

李潤海 監印

杜潔祥 主編 高志彬 解題



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峨眉山由縣城南門山麓至頂，計程百二十里，綿亙數百里，古蹟勝境，美不勝收。記錄峨山者，志書中如「嘉定志」、「眉州志」、「峨眉縣志」等，間有記載。專志峨山者，始於明末清初胡菊潭「譯峨眉」，清康熙十一年（一六七二）蔣超據之增編爲「峨眉山志」。清光緒十一年（一八八五），四川總督丁寶楨，疏請春秋設祭，迨游智開護督，乃籌款建廟於麓，并製祭器，以供望祀，遣侯補道黃綬芙董其役，綬芙遂以纂修山志爲己任，又委譚鍾嶽、廖笙堂助撰圖說。圖未及半，說亦未成，綬芙遽逝，智開仍督譚、廖竟其事，而以黃錫燾總修之，於是爲圖六十有四，補舊志所未及者十之七八，每圖皆有說，此卽「峨山圖說」一書也。計得：峨山全圖一幅，上山及下山道里五十三幅，峨山十景圖十幅，每幅圖上詳注道里遠近，圖後附寺宇略歷及沿途形勢，圖極精確，與實際里程景觀少有差誤。民國二十四年（一九三五）有華西大學英文系教授美國費爾樸博士（Dryden Linsley Phelps）者，以曾參預華西邊疆研究會，興志研究峨山，乃取「峨山圖說」爲藍本，譯爲英文，原圖則委諸俞子丹爲之重繪，據費爾樸自序，此書由黃方剛作全書之訂正，圖中方向根據羅盤，由謝靜山解釋，雲祥夫人訂正譯詩。凡此，知此書非純爲翻譯，實據原書加以整理訂正，與舊版不同，故顏其書名曰「新版峨山圖志」。按此書前有釋聖欽、趙循伯、趙明松、費爾樸之新序，黃錫燾之原序，譚鍾嶽之「峨山記」。次爲譚氏所輯之「記勝雜詩三十六首」；依次爲總圖一幅、分圖五十三幅、十景圖十幅，都六十四幅，皆以中英文對照。茲據民國二十五年（一九三六）成都華西大學哈佛燕京社印本景印。

新版峨山圖志詳目

明文書局編輯部 編

序

峨眉山圖說序	釋聖欽	五
峨山圖說序	趙循伯	一一
峨山圖說序	趙明松	一七
峨山志圖說序	黃錫燾	二三
峨山記	譚鍾嶽	三五
峨山圖說序	費爾樸	四三
附錄：紀勝雜詩三十六首	譚鍾嶽	五八
峨山總圖		九七
圖一：峨眉縣至同龍寺圖		一〇一
圖二：廻龍寺至峨神廟圖		一〇七
圖三：峨神廟至什方院圖		一一三
圖四：什方院至壁山廟圖		一一七
圖五：壁山廟至菩提菴圖		一二一

詳目

圖六：菩提菴至興聖寺圖	一二五
圖七：興聖寺至聖積寺圖	一二九
圖八：聖蹟寺至文昌廟圖	一三五
圖九：文昌廟至保甯寺圖	一三九
圖十：保甯寺至子龍廟圖	一四三
圖一一：子龍廟至報國寺圖	一四七
圖一二：報國寺至善覺寺圖	一五一
圖一三：善覺寺至伏虎寺圖	一五七
圖一四：伏虎寺至雷音寺圖	一六三
圖一五：雷音寺至華嚴寺圖	一六七
圖一六：華嚴寺至純陽殿圖	一七三
圖一七：純陽殿至會燈寺圖	一七九
圖一八：會燈寺至大峨寺圖	一八三
圖一九：大峨寺至中峰寺圖	一九一

圖二〇：中峰寺至觀音寺圖·····	一九七
圖二一：觀音寺至龍昇岡圖·····	二〇一
圖二二：龍昇岡至廣福寺圖·····	二〇五
圖二三：廣福寺至清音閣圖·····	二〇九
圖二四：清音閣至金龍寺圖·····	二一五
圖二五：金龍寺至萬年寺圖·····	二二一
圖二六：萬年寺至觀心菴圖·····	二二九
圖二七：觀心菴至息心所圖·····	二三五
圖二八：息心所至長老坪圖·····	二四一
圖二九：長老坪至初殿圖·····	二四七
圖三〇：初殿至華嚴頂圖·····	二五三
圖三一：華嚴頂至蓮華石圖·····	二五七
圖三二：蓮華石至洗象池圖·····	二六三
圖三三：洗象池至大乘寺圖·····	二六九
圖三四：大乘寺至白雲寺圖·····	二七五
圖三五：白雲寺至雷洞坪圖·····	二八一
圖三六：雷洞坪至接引殿圖·····	二八七

圖三七：接引殿至太子坪圖·····	二九一
圖三八：太子坪至天門寺圖·····	二九七
圖三九：天門寺至七天橋圖·····	三〇三
圖四〇：七天橋至金殿圖·····	三〇七
圖四一：蓮華石至遇仙寺圖·····	三一七
圖四二：遇仙寺至僊峰寺圖·····	三二三
圖四三：僊峰寺至洪椿坪圖·····	三二九
圖四四：洪椿坪至大坪圖·····	三三五
圖四五：大坪至會佛寺圖·····	三四一
圖四六：會佛寺至牛心寺圖·····	三四五
圖四七：牛心寺至黑心寺圖·····	三五一
圖四八：黑水寺至石船子圖·····	三五七
圖四九：石船子至龍門洞圖·····	三六三
圖五〇：龍門洞至新開寺圖·····	三六九
圖五一：新開寺至靈岩寺圖·····	三七五
圖五二：靈巖寺至二峨三峨圖·····	三八一
圖五三：三峨至四峨圖·····	三八九

峨山十景

金頂祥光圖	三九五
靈巖疊翠圖	四〇一
聖寺晚鐘圖	四〇七
象池夜月圖	四一三
白水秋風圖	四一九
紅椿曉雨圖	四二五
雙橋清音圖	四三一
九老僊府圖	四三七
大坪霽雪圖	四四三
羅峰晴雲圖	四四九

光緒辛卯夏

峨山圖說

顧澣初潛叟題

Penned by
Ku Fu-ch'u
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

俞子丹重繪原圖

新 版

我

山

圖

志

清光緒十三年至十七年

黃綬笑譚鍾嶽原著

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工業社代印

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.
PROFESSOR OF ENGLISH LITERATURE
WEST CHINA UNION UNIVERSITY

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Chengtu, Szechwan

1936

余素愛名山始自髫齡

竇受吾

父之靈威爰以此書敬

獻於吾

父費長樂

猗歟吾父

氣直心閒

浩浩若水

肅肅如山

知者樂水仁者樂山知

者動仁者靜知者樂仁

者壽

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.*

Lun 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惓惓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巒草木皆鮮妍絢爛殆雲霧旣散而此光獨明徇爲佛光普照現出兜羅錦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埋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眞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衲爲序衲願當代緇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 CHIN 聖欽

ABBOT OF THE CHIEN YIN TIEN 棲引殿

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-sa 菩薩, the abbreviated form of p'u-t'i-sa-to 菩提薩多, 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. Reichelt, *Truth and Tradition in Chinese Buddhism*, Shanghai, The Commercial Press, 1930, 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* Wen-shu 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 winter 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-to Sutra* 阿彌陀經 named "*Chia 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 hsien* 佛光現.

³ *Chia-ling* 迦陵 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 T'u 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 *Sheng 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「峨山圖說」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