

分类号: H315.9

密 级: 公开

学校代码: 10363

学 号: 2221210108



安徽工程大学

Anhui Polytechnic University

硕士学位论文

题 目 《皖江文化十讲》（第十讲）

英译实践报告

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专业学位类别 翻译硕士

研究方向（领域）英语笔译（文化艺术翻译）

论文提交日期: 2025 年 5 月 15 日

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A Report on the C-E Translation Practice of
Wanjiang Culture (Chapter 10)

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论文答辩日期: 2025 年 5 月 14 日

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致 谢

行文至此，离别在即。想到要告别，总是忍不住流眼泪，不想这么煽情，就好好的感谢一下大家吧。

首先，感谢我的导师朱莉教授。朱莉老师不仅在学习上给了我很多帮助，在生活上也时常关心。尤其是在撰写论文方面，给了我很多的指导，经常深夜帮助我修改论文，真的让我十分感动。老师还很关心我的生活和工作，给我很多有益建议。在研究生期间遇到这样的好导师，真的是我的幸运。同时，学院里的其他老师对我也是无微不至，感谢外国语学院每一位尽职尽责的老师。

其次，感谢我的家人，我的父母，我的姐姐，在我读研期间，不仅在经济上支持我，也在精神上鼓励我。还有我选择的家人——好朋友们。感谢我的室友卢潇，崔佳佳，岳楠楠，在三年学习过程中，我们共同学习，共同创造友好、上进的宿舍氛围，这让我的研究生生活充满共同学习的欢乐，还有获得学习成果的喜悦和兴奋。还有我的其他好朋友们，李媛媛，陈文昭，都曾在我学习成长期间陪伴我。还有我最好的朋友李萌阳，在学习计算机辅助翻译的时候，帮我解决了很多计算机方面的问题。我们也在这个过程中逐渐加深对对方的了解，这也让我们成为了彼此最好的朋友。对以上出现的和没出现的家人朋友们道一声感谢。

最后，感谢一下永不放弃的自己。感谢自己能够坚持到现在，希望在即将到来的新的旅程中，还能够坚持学习，不断突破自我，在自己的人生道路上走的更稳、更远。

摘 要

本翻译实践报告以《皖江文化十讲》第十讲的英译为研究对象。该文本选自《安徽优秀传统文化丛书》，2019年由安徽大学出版社出版，作者为陈恩虎。《皖江文化十讲》旨在研究、传承和创新安徽省的优秀传统文化，第十讲详细介绍了皖江地区的名山名水和名镇，展现了该地区丰富的自然旅游资源和深厚的文化底蕴。

在翻译过程中，译者借助 Python 分词技术对文本进行了多维度特征分析。经分析，该文本主要以传达信息为主，同时具备一定的美学特征，源文本在词汇层面呈现出地名、景点名称及建筑类专有名词密集的特点；在句子层面，多采用无主句等旅游文本常用句式，以及借用古诗句传达风景；在篇章层面，景点描写分散，多隐性连接词，先分写再总结的篇章较多。因此，译者采用了层级化翻译策略：1.对专有名词：通过音译保留原文的发音，加注解解释其文化背景和具体含义；通过意译传达其核心意义，从而在确保文化内涵准确传递的同时增强文本的吸引力。2.对无主句以及借用诗句表达：运用转换人称与保留意象策略。通过转换人称的方法，使读者能够身临其境地感受景点的魅力；同时保留古诗中的意象，实现审美体验的动态构建。3.对于篇章：通过显性连接词的增补及句子顺序调整，合理增强篇章的逻辑连贯性。这不仅使译文更加流畅自然，还增强了读者的阅读体验。

通过本次翻译实践，译者显著提升了对皖江地区旅游文化资源的认知，拓宽了知识边界。同时，本次实践极大地锻炼并提升了译者的翻译能力，巩固了已学的翻译理论知识，获得了全新的思考视角与灵感。并且，译者在打磨译文的过程中，掌握了前沿的机器辅助翻译工具，提升了翻译效率，加深了对新技术的理解与应用，为未来翻译工作奠定了坚实基础。此外，希望本翻译实践报告能为同类型文本翻译提供方法论参考，同时能为皖江地区旅游文化的国际传播提供支持。

关键词：《皖江文化》；旅游文本；层级化翻译策略；翻译目的论

Abstract

This translation practice report focuses on the English translation of the tenth lecture from “Wanjiang Culture.” The source text is selected from the “Anhui Outstanding Traditional Culture Series,” authored by Chen Enhu and published by Anhui University Press. “Wanjiang Culture” aims to explore, inherit, and innovate the outstanding traditional culture of Anhui Province. The tenth lecture elaborates on the renowned mountains, rivers, and towns in the Wanjiang region, showcasing its abundant natural tourism resources and profound cultural heritage. This translation project not only fills a gap in the study of translating tourism-cultural resources in the Wanjiang region but also provides critical reference for academic research and cultural exchange in related fields.

During the translation process, the translator utilized Python-based text segmentation technology to conduct multidimensional feature analysis of the source text. Analysis revealed the text primarily serves informational purposes while exhibiting aesthetic qualities. At the lexical level, the source text features dense occurrences of geographical names, scenic spot designations, and architectural terminology. Syntactically, it employs travel text conventions such as subjectless sentences and incorporates classical poetry to depict landscapes. Discursively, scenic descriptions appear fragmented with frequent implicit connectives, often following a pattern of detailed elaboration followed by summarization. Accordingly, the translator implemented a hierarchical strategy: 1. For proper nouns: Cultural contexts and core meanings were conveyed through transliteration with annotations and free translation respectively, ensuring accurate cultural transmission while enhancing textual appeal. 2. For subjectless sentences and poetic references: A dual approach of perspective shifting and imagery preservation was adopted, immersing readers through pronoun conversion while maintaining poetic aesthetics. 3. At the discourse level: Logical coherence was strengthened through strategic insertion of explicit connectives and sentence restructuring, resulting in natural flow and improved reader engagement. This comprehensive approach not only maintained textual integrity but also dynamically reconstructed the source's informational and aesthetic dimensions.

This translation practice significantly deepened the translator's understanding of Wanjiang's tourism-cultural resources and expanded her professional knowledge. It also honed translation skills, reinforced theoretical knowledge, and inspired novel perspectives. Through iterative revisions, the translator mastered cutting-edge machine-assisted translation tools, boosting efficiency and technological proficiency, thereby laying a solid foundation for future translation endeavors. Furthermore, this practice offers methodological insights for translating analogous texts and strengthens the international dissemination of Wanjiang's tourism culture.

Key Words: *Wanjiang Culture*; tourism text; hierarchical translation strategy; skopos theory

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第一章 任务简介

1.1 源文本来源

为了更好地研究、传承和创新安徽省的优秀传统文化，中共安徽省委教育工委与安徽省教育厅联合实施了安徽优秀传统文化传承创新重大项目。该项目组织了全省的专家学者，精心编写了《安徽优秀传统文化丛书》。其中，《皖江文化十讲》是该丛书的重要组成部分。该书以翔实的资料、精妙的文字以及图文并茂的形式，深入浅出地讲述了安徽的历史、人文以及独特的精神内涵。

本文选自《皖江文化十讲》，2019年由安徽大学出版社出版，作者为陈恩虎。全书共分为十讲，本文是其中的第十讲。经查阅相关资料，目前尚未发现该文的英文译文，因此本次翻译属于首次翻译。源文本的字数为10639字，符合翻译硕士论文的字数要求。

1.2 源文本内容

第十讲介绍皖江地区的名山名水和名镇。皖江地区是连接长三角和川渝鄂赣的重要区段，其安庆、池州、芜湖、铜陵、马鞍山、宣城等市在地理位置上相邻，有着共同的文化基因，彰显出移民文化特征。皖江山水飘逸空灵，有着兼容并蓄的开发包容意识，常常能得风气之先，具有很强的文化辐射能力。皖江一带自然旅游资源丰富：佛教圣地九华山、古南岳天柱山、长江绝岛小孤山享誉中华；皖河、秋浦河、青弋江等江河湖泊滋养着这片土地。皖江旅游文化历史悠久，文化底蕴丰厚，古皖文化、宗教文化、铜文化、戏剧文化、诗歌文化等多种文化在此交会；诗、词、曲、赋、楹联点缀各地景观遗存，它们是皖江旅游文化的精神内核。第十讲从山、水、城三个方面介绍了皖江地区的文化和旅游资源。对于想要了解皖江地区文化和旅游资源的读者来讲，是非常全面和详细的。

1.3 实践意义

首先,本次翻译实践显著提升了译者对皖江地区旅游文化资源的认知。目前,关于皖江地区自然景观与城镇风貌的学术作品及相应翻译成果稀缺。通过检索知网,发现皖北红色文化(57篇)和皖南文化(61篇)的研究与译作相对丰富,对于皖江地区文化的研究较少。此次翻译实践不仅填补了这一空白,还拓宽了译者的知识边界,使其对皖江地区的旅游文化资源有了更为深入且全面的了解。

其次,此次实践极大地锻炼并提升了译者的翻译能力。在翻译过程中,译者不仅巩固了已学的翻译理论知识,还获得了全新的思考视角与灵感。此外,译者在反复打磨译文的过程中,掌握了当下前沿的机器辅助翻译工具,这不仅提升了翻译效率,还加深了对新技术的理解与应用,为未来翻译工作奠定了坚实基础。

第二章 译前准备

在翻译过程开始前,译者做了一些必要的准备。首先是分析文本特点和类型,在这个过程中,译者复习了机器辅助翻译中的一些重要部分,例如 Python 分词技术对源文本进行词汇划分;其次查阅了相关平行文本,学习地道表达和翻译方法;接着建立专业名词表,并且选择翻译工具,最后综合之前的准备工作确认目的论作为本次翻译实践的翻译原则。

2.1 分析文本特点与类型

在翻译文本之前,译者查阅了大量相关材料和论文,并借助 Python 分词工具对原文进行了细致的词汇划分,以便深入分析原文。从词汇层面来看,原文大量运用了描述场景的四字结构词汇,以及众多景点,地名,建筑类专有名词;在语句层面,作者频繁使用无主句,引用古诗名句,以简洁有力且生动有趣的方式具体描绘皖江地区的山水城景观;在语篇层面,虽然内容丰富,但上下文衔接较为松散,逻辑关系隐含于内容之中。其中,源文第十讲是全书中综合性最强的一讲,相较于其他章节,专有名词和术语相对较少,同时运用了更多表达情感的四字词语。德国翻译学家凯瑟琳娜·赖斯(Reiss, Katharina)提出了文本类型理论(Reiss, 1989),赖斯对文本类型的划分并非意味着文本仅具有一项功能,而是以某一功能为主导,同时兼顾其他功能(熊兵, 2014: 88)。这就需要译者清晰地分辨出原文的主要功能是什么(Munday, 2001: 75)。因此,译者应依据文本的主导功能及其特点,灵活选择并运用相应的翻译策略,以实现原文内容和形式的忠实再现。莱斯的文本类型理论为本次翻译实践提供了一个明确的导向,即首先准确确定文本类型,然后根据该类型所要求的翻译标准来决定具体的翻译策略(熊兵, 2016: 95)。源文本介绍皖江地区的山、水、城镇的信息部分主要功能是传达信息为主,其中包含大量描写景点风景,借用古诗文来表达的部分主要功能是表情和呼唤,具备一定的美学特征。

2.2 查阅平行文本

在翻译工作开展之前,译者精心挑选并研读了与源文主题紧密相关的多种书籍。中文书籍涵盖了《中国旅游地理》《中国热门旅游城市景点介绍》以及《美丽浙江》等。英文书籍则包括了由澳大利亚 Lonely Planet 公司编写的、中国地图出版社出版的旅行指南 *Lonely Planet Anhui*, 以及尤金·劳所著的 *Tour in China*。译者通过研读这些目的语平行文本,深入学习了英文旅游文本中常见的句式结构与表达方式;同时,借助源语平行文本,系统掌握了描述中国旅游景点的特色词汇、常用句式以及篇章布局的逻辑规律。

2.3 建立专业名词表、选择翻译工具

在翻译实践过程中,翻译工具的选择和专业名词表的建立至关重要。在翻译工具方面,译者精心挑选了以下工具:Python, Deep seek, ChatGPT-3.5 以及《牛津高阶英汉双解词典》等。在专业名词表的构建过程中,译者借助 Python 对文本进行词组分析,筛选出潜在的专业名词,并通过逐一验证,最终总结归纳成表。该专业名词表主要涵盖诗名、景点名、建筑名等专有名词。

2.4 选取翻译原则

在确定源文文本类型后,译者选择费米尔(Hans Josef Vermeer)的目的论作为本次翻译实践的指导原则。目的论中谈到的翻译应遵循的三个法则:1. 目的性法则。2. 连贯性法则。3. 忠实性法则。费米尔认为译者必须根据翻译之目的来制定翻译策略。由于语言和文化差异的存在,译文不可能和原文的各个方面都达到一致。要么有所保留,要么有所变动。刘军平认为保留多少、改动多少要视翻译的目的而定(刘军平, 2009: 378)。根据源文文本的特征,译者根据目的论的目的性法则确定了翻译原则:对于传达信息部分,准确地传达信息;对于具有美学特征的部分,要传神的表达出源文的美感。

第三章 案例分析

该章从三个层面分析了源文在翻译过程中遇到的翻译难点，一是如何准确表达专有名词的内涵意义，源文本在词汇层面呈现出地名、景点名称及建筑类专有名词密集的特点，译者音译加注和意译的方法，确保文化内涵准确传递的同时增强文本的吸引力。二是如何形象再现无主句画面，源文在句子层面多采用无主句等旅游文本常用句式，以及借用古诗句传达风景，对无主句以及借用诗句表达，译者运用转换人称与保留意象策略。通过转换人称的方法，使读者能够身临其境地感受景点的魅力；同时保留古诗中的意象，实现审美体验的动态构建。三是如何合理增强先分后总型篇章逻辑；源文在篇章层面，景点描写分散，多隐性连接词，先分写再总结的篇章较多，译者通过显性连接词的增补及句子顺序调整，合理增强篇章的逻辑连贯性。

3.1 准确表达专有名词内涵意义

目前，在描述景点名称及其特征时，旅游文本常采用富有文化内涵的词汇，这些词汇对于外国读者来说往往难以理解，因为很难在英语中找到完全对等的词语来精准表达。这种现象导致了词项空缺（lexical gap），即在一种语言中存在而在另一种语言中缺失的词汇（连淑能，1983）。在翻译过程中，译者需要巧妙地运用复合词、短语或句子结构来弥补这种空缺，从而在保留原文信息的同时，提供既具有可读性又不失文学性的译文。

例如，中国特有的文化概念和固定表达在英语中很难找到直接对应的词汇。在这种情况下，译者需要通过创造性的方式，如使用复合词、短语或解释性语句，来传达原文的深层含义。译者认为，作为以传达信息为主，兼具一定美学特征旅游文本，其翻译不仅要准确传达信息，还要传达出景点的独特魅力和文化价值。因此，在处理具有丰富内涵的词语时，译者应特别注意准确表达其文化内涵，以便读者能够充分感受到景点的独特魅力。

3.1.1 音译加注

音译加注可以帮助读者更好地理解原文所蕴含的文化内涵和特定意义。这种

翻译策略能够有效保留原文的独特韵味,精准传达文化信息,避免因文化差异而导致的信息丢失,同时还能译为译文增添趣味性,从而显著提升译文的整体质量(连真然,2012)。不过,音译加注的运用需谨慎权衡,因为若使用过度,可能会使读者感到困惑,甚至使译文显得冗长复杂。在实际应用音译加注时,应充分考虑具体语境以及目标读者群体的背景知识和阅读习惯,灵活地提供辅助解释,以确保译文既准确又流畅,达到最佳的翻译效果。

例 1: 天柱山位于安庆市潜山县西部、长江北岸,主峰天柱峰海拔 1488.4 米,高耸挺立,如巨柱擎天,山也因之称为天柱山;其主峰周围有 40 多座群峰环拱簇拥,虚实相掩,因此,天柱山又名“潜山”,潜山县因山得名。

初译: Located in the western Qianshan county of Anqing city, on the north bank of the Yangtze River, Tianzhu Mountain has the main peak, Tianzhu Peak, which stands at 1488.4 meters, resembling a gigantic pillar holding up the sky, earning the mountain its namesake. It has another name Qianshan Mountain, which comes from the scene of more than 40 peaks around the highest peak and shrouding others. Also Qianshan county is the named after it.

改译: Located in western Qianshan County of Anqing City, on the north bank of the Yangtze River, Tianzhu Mountain(literally ‘Towering Pillar Mountain’) features its main peak, Tianzhu Peak, rising to 1488.4 meters, resembling a colossal pillar supporting the sky, hence its name. Another name for the mountain is Qianshan Mountain(signifying concealment), derived from the sight of over 40 peaks surrounding the highest peak, shrouding each other. The county of Qianshan is named after this mountain.

分析: 为了传达文化信息加注。源文中“如巨柱擎天,山也因之称为天柱山”描述了景点特征与景点名称之间的因果关系,即因山峰的形状而得名。在初译中,虽然保留了原文的音译,但未添加解释,导致读者难以理解名称的内在含义。在改译中,译者通过加注“literally ‘Towering Pillar Mountain’”,明确解释了“天柱”的含义,帮助读者理解天柱山名称的由来。同样地,源文中“其主峰周围有 40 多座群峰环拱簇拥,虚实相掩,因此,天柱山又名‘潜山’”,在改译中,

译者增加了“signifying concealment”来解释“潜山”的含义，提供了必要的文化背景知识，使读者能够更清晰地理解这一名称的含义。这种加注方式不仅保留了原文的文化特色，还增强了译文的可读性和文化内涵，使读者能够更好地理解景点的独特魅力。

例 2: 因小孤与小姑同音，人们又将此山称为小姑山。小孤山与江西彭泽县的彭郎矶隔江相望，当地流传着“小姑嫁彭郎”的故事，人们在小孤山上建成的小姑庙里塑了彭郎像，在彭郎矶上造起的彭郎庙里立了小姑像。

初译: Since Xiaogu and Xiaogu have the same sound, people also call this mountain Xiaogu Island. Xiaogushan Island and Pengze County, Jiangxi Province, Penglang Jie across the river, the local rumors of “small aunt married Penglang” story, people in Xiaogu built on the mountain Xiaogu temple molded Penglang statue, in Penglang Jie built Penglang Temple in the small aunt statue.

改译: Since Xiaogu (gu, means lonely) and Xiaogu (gu, means unmarried women) have the same sound, people also call this island Xiaogushan (unmarried women) Island. Xiaogushan Island and Pengze County, Jiangxi Province, Penglangji (penglang, means a man; ji, means rocks exposed to the water) across the river, the local rumors of “Xiaogu married Penglang” story, people built Penglang statue on the Island Xiaogu temple in Xiaogushan Island, built Xiaogu statue on Penglang Temple in Penglangji.

分析: 为保留原文发音加注。在本例中，源文出现了同音字“小孤”和“小姑”，初译时仅进行了音译，未添加注释，导致“小孤山”和“小姑山”在译文中无法区分，容易误导读者。根据《论〈中国地名汉英翻译词典〉的翻译原则》中提到的“异字同译”处理方法（连真然，2012），改译中采用了同音异义的词语翻译策略，并增加了必要的解释。具体来说，通过“Xiaogu (gu, means lonely)”和“Xiaogu (gu, means unmarried women)”来区分“小孤”和“小姑”，从而避免了混淆。同样地，在处理源文“当地流传着‘小姑嫁彭郎’的故事”时，初译未能对“彭郎”进行解释，导致故事的背景和文化内涵未能传达给读者。改译中增加了对“彭郎”的解释，即“Penglangji (penglang, means a man)”，不仅使源

文的逻辑更加清晰，还传达了当地居民对美好生活的期待。通过这种解释，改译准确地传达了故事的由来，使译文读者能够感受到源文读者所体会到的情感和文化内涵。

例 3: 相传采石矶为李白醉酒捉月溺死之处，至今仍有太白楼、捉月亭、李白衣冠冢等古迹，为游览胜地。

初译: It is believed that Caishiji was the place where drunken Libai want to catch moon but drowning. Up to now, there are still monuments such as Taibai Lou, Moon capture Pavilion and **Li Bai's cenotaph**, which are tourist attractions.

改译: It is believed that Caishiji was the place where drunken Libai want to catch moon but drowning. Up to now, there are still monuments such as Taibai Building, Moon capture Pavilion and **Yiguan Tomb containing hats and clothes of Li Bai**, which are tourist attractions.

分析: 为了准确表达词义而加注。根据《现代汉语词典》，“衣冠冢”也称为“衣冠墓”，是一种只埋有死者衣物等遗物的坟墓。这一概念在中华文化中具有独特性，而在英语中很难找到完全对应的词汇。初译中使用了“cenotaph”一词，其意为“空墓”或“纪念碑”，通常指代那些遗体并未安葬于此的人或群体的纪念性建筑。然而，译者认为“cenotaph”在葬物、文化内涵和象征意义上与“衣冠冢”并不完全相同。在改译中，译者采用了音译的方式保留了“衣冠”的汉语发音，并增加了“containing hats and clothes”这一补充解释，以更准确地传达“衣冠冢”的词义。这种加注方式不仅保留了原文的特色，还通过具体解释帮助读者理解“衣冠冢”所包含的详细信息，从而更精准地传达了源文的文化内涵和独特意义。

例 4: 东流镇属于池州市东至县，濒临长江南岸，因北宋大诗人黄庭坚“沧江百折来，及此始东流”诗句中的“东流”而得名。

初译: Dongliu Town belongs to Dongzhi County of Chizhou City, bordering on the south bank of the Yangtze River, and is **named after** Huang Tingjian, a great poet of the Northern Song Dynasty, who said, “**The Cangjiang River has a hundred folds and begins to flow eastward here**”.

改译：Dongliu Town belongs to Dongzhi County of Chizhou City, bordering on the south bank of the Yangtze River. Its name originates from the poetic line “The Cangjiang River winds its way through countless bends, finally turning eastward here” by Huang Tingjian, a renowned Northern Song Dynasty poet. The term “Dongliu” (literally means “flow eastward ”) directly references this directional shift described in the verse.

分析：为了传播中国文化而加注。源文提到“东流镇”名称的由来，源自北宋著名诗人黄庭坚的诗句“沧江百折来，及此始东流”。这一例的难点在于如何清晰地译出城镇名称与古诗内涵之间的因果关系。初译时，译者未能充分注意到这一点，导致译文读者很难将“Dongliu”与诗句“The Cangjiang River winds its way through countless bends, finally turning eastward here”联系起来。在改译中，译者采用意译加注的方式，增加了“literally means “flow eastward ””这一注释，以弥合城镇名称音译与实际含义之间的差异。接着，通过“directly references”这一表述，明确建立了地名与诗句之间的因果关系，避免了文化信息的断层。这种处理方式不仅清晰地解释了两者之间的因果关系，还激发了读者对诗句的兴趣。在保留诗句意象的同时，为读者进一步了解中国文化中丰富的诗词文化及内涵预留了认知接口，从而吸引读者深入探索。

3.1.2 意译

意译是一种根据原文大意进行翻译的方法，不拘泥于逐字逐句的直译。源文本中包含大量对景点的称呼，以及古代建筑名。这些词语简短精炼，却内涵丰富，例如“中流砥柱”和“江上蓬莱”。若采用其他翻译方法，可能需要添加注释，从而破坏了原文简洁有力的表达。因此，译者选择使用意译，以直接传达原文的意境和信息。

例 5：历代修建的**楼台亭阁**、**寺庙宫观**、摩崖石刻等风景名胜多达 50 余处，现有全国重点文物保护单位**广教寺双塔**、弘愿寺、古昭亭牌坊、**皇姑坟**等遗址遗迹。

初译：There are scenic and historic spots composed of towers, terraces,

pavilions, and attics, temples and palaces, Cliffs and Stone Inscription built through the ages as many as 50 or so, and existing national key cultural relics protection unit Guangjiao Temple Twin Pagodas, Hongwang Temple, ancient Zhaoting Pavilion, **Huanggu Tomb** and other sites and remains.

改译: There are **buildings and pavilions**, temples and palaces, cliffs and stone carvings and other scenic spots up to more than 50. There also exists national key cultural relics protection unit Guangjiao Temple Twin Pagodas, Hongwang Temple, ancient Zhaoting Memorial Archway, **Imperial Princess's Tomb** and other sites and remains.

分析: 为了简洁而准确地传达源文词语的内涵意义, 采用了意译概括的方式。源文中出现了“楼台亭阁”“寺庙宫观”等含义丰富的词语, 这些词语在《营造法式》中分别涵盖了多种建筑类型。在英语中, 这些词语可以对应为“towers, terraces, pavilions, and attics, temples, Taoist temples, and palaces”。初译时, 译者选择将这些词语全部译出, 导致译文冗长且重点不够突出。在改译中, 译者选择用“buildings and pavilions, temples and palaces”来概括意译这些词语的含义。对于“皇姑坟”, 初译时直接音译, 完全保留了源文发音, 若使译文刚好理解, 一般会加上一些解释, 较为冗长; 改译选择用意译, 用“Imperial Princess's Tomb”来传达专有名词的含义, 这种处理方式不仅保留了源文词语的核心内涵, 还使译文更加简洁有力, 避免了因过多细节而造成的拖沓。通过这种方式, 译者能够在有限的篇幅内传达出源文的主要信息, 同时保持译文的流畅性和可读性。

例 6: “东看太师椅、南望一支笔、西观似悬钟、北眺啸天龙”为对其最形象的描写。

初译: “East to look at **the master chair**, south to look at a **pen**, west to look like a **hanging bell**, north to look at the **sky dragon**” for its most graphic description.

改译: The graphic description of the Hill like this: “East side is **narrow at the top and wide at the bottom**; south side is **vertical**; west side is **narrow at the top, wide and rounded at the bottom**; and north side is **rugged**.”

分析：意译文化负载词让译文易于理解。初译采用逐字直译策略，保留“太师椅”“啸天龙”等中文特有的文化意象，但未考虑目标语读者的文化认知障碍。如“master chair”对应“太师椅”虽字面正确，但西方读者难以联想到中国古代官椅的梯形造型；“sky dragon”译“啸天龙”则丢失了“啸天”的动态意象，仅传递静态概念。改译运用功能对等理论，将比喻性描述转化为形状特征描写：“太师椅”译为“narrow at the top and wide at the bottom”准确还原家具造型特征；“一支笔”简化为“vertical”突出垂直形态；“悬钟”处理为“rounded”强调圆弧造型；“啸天龙”译为“rugged”通过地质特征传达山势险峻的动态感。在地理概念上，改译增加了“side”明示观察方位，用“narrow/wide/rounded”等空间形容词构建立体视觉图景。改译整体上“舍形取神”，用意译的方法，在目标语系统中成功再现原文的核心美学价值与地理信息，实现文化意象的功能性转换。

例 7：新石器时代文化遗址、铸钱冶炼遗址、乾隆皇帝游迹等古迹尚存。有“圩田锦绣”“江堤雄风”“古冶梅根”“峰台古韵”“九龙戏水”“青通渔歌”“梅港帆影”等美丽景观。

初译： Neolithic cultural sites, money casting and smelting sites, Emperor Qianlong's travels and other monuments still exist. There are “polder field embroidery”, “riverbank wind”, “Ancient Yemeigen”, “Fengtai ancient rhyme”, “Nine dragons playing in the water”, “Qingtong fishing song”. “Qingtong Fishing Song”, “Meigang Sailing Shadow” and other beautiful landscapes.

改译： There remains ancient sites such as Neolithic cultural remains, coin-casting and smelting sites, and the traces of Emperor Qianlong's travels. There are beautiful landscapes, such as “Neatly arranged paddy fields” “Grand river banks”, “the ancient Yemeigen”, “the ancient charm of Fengtai”, “Spectacular water surface”, “Qingtong Fishing Song”, “Sailing Shadow of Meigang” and other beautiful landscapes.

分析：为了准确传达景点的内涵和所描绘的风景，采用了意译的方法。源文中提到的景点名称如“圩田锦绣”“江堤雄风”“九龙戏水”等，都具有丰富的

文化内涵和生动的画面感。以“圩田锦绣”为例，安徽的圩田不仅是一种农业景观，更孕育了独特的圩田文化。过去的人们为了最大化利用耕地，将低洼地整齐地改造为圩田，形成了壮观的整齐水田景观。在初译中，译者将其译为“**polder field embroidery**”，这一译法虽然保留了原文的字面意思，但很难让读者理解其背后的文化内涵和实际的风光画面。在改译中，译者结合对圩田文化的深入研究，将其处理为“**Neatly arranged paddy fields**”，即“整齐的水田”。这一译法不仅传达了景点的文化内涵，还生动地描绘出了原文所呈现的风光画面。同样地，“江堤雄风”和“九龙戏水”也采用了类似的处理方法。改译为“**Grand river banks**”和“**Spectacular water surface**”，这些译法不仅准确传达了景点的内涵，还增强了译文的画面感，使读者能够更直观地感受到原文所描绘的风景。通过这种方式，译者成功地将原文中的文化内涵和风光画面转化为目标语言读者能够理解和欣赏的内容。

例 8：有屹立千年的垒玉墩、深藏奥妙的书板石、李白醉卧的彩虹岗、踏歌声声的古岸阁、青砖黑瓦的古民居。

初译：There are the **clusters of jade** which has stood for thousands of years, the **Shubanshi** which has hidden mysteries, the Rainbow Post where Li Bai lies drunk, the Ancient Bank Pavilion where songs are sung, and the ancient dwellings with green bricks and black tiles.

改译：There are **a rock covered in moss** standing for thousands of years, **inscribed stone slab** followed the mystery, Rainbow Ridge on which drunken Li Bai lied, the Gu'an Pavilion with the sound of treading songs, and the ancient dwellings of the green brick and black tiles.

分析：为了准确传达景点信息并避免误解，采用了意译的方法。源文中的部分景点名称在中文中具有丰富的文化内涵和特定的视觉形象，若按照字面意思直接翻译，可能会产生歧义或无法准确传达其实际意义。例如，“垒玉墩”在初译中被译为“clusters of jade”，即“堆砌的玉”。这种译法虽然保留了原文的字面意思，但容易让读者误解为实际的玉石堆砌。在检查译文时，译者查阅相关资料后发现，“垒玉墩”实际上是一块长满苔藓的巨石，远观如同碧玉堆砌。因此，

在改译中，译者将其处理为“a rock covered in moss”，这一译法不仅准确传达了景点的实际信息，还避免了可能产生的误解。同样地，源文中还出现了“书板石”和“彩虹岗”这两个景点名称。在改译中，译者分别将它们处理为“inscribed stone slab”和“Rainbow Ridge”，前者不仅保留了“书板石”作为刻有文字或图案的石板的文化内涵，还增强了译文的准确性和可读性。后者不仅简洁明了，还保留了“彩虹”这一视觉元素和“岗”（小山丘）的地理特征，使读者能够更直观地理解景点的特色。通过这种意译的方式，译者不仅避免了字面翻译可能带来的误解，还增强了译文的文化内涵和可读性，使读者能够更准确地理解景点的实际意义。

3.2 形象再现无主句画面

在源文中，大量描写景点风景的句子多为无主句或以无生命主语开头，且为感染读者，常借用诗文中的华丽词句来描绘景点的美丽与壮阔。这要求译者在处理这些富有画面感的句子时，充分考虑译文读者的感受，努力让译文读者也能感受到源文读者所体验的情感。为此，译者在翻译时采用了转换人称和保留诗词意象的方法，以传神展现句子当中的美学特征。

3.2.1 转换人称

在旅游文本中，许多描绘宏大场景的句子常采用无主句或无生命主语的形式。在翻译成英语时，需要注意到汉英读者阅读习惯的不同。在源文中，一些画面感强的场景描写若直接按照原文顺序翻译，会使译文显得僵硬，句式表达带有中式思维，容易丢失原文的美感和画面层次。因此，译者需转换人称，采用第二人称，增强读者的代入感，拉近与读者的距离，使译文读者能切身体会到源文读者的感受。

例 9：小孤山孤峰独立，虽属弹丸之地，但风姿秀逸，自山下至山顶，亭、塔、楼、阁错落有致、古树翠竹掩映，天水一色。

初译：The Xiaogushan Island is independent, although it is a bullet, but the style is beautiful, from the bottom to the top of the mountain, pavilions, towers, buildings,

pavilions are scattered, ancient trees and bamboo cover, the sky and water a color.

改译: **Upon exploration, you will discover** Xiaogushan Island standing alone, yet exuding an elegant charm despite its small size. From the base to the summit, **you** will encounter pavilions, pagodas, and buildings arranged harmoniously, all set off by verdant ancient trees and bamboo, with the sky and water blending into a seamless view.

分析: 为了增强译文的生动性和读者的代入感, 采用了转换人称的翻译策略。本例属于场景描写, 源文的主语是“小孤山”, 属于无灵主语句。在初译中, 译者直接按照源文的词语顺序进行翻译, 没有对句子之间的衔接进行处理, 导致译文显得僵硬, 容易丢失源文所表达的美感和画面层次。在改译中, 译者巧妙地运用了第二人称, 并增加了句子之间的连接词。例如, 使用了“**Upon exploration, you will discover**”这样的表达, 通过第二人称的视角带领读者游览小孤山。这种转换不仅使译文更加流畅自然, 还增强了读者的代入感, 仿佛置身于小孤山之中, 能够更直观地感受到源文所描绘的风景和氛围。通过这种方式, 译者成功地保留了源文的美感和画面层次, 使读者能够更好地理解和欣赏原文所传达的情感和意境。

例 10: 敬亭山虽不高, 但在此丘陵地带拔地而起。**远看**满目青翠, 云漫雾绕, 犹如猛虎卧伏; **近观**林壑幽深, 泉水淙淙, 显得格外灵秀。

初译: Jingting Hill is not high, but it stands out in this hilly region. From afar, it appears lush, shrouded in clouds and mist, resembling a crouching tiger; up close, it reveals dense forests, deep ravines, babbling springs, and an exceptionally beautiful scenery.

改译: Though not particularly tall, Jingting Hill rises abruptly in this hilly region. **From a distance**, you see **it** lush green, surrounded by clouds and mist, like a crouching tiger; **up close**, the deep forests, babbling springs, and exceptional beauty are revealed to **you**.

分析: 为了使画面更加形象具体, 增强读者的代入感, 采用了人称转换的翻

译策略。源文是对敬亭山的远景和近景的描写，在汉语中，某些主语可以隐含不言，因为它们是谈话的中心话题，或者在上下文中不言自明。然而，英语表达通常需要明确的主语来保持句子的完整性和逻辑性。正如秦洪武（2020）所指出的，汉语中的无主句在翻译时需要根据上下文补充主语。在源文的后半句中，实际上隐含了“人”作为“远看”和“近观”动作的发出者，同时也是这片景色的“观看者”和“泉水淙淙”的“聆听者”。初译时，译者将源文中的无主句添加了形式主语“it”，虽然更符合英语的表达习惯，但这种处理方式未能充分传达原文的视角和情感。在改译中，译者将源文中隐含的“人”的视角显化，将源文处理成第二人称主语句。通过这种转换，源文的画面和风景直接展现在读者面前，使读者能够更加亲近和熟悉地感受到这片景色。

例 11：青弋江两岸风光旖旎，沙洲、农田、竹林、村舍，组成一幅优美恬静的画图。疏柳细草，江水青青，微风徐拂，沙禽掠岸，白帆远去。

初译：The scenery on both sides of the Qingyijiang River is exquisite, with sandbars, farmlands, bamboos, and village houses, forming a beautiful and tranquil picture, which contained thin willow and fine grass, green river and gentle breeze, flying sand fowl, distant white sails.

改译：As you gaze along the Qingyi River, sandbars, farmlands, bamboo groves, and cottages unfold like a tranquil painting. **You see** willows swaying over tender grass by the jade-green water, **feel** a gentle breeze caress your face, **watch** waterfowl skim the banks, and **observe** white sails dissolving into the horizon.

分析：转换人称让画面更为鲜活。初译时未能想到此处，将译文朴实通顺的译出，改译时通过添加“As you gaze”和连续使用“you see/feel/watch/observe”系列动词，将原文隐含的观察者显性化，符合英语需要明确动作主体的特点。这种处理方式比初译的客观描述更能让读者产生身临其境的画面感。在处理“微风徐拂”时，用“feel a gentle breeze caress”，通过触觉动词“feel”和拟人化动词“caress”增强代入感。与参考译例中“are revealed to you”的处理手法相呼应。将静态的“疏柳细草”译为“willows swaying over tender grass”，用现在分词展现柳枝的动态；“白帆远去”译为“dissolving into the horizon”使用视觉渐消效

果，更具文学性。在句式方面，通过四个并列的感官动词“see/feel/watch/observe”构建排比结构，模仿原文四字短语的韵律感，同时确保英语句子的流畅性，避免初译中多个独立短句造成的断裂感。“unfold like a tranquil painting”中的 unfold 一词，既描述风景逐渐展开的空间感，又暗合画卷展开的动作，整体上让句子画面更鲜活。

3.2.2 保留意象

在源文中，描写景色时引用了大量古诗文，以传达景色的优美，这无疑会吸引译文读者的注意。在处理这些古诗文时，译者选择保留诗句的意象，以帮助传达景点的美丽风景并感染读者。诗歌作为人类抒发情感与传承文化的载体，其文化意象的翻译不仅涉及语言的转换，更是文化、审美乃至哲学思想的交流（张文瑞，2025）。刘继华（2012）在《意境原则指导下的中国画画题翻译——以〈毕瑞画集〉为例》中提出，在翻译诗句时，应保留诗句的意象（刘继华，2012）。此外，在翻译前进行必要的铺垫，如介绍背景等信息，也有助于更好地传达原文的意境（包通法，2010）。

例 12：泊船小孤山下，沿着那 365 级石阶登高纵目，橹帆逶迤，大江澎湃，水阔天高，实有“**独立苍苔听鸟啼**”的意境。

初译：Mooring at the bottom of Xiaogushan Island, along the 365 stone steps, the masts and sails are curved, the river is surging, the water is broad and the sky is high, and **there is the mood of serenity and indifference**。

改译：As you mooring at the Xiaogushan Island, ascend the 365 stone steps to gaze out at the vast panorama. You'll see the sails stretching far and wide, the river surging with energy, and the water merging with the sky, truly embodying the mood of serenity and indifference from the picture of “**Standing alone amidst the moss, listening to the birds' songs.**”

分析：保留诗句意象传达景点画面。源文是描述性段落，具有画面感，源文读者通过文字就能够感受到小孤山的辽阔景色，尤其是最后一句诗句，点出这个

景点的孤寂的意境，表达了一种宁静、孤独、与自然相处的情感。诗人独自站在苔藓之间，聆听鸟儿的歌声，展现出一种与自然交融、静谧思考的氛围。初译时，译者将诗句“独立苍苔听鸟啼”删去，只保留了诗句传达的感情“serenity and indifference”，重读译文时发现，不能够轻易的将诗词省略不译。改译时，译者选择保留诗句，来增强源文画面感的传达。源文“独立苍苔听鸟啼”看似简单，实际翻译过程中，二次译为“listening to the birds’ cries in the moss independently”保留了源文意象，但译者认为没有完全传达出源文的宁静与孤寂，选择模仿其他译者的做法，将一句诗词拆分为两句，“Standing alone amidst the moss, listening to the birds’ songs.”用两个动名词短语，既保留了源文意象，译文也较为工整，更能传达出源文的景色。

例 13：白居易赞美天柱山：“天柱一峰擎日月，洞门千仞锁云雷。”

初译：Bai Juyi praised Tianzhu Mountain: “One peak of Tianzhu Prime the sun and the moon, and the cave gate locks the clouds and thunder with a thousand refuges.”

改译：Baijuyi , the Tang Dynasty poet, admired: “Mount Tianzhushan **holds up the sun and moon**, its gate **thrusting clouds and fogs**.”

分析：为了保留诗句的意象并感染读者，译者在翻译过程中特别注重保留原文的意境和重点词汇。本例源文中借著名诗人白居易的诗句来描述天柱山的美妙景色，诗句的重点在于两个动词突出天柱山高耸入云的特征。在初译时，译者未能注意到诗句中两个动词的重要性，在处理诗句意象上也不够妥帖，将“千仞”处理成“with a thousand refuges”，是错误的理解了诗句。“千仞”是指天柱山高达千尺，能够困住云和雷，这是描述天柱山的险峻。改译时，既要保留诗句的特征，又要保留诗句的重点动词。通过使用“holds up”，生动地描绘了天柱山高耸入云、仿佛能够支撑日月的壮丽景象。用“thrusting”，形象地表现了天柱山的险峻，能够困住云和雷，突出了山峰的高峻和险要。译者采用拟人化的手法，让“天柱山”成为动作的发出者，增强了诗句的感染力，使读者能够更加直观地感受到天柱山的壮丽和险峻。

例 14：其十诗云：“千千石楠树，万万女贞林。山山白鹭满，涧涧白猿吟。

君莫向秋浦，猿声碎客心。”

初译：Its ten poems read: “Thousands and thousands of heather trees, ten thousand virgin forests. The mountains are filled with egrets, and the streams are filled with white apes. **Don’t go to the Qiupu, for the sound of the apes will break the heart of the guest.**”

改译：“Thousands of Nanmu trees, myriad of Chinese Photinias in the woods. Every mountain filled with white egrets, while every stream echoes with white apes’ songs. **If you were to go to Qiupu, the apes’ cries would shatter your heart.**”

分析：保留意象吸引读者注意。源文描写秋浦河两岸秀美风光，成为描写秋浦河的代表诗作。重点在于源文诗句当中叠词的使用以及最后一句的劝诫。初译时直接译出源文的含义，将“千千”“万万”都实际译出，实际上这是夸张的手法，形容秋浦河两岸有大量的的石榴树和女贞树；最后一句的劝诫用了“Don’t go...”祈使句，这样语气些许强硬。未能传达源文意象以及吸引读者注意的目的。改译时，将“千千万万”译出部分，即“Thousands of”，在处理诗歌最后一句时，选择用虚拟语气“If...would...”来表述源文的劝诫“君莫向秋浦”，会激发读者的好奇心，让他们想更深入地了解诗人所描绘的场景和情感背后的故事。

例 15：在李白的诗篇中，就有“**炉火照天地，红星乱紫烟**”描写冶铜的繁忙场景的诗句。

初译：In Li Bai’s poems, there are lines like “**the fire of the furnace illuminates the sky and the earth, and the red stars are scattered with purple smoke**” describing the busy scene of copper smelting.

改译：In Li Bai’s poem, there is a verse that describes the bustling scene of copper smelting. “**Roaring furnace casts light across the entire sky. Flying sparks interweave with colorful smoke.**”

分析：保留意象让画面更具体。源文借用李白的诗句来传达冶铜的壮观场景，描述了冶铜时火星四溅，烟雾缭绕的场景。初译时，采用直译法，将源文中出现的所有意象都保留。看到“紫烟”，我们不免联想到李白的诗句“日照香炉生紫

烟”，许渊冲译为“The sunlit Censer Peak exhales incense like cloud;”这个译文没有出现“紫烟”，是因为“紫烟”的描绘在虚实之间。实际上，在源文这首诗当中，“紫烟”并不单纯指“紫色的烟”，是描述冶铜时产生化学反应升腾出的彩色烟气。在改译时，将“紫烟”译为“colorful smoke”，将概括性的句子“describes the bustling scene of copper smelting”译成从句前置，先说明这是描写冶铜的场景，读者可以结合前文，再看保留意象的诗句，想象的画面会更为具体。

3.3 合理增强先分后总型篇章逻辑

源文对山、水、城的描写遵循“先分写后总结”的汉语逻辑特征，通过局部景点分述与整体意境概括的层级结构，辅以隐含的因果、转折关系构建篇章框架，这种诗意化表达与碎片化呈现易导致译文信息零散或逻辑跳跃。译者基于汉英思维差异，采用重组句子顺序、增加显性连接，系统性重构信息层级，既保留原文意境之美，又通过显化隐性逻辑关系与强化叙事脉络，实现从“形散”到“神聚”的跨文化篇章逻辑优化，使译文兼具文化审美价值与符合目标语读者认知习惯的连贯性，助力读者高效捕捉核心信息与情感内核。

3.3.1 重组句子顺序

在篇章层面，译者需重点关注中西方思维方式差异所导致的篇章构建不同。中文中，句子间逻辑联系相对松散，而英文强调句子间的连贯性和逻辑性（焦典，2020）。若译者仅关注源文而忽视译文读者感受，译文可能会显得冗长、啰嗦且逻辑不清。因此，译者需要对篇章中的信息进行筛选、整理和重组，确保译文篇章重点突出，句子间逻辑连贯，结构清晰。

例 16：东流镇境内河湖交织，港口密集。世界著名湿地、国家级自然保护区——升金湖的核心区坐落在该镇。早在明代，便为皖江南岸最繁盛的地区。东流古城为国家 3A 级旅游景区，古民居建筑群依江而建，清一色砖木结构，错落有致，鳞次栉比，青砖灰瓦，红窗飞檐，保留了江南古镇风姿，素有“青砖小瓦马头墙、朱角飞檐鱼悬梁”之誉。风格与黄山市的屯溪老街和西递宏村古民居一脉相承，同为徽派建筑的经典之作。走进东流，扑面而来的不仅有现代城镇的风

范、江南水乡的气息，而且还有田园风貌的雅韵。

初译: Dongliu Township has intertwined rivers and lakes and dense harbors. The core area of Shengjin Lake, a world-famous wetland and national nature reserve, is located in the town. As early as the Ming Dynasty, it was the most prosperous area on the south bank of the Wanjiang River. Dongliu Ancient City is a national 3A-level tourist scenic spot. The ancient residential buildings are built by the river, all of which are brick and wood structures, strewn at random and arranged in rows, with blue bricks and gray tiles and red window cornices, which retain the charm of the ancient town in the south of the Yangtze River and are known as “Blue-brick walls with petite tiles and horse-head silhouettes; Scarlet eaves and hanging beams carved with fish motifs.”. Its style comes down in one continuous line with Tunxi Old Street and Xidi Village and hongcun Village in Huangshan City, and it is also a classic of Huizhou architecture. When you walk into Dongliu, you can feel not only the style of modern towns, the atmosphere of the Jiangnan water town, but also the elegance of the idyllic style.

改译: **As you step into** Dongliu Town, you'll not only encounter the elegant charm of pastoral scenery but also experience the modern urban style and the atmosphere of Jiangnan water towns. Rivers and lakes intertwine within Dongliu Town, with dense ports. The core area of the world-famous wetland and national nature reserve, Shengjin Lake, is located in this town. As early as the Ming Dynasty(1368-1644), it was the most prosperous area on the south bank of the Anhui River. Dongliu Ancient Town is a national 3A-level tourist attraction, **with** ancient residential buildings built along the river, **featuring** a uniform brick and wood structure, arranged in a picturesque and orderly manner. With blue bricks, gray tiles, red windows, and overhanging eaves, it retains the charm of ancient Jiangnan towns, **known for** its “blue bricks, small tiles, horse-head walls, vermilion corners, flying eaves, and fish-beam rafters”. Its style is inherited from Tunxi Old Street in Huangshan City and the ancient residential buildings of Hongcun and Xidi, all classic works of Hui-style architecture.

分析：为了篇章逻辑紧密且更具有吸引力，采用了重组句子的翻译策略。源文源文先概括地理特征，再分述历史地位与建筑特色，最后以“走进东流”收尾篇章。初译时按照源文篇章，未对句子顺序作修改，篇章内部衔接不够紧密。改译将最后收尾结构放在篇章开头，将“走进东流”的体验描写前置作为开篇，形成由具体感受到整体特征的叙述逻辑。同时，调整句子之间的逻辑，将长句拆分为短句，源文中复合长句“东流古城...之誉”，译者将其拆分为三个独立句，添加“with...”，“featuring...”等结构助词明确逻辑关系。特别是将建筑特征的并列元素（青砖灰瓦/红窗飞檐）单独成句，并补全“known for...”的评述性短语，使徽派建筑的美学特征更加突出。这种重组策略使译文形成“体验导入，地理定位，历史溯源，建筑解构，风格溯源”的完整认知链条，在增强篇章逻辑性的同时也增强了译文的吸引力。

例 17：街道南北走向，青石路面，粉墙黛瓦，蜿蜒曲折约 1200 米。沿河一侧的旧宅，屋高墙峭，基部麻石驳砌，拔地数丈，汛期任凭水冲浪击暗然不动；外河沿岸青石护栏，人可通行。内侧房屋店铺多为数进串连，从街心踏青石台阶下入室内，可延伸十余米，有“皖南吊脚楼”的美誉。

初译：The street runs north to south, with a winding and twisting path of about 1200 meters, paved with bluestones and lined with white walls and grey tiles. On the riverside, the old houses stand tall with steep walls made of rough stones at the base, rising several meters high, steadfast against the surging waves during flood seasons; along the outer riverbank, there are bluestone railings for pedestrian passage. The inner side houses and shops are interconnected, with a series of buildings extending from the street center down a bluestone staircase into the interior, stretching over ten meters, renowned for its “Anhui Southern Overhanging Buildings.”

改译：The streets run from north to south, featuring a 1200-meter-long winding path paved with blue stones and adorned with white walls and black tiles. **Upon entering through the blue stone steps at the street center, you can** venture more than ten meters into the interior, giving rise to the area’s reputation as the “Wan Nan Stilt Houses.” Along the river, the old houses stand tall with high walls and steep facades, their bases crafted from cobblestones and rising several meters above the

ground. Even during flood seasons when the waters surge, these structures stand firm. Blue stone railings line the riverbanks for pedestrian safety. The buildings on the inner side, predominantly shops, are interconnected through a series of courtyards.

分析：为了使描写更为准确和具体，译者在改译中对句子顺序进行了重组。源文的结构是以描述街道的走向和特点为开头，接着详细描述了沿河的旧宅和外河沿岸的情况，最后提到内侧的建筑。初译基本按照源文的句子结构进行翻译，导致句子较长，尤其是对河流内外侧房屋的描写部分显得冗长且不够清晰。在改译中，译者将长句子拆分成短句子，使信息更加集中和具体。例如，将“内侧房屋店铺多为数进串连，从街心踏青石台阶下入室内，可延伸十余米，有‘皖南吊脚楼’的美誉。”拆分成两句，分别描述“数进串联”的结构和“皖南吊脚楼”的特点，并且将“Wan Nan Stilt Houses”这一句提前，放在“街道特点”之后，运用第二人称吸引读者，接着再详细讲述街道两边的房屋特色，使街道建筑的描写更为集中，篇章逻辑显化，重点突出。

3.3.2 增加显性连接词

英汉语里的连接词是构筑语篇衔接的重要手段。连接词就是将上下文系统连接起来的一种方式（Halliday, 2001: 227）。它们本身是意义明确的词项，往往出现在句首位置，通过句际衔接、段际衔接来表达句子或段落之间的语义联系和逻辑关系。但是，英汉语在这方面有明显的差异。最突出的莫过于显性（explicit）与隐性（implicit）的差异。英汉语在连接词语上的差异是：英语倾向于显性连接，而汉语则偏好隐性连接（连淑能，2022）。因此，翻译时，应根据上下文，遵照译语习惯进行恰当的转换。

例 18：天柱山人文景观丰富。唐末佛、道两教均在此造刹建观，传经布道，其中以中华禅宗第三代祖庭三祖寺和山谷流泉摩崖石刻遗址遗迹最具价值。三祖寺又名山谷寺，又书乾元禅寺，为天柱山风景区南大门，始建于南朝梁武帝时，现被列为我国佛教重点寺院。三祖寺西的“山谷流泉摩崖石刻”，共镌唐贞元以来，至民国晚期期间的各种石刻近 300 方。

初译：There are many places of cultural significance. At the end of the Tang

Dynasty, both Buddhist and Taoist religions built their temples here, preaching and teaching, among which the Sanzu Temple, the third ancestor of Chinese Zen Buddhism, and the ruins of cliff stone carvings in the valley of flowing springs are the most valuable. Sanzu Temple, also known as the Shangu Temple, also known as the Qianyuan Zen Temple, for the Tianzhushan Mountain Scenic Area, the south gate, was built in the Southern Dynasty Liang Wu Di, is now listed as a key Buddhist temple in China. Sanzu Temple west of the “valley spring cliff stone carving”, a total of engraved since the Tang Zhenyuan, to the Republic of China during the late period of a variety of stone carvings nearly 300 parties.

改译: There are many places of cultural significance, **including** many temples constructed from the end of the Tang dynasty for preaching purposes. **Among them**, the Sanzu Temple, the Place of Worship of the Third Ancestor of Chinese Zen Buddhism, and the remains of the Valley Stream Spring Rock Inscription are the most valuable. **The former**, Sanzu Temple, listed as one of China’s major Buddhist temples, was built approximately between 507 and 557, and now serves as the south gate of the Tianzhushan Mountain Scenic Area. It also has the alternative names of Shangu Temple and Qianyuan Temple. **The latter**, Valley Stream Spring Rock Inscription, located in the west of Sanzu Temple, has accumulated 300 stone carvings from the Tang Dynasty to the late Republic of China.

分析: 增加连接词强化篇章逻辑。初译版本直接按照源文的结构进行翻译, 忽略了上下文之间的衔接, 导致篇章逻辑不够连贯。在修改后的译文中, 译者通过对句子结构的调整和连接词的添加, 显化了源文的内在逻辑。例如, 源文首先概括了天柱山丰富的人文景观, 随后分别描述了其中的寺庙和摩崖石刻遗迹。在改译时, 译者通过使用 “including”, “Among them” 等连接词, 将前文中提到的人文景观与后文具体描述的景点紧密联系起来, 使篇章的逻辑更加清晰。在源文中, 三祖寺和摩崖石刻被强调为最重要的景点, 随后分别对其进行了详细描述。为了使译文更加流畅, 译者在翻译时添加了 “The former”, “The latter”, 使篇章的结构更加完整, 避免了对两者孤立的描述, 进一步增强了篇章内部的联系, 同时增加了时间, “507 and 557” 和 “now”, 明确时间线, 使整个篇章逻辑的

更加紧密，避免了内容的分散，从而强化了篇章的整体性。

例 19: 浮山自然奇观和人文景观交相辉映。这里佛教文化浓厚，高僧辈出、名刹林立，还有江南最大的岩洞摩崖石刻长廊和宋代莲花座及石雕佛像群。浮山摩崖石刻长廊现存唐宋至民国时期石刻 480 余块，其中唐刻 11 幅、宋刻 24 幅、元刻 2 幅，明清居多。石刻作者有文学巨匠、禅师高僧、官宦名流等，内容不一而足，涉及诗词、游记、庵堂碑记、题诗留名等。石刻风格各异，有的铁画银勾，有的清瘦严谨，有的丰韵饱满，有的端庄秀丽，有的龙飞凤舞。字体大者 1 米见方，小者不及 1 寸。1981 年，摩崖石刻被列为省级重点文物保护单位。

初译: Natural landscapes and cultural significance reflects each other in Fushan Hill. The area wrapped in strong Buddhist culture, nurtures many eminent monks and prominent temples, and keeps the biggest Rock Cave Cliff Carving Gallery in Jiangnan area and Lotus Seat and Stone Buddha Statue Group of Song dynasty. Cliff Carving Gallery in Fushan Hill has 480 pieces of carving in existence from Tang dynasty to Republic of China, of which 11 pieces are engraved by Tang dynasty, 24 pieces are engraved by Song dynasty, 2 pieces are engraved by Yuan dynasty, and most of them are Ming dynasty. Their creators consist of literary masters, eminent monks, and elegant officials. Their contents are numerous that including poems, travel notes, Buddhist nunnery inscriptions and dedicating poems and left names. Their styles are various, some with strong and forceful strokes, some with lean and rigorous lines, some with full and plump contours, some with dignified and elegant grace, and others with vigorous and graceful movements. Their calligraphic styles are different, of which some are 1 meter larger, some 1 inch. Cliff Carving was listed as provincial Important Cultural Relics Protection Unit in 1981.

改译: Fushan Hill is a place where natural wonders and cultural landscapes complement each other. The area is steeped in a rich Buddhist culture, with many eminent monks and famous temples. It is also home to the largest rock cavern cliff carving gallery in the Jiangnan region, as well as a group of Lotus Seats and stone Buddha statues from the Song Dynasty. The Fushan cliff carving gallery contains over 480 stone carvings dating from the Tang and Song dynasties to the Republic of China

period. **Among them**, there are 11 carvings from the Tang Dynasty, 24 from the Song Dynasty, 2 from the Yuan Dynasty, and the majority are from the Ming and Qing dynasties. The authors of these carvings include literary giants, Zen masters, monks, and prominent officials. The contents are diverse, covering poems, travelogues, inscriptions for nunneries, and dedicatory inscriptions. The styles of the carvings vary greatly: some feature strong and vigorous strokes (like iron painting and silver hooks), some are slender and rigorous, some are graceful and full of charm, some are dignified and elegant, and some resemble dragons and phoenixes in flight. The size of the characters **ranges from** as large as one meter square **to** as small as less than one inch. In 1981, the cliff carvings were designated as a Provincial Key Cultural Relics Protection Unit.

分析：增加连接词让逻辑更加连贯。源文是在描述浮山的自然景观和人文景观，先总结，再重点描述人文景观中的岩洞摩崖石刻长廊，介绍长廊中的石刻数量，作者，内容。初译时，译者对篇章逻辑的把握不够清晰，未能传达出源文的层层深入，用词方面不够地道，自然；改译时选择了更加地道的表达，如将“wrapped in ”改为“steeped in”，增加了连接词来强化上下文之间的逻辑。源文中描述石刻数量时，改译选择用“contains”，比初译时“has”要生动些；以及用“Among them”和“include”等连接词，使得句子之间的逻辑更明显，更连贯。源文中描述石刻大小时，用“字体大者1米见方，小者不及1寸”，初译时译者用“of which some are 1 meter larger, some 1 inch.”，再读时发现没有翻译出石刻的大小，再改译中增加“ranges from...to...”，使句子更加清晰，整体的逻辑更为连贯。

第四章 总结和反思

本次翻译实践包含四个部分，其中，总结和反思是最后一个部分，也是翻译实践中不可或缺的部分，包括两个方面，一是译文的审校、质量提升，二是本次翻译实践的心得和不足。

4.1 译文质量提升

在翻译工作的后期阶段，为了确保译文的质量，译者采取了多轮审校的流程。首先，在完成初译之后，译者利用人工智能工具 Kimi 和 ChatGPT 对译文进行初步润色。这一阶段的主要目的是通过机器辅助翻译技术，纠正译文中的语法错误、句式结构问题以及固定搭配的细节瑕疵，从而提升译文的流畅性和准确性。随后，译者会进行人工审校，仔细检查译文中是否存在专有名词使用错误、前后文词语不一致以及可能被机器忽略的语义问题，进一步完善译文的质量。

在完成初步润色和人工审校之后，译者邀请同学参与审校工作。同学能够从不同的角度对译文进行审视，重点检查译文的连贯性和逻辑性。他们的参与为译者提供了提升译文整体流畅性、增强逻辑表达的有益建议。

在听取同学建议基础上，完成前两轮审校之后，译者将译文提交给导师进行最终的把关。由导师对译文进行全面、深入的评估，以确保译文在语言表达、内容准确性以及专业性方面达到较高的标准。通过多轮审校的流程，译者力求使译文尽可能地精准、流畅且符合专业要求。

4.2 心得与不足

在翻译过程中，译者需要投入大量的时间和精力去阅读和思考自己的译文。实践证明，间隔一段时间后重新审视自己的翻译，往往会带来全新的视角和不同的感受。这种“冷处理”的方法不仅适用于当前的翻译任务，对于其他翻译项目也同样有效。译者多次通读自己的译文，并在不断修改的过程中，逐步接近自己最满意的翻译版本。这种反复打磨的过程，不仅能提升译文的质量，还能帮助译者在实践中积累经验，增强对语言的敏感度和运用能力。

通过此次翻译实践，译者深刻意识到，自己在翻译的各个方面——无论是语

言表达、文化背景理解，还是专业术语的运用——都还有很大的提升空间。译者还需广泛阅读相关领域的经典著作和优秀译作，从中汲取灵感，学习专业的翻译技巧，并不断打磨自己的译文。只有通过持续的学习和实践，译者才能在翻译道路上实现更大的成长和突破，进一步提高自己的翻译水平。

同时，译者也认识到，与同学和老师交流在翻译实践中的重要性。通过与他人的互动，译者不仅可以获得宝贵的建议和帮助，还能激发自己在解决问题时的创造性思维，从而找到更合理的解决方案。这种合作与交流的过程，不仅有助于解决当下的问题，还能拓宽译者的视野，提升其应对复杂翻译任务的能力。

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附录一 专有名词表

序号	中文	英文
1	《安庆府志》	<i>Anqing Prefecture Gazetteer</i>
2	《报温峤书》	<i>Book of warning to Wenqiao</i>
3	《东流县志》	<i>Dongliu County Records,</i>
4	《独坐敬亭山》	<i>Sitting alone in Jingting Hill</i>
5	《改九子山为九华山联句并序》	<i>Changing Jiuzishan into Jiuhuashan: A Couplet and Preface</i>
6	《横江词》	<i>Six Songs of Hengjiang</i>
7	《江上望皖公山》	<i>Looking at the Wangongshan Mountain on the river</i>
8	《晋书·庾亮传》	<i>The Book of Jin -- Biography of Yu Liang</i>
9	《孔雀东南飞》	<i>Southeast Flight of the Peacock</i>
10	《牛渚矶》	<i>Niuzhu Rock</i>
11	《秋浦歌十七首》	<i>Seventeen Songs of Qiupu</i>
12	《石涛罗汉百开册页》	<i>One Hundred Album Leaves of Luohan</i>
13	《史记·项羽本纪》	<i>Records of the Grand Historian - Xiang Yu's Chronicle</i>
14	《叔父寄敬亭茶题封曰手制》	<i>Uncle Send Jingting Tea Title Seal Said Handmade</i>
15	《天柱山志》	<i>The Record of Tianzhu Mountain</i>
16	《望天门山》	<i>Mount Heaven's Gate Viewed from Afar</i>
17	《夜泊牛渚怀古》	<i>Night Moored at Niuzhu</i>
18	《由宣城泛湖东下》	<i>By Xuancheng pan lake eastward</i>
19	《游敬亭山》	<i>Journey to Jingting Hill</i>
20	《游小孤山记》	<i>A Journey to Xiaogushan Island</i>
21	《舆地志》	<i>Yudizhi(Anthology on Ancient Chinese Geography)</i>
22	《长江绝岛图》	<i>The Yangtze River Islands</i>
23	爱国词人	<i>Southern Song's patriotic lyricist</i>
24	霸王墓	<i>Tomb of the Hegemon-King</i>
25	柏子山	<i>Baizi Hill</i>
26	博望山	<i>Bo Wang Hill</i>
27	采石矶	<i>Caishiji(ji,rocks exposed to the water)</i>
28	彩虹岗	<i>Rainbow Ridge</i>
29	草圣	<i>Cursive's Script Virtuoso</i>
30	曾国藩大营	<i>Zeng Guofan's Great Camp</i>
31	昌祖庙	<i>Changzu Temple</i>
32	城陵矶	<i>Chenglingji</i>
33	楚汉之争	<i>Chu-Han Contention</i>
34	翠螺峰	<i>Cuiluo Peak</i>

35	翠螺山	Cuiluoshan Hill
36	翠云峰	Cuiyunfeng
37	大龙湾	Big Dragon Bay
38	地藏法会	Ceremony to commemorate the birthday of Kṣitigarbha Bodhisattva
39	地藏菩萨	Kṣitigarbha Bodhisattva
40	东流古街	Dongliu Ancient Street
41	东流镇	Dongliu Town
42	峰台古韵	the ancient charm of Fengtai
43	浮山	Fushan Hill
44	古万年台	Ancient Wannian Terrace
45	古冶梅根	the Ancient Yemeigen
46	古昭亭牌坊	Ancient Zhaoting Memorial Archway
47	广教寺双塔	Guangjiao Temple Twin Pagodas
48	国家 5A 级旅游景区	National 5A Tourist Attraction
49	海门第一关	The First Pass of Haimen
50	弘愿寺	Hongyuan Temple
51	怀仙阁	Huai Xian Pavilion
52	皇姑坟	Imperial Princess's Tomb
53	江堤雄风	Grand river banks
54	江南诗山	Poetic Mountain of Jiangnan
55	金銮殿	Golden Palace
56	金乔觉（俗称金地藏）	Kim Jogak(Kṣitigarbha)
57	净峰	Jingfeng
58	敬亭蝶螈	Jingting butterfly salamander
59	敬亭绿雪	Jingting Green Snow
60	敬亭山	Jingting Hill
61	九华山	Jiuhuashan Mountain
62	乐府诗人	Yuefu poet
63	雷池	Leichi Lake
64	垒玉墩	a Rock covered in moss
65	李吴山	Liwu Hill
66	梅港帆影	Sailing Shadow of Meigang
67	梅龙镇	Meilong Town
68	梦潭轩	Mengtán Xuan
69	牛渚矶	Niuzhuji
70	牛渚山	Niuzhushan Hill
71	彭郎矶	Penglangji
72	飘幡	Fall Pataka(streaks)
73	乾元禅寺	Qianyuan Temple
74	潜山	Qianshan Mountain
75	潜水	Qian river

76	青通渔歌	Qingtong Fishing Song
77	青弋江	Qingyijiang River
78	清溪河	Qingxihe River
79	秋浦河	Qiupuhe river
80	秋浦仙境	Qiupu Fairyland
81	全国文明风景旅游区示范点	National Model Site for Civilized Scenic Tourism
82	人民英雄纪念碑	Monument to the People's Heroes
83	三祖寺	Sanzu Temple
84	山谷流泉摩崖石刻遗址遗迹	Valley Stream Spring Rock Inscription
85	石门湖	Shimen Lake
86	书板石	Inscribed Stone Slab
87	书豪	Master Calligraphers
88	水利枢纽	River diversion projects
89	宋代莲花座及石雕佛像群	Lotus Seat and Stone Buddha Statue Group of Song dynasty
90	太白楼	Taibai Lou
91	陶公祠	Tao Gong Ancestral Hal
92	天门山	Tianmenshan Hill/ Heaven's Gate Mount
93	天柱山	Tianzhu Mountain
94	铜佛寺	Bronze Buddha Temple
95	皖河	Anhui River
96	皖江地区	Wanjiang region
97	皖南吊脚楼	Wan Nan Stilt Houses
98	皖南三雕	The three carvings of Southern Anhui
99	皖水	Wan river
100	圩田锦绣	Neatly arranged paddy fields
101	文昌阁	Wenchang Pavilion
102	乌江卫花	Wujiang Weihua
103	西楚霸王灵祠	Western Chu Hegemon-King Memorial Complex
104	西河镇	Xihe Town
105	西梁山	West Liang Hill
106	惜字亭	Xi Zi Pavilion
107	仙石岩刻	Rock Carving
108	小孤山	Xiaogushan Island
109	岩洞摩崖石刻长廊	Rock Cave Cliff Carving Gallery
110	炎帝庙	Emperor Yan' Temple
111	燕子矶	Yanziji
112	仰天堂	Yangtiantang
113	一峰	Yifeng
114	衣冠冢	Li Bai Yiguan grave
115	义门	Yi Gate

116	游案	Parade
117	长河	Chang river
118	昭明钓台	Zhaoming Fishing Platform
119	昭亭山	Zhaoting Hill
120	中华禅宗	Chinese Zen Buddhism
121	捉月亭	Moon capture Pavilion

附录二 原文及译文对照表

第十讲 皖江游 皖江地区是连接长三角和川渝鄂赣的重要区段。其安庆、池州、芜湖、铜陵、马鞍山、宣城等市在地理位置上相邻，有着共同的文化基因，彰显出移民文化特征。皖江山水飘逸空灵，有着兼容并蓄的开发包容意识，常常能得风气之先，具有很强的文化辐射能力。皖江一带自然旅游资源丰富：佛教圣地九华山、古南岳天柱山、长江绝岛小孤山享誉中华；皖河、秋浦河、青弋江等江河湖泊滋养着这片土地。皖江旅游文化历史悠久，文化底蕴丰厚，古皖文化、宗教文化、铜文化、戏剧文化、诗歌文化等多种文化在此交会；诗、词、曲、赋、楹联点缀各地景观遗存，它们是皖江旅游文化的精神内核。	Travel in Wanjiang region The Wanjiang region serves as a vital segment connecting the Yangtze River Delta and the provinces of Sichuan, Chongqing, Hubei, and Jiangxi. Cities such as Anqing, Chizhou, Wuhu, Tongling, Ma'anshan, and Xuancheng are geographically adjacent, sharing a common cultural heritage and exhibiting distinct immigration cultural characteristics. The mountains and waters of the Wanjiang region exude a sense of elegance and inclusiveness, often leading the trend and possessing a strong cultural influence. The natural tourism resources in the area around the Wanjiang region are abundant: Jiuhua Mountain, Tianzhu Mountain, Xiaogushan Island are renowned throughout China; the Wan River, Qiupuhe River, Qingyijiang River, and other rivers and lakes nourish this land. The tourism culture of the Wanjiang region has a long history, rich cultural heritage, where various cultures such as ancient Wan culture, religious culture, bronze culture, drama culture, and poetry culture converge; poems, verses, music, prose, couplets embellish the landscapes and relics all around, serving as the spiritual essence of Wanjiang tourism culture.
第一节 皖江名山与名水 一、名山	Chapter I Mountains and Waters in Wanjiang region

1.万岳归宗天柱山 天柱山位于安庆市潜山县西部、长江北岸，主峰天柱峰海拔 1488.4 米，高耸挺立，如巨柱擎天，山也因之称为天柱山；其主峰周围有 40 多座群峰环拱簇拥，虚实相掩，因此，天柱山又名“潜山”，潜山县因山得名。 《史记》记载，公元前 106 年，汉武帝刘彻南巡登临天柱山，筑坛祭岳：“登临潜之天柱山，号曰南岳。”2011 年，天柱山景区获批 5A 级旅游景区，景区面积约 82.46 平方千米，同年 9 月被联合国教科文组织批准为世界地质公园。	Mountains and Hills TianZhu Mountain <u>Located in western Qianshan County of Anqing City, on the north bank of the Yangtze River, Tianzhu Mountain(literally ‘Towering Pillar Mountain’)</u> features its main peak, Tianzhu Peak, rising to 1488.4 meters, resembling a colossal pillar supporting the sky, hence its name. Another name for the mountain is <u>Qianshan Mountain(signifying concealment), derived from the sight of over 40 peaks surrounding the highest peak, shrouding each other. The county of Qianshan is named after this mountain.</u> Tianzhu Mountain Scenic Area becomes 5-A levels travel area in 2011 with the area of about 82.46 square kilometers, and listed the Geo-park of the World by the UNESCO in September of the same year. In records of the grand historian, Emperor Wu of Han dynasty climbed the Tianzhu Mountain and built the platform to fete in 106 BC, and he named the Tianzhu Mountain “the South Great Mountain”.
天柱山自然景色奇绝，苍松、翠竹、怪石、奇洞、飞瀑、深潭遍布。唐代大诗人李白写下《江上望皖公山》一诗，其中“奇峰出奇云，秀木含秀气”句赞美天柱山风景奇秀，“待吾还丹成，投迹归此地”句流露出选	The natural scenery of Tianzhu Mountain is breathtakingly unique, with lush pine trees, verdant bamboo, grotesque rocks, marvelous caves, plunging waterfalls, and deep pools scattered throughout. Li Bai, the poet of Tang dynasty, wrote down the <i>Looking at the Wangongshan Mountain on the river</i>, which

天柱山为自己归宿的愿望。《天柱山志》称天柱山“峰无不奇，石无不怪，洞无不幽。泉无不秀”。白居易赞美天柱山：“天柱一峰擎日月，洞门千仞锁云雷。”明代诗人李庚赞曰：“天下有奇观，争似此山好。”	expressed the admiration to it, “Marvelous peaks pierce through wondrous clouds, Graceful trees hold elegance within their shrouds.” and wished a destination there, “Once my pellet brews to perfection, Here, in this place, I shall seek seclusion”. <i>The Record of Tianzhu Mountain</i> said: “There are wondrous peaks, grotesque stones, hidden caves, beautiful waterfalls in Tianzhu Mountain”. <i>Baijuyi</i>, Tang Dynasty poet, admired: “Mount Tianzhushan holds up the sun and moon, its gate thrusting clouds and fogs.”. <i>Ligeng</i>, Ming Dynasty poet, admired it: “Marvels abound beneath the world, yet none compare to this mountain’s worth.”
天柱山人文景观丰富。唐末佛、道两教均在此造刹建观，传经布道，其中以中华禅宗第三代祖庭三祖寺和山谷流泉摩崖石刻遗址遗迹最具价值。三祖寺又名山谷寺，又书乾元禅寺，为天柱山风景区南大门，始建于南朝梁武帝时，现被列为我国佛教重点寺院。三祖寺西的“山谷流泉摩崖石刻”，共镌唐贞元以来，至民国晚期期间的各种石刻近300方。有唐李翱、宋王安石、黄庭坚真书手迹。石刻诗、文、题、记俱全，行、楷、隶、篆、草皆有，是一座古代书法名作的	<u>There are many places of cultural significance, including many temples constructed from the end of the Tang dynasty for preaching purposes. Among them, the Sanzu Temple, the Place of Worship of the Third Ancestor of Chinese Zen Buddhism, and the remains of the Valley Stream Spring Rock Inscription are the most valuable. The former, Sanzu Temple, listed as one of China’s major Buddhist temples, was built approximately between 507 and 557, and now serves as the south gate of the Tianzhushan Mountain Scenic Area. It also has the alternative names of Shangu Temple and Qianyuan Temple. The latter, Valley Stream Spring Rock Inscription, located in the west of Sanzu Temple,</u>

天然博物馆。	<u>has accumulated 300 stone carvings from the Tang Dynasty to the late Republic of China.</u> It is a natural museum of masterpieces of ancient calligraphy, including the handwritings of Li'ao (Tang Dynasty), Wang Anshi (Song Dynasty), Huang Tingjian (Song Dynasty), as well as rock carvings such as poems, essays, inscriptions, notes, and scripts in styles like Running Script, Regular Script, Clerical Script, Seal Script, and Cursive Script.
2.长江绝岛小孤山 小孤山坐落于宿松县城东南 60 公里的长江中，周围 1 里，海拔 78 米。其原是江中石屿，开始形成于两百万年前第四纪冰川时期，以奇、险、独、孤而著称，素有“长江绝岛，中流砥柱”“长江天柱”“江上蓬莱”之美称。<u>“东看太师椅、南望一支笔、西观似悬钟、北眺啸天龙”</u>为对其最形象的描写。世人因其山形如古代妇女头上发髻，故又称之为髻山。因小孤与小姑同音，人们又将此山称为小姑山。小孤山与江西彭泽县的彭郎矶隔江相望，当地流传着“小姑嫁彭郎”的故事，人们在小孤山上建成的小姑庙里塑了彭郎像，在彭郎矶上造起的彭郎庙里	Xiaogushan Island Xiaogushan Island nestled in Yangtze River from 60 kilometers southeast of Susong County, and had 1 mile in circumference, 78 meters above sea level. It formed from 2 million years ago the Quaternary glacial epoch (geology) as an island original, widely known for its singularity, danger, uniqueness, loneliness, and known as “the mainstay of the river”, “the Pillar of Strength” and “fairyland on the River”. <u>The graphic description of the Hill like this: “East side is narrow at the top and wide at the bottom; south side is vertical; west side is narrow at the top, wide and rounded at the bottom; and north side is rugged.”</u> It is also called “Jishan Hill” because its shape like Ji, a bun on a woman’s head in ancient times. <u>Since Xiaogu (gu, means lonely)and Xiaogu (gu, means unmarried women) have the same sound, people also call</u>

<u>立了小姑像。</u>	<u>this island Xiaogushan (unmarried women) Island. Xiaogushan Island and Pengze County, Jiangxi Province, Penglangji(penglang, means a man; ji, means rocks exposed to the water)across the river, the local rumors of “Xiaogu married Penglang” story, people built Penglang statue on the Island Xiaogu temple in Xiaogushan Island, built Xiaogu statue on Penglang Temple in Penglangji.</u>
<u>小孤山孤峰独立，虽属弹丸之地，但风姿秀逸，自山下至山顶，亭、塔、楼、阁错落有致、古树翠竹掩映，天水一色。登山揽胜的唯一门户“一天门”上，镌刻着乾隆“灵昭江屿”篆书题额。小孤山自古为兵家必争之地，被称为“海门第一关”，朱元璋与陈友谅、太平天国军与曾国藩的湘军、王阳明与朱宸濠都曾在此角逐交锋。</u>	<u>Upon exploration, you will discover Xiaogushan Island standing alone, yet exuding an elegant charm despite its small size. From the base to the summit, you will encounter pavilions, pagodas, and buildings arranged harmoniously, all set off by verdant ancient trees and bamboo, with the sky and water blending into a seamless view.</u> The only way to the hill is engraved with the seal script “Distinct River Island” from Qianlong Emperor. Named “The First Pass of Haimen”, Xiaogushan Island is always a vital territory for every soldier since ancient times, where have been some wars between Zhuyuanzhang and Chenyouliang, between Taiping Heavenly Kingdom Army (1851-1864) and Zengguofan's Hunan Army, between Wang Yangming and Zhuchenhao.
动人的传说与奇秀的风光使小孤山充满浪漫情调。苏东坡的“大孤小孤江中央”是脍炙	Xiaogushan Island fills with romance that come from the attractive legends and unique scenery. “Two Islands standing in the river”is

人口的名句。陆游《游小孤山记》说：“凡江中独山，如金山、焦山、落星之类，皆名天下。然峭拔秀丽，皆不可与小孤比。”小孤山为诗人们所青睐，最初有谢灵运，既而有顾况卢、王安石、王十朋、陆游、王守仁、袁枚……连明朝皇帝朱元璋、朱厚焔也来附庸风雅。画家们则纷纷将小孤山入画，唐代李思训的《长江绝岛图》，画的就是小孤山与鄱阳湖上的大孤山。<u>泊船小孤山下，沿着那 365 级石阶登高纵目，橈帆逶迤，大江澎湃，水阔天高，实有“独立苍苔听鸟啼”的意境。</u>	universally appreciated poem wrote by Sushi(a poet of Song Dynasty). According to the <i>A Journey to Xiaogushan Island</i> wrote by Lu You(a poet of Song Dynasty),“All hills in river are famous like Jinshan Hill, Jiaoshan Hill, Luoxingshan Hill, but the craggy and beautiful Xiaogushan Island is incomparable.” It was very popular with many poets, like Xie Lingyun (385-433,Northern and Southern dynasties poet), Wang Anshi(1021-1086,the Northern Song Dynasty poet) and others,even the emperors of Ming dynasty, Zhuyuanzhang and Zhuhoupei. It also appeared in the painters' paintings, as Tang Dynasty's Lisixun's picture, painting of Xiaogushan Island and Dagushan Hill in Poyang Lake. <u>As you mooring at the Xiaogushan Island, ascend the 365 stone steps to gaze out at the vast panorama. You'll see the sails stretching far and wide, the river surging with energy, and the water merging with the sky, truly embodying the mood of serenity and indifference from the picture of “Standing alone amidst the moss, listening to the birds' songs.”</u>
3.火山运动造浮山 浮山位于铜陵市枞阳县境内，古名浮渡山，因其“东西南北皆水汇”“山浮水面水浮山”而得名，面积 15 平方公里，最高峰海拔 165 米，大部分山峰	Fushan Hill Located in Zongyong county, Tong Ling city, Fushan Hill is known as Fudushan Hill in ancient times, and “Fu” means floating, because of its “Water from all directions converges here” and “Hill floats on water.”. It covers 15 square

海拔在 100 米左右,1983 年被列为省级风景名胜区,1992 年被列为国家森林公园,2001 年又被列为国家地质公园。	kilometers,and has a highest hill with 165 meters and some hills with 100 meters or so. Fushan Hill was listed as a Provincial Scenic Area in 1983, a National Forest Park in 1992, and a National geological park in 2001.
浮山是一座沉睡亿年之久的神奇古火山。在距今约 1.4 亿年至 1 亿年的侏罗纪晚期至白垩纪早期近 4000 万年中,浮山曾几度喷发,中间还有一次岩浆侵入活动,火山地貌典型完整,有陡崖、叠嶂、岩洞、龟裂纹、柱状节理、喷气孔等。大自然一亿多年风雨的精雕细刻,让山上遍布叠嶂、峭壁、岩洞、怪石、岩钟、涧流、幽谷,形成了壮美的地质奇观:奇峰突兀盆地之中,石壁耸入云霄之上,幽洞藏于山壁,天池生于绝顶。	Fushan Hill is a mystical ancient volcano that has slumbered for hundreds of millions of years. Over a span of nearly 40 million years, from approximately 140 million to 100 million years ago during the late Jurassic to early Cretaceous periods, Fushan Hill erupted several times, with one instance of magma intrusion. The volcanic landscape is perfectly preserved, featuring steep cliffs, overlapping ridges, caves, fissures, columnar joints, and fumaroles. Nature's meticulous carving over a billion years has adorned Fushan Hill with ridges, cliffs, caves, peculiar rocks, rock formations, streams, and secluded valleys, creating a magnificent geological spectacle: abrupt peaks rising from basins, cliffs soaring into the sky, hidden caves in the mountain walls, and a celestial pool born at the summit.
<u>浮山自然奇观和人文景观交相辉映。这里佛教文化浓厚,高僧辈出、名刹林立,还有江南最大的岩洞摩崖石刻长廊和宋代莲花座及石雕佛像群。浮山摩崖石刻长廊现存唐宋至民国时</u>	<u>Fushan Hill is a place where natural wonders and cultural landscapes complement each other. The area is steeped in a rich Buddhist culture, with many eminent monks and famous temples. It is also home to the largest rock cavern cliff carving gallery in the Jiangnan region, as</u>

期石刻 480 余块，其中唐刻 11 幅、宋刻 24 幅、元刻 2 幅，明清居多。石刻作者有文学巨匠、禅师高僧、官宦名流等，内容不一而足，涉及诗词、游记、庵堂碑记、题诗留名等。石刻风格各异，有的铁画银钩，有的清瘦严谨，有的丰韵饱满，有的端庄秀丽，有的龙飞凤舞。字体大者 1 米见方，小者不及 1 寸。1981 年，摩崖石刻被列为省级重点文物保护单位。	<u>well as a group of Lotus Seats and stone Buddha statues from the Song Dynasty. The Fushan cliff carving gallery contains over 480 stone carvings dating from the Tang and Song dynasties to the Republic of China period. Among them, there are 11 carvings from the Tang Dynasty, 24 from the Song Dynasty, 2 from the Yuan Dynasty, and the majority are from the Ming and Qing dynasties. The authors of these carvings include literary giants, Zen masters, monks, and prominent officials. The contents are diverse, covering poems, travelogues, inscriptions for nunneries, and dedicatory inscriptions. The styles of the carvings vary greatly: some feature strong and vigorous strokes (like iron painting and silver hooks), some are slender and rigorous, some are graceful and full of charm, some are dignified and elegant, and some resemble dragons and phoenixes in flight. The size of the characters ranges from as large as one meter square to as small as less than one inch. In 1981, the cliff carvings were designated as a Provincial Key Cultural Relics Protection Unit.</u>
4.莲花佛国九华山 九华山位于安徽省南部的池州市青阳县，是中国四大佛教名山之一。九华山主体由花岗岩构成，以峰为主，盆地峡谷、溪涧流泉交织其中。九华山有名峰	Jiuhuashan Mountain Located in Qingyang county in Chizhou city, the south of An Hui province, Jiuhuashan Mountain is one of the four most famous Buddhist mountains in China. The major part of Jiuhuashan Mountain is composed by granite,

70 余座,千米以上高峰 30 余座,最高峰十王峰海拔 1342 米。九华山风景区面积 120 平方千米,山间深沟峡谷遍布,垂涧渊潭,流泉飞瀑,气象万千。九华山处处有景,移步换景,加之四季分明的时景和日出、晚霞、云海、雾凇、雪霰、佛光等天象奇观,美不胜收,令人流连忘返,素有“秀甲江南”“东南第一山”之誉。九华山是国家首批自然与文化双遗产地,现为国家 5A 级旅游景区、全国文明风景旅游区示范点。	with most of peaks, basin, canyon, streams and springs. There are over 70 famous peaks in Jiuhuashan Mountain, which has 30 peaks with altitude over 1,000 meters, the highest peak, Shiwang peak with 1342 meters. The landscape area of Jiuhuashan Mountain covers 120 square kilometers, and has streams, abyssal pools, springs and waterfalls, deep gorges filling peaks. Every places in there have their own sceneries where have seasonal landscapes, sunrise, evening sunset, sea of clouds, freezing fog, snow shrapnel, rainbow aperture and other meteorological features which make there known as “the most beautiful mountain in Jiangnan” and “the first mountain in Southeast China”. Jiuhua Mountain is one of the first natural and cultural dual heritage sites in China, and now is National 5A Grade Tourist Attractions and National Civilized Scenic and Tourist Area Demonstration Point.
九华山古称陵阳山,南朝时,因此山奇秀,高出云表,峰峦异状,其数有九,故称九子山。唐天宝十三年(754)冬,诗人李白因目睹九华山秀异,九峰如莲花,触景生情,在与友人唱和的《改九子山为九华山联句并序》中曰“妙有分二气,灵山开九华”,因此改“九子山”为	Jiuhuashan Mountain has an ancient name, Yanglingshan Mountain. In Southern Dynasties (420-589), it was called Jiuzishan Mountain (“Jiu” means nine) because there were nine inimitable peaks rising high above the clouds. Winter of the Thirteenth Year of Tang Tianbao (754), Libai, a poet of Tang dynasty, realized that the grace and elegance of Jiuhuashan Mountain which has nine peaks look

“九华山”。天宝十四年(755),李白游山期间作诗赠友韦仲堪云:“昔在九江(长江)上,遥望九华峰,天河挂绿水,秀出九芙蓉。我欲一挥手,谁人可相从?君为东道主,于此卧云松。”其中“天河挂绿水,秀出九芙蓉”一句更使九华山名扬千古。自李白之后,许多文人学者接踵而至,唐代刘禹锡观山时赞叹“奇峰一见惊魂魄”“自是造化一尤物”“江边一幅王维画,石上千年李白诗”。另外,还有杜牧、梅尧臣、王安石等名家留有大量诗文。九华山还有太白书堂、阳明书院、甘泉书院等20余处书院遗址。九华山宗教文化、建筑文化、石刻文化、民俗文化、饮食文化、茶文化等文化,异彩纷呈,独具特色,令人惊叹。

like lotus and aroused deep feelings “Mount Jiuhuashan where Yin and Yang energies dwell, Nine peaks resembling blooming lotus as well.” from the poem sang with his friend “Changing Jiuzishan into Jiuhuashan: A Couplet and Preface.” That’s why we changed the name from “Jiuzishan Mountain” to “Jiuhuashan Mountain”. In the 14th year of Tianbao (755), Li Bai composed a poem for his friend Wei Zhongkan during his trip to the mountains: “Once, upon the Jiang River, I gazed at Mount Jiuhuashan’s peak sublime, Where the Milky Way hung over emerald waters, and beauty transcended time. With a mere wave of my hand, who would follow my way? You, the host of the East, lie beneath cloud and pine, where you lay.” Since Li Bai, many literati and scholars came one after another, Liu Yuxi in the Tang Dynasty, when viewing the mountain, exclaimed, “The strange peaks are amazing at first sight,” “Since the creation of a special thing,” “A picture of Wang Wei by the river, a thousand years of Li Bai’s poems on the stone!” In addition, there are a large number of poems left by famous writers such as Du Mu, Mei Yaochen and Wang Anshi. There are also more than 20 ruins of academies in Jiuhua Mountain, such as Taibai Study Hall, Yangming Study Hall and Ganquan Study Hall. There are brilliant, colorful, unique, and amazing

	cultures, like religious culture, architectural culture, stone carving culture, folk culture, food and eating culture, tea culture.
唐开元年间，新罗国圣僧金乔觉（俗称金地藏）在九华山苦心修炼数十载、圆寂后肉身三年不腐，僧众认定其为“地藏菩萨灵迹示现”，建肉身塔和肉身殿以供奉。九华山因此成为地藏菩萨的道场。据记载，九华山在清代佛教鼎盛时有寺庙 300 余座，僧尼 4000 多人。今存寺庙 90 余座（其中 9 座被列为全国重点寺院，30 座被列为省级重点寺院），有僧尼近 600 人，存真身（肉身）5 尊，佛像 6300 余尊，历代佛学经籍、法器等文物 2000 余件。1978 年以来，九华山佛教协会每年都举行“地藏法会”或“祈祷世界和平法会”，悬挂“南无大愿地藏王菩萨法会”飘幡。来山参加地藏法会的港澳同胞、海外侨胞、四众弟子及十方善男信女，逐年增多。	In the reign of Emperor Lilongji of the Tang dynasty(685-762), Kim Jogak(Kṣitigarbha), the holy monk of Silla Kingdom, has trained assiduously for dozens of years in Jiuhuashan Mountain, and has non-perishable body for three years after he passes away, which recognized by monks “Kṣitigarbha Bodhisattva’s spiritual revelations ”and build Roushenta(Body Tower) and Roushendian(Body Temple) to worship him. So Jiuhuashan Mountain became the Buddhist rites of Kṣitigarbha. According records, at the height of Buddhism in the Qing Dynasty, there were above 300 temples and above 4000 monks; while now there are above 90 temples, of which 9 listed as National Priority Monasteries and 30 listed as Provincial Priority Monasteries, about 600 monks, 5 Zhenshen(Body) , 6300 Buddhist statues, and more than 2,000 cultural relics such as Buddhist scriptures, dharma artifacts and other artifacts through the ages. Since 1978, Jiuhuashan Mountain Buddhist Association has organized the “Ceremony to commemorate the birthday of Kṣitigarbha Bodhisattva ” or the “ Ceremony to prayer for World Peace ” every year, with fall Pataka(streaks) “The Association of Namo Kṣitigarbha Bodhisattva”. The number

	of Hong Kong and Macao compatriots, overseas Chinese, monks and home Buddhists, and devout men and women from all walks of life who come to the mountain to participate in the Kṣitigarbha Bodhisattva has been increasing year by year.
5. “长江锁钢” 天门山 天门山是东、西梁山的合称，雄距芜湖市北郊长江畔，夹江而立。《輿地志》记载：“博望、梁山，东西隔江，相对如门，相去数里，谓之天门。”故名天门山。东梁山，原名博望山，海拔 81 米。西梁山，原名梁山，海拔 90 米，由大陀山和小陀山组成。西梁山古有“天门八景”，且随早晚和四季的变化而各不相同，赏心悦目，美不胜收。天门山以“奇、险、峻、秀”著称，“天门烟浪”是芜湖市新十景之一。	Tianmenshan Hill Located at the banks of the Yangtze River in North suburbs of Wuhu City, Tianmenshan Hill is the combined name of East and West Liang Hill, which stand on both sides of the Yangtze. According the records of Yudizhi(Anthology on Ancient Chinese Geography): “Bo Wang Hill and Liang Hill are like the gate across the Yangtze, one in the east and one in the west, which were miles apart and called “Tianmen”. That is why name Tianmenshan Hill. East Liang Hill, formerly known as Bo Wang Hill, is 81 meters above sea level. West Liang Hill, formerly known as Liang Hill, is 90 meters above sea level, which consisted of Datuoshan Hill and Xiaotuoshan Hill. West Liangshan Hill has the “Eight Scenes of Tianmenshan Hill”,and it varies with the changes of morning and evening and the four seasons, which is delightful and beautiful. Tianmenshan Hill is famous by for being “strange, dangerous, steep and elegant, and the scenery “Tianmen Yanlang” is one of the new ten scenic spots in Wuhu City.
天门山扼守长江咽喉，素有	Tianmenshan Hill is always the vital place

“长江要塞”“长江锁钥”“吴楚天门”之称，历来为兵家必争之地。早在鲁昭公十七年（前 525），“吴伐楚战于长岸（指西梁山）”，楚夺吴国宝“余皇”船藏于峭壁下洞坑，今洞窟旧址犹存。继后，魏晋南北朝，宋、齐、梁、陈、元，历代定都建邺（今南京），均把天门山作为军事门户，屯兵设防。太平天国在南京建都后，曾以“芜湖为屏障，以东西梁山为锁钥”，同清军展开多次鏖战，至今尚留有营盘和炮台遗址。在新民主主义革命战争史上，西梁山是渡江战役的重要战场。新中国成立后在西梁山上建了人民英雄纪念碑，革命烈士塔、亭、墓等系列建筑，以缅怀英烈们的丰功伟绩。	the military, because it is the safeguard of the Yangtze and has the name “Yangtze River Fortress”, “Yangtze River lock key”, “Wuchu Tianmen”. As early as the seventeenth year of Luzhaogong (525 BC), there was a war between Wu country and Chu country, and Chu country grabbed the “Yuhuang” ship, national treasure of Wu country, to hide it in the hole under the cliff, which is existing. After that, dynasties with capital at Jianye(now is Nanjing) take the Tianmen Hill as the military portal to set up defenses, like Wei, Jin, Southern and Northern dynasties, Song, Qi, Liang, Chen, Yuan dynasties. After the establishment of the capital of Nanjing, the Taiping Heavenly Kingdom had wars to the Qing army with “taking the Wuhu city as barriers, and the East and West Liangshan Hills as lock key”, where has ruins of camps and forts. West Liangshan Hill was the crucial battlefield of the Battle of Crossing the Yangtze River in the history of the new democratic revolutionary war. After the founding of New China, the Monument to the People’s Heroes, the Tower of Revolutionary Martyrs, the Pavilion, the Tomb and a series of other buildings were built on West Liangshan Hill to honor the great achievements of the martyrs.
天门山文化积淀深厚。始建于公元 1246 年的天门书院和别	Tianmenshan Hill has profound cultural accumulation, and has Tianmen Academy

具特色的铜佛寺是两处不可多得的人文景观。东晋王羲之在梁山留下十分珍贵的“振衣足”之石，经 1600 多年风雨剥蚀仍清晰可辨。唐开元十四年（726），李白的《望天门山》“天门中断楚江开，碧水东流至此回。两岸青山相对出，孤帆一片日边来”成千古绝唱。李白之后，历代诗人纷至沓来。南宋杨万里，宋代贺铸，明代王世贞、解缙，清代越南使者阮莹辉都有关于天门山的诗文存世，使得天门山成为皖江边上一颗耀眼的明珠。	founded in 1246 AD and special Bronze Buddha Temple, rare cultural landscapes. Wangxizhi(Calligrapher in the Eastern Jin Dynasty) left the very precious stone of “Zhenyizu”which is still legible after more than 1600 years of wind and rain erosion. Li Bai(a poet of Tang dynasty) wrote the Mount Heaven's Gate Viewed from Afar in 726, and “Breaking Mount Heaven’s Gate, the great River rolls through, Its east-flowing green billows, hurled back here, turn north. From the two river banks thrust out the mountains blue, Leaving the sun behind, a lonely sail comes forth.”is a song that has been sung since the dawn of time. After Li Bai, poets came one after another from Yangwanli of North Song dynasty, He Zhu of Song dynasty,Wang Shizhen, Xie Jing of Ming dynasty, to Vietnamese emissary Ruanyinghui of Qing dynasty, who has the poets about Tianmenshan Hill that make the Hill become the dazzling pearl on the edge of the Yangtze River.
6. “千古一秀”采石矶 采石矶位于马鞍山市区西南约 5 公里长江东岸的翠螺山，是山西麓突兀于江中的悬崖峭壁，古称牛渚矶。采石矶和岳阳城陵矶、南京燕子矶合称“长江三矶”。采石矶以山势险峻、风光绮丽、古迹众多而被列为三矶	Caishiji Located at the Cuiluoshan Hill in the east bank of Yangtze River,southwest 5 miles far from Ma'anshan city, Caishiji(ji, rocks exposed to the water) is the cliff standing in the River of the west part of the Hill with an ancient name Niuzhuji. Caishiji, Chenglingji in Yueyang and Yanziji in Nanjing are collectively known as

之首，素有“千古一秀”之誉。<u>相传采石矶为李白醉酒捉月溺死之处，至今仍有太白楼、捉月亭、李白衣冠冢等古迹，为游览胜地。</u>1987年，采石矶被批准为首批省级风景名胜区；2002年被国务院列为国家重点风景名胜区；2003年被评为国家4A级旅游景区。	“Sanji of the Yangtze River”, and Caishiji was listed as the head of “Sanji” because its precipitous situation, beautiful scenery and many historic sites. <u>It is believed that Caishiji was the place where drunken Libai want to catch moon but drowning. Up to now, there are still monuments such as Taibai Building, Moon capture Pavilion and Yiguan Tomb containing hats and clothes of Li Bai, which are tourist attractions.</u> It was listed as the first batch of provincial scenic spots in 1987, national key scenic spot by the State Council in 2002, and National 4A Grade Tourist Attractions in 2003.
翠螺山原名牛渚山，相传古有金牛在此出渚。翠螺山平地拔起，山西北临大江，三面为牛渚河环抱，海拔131米，最高处是翠螺峰，犹如一只硕大的碧螺浮在水面。采石矶自古为大江南北重要津渡，因其突兀江中，绝壁临空，扼据大江要冲，水流湍急，地势险要，故为江防重镇。公元1161年，金主完颜亮发动侵宋战争，宋金双方在采石矶进行了一场决定性的水战，以完颜亮被部下杀死，侵宋战争彻底失败告终。	Cuiluoshan Hill has an original name, Niuzhushan Hill, because according to legend golden cattle came out here. Cuiluoshan Hill rises from the ground, with 131 meters above sea level, facing the Yangtze northwest, surrounding by the Niuzhu river, and its highest peak, Cuiluo Peak likes a huge green snail floating on the river. Since ancient times Caishiji was an important ferry and defense along the Yangtze and important town because its dangerous topography, to be suddenly in the middle of the river and important places to control the Yangtze. In 1161 AD, there was a decisive water battle ,which launched by the emperor of Jin dynasty Wan Yanliang to invade the Song Dynasty, between Song dynasty and Jin dynasty,

	ended by the war of invading the Song Dynasty complete defeated when Wan Yanliang was killed by his subordinates.
唐代大诗人李白，多次来采石矶登临吟咏，在这里写下了《横江词》《牛渚矶》《夜泊牛渚怀古》等脍炙人口的诗篇，民间还广为流传他身披官锦袍、泛舟赏月、跳江捉月、骑鲸升天的神话故事。古往今来，吸引着白居易、王安石、苏东坡、陆游、文天祥等文人名士来此题诗咏唱，留下了许多著名的诗篇。	Li Bai, the great Tang Dynasty poet, repeatedly visited Caishi Rock, composing renowned poems such as Six Songs of Hengjiang, Niuzhu Rock, and Night Moored at Niuzhu, Remembering Ancient Times. Folklore widely circulates mythical tales of him draped in official brocade robes, boating under moonlight, leaping into the river to embrace the moon, and ascending to heaven astride a whale ²⁴ . Across dynasties, this site has drawn literary giants like Bai Juyi , Wang Anshi , Su Dongpo, Lu You , and Wen Tianxiang to compose verses here, leaving behind numerous celebrated poetic works.
7. “江南诗山” 敬亭山 敬亭山位于安徽省宣城市北，水阳江畔，原名昭亭山，晋初为避帝讳，改名敬亭山。其属黄山支脉，山势呈西南一东北走向，大小山峰 60 座，坐拥一峰、净峰、翠云峰三大主峰，最高峰翠云峰海拔 324.1 米。周围 60 余座山头如群鸟朝凤，似众星捧月簇拥在一峰周围。<u>敬亭山虽不高，但在此丘陵地带拔地而起。远看满目青翠，云漫雾绕，犹如</u>	Jingting Hill Located at the north of Xuancheng City in Anhui Province, and the bank of Shuiyang river, Jingting Hill has original name Zhaoting Hill, which change to Jingting Hill for avoiding the emperor's name in the beginning of Jin dynasty. It belongs to the branch of Huangshuan Mountain, and its situation was southwest of a northeast direction, with 60 large and small peaks, including Yifeng, Jingfeng and Cuiyunfeng, with the highest peak Cuiyunfeng 324.1 meters above sea level. Surrounding more

<u>猛虎卧伏；近观林壑幽深，泉水淙淙，显得格外灵秀。</u>	than 60 hills like a flock of birds towards the phoenix, like the stars clustered around Yifeng. <u>Though not particularly tall, Jingtingshan Hill rises abruptly in this hilly region. From a distance, you see it lush green, surrounded by clouds and mist, like a crouching tiger; up close, the deep forests, babbling springs, and exceptional beauty are revealed to you.</u>
<u>历代修建的楼台亭阁、寺庙宫观、摩崖石刻等风景名胜多达50余处，现有全国重点文物保护单位广教寺双塔、弘愿寺、古昭亭牌坊、皇姑坟等遗址遗迹。</u>同时，这里动植物资源丰富，包括国家一级保护动物扬子鳄和敬亭特产的敬亭蝾螈等。其中，杜鹃花为敬亭山花，李白有“蜀国曾闻子规啼，宣城又见杜鹃花”之名句。敬亭山有四大文化特色——诗、茶、佛、酒。“敬亭绿雪”是产于敬亭山的历史文化名茶，初创于明代，盛于清代，郭沫若先生曾挥毫为其题名。清代诗人施闰章（宣城人）在《叔父寄敬亭茶题封曰手制》中写道：“枝枝经手摘，贵真不贵多。念我骨肉亲，欲归会无因。游子感故物，惆怅江南春。”	<u>There are buildings and pavilions, temples and palaces, cliffs and stone carvings and other scenic spots up to more than 50. There also exists national key cultural relics protection unit Guangjiao Temple Twin Pagodas, Hongwang Temple, ancient Zhaoting Memorial Archway, Imperial Aunt's Tomb and other sites and remains.</u> At the same time, the area is rich in flora and fauna, including the Yangzi crocodile, a nationally protected animal, and the Jingting butterfly salamander, a specialty of Jingting. Among them, the azalea is the flower of Jingting Hill, and Li Bai has the famous sentence “In Shu Dynasty, the cuckoo's cry once echoed loud, In Xuancheng, the rhododendrons bloom proud.”. Jingting Hill is characterized by four major cultures - poetry, tea, Buddha and wine. “Jingting Green Snow” is a famous tea of history and culture produced in Jingting Hill, which was firstly created in the Ming Dynasty and flourished in the Qing Dynasty, and Mr. Guo

	Moruo once waved a brush to inscribe its name. Qing Dynasty poet Shi Leunzhang (Xuancheng people) wrote in “Uncle send Jingting tea title seal said handmade”: “Each branch plucked with care, quality over quantity’s glow, Thoughts of dear ones, yet reunion’s chance remains low. Nostalgic relics stir the wandering heart’s tune, Yearning for the Jiangnan spring, under the wandering moon.”
敬亭山是中国历史文化名山，也是宣城文化魂之所在。正所谓“山不在高，有仙则名”。自南齐谢朓《游敬亭山》和唐朝李白《独坐敬亭山》诗篇被广为传颂后，敬亭山声名鹊起，白居易、杜牧、韩愈、刘禹锡、王维、孟浩然、李商隐、颜真卿、韦应物、陆龟蒙、苏东坡、梅尧臣、汤显祖、施闰章、梅清、梅庚等名家纷纷慕名登临，吟诗作赋，绘画写记。清朝画僧石涛更是驻锡于敬亭山脚下的广教寺，以敬亭风光为背景，留下传世名作《石涛罗汉百开册页》。中国历代颂扬敬亭山的诗、文、词、画达千数，敬亭山遂被称为“江南诗山”，正如唐朝著名诗人刘禹锡所说：“宣城谢守一首诗，遂使声名齐五岳。”抗日战争时	Jingting Hill is a cultural famous hill in Chinese history, and is the place to hold the spirit of Xuancheng city’s culture. As the saying goes, “It’s not the height of the mountain that counts, it’s the presence of an immortal that counts.” Since the poems “Journey to Jingting Hill” written by Xie Xi in Southern Qi Dynasty and “Sitting alone in Jingting Hill” by Li Bai in the Tang Dynasty were widely praised, Jingting Mountain became famous. Bai Juyi, du Mu, Han Yu, Liu Yuxi, Wang Wei, Meng Haoran, Li Shangyin, Yan Zhenqing, Wei Yingwu, Lu Guimeng, Su Dongpo, Mei Yaochen, Tang Xianzu, Shi Runzhang, Mei Qing, Mei Geng and other famous scholars have visited, reciting poems and writing paintings. Shi Tao, a Qing Dynasty painting monk, was stationed at Guangjiao Temple at the foot of Jingting Hill, leaving his heirloom masterpiece “One Hundred Album Leaves of Luohan.” with the Jingting

期，陈毅将军率部东进，途经宣城时即兴吟《由宣城泛湖东下》七绝一首：“敬亭山下橹声柔，雨洒江天似梦游。李谢诗魂今在否？湖光照破万年愁。”	scenery as the background. There are thousands of poems, writings, lyrics and paintings celebrating Jingting Hill throughout the ages, and Jingting Hill has been called the “Poetic Mountain of Jiangnan.”, just as Liu Yuxi, a famous poet of the Tang Dynasty, said, “A single poem by Xie Shou of Xuan Cheng elevated its reputation to rival the Five Sacred Mountains..” During the Anti-Japanese War, General Chen Yi led his troops eastward, passing through Xuancheng, improvising “by Xuancheng pan lake eastward” a poem: “Jingting Hill under the sculling sound of soft, rain sprinkled the river like a dream trip. Li Xie’s poetic soul now? The light of the lake breaks the sorrow of ten thousand years.”
二、名水 1.孔雀东南飞——皖河 皖河属长江支流，由皖水、潜水、长河三大支流组成。其发源于安徽省岳西县境黄梅尖南麓（以长河为正源），经岳西、潜山、太湖、望江、怀宁、安庆5县1市，在安庆市西郊沙帽洲南注入长江。河道全长227公里，总流域面积6442平方公里。皖河是安庆人心中的母亲河，在安庆的历史、文化等方面占有重要地位，安徽因历史上有古皖国和	Rivers Anhui River Anhui River belongs the branch of Yangtze River, consisted of Wan river, Qian river and Changhe river. It originated at the southern foot of Huangmeijian in Yuexi County, Anhui Province (with Changhe as the main source). Through Yuexi, buried Hill, Taihu Lake, Wangjiang, Huaining and Anqing, it flows into the Yangtze River south of Shamaozhou in the western suburb of Anqing City. The river is 227 kilometers long, with a total watershed area of 6,442 square kilometers. Anhui River is the

境内的皖山、皖河而简称“皖”。	mother river in the heart of Anqing people, in the history of Anqing, culture and other aspects of an important position, Anhui because of the history of the ancient state of Anhui and the territory of the Anhui Hill(Wanshan), Anhui River(Wanhe) and referred to as “Anhui(Wan)”.
皖河北滨有古皖口，背依柏子山，北望石门湖。这里发生过三国时期诸葛恪屯兵与曹魏之水战、太平军挥师东（南）京之战、当地抗日游击队与日本侵略军的战斗。皖河边的怀宁县小市镇，是经久不衰的《孔雀东南飞》之发祥地，有焦仲卿与刘兰芝的合葬墓冢，成为国内影视基地之一。京剧鼻祖程长庚、严凤英、韩再芬等一批黄梅戏表演艺术家，都出生在皖河岸边。	There is an ancient WanKou(estuary) on the north side of the river, backed by Baizi Hill, looking north to Shimen Lake. Here happened in the Three Kingdoms period Zhuge Ke troops and Cao Wei's water war, the Taiping army waved the battle of Nanjing, the local anti-Japanese guerrillas and the Japanese invasion army. Xiaoshi Town of Huaining County by the river of Anhui is the birthplace of the enduring “Southeast Flight of the Peacock”, with the joint burial mound of Jiao Zhongqing and Liu Lanzhi, which has become one of the domestic film and television bases. A group of Huangmei Opera artists, including Cheng Changgeng, Yan Fengying and Han Zaifen, the originator of Peking Opera, were born on the bank of Anhui River.
2. 不越雷池一步——雷池 雷池位于安徽省望江县城东南 10 公里处，入江处为雷港。古雷水一说源自湖北黄梅县界东流；另一说源自宿松隘口以下之水均为雷水。雷水东流至此，	Leichi Lake Leichi Lake is located 10 kilometers southeast of Wangjiang County, Anhui Province, into the river at Leigang Harbor. Ancient Leichishui Water is said to flow eastward from the Huangmei County boundary in Hubei

积而成池，故名雷池，亦名大雷池。“江湖吞天胸，蛟龙垂涎口”，此乃历代兵家必争之地。	Province; the other is said to flow eastward from the water below the Susong Pass, all of which is Leishui Water. Leishui water flows east to this, accumulated into a pool, so the name Leichi Lake, also known as the big Leichi. “Rivers and lakes engulf the heavens’ expanse; Dragons covet its gaping maw.” It is a place where soldiers have fought for generations.
今天人们常常引用的一句成语“不越雷池一步”即源于此，典出东晋丞相度亮《报温峤书》：晋咸和二年（327），历阳太守苏峻反，东晋都城建康（今南京）被围，驻守寻阳的平南将军温峤准备率大军驰援，度亮回书劝阻道：“吾忧西陲，过于历阳，足下无过雷池一步也。”（见《晋书·庾亮传》）。明天启年间（1621—1627），雷池口为大量流沙所塞，雷水改道从望江县华阳镇流入长江。雷池历史悠久，文化底蕴深厚。这片乡土人文荟萃，清代钱币学家、收藏家、著作家倪模，曾任河南巡抚的倪文蔚均出生于此。	This is the origin of the idiom “dare not go one step beyond the prescribed limit” that is often quoted today. It originated from Eastern Jin dynasty (265-221 BC) prime minister Duliang’s Book of warning to Wenqiao: In the second year of Xianhe (327), Su Jun, the governor of Liyang, rebelled against the siege of Jiankang (Nanjing), the capital of the Eastern Jin Dynasty, and Wen Peak, the highest general of Pingnan, who was stationed in Xunyang, was ready to lead an army to support him, and Duliang wrote a letter back to him to dissuade him from doing so: ‘My concern for the safety and security of the Western Frontier is greater than my concern for Su Jun in Liyang, so dare not go one step beyond the prescribed limit.’ (The Book of Jin -- Biography of Yu Liang) During the Tianqi period of the Ming Dynasty (1621-1627), the outfall of Lei Chi was blocked by a large amount of quicksand, and the Lei Chi was diverted to flow into the Yangtze River from Huayang Town of

	Wangjiang County. This piece of countryside is full of humanities, and Ni Mo, a numismatist, collector and writer in the Qing Dynasty, and Ni Wenwei, who was once the governor of Henan Province, were all born here.
3. 流淌着诗的河—秋浦河 秋浦河原名秋浦江，又名云溪河。发源于李吴山（古属秋浦县，今归安徽省石台县珂田乡），至贵池杏花村杜坞入长江，全长180公里，从南向北穿镇而过。沿岸风光旖旎，景色迷人，有古石城遗址、昭明钓台、仰天堂等名胜古迹，是省级风景名胜区“秋浦仙境”主要组成部分。在“安徽省皖江城市带旅游发展总体规划”中，秋浦河被列为重点综合整治和开发利用规划的四大河流之一，也是近期池州市重点打造的“秋浦河乡村旅游带”核心。秋浦河在流经矶滩乡兴隆村处，形成了一个2千米长的龙形河湾，人们称之为“大龙湾”。现存的仙石岩刻，是一个横约60厘米竖约80厘米的窗式石刻，边框凿进约3厘米深，正对西边，石刻表面现已被苔藓沾满，字迹模糊难辨。	Qiupuhe River The Qiupuhe river was formerly known as the Qiupujiang river, also known as Yunxi River, which originated in Liwu Hill(ancient belongs to Qiupu County, now belongs to Shitai County, Anhui Province, Ketian Township), to Guizhi Apricot Village Dewu into the Yangtze River, a total length of 180 kilometers, from south to north through the town. Its coastal scenery is exquisite and charming, with ancient stone city ruins, Zhaoming Fishing Platform, Yangtiantang and other scenic spots, which is the main part of the provincial scenic spot “Qiupu Fairyland”. In the “Anhui Province Anhui River City Belt Tourism Development Master Plan”, Qiupu River is listed as one of the four major rivers in the comprehensive improvement and development and utilization plan, and is also the core of the “Qiupu River Rural Tourism Belt” which has been built by the city of Chizhou in the recent past. The Qiupu River flows through Xinglong Village in Jitan Township, forming a 2-kilometer-long dragon-shaped bay, which is known as the “Big Dragon Bay”. The existing

	rock carving, is a horizontal about 60 centimeters vertical about 80 centimeters of window-type rock carving, the border chiseled into about 3 centimeters deep, facing the west, the surface of the rock carving is now stained with moss, learning traces fuzzy and difficult to discern.
相传，昭明太子在其封地池州期间，因为解决老百姓很多实际的困难，帮助渡过大饥荒，所以深受老百姓的爱戴和尊敬。在昭明太子死后，当地老百姓感其恩德，向朝廷申请在当地建造衣冠冢并新建太子庙，以示纪念。时至今日，当地老百姓在每年农历正月初七和九月十九日，仍然自发地为纪念昭明太子而进行“游案”活动，演出誉为“中国戏剧活化石”的傩戏，其戏中人物原型就是昭明太子。古人有诗为证：“萧梁今已远，千古仰风流。犹见高台峙，常怀帝子游。”昭明太子在世时深爱秋浦山水风光，特别喜爱食用鳊鱼，曾称赞秋浦“水好鱼美”为“贵池”，后人据此改秋浦县为贵池县，一直沿用至今。诗仙李白曾五到秋浦，留下了许多脍炙人口的诗作。《秋浦歌十七首》已成为秋浦的宣传名片。其十诗云：	In his fief chizhou period, according to legend, Prince Zhao Ming was respected and affected by the people there because he help them solving many practical difficulties and surviving the Great Famine. After his death, people there apply to the court to build locally Yiguan Grave and new prince's temple to thank and remember his benevolence. Today, the local people in the first month of the seventh and September 19th of the lunar calendar every year, still spontaneously in honor of Prince Zhaoming and "parade" activities, performances known as "the living fossil of Chinese theater" Nuoxi(Anhui local opera), the prototype of the characters in the opera is Prince Zhaoming. There is a poem from the ancients as proof: "Xiao and Liang are now far away, and they have been admiring the wind flow for thousands of years. I still see the high platform standing, and I often think of the emperor's son traveling." When Prince Zhaoming was alive, he was deeply in love with the landscape scenery of Qiupu, and especially loved eating Mandarin fish, and

“<u>千千石楠树，万万女贞林。山山白鹭满，涧涧白猿吟。君莫向秋浦，猿声碎客心。</u>”秋浦秀美的山水、动人的神话传说和丰富的佛教文化吸引着历代文人墨客纷至沓来，留下大量诗文佳作。因此，秋浦河被誉为“流淌着诗的河”。	praised Qiupu's "good water and beautiful fish" as "Guichi", according to which, later people changed Qiupu County to Guichi County, which has been used up to now. The poet Li Bai visited Qiu Pu five times and left many popular poems, among which, "Seventeen Songs of Qiupu" has become the promotional card of Qiupu. <u>"Thousands of Nanmu trees, myriad of Chinese Photinias in the woods. Every mountain filled with white egrets, while every stream echoes with white apes' songs. If you were to go to Qiupu, the apes' cries would shatter your heart."</u> The beautiful landscapes, touching myths and legends and rich Buddhist culture of Qiupu Area have attracted writers and artists through the ages, leaving behind a large number of poems and masterpieces. Therefore, Qiupuhe River is known as "the river flowing with poems".
4. 青弋江村柳棉桥—青弋江 青弋江主源头为安徽省黟县清溪河（又名美溪河），穿过芜湖市区后入长江。它是安徽省境内长江最大的一条支流，同时也是长江下游地区最大的支流，全长 275 千米，有大小支流 30 余条。青弋江古称“清水”“泠水”或“泾溪”“泾水”。唐及北宋时称青弋水。之所以称其为	Qingyijiang River The main source of the Qingyijiang River is the Qingxihe River (also known as Meixihe River) in Yixian County, Anhui Province, which passes through downtown Wuhu and then enters the Yangtze River. It is the largest tributary of the Yangtze River in Anhui Province, as well as the largest tributary in the lower reaches of the Yangtze River, with a total length of 275 kilometers and more than 30 tributaries of various sizes. It has some ancient names, like

青弋江，是因为它发源于黄山，会石台、太平、旌德、泾县诸水后，河身渐广，春暖水涨，波涛汹涌，故曰江。	Qingshui Stream, Lingshui Stream, Jingxi Stream, and Jingshui Stream. In the Tang and Northern Song Dynasty, it was called Qingyishui Stream. The reason why it is called the Qingyijiang River, because it originated in Huangshan Mountain, gather Shidai, Taiping, Jingde, Jingxian waters, the river gradually widens, thus it is called a River.
<u>青弋江两岸风光旖旎，沙洲、农田、竹林、村舍，组成一幅优美恬静的画图。疏柳细草，江水青青，微风徐拂，沙禽掠岸，白帆远去。</u>“青弋波光”为“南陵十景”之一。在以操舟行船为主要运输方式的历史河流中，青弋江滋润了两岸居民的生活。历代诗人骚客留下很多咏叹青弋江美丽风光的诗句。唐宝历元年（826），杜牧送好友裴坦去舒州赴任时，写下了“九华山路云遮寺，青弋江村柳拂桥”的诗句。唐代顾况《青弋江》：“淒清回泊夜，沦波激石响。村边草市桥，月下罢师网。”明人袁启旭吟咏：“青弋江头一叶舟，山光云影共沉浮。门前多是桃花水，未到春深不肯流。”汤显祖则咏道：“青弋秋江接赏溪，赏心人望竹园西；青衫草色兼晴	<u>As you gaze along the Qingyi River, sandbars, farmlands, bamboo groves, and cottages unfold like a tranquil painting. You see willows swaying over tender grass by the jade-green water, feel a gentle breeze caress your face, watch waterfowl skim the banks, and observe white sails dissolving into the horizon.</u> “The River with a shiny surface” is one of the “Ten Scenes of Nanling”. Among the historical rivers where boat handling and boating were the main modes of transportation, the Qingyijiang River has nourished the lives of residents on both sides of the river. Throughout the ages, poets and scholars have left many poems marveling at the beautiful scenery of it. In the first year of Bao Li of Tang Dynasty (826), when Du Mu sent his friend Pei Tan to Shuzhou to take up his post, he wrote the poem of “Clouds veil the temples along Jiuhua Mountain’s path; Willows caress the bridges by Qingyi River’s villages.” Gukuang of the Tang Dynasty wrote

雨，白荡开花山鹧啼。”这些诗作，使得青弋江的人文底蕴愈加深厚。	“Qingyijiang River”: “A desolate night moors by rippling waves; Stones clash beneath the current's roar. Moonlight drapes the village bridge and grassy market; Fishermen furl their nets as shadows fall.” Yuan Qixu, a Ming dynasty scholar, recited, “A lone boat drifts on Qingyi's flow, Mountains and clouds rise and sink below. Peach-blossom waters lap at my door—Yet spring's depths hold the current slow.” Tang Xianzu chanted, “Autumn winds sweep Qingyi to Shangxi's embrace; Heart-soothed gazes turn to bamboo groves west. Rain-kissed grass dyes the scholar's robe green; White blooms and partridge cries crown the scene..” These poems make the humanistic heritage of Qingyijiang River deeper and deeper.
第二节皖江两岸的文化名镇 1. 采菊东篱东流镇 东流镇属于池州市东至县，濒临长江南岸，因北宋大诗人黄庭坚“沧江百折来，及此始东流”诗句中的“东流”而得名。陶渊明曾隐居东流艺菊，留下了“采菊东篱下，悠然见南山”的千古名句，古称东流为“菊所”“菊邑”；因镇内秀峰、天然两古塔对峙，故又称“双塔”。	Chapter II Cultural towns Dongliu Town <u>Dongliu Town belongs to Dongzhi County of Chizhou City, bordering on the south bank of the Yangtze River. Its name originates from the poetic line “The Cangjiang River winds its way through countless bends, finally turning eastward here” by Huang Tingjian, a renowned Northern Song Dynasty poet. The term “Dongliu” (literally means “flow eastward”) directly references this directional shift described in the verse. Tao Yuanming once lived in seclusion in Dongliu to art chrysanthemums, leaving behind</u>

	the ancient famous lines of “picking chrysanthemums under the east hedge, leisurely seeing the south mountain”, which made Dongliu known as “Jusuo” and “Juyi” in ancient times; the two ancient pagodas of Xiufeng and Natural are also called “Twin Pagodas” as they stand opposite to each other in the town, so it is also known as the “Twin Pagodas”.
东流镇境内河湖交织，港口密集。世界著名湿地、国家级自然保护区——升金湖的核心区坐落在该镇。早在明代，便为皖江南岸最繁盛的地区。东流古城为国家 3A 级旅游景区，古民居建筑群依江而建，清一色砖木结构，错落有致，鳞次栉比，青砖灰瓦，红窗飞檐，保留了江南古镇风姿，素有“青砖小瓦马头墙、朱角飞檐鱼悬梁”之誉。风格与黄山市的屯溪老街和西递宏村古民居一脉相承，同为徽派建筑的经典之作。走进东流，扑面而来的不仅有现代城镇的风范、江南水乡的气息，而且还有田园风貌的雅韵。	<u>As you step into Dongliu Town, you'll not only encounter the elegant charm of pastoral scenery but also experience the modern urban style and the atmosphere of Jiangnan water towns. Rivers and lakes intertwine within Dongliu Town, with dense ports. The core area of the world-famous wetland and national nature reserve, Shengjin Lake, is located in this town. As early as the Ming Dynasty(1368-1644), it was the most prosperous area on the south bank of the Anhui River. Dongliu Ancient Town is a national 3A-level tourist attraction, with ancient residential buildings built along the river, featuring a uniform brick and wood structure, arranged in a picturesque and orderly manner. With blue bricks, gray tiles, red windows, and overhanging eaves, it retains the charm of ancient Jiangnan towns, known for its “blue bricks, small tiles, horse-head walls, vermilion corners, flying eaves, and fish-beam rafters”. Its style is inherited from Tunxi Old Street in</u>

	<u>Huangshan City and the ancient residential buildings of Hongcun and Xidi, all classic works of Hui-style architecture.</u>
《东流县志》记载，自秦汉以来，大小兵事无数，争掠不休。东流镇为安徽历史文化名镇，梁朝昭明太子萧统曾游历东流，为陶渊明立传。唐颜真卿，宋陆游、范仲淹、朱熹、辛弃疾、梅尧臣、黄庭坚、杨万里，元揭傒斯，明孔贞运、郑三俊、于谦等朝廷重臣和文人墨客都曾过访东流镇老街，留下了难以计数的诗篇。东流镇文物古迹众多，拥有陶公祠、秀峰塔、天然塔、东流古街、东流古城、曾国藩大营、炎帝庙、天主教堂等众多历史遗存和文南词等非物质文化遗产。	According to Dongliu County Records, since the Qin and Han Dynasties, there have been countless military incidents and endless looting. Dongliu Town is a famous historical and cultural town in Anhui Province. Xiao Tong, the Prince of Zhaoming in Liang Dynasty, once traveled to Dongliu and wrote a biography for Tao Yuanming. Yan Zhenqing of Tang Dynasty, Lu You, Fan Zhongyan, Zhu Xi, Xin Qiji, Mei Yaochen, Huang Tingjian, Yang Wanli of Song Dynasty, Jie Xi Si of Yuan Dynasty, Kong Zhenyun, Zheng Sanjun, Yu Qian of Ming Dynasty and other courtiers and literati have visited Dongliu Old Street, leaving behind uncountable poems. Dongliu Town has many cultural relics, including Tao Gong Ancestral Hall, Xiufeng Pagoda, Natural Pagoda, Dongliu Ancient Street, Dongliu Ancient Town, Zeng Guofan's Great Camp, Emperor Yan's Temple, and Catholic Church, as well as intangible cultural heritages, such as the Wennan Lyrics, a kind of Anhui Traditional Operas.
2. 炉火天地梅龙镇 梅龙镇位于池州市东北方，东临铜陵市，西接池州市区，北濒长江。梅龙镇历史悠久，文化	Meilong Town Meilong Town is located in the northeast of Chizhou City, east of Tongling City, west of Chizhou City, north of the Yangtze River.

底蕴丰厚。西汉时称为“梅根”，东汉建安年间由于在此地发现铜铁矿开始冶铁铸钱，又称为“梅根冶”；三国时期，官府在其境内的五步溪（只有五步宽，故名）冶铜铸钱，人称“钱溪”。魏晋至隋唐时期，梅龙镇是江南的铜矿采冶和铸造中心，尤以铸造钱币闻名。在李白的诗篇中，就有“炉火照天地，红星乱紫烟”描写冶铜的繁忙场景的诗句。民国十二年（1923），筑大同圩，堤埂穿过梅龙，又称“梅埂”。	Meilong Town has a long history and rich cultural heritage. During the Western Han Dynasty, it was called “Meigen”, and during the Jian'an period of the Eastern Han Dynasty, it was also called “Meigenye” because copper and iron ores were found in the area and iron was smelted and money was cast; During the Three Kingdoms period, the government smelted copper and cast money in the five-step stream (only five steps wide, hence the name) in its territory, which was known as “Qianxi”. During the period from Wei Jin to Sui Tang, Meilong Town was the copper mining and metallurgical and casting center of Jiangnan, especially famous for casting coins. <u>In Li Bai's poem, there is a verse that describes the bustling scene of copper smelting. “Roaring furnace casts light across the entire sky. Flying sparks interweave with colorful smoke.”</u> In the twelfth year of the Republic of China (1923), the Datong dike was built, and the dike passed through Meilong, which was also called “Meigeng”.
<u>梅龙山清水秀，历史悠久，文化积淀丰富。新石器时代文化遗址、铸钱冶炼遗址、乾隆皇帝游迹等古迹尚存。有“圩田锦绣”“江堤雄风”“古冶梅根”“峰台古韵”“九龙戏水”“青通渔歌”“梅港帆</u>	<u>There remains ancient sites such as Neolithic cultural remains, coin-casting and smelting sites, and the traces of Emperor Qianlong's travels. There are beautiful landscapes, such as “Neatly arranged paddy fields”, “Grand river banks”, “the ancient Yemeigen”, “the ancient charm of Fengtai”,</u>

影”等美丽景观。历代诗人陶渊明、李白、罗隐、姚鼐等在此写出大量诗文，“水溢梅根野，烟迷杨叶州”“炉火照天地，歌曲动寒川”等脍炙人口的诗句，被传唱千秋。流行在梅龙民歌中的“早插秧苗早生根，寸金难买寸光阴”“夫妻一人一条心，门前黄土变成金”等歌词，也十分朴实而优雅，说明这里传统文化积淀丰厚，品位高雅。清朝时期，梅龙镇经济非常发达，商业繁华。乾隆路过这里称赞其为“金銮殿”。	<u>“Spectacular water surface”, “Qingtong Fishing Song”, “Sailing Shadow of Meigang” and other beautiful landscapes.</u> The poets Tao Yuanming, Li Bai, Luo Yin and Yao Nai wrote a lot of poems here, and popular poems have been sung for thousands of years. Popular in the Meilong folk songs, “Money can’t buy time.” and other lyrics, is also very simple and elegant, indicating that the traditional culture of this place is rich in deposits, taste and elegance. During the Qing Dynasty, the economy of Meilong Town was very developed and business was prosperous. Qianlong passed by here praised it as “Golden Palace”.
3. 吊脚民楼西河镇 西河古镇位于芜湖县城南，与宣城、南陵、芜湖三地交界，东濒青弋江。明洪武年间，挑圩筑堤，百姓开始迁此安居，此地逐渐成为集镇，因其坐落于青弋江西岸，故得名“西河”，距今已有 700 多年历史。虽遭兵毁重建，其沿河老建筑屹立岸边，风貌犹存，因逐年防汛加固堤埂，故屋基低于路面 1.5 米左右。街道南北走向，青石路面，粉墙黛瓦，蜿蜒曲折约 1200 米。沿河一侧的旧宅，屋高墙峭，基部麻石驳砌，拔地数丈，汛期任凭水	Xihe Town Xihe Ancient Town is located in the south of Wuhu County, bordering Xuancheng, Nanling and Wuhu, and bordering the Qingyi River in the east. During the Ming Dynasty Hongwu period, the locals began to migrate and settle here as they built dikes and levees. Over time, the area gradually developed into a town. It was named “Xihe” because it is located on the west bank of the Qingyijiang River, and it has a history of over 700 years. Although it has been rebuilt after being damaged by war, the old buildings along the riverbank still stand tall, preserving their original appearance. Due to the annual flood prevention and reinforcement of the dikes, the

冲浪击暗然不动；外河沿岸青石护栏，人可通行。内侧房屋店销多为数进串连，从街心踏青石台阶下入室内，可延伸十余米，有“皖南吊脚楼”的美誉。此外，上街头外侧有章家巷、土地巷，下街头外侧有徐会兰巷、江乐巷，中街内侧有芮家巷，均为老街横连，通往沈公圩内，也可通向沿河水运埠头，显得古朴典雅。镇中还有古万年台、文昌阁、昌祖庙等遗址。	foundations of the buildings are about 1.5 meters below the road surface. <u>The streets run from north to south, featuring a 1200-meter-long winding path paved with blue stones and adorned with white walls and black tiles. Upon entering through the blue stone steps at the street center, you can venture more than ten meters into the interior, giving rise to the area's reputation as the "Wan Nan Stilt Houses."</u> Along the river, the old houses stand tall with high walls and steep facades, their bases crafted from cobblestones and rising several meters above the ground. Even during flood seasons when the waters surge, these structures stand firm. Blue stone railings line the riverbanks for pedestrian safety. The buildings on the inner side, predominantly shops, are interconnected through a series of courtyards. In addition, there are several alleyways: Zhangjia Lane and Land Lane on the outer side of the upper street, Xu Huilan Lane and Jiang Le Lane on the outer side of the lower street, and Rui Jia Lane on the inner side of the middle street. These alleys connect to the old streets and lead to Shen Gong Levee and also to the river transport docks, giving the area a quaint and elegant charm. There are also ruins of the ancient Wannian Terrace, Wenchang Pavilion and Changzu Temple in the town.
街镇坐落于青弋江畔，水路	The town is located on the banks of the

交通方便，往来船只常泊于此歇宿，此地成为山区竹、木、柴、炭销售集散地，来自下游的粮商在此设点收购粮食，商业市场非常繁荣。特色小吃闻名遐迩，有名的糕饼店有王义隆、元泰和，加工的糕点花色繁多，尤其是方片糕制作精细，片薄匀整而香甜。古镇上王家腊肠、王家腊肉等秘制腊味，有近300年的历史，肉香醇美，回味无穷。	Qingyijiang River, the waterway transportation is convenient, the ships often berth here to rest, this place has become a mountainous area of bamboo, wood, firewood, charcoal sales distribution center, from the lower reaches of the grain merchants set up a point to buy food, the commercial market is very prosperous. Specialty snacks are famous, the famous cake store has Wang Yishang, Yuan Taihe, processing a wide range of pastries, especially the square piece of cake production fine, thin and uniform and sweet. Ancient town of Wang family sausage, Wang family bacon and other secret bologna, with a history of nearly 300 years, meat, mellow, aftertaste.
4. 会馆鼻祖花潭镇 桃花潭镇位于长江支流青弋江的源头，泾县西南部，南与黄山市接壤，西与九华山毗邻。境内自然风光优美，有全省最大的水电站——陈村水电站和烟波浩渺的太平湖。桃花潭镇历史悠久，文化底蕴丰厚，文化遗存丰富，保留了规模庞大密集的古建筑群，<u>有屹立千年的垒玉墩、深藏奥妙的书板石、李白醉卧的彩虹岗、踏歌声声的古岸阁、青砖黑瓦的古民居。</u>	Huatan Town Huatan Town is located at the source of the Qingyi River, a tributary of the Yangtze River, in the southwestern part of Jingxian County, bordering Huangshan City in the south and Jiuhua Mountain in the west. The natural scenery of the territory is beautiful, with the province's largest hydroelectric power station - Chencun Hydroelectric Power Station and the smoky Taiping Lake. Taohuatan Town has a long history, rich cultural heritage, rich cultural relics, retained a large-scale dense ancient architectural complex, <u>there are a rock covered in moss standing for thousands of years, inscribed stone</u>

	<u>slab followed the mystery, Rainbow Ridge on which drunken Li Bai lied, the Gu'an Pavilion with the sound of treading songs, and the ancient dwellings of the green brick and black tiles.</u>
唐天宝十四年（755），泾县名士汪伦十分仰慕李白的为人和才学，很希望结识李白。于是他给李白写了一封信：先生好游乎？此地有十里桃花。先生好饮乎？此地有万家酒店。李白接信后欣然前往，到后才发现信中所言“十里桃花”是一个又大又深的水潭——桃花潭，“万家酒店”是一家酒店，店主姓万，并不是一万家酒店。但泾县之约并没有让李白失望，主人的深情厚谊深深地打动了，临别时，李白动情地吟出了“桃花潭水深千尺，不及汪伦送我情”这一千古绝唱，从此，桃花潭声名鹊起，文人雅士游踵不绝。为了纪念李白与泾县的深厚情谊，后人兴建了太白楼、踏歌岸阁等，历代又陆续建了义门、怀仙阁、梦潭轩、中华第一祠（翟氏宗祠）、文昌阁、万村和水东老街、南阳镇门楼等古建筑群，古街、祠、阁、塔，遍及整个景区。画龙雕凤的古民居现保存一百多幢，尤其是	In the 14th year of Tang Tianbao (755), Wang Lun, a famous scholar in Jing County, admired Li Bai's character and talent, and wished to get acquainted with him. So he wrote a letter to Li Bai: 'Do you travel well? There are ten miles of peach blossoms here. Do you like to drink, sir? There are ten thousand hotels here. Li Bai after receiving the letter gladly went, only to find that the letter said 'ten miles of peach blossoms' is a large and deep pool - peach blossom pool, 'Wanjia Hotel' is a hotel, the owner's name is Wan, not ten thousand hotels. But the appointment of Jingxian did not let Li Bai disappointed, the host of the deep friendship deeply moved him, when he was parting, Li Bai emotionally recited 'Peach Blossom Pond water depth of a thousand feet, not as deep as Wang Lun sent me love' this ancient song, from now on, Peach Blossom Pond fame, the literati travelling in an endless succession of elegant men. In order to commemorate the deep friendship between Li Bai and Jingxian, the descendants built the Taibai Tower, the Tap Ge Shore Pavilion, etc., and successive generations have built the Yi Gate, Huai Xian Pavilion,

被中国高级古建筑专家罗哲文题名为“中华第一祠”的翟氏宗祠，占地面积、建筑风格和特色，都超过了省内外一些大宗祠，仅历代皇帝将臣赐名的匾额就有100多块，在国内实属罕见。此地闻名全国的皖南三雕——石雕、砖雕、木雕多且完整。隋开皇年间，万姓始祖万鹏举率乡民从陕西扶风县转辗江西南昌，最后落居泾县桃花潭。扶风会馆是安徽创立最早的一家姓氏会馆，被国内外文物专家称为“中国会馆的鼻祖”，形成别具一格的桃花潭景区。

Mengtan Xuan, China's First Ancestral Hall (Zhai Ancestral Hall), the Wenchang Pavilion, the Wancun and the Shuitong Old Street, the Nanyang Town Gate Tower and other ancient architectural complexes, the ancient street, the Ancestral Hall, the Pavilion, and the Tower, all over the scenic area. Painting dragons and carving phoenixes of the ancient dwellings are now preserved more than a hundred, especially by China's senior ancient architecture expert Luo Zhewen titled "China's first ancestral temple" Zhai Ancestral Hall, covers an area of land, architectural style and features, are more than the province and outside of some of the big ancestral temple, only the emperors will be the ministers to give their name to the plaques are more than 100, in the country is really rare. The three carvings of Southern Anhui, stone carving, brick carving and wood carving, which are famous throughout the country, are numerous and complete. During the Sui Dynasty, Wan Pengju, the founder of the Wan family name, led the villagers from Fufeng County in Shaanxi Province to Nanchang, Jiangxi Province, and finally settled in Taohuatan, Jing County. Fufeng Guild is the earliest family name guild founded in Anhui Province, which is called "the ancestor of Chinese guild" by domestic and foreign cultural relics experts, forming a distinctive

	Peach Blossom Pond Scenic Spot.
5.佛塔圣地响肠镇 响肠镇位于岳西县城东南约 9 公里处，是安徽省历史文化名镇，拥有省、市、县级文物保护单位 28 处。响肠镇人杰地灵，文化名人陈独秀、赵朴初、朱光潜、张恨水等皆出自此地，素有“文墨之乡”的美誉。响肠镇是一块红色土地，著名的清水寨暴动就发祥于这里。古遗迹千佛塔、惜字亭和古村落被誉为响肠“三宝”。	Xiangchang Town XiangChang Town, located approximately 9 kilometers southeast of Yuexi County in Anhui Province, is a renowned historical and cultural town designated by the provincial government. Its cultural treasures include three iconic landmarks: the Thousand-Buddha Pagoda (Qianfo Pagoda), the Xizi Pavilion (a Ming-Qing era “Character-Revering Pavilion”), and well-preserved ancient villages. It boasts 28 heritage protection sites at provincial, municipal, and county levels. This spiritually vibrant land has nurtured prominent cultural figures such as Chen Duxiu (co-founder of the CPC), Zhao Puchu (Buddhist leader), Zhu Guangqian (aesthetician), and Zhang Henshui (novelist), earning its reputation as the “Cradle of Literature and Arts.” Steeped in revolutionary history, Xiangang served as the birthplace of the landmark Qingshuizhai Uprising.
千佛塔始建于东晋咸和年间，距今近 1700 年。《安庆府志》记载：“后山寺，一名法云寺，晋创明末寇焚。”四方七层 28 米（残高 20.6 米），青砖砌筑而成，塔基宽 3.5 米，为条石砌成。中有塔心室，中空至顶。每层内外壁各有 40 个砖雕神龛，	The Thousand Buddha Tower was built during the Eastern Jin Dynasty’s Xianhe era, nearly 1,700 years ago. According to the “Anqing Prefecture Gazetteer,” it was originally known as Houshan Temple, later destroyed by marauders in the late Ming Dynasty. This tower, one of only four remaining square ancient pagodas in China, rises seven stories high to a

每龕內有一大二小三尊佛像，系印模燒制圖案，中為如來佛祖，左為伽葉右為阿傩，因每層皆雕有大量佛像，共計有 1680 尊。類似於這樣的方形古塔全國僅存四座。千佛塔堪稱世界級文化瑰寶，是第七批全國重點文物保護單位。	height of 28 meters (currently at 20.6 meters). It is constructed of blue bricks with a 3.5-meter-wide stone block foundation. Inside, it contains a hollow central chamber that extends to the top. Each floor displays 40 intricately carved brick niches on both inner and outer walls, each niche housing three Buddha statues-one large and two smaller ones-crafted from molded patterns. The central figure represents the Buddha, flanked by Kasyapa on the left and Ananda on the right. With a total of 1,680 Buddha statues adorning its surfaces, this tower stands as a unique and precious relic of ancient architecture.
惜字亭是一座三層樓高的青磚塔，建於清代。高 16.7 米，基座周長 18 米，三層六方形，磚石結構塔式建築。每層飛檐斗拱，下飾各式花紋圖案，底層空心室，空高 3.35 米。塔頂有自生藤樹雀戀鳩飛；塔下流水潺潺，橋橫鬧市，景色宜人。在响腸鎮古時候人們燒有字的东西，不能在家里燒，要拿到惜字亭邊燒才沒有罪過，反映了當地人們尊重文化、敬惜字紙的民風和傳統。响腸鎮的响腸、清水寨兩村建築兼具皖西南徽派、江西圍屋、北方大院特征，是皖南建築	The Xi Zi Pavilion is a three-story brick tower built during the Qing Dynasty, standing at 16.7 meters with a base circumference of 18 meters. Its hexagonal structure features elegant eaves and intricate floral designs. The hollow ground floor rises 3.35 meters, while the top is adorned with vines and birds. Below, a gentle stream flows, and a bridge crosses a bustling market, creating a picturesque scene. In ancient times, residents of Xiangchang Town would burn written materials only at the pavilion to avoid disrespecting the written word, reflecting the local culture's reverence for literature. The architecture of Xiangchang and Qingshuizhai villages combines the characteristics of Huizhou

代表作。建于明清时期的响肠老街、大夫第、方氏宗祠、万家楼大屋、胡氏宗祠等，以厚重的历史文化、古典的建筑风格、栩栩如生的雕刻艺术备受世人瞩目，被列为第一批中国传统古村落，为研究明清建筑文化和宗法文化提供了大量的实物标本。	style from southwestern Anhui(Centered around Anqing city), Jiangxi's Round Houses(Represented by Gan Nan Hakka Round Houses), and Northern courtyards, representing the epitome of southern Anhui architecture. Notable structures like the ancient streets, the Dafu Mansion, Fang Clan Ancestral Hall, Wanjia Mansion, and Hu Clan Ancestral Hall, built during the Ming and Qing Dynasties, draw attention for their rich history, classical style, and vivid carvings. These sites are among China's first traditional ancient villages, providing valuable insights into Ming and Qing architectural and cultural heritage.
6.皖江首镇乌江镇 乌江镇，地处和县东北，自长江逆水而上，是八百里皖江的第一镇，素有“金陵门户”之美誉。“乌江”作为地名，首见《史记·项羽本纪》，项羽兵败垓下后，“乃欲东渡乌江，乌江亭长般船待”。两千多年来，“乌江”之名一直沿用至今。乌江自古就是长江下游经济文化发达重镇之一。西晋至明朝，乌江共有1083年的县治历史，南北朝时还曾有120年的郡治历史。特别是在明朝和民国时期，乌江因临近当时的“国都”南京而受其辐射	Wujiang Town Located at the Northeast of Hexian County, from the Yangtze River upstream, Wujiang Town is the first town of the 800-mile Wanjiang River, known as the “Gateway to Jinling” reputation. As a place name, ‘Wujiang’ first seen in the ‘Records of the Grand Historian - Xiang Yu’s Chronicle’, after Xiang Yu’s defeat at Gaixia, ‘he wanted to cross the Wujiang River to the east, and the head of the pavilion at the Wujiang River waited for him with a boat’. The name “Wujiang” has been used for more than two centuries. Since ancient times, Wujiang has been one of the most economically and culturally developed towns in the lower reaches of the

影响，市况繁荣，鼎盛一时。	Yangtze River. From the Western Jin Dynasty to the Ming Dynasty, Wujiang has a total of 1,083 years of county history, and there were also 120 years of county history during the North and South Dynasties. Especially during the Ming Dynasty and the Republic of China, Wujiang was affected by the radiation from the proximity of Nanjing, which was the “national capital” at that time, and the city prospered and flourished for a while.
乌江古镇，街道纵横，建筑多呈低矮的深巷，青石板路面，狭窄而长，惠北社区至今还较好地保存了明清商业古街和古民居风貌。“乌江卫花”美名远扬，清代诗人吴本锡对其大为赞叹：“湖广丝棉甲天下，温暖不如乌江花。贾舶欲来天气好，家家白雪晒檐牙。”乌江卫花色白，纤维细腻，质地柔软，是棉花中的上品。民国时期，宋美龄曾在乌江建造了一座全套美国设备的轧花厂，美国经济顾问团也曾在这里挂起“棉花实验区”的招牌，企图垄断棉花经营。	Wujiang Ancient Town, the streets are vertical and horizontal, the buildings are mostly low deep alleys, green stone pole road surface, narrow and long, Huibei community still better preserved the Ming and Qing Dynasty commercial ancient streets and ancient residential style. The beauty of “Wujiang Weihua” has been widely known, and the poet Wu Benshi in the Qing Dynasty greatly admired it: ‘The silk and cotton of Hunan and Guangdong are the best in the world, but the warmth is not as good as the flowers of Wujiang River. Jia Hublot wants to come to the weather is good, the family snow sun eaves teeth.’ Wujiang Wei flower color white, delicate fiber, soft texture, is the top quality of cotton. During the Republic of China, Song Meiling had built a full set of U.S. equipment ginning mill in Wujiang, the U.S. Economic Advisory Group had also hung up the

	signboard of the “Cotton Experimental Zone” here in an attempt to monopolize the cotton business.
乌江文化底蕴深厚，是唐代乐府诗人张籍，南宋爱国词人张孝祥、书法家张即之，当代书豪范培开、草圣林散之的故里。两千年前，西楚霸王项羽在乌江“不肯过江东”，自刎身亡，结束了楚汉之争，乌江也因此而驰名天下，现留有西楚霸王灵祠和霸王墓等众多遗迹。霸王灵祠也称项亭、项王亭、楚庙、项羽庙，历代屡经修葺与扩建，有正殿、青龙宫、行宫、水灵宫等共 99 间半。传说皇帝方可建祠百间，项羽虽功高业伟，但终未成帝业，故少建半间。殿内有项羽、虞姬、范增等人塑像，并有石狮、旱船、钟、鼎碑等文物。	Nestled along the Wujiang River lies a cradle of Chinese civilization that has nurtured luminaries across millennia. This land claims as its own Tang Dynasty Yuefu poet Zhang Ji, Southern Song’s patriotic lyricist Zhang Xiaoxiang, master calligraphers Zhang Jizhi and Fan Peikai, and cursive script virtuoso Lin Sanzhi. Its historical significance was cemented two millennia ago when Xiang Yu, the Hegemon-King of Western Chu, chose ritual suicide over retreat at the river’s edge - a defining moment immortalized in literature that concluded the epic Chu-Han Contention. The region preserves this legacy through architectural marvels like the Western Chu Hegemon-King Memorial Complex, known variously through history as Xiang Pavilion, Chu Temple, or Xiang Yu Temple. This symbolic complex features 99½ chambers, a deliberate architectural compromise acknowledging Xiang Yu’s supreme military achievements (entitling him to imperial-scale commemoration) while respecting his unconsummated imperial ambitions (the half-chamber reduction from the emperor’s 100). Within its pine-shaded courtyards and classical pavilions reside lifelike statues of Xiang Yu, his

	consort Yu Ji, and strategist Fan Zeng, alongside cultural treasures ranging from ancient bronze bells to stone lions and tripod monuments.
项羽叱咤风云的英雄气概引无数墨客骚人来此凭吊，唐、宋诗人孟郊、杜牧、苏舜钦、陆游、王安石、李清照等均有题诗。经过历年来多次修葺，现已修复建成了亭、台、楼、阁，四周松柏环绕，典雅古朴，吸引了络绎不绝的中外游客。项羽突围的骊马山古战场，现已建成一座引江工程水利枢纽。	The awe-inspiring heroic spirit of Xiang Yu has drawn countless literati and poets to this place to pay homage. Poets from the Tang and Song dynasties such as Meng Jiao, Du Mu, Su Shunqin, Lu You, Wang Anshi, and Li Qingzhao all composed poems at this site. The ancient Sima Mountain battleground, where Xiang Yu made his last stand, now hosts critical water conservancy infrastructure as part of regional river diversion projects. Meanwhile, the meticulously restored memorial complex continues to captivate global visitors.