

中國佛寺志叢刊

趙樣初



清·黃錫燾 譚鐘嶽著

民國·費爾樸譯

新版峨山圖志

廣陵書社

新版峨山圖志

《新版峨山圖志》不分卷，清·黃錫燾、譚鍾嶽原著，民國·費爾樸譯，南京博物館藏，民國二十五年（一九三六）華西大學哈佛燕京學社鉛印本。

峨眉山位於四川峨眉縣城西南七公里，與浙江普陀山、安徽九華山、山西五台山并稱佛教四大名山，素有「峨眉天下秀」的稱譽。山上寺廟創建於東漢，至明清盛極一時，大小寺廟近百座，為佛教著名普賢道場。現存主要廟宇及風景區有報國寺、萬年寺、伏虎寺、清音閣、洪椿坪、仙峰寺（九老洞）、洗象池、金頂等十餘處。

志書專記峨山者，始於明末清初胡菊潭《譯峨嶺》。本志以清光緒十一年（一八八七）會文堂刊本為藍本，譯成英文，加以修訂整理，與舊版有所不同。故名《新版峨山圖志》。書前有民國十四年（一九二五）峨眉山住持釋聖欽序，原著者黃錫燾、譚鍾嶽序，譯者費爾樸序；次為譚氏所輯紀勝雜詩三十六首；峨眉山總圖一幅，上山及下山道里圖五十三幅，每幅圖前有題字，圖後有注解，概述寺宇略歷及沿途形勝；峨山十景圖十幅，每幅有題詩。全書圖文

并茂，圖極準確，全面而形象地概述了峨眉山的寺廟全貌。

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光緒辛卯夏

峨山圖說

顧海初潛叟題

Pennd by
Ku Fu-ch'ü
the venerable
hermit

Kuang Hsi
hsin-mao
(A. D. 1891)
summer

THE OMEI ILLUSTRATED GUIDE BOOK



華西大學英文學系教授哲學博士費爾樸譯

俞子丹畫繪原圖

新 版

我

山

圖

志

清光緒十三年至十七年

黃綬英
譚鍾嶽 原著

華西大學哈佛燕京學社叢書

中華民國二十五年
西曆一千九百三十六年

中國四川成都日新印刷五業社代印

A New Edition
of the
OMEI ILLUSTRATED GUIDE BOOK

by
Huang Shou-fu and T'an Chung-yo
A.D. 1837-1891

WITH AN ENGLISH TRANSLATION
BY
DRYDEN LINSLEY PHELPS, Ph.D., F.R.G.S.
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by
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Chongtu, Szechwan

1936

余素愛名山始自髫齡

實受吾

父之靈感爰以此書敬

獻於吾

父費長樂

猗歟吾父

氣直心閒

浩浩若水

肅肅如山

知若樂水仁若樂山知

若動仁若靜知若樂仁

若壽

This Volume is Dedicated

To My Father

Arthur Stevens Phelps

Who first inspired in me a love of mountains

The vigour and calm of his nature
are reflected in the activity of
streams and the serenity
of mountains

A man of intelligence delights in waters,
One of lovingkindness rejoices in the hills;
A man of intelligence is full of movement,
One of lovingkindness is calm and quiet;
A man of intelligence is filled with the joy of life,
One of lovingkindness lives unto fullness of days.

Lee Yü

峨眉山圖說序

峨眉山乃普賢菩薩建設道場之地秀甲天下人皆稱之由麓至頂計程百二十里綿亙數百里大小七十餘廟皆奉普賢所有宮觀殿刹岡洞坡坪溪溝池泉石等種種古蹟勝境皆俱足天然雅趣誠爲諸名勝所不及也蓋自歷代騷人墨客性耽名山大川一經遊覽者莫不咸稱壯觀愴愴不忘然所著序文詩賦琳琅珠璣大博一燦攷諸峨眉山誌及峨眉山圖說記載甚詳展卷瞭如指掌是又何待贅述哉曩者衲結茅此間歷數寒暑制心滅念突有所悟菩薩留迹人間現種種色相抑一大事因緣耶最可貴者每當風雲變幻之際忽現大圓相光橫亙山際盡諸異色相集成彩峯鬱草木皆鮮妍絢爛殆雲霧既散而此光獨明徇爲佛光普照現出兜羅綿雲世界矣尤有異者當圓光未現之前必先起雲霧適

有二異鳥飛翔上下相唱一佛光現一一語此二鳥或佛說阿彌陀經之迦陵頻伽演唱佛音耶俄而此種景色卽現目前此又菩薩暗示衆生之一證矣又若夕陽西下黑夜沉沉崖壑之間有數萬燈光燐燐飛騰空際燦若星斗來朝普賢此萬殊一本之理菩薩一靈之所致耳適有美人費爾樸君在川僑居於南台寺來函敘及彼欲識得此山之真面目遂不分寒暑有暇輒一登臨復不憚煩勞覓得峨眉山圖說佳本視同奇珍延聘高士校閱刊印流傳並譯成英文以貢彼都人士特邀納爲序納願當代縑素名流有志於峨山者不僅以遊覽名勝爲快

峨眉山接引殿住持釋聖欽謹識

大中華民國廿四年六月廿七日

FOREWORD

BY

SHENG CH'IN 聖欽

ABBOT OF THE CHIEH YIN TIEN 棲雲院

MOUNT OMEI

Mount Omei is the very spot where the *bodhisattva*¹ P'u-hsien² established a place for meditation. Its exquisite beauties, second to none under heaven, are highly lauded. From the foot of the mountain to the very summit is one hundred and twenty *li*, but the ranges run continually for several hundred *li*. Large and small, there are more than seventy monasteries, in all of which they worship P'u-hsien. Its halls, temples, shrines, monasteries, ridges, caverns, slopes, terraces, streams, ravines, pools, springs, stones, and every kind of ancient relic and famous scene, all abundantly manifest natural and delicate beauty. In truth, Omei cannot be surpassed by any of the other illustrious places. In every dynasty poets and men of letters who have given themselves up to the enjoyment of celebrated mountains and great rivers, and who have come to visit this mountain, have admired Omei's magnificent panorama, a view which can never be forgotten. As to their prefaces, essays, poems, and other forms of poetic writing which have appeared like beautiful jade stones and pearls,—they dazzle the readers' eyes and bring smiles to their lips. If we investigate the

¹ P'u-shan 普賢, the abbreviated form of P'u-t'i-ta-to 普賢菩薩, the Chinese transliteration of the Sanskrit *bodhisattva*. The term means one who has not only become a saint but also a co-worker in the great labour of salvation for the world.

I am indebted to K. L. Reichel, *Truth and Tradition in Chinese Buddhism*, Shanghai, The Commercial Press, 1920, for many of these definitions.

² P'u-hsien 普賢, Sanskrit *Samantabhadra*, the *bodhisattva* of mercy who rides the white elephant and who chose Mount Omei as his abode. He is usually paired with the *bodhisattva* Wan-sha 文殊, representative of wisdom, who abides on Wu-t'ai Shan 五台山.

Omei Shan Chih 峨眉山誌 *Records of Mount Omei and Omei T'u Shuo* 峨眉圖說 *The Omei Illustrated Guide Book*, we can surely find such compositions clearly recorded in these volumes. As soon as we open the page, they appear plainly, as if under one's very hand. There is no reason for me to make useless repetition.

Formerly I constructed a thatched hut in the mountains, and passed several summers and winters there, subduing my passions and destroying desire. Suddenly, I became aware that the *bodhisattva* had bequeathed his manifestation to this human world, displaying many varieties of visible appearances. Perhaps it is a matter of foreordained causation! The singular wonder is that every time, when winds and clouds change suddenly and fantastically, there appears unexpectedly a huge round bright circle, floating across the mountains, full of strange colours, gathering into splendour. At that moment, peaks, ridges, grass, and trees are all fresh, gleaming, and magnificent. Even when the clouds and mists have already dispersed, this bright sphere still remains illuminated all by itself. Certainly this is the universally — shining "Buddha's Glory,"¹ amidst which appears a world of encircling cottony clouds. A further wonder is that before this colourful circle appears, clouds and mists must first come into sight. Just at that moment two strange birds soar and glide to and fro, singing together, "Buddha's Glory is appearing!"² They are, perhaps, the same as those mentioned in the *O-mi-t'o Sutra* 阿彌陀經 named "*Chid Ling P'ing Ch'ieh*"³ 迦陵頻伽, birds that can sing in the tones of Buddha. Directly following the singing, this view⁴ becomes visible before one's eyes. Again, this is another verification

¹ *Fu Kuang* 佛光, a corona of rainbow colours lying on the cloud-floor below the cliff, in which the spectator's shadow is cast.

² *Fu Kuang* *hsein* 佛光吟.

³ *Chid-ling* 迦陵頻伽 means sweet or wonderful. *P'ing-ch'ieh* 頻伽 means sounds.

⁴ That is, the *Fu Kuang*.

that the *bodhisattvas* make suggestive revelations to all living beings. Furthermore, when the setting sun sinks westward and the dark night grows heavy, among the cliffs and ravines there appear myriad flitting lamp-lights,¹ flying in the emptiness,—bright stars come to pay homage to P'u-hsien. This explains why the basic unity finds countless different expressions due to the spiritual influence of the *bodhisattvas*.

Fortunately, Mr. Phelps, an American who sojourns in Szechuan at Lan T'ai Ssü, has written me saying that he wishes to be familiar with the "genuine countenance"² of this mountain. Any time when he has a vacation, no matter whether it be winter or summer, he likes to climb the mountain. In spite of difficulties, he has sought and found the best edition of the *O Shan Tu Shuo*, a book which he regards as a precious treasure. He has invited a few cultivated scholars to revise it, translated the book into English, published it as a printed volume, and offers it to his fellow-countrymen. Hence, he asks for a preface from my pen. I sincerely hope that fine scholars, men of fame of today who intend to travel to Omei, will find pleasure in something more than the superb scenery.

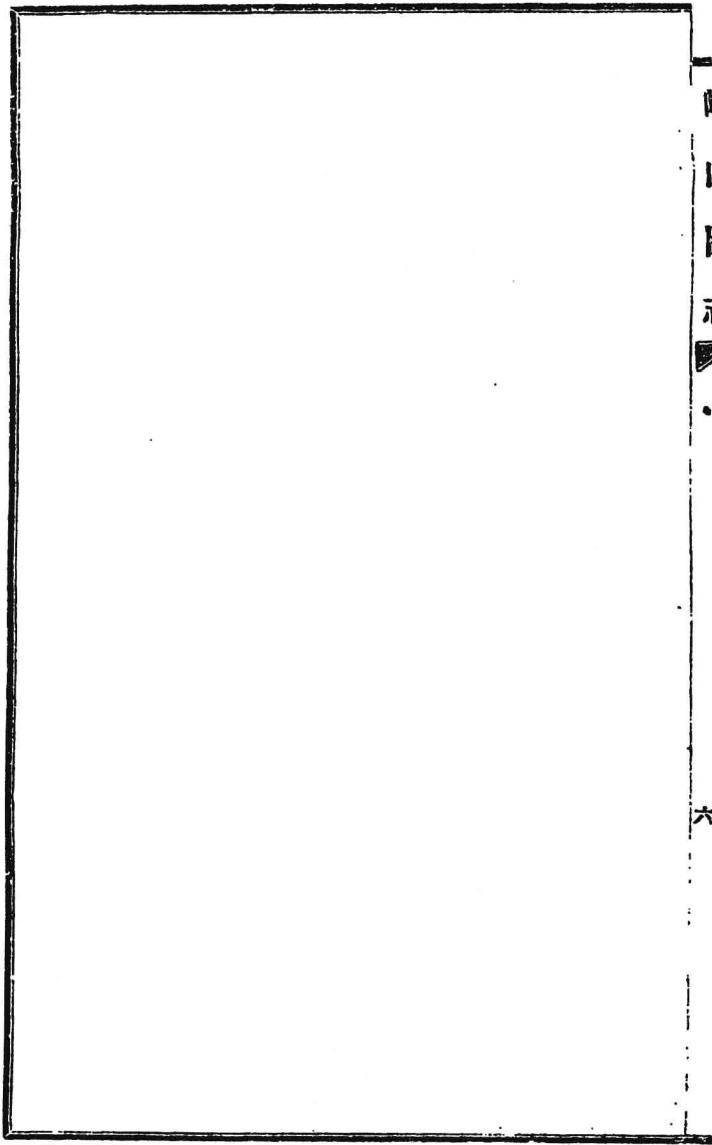
Monk Shêng Ch'in

Chieh Yin Tien
Mount Omei

Min Kuo, 24th year, 6th month, 27th day (27 July 1935).

¹ Usually called the *Shêng Teng* 聖燈, the extraordinary phenomenon of luminous spheres bobbing up and down in the ravines below the cliff.

² The Chinese saying is: 難識山真面目 "It is difficult to recognize the genuine countenance of Lu Shan," for it is always covered by clouds and mists. The words have also a deeper esoteric Buddhist meaning: One cannot really know the mountain unless he enters into its spirit.



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峨山圖說序

費爾樸先生將一峨山圖說一譯成英文，這是用外國文字介紹峨眉山的第一本書。暑假中費先生從峨眉山中寫信來，給我一個很大的榮譽，要我爲這本書作一篇序，以介紹於大眾之前。費先生從事於峨眉山書籍的繙譯，已有三年歷史。並聽友人言及歷年寒暑假的時光，皆大半消磨在山中，對峨山一切作詳細的搜集與調查。費先生嗜好的高雅和親近名山機會之多，除令人欣羨敬佩之外，實不能多讚一詞。

從佛教傳入中國後，峨眉山幾乎享了三千年的盛名。這可以用由山麓至山頂的將近百所，點綴風景的大小廟宇來證明。一方面峨眉的聲譽也幸而有這無量數的僧伽及一

朝山者一來維繫。我在友人處尙看見費先生擬有一種改進峨山計劃，其中最要之點卽爲增進僧人的智識。可謂精闢之論。我們不欲改建這一四川公園一則已；如欲着手改建，則峨山的和尙，實在是最好的一園丁。

介紹名山的勝業，從前是政府及風雅士的職責。前一項可以一志書一爲代表。後一項可以一遊記一爲代表。費先生所譯的一峨山圖說一卽屬前者。惟性質則在志書與遊記之間。據我所見的一種版本，係成都會文堂鐫，黃錫燾，譚鍾嶽奉川督命編繪，今已不易購得。刻於清光緒十三年（公元一八八七）計峨山全圖一幅，上山及下山道里共五十三幅，峨山十景圖十幅，每幅圖上詳註道里遠近，圖後附寺宇略歷及沿途形勝，雖距今將及五十年，除間有極