

PICTURES AND POEMS  
OF MOUNT EMEI'S TEN  
SCENERIES

峨眉山十景图咏

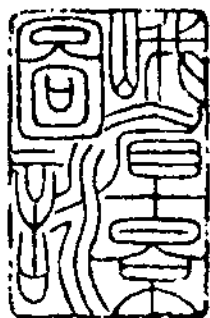
丁卯初冬  
唐任修

轻工业出版社

1977

# 峨眉山十景图咏

PICTURES AND POEMS  
OF MOUNT EMEI'S TEN SCENERIES



轻工业出版社

一九七七年·北京

责任编辑：于彩祥  
编辑：田家乐  
书名题签：廖沫沙  
装帧设计：郑华  
校订：盛克敏

## 峨眉山十景图咏

峨眉山博物馆供稿

原著：「清」谭晴峰

翻译：「美」费尔朴

篆刻：田成科

轻工业出版社出版

(北京广安门外南滨河路二十五号)

四川峨眉彩印厂印刷

新华书店北京发行所发行

各地新华书店经售

一九八一年四月一日第一版

一九八七年十月一日第二版第一次印刷

开本：二五×一六毫米(85) 印张：二·二印张

印数：一—一〇〇〇〇册 定价：一元五角

统一书号：八〇四二·〇三三

ISBN 7-150-01910-0/0068/J·0070

## 再 版 前 言

《峨眉十景图咏》选材于清代诗人谭晴峰《峨山图说》一书。谭晴峰，湖南衡阳人，光绪年间官蜀，奉朝命来峨撰述山史。历时近年，终成《图说》二卷，涵诗四十三，图四十六。并掇景之佳绝者十，曰：金顶祥光、象池夜月、九老仙府、大坪霁雪、洪椿晓雨、双桥清音、白水秋风、萝峰晴云、灵岩叠翠、圣积晚钟，是为“峨眉十景”之始。十九世纪中，华西大学美籍哲学教授费尔朴氏，又将《图说》译成英文出版风行海外。二十世纪八十年代，四川省书协会员、著名篆刻家田成科先生以中国传统金石篆刻艺术形式来铭记峨眉图景之名，特为十景治印十枚，使诗、书、画、印璧合珠联，汇成一帙，由著名作家廖沫沙老人题名《峨眉山十景图咏》。

田成科先生，四川德阳人，尝寓成、渝、自贡等地。先生自幼酷好金石，喜爱篆刻。工余之暇，以篆刻自娱。取法秦汉，兼学吴、邓，并锐意创新，自成一家。早在四十年代，即有由我国著名绘画大师徐悲鸿先生题签之《坎晋庐印存》一卷问世。先生虽已年近古稀，欣逢盛世，壮心不已。先生刀法遒劲，疏密有致，雅藏于拙、神见于形，治印万方，蜚声中外。《峨眉十景图咏》自一九八一年问世以来，颇为中外人士赞赏。此书不但具有艺术价值，而且又有实用价值。既可作为中外人士的艺术欣赏品，又可作为旅游峨眉山的导游图。因此，本书自发行以来，畅销国内外，深得中外人士的好评。值此书再版之际，谨志数言以飨读者。

于 彩 祥 1987. 5. 10.

## Preface to the Second Edition

The "collection of pictures and poems about the ten views on Mt. Emei" is originated from "Pictures and Illustrations to Mt. Emei", written by a famous poet named Tan Qinfen in Qing Dynasty. Mr. Tan, born in Hunan Province, was appointed administrator in Sichuan and authorized to collect and narrate the stories about Mt. Emei. One year after, he eventually succeeded in writing and published two volumes named "Pictures and Illustrations of Emei" containing 16 Pictures and 43 Poems. Mr. Tan selected ten of the best views and gave them names respectively, as: ①The Felicitous Light on The Golden Summit; ②The Spirit Cliff's Emerald Terrace; ③Evening Bell at The Holy Monastery; ④Vespor Moon At the Elephant's Pool; ⑤Crystal Waters and The Autumn Winds; ⑥Dawn Rain Among The Giant Ch'un Trees; ⑦The Twin Bridges' Clear-toned Harmonies; ⑧The Immortal Abode of The Nine Ancients; ⑨Blue Sky after Snowfall on The Great Plateau; ⑩Traasparent Clouds At the Lo-Peak. Since then, The Ten views of Emei became famous everywhere in our motherland.

Late in mid 19th century, an American Professor of Huaxi University named Phelps translated the collection into English, and hence Mt. Emei began to be known abroad and tourists from different districts began to visit and appreciate its beauties.

In 1980s, a noted old sculptor Mr. Tian Chengke, a member of Pen-manship Art Association of Sichuan Province was invited to make seals to ten sceneries respectively in order to enable the tourists more understanding. And then, on this collection integrating the poems, paintings handwriting and seal-carving into a whole with the script inscribed as "The collection of pictures and poems about ten views on Mt. Emei" by the famous old

literati Mr. Liao Mo-sha.

Mr. Tian, a native of Deyang county in Sichuan, once lodged in Chengdu, Chongqing, Zigong and now lives in Emei. He was specially fond of engraving from his youth, and began carving stone seals in his leisure. He learnt from the works of sculptors of Qin and Han Dynasty, and imitated that of Mr. Wu and Mr. Deng, who are two famous sculptors. He skilfully concentrated their best features into his own style to make his seals full of vitality and romanticism. In 1940s, he published "Kan Jin Lu's Seal carving", the title of which is inscribed by a famous painting Xu Beihong while Kan Jin Lu is the pen-name of Mr. Tian.

Mr. Tian is in his own eighth decade now. In such a flourishing age, he is still enthusiastic for engraving. He has carved thousands of seals, and his exquisite designs, good handwriting, and energetic cutting were all filled with creative power and thus made him a well-known inspired sculptor home and abroad.

This selection is not only a tour guidance but also worthy collecting as work of arts. Therefore the first edition of this book had a wide sale and favourable comments in both of China and abroad. When the second edition of it is coming, I present several words here for readers.

**Yu Caixiang**

1987. 5.10.

## 峨眉山简介

峨眉一脉出峨眉，平畴崛起三千里。群峰簇翠，流泉飞瀑，景色挺秀，誉满中外，故有“峨眉天下秀”的美誉。

峨眉之名史见西周。谓“两山相对如峨眉”故名。公元一世纪山上开创寺院，六世纪佛教兴盛，百里山峦，梵宇琳宫，多达九十余处，誉为我国佛教四大名山之一。

峨眉山历史悠久，文物古迹绚丽多彩。宋代的普贤铜佛重约六十二吨，高达六点八米，规模宏大，造像庄严，为全国文物保护单位。元代的木构飞来殿和明代的砖卷无梁殿是少见的古代建筑。元代的华严铜塔，十四层，高五点八米，塔身铸有佛像四千七百余尊和《华严经》文。冶造精湛，巧夺天工。明代永乐年间的巨型瓷佛，佛坐千叶莲花，身缀千佛莲衣，显示了我国古代陶瓷工艺的精深造诣。此外，金顶的明代铜碑，洪椿坪的千佛莲灯，都是我国民族文化的灿烂遗产。解放后，党和人民予以珍视和保护。

“蜀国多仙山，峨眉邈难匹。”是唐代诗人李白对峨眉山的赞许。金顶祥光、灵岩叠翠、圣积晚钟、象池夜月、白水秋风、洪椿晓雨、双桥清音、九老仙府、萝峰晴云、大坪霁雪，日出、云海、佛光、佛灯、十景四奇；虎溪三桥，古德三林；神水阁的玉泉，黑龙江的栈道，七里坡的“一山兆瑞”，天门石的“玉露明珠”，凤凰湖的“水光山色”等自然佳景，无不引人入胜。

“峨眉山西雪千里，北望成都如井底”宋代苏东坡的诗句，是登临金顶，展望天府平原的真实写照。的确，远眺峨眉，高峰入云，临峰遥望，视野壮阔；东望青衣、岷江、大渡河，烟波浩渺，宛如白练飞舞；西望瓦屋、贡嘎、大雪山，云海舒卷，恰似蜡象原驰。更奇妙的是，每当风静云平，日光折射云海，形成彩色光环，人影晖光，摇曳成趣，这就是人们常说的“峨眉宝光”。霞光四射，冉冉腾空，奇景抒情，令人振奋。

“峰顶四时如大冬，芳花芳草春自融”。峰顶山麓，气候悬殊，温差摄氏十七度左右。植物垂直带谱明显，动物品类珍奇；山颠的箭竹，山腰的冷杉，初喜亭的杜鹃，仙峰寺的珙桐，真是群芳吐秀，争奇斗艳。动物中的岩鸽、白鹇、小熊猫、苏门羚、弹琴蛙、大蚯蚓、枯叶蝶，特别是见人不惊与人相亲的群猴，均属世界少见。

郭沫若同志的亲笔题词——“天下名山”，是对峨眉山风物的高度概括。但奇妙的峨眉胜景，殊非笔墨所能描绘。踞足登峰百里，将会美不胜收。

解放以来，在党的阳光雨露哺育下，江山增秀色，峨眉分外娇。“霞旦第一”的峨眉正以雄秀的风姿拥抱着社会主义祖国的春天，迎接来自五洲四海的贵宾。

田家乐 1983. 2. 28

## Emei Mountains: A Brief Visit

Part of the vast Kunlun mountain range, Mount Emei rises abruptly 3,000m high on the horizon. For its green groups of peaks, flowing fountain streams, flying waterfalls, tall and graceful landscapes, it has been said of Emei Mountain, "Emei is wonderful and the most beautiful in the world".

The name of the mountain was first given during the Western Zhou Dynasty. "They face toward each other and look like delicate eyebrows", then it was called "Emei".

During the first century temples and monasteries began to be built on the mountains. Later, in the sixth century, when Buddhism was quite popular, wonderful angel temples and gem halls (as many as ninety) were built along the peaks. These peaks covered a distance of one hundred li. For this reason, it is well known as one of the four most famous Buddhist mountains in China.

Mount Emei has a long history. Its cultural relics and historical sites are splendid, interesting and scintillatingly colourful. Cast during the Song Dynasty, the Pu-xian bronze statue of Buddha weighs 62 tons or so, and is high as 6.8m. This magnificent, solemn statue is one of the key protected cultural relics in China. Structures, such as the wood-constructed Flying Temple built during the Yuan Dynasty and the brick-arched beamless temple of the Ming Dynasty are outstanding architectural feats. It was during the Ming Dynasty that the Hua-Yan bronze pagoda was cast. Standing 6m high, with 14 stories, there are some 4,700 statues of Buddhas and "the Hua-Yan scripture" cast on its body. The pagoda is of perfect construction, exquisite workmanship and superb craftsmanship. During the Yong Le's years of Ming Dynasty, the huge porcelain statue of Buddha was constructed. Sitting on the thousand-leaf-lotus flower, wearing the thousand-Buddha statue-lotus coat, this work of art shows that ancient China had a comprehensive and high level of china-ceramic technology. In addition, Ming Dynasty bronze copper tablet on the golden top of the mountain, and the thousand-Buddha statue-lotus lamp in Hongchunpin Temple



etc. all are splendid nationality heritage. After liberation, these treasures are prized and protected by the Party and the People.

Tang Dynasty's poet Libai's commendation read, "Shu State (Sichuan Province today) has lots of fairylard hills, while Mount Emei is matchless." He was, of course, referring to its wonderful natural scenery and sites such as the auspicious light on the golden top, the green peaks rising one above the other around the Lingyan cliffs, the charming night moon at the Elephant pool and the cool autumn wind along the white stream, the fine dawn rain at Hongchunpin, the clear sound on the Dual bridges, the angel temple by the Nine-old hole, the soft clouds over the Luofeng peak, the snow with sunlight at the Great Level ground, and the breath-taking sunrise, a sea of cloud, the Buddha lamp, the Buddha rays and lights, these are so-called the Ten-sights and Four wonders. To add to these beauteous visions, and the three bridges on the Tiger Stream, the forests around the Gude, the jade well at the Holy water Place and the plank road built along the faces of the cliffs on the Black Dragon stream, "the auspicious snows" along the seven-li slope, "the jade dewdrops and the bright pearls" at the Tian-men stone, "the glittering shining water and the colourful hills" around the Phoenix Lake, and so on, every-thing is so enchanting and well worth seeing.

"Westward to Mount Emei can be seen miles of snow, while Northward the view has been likened to the huge bottom of a basin". Song Dynasty's Poet Su Dong-po's this verse really was an description of the bird's-eye view of Chengdu when one reached the golden top and gazed out over the Tian-fu plain. It is so wonderful that even from a far distance one can see the tall peaks of Mount Emei breaking through the clouds and reaching into the sky. Looking Eastward, the mist-covered Qingyijiang, Mingjiang and Dadu rivers look like silver silk dancing in air looking westward into the Wawu, Gongga and Greast Snow Mountains, cloud waves, appearing as white wax elephants racing on the prairie. Even more spectacular, whenever the winds stop and the clouds are still, the sun's rays refract over the sea of clouds, hence forming colourful rings. The visi-

tor's shadows project in the light rings thus setting each other off producing a very interesting pattern of motion. The rays of sunlight shining through the multitude clouds rise slowly into the sky. Hence the name "Emei precious rings". Visitors are excited by this phenomenon.

"All four seasons of the year on the top are just like winter, while varieties of beautiful flowers and green plants will start budding in the spring". From the top to the foot, there exists quite a difference in temperature, as high as 17°C or so. The vertical plant pedigree is apparent. As well, the animal species are dear and precious. The arrow-bamboo trees on the top of the mountain, the fir trees mid-way up, the azalea at Chuxi Pavilion, the Hongtong trees at Xianfeng Temple and the like, are vying with each other in colours and beautiful manner. And to animals, rock doves, silver pheasants, pandas, serows, piano frogs, huge earthworms, lappet butterfly in particular, the groups of monkeys that are intimate friends of the passers-by, are seldom seen elsewhere in the world.

"The Famous Mountain of the world" —comrade Guo Mo Ruo's hand written inscription is a highly abstract commendation to the Emei landscapes. But the realistically wonderful Emei scenery is really difficult to put into words. There are so many beautiful and enjoyable things that you simply cannot take all in, even when you personally take the 100-li-climbing trip.

Since liberation, under the Party's profound grace, China's rivers and mountains have become more beautiful, and Mount Emei has become more delicate and charming. Mount Emei, "The first in the world" with her friendly manner, wonderful figure and unique beauty motherland, now is awaiting to greet honoured friends from all corners of the earth.

Welcome to tour of Emei Mountain!

**Tjan Jia Le**

1983. 2. 28

---

# 天下名山

郭沫若



FAMOUS MOUNTAIN  
IN THE WORLD

—— Guo Moruo

---



THE FELICITOUS LIGHT ON  
THE GOLDEN SUMMIT



THE UNIVERSITY OF CHICAGO

金頂祥光

即絕頂之殿祖殿後為觀光台

一抹祥光盡不成三義山

勢極修羅琳宮紺宇蒼

緣危勝以蓬萊頂上行

THE FELICITOUS LIGHT ON  
THE GOLDEN SUMMIT

The Tu Kuang T'ai 觀光台 Buddha's Glory  
Lookout is just behind the Chin Tien 金殿 Golden  
Hall and the Tsu Tien 祖殿 Hall of the Patriarch,  
on the very summit.

Not a ray of the felicitous Glory can any  
brush portray,

The mountain grandeur of the Three Omeis  
fills all the far horizon,

The jewelled shrine and purple hermitage  
escape the dusty world,

The journey surpasses the ascent to the  
summit of fairyland.

---



金屋祥光  
伊本

