

陕西珍贵文物丛书 2

法门寺地宫珍宝



PRECIOUS CULTURAL RELICS IN
THE CRYPT OF FAMEN TEMPLE

SHÁNXI PEOPLE'S FINE ARTS PUBLISHING HOUSE
XI'AN, CHINA

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OF FAMEN TEMPLE

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韩伟 图版解说

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前 言

石 兴 邦

1987年，我们对法门寺真身宝塔地宫的发掘中，获得了一批极其珍贵的历史文物。这批文物对研究唐代的宗教史、工艺史和社会史方面提供了颇富历史价值的实物史料，引起社会各阶层和学术界各方面人士的极大重视、关心和珍爱。目前，我们正日以继夜地在整理编写研究报告，以期早日公诸于世，以贡献于四化建设。在正式报告未发表之前，为了满足广大群众和学术界同志的迫切需要，我们先选其有代表性的部分文物，编印成册，以飨读者。

法门寺，位于扶风县之法门寺乡，南距县城十公里，东南距西安约一百二十公里，是我国境内安置释迦牟尼真身舍利的著名寺院。据传，该寺始建于东汉桓、灵年间（公元147—189年），素有“关中塔庙之祖”的美称。唐时，该寺颇为隆盛。寺内原有四重木塔一座，明隆庆年间（公元1567—1572年），木塔倒毁，万历三十七年（公元1609年）重修这十三级八棱砖塔落成。一九八一年八月二十四日，该塔因地基下沉及霪雨而倾圮。一九八七年，为重修此塔，省、市、县三级组成考古发掘队，配合工程对塔基进行发掘清理。

发掘工作从八七年二月中旬开始，十一月份结束。清理了地宫内所藏文物，建账立卡，并落实了各种保护措施。到目前为止，已发掘出明代圆形塔基遗址：东西直径19米、南北直径20米。塔基有环带形基槽深约2.75米~2.90米，与明代的八棱形塔身相符；发掘出唐代方形塔基遗址，塔基以石条围边，每边长26米。在石条围边之内，发现19个柱础，除南边为5个外，其余3边各有6个柱础。另外，在上述迴廊柱础所形成的规范之内，又发现四个承重柱柱础。这就是倒毁于明隆庆年间的顶复琉璃瓦的唐代方形木塔。经过全队人员的共同努力，业已圆满地完成了田野发掘的任务，取得了十分可喜的成绩。

法门寺地宫是我国迄今发现的佛塔地宫中最大的一座。地宫位于塔基之中，全长21.2米，总面积为31.48平方米，包括踏步漫道、平台、隧道、前室、中室、后室及后室小龕等七部分。地宫由汉白玉和石灰石板构筑而成。值得庆幸的是，自唐懿宗咸通十五年（公元874年）正月四日封闭后，地宫未经后世扰动过。

在隧道中发现了《大唐咸通启送岐阳真身志文》和《监送真身使随真身供养道具及金

银宝器衣物帐》两通石碑。碑中详细记载了地宫沿革，懿、僖间迎送真身的盛况和物品名称、数量及奉献者姓名。后者是国内外现存篇幅最长、物主最多、品类最繁的物帐，实属十分珍贵的史料。

地宫内珍藏了数量众多的唐代文物，其中一类是佛指舍利，共四枚；另一类是为迎送舍利而奉献的金银宝器、珠玉、琉璃器、瓷器及丝织衣物等。其中金银器皿一百二十一件、组，琉璃器二十件、瓷器十六件、石质器具十二件、铁质器十六件、漆木及乐器十九件，珠玉、宝石等约四百件、颗，还有大批丝织物品。

金银器皿，富丽堂皇，璀璨夺目，堪称唐代金银器之大观。其中多数是懿宗和僖宗对佛的供养品，如鎏金珍珠装捧真身菩萨像，是为祈求懿宗“圣寿万春”而造的。许多刻划有“五哥”字样的器物，则均为僖宗对佛的供养品，这是迄今发现的确属唐代皇室所有的等级最高的金银器。大量的供养器物和佛教法器是这次考古发掘的重大收获之一。象鎏金鸳鸯团花双耳圈足银盆，素面银香案，仰莲瓣水碗、素面高圈足银灯盏等即属此类。法器中的锡杖共发现三支，以“迎真身银金花十二环锡杖”最为重要。其杖身中空，表面篆刻有缘觉十二僧。杖长1960毫米，比现藏于日本正仓院最大的白铜头锡杖的制作要精，等级要高。有些金银器物是皇帝为迎送真身而专门制造的。因此，上面多有镌文，刻明奉献时间、名称、重量、质地、件数、制作方法、监制者姓名及职位等项，内容丰富，史料价值极高。为研究唐代宫廷内金银作坊组织、职官设置、度量衡制度及器物定名等方面的问题，提供了珍贵的资料。此次发掘，新发现的器类较多，如僖宗供养的三足架盐台、金银丝结条笼子、鎏金茶槽子、茶罗子、银锅轴等，对了解唐代贵族生活及社会风貌，均属难得的实物资料。从其工艺水平、造型特征上看，亦属难得的珍品。

这次发现的琉璃器，或洁如凝霜，或清如澄水，或温润其质，或玲珑其态。盘、碟、碗、托、瓶等，品类较多；蓝、黄、绿、白各色俱全，形制优美，花色绚丽。有的颇富西亚风格，有的则是地道的“唐品”，既反映了唐代中西文化频繁的联系，又为研究当时中国琉璃（玻璃）器的制造提供了十分珍贵的实物资料。

懿宗供养的一批秘色瓷，十分精美。为鉴定这种瓷器的时代和特点提供了一批标准器，解决了中国陶瓷史上长期以来悬而未决的问题。这批瓷器，是中国陶瓷史上的一项突破性发现。

这次发掘的又一重大收获是出土了大量精美的丝织品。据《物帐》记载，懿宗、僖宗、惠安皇太后等供养的各类纺织品达七百多件。但由于地宫保存条件较差，有些已损破成渣，有些已滥成灰，有些尚可抢救，一部分保存完好。现存部分虽然尚未一一与《物帐》勘对核实，但从已掌握的标本看，亦属考古史上具有划时代意义的发现。据初步观

察，丝物品种有锦、绫、罗、纱、绢、绮、绣等类。夹金织物极为丰富，其中唐代织金锦则属首次发现。刺绣品的加工工艺多种多样，有蹙金绣、平绣、贴金绣、贴金加绣、绣加绘金等。特别是为“捧真身菩萨”制作的蹙金绣袄、金花袈裟、案裙、拜垫等衣、物保存完好，俨然如新，表现了唐代丝织方面的惊人技艺。这一批几乎涉及唐代全部丝织物品精华的发现，不但为研究中国古代服饰史、纺织史和织造技术史提供了重要的实物证据，从中也可看出我国丝织品在当时世界上产生巨大影响的原因。

此外，还发现一批精美的石刻造像，木雕及首饰等。

值得特别指出的是，发现了保存完好的四枚佛指舍利。经与《志文》及有关文献勘验，确系唐代皇帝多次迎送的释迦牟尼佛的真身舍利。据现在所知，这是世界上仅存的佛指舍利。它的发现实为佛教世界中一件值得庆幸的大事。

第一枚舍利，安置于地官后室，贮于唐懿宗供奉的八重宝函之中。宝函两侧有石刻天王护持。八重函的最外层为银棱盃顶檀香木宝函，出土时已朽破，尚未修复。其余七重由外及里是：鎏金四天王盃顶宝函、素面盃顶银函、鎏金如来说法银宝函、纯金六臂观音盃顶宝函、金筐宝钿珍珠装金宝函、金筐宝钿珍珠装琥珀石函、宝珠顶单檐四门纯金塔。这枚佛指是在五月五日（阴历四月初八）凌晨一时清理宝函时发现的。其长40.3毫米、宽17.55~20.11毫米、腔径13.75毫米~16.5毫米，重16.2克，套置于塔基之银柱上。

第二枚佛指舍利，安置于地官中室汉白玉双檐灵帐之中。五月九日晨取出。

第三枚佛指舍利，秘藏于地官后室小龕内的铁函之内，函外用夹金织物包裹。函内还套装有四重宝函，最外层是鎏金四十五尊造像盃顶宝函，其上镌刻有“奉为皇帝敬造释迦牟尼佛真身宝函”等字样。函内放一檀香木函，再内是水晶椀，椀盖两端有黄、蓝宝石各一，周围镶以珍珠。安置舍利的玉棺套在椀内。五月十日晨将其揭开，使这枚舍利重现人间。

第四枚佛指舍利安置在地官前室的彩绘四铺菩萨舍利塔中，正月十二日将其揭开，发现了舍利。

据有关史籍记载：北魏时即有开启地官供养舍利之事。唐代的高宗、武后、中宗、肃宗、德宗、宪宗、懿宗诸朝均将舍利迎入宫中，多殊礼，其中尤以后二者最为隆盛。有唐一代，迎送真身是皇室活动中的一件大事。懿宗十四年（公元873年）迎真身入宫中，朝野惊动，盛况空前。“珊瑚、玛瑙、珍珠、瑟瑟缀为幡幢”，“剪采为幡为伞”，约以万队。都城士庶，奔走云集，自开元门达于岐川，车马昼夜相属，饮饌盈溢路衢。四月八日迎入长安，自开远门安福楼，贍礼之士女，道从之僧徒，如潮如流；歌舞管弦，梵诵之声，沸盈天地。未几，懿宗驾崩，僖宗即位，佛指舍利送回法门寺。参与这次送真身活动的，除

皇室贵族外，还有十几位大德高僧亲躬其事。其中见于典籍的有左右街僧录清澜、彦楚，首座僧彻、大教三藏遍觉法师智慧轮等人。尤其是智慧轮法师，与日本高僧圆珍，圆仁过从甚密，曾馈赠给后二人不少经典秘籍。在中日文化交流史上被传为佳话。随同这些高僧恭送真身的还有中天竺沙门僧伽提和，僖宗因其殊功，予以“赐紫归本国”的隆遇。所以，唐代懿、僖间迎送真身的活动，可以说是一次颇有影响的国际间的盛会。

法门寺地宫，堪称荟萃唐代文物的宝库。其中文物数量之多，品类之繁、质量之高，保存之完好，在唐代考古上是空前的。这批文物等级最高，历史背景清楚，纪年明确，是唐代物质文化高度发达的集中表现。不论在社会政治史、文化史、宗教史、科技史，还是中外交流史美术史等方面的研究上，都具有极为重要的学术价值。从这个意义上说，它的发现，无疑是世界文化史上的一件幸事。这一发现将与秦兵马俑坑，马王堆汉墓等重大发现一样光耀史册。

在发掘过程中，国家文物局十分关怀，省政府常务委员会曾两次开会讨论有关事宜，省、市、县各级领导极为重视，亲临现场指导和督促。法门寺地宫文物的发现，提供了发展我省西线旅游事业的重大突破口。有了这个龙头，会较快地促进扶、岐、凤、宝西线旅游点的建设，对贯彻国务院关于“加强保护，改善管理，搞好改革，充分发挥文物的作用，继承和发扬民族优秀的文化传统，为社会主义服务，为人民服务，为建设具有中国特色的社会主义作出贡献”的方针，具有重大意义。法门寺这批绚丽多彩的文化珍品，具有鲜明的民族特色，它是了解和认识我国民族文化艺术传统的重要资料。它所展示的各种传统艺术形式，可以为今天批判地继承历史文化遗产，创造社会主义的民族新文化提供借鉴。

这部图册是在省政府、省文物局领导同志的热情关怀和支持下进行的，由法门寺考古队同志共同研究选编的。参加工作的同志有韩伟、任周芳、韩金科、淮建邦、王占奎、曹玮、傅升岐和金宪镛等同志，照片是由王保平同志负责拍摄的。图版的编排和设计是由陕西人民美术出版社邵梦龙同志负责的，由韩伟、金宪镛、王保平选集定稿，在这里应对他们的有意义的劳动，表示感谢。我们希望这本图册的出版，有益于文博考古事业的发展，通过图册的反映，使人们对法门寺文物有更多更深刻的认识，对祖国历史文化遗产更加爱护和重视，在宏扬民族优秀传统文化方面，在建设具有中国特色的社会主义新文化方面有所助益，这就达到了我们所期望的目的。

1988年3月5日于西安

INTRODUCTION

Shi Xingbang

In 1987, during the excavation of the crypt under the ruined stupa at Famen Temple, archeologists brought to light a large number of historical relics. These finds are of great value in the study of the religion, technology and society of the Tang Dynasty, and hence have aroused great attention of people of various social circles and academic fields. In order to make these priceless relics public and meet the urgent needs of the academic circles and general readers at an early date, we have compiled this selection of the pictures of some representative relics unearthed from the Famen Temple crypt, before a detailed report is officially published.

Famen Temple, one of the famous monasteries keeping the genuine sarira of Sakyamuni in China, is located at the Town of Famen, 10 kilometers north of Fufeng County and 120 kilometers northwest of Xi'an, China's famous ancient capital. According to historical records, the temple was built during the reigns of Emperors Huan and Ling (147-189) of the Eastern Han Dynasty and was later credited with the title of "Father of Temples and Pagodas in Central Shaanxi". The temple witnessed its heyday in the Tang times. During the years of Longqing (1567-1572) of the Ming Dynasty, the four-storeyed wooden stupa in the temple, built in the Tang times, collapsed. In the thirty-seventh year of Wanli (1609) of Ming, a thirteen-storeyed octagonal brick stupa was built on the very site of the former stupa. On August 24, 1981, the brick stupa crumbled owing to the successive rains and the sinking of its base. In 1987, an archeological team was formed of experts from Fufeng County, Baoji City and Shaanxi Province to excavate the ruins of the stupa as a preparatory operation for the rebuilding of the stupa.

The excavation lasted February through November, 1987. The discovery of the crypt under the base of the ruined stupa is the most important result of the operation. The archeologists unearthed from the crypt a large number of precious relics, sorted them out, filed them in a catalog, and took all protective measures for their preservation. So far, the archeologists have revealed the Tang stupa's base and the Ming stupa's base. The Ming stupa's base is roughly circular, 19 meters from east to west and 20 meters from north to south, with an octangular base slot 2.75-2.90 meters deep. The Tang stupa's base is 26 meters square, edged with stone bars. Inside the stone bars along the four sides are found 19 pillar bases, 5 of which are on the south side. Further inside are revealed 4 larger pillar bases. With the joint efforts of the team members, the field operation has already come to a successful and fruitful end.

The crypt at Famen Temple is the largest of its kind ever discovered in China. It lies under the base of the stupa, with a length of 21.2 meters and a total floor space of 31.48 square meters. The stupa consists of seven parts: an approach, a landing, a tunnel, front, middle and rear chambers and a niche. The crypt is built of white marble and limestone slabs. Luckily, it has never been disturbed ever since it was closed on the fourth day of the first month (in lunar calendar) of the fifteenth year of Xiantong under the reign of Tang Emperor Xizong,

Found in the tunnel are two inscribed stone tablets. One of them bears a text with the title "Escorting Sakyamuni's Genuine Sarira to Famen Temple in the Years of Xiantong of the Tang Dynasty". The other is "List of Gold, Silver and Other Precious Articles and Silk Fabrics Contributed to Worship Sakyamuni's Genuine Sarira". The two tablets carry a detailed description of the building of the crypt and the grand occasions of welcoming the sarira to the court and escorting it back to the stupa during Emperors Yizong and Xizong's times,

as well as a complete list of the contributed articles and the names of the contributors. Especially worth mentioning is the list, which is the longest of its kind, containing the greatest variety of articles and most numerous owners, ever found in China and abroad. Hence, it is a set of invaluable historical data.

The relics unearthed from the crypt fall into two categories: one is the sarira—four pieces of Sakyamuni's finger bones, the other are the contributed articles—gold and silver articles, gems, glassware, porcelainware and silk fabrics. There are 121 pieces of gold and silver articles, 20 pieces of glassware, 16 pieces of porcelainware, 12 pieces of stoneware, 16 pieces of ironware, pearls, and a large quantity of silk fabrics.

The gold and silver articles, gorgeous and resplendent, are a grand display of the high technology and craftsmanship of the Tang Dynasty. Majority of these articles were offered by Emperors Yizong and Xizong to worship Buddha. A statue of the Bodhisattva to carry Buddha's sarira was offered to pray to Buddha for Emperor Yizong's long life. Some articles bearing the inscription "五哥" were contributed by Emperor Xizong to worship Buddha. These are the verified gold and silver articles of Tang emperors, the highest ranking of this category ever found.

Another major yield of this excavation is the large number of articles contributed to worship Buddha or used in Buddhist service. Examples of the former type are a silver tub with gilded patterns of posy and mandarin ducks, a plain-face silver incense-burner table, a lotus-flower-shaped silver bowl and a plain-face, ring-foot silver lamp. Examples of the latter type are three monk's staffs. The best of the three is a gold and silver staff with twelve rings linked in a single wheel at the top. Its hollow shaft is decorated with twelve images of monks on its surface. This staff, 1.96 m long, exceeds in size, quality and rank the copper-nickel-top staff, Japan's largest Buddhist monk's staff, kept in the Shosoin treasure house.

Some of the gold and silver articles were specially made on the order of the emperors to be offered to Buddha on the occasion of greeting or sending-off Buddha's sarira. Therefore, the articles mostly bear the inscriptions noting the dates of their offering, their names, weights, numbers, materials, manufacturing techniques, supervisors' names and official titles, etc. These inscriptions, so rich in content, are themselves very important historical data for the study of the court's gold and silver workshops, the institution of manufacturing supervisors, the systems of weights and measures and the terminology of the articles of the Tang Dynasty.

This excavation also yields some new finds, such as a salt basin with a tripod, a cage woven with braids of fine gold and silver strands, and a set of tea processing tools (including a wheel-shaped grinding roller, a crescent-shaped grinding mortar and a tea sifter) — all offered by Emperor Xizong. These new finds are invaluable material data for our understanding of the life of the nobility and the social customs of the Tang times. They are also superb in craftsmanship and design.

The glass vessels discovered from the crypt are pure as frost, or transparent as clean water, fine in quality and exquisite in design. In addition, they are rich in variety — the plate, the dish, the bowl, the tray, the vase, etc., and varied in color — blue, yellow, green, white, etc. Some are very much of the West Asian style; some are typically of the Chinese style of the Tang times. Such a mix eloquently reflects the booming cultural exchanges between China and the Western Regions during those days. The finds also provide precious material data for the study of the history of the manufacturing of Chinese glassware.

The secret porcelain vessels offered by Emperor Yizong are extremely fine and exquisite, and extremely important for the resolution of an outstanding question in the history of Chinese ceramics. The so-called secret porcelain was recorded in historical books and has been much talked about by scholars. Neverthe-

less, no secret porcelainware has ever been discovered until the present find. Therefore, this discovery means a breakthrough, and these secret porcelain vessels are legitimately to serve as the standards for the identification of this kind of porcelainware.

The large quantity of fine and exquisite silk fabrics are also an important yield of this excavation. According to the List of contributed articles inscribed on the stone tablet, the number of silk fabrics offered by Emperors Yizong and Xizong, Empress Dowager Hui'an and others amounts to more than 700 (pieces). However, owing to the unfavorable conditions of the crypt, many of the fabrics have already decayed to fragments and even to ashes. Some are still recoverable. And some are preserved in good condition. A preliminary study shows that these fabrics include brocade, twill, leno, gauze, pongee, embroidered and printed silk. This is the first time fabrics woven with the combined silk and gold thread have been found. An embroidered coat, a golden flower Kasaya, a hassock and other pieces presented to the Bodhisattava to carry Sakyamuni's sarira are in good condition. In exquisite designs of flowers and clouds, these pieces display the astonishing weaving techniques of the Tang Dynasty. The discovery of almost a complete variety of Tang silk fabrics has provided physical data for the study of the history of ancient China's costume, textile and weaving technique. The discovery also helps to account for China's great reputation of her silks in the world of those times.

In addition to the above finds, there are a number of fine stone sculptures, wooden sculptures and ornaments unearthed from the crypt.

Of special importance is the discovery of the four well-preserved Sakyamuni's finger bones. Having checked the inscription on the stone tablets and related historical records, the archeologists have identified these bones as Sakyamuni's genuine relics which the Tang emperors welcomed to the capital and sent back to the stupa many times. These bones, as far as we know, are the only recovery of Sakyamuni's relics in the world. Hence, their discovery is really a happy event of great significance for the Buddhist world.

The first finger bone was discovered in a stupa-shaped casket covered by seven successively bigger ones put in the rear chamber of the crypt. The caskets were offered by the Tang Emperor Yizong. The outermost casket is made of sandal-wood, which is already rotten upon the discovery. The inner seven are (from outside to inside) respectively: the gilded silver casket with four Devarajas' images, the silver casket with design-free surface, the gilded silver casket with the image of Tathagata preaching Buddhism, the pure gold casket with the image of six-armed Avalokitesvara, the pure gold casket decorated with pearls, the marble casket decorated with gems and pearls, and the pure gold casket in the shape of a stupa.

The second finger bone was found in a white marble double-eared alcove on the morning of May 9.

The third was discovered in a small iron casket placed in the niche in the rear chamber, wrapped in gold color silk. The bone was placed inside four caskets. The outermost casket with 45 gilded images is engraved with the words: "This precious casket which contains the genuine finger bone of Sakyamuni is presented by Tang Emperor." When the casket was opened, a smaller sandalwood casket was revealed inside. Further inside, there was a crystal casket inlaid with a yellow gem at one end and a blue gem at the other, each surrounded by pearls. The bone itself was in a jade box, and was brought to light on the morning of May 10.

The fourth finger bone was obtained from a painted sarira stupa in the front chamber of the crypt May 12.

According to historical records, the practice of bringing Buddhist sarira out of the crypt for worshiping can be traced back as early as the Northern Wei Dynasty. During the Tang times, quite a few emperors, such as Gaozong, Zhongzong, Suzong, Xianzong and Yizong, and Empress Wu Zetian, were all devout Buddhist

believers, who welcomed the sarira of Sakyamuni to the capital for worshipping. The ceremony of welcoming the sarira was a spectacular event in the Tang times. The fourteenth year of the reign of Emperor Yizong witnessed an especially grand occasion of this kind. Thousands and thousands of people lined up on both sides of the road leading from Famen Temple to the capital Chang'an. Sakyamuni's sarira was under the escort of high-ranking officials, Buddhist monks and worshippers, carrying banners and streamers of various colors, and precious articles like corals, gems and pearls. Horses and chariots ran in endless succession. Food and drinks were offered all along the route. On the eighth day of the fourth month (of the lunar calendar) when the sarira was escorted into the city, monks and spectators, men and women, flooded the sidewalks from the Kaiyuan Gate to the Anfu Tower while music and chants soared to the sky. Shortly after, Emperor Yizong died and Emperor Xizong succeeded to the throne, who held another grand ceremony to escort the sarira back to Famen Temple. Also attending the ceremonies were a dozen or so high-ranking monks, such as Luqinglan, Yanchu and Zhihuilun, and some monks from India and other countries. Therefore, these ceremonies themselves were influential cultural activities of international significance.

The Famen Temple crypt is justified to be credited with the title of the treasury of Tang cultural relics. The articles unearthed from the crypt excel in quantity, quality, variety and the condition of preservation all the previous finds in Tang archeology. These relics, together with the invaluable inscriptions they bear provide extremely significant physical data for the study of the politics, culture, religion, science and technology, fine art and international exchanges of the Tang Dynasty. This discovery, therefore, is undoubtedly a lucky and great event in the history of world culture. It is another brilliant archeological feat, following the discovery of the Qin terra-cotta warriors and horses and that of the Han Tomb at Mawangdui.

During the course of the excavation, the national Administration of Cultural Relics offered great support and timely guidance. Shaanxi Provincial Government held two special meetings to discuss the matter. Leading personnel from the province, Baoji City and Fufeng County went in person to the field and gave the team good helps and advice.

The discovery of the Famen Temple crypt is of great significance to the development of the fine tradition of great Chinese culture and the building of China's socialist civilization. Besides, it has opened up a new spot of great attractiveness for tourism, which will necessarily help develop the cultural exchanges with foreign countries today as it once did in history.

This album is prepared by Han Wei, Ren Zhoufang, Huai Jianbang, Han Jinke, Wang Zhankui, Cao Wei, Fu Shengqi and Jin Xianyong of the Archeological Team of Famen Temple, with Han Wei, Jin Xianyong and Wang Baoping as the editors, Wang Baoping as the photographer and Shao Menglong as the editor and binding designer. We are deeply indebted to the Provincial Government of Shaanxi and its Bureau of Culture, and Shaanxi People's Fine Arts Publishing House, whose support and cooperation are indispensable for the publication of this work.

Finally we expect that the publication of this album will benefit the development of archeology and culture, help readers acquire a better understanding of the relics unearthed from the Famen Temple crypt, enhance people's love and care for our historical and cultural heritage, and promote the building of China's new culture of socialism.

Xi'an, Shaanxi

March 5, 1988

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