

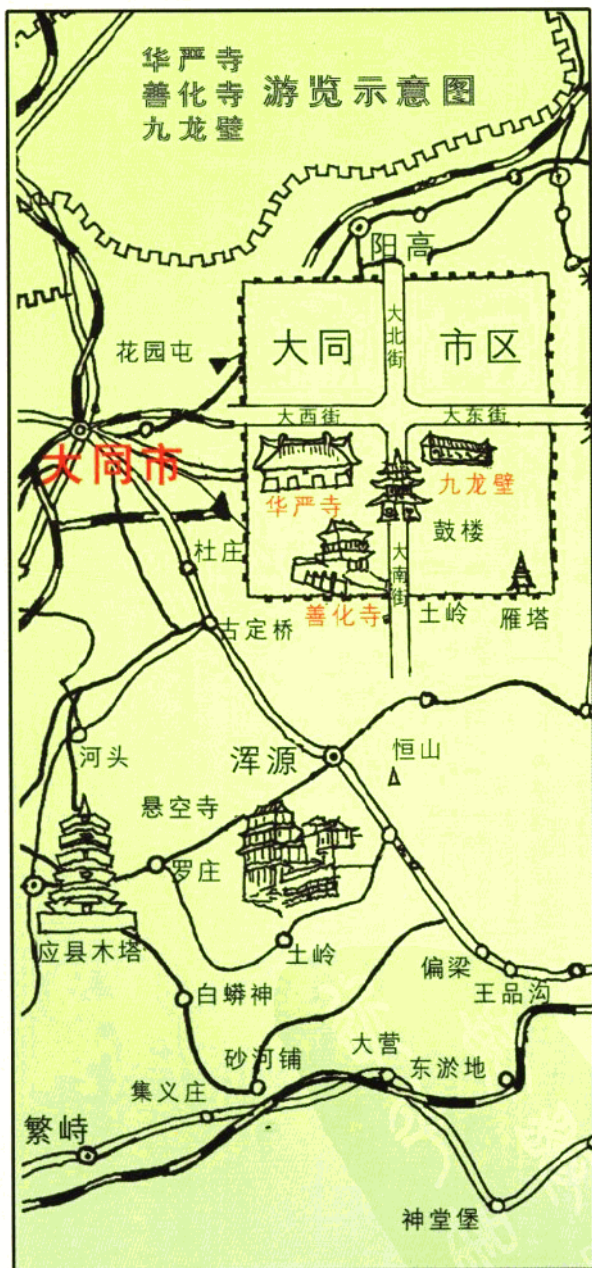
# 华严寺 善化寺 九龙壁

HUAYAN TEMPLE  
SHANHUA TEMPLE  
WALL OF NINE  
DRAGONS

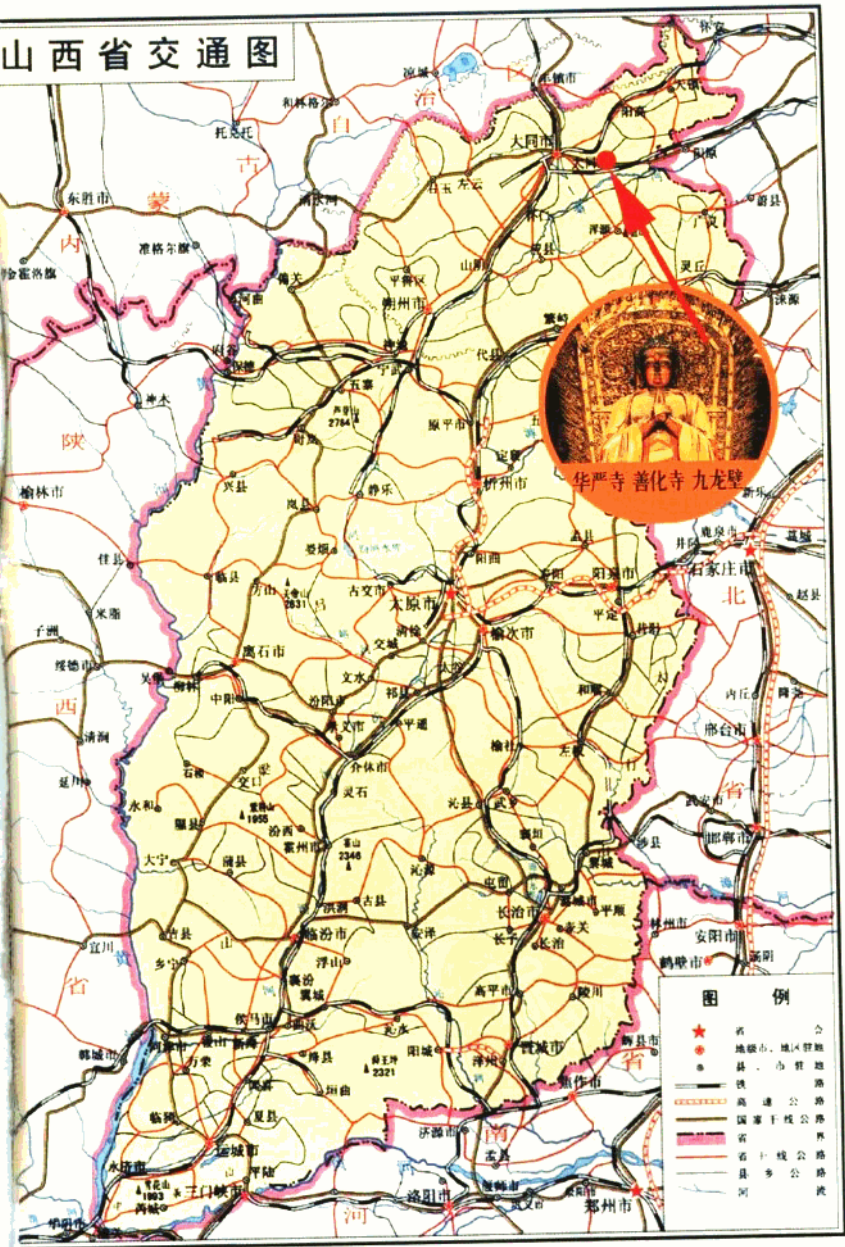


山西人民出版社

# 华严寺 善化寺 九龙壁 游览示意图



# 山西省交通图



三晋揽胜  
· 晋凯 编著

SCENERY OF SHANXI

山西人民出版社

# 华严寺 善化寺 九龙壁

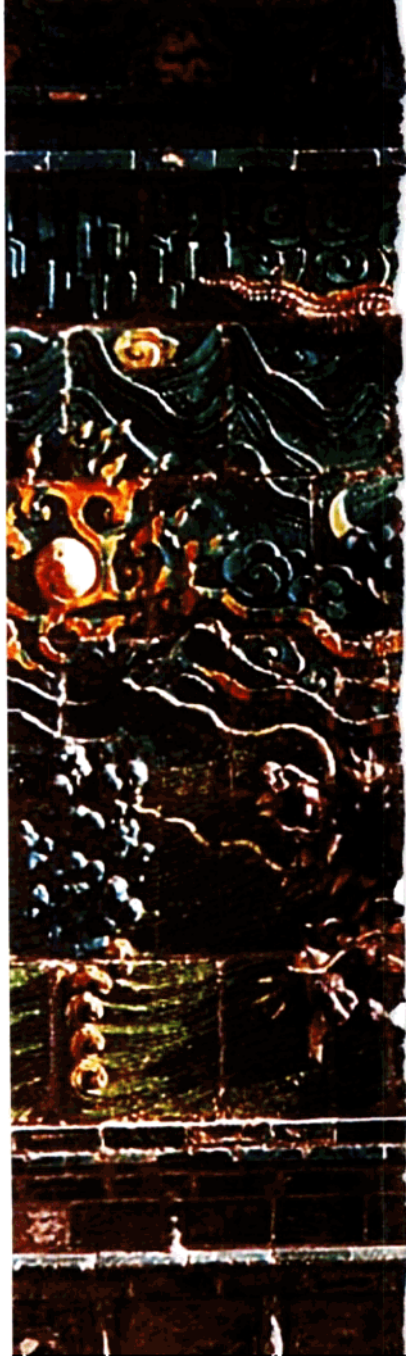
HUAYAN TEMPLE  
SHANHUA TEMPLE  
WALL OF NINE DRAGONS

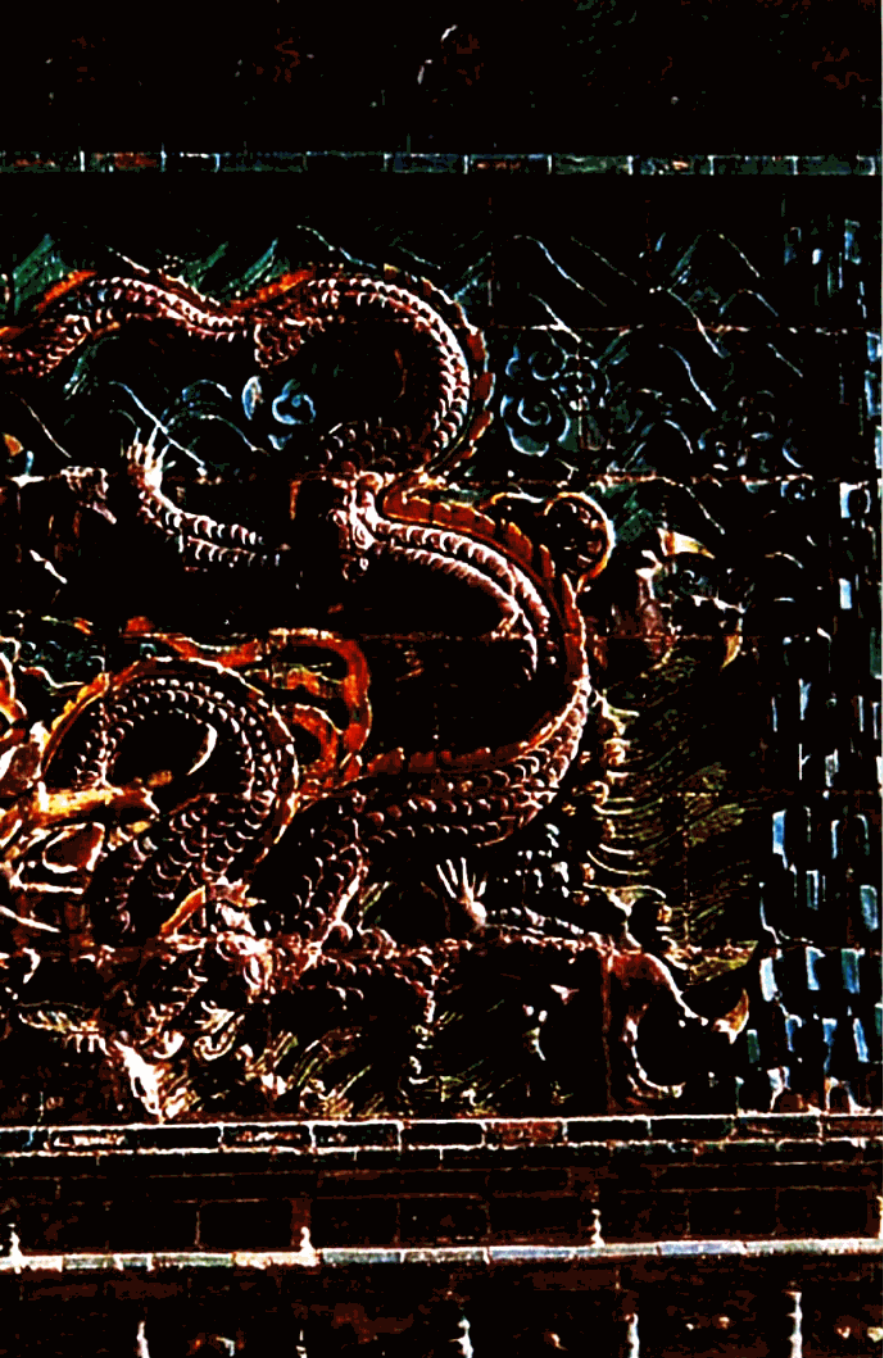




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## Brief Introduction

It is 2,400 years since the ancient city Datong was founded and during the period there have been many stories and a great number of historic attractions. Datong is surrounded by mountains in three directions and by Sanggan River in the other. To the north there is the Great Wall; to the south, the famous Yanmenguan; to the west, the great desert; and to the east, the Baideng Mountain. It is the most important thoroughfare between Shanxi, Hebei and Inner Mongolia. Datong used to be called Yunzhong and Pingcheng in history. During Wei Dynasty and Jin Dynasty Tuobo tribe of Serbi rose and moved its capital to Pingcheng in A.D. 398 and moved again to Luoyang in A.D. 494 and this about hundred years is the most prosperous period in Datong's history. During Liao Dynasty and Jin Dynasty, for 200 years Khitans and Nuchens took Datong as alternate capital (called Xijing) and hence Datong became prosperous again. Huayan Temple—the museum of Liao and Jin arts and Shanhua Temple, the thousand-year-old temple are the primes in architecture of the two Dynasties. In Yuan Dynasty, Datong was the important route to Inner Mongolia and was quite prosperous. Marco Polo marveled at its prosperity in his travel notes. In Ming Dynasty, general Xuda rebuilt the city and it became one of the most important bordering cities. Wall of Nine Dragons, the biggest, oldest, and most precious in terms of arts, history, science and tourism values was built in Year Hongwu (1398) of Ming Dynasty. Numerous cultural treasures form the history of Datong and make its brilliant culture and so make Datong a tourist resort.

Huayan Temple shows the artistic style of the Liao Dynasty and Jin Dynasty. Its construction has broken the rule of facing south and it faces east, which is the only one case in the temples in China. According to Story of Khitan, History of the Five Dynasties, "three thousand *li* north of Youzhou, there is a town called Xilouyi where all the houses face east. " Khitans regarded east as superior and prayed to the east on the first

day of every lunar month and it was following this rule that Huayan Temple was built this way. The Daxiong Hall of the temple is the main hall of the temple and is also one of the biggest in China, covering an area of 1,559 square meters. The hall is splendid inside: five stately and kind golden Buddha sit on the altar. On the walls inside the hall there are murals about the story of "preaching nine times in seven places" telling the story of Sakyamuni preaching nine times in seven different places. The patterns of the embellished ceiling are different from one another and are really the best of the kind. The Bhagavat Library is the place where Buddhist scriptures are kept. The sculptures are of bronze color and are all of Liao style. The Buddha is dignified, the Bodhisattva elegant and the disciples reverent, particularly a senior one and a junior one. The Grinning Bodhisattva with Clasped Hands leans slightly and shows a wisely smile of whom Guo Moruo sang highly, saying that it is the Oriental Venus. At the turn of Yuan Dynasty and Ming Dynasty, the temple was divided into two—the one with the Daxiong Hall is called Upper and the one with the Bhagavat Library Lower.

Shanhua Temple, first built in Tang Dynasty, was burnt to the ground in a war at the end of Liao Dynasty. In Jin Dynasty it was rebuilt after the Tang style. Three halls ascend up with the Gate in front, Sanshen Hall in the middle and Daxiong Hall at the rear. The most precious stone tablet is the Zhubian Stone Tablet, also called Jin Stone Tablet. Zhubian, as an envoy, was arrested by Jins in Datong for 17 years and for 14 years, he stayed in Shanhua Temple. He witnessed the rebuilding of the temple by Master Yuanman and wrote elegant script. The script of the tablet was Konggu's calligraphy. The tablet has three excellences—article, calligraphy and the cutting.

After Ming Dynasty was established, Zhu Yuanzhang conferred his thirteenth son, Zhugui, Dai King and posted him in Datong. Zhugui used to be the prince but was deposed because he was actually a good-for-nothing. But still he wanted to become emperor one day. So he went in for large-scale of construction and built palaces, pavilions terraces and towers and finally a dragon wall of colored glaze—Wall of Nine Dragons. The magnificent wall was located in front of the king's palace; the delicately-made dragons embodied the imaginary dragon. Wall of Nine Dragons is the first of its kind in China and creates a kind of

"dragon culture" for Datong.

Huayan Temple and Shanhua Temple can be called the primes of temples and the Wall of Nine Dragons gives Datong the name of "the hometown of dragon wall". Datong has a rich cultural deposit and great number of cultural treasures. Its history is a history of unification of nations, Han, Serbi, Khitan, and Nuchen.

Now, the historic city has turned into a new-founded industrial city and tourist resort. The three million Datong people warmly welcome friend from home and abroad to this beautiful city.



## 寺庙英华

在漫长的历史岁月中，古城大同经历了2400多个春秋，谱写了可歌可颂的历史篇章，留下了丰富多彩的历史胜迹。大同三环采凉，水抱桑干，长城界其北，雁塞峙其南，西眺朔漠，东瞻白登，是通往晋、冀、内蒙古的交通要道。古代，这里称云中、平城等。魏晋之际鲜卑拓跋兴起，于公元398年迁都平城（今大同），公元494年又迁都洛阳。这近百年是大同历史上最辉煌、最繁荣的时期。辽、金两代，契丹、女真人把大同作为陪都，称“西京”，达200年之久，使大同再次进入历史上繁荣兴旺的时期。辽金艺术博物馆——“华严寺”，千古巨刹——“善化寺”就是这两代的建筑精华。元代，大同城是连接内蒙的桥头堡。此时的大同相当繁荣。马可·波罗在游记中对大同的繁盛表示出惊叹！明代，大将徐达重修城池，大同成为九边重镇的核心城市。我国规模最大，时间最早，艺术价值、历史价值、科学价值、旅游价值最大的龙壁——九龙壁，于明洪武年间（1398）建成，成为我国第一座龙壁。诸多历史文物谱写了大同的历史，形成了灿烂辉煌的文化体系，为今天发展旅游事业开创了先河。

华严寺展示了契丹（辽）、女真（金）人的艺术风采。就其建寺而言，它打破了坐北朝南的规律，建筑朝向为坐西朝东，这是我国现存寺院罕见的一例。据《五代史·契丹传》记：“于漠北距幽州三千里，名其邑为西楼邑，屋门皆向东，为东帐之法。”契丹族以东为上，佛寺方位依此确立，是契丹人保留了原民族的习俗。契丹人好鬼而贵日，每月朔日，东向而拜。其大会聚视国事，皆以东向为尊。华严寺大雄宝殿是该寺的主殿，也是全国最大的两座佛殿中的一座，占地面积1559平方米。殿内金碧辉煌，五尊金身端坐于佛坛之上，显得庄严慈祥。殿内四壁绘制有“七地九会”的壁画，阐述了释迦牟尼在七个地方进行了九次佛法传递。天花藻井，式样千差万别，上千块图案互不重复，堪称上乘之作。

薄伽教藏殿，是储存佛经的殿（译为图书馆），塑像呈古铜色，

皆为辽塑。三组佛端庄典雅，菩萨雍容华贵，弟子特别虔诚，其中一老一少尤为突出。合掌露齿菩萨身子斜侧，露出慧意的微笑。郭沫若对此给予高度评价，称其为“东方维纳斯”。元明之际，华严寺被分为二寺，各开山门，自成一体。大雄宝殿为主的寺院俗称“上寺”，以薄伽教藏殿为主的寺院，俗称“下寺”。

善化寺，创建于唐代，辽末一场战争将其化为灰烬。金代重建该寺，但仍保留着唐代的遗风。三座大殿层层迭高，前建山门，中间建三圣殿，后面建大雄宝殿。其建筑雄伟壮观，是现存规模最大的辽金建筑群之一。善化寺最有价值的石碑是朱弁碑，又称“金碑”。朱弁作为使臣被金人扣留在大同达17年，其中14年在善化寺度过。他目睹了圆满大师积资重建该寺的全过程，于是撰写了壮美的碑文。碑文由孔固所书。此碑堪称“三绝”，即文章绝唱、书法绝世、刻工绝妙，为善化寺不可多得的珍贵实物史料。

明王朝建立后，朱元璋封第十三子朱桂为代王，藩镇大同。朱桂原为太子，因不学无术被废。但他仍想做皇帝，于是大兴土木，建宫殿、亭、台、楼、阁。宫殿落成后，又建五彩琉璃龙壁一座，即九龙壁。九龙壁位于王府门前，气势壮观，雕刻精美传神，为臆想的神龙定了形，创建了奇迹龙壁。九龙壁是我国第一座龙壁。它给大同留下了灿烂的龙文化。

华严寺、善化寺可为寺庙英华，龙壁形成了大同的美誉“龙壁之乡”。大同的历史文化深厚，文物古迹很多，是旅游圣地。历史在这里谱写了民族融合的长卷，在汉文化的脉络中，流着鲜卑人、契丹人、女真人的血液……

而今，大同这座历史文化名城，已成为一座新型的工业城市、旅游城市。大同三百万人民，欢迎世界朋友来同一游。

## 名胜巨刹——华严寺

华严寺坐落在山西省大同市西大街,是一种典型的汉文化与辽金文化融合的寺院。寺院由上华严寺、下华严寺、海会殿三部分组成。上华严寺和下华严寺打破了一般寺院坐北朝南的布局,寺院主要建筑坐西朝东。这是辽金建筑的特征之一。而海会殿坐北朝南



大雪过后上寺外景

*Exterior View of Upper Temple in Snow*

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(大殿虽塌落,但基础仍清晰可认),保留了汉民族文化原有的方位特征。类似这种建筑布局在全国也罕见。该寺主要建筑气势雄伟壮观,规模宏大,以其高超的建筑艺术永载史册,名扬天下。华严寺于1961年被国务院公布为全国重点文物保护单位,具有独特的建筑水平和非凡的艺术风格。营建华严寺是依据佛教的十大宗之一华严宗的经典《华严经》而建,故名“华严寺”。

中国是个多民族的国家，契丹族是我国少数民族之一，长期居住在辽河上游，是一个军事发展较快，经济文化较为落后的民族。契丹族于10世纪建立王朝。北宋初期，辽受到高度文明的汉文化的影响，经济、文化、军事发展迅速，进入全盛时期，其疆域辽阔。在接受汉文化的同时它仍保持着本民族的优秀文化及其他方面的特色，因而成为中国北方的强盛民族之一。再者，在接受汉文化的同时，辽皇室内部接受了佛教的影响，崇奉佛教。据辽史记载：“辽清宁八年(1062)，道宗皇帝巡视西京，遂建华严寺，奉安诸帝石像、铜像。”在这种气氛中，华严寺主要建筑薄伽教藏殿、大雄宝殿、海会殿相继落成，成为“西京”规模宏大的寺院，其香火旺盛。

盛极一时的华严寺毁于兵火。辽末保大二(1122)，金兵攻陷西京(今大同)，据现存薄伽教藏内的金大定二年(1162)的《大金国西京大华寺重修薄伽教藏碑记》所述：“天兵一鼓，都城四陷。殿阁楼观，俄而灰之。唯斋堂厨库、宝塔、经藏、泊宁司徒大师影堂存焉。”华严寺因此沉浮而遭冷落。

金代天眷三年(1140)，在旧址上重建华严寺大雄宝殿。通悟大师、大慈惠法师等僧人，将华严寺的残缺部分和失散大半的经卷，按辽藏目录查访征集，历时三年，予以补齐。卷轴式样新旧不殊，字号涂题，先后如一(同上)。其香火仍很旺盛，僧人颇多。

华严寺于元代末期又遭到破坏。明代《大同县志》载：“洪武三年(1370)华严寺被官府没收，改大雄宝殿为大有仓(仓库)，直到洪武二十四年，即教藏置纲可得到恢复(明《上华严寺重修碑记》)。”宣德、景泰年间华严寺被重修重建。大法师了然和尚(四川人)来同说法，看到了华严寺凄凉的境界。他许下弘愿，立志重修该寺。他云游四处说法化缘，两年后返回，重修了殿堂、佛像、壁画和其他附属建筑。因而殿内大多数作品是明代的遗物。此时，寺院规模虽小了，但又进入了兴盛时期。《上华严寺重修碑记》(1581)记有“上寺”。这可证明从明代起，华严寺虽为一体，但以薄伽教藏和大雄宝殿为中心，分别增加了附属建筑，各开山门，自成一体，把华严寺分成上华严寺和下华严寺，俗称“上寺”、“下寺”。公元1648年，大同明朝守将姜瓖降清，大同遭受“屠城”之祸，华严寺遭到洗劫，变得残垣断壁，伤痕累累。在众僧的募修下，它才得以幸存，但已是荒凉冷落。

1949年之后，人民政府重视对历史文物、文物古迹的保护工