

COLLECTION OF CULTURAL RELICS
IN JINCHIENG

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COLLECTION OF CULTURAL RELICS IN JINCHENG



上册





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唐代杜牧,有名句:“六朝文物草连空,天澹云闲今古同”。

“文物”者,历史遗留、今形尚在的文治教化物件之总称。空间上,有地表地下之分。

百姓寻常所说“文物”,泛指地表之构建、窟洞、碑刻、塑形、彩绘等。因不可移动,且立地显见,蕴蓄着该地域各民族固有的价值观念、思维方式和想象创造,故,凭其可直观该地域先人的生命力和创造力。

鄙邑晋城,华夏文明重要发祥地之一。三家分晋后,时为晋君囚地。域内,闹市僻壤、山川林泉间,佛寺道观、神庙仙祠林立。

今岁六月,国务院核定公布第六批全国重点文物保护单位,计千有八十处,其中四十分之一在仅辖六县之晋城。累加国家第六批前核定数,晋城现共有国保单位四十三处。

保存基本完好的宋金元以前古建,全国现已不足二百五十处,晋城一市据八十余处,占总量三分之一,超过长江以南之总和,为全国之冠。

有友人,专研东方文化,自海外归,遍历大江南北后抵晋城。未见晋城文物前,其凿凿立论,曰:“眼见方为实,传言未必真”;巡游之后则连连感喟,称:“亲见希奇物,胜作一世人”。

同好数人为其送行。其于席间滞箸凝神,评青莲寺用“鸿鹄高飞”,论玉皇庙说“寒翮远翥”,描姬氏宅夸“奇伟瑰怪”,述刘銮塑赞“人杰鬼雄”,言景德桥称“欲挽天河”,讲断梁造谓“鬼斧神工”,谈戒赌碑叹“民心可鉴”,说金舞图惊“教化变异”……眉飞色舞,手舞足蹈。同席诸君,无不为之动容。

其肇分缕析,建言如次:海外所见晋城地表文物图片、画册等,与实物相较,内容单薄;表现宏观面貌居多,对结构细部、人文智慧、经典细节等,几无反映;编排手法,多不甚注重视觉效果,一味枯燥畸重文字,不擅考虑语言隔阻和文化差异,与读者强调“一图胜千言”的阅读习惯,差距较大。倘能编制精美且系统图册,以飨海内外读者,当可无愧晋城先贤。

斯言善。

古老的晋城大地,承衍着古老的文明,悠悠的历史长河,积淀了不朽的人文。扬其微绪,趋其逸躅,当为盛世事。

与政协诸同仁议,皆同知同感:晋城文物光怪陆离,富瞻充物。炳焕其姿,雕镂其秀,炫煌其彩,熙载其形,至为要。

遂肇划筹措,铺排班底,密鼓紧锣,琢玉炼金,矻矻孳孳,终成眉目。付梓略计:用图千三,述文六万;国保四十又三,省保三十续五。

揆古察今,鉴往知来!

文物俄迁谢,英灵有盛衰!

是为序。岁在丙戌冬月。

Du Mu, a famous poet in Tang Dynasty, wrote in a renown poem: "Grassland extends to the end of the world, the blue sky and the clouds are guarding the relics, same as they did in the past six dynasties".

"Cultural Relic" means the practicalities representing the culture and civilization. They were left by the history but still exist nowadays. Some of them are on the earth, some beneath.

The Concept of "Relic" on mind of common people refers to the constructions, grottoes, inscriptions, sculptures and paintings, etc. on the earth. Such relics are unmovable, visible, and concentrating the axiology, way of thinking, imagination and creation immanent in the peoples on the land.

Jincheng is one of cradles of the Chinese civilization. After the Jin Dynasty was ended and divided into three kingdoms, the last emperor of Jin Dynasty was enjailed in Jincheng. Here there are always so many monasterys, nunneries and fanes in downtowns and hinterlands, on mountains and by rivers, in woodlands and by springs.

In June 2006, the central government of China approved and promulgated the sixth batch of key cultural relics under national protection, among which one forth are situated in Jincheng, a region affiliated by just six counties. After approval for the six batches, now Jincheng boasts 43 key cultural relics under national protection.

Ancient buildings constructed in Song, Jin and Yuan Dynasty or before are now very rare, that is why those in good conditions nowadys are so treasureable: totally there are less than 250 places all over China, among which 80-plus are in Jincheng, accounting for 1/3 of the total and the sum of those in the big part south to Changjiang River, ranked No. 1 in China.

One of my friends majored in oriental culture. He came back China and visited so many cities and areas. Before he visited Jincheng, he insisted that "Hearsays can be false, I believe only what I saw", but after he saw the relics in Jincheng, he said: "It's worthy to see these treasures by cost of life".

We several good friends served him a dinner to see him off. The wonderful dishes attracted no attention from him at all, instead, he meditated on the relics, appraising Qinglian Monastery as "a flying eagle", Jade Emperor Monastery "makes people feel flying high into the sky", Ji's House "unique, magnificent and beautiful", Liu Luan Sculpture "outstanding, either as a man or a ghost after death", Jingde Bridge "across river in the sky", Duanliang structure "god's work", Stele of Giving-up Gambling "narrating that mind of people is a mirror to the government", Dancing of Jin People "merge of nationality"... He's so excited that his hands and feet could not stop - no doubt, we are all moved.

He suggested: comparing with the real works, the pictures and albums about Jincheng relics he read in overseas are pallid - most of them represent only the macro views and reflect little about the structure details, intelligence of people and classic details; the editing baldly relies on the text, which is obviously different from the reading habit emphasizing "a picture tells more". It will be a great event to reflect the great achievement of ancient forthgoers in Jincheng if we may edit a systematic and fine book for the readers at home and abroad.

He is right.

Venerable land of Jincheng, venerable civilization.. China is booming nowadays, it is the right time and will be a great event to record such cultural magnificence deposited in the long river of history.

I talked with my associates in CPPCC and found people sympathize that Jincheng relics are so unique and grotesque, rich and colorful: it is important to record the same for its vividness, beauty, colorfulness and shapes.

So we planned, organized and worked hard, and finally we are ready for printing: 1,300 pictures and about 80,000 Chinese characters for the 43 key cultural relics under national protection and 35 under provincial endeavor.

Meditate the past, we will know the future!

Cultural relics bear the whirligig of time, wisdoms are recognized, sooner or latter!

December, 2006.

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Qinglian Monastery

青莲寺

保护级别: 国家级

地理位置: 泽州县东南 17 公里处硖石山麓

建筑时代: 唐至清

Protection level: National protection

Location: piedmont of Jiashi Mountain, 17Km southeast to Zezhou County

Construction time: from Tang Dynasty to Qing Dynasty





分古青莲寺和青莲寺两部分。

古青莲寺亦称“下寺”或“下院”，于丹水之阳临崖而建；古寺北上 500 米为青莲寺，亦称“上寺”或“上院”。青莲寺初名“硖石寺”，北齐天保年间（公元 550 年—559 年）净土宗高僧慧远草创。唐代宗年间（公元 762 年—779 年），神墨禅师在此修行。贞元年间（公元 785 年—805 年），智通禅师在此作《六波罗密疏》。太和元年（公元 827 年），慧愔禅师从汾并（晋阳）来寺，营造殿宇，广集佛徒，开辟法华道场后，该寺始初具规模。次年创立上寺，兼设普贤道场。咸通八年（公元 867 年），御赐匾额“青莲寺”。北宋太平兴国三年（公元 978 年），上寺改赐“福岩禅院”，下寺称“古青莲寺”。明代“福岩禅院”复称“青莲寺”，下寺仍名“古青莲寺”，沿袭至今。

It consists of two parts, namely Ancient Qinglian Monastery and Qinglian Monastery.

Constructed on the south of Danshui River facing the dangerous cliff, the Ancient Qinglian Monastery is also called "the Lower Monastery" or "the Lower Division"; the other part 500 north to it is the Qinglian Monastery, alias the "Upper Monastery" or "Upper Division". The monastery used to be named "Xiashi Monastery" after originated by Hui Yuan, an eminent monk of Amitabha-lotus sect in the Beisong Tianbao period (i.e. 550-559 DC). In the first year of Tai He (i.e. 827 DC), Hui Yin came from Fenbing to the Qinglian Monastery. He extended the construction, enrolled more monks and originated the Lotus Sutra Division. In the next year, he originated the Upper Monastery, which was affiliated by the Place of Bodhisattva of Universal Benevolence.

泽州





下寺(古青莲寺,下同)坐北朝南,隋唐规模已失。据清乾隆十一年(公元1746年)重修碑载,清时尚有正殿9间、南殿9间、东西禅堂各5间。现存正殿仅3间,南殿亦仅3间,总面积约600平方米。

下寺东西尚存古塔各1座:东为藏式舍利塔,造于明万历二十四年(公元1596年),形优美,饰华丽,是明喇嘛塔中精品,亦是晋城市今存惟一藏式塔;西为唐代慧峰大师塔。

The Lower Monastery, i.e. the Ancient Qinglian Monastery, is back to the north and face to the south. The size was the biggest in Sui Dynasty and Tang Dynasty, but now it has only 3 main halls and 3 in south, with total floor area of 600 square meters.

The Lower Monastery has two ancient pagodas. The east one is a Tibetan Sharira-stupa built in Ming Dynasty 24th year (i.e. 1596 DC); its beautiful shape and magnificent decoration make it a treasurable one among the Lamaist pagodas built in Ming Dynasty; actually, it is also the only Tibetan pagoda in Jincheng nowadays. The west one was built to memorize the great master Hui Feng lived in Tang Dynasty.



下寺远眺 Overlook of Lower Monastery

下寺慧峰大师塔 Great Master Hui Feng Pagoda in Lower Monastery





慧峰大师塔线刻

Line drawing of Great Master Hui Feng Pagoda

慧峰大师塔造于唐昭宗乾宁二年(公元 895 年),是一座精美的单层石塔。原在下寺西石崖下台地上,1996 年,因丹河泛滥而迁至寺西侧。塔平面八角形。基为束腰须弥座,上下 3 层叠涩,束腰部雕有人物花草等图案,上复置圆形束腰莲座。身为八角小亭,转角处作 3 节束莲柱,普柏枋下垂幔纹。身上部有精美檐、顶。全塔造型优美,比例适度,雕刻精致而不显繁缛,表现了唐代构筑与雕刻相结合的高度水平,是晚唐石塔中的杰作。塔身正面辟方门 1,刻有“唐故先师和尚,汝州襄城县人,俗姓贺兰氏,法号慧峰,于中和戊申岁八月二十八日迁化去。乾宁乙卯年建造灵塔。十月功毕后记耳。弟子及功德主玄藏、弟子玄悟……”。乾宁乙卯年,即唐昭宗乾宁二年(公元 895 年)。

It's built in Tang Dynasty Zhaozong Qianning 2nd year (i.e. 895 DC). The stone pagoda used to be on the bench terrace below the cliff of Lower Monastery, but it was removed to the west of the monastery to avoid the flood of Danhe River in 1996. The overall shape of the octagonal pagoda is so beautiful with nice scale, and the carving is simple but elegant: it is really a masterpiece of stone pagodas in late Tang Dynasty presenting the high level of integrating the building and the carving. The text carved in the door of the pagoda records that the pagoda was built in the Tang Dynasty Zhaozong Qianning 2nd year (895 DC).



慧峰大师塔基束腰莲座 Girdled lotus throne of the pagoda base

莲座上下层各雕仰覆宝妆莲花,中间束腰部雕迦陵伽鸟,图案别致。迦陵伽鸟,人面鸟身,“在大海渚。彼诸众生,若有触彼迦陵伽鸟者,即得远离身诸疲劳,亦离饥渴并诸忧恼,受最第一无极快乐”(见《大萨遮尼乾子所说经》)。

The lotus platform is carved with the image of Kalavinka, the wonderful-voice bird with a human face but a bird's body, who "lives in an islet in the sea. Anyone lucky to touch the bird may get away from fatigue, starving, thirstiness, sorrow and worry, and enjoy the infinite happiness in the Pure Land."

弹拨 String instrument



击打 Percussion instrument



排箫 Pipes



横笛 Chinese flute



腰鼓 Waist drum



舞伎 Bayadere

慧峰大师塔八角须弥座塔基束腰部乐舞石雕

Stone carving of the music and dance image on the base with octagon throne for Buddha

所雕人物图案题材为伎乐天:2尊歌舞,6尊奏乐。乐器有排箫、横笛、腰鼓、手鼓、钹及弹拨类,再现了当时上党地区民间器乐演奏形式。

The carved figures are entertainment servants for Buddha, including 2 dancing and 6 playing their musical instruments. The instruments used are pipes, Chinese flute, waist drum, hand drum, cymbals and string instrument, reproducing the musical instruments that people played in the Shangdang region at that time.



慧峰大师塔刹 Top of the Pagoda

塔身上部为8坡水式塔檐，檐角略翘，稍有弧形。刹共4层，逐层雕山花蕉叶、圆形刹座、刻莲瓣2宝珠垒砌的刹身、葫芦形刹顶。

The upper part of the pagoda features octagon eaves allowing rain water running. The eave ends go upward a little bit with a light arc. The pagoda has 4 floors; the base is round with carving of flowers and banana leaves; the main body consists of two round parts with engraving of lotus petals; the pagoda top is in shape of cucurbit.



慧峰大师塔乐舞石雕 拍镲 Cymbals



慧峰大师塔座 The base

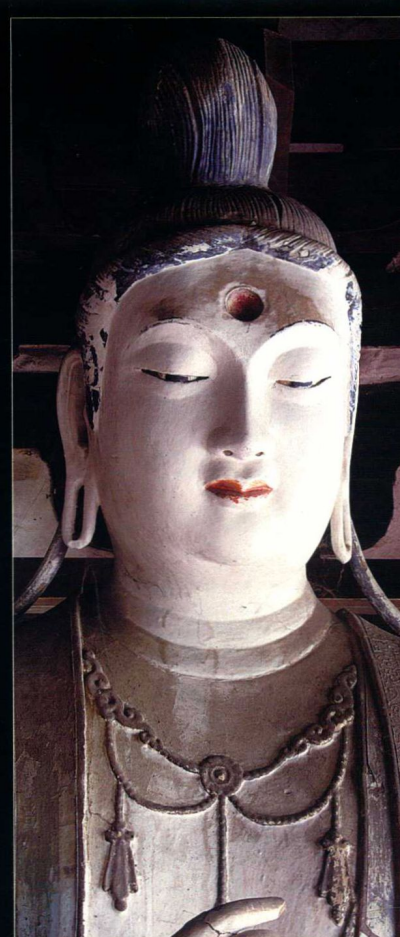


下寺弥陀殿 Amitabha Hall of Lower Monastery

下寺正殿为弥陀殿,亦谓“大佛殿”。俗称“大雄宝殿”为误。“大雄”是释迦牟尼的专指尊称,此殿主塑乃佛教净土宗主要信仰对象、“极乐世界教主”阿弥陀佛身形。殿面宽3间,进深6椽,单檐歇山顶。前檐间施双扇板门,两次间置直棂窗,檐下斗拱五铺作,殿内彻上露明造。虽经元、明、清重建,但外观雄浑、手法古朴,存宋建遗风。殿内有大而矮的方形束腰须弥座佛坛,束腰部残存几何形花卉图案,坛表层对缝铺设地砖。坛上遗存高大的垂腿弥陀佛塑1,文殊、普贤菩萨塑2,阿难、迦叶弟子塑2及供养菩萨塑1(供养菩萨原2尊对称,左尊已毁,仅剩右尊。因等级低,塑形甚小,呈单腿跪姿于莲台,神情极虔诚)。6尊彩塑均造型丰润,面相饱满;衣褶流畅,吴带迎风,曹衣出水。下寺6塑,成塑年代,似不晚于唐咸通八年(公元867年),为唐中晚期作品,是国内寺院存续至今的唐代彩塑作品3处70余尊中的1处6尊。盈堂布塑,展示出晚唐借形弘佛理念:以精湛艺术形象吸引、感染、震慑受众,耳濡目染、潜移默化,逐步使更多的人接受佛门感召。天台宗派系的福岩禅院(上寺)后来兴于下寺之侧,净土宗派系的下寺遂日渐冷落,此堂塑像才免遭后世重妆改造,得以原貌续存。

Amitabha Hall is the main hall of lower monastery, worshipping Amitabha, the "Founder of Sukhavati" and the main faith of Amitabha-lotus sect. The hall is 3 bays wide and 6-purlin deep, with one-layer saddle roof. Although reconstructed in Yuan, Ming and Qing dynasties, the building remains its vigorous and firm appearance and primitive and simple style, which is typical in Song Dynasty. In the hall there is a square girdled platform for Buddha, which is big but short; we can still see the remnant of geometrical flower patterns in the girdling. Ground tiles are stacked on the surface of the platform. Big statues remain there on the throne, including Amitabha, Manjushri, Samantabhadra ("universal sagacity"), Ananda, Kashyapa and 1 donor. These 6 statues may be made in Tang Dynasty Xiantong 8th year (867 DC), i.e. mid or late Tang Dynasty. Actually, there are only 70 color statues in 3 monasteries in China nowadays, and the Lower Monastery is one of the rare places. The hall is full with the statues, presenting the typical philosophy in late Tang Dynasty: attract, infect and awe the audience with exquisite art images, exerting a subtle influence on them so that more people will take the faith of Buddhism. The statues in the Lower Monastery of Amitabha-lotus sect remain the same as they used to be and have never been changed.

下寺弥陀殿 弥陀佛塑像局部
Part of Amitabha statue in Amitabha Hall of Lower Monastery



下寺弥陀殿 文殊塑像局部
Part of Manjusri statue



下寺弥陀殿 文殊塑像
Manjusri

下寺弥陀殿 普贤塑像局部

Part of Samantabhadra ("universal sagacity") statue



下寺弥陀殿内，坛前左右分塑普贤、文殊2菩萨坐像，均高2.88米。于腰须弥座上，呈1腿盘曲、1腿自然下垂的“游戏坐”姿。面长圆，态庄重，胸瓔珞，髻高束，辮自耳后披于双肩，衣饰沥粉锦纹，裹膝襟垂座间。须弥座壶门内，白象、绿狮坐骑探首，意趣灵动。

For the two 2.88m statues in front of the platform, Samantabhadra is on the left and Manjushri is on the right. Moreover, the statues for the white elephant and the green lion are so vivid in the arch doors behind the thrones.

下寺弥陀殿 普贤塑像 Samantabhadra ("universal sagacity")



主尊弥陀佛像，高4.2米，面相丰腴，莹肤映雪，蛾眉、细目、隆鼻、润唇，丰肌秀骨，唐风典型。肩披长巾袈裟，腰围羊肠大裙，坐须弥台，垂腿自然，足丰柔，手纤秀。左手置于左膝，右手呈说法印。形体自然，造型优美，比例适度，神情恬淡。

The main statue is Amitabha. 4.2 meters high. The image is so natural and the shaping is so elegant at a proper scale, with expression of peace.



下寺弥陀殿 弥陀佛塑像

Amitabha statue in Amitabha Hall of Lower Monastery