors on the throne at different periods of time. It therefore is easy to understand the marked changes in aesthetic styles of facial expressions, postures and even the clothes worn. After Song Dynasty, Neo-Confucianism influenced the thinking and behaviour of the upper classes in the society. The ruling class no longer relied on the worshipping of Buddha and other heavenly deities. Buddhist worship turned secular. Buddhist images, too, discarded the look of the emperors.

The fact that the writers have spotted and identified a tangible item and come up with indepth analysis and clear explanation surely helps in the advancement of academic research. These days, sharing the academic findings and opinions of frontline people is the homework that we all must do. I hope very much that more readers will pay attention to solidly grounded studies such as this.

3. Beneficial to the Broadening of Knowledge and Outlook

The study of history and cultural relics is the product of living in a high order human society because it not only reveals the development and wisdom that all mankind shares but also an admiration and appreciation of the artistic works created by people in the past. Researchers on cultural relics wish to recall people's memory of the nation's past through the use of individual pieces of relics. They also wish to unravel the mysteries hidden among the characters and lines of the written documents, helping to anchor the significance of the excavated findings to their proper places.

Objectively speaking, historical memory is not completely endowed with clarity. Documents, books and records are written after the writers have gone through the mental processes of filtering, selection, elaboration and reorganization. The level of objectivity, therefore, has diminished. On the other hand, newly unearthed cultural relics are able to help in examining and endorsing the reliability of what was written in books.

This book is rich in narration and pictures, complemented by a large number of valuable photographs of relics. The writers do not just work on the interpretation of history but also attempt to revitalize our senses and feelings so that we can immerse ourselves in the spectrum of history. I once said in a university lecture, "Pictures and images are a condensed version of the culture of a society.

History is a record of life at its full bloom.” Traditionally, it is expected that books with pictures will have the pictures placed on the left-hand page and the narration of history on the right. Later, this rule has been dropped. Though the writers mainly describe historical facts in words, the narration is tied to pictures that carry high level of reference value. In this way, the appearance of Xi'an can be better understood from various angles. An example is the picture showing the excavation site where the pottery drainage pipes (in Qin's Epang Palace) were found. Another example is the hollow bricks with dragon pattern and the tile spines found at the Han site of Chang'an. The picture showing the drain holes on the gate of Chang'an City (Han Dynasty) takes us back to the ancient city. The reader will surely be impressed by the Han people's contribution to the infrastructure of the city. There are also pictures of the square Hu with taotieh pattern, the square Hu with dragon pattern, “Tai Shi Xiao Zi” Gui, the big Ding with thunder pattern and others from the site of Fenghao (Western Zhou) ... all of which bring awe to the beholders because of their exquisite bronze-casting techniques and their implication of a busy city where craft masters and skilled artisans gathered. Also, the gold stove, gold cake and gold bell unearthed in Xi'an endorse the remark made in history books on the abundance of gold during Han Dynasty. Over the years, gold and silver ware belonging to Tang Dynasty have been excavated. Examples of these are a gold bowl with the pattern of mandarin ducks and lotus flowers, a silver wine vessel with a spout belonging to Xuan Hui Winery, a silver box with the characters “Du Guan Qi Guo” , an eight-petalled silver cup with the pattern of hunting ladies. Besides elaborate and fanciful typology of traditional Chinese style, there are also those from Persia (Sassanian style) which are evidences of the cultural exchanges between the West and China. The terracotta figurines of Qin Dynasty, the bronze winged figure, the sing-and-tell figurine and the dancing figurine of Han Dynasty, the painted figurines of dancers, acrobats and foreigners belonging to Tang Dynasty, etc. have crystallized the fashion and artistic styles of the different periods. Pictures and photographs of these have become a new starting point for us to learn about the history of Xi'an.

The theme of the book is the developmental progression of the history and civilization of Xi'an. Through the study of this subject matter, the writers wish to reach out to the common people as well as those who desire for the refined. They hope to rectify the stiffness of those pieces on record by the gracefulness of the findings from the ground. They also wish to put right some of the biased views generally held by the common mass. It is their aim too to bring long-lasting reading pleasure to the academics.

Today, Xi'an makes the right move in “welcoming all the outstanding experts and embracing

the best of the world” . Xi'an has also confirmed her decision to bring about the city's development through the preservation of cultural heritage. Cultural relics have been the wealth, not the burden, to any city. The traditional culture, as conveyed by relics, is the foundation from which a nation keeps herself alive and continues. It is the root, an indispensable element left by our ancestors. Cultural relics represent the thickness of a city or even a nation. How to place the preservation of relics with economic development on a platform so that they complement each other is an issue that all people with a conscience should ponder.

Every year, 23rd April is the World's Reading Day. My feelings were aroused when I finished reading the draft of this book on this particular day. Reading the draft of a book and reading a book both demand the reader to devote a complete session of quiet time so that time, energy and comprehension can be focused. However, the time I have is often fragmentary. It is difficult for me to have time to thoroughly enjoy the pleasure of reading and share insight. Nevertheless, I do believe that the publication of Zheng Yulin and Wang Fengjun's work would arouse people's awareness on retaining the memory of the city's history and, particularly, provide a fruitful source on the special features of the Xi'an City when urban planning is to be made.

Written on 23rd April, 2013 in Beijing 18th World Reading Day

Edited on 20th June, 2013 in Cheng Shou Temple outside Beijing South City

(The writer of this article is the Chief Editor of Wenwu Publishing Co. of National Bureau of Cultural Relics, Professor and Supervisor to Ph.D students)

前言

西安是中华文明的发祥地之一，在世界文明史上曾产生过重要影响。她经历了三千年的风雨沧桑，承载了十三个王朝的兴衰，积淀了周秦汉唐的盛世荣光和中外与民族文化交流的硕果。作为帝都的千余年间，这里的农业、手工业、商业、教育、艺术、宗教等均居于全国领先地位，帝王将相在这里成就其文治武功，学者艺人、能工巧匠在这里大展才华，对异域文化的吸收和对外来宗教的包容成就了“长安”国际化大都市的美誉。这里的许多历史事件、重要人物及发现创造，不同程度地影响了国内其他地区，并对世界历史文化作出了突出的贡献，从而也确立了自身在世界及中国历史文化中的地位。

一、华夏民族的发祥地

远在旧石器时代，110～115万年前，亚洲北部最早的直立人——蓝田猿人，就生存繁衍于古都东南郊、秦岭北麓公王岭一带。因秦岭在《山海经》中被称为华山，故在此处生长的人们，被称为华人，是华夏民族的远古祖先，中华文化之根，亦即在此。关中地区继公王岭蓝田猿人之后，有60多万年前的陈家窝子猿人，18～23万年前的大荔人，距今5万年左右的蓝田涝池河人、长武古人，1万年前的沙苑人。从115万年前至新石器时代，古人类活动在此绵延不绝，并创造出灿烂的史前文化，这种情况在世界上只有长安一处。大荔人已经具有黄种人明显的印加骨特征，是已经形成和在继续发展中的黄种人。距今约1.5万年至2万年左右，从亚洲北部渡过白令海峡开发美洲的印第安人，就是黄种人的一支，与我们同根同祖。黄种人是世界三大人种中，人口最多、分布最广的人种。因此，西安地区也可谓黄种人的发祥地。

西安及周边地区的新石器时代文化遗存十分丰富，仰韶文化时期的主要有：长安芦坡头、何家湾，华县的老官台、元君庙，临潼的白家、姜寨，灞桥的半坡。特别是半坡遗址和姜寨遗址最具有典型性，为我们提供了了解母系氏族社会繁荣发达阶段人们共同体生活的各个方面的资料。之后的龙山时期的“客省庄二期文化”，主要有：灞桥的米家崖、长安的客省庄，岐山的双庵，临潼的康家等。从大量的出土人骨和陪葬品来测定，这里生活的人类体质特征均为蒙古人种。

从夏商周时代的考古发现可知，古代秦岭、关中地区是中华民族最重要的形成之地。如宝鸡贾村出土的周成王时期的青铜器“何尊”，上面的铭文中即有“宅兹中国”的字样；《尚书·梓材》中亦有“皇天既付中国民越厥疆土于先王”之记载。西周古文中称关中、伊洛平原为“中土”，即所谓“宅天地之中”。《说文·华部》称此地兴起的“华”、“夏”族为“中国之人”。《尚书正义》一书释“华夏”一词为：“冕服华章曰华，大国曰夏”。《左传正义·定公十年》疏：“中国有礼仪之大，故称夏；有章服之美，谓之华。”

在夏、商时期，古代关中地区亦为炎黄子孙的主要活动之地。夏自禹开国，至桀灭亡，共传 14 世，17 王，历时 400 多年，其中心地区在山西南部、陕西东部、河南西部，所谓“王畿”，即后来统称的中原地区。据《尚书·甘誓》记载，夏禹死后，其子启即位，“与有扈氏战于甘，作甘誓”。此书中的“甘”就指今西安西南部的户县。在西安以东的华县沙村遗址，曾发现了与河南偃师“二里头文化”相类似的夏代文化遗址。

商代自汤开国，至纣灭亡，共传 17 世，31 王，历时 600 多年。在商境内，特别是在河南北部的殷墟和关中的周原问世的大量甲骨文，充分证实了这里华夏民族群落的发展和壮大。据《建国三十五年来陕西考古工作的主要收获》中披露，关中地区发掘的“西安老牛坡”、“蓝田怀真坊”、“铜川三里洞”、“岐山京当”等遗址都有商代遗存。

商末周族领袖姬昌，即后来的周文王攻灭黎（今山西长治西南）、邶（今河南沁阳西北）、崇（今河南嵩县北）等国，并以丰邑（今陕西长安沣河以西）建国都。至其子周武王联合诸族，率众东征，经牧野（今河南淇县西南）之战，取得大胜，遂灭商，正式建立西周王朝，建都于镐（今陕西长安沣河以东）。西周王朝立都丰镐后大量分封诸侯，建立了一套完整的典章制度，实行将家族与社会相结合、血缘关系与政治制度相结合的宗法制度，从而使得华夏民族的血脉不断伸展，对后世民族的发展及凝聚力的增强产生了深远的影响。

二、传统文脉的孕育地

西安是我们远祖的繁衍生息之地，也是周、秦、汉、隋、唐等十三王朝的立都之地。在中华文化孕育、成长到昌盛的发展过程中，这块神奇的土地养育了无数中华文化的创造者和传承者，在语言文字、典章制度、经济模式、文学艺术、哲学与宗教等诸多传统文化领域，都能在这里找到孕育她的源头和传承的脉络。

西安的灞桥区和临潼一带是新石器时代仰韶文化的核心区域，半坡、姜寨遗址为其代表，这里的彩陶残片上发现有 60 多种刻符，笔画均匀流畅，郭沫若称这是“中国文字的起源”。