



峨眉山
The Cultural Relics of 文
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峨眉山文物

The Cultural Relics of Mt. Emei

序 Preface

峨眉山是我国最重要的名山之一，为天下之雄，被称为震旦第一山。本属蜀国，汉代属蜀郡南安县，后归犍为郡管辖。晋人常璩《华阳国志》的《蜀志》记载，南安县“南有峨眉山，山去县八十里。《孔子地图》言有仙药，汉武帝遣使者祭之，欲致其药，不能得”，可见当时峨眉已经由于富有神秘传说而受重视。

近半个多世纪以来，峨眉山及其周围地区的文物考古工作逐步开展，有一系列重要发现，使这里悠久的历史文化遗产得以揭示，与峨眉秀美珍奇的自然景观相结合，吸引了国内外学术界、艺术界以及广大公众的密切关注。

黄湾大车坝出土的石器，见证了峨眉一带早在新石器时代已有先民繁衍生息。柏香林、石岗村、罗目镇等地点发现的青铜器、陶瓷器、石雕、钱币等等文物，更以物质文化遗产的形式，提供人们直观了解峨眉山历史的条件，与种种有关载籍文献互相印证。

大量文物证明，至少在战国时期峨眉已有高度的文明。符溪柏香林于巴蜀考古中有引人注目的地位，所出194件青铜器质地良好，工艺精美，有的还带有至今尚难解读的巴蜀文字。到汉代，当地的农业生产发达，石岗村的田塘模型是生动的反映。

佛教的传流为峨眉开辟了新的局面。北宋太平兴国五年（980年），太宗命人在成都铸造普贤菩萨铜像，运至峨眉，从此峨眉作为中国佛教四大名山之一的普贤道场，声名远播。寺庙文物，包括建筑、佛像、写经、书画等，均极珍贵。

古时蜀道难行，观览峨眉风光文物实非易事。明代学者陈第曾遍访五岳，著有《五岳游草》，最后发愿前往峨眉，竟卒于中途，终成遗憾。现在峨眉已成为国内外瞩目的世界文化与自然双遗产，第三届世界自然遗产会议将在这里召开，而精选峨眉文物的《峨眉山文物》一书也作为会议献礼出版。这充分表明，峨眉山人在新的历史时期中一定会不负众望，创造出新的辉煌。

李学勤

2007年9月16日于清华大学



The imposing Emei Mountain is reputed as the most majestic in China. Originally belonging to the Shu Kingdom, it was under the jurisdiction of Nan'an County of Shu in Han Dynasty and was later under the jurisdiction of Jianwei County. "Mount Emei towers in the south of Nan'an County, 80 li away from the county seat, where elixirs are treasured based on the *Atlas of Confucius' History*. *The Shu Chronicles of the Records of Huayang Kingdom* compiled by Chang Qu in Jin Dynasty records that, "Upon hearing the news of elixirs, Emperor Wu in Han Dynasty dispatched emissaries to pay homage to the mountain, intending to fetch the miraculous elixirs, but in vain". This clearly indicates that Emei Mountain already attracted much attention at that time with its rich and mysterious legends.

Since the recent half century, archaeological fieldwork has been gradually undertaken in Emei Mountain and its peripheral areas and results in a number of significant excavations disclosing its profound history and cultural deposits. Integrating with the natural beauty, the cultural relics here have aroused the concerns of academic and artistic communities as well as public interest.

The stone wares unearthed in Dacheba of Huangwan Township have witnessed the life of the ancient people in as early as the Neolithic Age. The bronze wares, chinawares, stone carvings, coins, and many other cultural relics excavated in Boxianglin, Shigang Village and Luomu Town have provide people a direct access to understand the history of Emei Mountain and confirmed corresponding records and documents related to it.

Large numbers of excavated cultural relics can well prove that Emei Mountain had experienced a booming civilization dating back to as early as the Warring States Period. Boxianglin in Fuxi, with a remarkable place in the archaeological study of Bashu Culture, has witnessed the

excavation of 194 exquisite bronze wares, with some of which even bearing traits of the elusive Bashu Culture. Till the Han Dynasty, the local agriculture was very developed with the rice field and pond model found in Shigang Village as its vivid reflection.

The spread of Buddhism created a new situation for Emei Mountain. In the fifth year of Taipingxingguo of Northern Song Dynasty (980 A.D.), Emperor Taizong ordered his people to build a copper statue of Samantabhadra Bodhisattva and had it transported to Emei Mountain. Since then, Emei Mountain as the Bodhimandala of Samantabhadra has been reputed as one of the four famous Buddhist Mountains in China with a great treasure of precious monastery relics including architectures, Buddhist figures, scriptures, calligraphies and paintings, etc.

It is universally known that the roads to Shu had been really rough, and this created physical difficulties for people to view the beautiful scenes and cultural relics of Emei Mountain. Chen Di, a famous scholar in Ming Dynasty who had visited all the five famous mountains of China and composed the *Travelogue and Travel Notes of Five Sacred Mountains*, finally made a vow to reach Mount Emei, but failed unfortunately and was found dead halfway. Currently, Emei Mountain has become world natural and cultural heritage site. For this reason, the 3rd World Natural Heritage Conference will convene here. *The Cultural Relics of Mt. Emei* carefully compiled will be published as a gift to mark the holding of the Conference as well as a manifestation of the determination of the people of Emeishan City to live up to the hope of the general public to compose new glorious chapters in the new historical period.

Li Xueqin
Tsinghua University, Sept. 16, 2007



峨眉山文物

综述

巍巍大峨，从祖国四川西南地凸兀而起，雄秀天下。在过去漫长的历史岁月中，峨眉山不仅孕育了绮丽的自然风光，更遗存了大量珍贵文物，古蜀文明早已浸润到这块美丽的土地。“武王伐纣，实得巴蜀之师”（《尚书·牧誓》），当时古蜀国的疆界即以“玉垒、峨眉为城郭”，悠久的历史既折射出古蜀文化的灿烂，更辉映着峨眉山迷人的文化内涵。

本书所选列的文物，主要来自峨眉山博物馆。该馆现存文物共有4632件，其中三级以上（含三级）为1015件，这批文物地方性较强，绝大部分文物与峨眉山及其附近区域的重大历史发展阶段相关联，成为研究地方史的珍贵实物资料。大批的青铜器、瓷器、佛教造像、书画作品不仅具有历史、科学价值，而且有着较高的艺术价值。

寺庙建筑有着浓郁的川西南汉族山区村舍风格，与峨眉山自然环境融为一体，形成了点、线、面结合的山野寺庙园林群落体系，是“峨眉天下秀”的重要构成因素，故本书也精选了部分寺庙建筑及其附属文物供读者欣赏。

石器 石雕

1963~1988年，在沿青衣江（古羌江）水系的峨眉河流域的一、二级台地，东起峨眉城东郊1公里处的跃进渠和6公里处的柏香林附近，西至峨眉山景区内黄湾乡大车坝，东西相距约14公里，南北相距约5公里，纵横约40平方公里的范围内，先后采集、出土了一批石器。

这批石器的原料绝大部分采自当地的河床砾石，纵劈成片，由劈裂面与自然面向打制而成。其形制均为双肩石器，与



雅安市、乐山市洪雅县止戈乡王华村、夹江县甘江镇二郎庙、迎江乡双龙村、云吟乡工农村以及乐山市中区安谷镇陈黄村等地出土的新石器基本一致。又与云南省云县芒怀新石器遗址的有肩石器属同一类型。故这批石器的时代，上限不超过新石器时代早期，下限可以晚到商周时期。

1977年11月，峨眉县双福镇石岗村农民取土制砖时发现一座砖室墓。此墓位于县城西北10公里，双福镇东4公里。现存有一直径约10米的封土丘，砖室墓穴在土丘西部，为长方形单室，长9.73米，宽2.23米，墓道长1.8米，宽1.7米。全墓均由花边砖砌成。墓门向南偏东10°，用单层砖封闭。砖侧花边纹饰有双凤对舞纹、菱形纹、联璧纹等。在四川地区已发掘的汉墓中，大多随葬陶俑，而出土石雕艺术品则相对较少。该墓出土了12件砂石圆雕明器，有田塘、执钺俑、听琴俑、蟾蜍、辟邪座等，是不可多得的艺术珍品。它们集中反映了当时农业的高度发达和社会安定，以及审美情趣。如田塘表现的是农业多种经营；辟邪则昂首怒吼，体态矫健，很有气势。正如鲁迅先生评价“惟汉人石刻，气魄深沉雄大”。

青铜器

青铜器数量之多、之精美，堪称峨眉山文物的一大亮点。1963年冬，峨眉县符溪镇新生村柏香林农民在平整土地时，于距地表0.7~0.8米深处挖出一批青铜器，到1980年柏香林墓葬群先后出土釜、鬲、戈、矛、斤、钺等青铜器194件，均具有鲜明的地方特色。本书选列的带盖铜釜是最具代表的器物。铜釜属饮器，在四川其他地区发现的几乎都没有盖，

而这件铜釜设盖，盖面饰阴刻变形虎纹一周，顶部有一豆形纽，上饰十字纹，雕刻精美，一虎首衔环以八节链与器肩部的绳索纹耳相连。此器为研究釜的造型演变提供了实物资料，更是峨眉山先人为我们留下的艺术珍品。

还有一件人虎纹铜戈，极具研究、艺术价值。戈上铸有巴蜀符号一组，由人、虎组成，虎首在援末，怒目、竖耳、张口露齿，显得十分凶猛；虎身位于胡部，背阑腹刃，尾后曳，饰阴线虎纹。虎口下一人跪地，头接近虎口。似与西南地区少数民族中以人饲虎的风俗有关，在四川地区属首次发现，为研究古代巴蜀文化提供了重要的资料。

从广汉三星堆到金沙遗址，都发现有刻鱼纹的金器，而本书选列的鱼鳧纹铜戈援上所饰鱼鳧纹，头向锋，尾近圆穿，头略呈三角形，嘴上有一平置的带纹，端分歧垂于两侧，翼与两刃平行，末端芯尖饰雷纹，身饰鳞纹，尾左右分开呈燕尾状。疑为古代蜀人的族徽。

此外，书中选列的巴蜀文字铜戈、错银铜带钩及铜壘等，均为研究古代巴蜀文化的重要资料，也有较高的欣赏价值。

陶瓷器

1985年12月，在罗目镇的基建施工中，于距地表1米处发现一倒扣的陶缸。缸下铺一条形石板，板上重叠放置多件青铜器、瓷器和少量玉器。其中长颈瓶、凤耳瓶等属宋代的特有器形。

这批瓷器中的青白瓷盘碟均有芒口，其装烧工艺，系宋代大多采用器口着匣或器口着垫圈的复烧形式。瓷器中，绝大部



分是紫口铁足或足底呈铁锈红色，应是宋代名窑之一的龙泉窑烧制。龙泉窑采用的瓷土含铁质较多，并在烧成后受二次氧化，故有“紫口”和“锈红”出现。同时，瓷器的釉色、造型、烧制工艺，和四川境内的重庆、成都、温江、绵阳、郫县、阆中、广汉、德阳、大邑、广安、巴中、营山、武胜、青神、彭山等市县窖藏出土的同年代同产地的瓷器特征基本一致。

此外，还选列了峨眉山出土的几件宋三彩陶器。这些器物属低温釉陶器，泥胎表面用含铁、铜、钴、锰等元素的矿物作釉料着色剂，并加入很多铅作助熔剂，经低温烧制而成。釉色呈深绿、浅绿、蓝、黄、白、赭褐等多种色彩，实际上是一种多彩陶器，其用途主要用作随葬的明器。

书 画

峨眉山的馆藏文物中，名人书画几占其半。本书仅甄选出部分明末以来具有代表性的精品。

峨眉山书画以拥有一大批清代名人作品和近现代大师级作品而著称。峨眉山的声名在清代达到了又一高峰，当时全山寺庙有上百座，国内名人纷至沓来，文人骚客在这里吟诗作画，留下了大量的墨宝。如清代著名学者何绍基，在任四川学政时游览峨眉山，留下行书七字联“瓦屋寒堆春后雪，峨眉翠扫雨余天”，为峨眉山增色不少。何氏书宗颜真卿，取北魏碑版意趣，自成一格。

齐白石在1936年造访峨眉山，留下《墨芋图》。画作极是清新淡雅，款题：“果玲大和尚清属，丙子夏五月，白石山翁

齐璜。”钤朱文“白石”印，写于峨眉山报国寺待月山房。曾任中央文史馆馆长的谢无量，也在峨眉山留下墨迹，“赵州言语示生路，临济宗风只活埋。百草千花相藉死，冰盆才见水仙开”。上题款“果玲上人指正”，下落款“无量”。其书法二王，吸取北碑的凝重散朗，天趣横生，自创一格。按其行止，应为1946年夏秋之际所作。

国画大师张大千在这里写有《秋荷图》，其画以水墨淡彩大写秋荷野鹭。画面上端题诗：“一瓣真诚盖一鹭，西风卷地仅能掀。老枝力大争狮子，丈六如来踏不翻。”

郭沫若的行书“天下名山”横披，则是1959年9月应峨眉文物保护部门之邀书于北京。

此外，峨眉山博物馆征集有许多名人字画，如马骊水墨山水《□□雪霁图》、文徵明工笔彩绘《义勇武安王图》。其他还有曾国藩行书自题七字联、康有为行书自题七言诗轴（此轴1922年书于上海龙华寺，后由该寺僧元照携来峨眉山）等。本书还特别列选了多幅李琼久先生的作品，其善长山水花鸟、佛教人物，多取材于峨眉山，故有“李峨眉”之称。

佛教造像

学术界一般认为佛教传入中土大约是在东汉明帝时期，佛教的弘传离不开佛像，故古人亦称像教。在佛像传入的初始阶段，在四川乐山麻浩崖墓享堂横梁上刻有一尊手施无畏印的坐佛，其时代为蜀汉时期。其后在四川彭山、绵阳等地崖墓中出土了刻有原始仙佛的摇钱树座和摇钱树，说明四川自东汉以来佛教活动甚为兴盛。还有公元4世纪末僧慧持在观心



坡下营造普贤寺（今万年寺）的传说。唐宋时期是四川佛教造像的黄金时代，有著名的乐山大佛、安岳卧佛、广元千佛崖、夹江千佛岩等精美造像。公元10世纪中叶，宋太祖赵匡胤派遣以僧继业为首的僧团去印度访问，继业回国后奉诏在峨嵋山营造佛寺，译经传法。宋太宗时遣使在成都铸造了重达62吨的巨型普贤铜像，供奉于今万年寺内，成为峨眉山佛像造像中的精品。至元明清时期，藏传佛教兴盛，本书收录有不少属于藏传佛教造像和尼泊尔风格的造像。

峨眉山的佛教造像多种多样，有玉佛、鎏金铜佛、木雕鎏金佛等。如书中列选的一尊佛教密宗造像——阿闍佛，是金刚界五智如来中的东方如来。按密宗教义，金刚界是体现大日如来“智德”的，共有五种智德，并为教化众生而化为五方五佛，其中东方阿闍佛就代表了大圆镜智，亦名金刚智。此像为整块缅甸玉雕凿而成，玉质柔美，弥足珍贵。又如一尊鎏金木雕佛像，外观具有铜像一般的质感。

峨眉山是普贤菩萨的道场，现存有众多的普贤铜像。书中列选的普贤菩萨骑象鎏金铜像，其形制是宋代以后佛教造像中的普遍做法，头戴镂空花冠，慈眉善目，披双领下垂式袈裟，胸前饰缨珞，单跏趺坐于六牙象上。《华严经》云：“一切诸佛有长子，彼名号曰普贤尊。”“佛之长子普贤菩萨，道证一尊，德圆两足，能圆众生所愿。”据《法华经》，普贤菩萨曾告诉佛，若有人颂读该经，“我尔时乘六牙白象王，与大菩萨具诣其所，而自现身，供养守护，安慰其心”。这尊铜像就生动地体现了这一说法，人物造型线条流畅，象作卧地状，通体鎏金。

总之，峨眉山佛教造像数量之多、艺术之精美都令人叹为观止。

杂 件

本书选列的玉器、象牙器、紫砂壶、鎏金铜塔、水晶杯等，有的出土于峨眉山地区的墓葬、窖藏，有的是传世品，虽然数量不是很多，但是代表了一个方面，反映了从宋代到上世纪40年代末这段时间峨眉山一带的民情风俗。明、清时期的玉雕作品，以其玉质之美，琢工之精，器形之丰，使用之广，都是前所未有的，并在很大程度上借鉴了绘画、雕刻的表现手法，吸取了传统的阳线、阴线、平凸、隐起、镂空、俏色、烧古等多种琢玉工艺，融会贯通，使作品达到了炉火纯青的艺术境界。如一件鱼形佩饰，玉质莹润，倍显活泼可爱：鱼阔体扁身，嘴微张，背鳍高凸，前鳍贴身，后鳍由两侧向上分开，尾扇形上翘呈游动状，腮部钻有小孔挂绳，雕刻细腻，栩栩如生。

牙角器在古代文物中虽然多属小器，但一器之微，往往穷工极巧，考工考史，源远流长。《礼记·玉藻》：“笏，天子以球玉，诸侯以象，大夫以鱼须文竹，……”由此可见，古人在礼器的制作上，除了玉笏以外，象牙笏是仅次于玉笏的礼器。本书选列的象牙笏年代虽晚，但品相一流，极为珍贵。另一件清代象牙数珠观音，是民间艺人依据佛教密宗经典创造的观音菩萨像。其身穿交领袈裟，左手持念珠于膝，右手覆其上。按照佛教的说法，手持念珠诵经可消除魔障，增长功德。

紫砂壶在明中叶以后与江南文人雅士的饮茶有关，逐渐与诗词、书法、篆刻相兼一体，成为中国茶文化的组成部分。本书选列的紫砂提梁壶在形制、做工等方面都有独到之处。壶



为酱红色，椭圆形壶身，藤枝状提梁，梁前部分双枝塑于藤枝状曲流两侧的壶肩上，弧形盖，上有藤枝状纽，纽有孔，可穿绳与梁相系。

2002年，在峨眉山市罗目镇发现一座窖藏，出土了160多万枚宋代铁钱，其年号从北宋的“元佑”到南宋的“宝庆”等，计有17个，是我国同一地点出土铁钱最多的地方，对研究峨眉山周边当时的社会经济等有着重要的意义。值得关注的是，在这个窖藏中还出土了一件四川地区目前仅有的水晶杯，其材质好，制作精美，花瓣棱线分明、曲线流畅，堪称一流。

峨眉山人通过几十年、几代人的不懈努力，保护了大量珍贵文物，它们与山中的寺庙古建筑一道群星璀璨，光彩夺目，是峨眉山文化内涵的精髓所在。

寺庙建筑及其他

峨眉山现有寺庙27处。其中全国重点文物保护单位10处，四川省文物保护单位4处。从时代讲，除万年寺无梁砖殿为明代外，其余多是清代建筑。

峨眉山寺庙建筑的特点大致有如下几点：一是建筑格局因地制宜，依山就势，布置灵活多样，巧妙利用地形的高差，形成梯级升高的建筑格局，如伏虎寺、洪椿坪、雷音寺、清音阁等。其次，建筑多用木材，石料较少。三是没有中原地区那种官式建筑，未遵清《工部工程营造则例》的法式修建，没有彩绘作，少台梁式建筑，多为穿逗结构。四是具有民居性质，多为四合院落，世俗性倾向明显。最后，寺庙名多有

来历，如伏虎寺，为南宋绍兴年间僧士性建尊胜幢，以镇虎患，故名。

报国寺是峨眉山著名寺庙，现为全国重点文物保护单位，是按四川民居建成的典型寺庙。清同治五年（1866年）扩建为五重殿宇的大寺，占地60亩。整个建筑均为木结构，复四合院组合，依地势、按中轴线逐级升高。主体建筑按山门、弥勒殿、大雄殿、七佛殿、藏经楼序列，四周建厢房为生活区，给僧人、信众营造出温馨祥和的环境。

值得注意的是万年寺无梁砖殿内的普贤铜像，是峨眉山最早被公布为全国重点文物保护单位。普贤铜像重达62吨，为北宋太平兴国五年（980年）建造。而砖殿属明代建筑，为单体布局，顶呈覆钵状，体近正方，石基、砖拱、无梁，堪称四川古建筑一绝。

清音阁（含牛心寺、广福寺）位于牛心岭下，2006年5月被统归为峨眉山古建筑群，为全国重点文物保护单位。其特点是寺庙园林与自然景观巧妙结合，构成一组风格独具的峨眉山寺庙园林建筑群体，体现了峨眉山寺庙园林的“幽”和“雅”，著名的“双桥清音”即是代表。

峨眉山寺庙文物的精巧要数洪椿坪寺中的千佛莲灯。灯体镂空，雕有佛道造像320尊。七个翘角为泥塑云龙神兽，以及《封神榜》所描述的道家故事人物，华丽无比，叹为观止。此灯为1928年来自重庆的工匠耗时3年制成。

峨眉山寺庙文物另一大特点是许多材料为铜质，除上述普贤铜像外，还有铜塔、铜佛像、铜观音像、铜钟、铜门等。圣积寺铜塔原置于峨眉县城南的圣积寺内，以寺得名。又因塔体内外铸有《华严经》和佛像4700余尊，故又名华严宝



塔。塔为紫铜铸造，其铸造年代据刘君泽《峨眉伽蓝记·圣积寺》，为“元时永川万华轩者所施造也”。

白龙洞寺内的南宋数珠观音铜坐像，过去一直被认为是铁质，直到近年对其维护时才发现为铜铸。此像头戴花冠，佩华丽璎珞，左手执念珠，右手置膝上，单跏趺坐，整个造像比例匀称，具有较高的艺术水平。

圣积寺铜钟，据钟体铭文及明大学士陈以勤著《别传禅师塔铭》记载，为明嘉靖甲子年（1564年）闰十二月二十四日铸造于四川古江阳郡（今泸州、富顺间），次年运至峨眉县郊虹溪桥打磨钻字。明隆庆丁卯年（1567年）八月十四日，悬挂于峨眉城南圣积寺。1982年在报国寺山门对面凤凰堡上建“圣积晚钟”亭，置于亭中。

金顶铜碑，现藏于峨眉山金顶华藏寺内。正面刻明翰林院检讨王毓宗撰《大峨山永明华藏寺新建铜殿记》，集晋王羲之之书；背面刻中宪大夫、四川等处提刑按察司副使傅光宅撰《峨眉山普贤金殿碑》，集唐褚遂良书。

正是基于峨眉山所拥有的独特自然资源和深厚的文化内涵，1996年，联合国教科文组织公布峨眉山为世界文化与自然遗产。我们编撰此书的目的，就是要通过对这些珍贵文物的展示，触摸峨眉山深厚的文化底蕴。本书选列文物等照片160幅，按石器石雕、青铜器、陶瓷器、书画、佛教造像、杂件、寺庙建筑及其他七大类分章列序，均附有赏析文字，读者可从中领悟到峨眉山作为世界文化与自然双遗产所独有的魅力。

《峨眉山文物》编写组

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The Cultural Relics of Mt. Emei

Introduction

Imposing Mt. Emei, famous in southwest China, charms the world with its unmatched beauty and majesty. In its long history, Mt. Emei has not only nurtured beautiful natural landscape, but also inherited a large quantity of rare and precious cultural relics. It is the place which had been nourished by the civilization of ancient Shu in the remote past. As is recorded in *The Speech at Muye in Shangshu*, "Emperor Wu (Zhou Dynasty) succeeded in the crusade against Emperor Zhou (despot of Shang Dynasty) because he obtained the brave armies of Ba and Shu". At that time, "Yulei (Jade Peak) and Mt. Emei served as the boundaries of ancient Shu Kingdom". The long history of Mt. Emei does not only reflect the splendor of ancient Shu culture, but also the profound cultural connotations of its own.

The cultural relics selected into this book are mainly from the Mt. Emei Museum. The museum has a collection of 4,632 pieces of cultural relics, including 1,015 ones above Class 3. These cultural relics bear great local characteristics and are mostly related to the major historical periods of Mt. Emei and its surrounding areas, serving as precious material objects for local history study. For example, the bronze wares, porcelain wares, Buddhist sculptures, paintings and calligraphic works are not only of historical and scientific value, but also of relatively high artistic value.

The temple architectures in Mt. Emei also possess typical western Sichuan style. They are delicately integrated with natural landscapes and form a system of mountain temple-garden clusters which are the major integral part of "Emei's elegance under heaven". Therefore, this book has carefully selected part of the temple architectures and the cultural relics preserved in them for readers to appreciate.

I

From 1963 to 1988, a large group of stone wares had been



excavated along the Grade I and Grade II terraces of the Emei River and Fuwenhe River valleys of the Qingyijiang River (ancient Qiangjiang River) system, in an area of 40 km² which is 14 km long from east to west and 5 km wide from north to south stretching from the Shimianyan Canal (1 km from the eastern outskirts of Emei City) to Baixianglin (6 km from the eastern outskirts of Emei City) in the east to Dacheba, Tianjing Township, Eshan Town in the Mt. Emei Scenic Area in the west. The upper time limit of these stone wares is early Neolithic Period and the lower time limit is Shang and Zhou dynasties. The stone axe with shoulder included in the book is a representative artifact of these excavated stone wares.

The large quantity and exquisiteness of the bronze wares constitute a highlight of the cultural relics of Mt. Emei. In the winter of 1963, when the farmers of Baixianglin of Xinsheng Village in Fuxi Town of Emei County (today's Emeishan City) were leveling the land, they dug up a batch of bronze wares from 70-80cm underground. By 1980, 194 pieces of bronze wares had been excavated successively from the Baixianglin grave group, including *Mou* (drinking vessel), *Lei* (drinking vessel), *Ge* (dagger), *Mao* (spear), *Jin* (axe) and *Yue* (tomahawk) with distinctive local features. The bronze *Mou* with cover included in this book is the most representative one of these bronze wares. From the perspective of application, it falls into the category of drinking vessels. Such vessels have also been found in other places in Sichuan, but all without covers. The one mentioned above does not only have a cover, but also a circle of incised carving of decorative pattern of deformed tiger on the cover, providing new physical evidence for the study on the modeling and evolution of bronze *Mou*. Gracefully shaped, this *Mou* can be regarded as an artistic

masterpiece left to us by ancient Emei people.

On 8 December 1985, in the course of the infrastructure construction in Luomu County in Emeishan City, from 1 meter underneath the land surface, was discovered an earthen jar in an upside-down position. Under the jar was a strip slate upon which were placed a lot of bronze wares, porcelain wares, and a few jade wares. Among them, the long-neck bottle and the vase with ornamental phoenix handles are products with unique vessel design of Song Dynasty.

In 2002, again in Luomu County, a cellar storage was discovered. Apart from the large quantity of iron coins, also unearthed were a group of porcelain wares of the same style. Of these porcelain wares, most striking was the shadowy celadon (also blue-white porcelain). Therefore, this book also includes the photos of two blue-white porcelain wares by courtesy of the Emeishan Cultural Relics Administration Office.

II

Nearly half of the collections of Emeishan are attractive paintings and calligraphic works of celebrities from the late Ming Dynasty to modern times. This book has only selected part of the most important collections which are precious cultural treasure of Mt. Emei as well as a highlight of the book.

Of the paintings and calligraphic works in Mt. Emei, many are works of celebrities in Qing Dynasty and modern masters. This has close relation to the spreading of the fame of Mt. Emei in Qing Dynasty when there were over a hundred temples in the mountain with domestic and overseas celebrities coming in a continuous stream and consequently a large number of calligraphic works of these scholars and poets have been left here. For example,



He Shaoji, an eminent scholar in Qing Dynasty, then a commissioner of education (Xuezheng) in Sichuan, when visiting Mt. Emei, left a seven-character couplet, "Wawu chilly with snow piles after spring, sky clean with Emei green after rain", which has added quite some charm to Mt. Emei.

In 1936, when visiting Mt. Emei, Qi Baishi left his painting "Mo Yu Tu" (dasheen in Chinese ink), which is of refreshing and elegant style. The autograph of the painting, "Painted by Mountain Old Man Baishi (Qi Huang) upon the kind request of Master Guo Ling in the summer of 1936", was written and the red-character seal of "Baishi" was stamped by Qi Baishi in the Daiyue Shanfang (Moon-waiting Mountain Abode) in Baoguo Monastery of Mt. Emei.

Xie Wuliang, the former curator of the Central Research Institute of Culture and History", also left his handwriting here, "The witty remarks of Zen Master Zhao Zhou unfold the path to enlightenment, while the tradition of Linji School is just to eradicate all worldly considerations. After hundreds and thousands of kleśas like rampant flowers and grasses wither successively, comes the turn of daffodil to blossom in glacial Mt. Emei." The preceding autograph reads "Humbly expecting the comments of Ven Guo Ling", followed by "Wuliang". Spontaneous and unique, the handwriting of Xie followed the styles of Wang Xizhi the father and Wang Xianzhi the son, and absorbed the dignified, elegant and unrestrained elements of the tablet inscriptions of Northern Dynasty. This piece of work was made between the late summer and early autumn of 1946 according to his travel records.

Zhang Daqian, an accomplished master of traditional Chinese painting, also left here his painting Autumn Lotus, a freehand brushwork depicting in ink and light color

the autumn lotus sheltering a wild mandarin duck. In the upper margin of the painting is a poem by Daqian, "A lotus leaf earnestly shelters a wild mandarin duck, even the strong west wind can not blow it apart. Its aged stem dwarfs a lion in strength, and easily withstands the golden body of Tathagatha."

The horizontal hanging scroll of "Tian Xia Ming Shan" (Famous Mountain under Heaven) in running handwriting was written by Guo Moruo in Beijing and then sent to Mt. Emei at the request of local cultural relic protection authority in September 1959.

This book also includes several works of Mr. Li Qiongiu, a famous painter in Leshan and expert at landscape, flower and bird paintings, as well as Buddhist figure painting. As the themes of his paintings are mainly from Mt. Emei, thus he was given the appellation of "Li Emei".

Apart from the above-mentioned celebrities and their works, this book also includes some other masterpieces which we will leave to the readers to appreciate.

III

The academic circle generally maintains that the introduction of Buddhism into China approximately started in the reign of Emperor Ming of Eastern Han Dynasty. The spreading of Buddhism could not do without Buddhist images, so ancient people also called Buddhism the "religion of images". At the initial stage of the introduction of Buddhism into China, on the crossbeam of the ancestral hall of the cliff tomb in Mahao, Leshan City, Sichuan, was carved with a sitting Buddha with right hand in abhaya mudra, the gesture of protection or fearlessness. Afterwards, in the cliff tombs in Pengshan, Mianyang and other places in Sichuan, some money trees and tree seats carved with images of primitive immortals and Buddhas



were unearthed, indicating the flourishing activities of producing religious sculptures in Sichuan since the Eastern Han Dynasty. These activities might also have influenced Mt. Emei. Legend had it that in the 4th century, Monk Hui Chi built the Puxian Monastery (now Wannian Monastery) down the Guanxin (mind observing) Slope. Tang and Song Dynasties witnessed the golden times for the emerging of Buddhist sculptures. Among which, are famous and exquisite Leshan Giant Buddha, Anyue Sleeping Buddha, Guangyuan Thousand-Buddha Cliff, Jiajiang Thousand-Buddha Cliff, etc. In mid 10th century, Zhao Kuangyin, the first emperor of Song Dynasty, dispatched a delegation of monks led by Monk Ji Ye to visit India. When he returned, upon the imperial order, Monk Jie Ye came to Mt. Emei to build temples, translate Buddhist canons and spread the Dharma. He had people build a 62 ton huge copper statue of Samantabhadra Bodhisattva in Chengdu, which is now enshrined in the Wannian Monastery. This statue is not only a masterpiece of Buddhist statues in Mt. Emei, but also an unprecedented project in China's history of Buddhist art. In Yuan, Ming and Qing dynasties, the production of Buddhist statues marked the age of the thriving of Tibetan Buddhism and the decline of Chinese Buddhism. Among the Buddhist statues included in this book, there are statues of Chinese style, quite a number of Buddhist statues of Tibetan esoteric tradition and Nepalese style. These statues are mainly works of Ming and Qing Dynasties and have stood witness to the wax and wane of Buddhist art in China.

IV

The jade wares, ivory articles, purple gray teapots, gilded copper pagodas, crystal cups selected in this book are partly unearthed from the tombs and cellars in Mt. Emei and some of them are imperishable fine art crafts. Although

these works are in small quantity, they are very unique and reflect the folk customs in the Mt. Emei area within a time span from Song Dynasty right down to the late 1940s. Ivory and horn articles are small items in ancient cultural relics, however, more often than not, in a tiny article, is infused with extremely exquisite craftsmanship handed down from ancient times. The *Jade-Bead Pendants of the Royal Cap* records that, "For his memorandum-tablet, the son of heaven used a piece of sonorous jade; the prince of a state, a piece of ivory; a great officer, a piece of bamboo, ornamented with fishbone." This serves as a proof that in ancient times, in terms of the production of ritual wares, apart from jade tablets, ivory tablets took the second place. The ivory tablets selected in this book, although are works of later periods, still remain quite precious due to their superior quality. Another ivory Guanyin (Avalokitesvara Bodhisattva) holding a string of beads in hand made in Qing Dynasty is a Guanyin statue created by folk artist according to the esoteric Buddhist canons. The Guanyin is dressed with a cross-collar cassock, holding the bead string in her left hand resting on the knee and covered by the right hand. According to Buddhist traditions, beads are not only used as counting device during the chanting of sutras, but also the means to eliminate evil obstructions and accumulate merits.

Purple gray wares are made of a special kind of china clay, Zini, or purple clay, at the temperature of 1150 degree C. The history of purple gray wares spans from Northern Song Dynasty to the present. After mid Ming Dynasty, purple gray wares were related with the tea ceremony of literati in the South of Yangtze River. Gradually, tea sets with the integration of teapot art, poetry, calligraphy, seal cutting emerged and became an integral part of China's tea culture.



The purple gray teapot with loop handle included in this book is remarkable in terms of its shape, workmanship, calligraphy and seal cutting. The teapot, reddish brown, oval-shaped, with vine-like loop handle, on whose front two twigs are molded along its shoulders, has an arc round lid with vine-like button with a hole through which the lid can be connected with the handle by thin thread.

In 2002, in the Luomu County of Emeishan City, a cellar was unearthed with storage of over 1.6 million pieces of iron coins of Song Dynasty, with 17 era names ranging from the Yuanyou Period in Northern Song Dynasty to Baoqing Period in Southern Song Dynasty. This place is the site in China where the largest number of iron coins has been unearthed and are of great importance for the research on the social economy of the regions around Mt. Emei then. For this reason, we have also included it in the book. One remarkable thing is that in the same cellar was also unearthed a precious coffee-colored six-petal crystal cup, which is the only one of its kind in Sichuan. Its material, exquisite workmanship, distinctive lines of the petals and smooth curves are all first-rate.

V

Mt. Emei currently has 27 temples including 9 national key cultural relic protection units (jointly called the Ancient Architecture Complex in Mt. Emei) and 4 Sichuan provincial cultural relic protection units. In terms of the historical periods of the buildings, apart from the Beamless Brick Hall of Wannian Monastery, the rest had mostly been built after Qing Dynasty. The temple architectures in Mt. Emei bear several characteristics. First, the layout of the architecture flexibly made use of the natural terrain of the mountain. Most of the architectures did not use brick and stone bases. Instead, they utilized the elevation difference

and then were reinforced with stones on the ridges. A gradient development of these architectures had thus taken shape well represented by Fuhu (Tiger Subduing) Monastery, Hongchunping, Lei Yin Monastery, Qingying Pavilion, etc. Second, these temples used much wood and less stone. Third, unlike the official architecture in Central and Northern China, they were not built in the Fashi (style) as regulated by the *Gongchen Yingzao Zeli* (The Imperial Specification for Buildings), without color painting, few in post and lintel structure while most in crossing beam structure. Fourth, the characteristics of folk residences. The courtyard houses, mostly surrounded by trees, bearing apparent secular traits, are more suitable for secular residences, whereas their religious functions have been placed in a secondary position. Last, most of the names of the temples have their respective origins. For instance, the Fuhu (Tiger Subduing) Monastery, which was built by Shi Xing, a traveling monk in Shaoxing Period in the Southern Song Dynasty, for the purpose of subduing the tiger disaster, thus the name.

The famous Baoguo Monastery is a national key cultural relic protection unit which is also a monastery built in typical style of Sichuan folk residence. In the 5th year of Tongzhi Period (1866), it was expanded into a 60 mu large monastery with five layers of halls. Adopting wooden structure, the whole monastery is compound courtyard architecture with graded topographic elevation along the central axis. The main body of the architecture follows the sequence of Mountain Gate, Maitreya Hall, Sakyamuni Hall, Seven-Buddha Hall, Tripitaka Pavilion with surrounding wing-rooms as living quarters, creating a peaceful and tranquil environment for monks and Buddhists.

Quite noticeably are the beamless brick hall and the copper