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SURVEY OF PUBLIC AND POPULAR BUDDHISM AND BUDDHIST
TEMPLES IN TAIWAN

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By

Fu-Chuan Hsing, B.A., A.M.

*****

The Ohio State University
1979

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Papers:
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   during the 8th and 12th Centuries," Journal of Buddhist Culture, Vol. 3 (1976), 15-64.
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INTRODUCTION

THE HISTORICAL BACKGROUND OF TAIWAN (FORMOSA)

The name Taiwan first appeared in Chinese sources during the Ming Dynasty (1368-1644).\(^1\) The Chinese settlement of Taiwan began in the 14th century. However, not until the 17th century did large groups of Chinese begin to cross the Taiwan Straits.\(^2\) By the year 1624, the Dutch had invaded the island of Taiwan and inhabited a small part of Taiwan. They established trading stations, wards and churches, and welcomed Chinese labor.\(^3\) In 1626, the Spanish landed at Keelung

---

\(^1\) See "Keelung Chuan (Record of Keelung)," Mingshihi (History of the Ming Dynasty); "Liu Chiu Chuan (Record of Liu Chiu)," Mingshaishi (The Additional History of the Ming Dynasty).


\(^3\) The trading stations included Zeelandia. The most famous fortress was Sakam (Provintia). See Lin Khiung-hsiang, Taiwan Shih Lüeh (A Brief History of Taiwan) (Taipei, 1973), p. 14.
and controlled the coastal area of northern Taiwan; however, they were expelled not long after by the Dutch in 1642.

In 1661, the Dutch themselves were driven out of Taiwan by Cheng Ch'eng-kung, who established An P'ing as his capital. Cheng Ch'eng-kung encouraged the Chinese who lived on mainland of China to migrate to the island of Taiwan. Because Cheng Ch'eng-kung was Fukienese, his soldiers and followers were primarily from Fukien also, particularly Ch'uan Chou and Chang Chou of Fukien. A smaller proportion were from Hui Chou and Ch'ao Chou of Kwangtung province. Therefore, during the Cheng period, the island's population already had a majority of Chinese.

---


5 An P'ing was Zeelandia. It is called Tainan at the present time.

6 Cheng Ch'eng-kung said, "We should move our people to Taiwan for reclaiming land." See Lin Hsiung-hsiang, op. cit. (above, note 3), p. 23.

7 Ibid.

8 Ibid.
The Manchus occupied the island in 1683 and made it a prefecture of the Fukien province the next year. In 1886, Taiwan was made a province of China by the Ch'ing government. The Chinese immigrants from Fukien and Kwangtung provinces continued to move to Taiwan in great numbers. At the end of the first Sino-Japanese War in 1895, the Ch'ing government ceded Taiwan to Japan. After the second World War, Taiwan was returned to China on October 25, 1945, and once again established its historical link with mainland China by becoming one of the provinces of the Republic of China.9

9 At the present time there are 16 hsien (counties) and 5 shih (cities) in Taiwan. The 16 hsien are Taipei, Ilan, Taoyuan, Hsinchu, Miaoli, Taichung, Changhua, Nantou, Yunlin, Chiayi, Tainan, Kaohsuing, Pingtung, Taitung, Hualien and Penghu. The 5 shih are Taipei, Keelung, Taichung, Tainan and Kaohsuing. On July 1, 1967, Taipei shih was placed directly under the Executive Yuan and became a special municipality. The position of the mayor is equal to the Governor of the Taiwan Provincial Government. In the end of December, 1973, the population of Taiwan was 15,564,350. The populations of Taipei hsien and Taipei shih were more than other counties and cities. The former was 1,444,663. The latter was 1,958,396. Until 1975 there were more than 61,000 college students in Taiwan. See China Yearbook (Taipei, 1974), pp. 141-142. Also see Han K'o, "Ta Chuan P'ing Chien(The Evaluation for Taiwanese Colleges)," Central Daily News (January 18, 1975).
Like the history of Taiwan, the development of Taiwanese Buddhism can be divided into five periods: the Dutch period, the Cheng period, the Ch’ing period, the Japanese period and the Republican period.

THE DUTCH PERIOD

Because no records exist mentioning Buddhist activities or temples before the Cheng Ch’eng-kung period, there is little information concerning this period in the development of Taiwanese Buddhism. This does not mean that no Buddhist temples and Buddhism existed during this period. According to Taiwan Hsien Chih, "At Kuang Ch’u Tung Li, Ta Tao Kung Miao was established.

1 See Vol. 9. Taiwan Hsien Chih (Record of Taiwan Hsien) was edited by Wang Li; written by Ch’en Jen-ta, Lin Chung-kuei and Li Ch’ing-wen in 1972.

2 "Li" was a local administrative unity in China.
in the Dutch period. This is the only shrine of the Dutch period mentioned by Chinese record and it is recognized as the earliest Chinese shrine of Taiwan. The existence of this shrine might indicate that during the Dutch period, other Chinese shrines existed, including Buddhist temples, but that they may have been destroyed by the Dutch.

3 According to Taiwan Hsien Chih (Vol. 9), Ta Tao Kung was "Tu Chen Jen. Tu is his last name... He was born in 979 A.D. (The Fourth Year of T'ai P'ing Hsing Kuo). He did not eat meat and was never married. He was a medical doctor and wanted to save people's lives. The people treated him like a divinity. He died in 1035. The local people painted his image and worshiped him. He has been worshiped in the areas of Chang Chou and Ch'uan Chou. The Taiwanese also established a shrine for him which is called Ta Tao Kung Miao (or Chen Ch'ur Miao)."

4 Ta Tao Kung Miao is presently called Fao Sheng Ta Ti Miao and is located at Shin Hua Chen of Tainan hsien. It has been rebuilt many times. See Lu Chia-hsing, "Taiwan Tsui Chao Hsing Chien Te Ssu Miao (The Earliest Shrine Established in Taiwan)," Ku Chin, IV (1965).

5 The Dutch oppressed the people in Taiwan and spread Christianity. See Lin Hsiung-hsiang, op. cit. (Introduction, note 3), pp. 16-17. The Dutch used suppressive measures to destroy the religious beliefs of the people of Taiwan. See Lu Chia-hsing, op. cit. (above, note 4), p. 35. The reasons for the existence of the Ta Tao Kung Miao during this time was probably due to the following possibilities: 1) A very small shrine, less than nine square feet, may have been used during the Dutch period. It was probably similar to the small shrine of the Earth God, or "T'u Ti Shen". It is likely that the Dutch did not pay attention to this small shrine or regarded it with esteem; 2) The shrine did not belong to any particular religion of China. It was a kind of belief practiced by some of the local people. This belief had neither power nor influence as Buddhism or Taoism, therefore, the Dutch permitted this
By 1644, about 25,000 Chinese families had moved to Taiwan, all loyalists to the Ming court. Undoubtedly, many of them were educated people who migrated to Taiwan, retaining the idea of devotion to the sovereign. Under the strong influence of Chinese Buddhism, many of them were probably Buddhists. According to the custom of many of the earliest immigrants, when they left their home lands they brought the small images for worshipping from their homes or shrines with them to Taiwan. Although the names of these images or deities are unknown, it is likely that some deities among these images belonged to Buddhism. Studying the religions of later immigrants to Taiwan, we find that many people who came from the Fukien and Kwangtung provinces were Buddhist pilgrims. Therefore, it is possible that during the Dutch period, there were Buddhist temples, and Buddhism shrine to exist and did not destroy it.

6 1644 was the first year of the Ch'ing Dynasty.


8 See Lu Chia-hsing, op. cit. (above, note 4), p. 35.

9 See Huang Ch'i-ming, "Meng Chia Yu Lung Shan 3su(Meng Chia and Lung Shan 3su)," Taipeii Wen Ju, 11 (1953), 47.
was the belief of many immigrants.

THE CHENG PERIOD

Information about the development of Buddhism of this period depends entirely upon the sources of the Ch'ing Dynasty. Because the political and economic centers of the Dutch and the Cheng periods were in the southern part of Taiwan, during the Cheng period, there were three Buddhist temples established in southern Taiwan: the Chu Ch'i Ssu, Mi To Ssu and Lung Hu Yen.

The locations of these temples indicate development of Buddhism and Buddhist temples following the development of the local politics and economy.

According to Lu Chia-hsing's study, the earliest Buddhist temple of Taiwan is Chu Ch'i Ssu, the second

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10 After the reign of the Chings, ended by its surrender to the Ch'ing Dynasty, the Manchus destroyed all records which existed during the Cheng period. Information of the Cheng period is only obtainable through the records of the Ch'ing Dynasty, such as Taiwan Fu Chih (Record of Taiwan Fu), Taiwan Hsien Chih, etc. See Lu Chia-hsing, "Chu Ch'i Ssu: Taiwan Ti Yi Tso Ssu Yüan (Chu Ch'i Ssu: the First Buddhist Temple of Taiwan)," Ku Chin T'ian, IX (1965), 32.

11 Especially the areas of present Tainan city and Tainan hsien.

12 Pukienese sometimes call a Buddhist temple (or Ssu) "Yen," meaning "cliff" on which the temple is erected.
one is Mi To Ssu, and Lung Hu Yen is the latest. Of these three temples, Chu Ch'i Ssu and Mi To Ssu are located in Tainan city, and Lung Hu Yen is located on a mountain outside the city. By inference, therefore, the development of Taiwanese Buddhism must have grown from urban to suburban with the increasing number of Buddhists.

THE CH'ING PERIOD

According to Taiwan Hsien Chih, which was finished in 1720, there were only six Buddhist temples in existence at that time: Huang P'i Ssu, Fa Hua Ssu, Kuang Tz'u An, Mi To Ssu, Lung Hu Yen and Chu Ch'i Ssu. All of them were in the areas of the present city of Tainan and Tainan hsien. But after 1720, many Buddhist temples continued to be established. The areas for establishing Buddhist temples were no longer limited to southern Taiwan, for example, Lung Shan Ssu and Chien

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13 See Lu Chia-hsing, op. cit. (above, note 10), p. 34. Chu Ch'i Ssu was established in 1661, according to Lu Chia-hsing.

14 Lung Hu Yen is located at Liu Chia, Tainan hsien. All the buildings of Chu Ch'i Ssu, Mi To Ssu and Lung Hu Yen were rebuilt many times. There are no original forms in existence today.

15 "An" is a general term for Buddhist convent.
T'an Ssu were established in Taipei. During this period, Buddhism was probably much more popular than previously and the number of pilgrims increased.

The spread of Buddhism to the Taipei area was probably influenced by the political and economic situation of Taiwan. Following the Ch'ien Lung period (1736-1795), Taipei gradually replaced the position of Tainan, becoming the provincial capital of Taiwan in 1837. The increase in the number of immigrants to the Taipei area also made it grow in prosperity. Study indicates that the number of shrines and temples of the Ch'ien Lung period increased more than before due to social stabilization. In general, the existing

16 See Li T'ien-ch'un, "Taipei Ti Chu Chih K'ai T'o Yu Ssu Miao (The Development of Taipei and Its Temples)," Taipei Wen Hsien, 1(1962), 69-70.

17 According to Ngo Irh Tai's report to emperor Yung Cheng (1723-1735), "The people who are doing cultivation and business in Taiwan all are Fukienese and Cantonese, ... about several hundred thousand people in total." It seems that many of them must have lived in the Taipei area. For information about the increase in population in Taipei area, see Li T'ien-ch'un, op. cit. (above, note 16), pp. 69-70.

18 See Li T'ien-ch'un, op. cit. (above, note 16), p. 70.
Ch'ing government was the protector of Buddhism; therefore, this was a period of prosperity for Taiwanese Buddhism.  

THE JAPANESE PERIOD

The years 1895 to 1945 may be called the period of Japanese impact. Most important was the introduction of the True Pure Land sect (Jōdo Shin Shū) or True sect (Shinshū). The teaching and customs of this sect are quite different from those of traditional Chinese Buddhism in that this sect permits its believers to marry, to eat meat, and to live a normal secular life.  

Believers of

19 See Holmes Welch, The Buddhist Revival in China (Harvard University, 1968), pp. 11, 23, 134. Actually, although Yung Cheng "was interested in Ch'an and had a meditation hall set up in the palace", he was not a Buddhist. He suggested that Confucianism, Taoism and Buddhism should be practiced at the same time. He did make high progress in Buddhist studies but, he was not a devotee of Buddhism. When he explained Ch'an Buddhism, he always praised some famous figures of Taoism." Mogmi Shunjo, Chung Kuo Fo Chiao Shih K'ai Shuo (A Brief History of Chinese Buddhism), trans. Shih Sheng-yen (Taipei, 1975), p. 174. Political and educational reasons were the most important factors influencing the Ch'ing government to protect Buddhism. Arthur Wright also said, "... Buddhism was used by Chinese governments as an instrument of foreign policy." Arthur F. Wright, Buddhism in Chinese History (Stanford, 1971), p. 119.

20 The Japanese influence was not only in Taiwan but also in mainland China. The Higashi-Honganji in Kyoto carried on missionary work in China from 1376. By the end of 1904 some 35 Buddhist temples in Chekiang became affiliates of the Higashi-Honganji. See Holmes Welch, op. cit. (above, note 19), pp. 3, 12.

21 John Whitney Hall, Japan, from Prehistory to Modern
this sect still existed in the first half of the 20th century. 22

In accordance with the Buddhist customs in mainland China, monks and nuns have never previously lived in the same temple. 23 In some Buddhist temples in Taiwan today, monks and nuns live in the same complex, which shows one example of Japanese influence. 24 During this period, the so-called "Chai Chiao" gradually became popular. 25 It is said that it was a branch of Lin Chi sect which spread.

_Times (N.Y., 1971), pp. 97-98._

22 When I was in Taiwan in 1951, I still saw some monks of this sect in Buddhist temples. These monks were looked down on by most of the people of the society.

23 According to the general rule of Chinese Buddhism, the monk can not go to the temple occupied by the nuns alone, and vice versa. See Shih Shan-yin, _Hsien Po Hsing Yi_ (Liturgy and Ritual for the Study of Buddhism) (Kaohsuing, 1975), p. 53.

24 Fo Kuang Shan at Kaohsuing and Lin Ch'uan Ssu at Keelung are examples.

25 "Chai" means vegetarianism. The pilgrims called each other as "Chai Yu" (vegetarian friend). The major Buddhist texts used by them were _Chin Kang Ching (Vajra-samādhi-sūtra)_ and _Sūtra_. See Liu Chih-wan, "Ch'ing Tai Chih Taiwan Ssu Miao (Taiwanese Temples and Shrines of the Ch'ing Dynasty)," _Taipei Wen Hsien, VI_ (1965), 61. Also see Lin Heng-tao, "Taipei Shih Hsi Ssu Miao (The Shrines and Temples of Taipei City)," _Taipei Wen Hsien, 11_ (1962), 60.
to Taiwan near the end of the Ming Dynasty. The pilgrims still worshiped Sakyamuni, Amitābha and Kuan Yin, etc., but they no longer wished to be monks or nuns. The disciplines of this sect were very strict, demanding vegetarianism and allowing no gambling, drinking of wine, or other such habits.

According to Lin Heng-tao's study, at least twenty-five Buddhist temples were established in Taipei city during the Japanese period, many of them belonging to "Chai Chiao". The study illustrates the popularity of Buddhism, especially the "Chai Chiao", of the Japanese period.

THE REPUBLICAN PERIOD

The period from October, 1945 to the present time could be called the florescence of Taiwanese Buddhism.

26 See Liu Chih-wan, op. cit. (above, note 25), p. 61. Lin Chi sect is one of the branches of Chinese Ch' an Buddhism.


28 Arthur F. Wright mentioned, "Kuomingtang ... had taken the most draconian measures against temples and clergy" when it was in the Chinese mainland. See Arthur F. Wright, op. cit. (above, note 19), p. 117. The statement can not apply to the present attitude of the Nationalist government. When the Kuan Yin Hall of Fo Kuang Shan was finished, the Minister of Interiors was in charge
The number of pilgrims and Buddhist temples gradually increased. Some new Buddhist temples were established and some old Buddhist temples previously damaged were remodeled or repaired. Most importantly, however, many of the highest ranked Buddhist monks and nuns who came from the Chinese mainland restructured such things as Buddhist ritual, rule, teaching and social activity. Many Buddhist temples which had been influenced by local divinities or by the Japanese rule, became purely Chinese Buddhist temples. The best examples of this era can be exemplified by the disappearance of the pilgrims of the True Pure Land sect as well as by the influence the clergy from the Chinese mainland had in Taiwanese temples.

of the "open door" ceremony. Furthermore, the Prime Minister of the Nationalist government and Governor of Taiwan Provincial Government did visit Fo Kuang Shan on June 16, 1973. See Fo Kuang Shan, ed. Fo Kuang Shan (Kaohsuing, 1975), pp. 100, 104.

From 1945 to 1962, thirty-six Buddhist temples were established in Taipei city. See Lin Heng-tao, op. cit. (above, note 25), pp. 55, 56.

One example is Hai Hui An, which is located on Shih T'ou Shan of northern Taiwan. According to the master (oral communication), the temple did not previously have the statues of the four guardian-kings. Due to the suggestion of Shih Hsiao-yun, Director of the Institute for the Study of Buddhist Culture of China Academy, the abbot decided to put statues on both sides of the gateway
Another important change in Taiwanese Buddhism during this period was that the clergy belonging to different sects combined together for studying and spreading Buddhism, there being no strict line of demarcation among different sects. This has caused Taiwan to become a place of Chinese Buddhist revival of the twentieth century. This can therefore be considered a period of reformation and renaissance of the traditional Buddhism from the Chinese mainland. According to the statistics of the Nationalist government, the population was 15.3 million in 1974; there were 2,520 Buddhist temples with 7,450 priests and about 5,759,000 devotees in Taiwan by 1974.

which is the traditional arrangement in the Buddhist temples of the mainland.

31 For example, the famous Buddhist master, Ch' an Yun, who belongs to the Vinaya school, always went to the Lotus Buddhist Ashram to preach. See Lien Hua Yüan Chi (Record of the Lotus Buddhist Ashram), ed. The Lotus Buddhist Ashram (Taipei, 1974), p. 510. The only exception is the Tantric sect. I visited a monk who practiced Tantric Buddhism in Chu Ch'i Ssu at Tainan. He told me that there were no more than two monks practicing Tantric Buddhism in Taiwan at the present time.

CONCLUSION

There is little information concerning the development of Taiwanese Buddhism during the Dutch period. But, according to information about a local shrine and the background of the immigrants, it is likely that Buddhist temples existed. During the Ch'eng period there were three Buddhist temples established in Tainan area. The locations and dates of these temples indicate the development of Buddhism and Buddhist temples following the development of the politics and economy, and must have grown from urban to suburb. During the Ch'ing Dynasty more Buddhist temples continued to be established, and the area for establishing Buddhist temples was no longer limited to southern Taiwan. The spread of Buddhism to the Taipei area was probably still influenced by the politics, economics and social stabilization.

From 1895 to 1945, Taiwan was occupied by the Japanese; Jōdo Shih Shū and "Chai Chiao" were popular, and more Buddhist temples were established. Three important things occurred during the period from October, 1945 to the present: 1) The number of pilgrims and Buddhist temples gradually increased. Some old Buddhist temples previously damaged were
remodeled or repaired. 2) The highest ranked Buddhist clergy who came from the Chinese mainland restructured Buddhist ritual, teaching and social activities. 3) The clergy belonging to different sects combined together, there being no party prejudice among different sects.
THE GENERAL BACKGROUND OF TAIWANESE BUDDHIST TEMPLES

SECTION 1

THE HISTORICAL BACKGROUND OF TAIWANESE BUDDHIST TEMPLES

With the establishment and development of Taiwanese Buddhist temples very close relations were formed and maintained with the immigrants, educated men, governmental officials, and the Buddhist temples in the Chinese mainland. The earliest Buddhist temples of Taiwan, Chu Ch'i Ssu, Mi To Ssu and Lung Hu Yen, all had very close relations with governmental officials and educated men. According to Lu Chia-hsing, Chu Ch'i Ssu, the earliest Buddhist temple of Taiwan was established by the order of Cheng Hsing-yin, the Magistrate of Ch'eng Tien Fu.\(^1\) Taiwan Fu Chih mentions that Ch'en

\(^1\) See Lu Chia-hsing, op. cit. (Chapter 1, note 10), p. 34. Ch'eng Tien Fu controlled the present Tainan city. When Cheng Ch'eng-kung occupied Taiwan, he established one Fu (Ch'eng Tien Fu) and two hsien (Tien Hsing hsien and Wan Lien hsien).
Yung-hua was the patron for establishing Lung Hu Yen.\(^2\) According to *Taiwan Chih Lueh*, Ch' en Yung-hua was the second high-ranking official in Taiwan from 1674 to 1680.\(^3\) Although the exact name of the patron responsible for establishing Mi To Ssu is unknown, in accordance with *Taiwan Hsien Chih*, the patron for building the central hall was Tung Ta-ts'ai, and the patron for building the eastern hall was Ch' en Shih-ch'un, both of them were literates.\(^4\)

During the Ch'ing Dynasty this kind of situation still continued and seemed to become much stronger than before. In *Taiwan Fu Chih*, it is mentioned that a villa was changed to Hai Hui Ssu by Wang Hua-hsing and Wang Hsiao-tsung who were the highest officials of Taiwan

\(^2\) See *Taiwan Fu Chih* (Record of Taiwan Fu), Vol. 9. It was edited by Kao Kung-Ch'ien and published in 1696.

\(^3\) *Taiwan Chih Lueh* (A Brief Record of Taiwan) was written by Lin Ch'ien-kuang during the K'ang Hsi period.

\(^4\) According to the study, the last name of the patron for establishing Mi To Ssu was Hong. See Fei Lu Chu Jen, "Tainan Ku Sha: Mi To Ssu (Mi To Ssu: the Old Buddhist Temple of Tainan)," *Ku Chin T'an*, XXIX (1967), 30.
during that time. 5 In Taiwan Hsien Chih it is also mentioned that Meng Ta-chih, who was the Chief-General of Tao Ying, was the patron for establishing Huang P'i Ssu and that Sung Yung-Ch'ing, who was the Magistrate of Feng Shan hsien, was the patron for establishing the front hall of Fa Hua Ssu. 6

Besides Taiwan Fu Chih and Taiwan Hsien Chih, a similar situation is explained in other sources as well. According to Taiwan T'ung Shih, Ts'u Yun Ko was established by the order of Chou Chung-hsuan, the Magistrate of Chu Lo hsien, in 1696 and was repaired by the order of Chou Fe-tou, the latter Magistrate of Chu Lo hsien, in 1751. 7

The other example is Wan Chou Ssu. According to the same source, many buildings of this temple were donated by high-ranking officials of the Taiwan government; for example, Ch' en Pin, who was the "Hsun Tao" of Taiwan, donated the first two buildings for this temple. 8 Later,

5 Wang Hsiao-tsung was titled "T'ai Hsia Tao" and Wang Hua-hsing was titled "Tsung Chen". See Taiwan Fu Chih, Vol. 9. This temple is called K'ai Yuan Ssu at the present time.

6 See Taiwan Hsien Chih, Vol. 9. The original location of Fa Hua Ssu is at present Tainan city.

7 See Taiwan T'ung Shih (History of Taiwan), Vol. 22. It was written by Lien Heng of the Ch'ing Dynasty.

8 "Hsun Tao" was the highest authority of Taiwan during that period.
Chou Chung-hsüan, the Magistrate of Chu Lo hsien; Liang Wen-K'ô, the "Hsên Tao" of Taiwan; Lin Liang, the Chief-General of Taiwan, etc., all donated their salaries or fields for this temple. Tamsui T'ing Chih mentions that Hung Chih-kao, the Chief-General of Tamsui at that time, was one of the patrons for establishing Ti Tsang An at Hsinchu. Therefore, most of the earlier Buddhist temples of Taiwan had very close ties with educated men and governmental officials. This relationship also leads to the conclusion that ancient Confucians were not

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9 Tamsui T’ing Chih means the Record of Tamsui T’ing. In China, Ti Tsang is identified with Ksitigarbha. But in Taiwan, the people think he is the incarnation of Yen Lo (King of Hell) and call him Yu Ming Chiao Chu as well. See Liu Chih-wan, op. cit. (Chapter 1, note 25), p. 63. Arthur F. Wright mentioned that the "King of Hell... became identified with a Sui Dynasty official who died in A.D. 592." See Arthur F. Wright, op. cit. (Chapter 1, note 18), p. 99. But according to Fa Yüan Chu Lin (Collected Stories on Chinese Buddhism) of the T'ang Dynasty, Yen Lo was the King of Vaśālī of India. Professor William E. Soothill and Lewis Hodous also had the same saying. See A Dictionary of Chinese Buddhist Terms, p. 452. After checking Sui Shu (History of the Sui Dynasty), I found the Sui Dynasty official mentioned above was Han Ch'ïn-hu. In his biography, he was called Yen Lo by a person of the Sui Dynasty, but it does not mean that he identified Han Ch'ïn-hu with Yen Lo. See "Han Ch'ïn-hu Chüan (Biography of Han Ch'ïn-hu)," Sui Shu.
necessarily the enemies of Buddhism as Holmes Welch claims. Because many ancient high-ranking officials of Taiwan did hold the title of Chin Shih, some of them must have been Confucians.

The immigrants of Taiwan included common people and rich merchants who also had very close relations with the establishment of Taiwanese Buddhist temples. According to the sources, during the K'ang Hsi period (1662-1722) there was a Buddhist temple called Shih Pi T'an Ssu or Pao Tsang Ssu built by the donation of a

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10 Holmes Welch said, "... Whatever dwindling protection Buddhism had been given by the Ch'ing government now disappeared. All its earlier enemies — Confucians, Christians, modernizers, ..." See Holmes Welch, op. cit. (Chapter 1, note 19), p. 23.

11 Chin Shih was the title given to a person who passed the highest civil service examination sponsored by the national government. Traditionally, the subjects of the examination were connected with Confucianism. Chiang Yün-hsüan and Hsu Te-leng both were Chin Shih. See Fei Lu Chu Jen, "Chiang Yün-hsüan T'o Chien Fa Hua Ssu (Chiang Yün-hsüan Expanded the Fa Hua Ssu), Ku Chin T'an, XXV (1967), 30. Furthermore, Ch'en Yung-hua who was the patron for establishing Lung Fu Yen did suggest to Cheng Ching, son of Chen Ch'eng-kung, to establish Confucian temples and schools. See Lin Hsiung-hsiang, op. cit. (Introduction, note 3), p. 50. At the present time, there are still many people are partly Confucian, partly Taoist and partly Buddhist in Taiwan.
layman whose name was Kuo Chih-heng. In 1738, the immigrants coming from Ch'uan Chou of Fukien built the Lung Shan Ssu in Taipei. The other Buddhist temples which were built by the common people and rich merchants appeared at many places as well, such as Tainan and Chiayi. It is most important to note that most of the temples built by the common people during the Ch'ing Dynasty worshiped Kuan Yin. For example, in the Taipei area, all the earliest Buddhist temples, such as Lung Shan Ssu, Lin Yun Ssu, Hsi Yun Ssu, Ti Tsang An and Shou Shan Yen worshiped Kuan Yin. The popularity of Kuan Yin must have been connected with the geography of Taiwan and the custom practiced by most of the immigrants. According to Huang Ch'i-ming and Li Ken-yuan, most of the

12 See Lien Heng, op. cit. (above, note 7). Also see Li T'ien-ch'un, op. cit. (Chapter 1, note 16), p. 67. This temple was in Taipei.

13 See Lien Heng, op. cit. (above, note 7), and Tamsui T'ing Chih (above, note 9). Most of the patrons for establishing this temple were rich merchants.

14 In the Taipei area there were Lin Yun Ssu (established in 1738), Hsi Yun Yen Ssu (1751), Ti Tsang An (1757), Shou Shan Yen (1766), etc. See Li T'ien-ch'un, op. cit. (Chapter 1, note 16), p. 70. In the Tainan area there were Kuan Yin Ko (1739) and Wan Fu An (1806). In the Chiayi area there were Hsing Lien An (1856) and Shui Yileh An (1891). See Liu Chih-wan, op. cit. (Chapter 1, note 25), pp. 46-63.

15 See above, note 14, Li T'ien-ch'un, p. 70.
immigrants who came from Ch'üan Chou of Fukien to Taiwan, brought the ashes of incense taken from the temple of their home town, in which the image of Kuan Yin was worshiped. This custom and the popularity of Kuan Yin among the immigrants has made Kuan Yin one of the most popular deities in Taiwanese Buddhism up through today.

The close relationship between Taiwanese Buddhist temples and the Buddhist temples on the Chinese mainland are illustrated by several factors. First, many names of Taiwanese Buddhist temples imitated those of the Buddhist temples on the Chinese mainland. For example, the famous Lung Shan Ssu of Taipei was named after the Lung Shan Ssu of An Hai in Ch'üan Chou. The K'ai Yuan Ssu of Tainan was named after the K'ai Yuan Ssu of Chang-an.

16 See Huang Ch'i-ming, op. cit. (Chapter 1, note 9), p. 47., and Li Ken-yuan, "Meng Chia Ssu Kiao Chi (The Temples and Shrines at Meng Chia)," Taipei Wen Wu, 11 (1953), 41.

17 Kuan Yin was popular among the immigrants who came from the eastern part of Kwangtung as well. See Lin Heng-tao, "Shih T'ou Shan Fu Chin K'uo Hsiang Ming Chien K'ai Yang Tiao T'sa (The Survey of the Common People's Beliefs around the Area of Shih T'ou Shan)," Taiwan Wen Hsien, No. 3, X11 (1962), 107. Liu Chih-wan said that Sakyamuni and Kuan Yin are the most popular deities in Taiwanese Buddhism today. See Liu Chih-wan, op. cit. (Chapter 1, note 25), p. 43.

18 See Huang Ch'i-ming, op. cit. (Chapter 1, note 9), p. 47.
during the Tang Dynasty and the K'ai Yuan Ssu of Ch'uan Chou. Other examples imitating the names of Buddhist temples on the Chinese mainland are Yung Ming Ssu, K'ai Shan Ssu and Ling Yin Ssu. Second, many famous abbots of the early Buddhist temples of Taiwan came from the Chinese mainland, especially Fukien. For instance, the first abbot of Chu Ch'i Ssu, Chieh Yuan, came from the Yung Ch'uan Ssu of Ku Shan, Fukien (Holmes Welch confused the name of Yung Ch'uan Ssu with the name of its location, Ku Shan); the second abbot of Chu Ch'i Ssu, 

19 See Lu Chia-hsing, "Fei Yuan Pieh Kuan Yu K'ai Yuan Ssu (Fei Yuan Villa and K'ai Yuan Ssu)," Ku Chin T'an, XXVI (1967), 23, 25. In 738 the emperor Hsiian Tsung ordered every state to establish an official Buddhist temple; these official temples were all called K'ai Yuan Ssu because they were built in the K'ai Yuan period. See Nogam Shunjo, op. cit. (Chapter 1, note 19), pp. 64, 65. During the Ch'ing Dynasty K'ai Yuan Ssu was the largest Buddhist temple in Taiwan and strongly supported by the government. Since, it was similar to the official Buddhist of the Tang Dynasty, its original name was changed from Hai Ching Ssu to K'ai Yuan Ssu. Moreover, there was a K'ai Yuan Ssu in Ch'uan Chou, and it is possible that the change was influenced by this temple as well.

20 The name of Yung Ming Ssu can be seen in "Wei Chi (History of the Northern Wei Dynasty)," Fei Chih (History of the Northern Dynasties). K'ai Yuan Ssu was located in Nanking during the Liang Dynasty. See Hsi Kao Sens Chüan (Supplements to the Biographies of the Highest Buddhist Monks), Vol. 5. Ling Yin Ssu of Hsinchu was built after the Ling Yin Ssu in Hangchou.

21 Holmes Welch mentioned, "Yung Ming ... ordained in 1397 at the largest Fukien monastery, Ku Shan." "Ku Shan, was the largest in Fukien ... Ku Shan's buildings had been reconstructed." "the Yung Ch'uan Ssu (Ku Shan)." See Holmes Welch, op. cit. (Chapter 1, note 19), pp. 40, 50,
Yen Ching, also went to Amoy (in Fukien province) to study Buddhism before he became Chieh Yuan's disciple. According to **Taiwan Hsien Chih** and **Taiwan T'ung Shih**, Yi To Ssu was abandoned due to collapse, but the monk Yi Feng, who came from Wu Yi mountain of Fukien, rebuilt this temple in 1719. The first abbot of Lung Shan Ssu was a native of Ch'uan Chou, and the second abbot was trained in Yung Ch'uan Ssu of Ku Shan before he got the abbotship of Lung Shan Ssu.

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92. As a matter of fact, Ku Shan is a mountain where Yung Ch'uan Ssu is located. We can use Ku Shan to indicate the direction of Yung Ch'uan Ssu, but we can not use Ku Shan to replace the name of Yung Ch'uan Ssu just as we can not use Sung Shan to replace the name of the famous Shao Lin Ssu. The famous Ling Yen Shan Ssu of Soochow can be called Ling Yen Shan, because it is the abbreviation of Ling Yen Shan Ssu. When the Chinese mention the location of a Buddhist temple they sometimes just mention the name of the mountain on which the temple above is located.

22 See Lu Chia-hsing, op. cit. (Chapter 1, note 10), p. 36. The author mentioned that Chieh Yuan was trained in Yung Ch'uan Ssu and Yen Ching studied in the Min Nan Buddhist Institute.

23 See *Meng Chia Lung Shan Ssu Ch'uan Caih* (History of Lung Shan Ssu at Meng Chia), ed. Lung Shan Ssu (Taipei, n.d.), p. 27. The information about Yi To Ssu see **Taiwan Hsien Chih** (Vol.9) and **Taiwan T'ung Shih** (Vol.9).
In ancient China, many Buddhists donated their houses as Buddhist temples. The greatest number of examples can be seen in Nan Shih and Lo Yang Chia Lan Chi. A similar situation also occurred in Taiwan. The Pao Tsang Ssu and the original Fa Hua Ssu are the two examples.

24 In "Yu Yuan Ch'uan (Biography of Yu Yuan)," Nan Shih (History of the Southern Dynasties), it is mentioned that "the emperor (Sung Ming Ti) donated his former palace as a Buddhist temple." In Lo Yang Chia Lan Chi (Record of the Buddhist Temples in Lo Yang) (Vols. 2, 3) it is mentioned that many Buddhist temples were the houses of officials and common people.

SECTION 1

THE

SOCIO-POLITICAL POSITION OF TAIWANESE BUDDHIST TEMPLES

According to the Chinese sources many ancient Buddhist temples in China were very important in both society and politics. In Lo Yang Chia Lan Chi, it is mentioned that Empress Hu, mother of Hsiao Ming Ti of the Northern Wei Dynasty, ordered the establishment of the famous Yung Ning Ssu, just one mile from the palace. In 534 A.D. when the pagoda of Yung Ning Ssu was destroyed by fire, Hsiao Wu Ti sent one thousand imperial guards to put out the fire. While the pagoda was burning, Hsiao Wu Ti was in tears. Kao Seng Chuan mentioned that when Hui Yuan stayed at Tung Ling Ssu of Lu Shan, there were one hundred and twenty three celebrities of the Tsin Dynasty who came to Tung Ling Ssu to comply with Hui Yuan. In 529 A.D., Prince Pei Hui used Yung Ming Ssu

1 Lo Yang Chia Lan Chi, Vol.1.
2 See "Hui Yuan Chuan(Biography of Hui Yuan), Kao Seng
on the headquarter for assembling his army in order to get the throne of the Northern Wei Dynasty. 3

During the Sui Dynasty, Sui Wen Ti ordered one hundred and eleven pagodas to be built in different states. During the states's ceremonies of putting relics into the caskets, all the governmental officials of the states participated. Governmental affairs were temporarily halted for seven days. 4 In the T'ang Dynasty, during the Hsuan Tsung period (713-755), there were two national Buddhist temples in every state: Lung Hsing Ssu and K'ai Yuan Ssu. The national ceremonies for the death of the Chuan (Biographies of the Highest Buddhist Monks). Edward Conze mentioned, "... about 350, Hui-yuan founded the Pure Land School." Edward Conze, Buddhism: Its Essence and Development (N.Y., 1959), p. 205. As a matter of fact, Hui Yuan was born in 334 A.D. and died in 417 A.D. In 350 A.D. Hui Yuan was just seventeen years old. About the birthday of Hui Yuan see T'ang Yung-t'ung, Han Wei Liang Tsin Non Pei Ch'ao Fo Chiao Shih (History of Buddhism in the Han, Wei, Western and Eastern Tsin, and the Southern and Northern Dynasties) (Taipei, 1962), p. 248. Also see Arthur F. Wright, op. cit. (Chapter 1, note 19), p. 46.

3 See Lo Yang Chia Lan Chi, Vol. 1. Prince Pei Hai was killed after he was defeated.

4 Sui Wen Ti issued orders three times: the first time was to order establishment of thirty pagodas in 601 A.D., the second time was to order establishment of fifty one pagodas in 602 A.D., the third time was to build thirty pagodas in 604 A.D. See Nogi Chunjo, op. cit. (Chapter 1, note 19), p. 51.
past emperors and the celebration for the birthday of Hsuan Tsung took place at these two national Buddhist temples as well. During the Ch'ing Dynasty, Tseng Kuo-fa, one of the most famous statesmen in Ch'ing politics, established Pi Lu Ssu in Nanking. The major purpose in building this temple was to pacify the dead who sacrificed their lives in the battles against T'ai P'ing rebels. Apparently, the major goal for establishing this temple was for political rather than religious reasons.

Some of the ancient Buddhist temples had the function of entertainment as well. Lo Yang Chia Len Chi mentioned a Buddhist temple called Ching Lo Ssu. Prince Yueh donated money to repair it, and very frequently called musicians and dancers to the temples for amusement and

5 See Nogmi Shunjo, op. cit. (Chapter 1, note 19), p. 65.

6 Ibid., p. 131.

7 Tseng Kuo-fan was an outstanding general, statesman, and scholar during the Ch'ing Dynasty. He was a typical Confucian, demonstrated in his articles and family letters containing many teachings of Confucianism. He never mentioned the teachings of Buddhism noted by many Chinese scholars.
praise. Many various birds and animals flew and walked freely in the temple. This temple attracted many people's attention, but after 523 A.D., the dancing and music at this temple were stopped.

According to the following, the Buddhist temples in Taiwan have occupied a position of importance in both society and politics.

RELATIONS WITH CELEBRITIES, OFFICIALS AND INTELLECTUALS

During the Republican period, many Buddhist temples in mainland China were protected and supported by governmental officials, especially high-ranking Buddhist officials of the Nationalist government.

In Buddhism, the major function of music and dance is to praise the virtue of three jewels (Buddha, Law, Monk-hood). See Ting Fu-kuo, Fo Hsueh Ta Ta’u Tsien (A Dictionary of Chinese Buddhism) (Taipei, 1974), p. 1302. In the Western Paradise, according to Chi To Ching (Amitabha Sutra), there are many musicians playing musical instruments. Then the people hear the music they will devote themselves to the three jewels. (Vol. 1).

Lo Yung Chia Lan Chi, Vol. 1. The reason for stopping them was due to war. The other temples which presented dance and music were Hsuan Chung Ssu (Vol. 4) and Ching Ming Ssu (Vol. 3). Japanese Gigagu was influenced by this kind of demonstration.

See Holmes Welch, op. cit. (Chapter 1, note 19), pp. 153-155. He mentioned, "Lin Sen, the President of China." (p. 153). As a matter of fact, Lin Sen never was the President of China but the Chairman of the Nationalist government.
At the present time, the most powerful patrons of the Buddhist temples of Taiwan are still governmental officials (some of them are not Buddhist devotees) and celebrities. This situation is similar to the periods before the Republican period. When a religion has governmental officials and celebrities to back it up, it is very easy for the religion to develop and flourish. The development of religion has very close relations with contemporary politics and the leaders or important people of the society. The developments of Buddhism during the Six Dynasties, the Sui Dynasty and the T'ang Dynasty, are the best examples. There are numerous patrons of Buddhism among the political and social leaders of modern Taiwan and probably, this number will increase. The best and most obvious examples are Hsuan Tsang Ssu and Fo Kuan Shan.

Hsuan Tsang Ssu which is located at the brink of Sun Moon Lake has two "Pien E" which were separately written and presented by Chiang Kai-shek, the late President of the Republic of China, and Yen Chia-kan, the successor of Chiang Kai-shek. Beside

"Pien E" means votive tablet. Most of them are made of wood and stone.
these two "Pei E", there are many other "Pei E" and "Tui Lien" which were written and donated by high-ranking officials of the Nationalist government and many celebrities of the Taiwan province. The Kuan Yin Hall of Fo Kuang Shan which is located in Kaohsuing hsiien was finished on April 11, 1971, the Minister of the Interior was in charge of the opening ceremony. Two years later, the Prime Minister of the Nationalist government and governor of Taiwan Provincial government visited the same temple. Chiang Wei-kuo, the President

"Tui Lien" means a pair of scrolls.

When I visited this temple, I saw that many "Pien E (votive tablet)" and "Tui Lien (a pair of scrolls)" were written and donated by the heads of the five Yuan (the highest divisions of the Chinese government) which include the Executive Yuan, Legislative Yuan, Inspectoral Yuan, Examining Yuan and Judicial Yuan. Other high-ranking officials and celebrities include the Chief of Staff of Armed Forces, the Speaker of the Assembly of Taiwan province and some famous industrialists and businessmen. On April 14, 1977, the President of the Republic of China appointed Tai Yen-hui, a native of Taiwan, as Head of the Judicial Yuan. Tai got a Ph. D degree from Tokyo Imperial University, and was a professor at National Taiwan University for more than thirty years. He and his wife are devotees of Buddhism. See Central Daily News (April 15, 1977).

The mountain which is occupied by the temple is called Fo Kuang Shan. There is no special name for this temple. Therefore, Fo Kuang Shan indicates both the mountain and the temple. It is different from the Yung Ch'uan Ssu at Xu Shan, because one indicates the temple and the other indicates the name of the mountain. In the case of Fo Kuan Shan, the name of the mountain and the temple are exchangeable. The Prime Minister was Chiang Ching-kuo, now the President of the Republic of China. See Fo Kuang Shan, op. cit. (Chapter 1, note.
of the Armed Forces University, and other generals
visited Fo Kuang Shan on April 19, 1974. Chiang
Wei-kuo donated money to Fo Kuang Shan for images of
Buddha. 15 Most of the buildings at Fo Kuang Shan, such
as the nursery school, classrooms and gateway, were
donated by legislators, bank managers, industrialists,
successful businessmen etc. 16 When ceremonies took place
at Fo Kuang Shan, the high-ranking officials of the

28), pp. 100, 104.

15 Ibid., p. 115.

16 Some examples are Hsu Huai-sheng, one of the founders
of the nursery school, was a manager of Chiao T'ung
Bank; Hsieh Yi-hsiung, the chairman of the Board of
Trustees, is the owner of the Yi Ming Trading Co.,
who donated 1,500.00 Ping (about 5,000.00 square feet)
of land for the nursery school; Huang Yu-ming, member
of the Legislative Yuan, represented Chieh Shih Magazine
to donate the gateway to Fo Kuang Shan; Professor
Yuan Lu, who represented Chinese Buddhist Association
in Hawaii, donated Hsiang Yun Hall. Besides these
buildings, there were other buildings and class rooms
donated by the owners of business, companies, and
industrial factories as well. When the first summer
camp for college students was started and sponsored
by Fo Kuan Shan in 1969, Huang Yu-ming, member of
the Legislative Yuan, and Wang Ching-lien, counselor
of Kaohsiung city, were in charge the counselors of
the camp. See Fo Kuang Shan, op. cit. (Chapter 1,
note 28), pp. 67, 69, 96, 98.
local government participated often. In 1969, Fo Kuang Shan sponsored its first summer camp for college students at the mountain. There were one hundred college students coming from twenty-six different institutions for two weeks study. This summer camp has been repeated every year receiving much support from the officials and the government.

When Welch discussed the future of Chinese Buddhism, he made the following statement:

"If the Communist had not been victorious, what would Chinese Buddhism have become? Its fate would have been determined, I think, by the continuation of three trends: the decline in lay support; the deterioration of the monastic economy; and the shift away from religious practice."

But C.K. Yang's opinion is contrary to Welch's. He said,

"The post-World War II period, which might have provided an opportunity for the revival of the movement was soon ended in 1949 with the accession

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17 When the dormitories of Fo Kuang Shan were finished in 1963, the Chief of Police of Kaohsuing and the Director of the Education Board all participated in the ceremony. See Fo Kuang Shan, op. cit. (Chapter 1, note 23), p. 96.

13 See Fo Kuang Shan, op. cit. (Chapter 1, note 23), pp. 60, 63, 97, 98. The first summer camp at Fo Kuang Shan started on July 28th and finished on August 9th. The students had their own newspaper and donated a pavilion to Fo Kuang Shan. The students of the summer camp in 1970 also donated an image of Kaitreyn to the temple. A high-ranking member of Kuomintang helped a lot for the first camp.

19 See Holmes Welch, op. cit. (Chapter 1, note 19), p. 264.
to power of the Communists.\textsuperscript{20}

When applied to the present situation of Taiwan, Welch's statement appears inaccurate. Very strong lay and governmental supports can be seen at Hsuan Tsang Ssu and Fo Kuang Shan, etc.

In the first five years (1967-1972) the project of Fo Kuang Shan spent N.T. 340,000,000 (31,000,000.00 U.S. dollars), which included the Kuan Yin Hall, dormitories, library and class rooms. The money was donated by laymen.\textsuperscript{21} When Welch mentioned the monastic economy, he paid much attention to the value and size of the land. Welch states:

"Things got worse in Taiwan, where monastery land was permanently confiscated."\textsuperscript{22}


\textsuperscript{21} See Fo Kuang Shan, op. cit. (Chapter 1, note 28), pp. 81, 82. The donors included overseas Chinese, such as Hawaii, Malaysia and Brazil. Some owners of large companies or factories occasionally used their companies and factories' names for donations.

\textsuperscript{22} Holmes Welch, Buddhism Under Mao (Harvard University, 1972), p. 575. Welch also mentioned that "religious activities were prohibited outside temple premises." The fact was that the Nationalist government practiced martial law from 1949 until today. Not only religious activities but also meetings, parades, public lectures and even private dancing parties have to get permission. In 1949 this rule was strictly enforced. At the present time, except for large public meetings or parades, this rule is apparently not enforced as strictly before.
"... In October 1953... landlords, including monasteries, were allowed to retain about 45 mou and got modest compensation for the land... The result was to limit the number of monks that a single monastery could support from land rents alone; and, in fact, there are no large monasteries in Taiwan today like those that used to exist on the Mainland."23

As a matter of fact, today's Taiwan is an island which emphasizes business and industry. Land is no longer the major or only source of finance. Most of the financing of Buddhist temples come from laymen's donations, especially rich businessmen and industrialists; occasionally one building is donated by a single person.24 The monastic economy is thriving in Taiwan today due to support by laymen. For example, at the end of 1976, the Taiwan Provincial Government sponsored a ceremony for expressing its appreciation for the donations of forty-four temples and shrines for the purpose of social

23 Ibid., p. 504. When the Nationalist government was in mainland China, the social structure was still agricultural. Land and agricultural products were the most important sources of income.

24 Some examples are, the library of Fo Kuang Shan was donated by an overseas Chinese. The dormitories for professors at Fo Kuang Shan was donated by the owner of a cement company. See Fo Kuang Shan, op. cit. (Chapter 1, note 28), pp. 81, 82. Wu Hou-shih, a famous industrialist and businessman in Taiwan, donated two huge statues of lion in front of the colossal Buddha at Changhua.
welfare. The temple which donated the most money in 1976 was a Buddhist temple which is called Ching Ssu Ching Sha, which contributed N.T. $3,000,000.00 ($75,000.00 U.S. dollars) to the government for the purpose of welfare. 25 The other example is Kuan Yin Ssu, which donated N.T. 1,000,000.00 ($25,000.00 U.S. dollars) for scholarships, and spent N.T. 800,000.00 for sponsoring an athletic meeting. 26 Therefore, "the decline in lay support; the deterioration of the monastic economy" mentioned by Welch is not true of the Buddhist temples in Taiwan.

EDUCATION AND CULTURAL ACTIVITIES

Most of the scholars who visited or studied Chinese Buddhist temples in mainland China before 1949 mentioned that most of the clergy were notoriously

25 See Central Daily News (December 24, 25, 1976). The ceremony was sponsored by the Governor of Taiwan Provincial Government. The total donation of these temples and shrines is N.T. 17,000,000.00 ($425,000.00 U.S. dollars). This ceremony is also proof of the position of modern temples and shrines in the Nationalist government.

26 See Central Daily News (January 13, 17, 1977). This temple was established in 1087. Within thirty years it became extremely wealthy and proves the popularity of Buddhism in Taiwan today.
ignorant and many temples were in poor condition and in need of repair. In today's Taiwan, however, the serious problems of the Buddhist temples before 1949 no longer exist. Illiteracy among Buddhist monks or nuns has almost disappeared in modern Taiwan.

Wing-tsit Chan mentioned, "The clergy is notoriously corrupt. Temples are either in a poor state of preservation or saturated with an atmosphere of commercialism." See Wing-tsit Chan, Religions Trends in Modern China (N.Y., 1969), p. 54. Richard C. Bush also had a similar opinion, "Many temples and monasteries were in need of major repair... It was common talk that the monks were poorly trained, without discipline, and interested only in performing Masses for the dead and other rites in order to get enough money to keep body and soul together. Such was the generally accepted picture." See Richard C. Bush, Religion in Communist China (N.Y., 1970), p. 297. Holmes Welch's book states, "I sought the advice of an eminent Chinese scholar. He recommended that I pay no attention to my informants. 'Monks are ignorant!'" See Holmes Welch, The Practice of Chinese Buddhism (Harvard University, 1973), p. ix. John Bifeld also mentioned, "The standard of learning in the temple is so low that the majority of monks repeat the sutra without understanding anything of their meaning." See John Bifeld, Jewel in the Lotus (London, 1940), p. 27.

Holmes Welch mentioned, "A survey in Mingpo April 18-27, 1950, showed that 35 percent of the 470 monks and nuns of that municipality were completely illiterate; 62 percent had done primary school; and 3 percent had done middle school. A survey made in 1952 at the Asoka Monastery's Agricultural Producers Cooperative showed that 10 percent of the 132 monks were illiterate." See Holmes Welch, op. cit. (above, note 27), p. 257.
Nationalist government withdrew from the mainland, the government decided to give six years compulsory education to children. Later a system of a nine-year free public education was offered and still is practiced today. Therefore, the people who were born after 1945 have at least a six-year education. Due to abundant financial support from laymen, there are few Buddhist temples in poor condition or in need of major repair. Relieving the problems of illiteracy and maintenance of the temples have served to change the impression


30 I have studied Buddhism since 1965. In 1974 and 1975, I returned to Taiwan to visit some Buddhist temples and monks for a few months. In my entire past experience and during my visits in 1974 and 1975, I never met an illiterate Buddhist monk or nun. In 1975 I climbed to the top of Shih T'ou Shan to visit some Buddhist temples. The climb took about three hours. At the K'ai Shan Ssu, there was a Buddhist monk who was 82 years old. When he explained something to me he always wrote his explanations down on paper. The Chinese characters he wrote were very fine and powerful. Many college students could not write Chinese characters of this quality.

31 In Taiwan, very few Buddhist temples are in serious or poor condition. On the contrary, many old Buddhist temples are being rebuilt. When I visited Lin Ch'üan Su at Keelung, located on the top of Yeh Mai Shan (a walk of about one hour), the temple appeared to be in poor condition. I was very surprised, because this was the first time I had seen a Buddhist temple in such condition. After I went through the gateway, however, I saw the materials on outside came from the old building on both sides of the main hall. These buildings were being re-built.
of Taiwanese Buddhism.

Throughout Chinese history, most Buddhist temples were centers for education and cultural activities. The Buddhist temples were not only used for preaching and discussing the teachings of Buddhism but were also used for translation, meditation, general education for common people and cultural activities. The purpose of the temples was not limited to Buddhism and religious activities, but also included the common people and general cultural activities as well. 32 For example,

32 In 247 A.D. Sun Ch’ian, the King of Wu, ordered the establishment of Chien Ch’u Ssu for K’ang Seng-hui. When K’ang Seng-hui stayed at this temple, he translated many Buddhist texts from Sanskrit into Chinese. See "K’ang Seng-hui Ch’ian (Biography of K’ang Seng-hui)," Kao Seng Ch’uan. When Hsuan Tsang of the T’ang Dynasty returned from India, the emperor T’ai Tsung settled him at Hung Fu Ssu of Chang An. Hsuan Tsang translated a lot of Buddhist texts at this temple. The famous Hsi Yu Chih (The Buddhist Record of Western Kingdoms) was finished at Hung Fu Ssu. See Huang Ch’an-huo, Chung Kuo Fo Chiao Shih (History of Chinese Buddhism) (Taipei, 1974), p.174. According to "Hsuan Tsang Ch’ian (Biography of Hsuan Tsang), Chiu Tang Shu (Old T’ang History) the emperor Kao Tsung established Tz’u En Ssu for Hsuan Tsang. After Hsuan Tsang moved to Tz’u En Ssu, the emperor ordered high-ranking officials and the most outstanding scholars of that period, such as Fang Hsuan-ling, to help Hsuan Tsang. The Buddhist texts translated by him not only influenced Chinese Buddhism but also influenced Chinese culture. For example, the phase, "Yi Sa Na (in a moment)", used by the Chinese came from Buddhist texts.
Tz'u En Ssu,\textsuperscript{33} the headquarter of the Tz'u En sect of the T'ang Dynasty, was the meeting place for outstanding literati and high-ranking officials. After 705 A.D. the Chin Shih of the T'ang Dynasty met each other at Tz'u En Ssu to sign their names at the base of the Tz'u En pagoda.\textsuperscript{34} In Taiwan, many famous Buddhist temples maintained similar character to the Buddhist temples on mainland China. For example, when the people had festivals, many literati and poets met each other at Chu Chi Ssu, Fa Hua Ssu and K'ai Yuan Ssu. The subjects of their poems or articles were primarily concerned with the histories or scenes of these Buddhist temples.\textsuperscript{35} Moreover, many famous schools during the Ch'ing Dynasty had very close relations with

\textsuperscript{33} Tz'u En Ssu was a Buddhist temple established by the order of T'ang Kao Tsung. It was one of the ten famous Buddhist temples in the T'ang Dynasty.

\textsuperscript{34} See Chapter 11, Section 1, note 11.

\textsuperscript{35} Ting Fu-poo, op. cit. (Chapter 11, Section 2, note 3), p. 2323.

\textsuperscript{36} See Lu Chia-hsing, op. cit. (Chapter 1, note 10), pp. 36-37., Fei Lu Chu Jen, op. cit. (Chapter 11, Section 1, note 11), pp. 19, 23, 24.
some famous Buddhist temples. According to Taiwan Fu Chia, during the K'ang Hsi period (1662-1722) there were two famous schools, Chu Ch'i Shu Yuan and Mi To Shih Shu Yuan, located at Chu Ch'i Ssu and Mi To Ssu. During the Ch'ien Lung period, the famous Nan Hu Shu Yuan was established at the brink of the South Lake of Fa Hua Ssu, located next to Fa Hua Ssu. These schools were established by high-ranking local governmental officials. This not only demonstrates the close

Shu Yuan was a kind of advanced school. Confucianism was the subject taught by the teachers. During that time, when Shu Yuan was established at a Buddhist temple, the temple's name was always used for the Shu Yuan. See Lu Chia-hsing, op. cit. (Chapter 1, note 10), p. 35. Buddhism and Confucianism could live in harmony sometimes.

Ibid.

See Fei Lu Chu Jen, op. cit. (Chapter 11, Section 1, note 11), p. 22.

See Lu Chia-hsing, op. cit. (Chapter 1, note 10), p. 35. It also mentioned that when Chu Ch'i Shu Yuan was established, many people voluntarily brought stones and wood. Welch mentioned that "...Kang Yu-Wei...'s memorials to the throne was a proposal that Buddhist and Taoist temples be converted into modern schools... This was by no means a new proposal. It had been made as early as 1662 by Huang Tsung-shi." Holmes Welch, op. cit. (Chapter 1, note 19), p. 10. As a matter of fact, the use of Buddhist temples for education was practiced by the Ch'ing government during the Ch'ien Lung period of Taiwan. The people who used the Buddhist temples for educational purposes were not necessarily "no friend of the clergy". Holmes Welch, op. cit. (Chapter 1, note 19), p. 10. Many high-ranking officials were the patrons of Buddhist temples in Taiwan during the Ch'ing Dynasty, such as Chiang Yu-hsun, the official who rebuilt Fa Hua Ssu, ordered the establishment of Nan Hua Shu Yuan at Fa Hua Ssu as well.
relationship between the Buddhist temples and the government, but also indicates the importance of Buddhist temples in general education.\(^4\)

Tz‘u Hang and Shih Hsiao-yun are two of the Buddhist leaders to represent the efforts at education and reform of the Taiwanese Buddhist leaders after 1949. Tz‘u Hang, mentioned by Welch as "a monk who was such revered and had many disciples",\(^4\) was a disciple of famous monk T‘ai Hsu.\(^4\) Taiwanese Buddhists call Tz‘u Hang the 47th patriarch of the Ts‘ao Tung Sect in Chinese Ch‘an Buddhism.\(^4\) He said, "Culture, education and charitable cause are the three life-saving appliances

\(^4\) During the Ch‘ing Dynasty, schools were always established at the Confucian temples and Buddhist temples. For example, when Wang Chih-lin, the Hsin Tao of Taiwan, arrived in Taiwan, he ordered a hall to be built at the Confucian temple in Tainan, to be used as a school for teaching Confucianism. See Lin Hsiung-hsiang, op. cit. (Introduction, note 5), p. 51. Therefore, during the Ch‘ing Dynasty, the government did pay attention to both Confucianism and Buddhism. The major motive was still political.

\(^4\) Holmes Welch, op. cit. (above, note 27), p. 343.

\(^4\) Tz‘u Hang studied at Min Nan Fo Hauah Yuan at Amoy in the 1940’s. See Pe‘ng Szü-Ch‘ien, Tz‘u Hang (Tz‘u Hang) (Taipei, 1963), p. 35.

of Buddhism. Shih Hsiao-yun also emphasized the importance of education, translation and cultural activities. There is little doubt that the attitudes of Tz'u Hang and Shih Hsiao-yun are representative of those held by many Buddhist leaders who recognized the weaknesses of Buddhism and the Buddhist temples on mainland China before 1949.

The education sponsored by the Taiwanese Buddhist temples and Buddhists can be divided into two parts: 1) Buddhist education, and 2) the educational business and programs related to society.

Welch presented the names of Buddhist seminaries in mainland China, in a list of all he had "read of or heard mentioned as operating in China between 1912 and


46 She mentioned, "We should translate Chinese Buddhist texts into English.... We should train scholars who can master in the teachings of several Buddhist texts." See Shih Hsiao-yun, Fo Chiao Yü Shih Tai (Buddhism and the Modern Age) (Taipei, n.d.), pp. 237-238. She also said, "The teaching of Buddhism should be exposed by art." (p. 224.)

47 Bush said, "Although a number of outstanding Chinese Buddhist leaders made considerable progress in their efforts to reform Buddhist life, thought, and organization in the first part of this country, Buddhism was in very poor condition as the advent of Communism drew near." Richard Bush, op. cit. (above, note 27), p. 297.
1950. The list contained the names of seventy-one seminaries. Kiangsu had the greatest number of seminaries; a total of thirteen. Peking, with nine seminaries, maintained the next greatest number. According to the most recent report (1977) from Taiwan there are thirty-seven Buddhist seminaries (or Fo Hsüeh Yuan) in Taiwan. If we compare the above statistics, there are more Buddhist seminaries in Taiwan than in any province or city in mainland China, and the number of Taiwanese Buddhist seminaries is more than half the total number of Buddhist seminaries in the Chinese mainland between 1912 and 1950. Some Buddhist monks and nuns even went to foreign countries or the Buddhist university at Kaohsuing for study. Du to the highly

43 See Holmes Welch, op. cit. (Chapter 1, note 19), pp. 285-287. According to "Wing-tsit Chan,"from 1922 to 1955, there were twenty-two colleges, academies, and institutes, besides a number of schools, and in 1937 there were forty-five Buddhist seminaries." Wing-tsit Chan, op. cit. (above, note 24), p. 85.

49 See Shih Kuang-yuan, "Fa Chan Fo Chiao Shih Yeh (Developing for Buddhist Business)," Central Daily News (April 8, 1977). Fo Hsüeh Yüan means Buddhist institute, but Welch translated it as Buddhist seminary.

50 The Buddhist university is called Ts'ung Lin University, located at Fo Kung Shan, and established in 1973. The students of this university must be high school graduates. Buddhist monks, nuns, and laymen may study at this university. After they have finished 180 credits they
expensive Buddhist education provided by the Taiwanese Buddhist temples, many wealthy Buddhist temples have contributed to general education and college level education.

At the present time there are one junior college and three high schools established by Buddhist temples. The junior college is Chih Kuang Business College. The major supporter is Hua Yen Lien She (The Hua Yen Lotus

...will graduate. See Fo Kuang Shan, op. cit. (Chapter 1, note 28), p. 53. Welch said, "I do not know of a Chinese monk anywhere in the world who speaks more than a few halting words. Even those who have lived overseas for decades usually speak no foreign language at all and demand entirely on lay devotees to act as their interpreters in spreadingharma... I know only one person... received a degree." Holmes Welch, op. cit. (Chapter 1, note 19), pp. 116-117. But "Wing-tsit Chan said," Chu-ten, a Buddhist delegate to the People's Political Consultative Conference in the new government in China, is a monk well versed in Buddhist history and philosophy... knows several languages." Wing-tsit Chan, op. cit. (above, note 27), p. 84. To the best of my knowledge, Shih Hsiao-yun, Director of the Institute for the Study of Buddhist Culture, can speak English, has studied in India for a few years and traveled in Europe and the United States. Tzu Yu, a Buddhist nun of Fo Kuang Shan at Kaohsuing, got a master degree from Japan. When I visited Chu Ch'i Ssu at Tainan city, Monk Hui Kuan, my guide, has been sent by the Chinese Buddhist Association of Taiwan to Thailand for one year of study.
This college is different from the Buddhist institutes or colleges in mainland China during the previous period. Chih Kuang is a regular business junior college approved by the Ministry of Education, in a similar manner to the sponsorship of some high schools or universities by the Catholic or Christian churches in the western world. The three high schools are: (1) Taipei High School, sponsored by Tung Ho Ssu of Taipei; (2) Tz'u Hang High School, sponsored by Tz'u Hang Tang, the temple in memory of monk Tz'u Hang; (3) Tz'u Ming Business and Engineering High School, sponsored by Tz'u Ming Ssu of Taichung.

See Shih Kuang-yüan, op. cit. (above, note 49). According to Po Chiao Yi Shih T'ai, this junior college was established by three Buddhist monks, Han T'ing, Ch'eng Yi and Wu Yi. See Shih Hsiao-yün, op. cit. (above, note 45), p. 221. All are very famous in Taiwanese Buddhist circles. They are not natives of Taiwan, but came from mainland China. After they had finished their Board of Trustees meeting in 1975 I was invited to have supper with their members. I noticed the president of this college was a layman. The president of Tz'u Hang High School however, was a Buddhist monk.

Taipei High School is divided into two sections; one section is for girls, the other section is for boys. The two sections are located at different places. The location of the Taipei Girls' High School is at Tung Ho Ssu, which is similar to some of the Taiwanese Shu Yuan during the Ch'ing Dynasty, just next to the Buddhist temple. According to Chung Kuo Fo Chiao Hui Tao Kao (Report of Chinese Buddhist Association), Chung Kuo Fo Chiao Hui (Taipei, 1954), p.2, this school has a total of 1,356 students.

See Shih Kuang-yüan, op. cit. (above, note 49).
In addition to the establishment of regular schools, the Buddhist temples of Taiwan offer scholarships for the study of Buddhism at twelve universities. There are numerous Buddhist societies and organizations at about fifty of the universities and colleges in Taiwan. About 18,000 college students register in these societies each year, demonstrating the popularity of Buddhism among young intellectuals and its influence on the society.

Some Buddhist temples offer other types of social education. For example, the famous Lung Shan Ssu and Shih P'u Ssu have evening educational programs for people who have not finished their six years of education. The Buddhist Lotus Society of Taichung has a program for the study of Chinese, and Sheng Tsai T'ang of Taichung has training programs in practical skills, etc. Probably

54 See Shih Kung-yüan, op. cit. (above, note 49).

55 Ibid.

56 See Chung Kuo Po Chiao Hui Pao Kao, op. cit. (above, note 52). According to this report the program of Lung Shan Ssu had 185 students; the program of Shih P'u Ssu had 236 students; the Buddhist Lotus Society at Taichung had 236 students; the Sheng Tsai T'ang at Taichung had 247 students. Besides these programs, there are many Buddhist temples with nursery schools, such as the one sponsored by the Taichung Buddhist Association which had 225 students.
the most significant and valuable matter is that the study of Buddhism has entered into college education. Establishment of an institute for the study of Buddhism and Buddhist culture has been permitted in a formal college as an academic field for post-graduate study. In mainland China or during the previous period in Taiwan, this would have been impossible. This institute, the Institute for the Study of Buddhist Culture, belongs to the China Academy and College of Chinese Culture. After the establishment of this institute, there were eight masters theses dealing with the topics of Buddhist philosophy, art, and music. The institute also helped Yung Ming Ssu at Yang Ming Shan established the Lotus Buddhist Ashram which became a famous training center for Buddhism. Many college professors and students are attracted to serve for this program. The Buddhists

57 See Shih Hsiao-yun, op. cit. (above, note 46), pp. 223-224. According to this source, the earliest graduate course concerning Buddhism offered in Taiwan was established in 1967. The title was "Buddhist Art" which was opened in the Graduate School of Art in the College of Chinese Culture. The instructor was Shih Hsiao-yun, Director of the Institute for the Study of Buddhist Culture. This institute also publishes academic journals and books, such as the Journal of Buddhist Culture, The Pure Moon, Fo Chiao YU Shih Tai, etc.

58 Shih Hsiao-yun was invited by the abbot of Yung Ming Ssu, a Buddhist temple for nuns, to establish the Lotus Buddhist Ashram. She is the president of the ashram at the present time. The students at this ashram, some Buddhist nuns and some educated young ladies, always
at Yung Ming Seu assist the institute in return by offering services such as editing and performance of ceremonies.

The influence of Taiwan Buddhist cultural activities on the society and the people takes two major forms: (1) publication and broadcasting, and (2) exhibitions and meetings.

(1) Publication and Broadcasting

Buddhist publications in Taiwan can be divided into two classifications: periodicals and books. According to an estimate by Welch, there were "a minimum of 70 periodicals for the whole Republican period" in mainland China.\(^5\) All of his information came from the 1940's and 1950's. The most periodicals (20) were published in Shanghai.\(^6\) According to the most recent report went to the institute to attend ceremony or help editing books. Many teachers of this ashram are professors of regular universities, some of them holding Ph. D. degrees.

\(^5\) See Holmes Welch, op. cit. (Chapter 1, note 19), p. 279.

from Taiwan, there were twenty-five periodicals by April 5, 1977.\footnote{See Shih Kuang-yüan, op. cit. (above, note 49).}

There are more periodicals published in Taiwan than in any province or city in mainland China. According to information of 1972, there were twenty-two periodicals published in Taiwan. Three of these were published by Buddhist associates in the colleges, and eight of them were directly published by seven Buddhist temples at Taiwan. Tz'u Ming Ssu, the supporter of Tz'u Ming Business and Engineering High School, published two periodicals.\footnote{Taiwan Erh Shih Mien Fo Chiao Ching Shu Lun Wen Soh Yin (Catalogue of Chinese Buddhist Articles and Books Published in Taiwan during the Last 20 years), ed. Institute for the Study of Buddhist Culture (Taipei, 1972), pp. 299-300. Ta Chung Daily News even had periodical column for Buddhism every week. For the names of periodicals please see appendix A.}

The number of Buddhist periodicals in Taiwan is likely to increase. The abundance of Buddhist periodicals is a reflection of the wealth of some Buddhist temples and of the popularity of Buddhism in modern Taiwan.

Many Buddhist temples in Taiwan publish not only periodicals but also Buddhist texts and books, such as the Tripitaka, the Continuation of Tripitaka, Buddhist...
dictionaries, and other valuable records and books regarding Chinese Buddhism. Most Buddhist temples interested in general education have their own periodicals and publishers. For example, Tung Ho Ssu published a periodical called "Chung Kuo Fo Chiao (Chinese Buddhism); Tz'u Ming Ssu publishes the periodicals, "Tz'u Ming (Compassion and Enlightenment)" and "Tz'u Sheng (Voice of Compassion); Hua Yen Lien She publishes not only Buddhist texts, dictionaries, etc., but also other books connected with the teaching of Buddhism. An organization called "Yin Ching Hui (Society for Printing)" was established. Pilgrims donate money for this society at meetings and sermons. The society uses

63 See Shih Hsiang-yu, op. cit. (above, note 46), pp. 220-221. For example, Hua Yen Lien She published a Buddhist dictionary edited by Ting Fu-pao and Hua Yen Ching Shu Ch'ao (The Explanation for Avatamsaka-sutra), etc. The Continuation of Tripiṭaka (or Hail Ssan r Ching) was published in 1967 under the cooperation of the Chinese Buddhist Association in Taiwan and the Buddhist Association in Hong Kong. The Tripiṭaka was published by Chung Hua Po Chiao Yen Hua Kuan (Institute for the Study of Chinese Buddhist Culture), under the leadership of the Buddhist monk Tung Ch'u, in 1955.

64 See note 62.
this money for publishing. Most of the books and booklets published by this society are given free. Some Buddhist periodicals also have similar organizations. Therefore, the Buddhist pilgrims in Taiwan donate money

67 See Shih Hsiio-yün, op. cit. (above, note 46), p. 221. Wing-tsit Chen said, "Most of modern Buddhist activity, be it meditation, study, retreat, or charity has been carried on in lay institutions such as Lotus Society,... rather than in temple." Wing-tsit Chen, cit. cit. (above, note 27), p. 35. Lien She or Lotus Society is not much different from a Buddhist temple. The leaders of Hua Yen Lien She at Taipei are Han T'ing and Ch'eng Yi, both famous Buddhist monks. The latter is presently abbot. The arrangement and decoration of the Lien She are similar to those of other Buddhist temples. It is not a purely lay institution but a combination of laymen and Buddhist monks. Generally speaking, in Buddhist temples the Buddhist monks handle their affairs, whereas in Lien She both Buddhist monks and laymen handle their affairs, ceremonies, etc., this is the most prominent difference between a regular Buddhist temple and Lien She. Lien She founded by Hui Yuan of the Tsin Dynasty is one example. According to Lien Taun Poo Chien (The Treasure of Lotus Sect) finished during the Yuan Dynasty, "the emperor gave monk T'ung Wei the title of Lien She Ch'eng Tsung (Master of Lien She)." Therefore, Lien She (Lotus Society) and Lien Tsung (Lotus Sect) are interchangeable.

68 For example, I got a fifty pages book concerning the teaching of Buddhism at the counter of a printer's store in downtown Taipei. It was entirely free, and published by the "Fo Ching Shan Shu Yin Sung Hui (The Society for Printing and Sending Buddhist Texts and Good Books)" of Kuan Shih Yin Magazine at Taipei. Most of the books published by this society are connected with the teaching of Buddhism or Buddhist texts, but they also publish other books dealing with Chinese Confucianism, history, etc. See Chan Te-ke, Chi Lu Shih Kuei (Guide to the Right Way)(Taipei, n.a.), p. 45.
not only for establishing Buddhist temples but also for publications. These publications are available at the counters of businesses and book stores, where customers may pick them up freely. These publications probably influence the public to a considerable degree. Formerly, Buddhist texts were printed at monasteries on mainland China. This is no longer true of Taiwan today. Many private publishers print not only ordinary books but also Buddhist texts and books. A Board of Edition was established in Taipei by publishers, expressly for editing biographies of the highest monks of the Republican period. A 313 page book which is titled *Taiwan Erh Shih Nien Po Chiao Chung Shu Lun Wen Sch Yin* (Catalogue of Chinese Buddhist Articles and Books in Taiwan during the Last 20 Years) published by the China Academy in 1972, records more than 3,300 articles and books from

69 These free books can be seen not only in Taipei but also in small cities and towns. I found a similar book at Kaohsuing in a book store.

70 Holmes Welch, *op. cit.* (Chapter 1, note 19), p. 99.

71 For example, some publishers, such as Chen Shan Wei, etc., not only publish ordinary books but also publish Buddhist books. See Shih Hsiang-yün, *op. cit.* (above, note 46), p. 220.
1951 to 1971. If compare with the 537 Buddhist books, periodicals and articles published between 1920 to 1935, mentioned by Wing-Thu Chan and cited by Welch, the present number of publications published in Taiwan is greater than that of the mainland. It appears that when Buddhism is flourishing in Taiwan, not only the Buddhist temples get more support, but also the number of publications soars.

As mentioned before, Buddhist temples have served as centers for translating Buddhist texts since Buddhism was first introduced into China. This procedure is still in effect in Taiwan at the present time. Yi Ching Yuan (The Center for Translation), located at Fu Yen Ching She, a Buddhist temple at Hsinchu, is sponsored by Shen Chia-chen whose influence is felt not only on Taiwan but in the United States as well. This center's

73 See above, note 62, Catalogue, p. 315. According to its description, this book was edited by the students of Taiwan Normal University, College of Chinese Culture and the Lotus Buddhist Ashram. When they were working on this book the abbot and priests at Hua Yen Lien She donated money to compensate for their hard work.

74 See Shih Hsiao-yun, op. cit. (above, note 46), pp. 221, 237. This center is sponsored by Shen Chia-chen who is a layman and lives in the United States. According to a report by the Central Daily News, he is chairman of the Board of Trustees of the American Steamship Co. He donated a large building for establishment of a Buddhist temple at China town of San Francisco. He also donated $1,000,000.00 to help that temple.
major role is to translate Chinese Buddhist texts and books into foreign languages. The employees at this center are all intellectuals. Undoubtedly, translations and other works by this center provide valuable contributions to foreign scholars interested in Chinese Buddhism. 75

According to Shih Kuang-yüan, "using broadcasters to preach Buddhism is very popular at the present time, and gets public favour." 76 The best example is the Chinese Buddhist Association. It utilizes the China Broadcaster, the largest in Taiwan, to preach Buddhism to mainland China one or two times every month. It also uses the same broadcaster to preach Buddhism in English (Chin Shan Ssu) buy a hospital in California covering two hundred and thirty acres land. See Central Daily News (April 16, 1977). This demonstrates that the laymen's support is strong not only in Taiwan but also overseas.

76 See Shih Kuang-yüan, op. cit. (above, note 49). According to my knowledge, the most popular way is for many Buddhist temples to donate funds using the title of Chinese Buddhist Association of Taiwan or Chinese Buddhist Association at Taichung or Kachuqing, etc. The Chinese Buddhist Association said, "The contents of the broadcasting practiced by the Buddhist temples include Buddhist preaching and music." See Chung Kao Po Chiao Hui Tao Kan, op. cit. (above, note 52), p. 2.
once a month. 77 The influence of the Buddhist temples on Taiwanese society has been shown to be tremendous; through utilization of not only publications but also broadcasting, and other forms of mass media.

(2) Exhibitions and meetings

In 1973 Shih Hsiao-yün said, "Today we are faced with new phenomena and new ways of thought, so new plans, new development, new enterprises, and new activities are called for. The word 'new' here refers in fact to practical activities. The situation today is not what it was yesterday, and tomorrow will be different again. Time is the determining factor everywhere, and we must act in response to the conditions of the age." 78 This statement demonstrates the flexibility of some of today's Buddhist leaders in Taiwan who have initiated not only new ideas, but also new activities. Under these circumstances, many practical activities which had never or seldom been practiced before have

77 According to the report from the Chinese Buddhist Association there are four Buddhist broadcasters: 1, Ming Pen Broadcaster at Taipei; 2, Kuo Cheng Broadcaster at Chonghua; 3, Sheng Li Broadcaster at Tainan; 4, Feng Ming Broadcaster at Kaohsuing. See Chung Kuo Fo Chiao Hui Foo Kao, op. cit. (above, note 52), p.2.

appeared frequently in recent years. These activities have not only influenced the people in the society but have also improved the relationship between Buddhist priests and laymen. For example, an exhibition of paintings in 1967 was the first exhibition of Buddhist paintings during the Republican period.\(^79\) This exhibition was presented under the cooperation of Yung Ming Ssu and the Institute for the Study of Buddhist Culture, and attracted a large audience.\(^80\) In the autumn of the same year, there was a Buddhist books exhibition which included Buddhist texts, images and other books related to Buddhism.\(^31\) Between 1967 and 1974, there were more than ten similar exhibitions sponsored by the temple and institute.\(^82\) The exhibitions were reported by most of the important newspapers in Taiwan. The greatest exhibition sponsored by Yung Ming Ssu and the institute was in 1975, called the "Cool Purity Exhibition". It was reported by four TV stations and newspapers in Taipei. A major portion of the exhibition contained Buddhist

\(^{79}\) See Shih Hsiao-yün, op. cit. (above, note 46), p. 224. The first exhibition was on April 8, 1967.

\(^{80}\) Ibid.

\(^{31}\) Ibid.

\(^{82}\) Ibid.
paintings of flowers, landscapes, Ch’ an subjects, etc. All of the works displayed were painted by Buddhist monks or nuns. Some of them were Buddhist nuns at the Lotus Buddhist Ashram of Yung Ming Ju.\textsuperscript{35}

According to reports, some ceremonies sponsored by Fo Kuang Shan have had almost one hundred thousand people participated at one time.\textsuperscript{34} People representing different professions and countries visited Fo Kuang Shan quite often, such as the foreign diplomatic group on November 9, 1974, a Japanese Buddhist youth group with four hundred members and its own chi on July 21, 1974, the Buddhist Study Society of Nanyang University at Singapore on April 13, 1974, and the Journalist Association of Taiwan on December 23, 1974.\textsuperscript{35} The temple

\textsuperscript{35} This exhibition was at Taiwan Provincial Museum, the second largest gallery for exhibition. During that time I was in Taipei (July, 1974) and was invited to write an article concerning Buddhist "Modern Ch’ an Painting" for the exhibition. See Cool Purity, An Exhibition of Buddhist Art, ed. Institute for the Study of Buddhist Culture (Taipei, 1974). At the exhibition, the audience was very crowded, and photographers from several TV stations were filming the exhibit for their news programs. Liang Han-ts’ao, chairman of the Board of Trustees of China Broadcaster, was a Christian and a very famous literate during the Republican period. He visited the exhibit and talked to Shih Hsiao-yun quite extensively.

\textsuperscript{34} See Fo Kuang Shan, op. cit. (Chapter 1, note 23), p. 103.

\textsuperscript{35} Ibid., pp. 113, 116, 119, 121. The foreign diplomatic group had about fifty persons including the Commander
established a Buddhist museum at the mountain, occupying 300 yin. It is likely that the idea of establishing the museum was due to the increase of visitors and the attention of society to the Buddhist temples. On the other hand, this museum and its exhibition would inspire visitors to donate money to the temple. In order to promote Buddhism and to keep in contact with society, many Buddhist temples in Taiwan took a progressive approach. The most manifest example of this is the discussion meetings sponsored by Shih Hsiao-yün, the Head of the Lotus Buddhist Ashram at Yung Ming Tsu. The people who participated in these meetings of U.S. Armed Forces in Taiwan, Ambassadors of the Philippines, Southern Vietnam, Korea, Japan, Panama, Jordan, Thailand, and southern American countries, etc. They were accompanied by the Deputy Minister of the Ministry of Foreign Affairs and the Mayor of Taipei. Two Buddhist nuns translated Chinese into Japanese and Spanish respectively. Dr. Leo M. Fruden, a professor at Brown University, was in charge of the English translation. He spent one year at Fo Kuang Shan to study Buddhism.

36 One "yin" is equal to 0.00816 acre.

37 When the foreign diplomatic group visited Fo Kuang Shan, the representative of Nicaragua voluntarily donated N.T. 1200 dollars and passed a dish to other diplomats asking them for donations. His action encountered a warm response, and everyone contributed money. See above, note 35.
were all laymen. The topics of these meetings included discussion about Buddhist texts and culture. These conferences also attracted many intellectuals, college students, and foreigners who came to Taiwan to study Buddhism, similar to the stay of Hui Yuan at Tung Ling Shu of Lu Shan. According to Shih Hsiao-yün, there were more than sixty meetings and evening meditation meetings sponsored by Yung Ming Shu and the Institute for the Study of Buddhist Culture between 1957 to 1975. The large number of participants in these conferences proved that many of the Buddhist temples in Taiwan played an important role in the lives of many people in the society. Non-Buddhists and people who were interested in Buddhism, had not only a place to listen, but also a place to discuss the topic of Buddhism.

SOCIAL WELFARE AND RELIEF

The earliest informal Chinese Buddhist welfare and relief began in the last decade of the second

38 See Shih Hsiao-yün, op. cit. (above, note 46), p.225. According to the description, participants included college instructors, representatives of various Buddhist societies at different colleges, and foreign students, and scholars coming from Germany, France, the United States and Australia.

39 Ibid.
century. Chai Jung served the food and wine to the assembly of people on the road when the image of Buddha was bathed, for example. During the Republican period, the Chinese Buddhist Society founded the program of public welfare and social relief in the meeting at Nanking in May, 1947. This does not mean that "it was not until this century that institutionalized charity—social action along modern lines—came to be undertaken by the sangha." During the T‘ang Dynasty, a Buddhist monk Hung Fang, used money he begged from other people

90 See "T‘ao Ch‘ien Ch‘uan (Biography of Tao Ch‘ien)," Hou Han Shu (History of the Later Han Dynasty); and "Liu Yu Ch‘uan (Biography of Liu Yu)," Wu Shu (History of the Wu Kingdom). According to these records, when the image of Buddha was bathed, Chai Jung served food and wine on the road for several miles, feeding more than one hundred thousand people. When Kenneth K. S. Ch‘en mentioned this story, she said, "Every day the image of the Buddha was bathed; food and wine were served to the assembly." Kenneth K. S. Ch‘en, Buddhism in China (Princeton, 1964), p. 455. But, according to Chinese Buddhist custom the image of Buddha only be bathed every year.

91 See Wing-tsit Chan, op. cit. (above, note 27), p.83.

92 Holmes Welch, op. cit. (Chapter 1, note 19), p.123. Welch mentioned several good deeds of the Buddhist monks during the previous period. For example, "they buried dead bodies along the road, released animals in distress ... etc." At the present time, because of the improved economics, there are no dead bodies along the road, but the latter is still practiced by Buddhist temples in Taiwan. Many temples have a pond for releasing fish, tortoises, etc.
to set up a nursing home at Lung Kuang Ssu. Several hundred people were taken care of by this nursing home. During the same period, many Buddhist temples had a special department called "Wu Chin Tsang Yuan (Endless Yuan)". This department used the funds of the temple to run business, such as rice stores, and restaurants. The Buddhist monks used the benefits from these businesses to lend money without interest to poor people. This system was still practiced by some Buddhist temples during the Sung Dynasty and was called "Ch'ang Sheng K'u (Long Life Treasury)". Some Japanese Buddhist temples of the Edo period maintained this system as well.

Many Taiwanese Buddhist temples set up various welfare programs, including nursery schools, nursing homes, orphanages, clinics, hospitals and public

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93 See Nogmi Shunjo, op. cit. (Chapter 1, note 19), pp. 71-72. Many Buddhist monks of the T'ang Dynasty were actively devoted to social welfare, such as T'ang Yung who was in charge of establishing forty-five bridges in about thirty states. There were many Buddhist hotels along the road to Wu Tai Shan to serve the pilgrims who visited Wen Shu's residence. When the Japanese monk Yuan Jen visited T'ang China, these Buddhist hotels were mentioned by him.

94 Ibid. It is said that this idea originated from Shin Hsing of the Sui Dynasty, and was very popular during the T'ang Dynasty.
cemeteries. According to reports, Fo Kuang Shan has all of these facilities except the hospital; however there is a large western hospital, Bodhi Hospital, at Taipei. There is no charge to the patients. Scholars have suggested that most of these welfare works imitated the Christian missionaries or were stimulated by Christian churches. According to Welch, "Mizuno...states flatly that schools and orphanages were set up because of the example provided by the Christian missionaries." Chan wrote, "In the field of social service...much of this has been stimulated by Christian churches, and the Buddhist program has faithfully followed the Christian pattern." 

If we check ancient Buddhist records, during the T'ang Dynasty, Wu Hou ordered the national Buddhist

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95 See Fo Kuang Shan, op. cit. (Chapter 1, note 28), pp. 59-72. Shih Kuang-yuan, op. cit. (above, note 49).

96 See Fo Kuang Shan, op. cit. (Chapter 1, note 28), pp. 59-72. For example, the clinic of Fo Kuang Shan serves not only several hundred people at the temples but also laymen as well. Twenty seven laymen regularly donate money to support this clinic.

97 Holmes Welch, op. cit. (Chapter 1, note 19), p.130.

98 Wing-tsit Chan, op. cit. (above, note 27), p.32.
temple in each state, called Ta Yün Ching Ssu, to establish "Pei T'ien Yuan (Mercy Department)" for old people and orphans, and "Yang Ping Yuan (Hospital)" for patients. The government paid all the expenses, but the Buddhist monks were in charge of administration. Therefore, as early as the seventh century the Chinese Buddhist temples had already set up orphanages and hospitals. Some welfare works of the Chinese Buddhist temples were the continuation of welfare works practiced by the ancient Buddhist temples.

Besides the welfare works mentioned above, many Buddhist temples in Taiwan donate money for schools, building bridges, repairing roads, etc. These

99 See Nogmi Shunjo, op. cit. (Chapter 1, note 19), p. 71. This system was continued until the ninth century.

100 For other information see the "Relations with Celebrities, Officials, and Intellectuals," section. The forty four temples and shrines which donated money for social welfare can be divided into two groups. Nine temples and shrines donated N.T. $500,00 dollars ($2,500 U.S. dollars) or more. The names of these temples and shrines appeared in Central Daily News, the largest newspaper in Taiwan, on December 10, 1976. Later, on December 24, 1976 the newspaper had a second report and commentary in appreciation of the contributions to the society. This was the first time that the Taiwan Provincial Government condoned this kind of ceremony praising the contributions of the temples and shrines. All the high-ranking officials of the government participated this ceremony, which included the Secretary-General and the Secretary of the Department of State. This may have been an indication that the position of the temples and shrines were becoming gradually more important.
contributions greatly assist both local and national governments. For example, the Tz’u Yun Ssu of Taitung donated N.T. $1,000,000 dollars ($25,000 U.S. dollars) to construct the T’ien Lung Bridge to improve local traffic. The bridge was finished in February 1977 and the news was reported by the largest newspaper of Taiwan.\(^{101}\) When these temples contribute to welfare works, the costs are not necessarily "paid for by rich lay donors."\(^{102}\) Many of the works have been financed through the decision of the Buddhist temples to use their own funds.\(^{103}\)

During the previous period in mainland China, when priests established orphanages, clinics, modern schools, etc., for social welfare, Welch claims that "they were seldom staffed by monks. Monks simply had

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\(^{101}\) See Central Daily News (February 7, 1977).

\(^{102}\) Welch said, "Monasteries sometimes offered shelter to victims of flood or fire...distributed food, clothing, or coffins paid for by rich donors." Holmes Welch, op. cit. (Chapter 1, note 19), p. 123.

\(^{103}\) The welfare works done by Taiwanese monasteries is not necessarily paid for by rich lay donors. The monasteries have their own funds which were contributed by their pilgrims or came from the benefits of their investments or business. When Kuan Yin Ssu of Taipei decided to give $25,000 U.S. dollars for scholarships, the decision was made by the Board of Trustees. See Central Daily News (January 13, 1977).
no experience with that sort of thing."\textsuperscript{104} The situation in Taiwan however is quite different. The Buddhist monks and nuns are in charge of almost all the staff positions of clinics, nursery schools, nursing homes, orphanages, the relief department, hotels, etc. For example, at Fo Kuang Shan, the director of the hotel is a nun who studied in Japan and the director of the orphanage is also a nun who obtained a master's degree in Japan. Some school teachers had teaching experience before they shaved their hair.\textsuperscript{105} One of the kindergartens at Fo Kuan Shan was a center for training teachers under cooperation with the local government. Some of the teachers held important positions at the training center.\textsuperscript{106} Some Buddhist nuns at Yung Ming Ssu helped

\textsuperscript{104} Holmes Welch, op. cit. (Chapter 1, note 19), p.130.

\textsuperscript{105} At Fo Kuang Shan the director of the clinic is a Buddhist monk who was a layman and had western training in medicine. In this clinic one doctor had western training and the other doctor had training in Chinese traditional medicine. The kindergarten of Fo Kuang Shan at Ilan had three teachers when it was founded in 1956. Later these three teachers all went to foreign countries to study and became Buddhist nuns. See Fo Kuang Shan, op. cit. (Chapter 1, note 28), pp. 55, 59, 67-70.

\textsuperscript{106} Ibid., p. 59. Fo Kuang Shan has two kindergartens; one is located at Ilan, the other is located at Kachaising. The latter serves six hundred children. The former was a training center at Ilan and was provided under the cooperation of the government of Ilan hsien. Most of the kindergarten teachers at Ilan were trained at that center.
the Institute for the Study of Buddhist Culture to edit its publications is another example.

Worshipping ancestors has been one of the traditional customs in China. Taiwanese Buddhist temples also offer a service for this custom. This service contributes to the people in the society, even though they are not all Buddhist. For example, many people use cremation for their dead relatives. The ashes are always placed in a jar and kept at a Buddhist temple.

On the day of Ch'ing Ming the people go to the Buddhist temple for worship. By having one service for all of the dead, time is saved. This procedure has also reduced the occurrence of fires caused by candles used during individual worship.

Undoubtedly, the Buddhist clergy and temples serving the society is a benefit to both sides. Practically speaking, it is one of the best approaches to penetrate deeply into society and spread Buddhism.

"Ch'ing Ming" means clear and bright. The day is April 5th. On this day, most of the Chinese worship their ancestors at their graves. This custom was established by the Sung Dynasty. See Central Daily News (April 6, 1977)

Ibid. Because most of the Chinese cemeteries are located on mountains, the worshippers spent a lot of time traveling there. When they are worshipping they burn candles, papers or incense. On April 5, 1977 there were seventeen fires in the mountains of Taipei caused by the ceremonies.
Their devotion to welfare works probably originates from the following three factors: 1) It is one of the ways to perpetuate Buddhism and insure its popularity in the society. 2) The inner awareness of the Buddhist monks and nuns instigates a feeling of obligation and responsibility to the society. 3) Influenced by the teaching of Buddhist texts, especially the six things that ferry one beyond the sea of mortality to enlightenment (six pāramitās), in which charity (dāna) is emphasized.

**AMUSEMENT**

Most of the Chinese Buddhist temples and other shrines have large open areas in front of them. Many

109 Buddha said human beings have to reward four graces which have benefited them. These four graces are: Buddhas and Bodhisattvas, parents and teachers, public, country. See Tz'u En Chiang Hsiieh Chi Chin Hui Yuan Chi'i (The Origin of Tz'u En Scholarship Foundation), ed. Hung Fa Ssu (Kaohsuing, 1971), p. 3. In Buddhism the actions for welfare works are called "Kung Te (merit)"; Kung means giving and Te means belonging to yourself. See T'ien T'ai Jen Wang Ching Shu (Explanation for the Benevolence Ching), Vol. 1. If "there are enough Kung Te you can stay at the position of Buddha." Shin Yi Jen Wang Ching (New Translation of the Benevolence Ching), Vol. 2.
people use these for commercial markets and amusement. The most familiar term for these activities is "Miao Hui (the meeting of temples or shrines)." These activities play a large part in the country than in the city. The people set up a special day for meeting in front of the temple. During that day various entertainments, performances, or competitions are presented in front of the temples. Peddlers and business men also come to the meeting. Therefore, it has an economic function as well. "Miao Hui" is not necessarily a religious day or connected with the religion of the temple, since the major goal of this activity is to amuse the public.

In present Taiwan and during the previous period in mainland China, many different kinds of folks arts, such as Chinese folk dramas, strategies (Kung Fu) and lantern festivals are presented in front of the temples.

110 See Huang Hua-chieh, "Miao Yu Ti She Hui Chi Neng (The Social Function of Temples and Shrines)," Tung Fang Tsa Chih, VII (1968), 71.

111 Ibid. It mentioned that during the previous period in mainland China the meeting was more important in the northern part of China than in the southern part. The farmers could buy merchandises which they could not get from other places.
During the previous period in mainland China the "Miao Hui" of Hu Kuo Ssu, Lung Fu Ssu, and Ch'uan Chen Kuan in Peking, and the Hsiang Kuo Ssu in Kaifong are the best examples. In present Taiwan, the Lung Shan Ssu of Taipei is the most famous.

Every year, Lung Shan Ssu has the biggest lantern exhibition on the 15th of the first lunar month, and attracts thousands of people from different areas to the festival. This festival is one of the most exciting for the common people in the society, especially for those who live around the temple. The activities and some of the most beautiful lanterns exhibited in this temple are reported by newspapers, radios, and TV stations for several days. Because

112 Ibid. Huang Hua-chish mentioned that Hsuan Miao Kuan of Suchou (Soochow) and Ch'eng Huang Miao of Nanking were famous places for meeting as well. In Taiwan, besides Lung Shan Ssu, the Ch'eng Huang Miao at Hsinchu is very famous. When some people visit these temples, it is often just for business or amusement. They never even go inside the temples sometimes.

113 When TV stations (there are three major stations in Taiwan) report the activities of the Lantern Festival, it is always included in the news section. The Lantern Festival in 1977 extended to twenty days (from March 1st to March 20th). Central Daily News, the largest newspapers in Taiwan, reported this activity for two days and used pictures for illustration. See Central Daily News (March 3, 4 1977).
Lung Shan Ssu is located in the city and has a wide open area in front of the temple. Taiwanese dramas and lion or dragon dancing, etc., are presented in front of the temple. It is not only a temple for religion but also a center for amusement and entertainment. Because the area around the temple is crowded, food peddlers assemble in front of Lung Shan Ssu as a commercial market, famous in Taipei and to the rest of Taiwan as well.

Some Buddhist temples in Taiwan even develop amusement businesses or related activities. For example, the Tz'u Yun Ssu of Taitung offered about three acres of land to establish a recreation center and obtained assistance from the chief of the local government.¹¹⁴ The Kuan Yin Ssu of Taipei sponsored an athletic meeting which including Judo, fencing, boxing, volleyball, and ping pong. The activity was strongly supported by the

¹¹⁴ According to report, one acre of land was purchased by the temple, and the other two acres of land were donated by a layman. Therefore, the various actions including welfare works by the temples are not necessarily entirely dependent upon individual rich laymen. See Central Daily News (February 7, 1977)
local government of Taipei hsien and Taoyuan hsien.\textsuperscript{115} On the other hand, some organizations use Buddhist temples for recreation. The Rotary Club of Taichung used the basement beneath the statue of Maitreya at Pao Chüeh Ssu to present Taiwanese songs and music.\textsuperscript{116} It is clear that the role of Taiwanese Buddhist temples today is far more involved and complex than that of the previous Buddhist temples described by Welch.\textsuperscript{117}

\textsuperscript{115} The newspaper used two days time to report this news. The activity of the Buddhist temple had considerable impact on society. All the report made the headline in the newspaper. See Central Daily News (January 13, 17, 1977).

\textsuperscript{116} See "Ti Fang Shin Wen Tsi Chin (The Local News of Taiwan)," ed. Lai Shui-mu, Hai Wai Hsueh Jen, No. 55 (1976), 61. According to the report, all the participants were old people. Ancient and traditional Taiwanese music and songs were presented by them. One of the participants was 77 years old.

\textsuperscript{117} Holmes Welch, op. cit. (Chapter 1, note 19), pp. 130-131.
SECTION 111

TAIWANESE BUDDHIST RITUAL

Chinese Buddhist ritual is closely associated with Buddhist images and activities. For example, when Buddhist monks worship Śākyamuni and Amitābha, they have a different ceremony for each individual image; similarly, when they practice meditation at a meditation hall they have a different ceremony as well. Taiwanese Buddhist ritual is described in Fo Chiao Chao Mu K'o Sung (Buddhist Liturgy and Ritual).

1 The best comparison is between the worship of Śākyamuni and Amitābha. When Buddhist monks worship the image of Śākyamuni they recite "Leng Yen Chou (Sūraṅgama Mantra)" and prostrate themselves 12 times, but when they worship Amitābha they recite "Wang Sheng Chou (The Future Life Mantra)" and prostrate themselves three times. See Fo Chiao Chao Mu K'o Sung, ed. Chinese Buddhist Association (Taipei, 1973), pp. 79, 76, 31, 82.

2 The ceremony practiced at meditation hall is different from that of the main hall. The detail see "Special Ritual" section. Also see Ling Yen Shan Ssu, Ling Yen Shan Ssu Mien Sung Yi Kuei (Liturgy and Ritual of Ling Yen Shan Ssu) (Taipei, 1975), pp. 127-140.
for Morning and Evening Studies), edited by the Chinese Buddhist Association in Taiwan and published in 1973. Most of the contents in this book were taken from Chinese Ching T'u Tsung's (Pure Land Sect) Ling Yen Shan Ssu Nien Sung Yi Kuei (Liturgy and Ritual of Ling Yen Shan Ssu) which was approved by Yin Kuang in 1938.

According to description, this book referenced the rituals practiced at T'ien Ling Ssu, Ling Yen Shan Ssu (5th temples are located in Kiangsu province), etc. It only mentions important rituals while the details are omitted. See Fo Chiao Chao Mu K'o Sung, op. cit. (above, note 1), pp. 123-124. After I checked the contents of Ling Yen Shan Ssu Nien Sung Yi Kuei, however, I found most of the contents and procedures follow those of Ling Yen Shan Ssu.

The principal texts of this sect are: Yu Liang Shou Ching (Sukhāvativyuha Sūtra), Kuan Yu Liang Shou Ching (Aparimitāvyuh Sūtra) and O Mi To Ching (Amitābhavyuh Sūtra). The major goal of this sect is "Nien Fo Wang Sheng," which means to recite the words "Namah O-mi-to-fo (devote to the buddha Amitābha)" in order to go to the Western Pure Land. See Chan Te-ke, op. cit. (Chapter 11, section 2, note 68), p. 19. Amitābha means "infinite light". He is also called Amitayus which means "endless life". He presides over a paradise which is called "Hsi Fang Ching T'u (Western Paradise)". This sect believes that people will be reborn there after invoking the name of Amitābha and practicing his teaching. For details and more information see Kenneth K. S. Ch' en, op. cit. (Chapter 11, section 2, note 90), pp. 15-16, 338-339. Also Holmes Welch, The Practice of Chinese Buddhism (Harvard University, 1973), pp. 89-90., and Alexander C. Soper, Literary Evidence for Early Buddhist Art in China (Switzerland, n.d.), pp. 141-150.

In Welch's bibliography there is a book titled Ling-yen nien-sung i-kuei. See Holmes Welch, op. cit. (Chapter 11, Section 2, note 27), p. 529. The complete and accurate name of Ling Yen or Ling Yen Shan is Ling Yen Shan Ssu.
With the exception of Tantra, most of the rituals practiced by Chinese Buddhist sects and temples are strongly influenced by Tao An and the Pure Land Sect. Even the Buddhist temples of Ch'an Sect still follow most of the rituals practiced by the Pure Land Sect, because today's Taiwanese Ch'an temples practice "Ch'an Ching Shuang Hsiu (joint practice of Ch'an and Pure Land)" and worship images. The situation is similar to the practices of the Ch'an temples during the previous period in mainland China. Therefore, it is necessary


7 The popularity of "Ch'an Ching Shuang Hsiu" can be explained by Welch's descriptions. He said, "Most Chinese monks considered that the doctrines of all sects were true and their practices efficacious...a Buddhist monk might belong by lineage to one of the Ch'an (Zen) sect, but study T'ien-t'ai doctrines and practice Pure Land recitation." Holmes Welch, op. cit. (Chapter 1, note 19), p. 194. The present author feels, however, that the recent popularity of "Ch'an Ching Shuang Hsiu" in modern Taiwan was mainly influenced by the Buddhist reform led by T'ai Hsü and his disciples. One of T'ai Hsü's disciples said, "Buddhism has been going constantly downhill before the 1912 revolution, principally because of the lack of persons talented in spreading the dharma and lecturing on the sūtras. The reason for this was the deep influence of the Ch'an school, which does not emphasize the written word. Therefore, many Buddhists did not understand anything of the doctrines Śākyamuni preached. Non-Buddhists, seeing that Buddhists did not know their own doctrine, looked down on them. It was to rectify this situation
to discuss the origin and development of the ritual of the Pure Land Sect before the Buddhist ritual in Taiwan is discussed.

that eminent Buddhists began to take measures for the training of monks." Holmes Welch, op. cit. (Chapter 1, note 19), p. 257. Shih Hsiao-yün, who praised T'ai Hsi very much, said that the goal of Buddhist Lotus Ashram is "Ch'an Ching Shuang Hsiu" Shih Hsiao-yün, op. cit. (Chapter 11, Section 2, note 46), p. 219. Her idea must have been influenced by T'ai Hsi and his followers. In 1975 I visited three famous Buddhist temples in Taipei: Yüan T'ung Ssu, Tz'u Yün Ssu and Lin Chi Ssu. The former two temples belong to the Ts'ao Tung Sect of Ch'an Buddhism, and the last temple belongs to the Lin Chi Sect. All of them worship Sakyamuni, Amitābha, Kuan Yin, etc., and the decorations and rituals are the same as those Buddhist temples of the Pure Land Sect. They are hardly different from the Buddhist temples of other sects. Therefore, Welch mentioned, "We should not be surprised to find Ch'an monks reciting the Pure Land sūtra and serpentining buddha's name. The joint practice of Pure Land and Ch'an... is found in most Chinese Buddhist monasteries." Holmes Welch, op. cit. (Chapter 1, note 19), p. 71. The confusion of the Pure Land Sect with the Ch'an Sect can be seen in Pi Lu Ssu in Nanking. In the picture presented by Welch there are many monks practicing devotions with the drum, wooden fish, chime, image, etc. It is a ceremony practiced by the Pure Land Sect. But the characters on the large bronze chime are "Pi Lu Ch'an Ssu". Therefore, it is a Ch'an temple practicing the ceremony of the Pure Land Sect. See Holmes Welch, op. cit. (Chapter 11, Section 2, note 27), plate 11. Kenneth Ch'en mentioned, "The Ming Pure Land master Chu-huang... was a strong advocate of harmonizing Ch'an and Pure Land teachings... Yung-cheng was also interested in the movement to bring closer together the two domenent schools of Buddhism of his time." Kenneth K. S. Ch'en, op. cit. (Chapter 11, Section 2, note 90), p. 451. It seems that the combining these two schools did take very long, because Tao Hsing, the fourth patriarch of the Ch'an Sect, already advocated the recitation of the name of Amitābha for meditation. See Shih Hsiao-yün, "Ch'an Hua Fū Yüan Lin Ssu Hsian (Ch'an Painting and Garden Though)," Journal of Buddhist Culture, 111 (1976), 11-25.
Tao An

According to Kao Seng Chüan (Biographies of the Highest Buddhist Monks), Tao An (312-385) contributed the following to Chinese Buddhism:

(1) Editing catalogue for Buddhist texts—

In Kao Seng Chüan it mentions that "from Han, Wei until Tsin, there were more Buddhist texts than before. But the names of the translators were never mentioned.... The dates of translation were difficult to determine. Tao An was first to edit catalogue and cited the dates and names of translators.... The compilation is called 'Ching Lu (Catalogue of Buddhist texts)'."\(^8\)

(2) Explanatory notes for Buddhist texts—

In Kao Seng Chüan it said, "Although there were many Buddhist texts translated, many mistakes were found

\(^8\) The same description can be seen in Yu Lu (Yu's Catalogue), Vol. 15. Kenneth K. S. Ch'\'en obtained information from T'ang Yung-t'ung, said that Tao An compiled "a catalogue of all translations made from the Han Dynasty to 374, entitled Tsung-li Chung-ching Mu-lu (Comprehensive Catalogue of Sutras), abbreviated often to An-lu (An's Catalogue)." Kenneth K. S. Ch'\'en, op. cit. (Chapter 11, Section 2, note 90), pp. 97-98. Somebody calls "Ching Lu" as "An Lu" as well. For details see "Tao An Chüan (Biography of Tao An)," Kao Seng Chüan.
in the translations. Many significant meanings could not be understood or were hidden... Tao An... explained the meanings of Po Jo Ching (Prajñā-pāramitā Sūtra), etc., for twenty-two volumes in total. "Therefore, Tao An is the first Buddhist monk who provided explanatory notes for Buddhist texts."10

(3) Using "Shih" as the last name of Buddhist clergy--

According to Kao Seng Chüan "the Buddhist monks of the Wei and Tsin Dynasties used their teachers' last names as their last names.... But Tao An thought that since Sakyamuni was the original master of all Buddhist clergy, the Buddhist monks and nuns should use Shih (from Sākya) as their last names.... Later, all Chinese Buddhist clergy followed his suggestion. Therefore, Tao An called himself as Shih Tao An."11

9 The same description is given in Yu Lu, Vol. 7. The author of this book is Seng Yu of the Liang Dynasty. His biography has been recorded in Kao Seng Chüan.

10 See T'ien Po-yüan, op. cit. (above, note 6), p. 72. It also mentioned that there were 19 Buddhist texts explained by Tao An.

11 Ibid., p. 73.
The other example is Shih Yin-kuang, the thirteenth master of the Pure Land Sect.\(^{12}\) This custom is practiced by Taiwanese Buddhist monks and nuns today.

(4) Establishing Buddhist rituals and rules—

"Kao Seng Chuan mentioned, "Tao An established three important categories: 1) The rituals and rules for offering incense, setting up seats, reading Buddhist texts and lecturing Buddhist texts...\(^{13}\) 2) The rituals for Uposatha\(^{14}\) and confession, etc. Later, all Chinese

\(^{12}\) Holmes Welch, op. op. cit. (Chapter 1, note 19), p. 195. Although Welch mentioned only the name, Yin-kuang, when Buddhist monks and nuns formally use their names they always add Shih as their surnames. When Yin Kuang wrote the foreword for Ling Yen Shan Ssu Nien Sung Yi Kuei in 1938, he used the name Shih Yin-kuang rather than Yin Kuang.

\(^{13}\) According to the explanation of T’ang Yung-t’ung, when the Buddhist monks were reading Buddhist texts they sat on high chairs and the other monks listened. See T’ang Yung-t’ung, op. cit. (Chapter 11, Section 2, note 2), p. 155.

\(^{14}\) Kenneth K. S. Ch’en said that Uposatha is fortnightly ceremony. See Kenneth K. S. Ch’en, op. cit. (Chapter 11, Section 2, note 90), p. 99. As a matter of fact, Uposatha convened twice a month (the 15th and the 30th). The primary purpose of this ceremony is to assemble Buddhist clergy and to read Buddhist texts, and ask them to have pure bodies, pure minds and pure actions. See Ting Fu-pao, op. cit. (Chapter 11, Section 2, note 3), p. 860. Also see Chih Tu Lun (Commentary on the Prajñā-paramitā Sūtra), Vol. 13.
Buddhists followed these rules." 15

Although Kao Seng Chuan did not mention why Tao An established the Buddhist rituals and rules during the Tsin Dynasty, according to different sources, it was inspired by the increase in Buddhist pilgrims and followers, and the qualities and conduct of the Buddhists during that period. When Tao An was in Hsiang Yang, it was said that, he had about three hundred followers; it was necessary to make rules and rituals for community. 16

15 According to T'ang Yung-t'ung, the rituals and rules were established by Tao An during the period of time he stayed in Hsiang Yang of Hupeh. He also mentioned that Tao An stayed in Hsiang Yang for fifteen years (365-379). See T'ang Yung-t'ung, op. cit. (Chapter 11, Section 2, note 2), pp. 142, 143, 154. But Soper said, "When the dynasty broke up in 352, he emigrated with his band of four hundred disciples to Hsiang-yang in Hupeh." Alexander Soper, op. cit. (above, note 4), p. 15. According to the study of T'ang Yung-t'ung and T'ien Po-yuan, in 354 Tao An was at Heng Shan and established a temple there. In 357 he was still in Honan. Not until 365 did he arrive at Hsiang Yang. See T'ang Yung-t'ung, op. cit. (Chapter 11, Section 2, note 2), p. 142, and T'ien Po-yuan, op. cit. (above, note 6), p. 68.

16 Kenneth K. S. Ch'en said, "While Tao An was in Hsiang-yang... It was said that his followers there numbered up to three hundred, and with such a large community gathered in one place the absence of Vinaya rules to govern the conduct of the monks was a grave handicap... Faced with this problem... He established his own rules." Kenneth K. S. Ch'en, op. cit. (Chapter 11, Section 2, note 90), p. 99. However, according to T'ang Yung-t'ung, many Buddhist monks and nuns during the Tsin Dynasty were very corrupt and licentious, some of them even interfered with politics. He also said the deficiency of Buddhist rituals and rules had led Shih Fa-hsien to go to India
How long the ritual and rules established by Tao An were practiced by the Chinese Buddhist temples is unknown, but the rule of using "Shih" as the last name of Buddhist monks and nuns has been practiced in China for about one thousand, six hundred years. The influence of his ritual and rules on Chinese Buddhist temples, especially those temples of the previous period can be demonstrated. Before Tao An established the ritual and rules, Buddhist ritual and rules existed and were practiced as early as the Later Han Dynasty (25-220). The best examples are: 1) In Mou Tzu Li Huo Lun (Mou Tzu on the Setting of Doubts) it is mentioned that Buddhist clergy have two hundred fifty rules. 2) According to Hou Han Shu (History of the Later Han Dynasty) Ch'u Wang Ying practiced maigre

to obtain a complete text in this field. See T'ang Yung-t'ung, op. cit. (Chapter 11, Section 2, note 2), pp. 154, 254.


18 Mou Tzu Li Huo Lun was written by Mou Tzu of the Later Han Dynasty, who probably lived at the end of the second century. The text is preserved in Hung Ming Chi (Collected Essays on Buddhism) which was compiled by Seng Yu of the sixth century.
feast for three months to worship Buddha. When the pilgrims worshiped the image of Buddha, a serious ceremony must have been practiced. 3) In Hou Han Shu and Wu Shu (History of the Wu Kingdom) it was mentioned that there was an image of Buddha bathed at the Buddhist temple established by the patronage of Chai Jung. When the image of Buddha was bathed, most likely a ceremony was conducted. It seems, however, that the rituals and rules practiced by the Buddhists of the Later Han and the fourth century were very simple and deficient, otherwise, Fa Hsien would not have gone to India to obtain a text in this field. Therefore, Tao An can be called the first person who formally established Chinese Buddhist ritual and rules that were mentioned by Chinese records.

HUI YUAN AND SHAN TAO

According to Kao Seng Chuan, in the year of She Ti Ke (402 A.D.) there were 123 persons led by

19 For details see "Ch’u Wang Ying Chuan (Biography of Ch’u Wang Ying)," Hou Han Shu.

20 See Kenneth K. S. Ch’en, op. cit. (Chapter 11, Section 2, note 90), p. 455.

21 See above, note 16.
Hui Yuan (334-416) on Lu Shan, who assembled in front of the image of Amitābha proclaiming the hope of rebirth in the Western Paradise. This is the origin of Chinese Lien She(The Lotus Society), Lien Tsung (Lotus Sect), or Pure Land Sect. Although Hui Yuan is usually associated with the founding of the Chinese


The Sukhāvatīvyūha Sūtra was already published, but there was no independent sect or school connected with the idea of Pure Land in India. See above, T'ien, pp. 118-119. It seems the worship of Amitābha must have started after K'ang Seng Hui translated the Sukhāvatīvyūha Sūtra into Chinese by the second half of the third century, because according to Huang Ch' an-hua, K'ang Seng Hui (Sanghavaran) arrived China from India in 247. See Huang Ch' an-hua, op. cit. (Chapter 11, Section 2, note 32), p. 17. His translation is the earliest version of the Sukhāvatīvyūha Sūtra. See Ting Fu-pao, op. cit. (Chapter 11, Section 2, note 8), p. 2177. It is possible that K'ang Seng Hui brought the text to China from India.
Pure Land Sect, he was not "the first to teach the attainment of salvation through faith in Amitābha" as Wright said.24 By the second half of the third century Chüeh Kung-tse of the Western Tsin Dynasty practiced the attainment of salvation through faith in Amitābha and hoped to get rebirth in the Western Paradise. Moreover, he had followers as well.25 But undoubtedly, the definite establishment of the ideas of the Chinese Pure Land Sect almost entirely depended on Hui Yuan.26

When Hui Yuan was twenty one years of age (354 A.D.) he met Tao An at Heng Shan. One day when he heard Tao An preached Po Jo Ching (Prajñā-pāramitā Sūtra), he was extremely impressed. The same year

24 Arthur F. Wright, op. cit. (Chapter 1, note 19), p. 49. He mentioned Hui Yuan "heard a famous monk lecture on Prajñā-pāramitā." (p. 46). This monk should be Tao An.

25 Kenneth K. S. Ch'en mentioned, "Probably the earliest Pure Land devotees in China were Chüeh Kung-tse (d.265-274), his disciple Wei Shih-tu, and Wei's mother, all of them lived in Lo-yang." Kenneth K. S. Ch'en, op. cit. (Chapter 11, Section 2, note 90), pp. 342-343. T'ien Po-yüan also mentioned that the first person known to seek to the Western Paradise was Chüeh Kung-tse. See T'ien Po-yüan, op. cit. (above, note 6), p. 119. If we compare the date of K'ang Seng Hui's arrival and the date of Chüeh Kung-tse, it is possible that the idea of hoping for rebirth in the Western Paradise did not exist before the second half of the third century in China.

26 See T'ien Po-yüan, op. cit. (above, note 6), p. 119.
he became a monk. According to several sources, such as Kao Seng Chuan, Ch’u San Tsang Chi Chi (Collection of Records Concerning the Triratna)\textsuperscript{28}, etc., Hui Yuan was the most outstanding disciple of Tao An. He started to preach Buddhism to the public when he was twenty-four years old.\textsuperscript{29} Tao An praised Hui Yuan very much, claiming, "The spread of Buddhism in China would depend on Hui Yuan."\textsuperscript{30} T’ang Yun-t’ung described the attitudes and ideas of Tao An as: 1) Studying hard

\textsuperscript{27} See T’ang Yung-t’ung, op. cit. (Chapter 11, Section 2, note 2), p. 250., and "Hui Yuan Chuan (Biography of Hui Yuan)," Kao Seng Chuan.

\textsuperscript{28} Ch’u San Tsang Chi Chi was compiled by Seng Yu about 518.

\textsuperscript{29} See "Tao An Chuan (Biography of Tao An)," Kao Seng Chuan. When Tao An was constrained by Chu Hsi in 378, he sent his disciples away giving them all advice except Hui Yüan. Hui Yüan knelt to Tao An and asked his advice. Tao An told him that he did not worry about Hui Yüan. Both Tao An and Hui Yüan explained Indian Buddhist concepts to the Chinese although Hui Yüan relied heavily on Taoist concepts to expound Indian Buddhism. The method used by Hui Yüan see "Hui Yuan Chuan (Biography of Hui Yüan)," Kao Seng Chuan. According to T’ang Yung-t’ung and T’ien Po-yüan, the Prajñā-paramita Sūtra was the most important text used by Tao An, and Po Jo (Prajñā) was the prominent idea of Tao An’s preaching. See T’ang Yung-t’ung, op. cit. (Chapter 11, Section 2, note 2), p. 167., and T’ien Po-yüan, op. cit. (above, note 6), p. 70.

\textsuperscript{30} "Hui Yuan Chuan (Biography of Hui Yüan)," Kao Seng Chuan., and Ch’u San Tsang Chi Chi, Vol. 10.
2) Seriousness 3) Devotion to the Pure Land of Maitreya 4) Emphasis on Fo Jo (Prajñā or perfect wisdom) and meditation 5) Keeping commandments. According to T'ang Yung-t'ung and Kao Seng Chüan, Hui Yuan followed Tao An as his disciple for more than twenty-four years. Except for changing Maitreya's Pure Land to Amitābha's Pure Land, Hui Yuan almost entirely followed his teacher's attitudes and ideas. One of the examples of this is that Tao An paid much attention to Buddhist ritual and rules. When Tao An wrote the foreword for Tsen Ye A Han Ching (Mottarāgama), he said ritual and rules are the most important thing needed by China. He hopes everyone would follow the patterns and pay attention to them. Hui Yuan carefully followed the Buddhist ritual and rules practiced during that time. According to Kao Seng Chüan, in 416, when Hui Yuan was close to dying, his disciples

31 See T'ang Yung-t'ung, op. cit. (Chapter 11, Section 2, note 2), pp. 151, 157, 165. This source mentioned that from the Han Dynasty until the Tsin Dynasty there were two important branches emphasizing meditation and prajñā. Tao An combined both of them.

32 Hui Yuan met Tao An in 354 and left him in 378. They never saw each other again. See T'ang Yung-t'ung, op. cit. (Chapter 11, Section 2, note 2), p. 251.

33 See T'ien Po-yuan, op. cit. (above, note 6), pp. 72-73, 145.

34 Ibid.
attempted to give him some mixed honey and water. Hui Yuan was afraid this might violate the rules, so, he asked his disciples to check the rules. While his disciples were checking the rules he died. 35

Hui Yuan also set up Buddhist ceremonies by himself as well. For example, when there was maigre feast at a Buddhist temple, Hui Yuan sat on the chair which was located in the center of the hall to recite Chou (Mantras or incantations). Later, it became a regulation and was followed by the Chinese Buddhist temples. 36 Therefore, it seems that many Buddhist rituals and rules originally came from or were strongly influenced by the Pure Land Sect. No wonder Yu Lin, the famous Ch' an master of the Ch' ing Dynasty, said, "Although there are different sects, their rituals and rules could not leap over those of the Pure Land Sect." 37 His saying

35 See above, note 30, Kao Seng Chüan.

36 See T'ang Yung-t'ung, op. cit. (Chapter 11, Section 2, note 2), pp. 155-156.

illustrates not only the influence of the Pure Land Sect but also the relation between Ch'an Sect and Pure Land Sect. He also mentioned that the number of the people of the Pure Land Sect was more than other sects. His point may illustrate why and how the Pure Land Sect has been so popular until today.

Unfortunately, although Hui Yuan's Lu Shan was famous for its serious ritual and rules, there was no formal book of routine ritual in existence before the T'ang Dynasty. There is little doubt that the ritual

38 In the foreword of Fo Men Pi Pei K'o Sung Pen, Yu Lin suggested that, in the morning, Buddhist monks should utter Leng Yen Chou (Sūraya Mantra), and in the evening they should recite O Mi To Ching (Amitābhavyūha Sūtra). The content and procedure are the same as those of the Pure Land Sect's Ling Yen Shan Ssu Nien Sung Yi Kuei. See Fo Men Pi Pei K'o Sung Pen, op. cit. (above, note 37), pp. 7-9. Therefore, generally speaking, the rituals and rules practiced by Ch'an temples are similar to those of Pure Land Sect.

39 Ibid., p. 3. Yu Lin said, "After Hui Yuan founded Lien Tsung at Lu Shan... The number of people who became enlightened was more than other sects, therefore, the ritual and liturgy of this sect are our model." The other reason is that the procedure taken by this sect is more simpler than other sects.

40 T'ien Po-yuan mentioned that Shan Tao "formally set up the ritual and rules of the Pure Land Sect, therefore, the Pure Land Sect flourished during that time." T'ien Po-yuan, op. cit. (above, note 6), p. 153. It was said that Tao Ch'o, teacher of Shan Tao, preached the teachings of the Pure Land Sect conscientiously. Most of the people in the Shansi area, as young as seven years old, could recall the name, Amitābha. See Negmi Shunjo, op. cit. (Chapter 1, note 19), p. 78.
and rules established by Tao An had been continually practiced by Hui Yuan and his followers, and more ceremonies and rules were added after Tao An's death. The best example are Fa Yun of the Liang Dynasty and Shan Tao (617-631) of the T'ang Dynasty who is the second patriarch of the Pure Land Sect. It was said that when Fa Yun stayed at Kuang Chai Suu he established ritual and rules. The famous Pai Chang Ts'ung Lin Ch'ing Kuei Cheng Yi Chi (Pai Chang's Pure Rules for Large Monasteries with Explanatory Notes) written by Pai Chang (709-738) of the T'ang Dynasty followed his pattern. According to different sources, the earliest formal books of ritual

41 See Huang Ch'an-hua, op. cit. (Chapter 11, Section 2, note 32), p. 59.

42 In the foreword of this book, added by Ch'ien To of the Ch'ing Dynasty, mentioned, "It was said that this book revised by Pai Chang, which was originally written by Fa Yun of the Liang Dynasty, who was ordered by the emperor to do so." Pai Chang, Pai Chang Ts'ung Lin Ch'ing Kuei Cheng Yi Chi (Pai Chang's Pure Rules for Large Monasteries with Explanatory) (Taipei, 1974), p. 5.

43 See Nogami Shunjo, op. cit. (Chapter 1, note 19), pp. 73-79. Kenneth K. S. Ch'en mentioned only the latest work. "His principal work," she said, "was the Kuan-Ch'ing-su (Commentary to the Sutra on Concentration) ... he wrote that the five main activities that could lead to rebirth in the Western Paradise were: a) Uttering the name of Buddha, b) Chanting the sutra, c) Meditation on the Buddha, d) Worshiping images of the Buddha, and e) Singing praises to the Buddha." Kenneth K. S. Ch'en, op. cit. (Chapter 11, Section 2, note 90), p. 346. Her translation of Kuan-Ch'ing-su as "Commentary to the Sutra on Concentration" is inaccurate. The Chinese call Kuan Wu Liang Shou Ching (Aparimittayuh Sutra) as Kuan Ching. The Commentary to Kuan Ching is
and rules of the Pure Land Sect are Shan Tao's Fa Shih Tsan (Ritual and Liturgy), Wang Sheng Li Tsan (Eulogy and Ritual for Rebirth), and Kuan Yu Liang Shou Ching Shu (Commentary on the Akṣara-mātra Sūtra). Therefore, most of the ritual and rules formally set up and practiced by the Pure Land Sect became the models for the later period.\footnote{After checking Pai Chang Ts'ung Lin Ch'ing Kuei Cheng Yi Chi, I found it very similar to the rituals and rules recorded in Ling Yen Shan Ssu Mien Sung Yi Kuei, such as worshiping Amitābha, Sākyamuni, Hui Yuan, etc. Yin Kuang also said, "The ritual of morning devotions in Buddhist temples today originated from Hui Yuan." Huang Chih-hai, Chao Mu K'o Sung (Buddhist Liturgy and Ritual for Morning and Evening Studies), (Hong Kong, n.d.), p. 1.}

**BUDDHIST RITUAL**

*Fo Chiao Chao Mu K'o Sung,* the common Buddhist ritual book of Buddhist sects and temples in Taiwan mentions that "the text in this book is the combination of the rituals practiced by different sects."\footnote{*Fo Chiao Chao Mu K'o Sung, op. cit. (above, note 1), p. 124.} As a matter of fact, it was mostly derived from the ritual practiced by the Pure Land Sect.\footnote{See above, note 3. For example, both the morning liturgy in Ling Yen Shan Ssu Mien Sung Yi Kuei and the}
influence of the Pure Land Sect on Taiwanese common Buddhist rituals. No wonder Welch, after studying many Chinese Buddhist monasteries, said, "In general,... though some monasteries centered on Ch'an practice and other on Pure Land, their liturgy was virtually the same."^ The rituals in Taiwanese Buddhist temples today are still the same as that of the previous periods in mainland China. Therefore, we can say that in today's Taiwan, the Pure Land Sect has dominated, and the rituals of different sects have been combined. Fo Chiao Chao Mu K'o Sung would not have mentioned that it is the combination of the rituals of different sects if such was not the case.

According to the contents of Fo Chiao Chao Mu K'o Sung, the Buddhist ritual practiced by the Buddhist temples of different sects in Taiwan can be divided into two parts; regular ritual and special ritual.

Regular Ritual

1. Morning Devotions (Tsao K'o)

morning liturgy in Fo Chiao Chao Mu K'o Sung have ten items. The contents are exactly the same. In evening liturgy, the latter has three more items than former. The latter is otherwise identical to the former. See Fo Chiao Chao Mu K'o Sung, op. cit. (above, note 1), p. 1., and Ling Yan Shen Shu Nien Sung Yi Kuei, op. cit. (above, note 1), pp. 5-6.

^Holmes Welch, op. cit. (Chapter 11, Section 2, note 27), p. 474.
During the early morning, the monks assemble in the main hall to recite liturgy and worship Buddhas and Bodhisattvas. According to Fo Chiao Chao Mu K'ø Sung and other sources, there are rituals and liturgy practiced by the monks. When Welch mentioned the liturgy practiced by most Chinese monasteries, he indicated the following:

1) Sūraṅgama Mantra (Leng-yen Chou)
2) Heart Sutra (Hsin-ching)
3) Gathas in Praise of the Buddha (Tsan-fo Chi)
4) Serpentining Buddha's name (jao-fo)
5) Three Refuges (taking refuge in the Buddha, the Dharma, and the Saṅgha)
6) Hymn to Wei-t'o.

According to Ling Yen Shan Ssu Nien Sung Yi Kuei, Fo Men Pi Pei K'ø Sung Pen, and Fo Chiao Chao Mu K'ø Sung, on the first day of the lunar month, after the monks worship the image of the main hall, they recite "Hsiang Tsan (Incense eulogy)" before Leng Yen Chou (Sūraṅgama Mantra).

The ritual for worshiping the images see appendix B. The information is also mentioned in Fo Men Pi Pei K'ø Sung Pen and Ling Yen Shan Ssu Nien Sung Yi Kuei. After interviewing many Buddhist monks and abbots, I learned that there is no strict regulation governing the time that monks are to awaken. Each individual temple determines this time, but generally it is 4:30 or 5:00 A.M.

Holmes Welch, op. cit. (Chapter 11, Section 2, note 27), p. 56.
Mantra) at the same building. According to the above three sources, "Hsiang Tsan" has 68 characters. It is a short eulogy for blessing the country (Republic of China). The text is as follows:

"In the incense burner the incense is burning, the smoke and fragrant smell spreads to everywhere. We, sincerely, present the incenses to Dharmarāja (Buddha). We hope the Republic of China can exist forever; just as the earth and heaven. We, pay homage to all Bodhisattvas by the smoke and smell; We pay homage to all Bodhisattvas by the smoke and smell; We pay homage to all Bodhisattvas by the smoke and smell."

If the day is not the first day of the lunar month, after the monks finish the ceremony for worshiping the images, they practice the following liturgy:

(1) Leng Yen Chou-

They stand at the last position they hold (facing the major image), with their palms together in front of their chests. They then recite "Leng Yen Chou".

According to the descriptions of the three sources, this

50 See above, note 1, Fo Chiao Chao Mu K’o Sung, p. 2; above, note 37, Fo Men Pi Pei K’o Sung Pen, p. 2; above, note 2, Ling Yen Phan Ssu Nien Sung Yi Kuei, p. 8.

51 Dharmarāja indicates Sākyamuni. See "Yao Wang P’in (Medicine Bodhisattva Section)," Lotus Sūtra.

52 See above, note 50.
incantation has 427 sentences and 2,620 words. Welch mentioned that this incantation "is meaningless to those who recite it. The words are a Sanskrit incantation transliterated into Chinese." One of the major functions is to quiet and empty the mind. This is true of the five sub-incantations in Leng Yen Chou or Sūraṅgama Mantra. But before the five sub-incantations are recited, there is a Chinese Tsan (eulogy) at the very beginning of the incantation, which still has meaning to it.56

According to different sources, this incantation came from Leng Yen Ching (Sūraṅgama Sūtra) which was


54 Holmes Welch, op. cit. (Chapter 11, Section 2, note 27), p. 56. Leng Yen Chou is just one of the examples. Many other incantations or eulogies, such as Ta Pei Chou, etc., are similar. For transliterated Leng Yen Chou see above, note 53.

55 Ibid.

56 See Fo Chiao Chao Mu K'o Sung, op. cit. (above, note 1), pp. 3-4; Fo Men Pi Pei K'o Sung Pen, op. cit. (above, note 37), pp. 3-4; Ling Yen Shan Ssu Nien Sung Yi Kuei, op. cit. (above, note 2), pp. 9-11.
translated by the Indian monk Pāramitā in 705. 57 The
incantation is also called "Fo Ting Chou (Buddha-head
Incantation)" 58 because when Ananda, the disciple of
Buddha, was bewildered by a prostitute, a light shone
from around his head. In the light there was an image of
Buddha who recited this incantation one time. Then, Buddha
sent Mañjuśrī to Ananda, and Ananda was saved by the power
of the incantation. 59 According to Chih Tu Lun (Commentary
on Prajñā-pāramitā Sūtra), 60 this incantation has the
power to expel and destroy troubles and evil spirits.

The Chinese Tsan at the very beginning of the
incantation is as follows:

"Buddha who achieves Śūraṃgama samādhi (the virtue
of overcoming every obstacle) is valuable; he is
the master of deva-kings (guardian-kings).
He can help me to destroy passion and troubles. He
obtains dharma-kāya (spiritual body).
I wish I may achieve enlightenment and become Buddha.
I will then save the people in the world.
I have devoted myself to the world to reward the

57 According to the inscription under the title in Leng
Yen Ching or Śūraṃgama Sūtra (also called Shou Leng Yen
Ching), the translation was performed by Pāramitā, a
central Indian monk at Canton in the First Year of Shen
Lung (705 A.D.). Also see William Edward Soothill and
Lewis Hodous, A Dictionary of Chinese Buddhist Terms

58 See Ting Fu-pao, op. cit. (Chapter 11, Section 2, note
8), p. 240A. According to Chih Tu Lun (Vol. 47), if a person
repeats this incantation 108 times in an hour, it will have
special power.

59 See Huang Chih-hai, op. cit. (above, note 44), p.2.

60 Chih Tu Lun, Vol. 47.
mercy of Buddha.
I beg Buddha to prove that I will sacrifice myself.
If there is one person whom I can not show Buddha,
I will not attain nirvana.
Buddha, you are merciful;
I hope you can help me to destroy passion and trouble,
and let me get enlightenment.
If there is a place for attaining to Buddha-truth
everywhere, the rūpa(outward appearance) will
disappear, and human beings' minds will be absolute
and pure.
I devote myself to the Buddhas everywhere;
I devote myself to the dharma everywhere;
I devote myself to the sāṅgha (monkhood) everywhere;
I devote myself to Śākyamuni;
I devote myself to suāmīma samādhi which belongs
to Buddha.
I devote myself to Kuan Yin.
I devote myself to Vajragarbha. 61,62

Although the original meanings of the five sub-
incantations are not understood, this incantation has two
assumed functions: 1) To help the monks and temples
expel troubles and evil spirits, 2) To quiet and empty
the minds of the monks at the beginning of the ceremony.

(2) Ta Pei Chou-

After the monks finish "Leng Yen Chou", they

61 Vajragarbha is one of the Bodhisattvas mentioned in
Leng Yen Ching (Vol. 7). In the womb mandala, Vajragarbha
is one of the deities. He has 108 arms which can treat
108 troubles. See Ting Fu-pao, op. cit. (Chapter 11, Section
2, note 8), p. 1321. This Tsan is closely related to
Leng Yen Ching because there are four sentences quoted
from this text. They are: "I wish I may achieve enlighten-
ment and become Buddha, I will then save the people in
the world," and "The rūpa will disappear, and human
beings' minds will be absolute and pure."

62 See above, note 56.
recite "Ta Pei Chou". Ta Pei means great compassion. The 415 words in this incantation were transliterated from Sanskrit into Chinese. Yin Kuang said that this incantation originally came from Kuan Yin, which has the function of protecting all living beings. But in Ch'ien Shou Ching (Thousand Arms Sūtra) it mentioned, "If you can recite 'Ta Pei Chou', your impure and depraved thoughts will be destroyed." Therefore, Ta Pei Chou must have the function of extinguishing passion as well.

(3) Shih Hsiao Chou-

Following "Ta Pei Chou" the monks recite "Shih Hsiao Chou (Ten Small incantations)". The contents of


64 See Huang Chih-hai, op. cit. (above, note 44), p. 40.

65 Ch'ien Shou Ching, Vol. 1. According to Nieh P'an Ching (Nirvāṇa Sūtra), "Great compassion is the most important thing... If there is no compassion, it is impossible to become Buddha." (Vol. 11).

these ten incantations are unknown, because they were still transliterated from Sanskrit into Chinese. Only the titles of these ten incantations have significant meanings. They are:

1) Ju Yi Pao Lun Wang To Lo Ni (Cintamaniṣṭhātra Mantra)

This incantation refers to the Kuan Yin who holds a pearl and a wheel. The pearl symbolizes the power to satisfy the wishes of the prayers, and the wheel symbolizes the teachings of Buddhism. It is reported that the Kuan Yin's body is a gold color. He has six arms: the first arm is in a thinking gesture which means he is always thinking of the people in the world; 69

67 All the incantations were transliterated. The present author asked some monks in Taiwan, who said the original meanings were lost. Even Chao Mu K'o Sung, edited by the famous Yin Kuang, did not mention the meanings of these incantations. See Huang Chih-hai's Chao Mu K'o Sung (above, note 44), p. 8.

68 See Ting Fu-pao, op. cit. (Chapter 11, Section 2, note 8), p. 1096.

69 Ibid. According to Ting Fu-pao, when Kuan Yin puts his right hand at his chin it is called the gesture of "thinking (Ssu Wei)". In Ta Jih Ching Shu (Commentary on Mahāvairocana Sūtra) it was also mentioned that this is the hand gesture of "Ssu Wei" used by Bodhisattvas (Vol. 16). In accordance with Ju Yi Lun P'u Sa Yu Chia Ching (Cintamaniṣṭhātra Sūtra), this gesture indicates that the Bodhisattva is thinking about all living beings in the world. Therefore, the Japanese Miroku mentioned by Sherman Lee and Hugo Munsterberg as a meditation posture is inaccurate. See Sherman Lee, A History of Far Eastern
the second arm is holding a pearl; the third arm is holding a rosary symbolizing the power to relieve the misery of human beings; the fourth arm is holding a lotus which symbolizes the power to cleanse the sin of human beings; the fifth arm is holding a wheel, the meaning of which was described above; the sixth arm is an endless arm which can reach anywhere and anyone. 70

This incantation is intended to help people achieve enlightenment and reach their goals, but in esoteric sect this incantation can help people cancel sin. 71

This incantation has 85 words. 72

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70 See Ting Fu-pao, op. cit. (Chapter 11, Section 2, note 3), p. 1096.

71 The general meaning of this incantation see Fo Men Pei K’o Sung Pen, op. cit. (above, note 37), p. 3.

72 See Fo Chiao Chao Hu K’o Sung Pen, op. cit. (above, note 37), p. 19. For transliterated Cintamanicakra Mantra see appendix C.
2) Hsiao Tsai Shen Chou (Incantation of Ending Calamity)

According to the title of this incantation, its major function is to put an end to calamity. It is a very short incantation with only 73 words. According to Fo Men Pi Pei K’o Sung Pen, after ending calamity, the teachings of Buddhism will be easy to spread.73

3) Kung Te Pao Shan Shen Chou (Virtue Achieved Incantation)

Recitation of this incantation imparts the power to do meritorious works. Buddhists believe that if they have enough merit they will more easily attain the state of Buddhahood. This incantation has 59 words.74

4) Chun T’i Shen Chou (Cānḍī Mantra)

This is the second shortest incantation in these ten incantations. It has only 26 words.75 "In Brahmanic mythology Cāndī is the vindictive form of Durgā, or Pārvati, the wife of Siva."76 But in China,


74 See Fo Chiao Choo Mu K’o Sung, op. cit. (above, note 1), p. 20.

75 Ibid.

76 William Edward Soothill, etc., op. cit. (above, note 57), p. 405.
she is one of the forms of Kuan Yin. The Chinese translated Candl as purity or cleanness, because it was said that her mind is pure and clean. She has three eyes and eight arms. This incantation has the functions of gaining purity and mercy from this Bodhisattva.

5) Chüeh Ting Kuang Ming Wang Shen Chou (Amitāyus Mantra)

This incantation has 87 words. It was said that this incantation can make people live a long life, just as the endless life of Amitāyus.

6) Yao Shih Kuan Ting Shen Chou (Bhaisajyaguru Mantra)

This incantation has 55 words. It is intended

77 See Ting Fu-pao, op. cit. (Chapter 11, Section 2, note 8), p. 2305.


81 See Fo Chiao Chao Mu K'o Sung, op. cit. (above, note 1), p. 87.
to heal patients and aid in recovery from disease.82

7) Kuan Yin Ling Kan Shen Chou (Incantation of Hoping Efficaciousness of Kuan Yin)

This incantation has 54 words.83 Kuan Yin is the most popular Bodhisattva for Chinese pilgrims. The function of this incantation is that the Buddhists wish Kuan Yin to be always efficacious in response to their wishes.84

8) Ch'i Fo Mieh Tsui Shen Chou (Incantation of Extinguishing Sin by Seven Buddhas)

This is the shortest incantation of the ten, containing only 23 words.85 According to Chang A Han Ching (Dirghāsana), these seven Buddhas are: Vipasyin, Vishvabhu, Krakucchanda, Kanakamuni, Kāsyapa and Sakyamuni. It was said that to obey the teachings

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82 This information came from the abbot of Tz'u Yun Ssu.
83 See Fo Chiao Chao Mu K'o Sung, op. cit. (above, note 1), pp. 21-22.
84 See above, note 82.
85 See Fo Chiao Chao Mu K'o Sung, op. cit. (above, note 1), p. 22.
86 See Chang A Han Ching (Dirghāsana), Vol. 1, and Tseng Yi A Han Ching (Mottarāsana), Vol 44. For more information see Alexander Soper, op. cit. (above, note 4), pp. 198-199.
of these seven Buddhas will serve to cleanse one of sin. Therefore, this incantation apparently has the function of invoking the powers of the seven Buddhas to cleanse one of sin.

9) Wang Sheng Chou

Wang Sheng means going to be born in the Pure land of Amitābha. This incantation has the power to help people going to the Western Paradise. It is one example of the strong influence of the Pure Land Sect on Taiwanese Buddhist ritual. Kenneth K. S. Ch'en mentioned that in the Western Paradise there are "none of the evil modes of existence, such as animals..." As a matter of fact, in the Western Paradise, cranes,

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87 See Tseng Yi A Han Ching (Ekottarāgama), Vol. 44. The teachings include: 1) Do not betray each other, 2) Do not see moral depravity, 3) Do not slander each other, 4) Keep purity in mind and body, 5) Examine the conduct of oneself, and 6) Practice charity.


89 Kenneth K. S. Ch'en, op. cit. (Chapter 11, Section 2, note 90), p. 339.
peacocks and parrots exist. This incantation has 59 words.

10) Chi Hsiang Tien Nu Shen Chou (Mahāsīri Mantra)

Chinese Buddhists call Ta Chi Hsiang Chou sometimes, which means the incantation of great luck. According to Nieh P'an Ching (Nirvāṇa Sūtra), Chi Hsiang Tien Nu (Mahāsīri) is a female Bodhisattva who can make people become rich. She can give virtue to people and jewels, precious stones, etc., come out of her vase. This incantation has 92 words and is for the benefit of both pilgrims and the Buddhist

90 See C Mi To Ching (Amitābhavyūha Sūtra), Vol. 1. Also see the C Mi To Ching quoted in Fo Chiao Chao Mu K'o Sung and Fo Men Pi Pei K'o Sung Pen. See Fo Chiao Chao Mu K'o Sung, op. cit. (above, note 1), pp. 35-46, and Fo Men Pi Pei K'o Sung Pen, op. cit. (above, note 37), 56-45.

91 See Fo Chiao Chao Mu K'o Sung, op. cit. (above, note 1), p. 22.

92 See Nieh P'an Ching (Nirvāṇa Sūtra), Vol. 12.

93 See To Lo Mi Ching (Dhāraniriktaka), Vol. 10.

94 See Fo Chiao Chao Mu K'o Sung, op. cit. (above, note 1), p. 22.
temples.95

(4) Hsin Ching (Hrdaya Sutra or Heart Sutra)—

After the monks finish "Shih Hsiao Chou", they recite Hsin Ching. This Buddhist text emphasizes the idea of emptiness. The incantation at the end of the text, it is said, can get rid of passion and evil spirits, and calls for help from Buddhas, Bodhisattvas and other deities.96

(5) Tsan Fo Chieh (Eulogy for Praising the Buddhas)—

Although the title is "Eulogy for Praising the Buddhas", this eulogy praises Bodhisattvas and other deities as well. Generally speaking, it can be divided into two parts; the first part praises Bodhisattvas and deities, and the second part praises Amitābha only. The text is as follows:97

"We recited Leng Yen Chou.
Turning all our merits toward Bodhisattvas and all deities of Buddhism, especially Chia Lan Seng, who have protected Buddhist temples.98

95 See above, note 82.

96 See Ting Fu-pao, op. cit. (Chapter 11, Section 2, note 8), p. 708.


98 Chia Lan Seng (or Chieh Nan Sheng) are the guardians of Buddhist monasteries. See Holmes Welch, op. cit. (Chapter 11, Section 2, note 27), pp. 71, 476.
We wish all human beings and spirits could escape from misery, and be granted mercy. We also wish the world to be in peace, the people to be happy.

We wish for the public study of Buddhism and for self-improvement, because to be Buddha is not so difficult.

There is no reason to be anxious about devotion to Buddhism; after devotion to Buddhism, the people will have happy destinies.

The body of Amitabha is golden in color; he has the brightest light in the world. His shine can light the whole world; his eyes even light the seas. In his light there are numerous images of Buddhas and Bodhisattvas.

In his vows he devotes himself to saving people. His wishes all people go to the Western Paradise. Devotion to Amitabha of the Western Paradise, who is kind and merciful.

Devotion to Amitabha.

According to regulation, when the monks finish "Tsan Fo Chieh" they must recite "Namaḥ C-mi-to-fo (devotion to Amitabha)" several hundred or thousand times depending on their schedule. Then, the abbot loudly recites "C-mi-to-fo (Amitabha)" (Namaḥ omitted). During that time the monks all kneel down and recite Kuan Yin, Ta

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99 In Fo Chiao Chao Mu K'o Sung it was only mentioned that the monks repeat the words "Namaḥ C-mi-to-fo" several hundred to one thousand times. See Fo Chiao Chao Mu K'o Sung, op. cit. (above, note 1), p. 26. In Ling Yen Shan Sau Nien Sung Yi Kuei it was mentioned that if one can repeat more than one thousand times is better. See Ling Yen Shan Sau Nien Sung Yi Kuei, op. cit. (above, note 2), p. 44. It seems there is no strict regulation but there must be at least over one hundred repetitions.
Shih Chih (Mahāsthama) and Chu P'u Sa (all Bodhisattvas).100

(6) Shih Ta Yuan (Ten Big Wishes)-

After these recitations, the monks remain kneeling while they recite "Shih Ta Yuan". The ten wishes are:

1. To worship all Buddhas.
2. To praise Sākyamuni.
3. Great devotion and offering to all Buddhas.
4. Regretting one's own sin.
5. Happiness for others and one's own merit.
6. For Buddhist teachings to continue.
7. For Buddha to remain in the world permanently.102
8. Studying Buddhism and practicing the teachings of Buddhism.103

100 The monks must recite Kuan Yin's name three times first, then, recite Ta Shih Chih's name three times, etc. Kuan Yin and Ta Shih Chih are the two Bodhisattvas on either side of Amitābha. Kuan Yin is on the left side of Amitābha, and Ta Shih Chih is on the right side.


102 This means that if Buddha always stays in the world, many people will be saved and taken care.

103 According to Yin Kueng's explanation, this wish indicates the determination to study Buddhism, the vows of Bodhisattvas and the intention to become Buddha. See Huang Chih-hai, op. cit. (above, note 44), p. 115.
9. Responding to other people's wishes.
10. Directing all merits toward others.

(7) San Kuei Yi (Three Refuges)

After they finish "Shih Ta Yuan" they remain kneeling and continue to recite the "Three Refuges", which means taking refuges in the Buddha, the law (dharma) and the monkhood (sangha). When they finish the first paragraph of the three refuges they must prostrate themselves, then, return to the kneeling position immediately. When they finish the second paragraph, they must prostrate themselves again, then, return to the kneeling position. When they return to the kneeling position, they must make a deep bow, then, stand up.

The content of "Three refuges" is as follows:

1. I take refuge in the Buddha. I hope all living beings may understand the teachings of Buddhism, take vows to save people, and then, become Buddha.
2. I take refuge in the law (dharma). I hope all living beings may study Buddhist texts, then,

\[104\] See Fo Chiao Chao Mu K'ao Sung, op. cit. (above, note 1), pp. 27-28.

\[105\] Ibid.
they have endless wisdom.

3. I take refuge in the monkhood (sangha), I hope all living beings may control themselves so there is no need for restriction.

(8) Chi Hsiang T'ien Nu Shen Chou (Mahāsri Mantra)–
The incantation is exactly the same as the Chi Hsiang T'ien Nu Shen Chou in "Shih Hsiao Chou". The reason for repetition is that the Tsao K'o (morning devotions) is nearly finished. Repeating this incantation is said to bring good luck and wealth to the pilgrims and temples.\(^{106}\) According to regulation, this incantation should be recited three times.\(^{107}\)

(9) Wei To Tsan (Praise to Wei To)–
In most Buddhist temples of mainland China and of Taiwan, there is a guardian whose name is Wei To facing the main hall. He is the protector of the temples and the law (dharma).\(^{108}\) To thank his service

\(^{106}\) The current author found that several monks and nuns in Taiwan explain it in the same way.

\(^{107}\) See Po Chiao Chao Mu K'o Sung, op. cit. (above, note 1), pp. 28–29.

\(^{108}\) See Holmes Welch, op. cit. (Chapter 11, Section 2, note 27), p. 49.
to the temples, the Buddhist monks sing the following hymn to him at the end of the ceremony:

"Wei To is the incarnation of Bodhisattva, who protects Buddhism and temples. The thunderbolt he holds can destroy evil spirits; His contribution is priceless. We sincerely praise him."

When the Buddhist monks recite this hymn, they stand and hold their palms in front of their chests.

After the monks finish "Wei To Tsan" the morning devotions are over. Except regular "Jan K'o (evening devotions) which should be practiced every evening, the remaining schedule depends upon each individual temple. They can use the day time to practice meditation, lecture, read Buddhist texts, labor in the fields or repair roads and the temple. Most of the monks in Taiwan have the idea of self-sufficiency. The previous idea that "the laity was expected to provide for the sangha" almost no longer exists in today's Taiwan.

109 When the current author visited Fo Kuang Shan in 1975, the Buddhist monks and nuns were seen working in the field and repairing the road. As they were worked, they sang songs. At Yung Ming Seu of Taipei, the situation was observed to be similar; Buddhist nuns were regularly working in the fields and gardens.

110 Holmes Welch, op. cit. (Chapter 1, note 19), p. 121. In Chinese Buddhist history the most famous monk who presented the idea of self independence was Pai Chang. He labored everyday. When some of his disciples showed
2. Evening Devotions (Yan K'o)

The ceremony of evening devotions is similar to morning devotions. The Buddhist monks follow the same procedure in worshiping the images and reciting incantations at the main hall. After they worship the images, however, they recite O Mi To Ching (Amitābhavyūha Sūtra) rather than "Leng Yen Chou". Then, they recite Hsin Ching (Heart Sūtra), the same as during the morning devotions. Following Hsin Ching are: 1) Wang Sheng Chou, 2) Tsan Fo Chieh, and 3) Ching T'u Wen (Pure Land Vow).

According to Fo Tzu T'ung Chi (Record of the Lineage of the Buddha and Patriarchs), the author of Ching T'u Wen is Tz'u Yun of the Sung Dynasty (960-1278),

him, he said, "I do not have qualifications to bother other people." Therefore, the words of "If I did not work I would not eat" has strongly influenced the Buddhist clergy of the later period. See the foreword of Pai Ching Ts'ung Lin Ching Kuei Cheng Yi Chi, op. cit. (above, note 42).

111 See Fo Chiao Chao Mu K'o Sung, op. cit. (above, note 1), p. 53.

112 In morning devotions "Wang Sheng Chou" is recited just one time. In evening devotions however, this incantation should be recited three times.

113 See Fo Chiao Chao Mu K'o Sung, op. cit. (above, note 1), pp. 54-58.
therefore, it is called "Tz'ü Yun Ch'ing T'u 'Wen (Tz'ü Yun's Pure Land Vow)" as well. When the monks recite "Ch'ing T'u 'Wen" they remain kneeling. The text is as follows:

"I entirely devote myself to Amitābha, and wish to go to the Western Paradise. Hoping Amitābha illuminates me with infinite light, and takes care of me. I recite the name of Amitābha, and wish to achieve Bodhi. Amitābha is our benefactor; his way of ten repetitions is good for us. Depending on the power of Amitābha, all sin in the world will be extinguished, and merit will be increased. In the moment before I die I may notice.

114 Fo Tsu T'ung Chi (Record of the Lineage of the Buddha and Patriarchs) was written by Chih P' an of the Sung Dynasty. See Fo Tsu T'ung Chi, Vol. 11.

115 According to Chih Tu Lun (Commentary on Prajñā-paramitā Sūtra), Vol. 44. "The Chinese call Bodhi, perfect wisdom." Therefore, to get Bodhi means to become Buddha or to get enlightenment. During the previous period in mainland China, Yin Kuang was famous by his devotion to "Nien Fo (reciting the name of Amitābha)" when he was at Ling Yen Shan Ssu. See Holmes Welch, op. cit. (Chapter 11, Section 2, note 27), p. 91. In the summer of 1958, Yin Kuang approved Ling Yen Shan Ssu Nien Sung Yi Kuei.

116 The so-called "Shih Nien (ten repetitions)" comes from 0 Mi To Ching (Amitābhavyūha Sūtra). In this text it mentions, "When one recites 'Naman O-mi-to-fo', one must do so ten times." (Vol. 1). "According to regulation, when a person recites the name, he must face the west and make three deep bows, then, start to recite the name ten times. After he finishes, he must make three deep bows again." See Chan Te-ke, op. cit. (Chapter 11, Section 2, note 63), p. 36.
I will not feel pain, because I do not long for the world. Amitabha and other Bodhisattvas will hold golden lotuses to receive me. 117

When the lotus opens, I will see Amitabha and hear him preaching. 118

After I become Buddha, I will save all living beings as well."

After "Ching T'u Wen" is finished, all monks stand up and continue to recite "P'u Hsien Ching Chung Chieh (Hymn of Samantabhadra's Warning)". 119 P'u Hsien

117 According to Yin Kuang's explanation, when a person who believes in Amitabha is going to die, a golden lotus will appear in front of him. See Hsuo Chih-hsi, op. cit. (above, note 44), p. 81. Chan Te-ke mentioned that "this lotus is taken by Amitabha who is accompanied by Kuan Yin, Ta Shih Chih and other Bodhisattvas." See Chan Te-ke, op. cit. (Chapter 11, Section 2, note 63), p. 41. However, Kuan Wu Liang Chou Ching (Aparimitayuh Sutra) mentions, "When people are going to die, Amitabha and other Bodhisattvas hold golden lotuses... receiving these people." (Vol. 1). Fo Chiao Chao K'o Sung, Fo Men Ji Pei K'o Sung Pen and Ling Jen Shan Tsu Li Jui Kuei all mention that Amitabha and other Bodhisattvas hold golden lotus. It seems that the soul of the pilgrim attaches to one of the lotuses. See Fo Chiao Chao K'o Sung, op. cit. (above, note 1), p. 55., Fo Men Ji Pei K'o Sung Pen, op. cit. (above, note 37), p. 67., Ling Jen Shan Tsu Li Jui Kuei, op. cit. (above, note 2), p. 90.

118 When the pilgrims of Amitabha are dead, their souls will attach to the lotuses brought by Amitabha and Bodhisattvas, and will be brought to the Western Paradise. When the lotuses open depends on their conduct. The time until the lotuses open determines the time until they are reborn. See Chan Te-ke, op. cit. (Chapter 11, Section 2, note 63), p. 36.

is the Bodhisattva on the right side of Sakyamuni.

The content of the hymn is as follows:

"Today is nearly finished, so, our life is shorter. It is similar to the fish which lacks water; there is no happiness at all. I advise all of you to study and practice hard. All of you must hurry; do not waste your time."

This hymn is not found in Ling Yen Shan Ssu Hien Sung Yi Kuei but is contained in both Fo Chiao Chao Mu K'o Sung and Fo Men Pi Fei K'o Sung Pen, which were published in Taiwan in 1973 and 1974.¹²⁰

After "P'u Hsien Ching Chung Chieh" is finished, the monks continue to recite "Chia Lan Tsan (Praise to Chia Lan)".¹²¹ The text of the praise is as follows:

"Chia Lan Sheng sincerely protect the Buddhist temples, under the order of Buddha. Due to their protection, Buddhist temples are safe forever."

When the monks finish the above praise, evening devotions are finished. Generally speaking, morning devotions and evening devotions are the most important ceremonies in the Buddhist temples of Taiwan. The monks not only use these time for worship of the

¹²⁰ See above, note 1, and note 2.

images in their temples but also use incantations and hymns to quiet their minds at the beginning and end of the day. The meaning in the Buddhist texts and hymns, etc., encourage them to progress and to practice hard.

Special Ritual

Buddhist special ritual refers to the rituals which are not practiced by Taiwanese Buddhist temples every day as are the morning devotions and evening devotions mentioned above. Generally speaking, Taiwanese Buddhist special ritual can be divided into two parts: the rituals performed in the meditation hall and the rituals for celebrating the birthday of Śākyamuni.

1. Fo Ch'i and Ch'En Ch'i

Because most of the Buddhist temples in Taiwan are engaged in social welfare, education, etc., the monks do not practice meditation every day but use

122 Yu Lin said that morning devotions can quiet the mind and prevent its attachment. The evening devotions can expel the attachment in the mind from the day time. See Fo Men Pi Pei K'o Sung Pen, op. cit. (above, note 37), pp. 7-9.
serial days for practicing. The situation is quite different from that of the previous period in mainland China, where many Buddhist monks practiced meditation daily. When Buddhist temples use seven (Ch'i) days for reciting the name of Amitabha and for meditation it is called "Fo Ch'i". When they use seven days for practicing meditation intensively it is called "Ch'an Ch'i". Both of them can be continued for several weeks. It could be said that the former is regular meditation, and the latter is progressive.

While I was in Taipei, I visited Yung Ming Ssu quite often and observed "Fo Ch'i" many times. I noticed that they did not practice meditation as a group every day. Before going to sleep each night, however, they meditate a short time individually. I visited other temples at Kaohsuing, Taichung, etc., and found the same procedure. The major reason may be that the monks and nuns in Taiwan today are much more involved with the laymen and society; the area of their activities is not limited to the temples and to other monks and nuns, but to the people in society as well.

See Holmes Welch, op. cit. (Chapter 11, Section 2, note 27), pp. 55-75, 89-100.


See Pei Cheng Ts'ung Lin Ch'ing Kuei Cheng Yi Chi, op. cit. (above, note 42), Vol. 3.

Both of them can be continued one to four times, depending on the requirement of the individual temples.
or intensive meditation. Welch seems confused about the differences between "Po Ch'i" and "Ch' an Ch'i". He said that "the meditation weeks (Ch' an Ch'i) that begin on the 15th of the tenth month." 128 As a matter of fact, according to Pai Cheng Ts'ung Lin Ch'ing Kuei Cheng Yi Chi, "Ch' an Ch'i can start anytime." 129 The meditation weeks which start on the 15th of the tenth month mentioned by Welch is "Po Ch'i" (the other name is Ching Ching Po Ch'i or "Po Ch'i for advancement) rather than "Ch' an Ch'i". 130

According to the regulation, the 15th of the tenth month is the day for preparing for "Po Ch'i". On the evening of the 15th day, one more incense must be added to the incense burner of the meditation hall as well as every day for the morning devotion until the 26th of the month. 131 From the 15th to 26th of the tenth month is called "Chia Hsiang Ch'i (adding incense

128 Holmes Welch, op. cit. (Chapter 11, Section 2, note 27), p. 75.

129 Pai Cheng Ts'ung Lin Ch'ing Kuei Cheng Yi Chi, op. cit. (above, note 42), Vol. 8.

130 Ling Yen Shan Sau Hien Sung Yi Kuei mentions that the 15th day of the ten month is the preparation day for "Po Ch'i". See Ling Yen Shan Sau Hien Sung Yi Kuei, op. cit. (above, note 2), pp. 169-190. The same description also found in Po Men Yi Pei Lo Sung Jen, op. cit. (above, note 37), p. 121.

131 Icii.
period). The major purpose of which is to make the participants familiar with the ritual, rules, procedure of practice, etc. Therefore, although "Fo Ch'i" has seven days, the preparation for "Fo Ch'i" must begin eleven days early. When the meditation formally starts on the 27th day of the tenth month, all the monks who participate in the meditation are not required to go to main hall to engage in the morning devotions and evening devotions.

Before the ritual of "Fo Ch'i" is discussed, we must understand the following roles which are very important positions in "Fo Ch'i" and "Ch'an Ch'i".

(1) Wei No

According to Nan Hui Chi Kuei Nei Fo Chuan

(A Record of the Buddhist Kingdoms in the Southern

Welch said, "Starting the 16th of the ninth month an extra cycle of running and sitting is added after 10:00 p.m. This is called 'Adding incense'(chia-hsiang). Holmes Welch, op. cit. (Chapter 11, Section 2, note 27), p. 75. But, in Ling Yen Shan Chih (Record of Ling Yen Shan) it is clearly mentioned, that "the preparation day starts on the 15th day of the tenth month...the 26th day of the tenth month is the end of 'Chia Hsiang'." Ling Yen Shan Chih, ed. Ling Yen Shan (Taipei, 1973), Vol. 6. The same description also founds in Fo Men Li Fei K'o Sung Pen, op. cit. (above, note 37), p. 121. Apparently it is not necessary to start the preparation work one month early if the meditation is started on the 15th day of the tenth month as Welch mentioned.

A rchipelago). Wei Ho (precentor) was translated from Sanskrit Karmadana. Yi Ching (or I Tsing) said, "The original word in Sanskrit is Karmadana. Dāna means 'give'; Karma means 'matter'. The whole word means giving matters to other." Therefore, Wei Ho is one of the leaders at Buddhist temple, who has the right to order others to do things.

Pai Ch'ang Ts'ung Lin Ch'ing Kuei Cheng Yi Chi mentioned that Wei Ho maintains the discipline of the temple. His position is just next to abbot; however, if the abbot acts against the law, Wei Ho can prosecute him. At the meditation hall he maintains discipline, arranges rituals and all other things. If the monks perform inadequately or are sleepy during the meditation period, Wei Ho has the absolute right to use the "Hsiang Pan (incense board)" to punish them. The "Hsiang Pan" is not "the emblem of Ch'yan" as Welch said, but is used by the Pure Land Sect and the temples practicing "Fo Ch'i" as well.

134 Yi Ching, Han Hsi Chi Kuei Wei Fo Ch'ian (A Record of the Buddhist Kingdoms in the Southern Archipelago), Vol. 4.

135 Pai Ch'ang Ts'ung Lin Ch'ing Kuei Cheng Yi Chi, cit. (above, note 42), Vol. 7.

136 Because the board is used for the ceremony (Fo Ch'i or Ch'yan Chi) in which the schedule is counted by the
(2) Chien Hsiang

Chien Hsiang is the meditation inspector. According to regulation, there are two Chien Hsiang. One of them is the deputy inspector who patrols the outside of the hall only. The other Chien Hsiang participates in the "Ch' an Ch'i" or "Fo Ch'i" ceremony. These two inspectors are temporary appointments made by the abbot. There are four shifts in a day. The Chien Hsiang are under the order of Wei No and should report to Wei No if there is any important incident in the meditation hall. Wei No has the right to determine the use of the Hsiang Pan to punish the monks, but the inspectors only have the right to use the Hsiang Pan to push or touch the monks if they are undisciplined or sleepy. 137

137 See Ling Yen Shan Chih, op. cit. (above, note 132), Vol. 6. This record mentioned that Chien Hsiang can use the board to push the shoulder of a monk who is sleepy. The current author saw the "Fo Ch'i" at Yung Ming Ssu in Taipei in 1975 where this method was used to wake the participants. Some temples occasionally use a strip of silk (or Fan in Chinese) to replace the board. It is not...
(3) Hsun Hsiang

Hsun Hsiang means meditation patrol. He works around the hall. His position is lower than that of Wei No and Chien Hsiang, just as the policeman of police in America. Hsun Hsiang holds the incense board as well.

On the 27th day of the tenth month, "Fo Ch'i" is formally started. The meditation hall may or may not have an image, depending on the individual temple. If they do not have an image they must have a table which is called "Hsiang Cho (table for the incense burner)". Wei No and Chien Hsiang sit on the either side of the table. When the monks are practicing meditation, rather than reciting hymn, the inspector must leave his seat and walk around. The abbot

necessary to use a board in Ch'an temples or "Fan" in the temples of the Pure Land Sect. In Pai Cheng Ta'ung Lin Ch'ing Kuei Cheng Yi Chi it was mentioned that when "Fo Ch'i" is practiced, a "Fan" is used. The board or strip of silk is used by Ch'an as well as Pure Land temples. See Pai Cheng Ta'ung Lin Ch'ing Kuei Cheng Yi Chi, op. cit. (above, note 42), Vol. 7.

138 For example, when I visited Yung Ming Ssu, there was an image of Sakyamuni at the center of the meditation hall. In the meditation hall of Ling Ch'ihun Ssu at Keelung, however, there was no image at all. The author talked with some monks who said that there is no strict regulation governing the presence of an image, however, the image is always located in the center of the meditation hall.

139 See Ling Yen Shen Chih, op. cit. (above, note 152), Vol. 6. This source mentioned that, while meditation
always sits in the central position to the north end of the hall and faces the monks.

Because Fo Chiao Chao Mu K’o Sung just briefly mentions the procedure of "Fo Ch’i" the content of which was derived from Ling Yen Shan Tsu Mien Sung Yi Kuei, it is necessary to refer to Fo Men Pi Fei Ko Sung Pen, and practical observation. According to information available from these sources, "Fo Ch’i" can be divided into six sections:

1) The First Incense-

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:30</td>
<td>Burning incense (Ch’i Hsiang)</td>
</tr>
<tr>
<td>8:00</td>
<td>Return to seats (Kuei Wei)</td>
</tr>
<tr>
<td>8:15</td>
<td>Silence and meditation (Ch’i Ching)</td>
</tr>
<tr>
<td>8:45</td>
<td>Breaking silence (K’ai Ching)</td>
</tr>
<tr>
<td>9:00</td>
<td>Hymn of Parinomana (Hui Hsiang)</td>
</tr>
</tbody>
</table>

is being practiced, the monks return to their seats to break the silence. The inspector must walk around the monks to observe four times. If there is an image in the hall, the incense burner is put on the offering table in front of the image. If there is no image, they must put a "Hsiang Cho" on the right side of the meditation hall.

The first incense is burned by the inspector (Chien Hsian) at 7:30 A.M. After he offers the burning incense at the incense burner on Kung Cho (or Kung Tai which means the offering table in front of the image) or Hsiang Cho, he must kneel down and prostrate himself three times, then stand up and make a deep bow to the abbot. He then sits down on his bench to the left of the table. After the inspector sits down, Wei No begins to recite O Mi To Ching (Amitābha Sūtra) and the other monks follow the recitation. After O Mi To Ching, they recite "Jang Sheng Chou" three times. When they start to recite "Tsan Fo Chieh", all the monks leave their benches and circumambulate while they recite "Tsan Fo Chieh" which continues until 3:00. At 6:00 they return to their benches and recite "Namah C-mi-to-fo" until 8:15. Time is reported by the ringing of a small bell and drumming of a wooden fish.

At 8:15 the monks begin silence but still recite "Namah C-mi-to-fo" to themselves without sound.

141 See Ling Yen Shan Chih, op. cit. (above, note 132), Vo. 6.

142 See Ling Yen Shan Ssu Nien Sung Yi Kuei, op. cit. (above, note 2), p. 120. Po Men Pi Fei K'o Sung Pen, op. cit. (above, note 37), p. 192.
Continuing to recite the name intensively to themselves serves to stop the confusion of the mind. It is one way to practice meditation.\footnote{See Ling Yen Shan Shu Ni\-en Sung Yi Kuei, op. cit. (above, note 2), p. 120. Fo Men Pi Fei K'o Sung Fen, op. cit. (above, note 37), p. 190. Both of these sources mentioned that the goal of "Fo Ch'i" is to use the method of reciting the name, Amitābha to achieve "Yi Hsin Pu Luan", which means making the mind whole and still. This is the way meditation is practiced in the Pure Land Sect. "Yi Hsin Pu Luan" came from O Mi To Ching (Amitābhavyūha Sūtra). It is mentioned, "If there are male and female...recite Amitābha's name for one day, or two days, or three days, or four days, or five days, or seven days, their minds are whole and still. They can go to the Western Paradise when they are going to die." (Vol. 1). Sherman Lee said, "To be reborn into the Western Paradise one must simply worship the Amitābha Buddha with faith." Sherman Lee, op. cit. (above, note 69), p. 163. Edward Conze also said that Pure Land School "taught an easy way to salvation." Edward Conze, op. cit. (Chapter 11, Section 2, note 2), p. 205. As a matter of fact, it is not as easy as many people think, because "Yi Hsin Pu Luan" is not easy to achieve.} According to regulation, from 8:00 to 8:45 the inspector must inspect all the monks. If some monks are sleepy, he can use the board to push them. If they are too tired he can order them to leave their seats to worship the image, etc.\footnote{According to regulation, if the monk is pushed two times he must leave his bench to worship the image. See Ling Yen Shan Chih, op. cit. (above, note 152), Vol. 6.} 

At 8:45 the monks start to break the silence by reciting "Namah C-mi-to-fo" again aloud.
At 9:00 the monks recite the hymn of Parināmana. According to Soothill and Hodous, Parināmana means "to turn toward".\textsuperscript{145} In *Jang Sheng Lun* (Commentary on the Idea of Going to Western Paradise) it was mentioned that "Parināmana means to turn one's merits to others."\textsuperscript{146} The monks recite the hymn as that they think of their own merits from the contributions of others. They want to turn their merits to others and help them reap the benefits as well. The content of the hymn depends on the individual temple since there is no strict regulation.\textsuperscript{147} One of the examples is as follows:

"I hope to offer my merits to the Pure Land; to reward the four graces and save the ghosts in hell.\textsuperscript{148} I wish everyone to pursue perfect enlightenment and to attain the Western Paradise."\textsuperscript{149}

After the monks finish the hymn, they must stand up in front of their benches and wait while Chien Hsiang burns

\textsuperscript{145} William Edward Soothill and Lewis Hodous, *op. cit.* (above, note 57), p. 205.

\textsuperscript{146} *Jang Sheng Lun* was written by Shan Tao of the T'ang Dynasty.

\textsuperscript{147} See Ting Fu-pao, *op. cit.* (Chapter 11, Section 2, note 3), p. 995.

\textsuperscript{148} See Chapter 11, Section 2, note 109.

\textsuperscript{149} Ling Yen Shan Csu Nien Sung Yi Kuei, *op. cit.* (above, note 2), p. 120.
the second incense.\textsuperscript{150}

The procedures and contents of the rest of the five sections are the same as the first section except the time schedule. The following are the schedules of the rest of the sections: \textsuperscript{151}

2) The Second Incense-

\begin{tabular}{ll}
9:00 A.M. & Burning incense (Ch'i Hsiang) \\
9:30 & Return to seats (Kuei Wei) \\
9:45 & Silence and meditation (Ch'i Ching) \\
10:15 & Breaking silence (K'ei Ching) \\
10:30 & Hymn of Parināmaca (Hui Hsiang) \\
\end{tabular}

3) The Third Incense-

\begin{tabular}{ll}
1:00 P.M. & Burning incense (Ch'i Hsiang) \\
1:30 & Return to seats (Kuei Wei) \\
1:45 & Silence and meditation (Ch'i Ching) \\
2:15 & Breaking silence (K'ei Ching) \\
2:30 & Hymn of Parināmaca (Hui Hsiang) \\
\end{tabular}

\textsuperscript{150} Welch mentioned, "They left their seats and chanted the formula for transfer of merit (hui-hsiang)."
Holmes Welch, op. cit. (Chapter 11, Section 2, note 27), p. 97. But, according to Fo Men Pi Pei K'o Sung Pen, op. cit. (above, note 37), p. 120., and to Chico Chao Mu K'o Sung, op. cit. (above, note 1), p. 100., except for the sixth incense period, the monks stand up after they finish the hymn of Parināmaca.

4) The Fourth Incense—
2:30 P.M. Burning incense (Ch’i Hsiang)
3:00 Return to seats (Kuei Wei)
3:15 Silence and meditation (Ch’i Ching)
3:45 Breaking silence (K’ai Ching)
4:00 Hymn of Parināmana (Hui Hsiang)

5) The Fifth Incense—
6:00 P.M. Burning incense (Ch’i Hsiang)
6:30 Return to seats (Kuei Wei)
6:45 Silence and meditation (Ch’i Ching)
7:15 Breaking silence (K’ai Ching)
7:30 Hymn of Parināmana (Hui Hsiang)

6) The Sixth Incense—
7:30 P.M. Burning incense (Ch’i Hsiang)
7:45 Return to seats (Kuei Wei)
8:00 Silence and meditation (Ch’i Ching)
8:30 Breaking silence (K’ai Ching)
9:00 Hymn of Parināmana (Hui Hsiang)

During the last section, after the monks finish "K’ai Ching", they stand up and recite the hymn of Parināmana. Then, they recite "Three Refuges" three times after which they kneel down and prostrate themselves three times. Then they finish they stand up and the large chime is struck three times. Wei No calls out the names of their patriarchs. The last one is the name of the monk
who is invited to be the chairperson of "Fo Ch'i". After Wei No finishes his recitation, all the monk say, "Om-to-fo", then kneel down and prostrate themselves three times. Each time they stand up they must say "Om-to-fo". Then, "Fo Ch'i" is finished.

According to Pai Cheng Ts'ung Lin Ch'ing Kuei Cheng Yi Chi, during "Ch'an Ch'i" the participants must practice harder than during regular meditation, because it is such intensive meditation and the participants must present what they achieve during the meditation period. Although the word, Chinese Ch'an (Zen in Japanese), came from Sanskrit dhyana (meditation), the word, "Ch'an" used here, is the Chinese "Tsu Shih Ch'an (Ch'an of Bodhisattva)" or "Prajna Ch'an (Ch'an of Perfect Wisdom)" rather than meditation. Therefore,


153 Ibid.

154 See Pai Cheng Ts'ung Lin Ch'ing Kuei Cheng Yi Chi, op. cit. (above, note 42), Vol. 7.

155 Edward Conze said, "The word Ch'an is the Chinese equivalent of Sanskrit word Dhyana, and means meditation." Edward Conze, op. cit. (Chapter 11, Section 2, note 2), p. 201. Chinese Ch'an, however, is different from Indian dhyana although it was derived from dhyana. Indian dhyana is the fifth step of the six paramitas, but Chinese Ch'an indicates prajna, it is the sixth step of
the goal of Chinese "Ch'an Ch'i" is to get perfect wisdom (prajñā) by way of practicing meditation. Generally speaking, the procedure and schedule of "Ch'an Ch'i" is similar to that of "Fo Ch'i", but there are two basic differences: 1) When the monks practice circumambulation and meditation they do not recite the name of Amitābha. There are no humns and incantations recites by the monks except the hymn of Parināmana at the end of each incense. The goal of meditation is not only for quieting the mind but also for attaining perfect wisdom or enlightenment. The step is more advanced than that of "Fo Ch'i". 2) During the "Ch'an Ch'i" period, the abbot must invite the six pāramitās. Therefore, Chinese Ch'an is called "Prajñā Ch'an" as well. Indian dhyāna was taught by Śākyamuni but Chinese Ch'an was taught by Bodhidharma. From latter one can achieve enlightenment suddenly, therefore, it is called "Tsu Shih Ch'an". See Shih Hsiao-yün, "Tsu Shih Ch'an (Ch'an of Bodhidharma)," Chung Kuo Fo Chiao Wen Hua Hsiieh Pao (Journal of Buddhist Culture), 11 (1973), 45.

156 Hsu Yun, the eminent Ch'an abbot of China, said, "The major goal of Ch'an Ch'i is to get enlightenment and perfect wisdom." Hsu Yun, Ch' an Ch'i K'ai Shih Lu (Instructions for Ch' an Ch'i) (Krhnsuing, 1965), p. 5. The story of Hsu Yun see Holmes Welch, op. cit. (Chapter 11, Section 1, note 19), p. 371.
outstanding monk to give instructions or lectures to the participants every day. The best examples are Hsü Yun at Yu' Fo Ssu and Yu Hsiang at the Institute for the Study of Buddhist Culture. The instruction is always very short (less than ten minutes) and Wei No can adjust the schedule in accordance with the length of the instruction. The next day of the seven days, there is an oral examination sponsored by the abbot of the temple. The monk must answer different questions before the other monks involving both Buddhist texts and lectures. In comparison with "Fo Ch' i", "Ch' an Ch' i" is more advanced and more effective. Today's Taiwanese Buddhist temples practice both "Fo Ch' i" and "Ch' an Ch' i", depending on their

157 The participants of the "Ch' an Ch' i", sponsored by the Institute for the Study of Buddhist Culture in 1973 were laymen and Buddhist nuns. Yu Hsiang who came from other temple, was asked to give instructions to the participants. See "Ch' an Meditation at Prajna Hall," The Pure Moon, VII (1973), 39. According to Ch' an Ch' i K'ai Shih Lu, Hsü Yun gave the instruction during the "Ch' an Ch' i" sponsored by Yu Fo Ssu in Shanghai which proceeded for fourteen days. See Hsü Yun, op. cit. (above, note 156), pp. 1-56.

158 See Pai Ch'ung Ta'ung Lin Ch'ing Kuei Cheng Yi Chi, op. cit. (above, note 42), Vol. 7.
requirements. It is one of the examples of joint practice of Ch’æn and Pure Land in Taiwanese Buddhist temples. According to Hsu Yun, most of the meditation halls in mainland China have the image of Ajñata-Kaundinya. But at the present time, in some of the meditation halls of Taiwanese Buddhist temples there are images of Bodhidharma or Sakyamuni. Some temples do not have any images at all. It seems that during

159 When I visited Yung Ming Ssu in 1975, I participated in "Ch’æn Ch’i" one day at the temple. Later, I visited the temple again and they told me that they had "Fo Ch’i" recently. Shih Hsiao-yûn concentrates her study in the theory of T’ien T’ai Sect, but also studies the teachings of both the Pure Land Sect and the Ch’æn Sect. She also convened both "Ch’æn Ch’i" and "Fo Ch’i" at the Institute for the Study of Buddhist Culture and Yung Ming Ssu. In today’s Taiwan there is no line of demarcation among Buddhist monks, nuns, and temples. Later, I visited K’ai Yuan Ssu at Tainan, where the abbot told me that they practice both ceremonies as well.

160 See Hsu Yun, op. cit. (above, note 156), pp. 37-38.

161 For example, in the meditation hall of K’ai Yuan Ssu there is an image of Bodhidharma located in the center of the hall, but at Yung Ming Ssu there is an image of Sakyamuni. Ling Ch’üan Ssu of Keelung does not have any image. This situation indicates that there is no strict or enforced regulation applied to the Buddhist temples of Taiwan although it was previously a common custom in mainland China.
the twentieth century Taiwan Buddhist rules for ritual are much more relaxed and flexible than previously. The situation may be influenced by modern ideas and the size of many temples also demands restructuring of traditional arrangement. 162

2. Birthday of Śākyamuni

In Taiwanese Buddhist temples the most popular images worshiped by the pilgrims are Śākyamuni, Amitābha and Kuan Yin. 155 The temple only celebrate the birthday of Śākyamuni. The reason is that Śākyamuni is the "Pen Shih (original teacher)" of Buddhism. 164 It is the most important and enthusiastic

162 Many Buddhist temples in Taiwan are small in size and some do not have a meditation at all. For example, the meditation hall at Ling Ch'uen Ssu of Keelung is very small and does not have an image in the hall. The absence of an image is probably influenced by the size of the hall.

163 See Lin Heng-tao, "Taiwan Ti Ku Sha Ming Shan (Taiwanese Old Shrines and Famous Mountains)," Taiwan Jen Heien, IV (1964), p. 238.

164 See Fo Chiao Chao Mu K'o Sung, op. cit. (above, note 1), p. 76., and Pai Chang Te'ung Lin Ch'ing Kuei Cheng Yi Chi, op. cit. (above, note 42), Vol. 3.
festival of the Taiwanese Buddhists. 165 According to all Chinese sources, Sakyamuni was born on April 8th. 166 This is the day the Chinese Buddhists celebrate his birthday. According to different sources, Gautama Sakyamuni probably lived during the sixth and fifth centuries B.C. 167; however the Chinese Buddhists dated the year he was born as 1075 B.C. or 544 B.C. At the present time, 544 B.C. has been accepted as his birthyear by the Buddhists in Taiwan. 168

165 When I was in Taiwan, I learned that the birthday of Sakyamuni was celebrated by the Buddhist temples in Taiwan every year. The activity was reported by the newspapers and TV stations. Until today it is celebrated by all the Buddhist temples in Taiwan and is well known by the people in Taiwan.

166 See Fo Chiao Chao Ku K'o Sung, op. cit. (above, note 1), p. 74; Fo Men Pi Fei K'o Sung Fen, op. cit. (above, note 57), p. 141, and Central Daily News (April 8, 1977), etc.

167 See Edward Conze, op. cit. (Chapter 11, Section 2, note 2), p. 34; and Kenneth K. S. Ch'en, op. cit. (Chapter 11, Section 2, note 90), p. 3.

168 In Pai Chang Ta'ung Lin Ch'ing Kuei Cheng Yi Chi it was mentioned that Sakyamuni was born in 1075 B.C. See Pai Chang Ta'ung Lin Ch'ing Kuei Cheng Yi Chi, op. cit. (above, note 42), Vol. 3, but at the present time 544 B.C. has been recognized as the birthyear by the Buddhists in Taiwan. See Fo Kuan Shan, op. cit. (Chapter 1, note 28), p. 1.
In Chinese history, the earliest festival using water to bathe the image of Buddha for the celebration of the birthday of Śākyamuni was sponsored by Chai Jung of the Later Han Dynasty. According to the descriptions of Fa Haien and Hsuen Tseang, mentioned by Soper, on the birthday of Śākyamuni in India, one of the procedures for celebrating was a parade. The images of Śākyamuni were displayed either on a car or on an elephant in the parade. Similar parades were practiced by the Chinese at least during the Northern Wei Dynasty, because Wei Shu (History of the Northern Wei Dynasty) mentions:

"On the 8th of April, many Buddhist images which were on cars were carried out for parade. The emperor went to the pavilion of the city wall to look at the parade." 171

The above information also proves that, as early as

169 For more information see Chapter 11, Section 2, note 90. Alexander Soper mentioned, "One of my references (Three Kingdoms 2) toughes on the most solemn part of these observances, the ritual washing of a Buddha image, which reenacted the first service performed for the new-born child," Alexander Soper, op. cit. (Chapter 11, Section 3, note 4), p. 195. Although he did not mention who was in charge the ceremony of celebrating the birthday of Śākyamuni, it must have been Chai Jung of the Later Han Dynasty.

170 See Alexander Soper, op. cit. (Chapter 11, Section 3, note 4), p. 194. Soper also suggested that the ceremony for the birthday of Śākyamuni may be traced back in India to the Mauryan Dynasty.

171 "Shih Loo Chih (Treatise on Buddhism and Taoism)," Wei Shu (History of the Northern Wei Dynasty). The emperor
the Northern Wei Dynasty, the Chinese recognized the 8th of April as the birthday of Śākyamuni, and the ceremony was probably influenced by India's. Until today the parade is still occasionally practiced in Taiwan.  

The Chinese in Taiwan call the birthday of Śākyamuni, "Yu Fo Chieh (Festival for Bathing Buddha)". According to regulation, before the ceremony is convened, all participants must take a bath. In the center of the main hall there is a table; on the table there is one basin and a small image of youth Śākyamuni. The image is in the basin which has fragrant water in it, and many flowers are around the image.

was Wei T'ai Wu Ti.

172 The parade is scheduled after the ceremony of bathing the image of Buddha. I saw this kind of parade, especially small towns; whereas in large cities it does not happen very often.

173 See Pai Chang Ts'ung Lin Ch'ing Kuei Cheng Yi Chi, op. cit. (above, note 42), Vol. 3.

174 Ibid. I observed the ceremony sponsored by the Institute for the Study of Buddhist Culture several years ago. Around the flowers they also put many candles.
The image of Buddha is bathed because it is said that when Sakyamuni was born there were nine dragons with fragrant water pouring from their mouths and washing him.\textsuperscript{175} But, it seems that the water has other meanings as well. It was said that in ancient time in India during inauguration to the throne, the people poured water from the seas and all the rivers in the ruler's territory on his head for celebration.\textsuperscript{176}

When every thing is set up, the bronze bell is struck three times and all the monks assemble around the table and recite "Hsiang Tsan (incense eulogy)". During this time, the abbot burns incense for Sakyamuni and put it in the incense burner.\textsuperscript{177} The contents of "Hsiang Tsan" are as follows:

"The smoke of the incense which represents the discipline and meditation is going to the heaven. We sincerely put the incense in the incense burner;

\textsuperscript{175} Ibid. Also see Po Chiao Chao Mu K'o Sung, op. cit. (above, note 1), pp. 115-116. The former source also mentioned that after the ceremony the monks pour the water from the basin onto their heads. They call it "Chi Hsiang Shui (water of good luck)". When Yi Ching (I Tsing) of the T'ang Dynasty visited India, he also noticed Indian monks used the water from the basin on their heads. See Tsan Ling, Sen Shih Leih (A Brief History of Buddhist Monks), Vol. 1. Tsan Ling was a Buddhist monk of the Sung Dynasty.

\textsuperscript{176} See Po Jih Ching Shu (Commentary on Mahayavirasena Sutra), Vol. 3.

\textsuperscript{177} See Pi Ch'eng Ts'ung Lin Ch'ing Kuei Cheng Yi Chi, op. cit. (above, note 42), Vol. 3.
the smoke will spread to everywhere.
Please destroy troubles and evil spirits for us.
We make our devotions to you by the smoke of the incense. 178
"We make our devotions to you by the smoke of the incense." 179

After the monks finish "Hsiang Tsan", they continue to recite "Leng Yen Chou" which is the same as "Leng Yen Chou" used for the morning devotions. Then, they recite the Hsin Ching (Heart Sutra). After they finish the Hsin Ching, they repeat "Mahāprajñāpāramitā" three times. 180 Then, they continue to recite "Tsan Chieh(eulogy)". The contents of the eulogy are as follows:

"Praise Buddha without stopping, because he is the successor of all time. 181
His body is one 'chang' and six feet high, and is


180 Ibid. According to Ta Jih Ching Shu (Commentary on Mahāvairocana Sutra), "Mahāprajñā means great perfect wisdom and pāramitā means to the other shore." (Vol.13). Therefore, great perfect wisdom is the way of going to the shore of nirvāṇa.

181 This sentence means Buddha can get rid of attachments, evil spirits and troubles, etc., therefore, he is always a successor.
golden in color. He attained enlightenment at Bodh Gaya.

The curl between his eye-brows shines very brightly and can destroy the six directions of reincarnation.

We hope to see you at the meeting under the Nagä-puspa tree.

We hope to see you again at the meeting under the Nagä-puspa tree, and listen you preaching in the future.

You are the greatest, and no one can compare with you.

I have seen all people in the world, but no people can compare with you.

According to Shih Er Yu Ching (Cvadaśāviharanā Sūtra), "The height of Buddha is one 'chang' (about ten feet) and six feet... Ananda's height is one 'chang', five feet and three inches." (Vol. 1).

Kuan Tu Liang Shou Ching (Acarimitāyuh Sūtra) also mentioned, "Amitabha has miraculous power.... His body can fully fill in the sky, or one 'chang' and six feet height. His body is pure golden color." (Vol. 1).

In Buddhism, not only Buddhas have golden colored bodies, but also most of the Bodhisattvas.

The six directions of reincarnation (Liu Tao) are: hell, hungry ghost, animal, malevolent nature spirit, human being and spirit of heaven. All living beings will be reborn in one of these circles depending upon their karma (action, deed, etc.). The term of Liu Tao came from "Hsi P'in (Introduction)," Lotus Sūtra.

According to Chia Tu Lun (Commentary on Prajñā-pāramitā Sūtra), "Nagä-puspa is a dragon-flower tree. Maitreya got enlightenment under this tree." (Vol. 7).

Tseng Yi A Kan Ching (Ekottarāgama)(Vol.44) mentioned after Maitreya got enlightenment he preached three times. Many people became Arhats after listening to his preachings. The places he preached were under the dragon-flower tree. Therefore, although Maitreya is the Buddha of the Future, he was born, preached, and became Buddha later.
You are the teacher of the whole universe, and
the father of all creatures.
You are the master of heaven and earth.
You are the original teacher."135

After they finish the eulogy they begin to
circumambulate around the image and recite the word
"Namah Pen-shih-shih-chia-mu-ni-fo (devotion to the
original teacher Sakyamuni) several hundred or thousand
times. During the circumambulation, starting from the
abbot, every monk uses the ladle to take the water
from the basin and pour it over the image.136 After
everyone finishes the bathing, they return to the
original position and stand around the table, then,
kneel down and prostrate themselves twelve times.137
After that, they prostrate themselves three times to
his attendants, Manjusri and Samantabhadra, respective­
ly, then, prostrate themselves to Maitreya Bodhisattva
three times and to all Bodhisattvas three times.138
After they finish worshiping, they recite "Three

135 See Fo Chiao Chao Mu K’o Sung, op. cit. (above, note 1), pp. 75-76.
136 Ibid. Also see Pai Chia Ts’ung Lin Ch’ing Kuei Cheng Yi Chi, op. cit. (above, note 42), Vol. 3.
137 Ibid.
138 See Fo Chiao Chao Mu K’o Sung, op. cit. (above, note 1), pp. 75-77.
"Refuges" which is the same as "Three Refuges" practiced in the morning devotions. Then, they prostrate themselves three times, which is the last procedure in the celebration of the birthday of Śākyamuni.

Generally speaking, the procedure for celebrating the birthday of Śākyamuni practiced in Taiwan is very similar to that practiced in most Buddhist temples in mainland China from 1933 to 1950. The procedures and contents recorded in Bo Chiao Chao Mu K'o Sung are exactly the same as those of Ling Yen Shan Sau Nian Sung Yi Kuei, which was approved by Yin Kuang in 1938 and was the model of the former, except the contents of "Tsan Chieh". In accordance with above information we can see the strong influences of the Pure Land Sect and the Buddhist temples of mainland China on the ritual of Taiwanese Buddhist temples. It is no wonder Wing-tsit Chan said, "Chinese Buddhism in the last several hundred years may be said to have been reduced to the Pure Land School."

189 Ling Yen Shan Sau was a headquarter of Chinese Pure Land Sect during the 1930's and 1940's. For more information see Holmes Welch, op. cit. (Chapter 11, Section 2, note 27), pp. 90-91. It also indicates that the content of Buddhist ritual is sometimes changeable.

190 See Wing-tsit Chan, op. cit. (Chapter 11, Section 2, note 27), p. 63.
With the establishment and development of Taiwanese Buddhist temples very close relations were formed and maintained with the immigrants, educated men, governmental officials, and the Buddhist temples in mainland China. The earliest Taiwanese Buddhist temples all had very close relations with governmental officials and educated men. Many of them were patrons or supporters.

During the Ch'ing Dynasty this kind of situation still continued and seemed to become much stronger than before. During the K'ang Hsi period the Buddhist temples which were built by the common people and merchants appeared at many places. Most of these temples worshiped Kuan Yin. The popularity of Kuan Yin must have been connected with the geography of Taiwan and the custom practiced by most of the immigrants. Most of the immigrants who came from Ch'uan Chou of Fukien to Taiwan, bought the ashes of incenses taken from the temple of their home town, in which the image of Kuan Yin was worshiped. The popularity of Kuan Yin among these people has made Kuan Yin one of the most popular deities in Taiwan up through today.

The close relationship between Taiwanese Buddhist temples and the Buddhist temples on the Chinese mainland
are illustrated by several factors: 1) Many names of Taiwanese Buddhist temples imitated those of the Buddhist temples on mainland China. 2) Many famous abbots of the early Buddhist temples of Taiwan were trained at Fukienese Buddhist temples or came from Fukien province, especially Ch'üan Chou and Yung Chüan Ssu.

During the Republican period many Buddhist temples in mainland China were supported and protected by governmental officials. At the present time, the most powerful patrons of the Buddhist temples of Taiwan are still governmental officials and celebrities. There are numerous patrons of Buddhism among the political and social leaders of modern Taiwan and probably, this number will increase. Fo Kuang Shan and Hsüan Tsang Ssu are two of the examples indicating the strong support from Taiwanese governmental officials and celebrities.

Most of the buildings and images at Fo Kuang Shan were donated by legislators, bank managers, industrialists and businessmen. The summer camp at Fo Kuang Shan has been repeated every year receiving much support from the officials and the local government. The other support from the Nationalist government can be figured out by the two votive tablets sent to the Hsüan Tsang Ssu by Chiang Kai-shek and Yen Chia-kan. Both of them were presidents of the Republic of China.
Most of the financing of Taiwanese Buddhist temples come from laymen's donations. The monastic economy is thriving in Taiwan today. Ching Soo Ching Sha contributed $75,000 U.S. dollars for the purpose of social welfare in 1970. The other example is Kuo Yin Sau which donated $25,000 U.S. dollars for scholarships in 1977. Due to the abundant financial support from laymen, there are few Buddhist temples in poor condition or in need of major repair. The six years compulsory education to children and the nine years free public education given by the Nationalist government make the illiteracy among Buddhist monks or nuns has almost disappeared in modern Taiwan.

Many Taiwanese Buddhist temples are not only used for preaching and discussing the teachings of Buddhism but also used for translation, meditation, general education for common people and cultural activities. In general, the education sponsored by the Taiwanese Buddhist temples and Buddhists can be divided into two parts:

1) Buddhist Education-

There are thirty-seven Buddhist seminaries in Taiwan. The number is more than that of any city and province in mainland China between 1912 and 1950. Some Buddhist clergy went to foreign countries or the United
University at Kaohsuing for study. Some of them even got M.A. or Ph. D. degrees.

2) General Education-

There are one junior college and three high schools established by Buddhist temples. Many Buddhist temples offer scholarships for students who are studying at universities or middle schools. Some temples have training programs for adults in evening. Taiwanese Buddhist cultural activities can be divided into two parts:

1) Publication and Broadcasting-

There are more periodicals published in Taiwan than in any province or city in mainland China. Many of them are published by Buddhist temples. The abundance of Buddhist periodicals is a reflection of the wealth of some Buddhist temples and of the popularity of Buddhism in modern Taiwan. Some temples also publish Buddhist texts and books. Many private publishers print not only ordinary books but also Buddhist texts and books. Using broadcasters to preach Buddhism is very popular at the present time and gets public favour.

2) Exhibitions and Meetings-

An exhibition of paintings in 1967 was the first exhibition of Buddhist paintings during the
Republic period. Some temples also use meetings and exhibitions to attract pilgrims and laymen.

Most of the Buddhist temples in Taiwan are engaged in social welfare. Many welfare works have been set up by the temples, including nursery schools, nursing homes, clinics, hospitals and public cemeteries, etc. They also donate money for schools, building bridges, repairing roads and helping poor people. Many Taiwanese Buddhist temples are the centers of amusement; Chinese folk dramas, strategies, lantern festivals, etc., are always presented in front of the temples.

The manual for Taiwanese Buddhist ritual is *Fo Chiao Chao Mu K'o Sung* (Buddhist Liturgy and Ritual for Morning and Evening Studies). Most of the contents in this book were derived from *Ling Yen Shan Ch'ien Sung Yi Kuei* (Liturgy and Ritual of Ling Yen Shan Ch'ien) which is the ritual book practiced by the Chinese Pure Land Sect. Moreover, Taiwanese Ch'an temples practice "Ch'an Ching Shuang Hsiao (joint practice of Ch'an and Pure Land)", which is similar to the practices of the Ch'an temples during the previous period in mainland China. Therefore, the strong influence of the Pure Land Sect is obvious.
The ritual practiced by the Pure Land Sect originated from Tao An. Later, Hui Ts'ann, besides following the ritual and rules set up by Tao An, set up Buddhist ceremonies and rules by himself. But, not until the T'ang Dynasty the ritual and rules of the Pure Land Sect was formally set up by Shan Tao.

The Buddhist ritual practiced by Taiwanese Buddhist temples can be divided into two major parts:

1) Regular Ritual-

Regular ritual includes morning devotions (Tsac K'o) and evening devotions (Van K'o). Both morning devotions and evening devotions are practiced by Taiwanese Buddhist temples every day.

2) Special Ritual-

Special ritual includes Fo Ch'i, Ch'AN Ch'i and celebration of Sakyamuni's birthday. When Buddhist temples use seven (Ch'i) days for reciting the name of Amitabha for meditation it is called "Fo Ch'i". When they use seven days for practicing meditation intensively it is called "Ch'an Ch'i". During the previous period in mainland China many Buddhist temples practiced meditation daily, but in Taiwanese Buddhist temples they do not practice every day but use serial days for practicing. The birthday of Sakyamuni is also called "Yu Po Chien (Festival for
Bathing Buddha". When Taiwanese Buddhist temples celebrate the birthday of Śākyamuni the major ceremony is to use fragrant water to bathe the image of youth Śākyamuni. Generally speaking, the procedure for celebrating the birthday of Śākyamuni is very similar to that practiced in most Buddhist temples in mainland China from 1938 to 1950. The close relationship between the Buddhist temples of mainland China and Taiwanese Buddhist temples is obvious.
CHAPTER 111

THE BUDDHIST TEMPLES IN TAIWAN

SECTION 1

LUNG SHAN SSU

History

Lung Shan Ssu is located in Taipei city. It is not only the most famous Buddhist temple in Taiwan, but it is also the oldest temple in Taipei. It is said that during the Yung Cheng period of the Ch'ing Dynasty (1723-1735) a sailor came from Ch'uan Chou, Fukien, to do some business in Taipei. When he passed through the area near the present location of Lung Shan Ssu, he went to go to the privy, so he hung up his "Hsiang Huo (incense-ashes package)" on the branch.

1 See Huang Ch'i-ming, op. cit. (Chapter 1, note 9), p. 49.

2 "Hsiang Huo" is a small red-cloth package hung on the chest. Inside is the incense-ashes from the incense burner.
of a bamboo. He forgot to take the small package when he left. At night, the residents of the area saw a flash of light in the bamboo and went to find out what had happened. They found the small package. On the package they found the Chinese characters, "Kuan Yin of Lung Shan Ssu". They began to worship the "Hsiang Hou" and it proved to be profitable. The numbers who worshiped the "Hsiang Hou" increased. Later, in 1738 the people around this area, primarily from Ch'uan Chou, donated money to establishing the temple, Lung Shan Ssu, which was finished in 1740.3

The temple was named Lung Shan Ssu, after the temple Lung Shan Ssu at Chin Chiang hsien of Ch'uan Chou Tu. The Kuan Yin at the temple at Chin Chiang hsien was known to be efficacious. Many immigrants from Fukien brought the "Hsiang Hou" of that temple to Taiwan, so when they established the new temple, they used the same name as the temple of their home town.4 The

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of the temple the pilgrim always visits. This package is still used by the pilgrims of Taiwan today. They believe the package can protect them from evil spirits.

See Huang Ch'i-ming, op. cit. (Chapter 1, note 9), p. 47.

Ibid.
151

origin and development of Taiwanese Buddhist temples have closely connected with the people and monasteries at mainland China.

Since completion of the temple, major repairs have been required four times. The dates and reasons for the repairs were as follows:

1) 1815-

Destroyed by earthquake. Only the base of the image of Kuan Yin remained intact.

2) 1867-

The walls and roofs were damaged by a strong typhoon.

3) 1920-

Columns and wooden frames were damaged by white ants, so the entire temple was rebuilt and the plan was changed to the present one. It was finished in 1924.

4) 1945-

The main hall was destroyed by an American bomber. It was rebuilt and was finished in 1945. The present temple is made of stone-blocks, but according to records,

5 See Fang Hao, "Taipei Shih Ti Suu Hio Yu Ti Fang Fa Chen Chih Kuan Hsi (The Temples and Shrines in Taipei
the temple was constructed of wood before 1920.

RELATIONS WITH LOCAL SOCIETY, POLITICS AND BELIEF

During the Ch'ing Dynasty most of the Buddhist temples in Taiwan had very close relations with high-ranking officials and well educated men. However, Lung Shan Ssu was established by the donations of local merchants and common people. This temple has very strong local ties in comparison with the temples which originally established by the patronage of high-ranking officials or well educated men.

The first outstanding characteristic of this temple is its historical background. The patrons who established Lung Shan Ssu were primarily from Ch'üan Chou, Fukien. After the temple was finished, the temple gradually became a meeting place or center of activity for the local people, especially for the immigrants from Ch'üan Chou. Because most of the

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6 The donation movement for establishing Lung Shan Ssu was led by a rich merchant, Huang Tien-mu. His son was the leader in asking the public for donations for the first repair. See Huang Ch'i-ming, op. cit. (Chapter 1, note 9), pp. 47-48.

7 See Lin Heng-tao, op. cit. (Chapter 1, note 25), p. 54.
immigrants were cultivators and merchants, the immigrants from Ch’uan Chou organized "Ch’uan Chou Hui So (Association of the Merchants from Ch’uan Chou)" at the temple, which was the largest business men’s association in Taipei during the Ch’ien Lung period (1736-1795). The function of the association was not limited to business, but served as self-governing organization of the people from Ch’uan Chou as well. The temple gradually became the center of activity for the public at Taipei. During the Hsien Feng period (1851-1861) the immigrants around the Taipei area, primarily from Ch’uan Chou and Chang Chou, violently fought each other. Lung Shan Ssu was the headquarters for assembling the people from Ch’uan Chou before they

3 Ibid.

9 Ibid. It is said that when the temple was established, the association collected 5% tax on the imported merchandise from Ch’uan Chou for the purpose of building the temple.

10 Ibid. During the Ch’ien Lung period, the immigrants used temples or shrines as their headquarters for discussing routine affairs.

11 See Huang Ch’i-ming, op. cit. (Chapter 1, note 9), p. 48.
marched the streets violently fighting the people from Chang Ch'ou. During this time it is clear that the temple had multiple functions: religion, social center, and headquarters of the Ch'uan Ch'ou people. Due to the existence of the temple and its famous for the fruitfulness of Kuan Yin, the area around Lung Shan Ssu in time became one of the most prosperous places in Taiwan, called "Meng Chia". In front of the gateway of the temple is still one of the largest centers for food peddlers in Taipei as well as in Taiwan.

Lung Shan Ssu not only influenced local commerce and development directly but also influenced the commerce and development of Taipei city indirectly. The best example is that during the Hsien Feng period, the people from Ch'uan Ch'ou fought with the people coming from T'ung An, Fukien. The T'ung An people were defeated.

12 During the Hsien Feng period, groups of people used weapons to fight each other. Much of the fighting was caused by arguments, the right to use water or land, etc. A lot of people died in the fighting. Sometimes the fighting continued for two years. See Huang Chi-mu, "Fen Lui Haieh Tou Yu Meng Chia (Group Fighting and Meng Chia)," Taipei Ten Wu, 1 (1953), 55-58.

13 The three most famous prosperous places in Taiwan during that time were Tainan, Lu Kang and Meng Chia. See Huang Chi-ming, op. cit. (Chapter 1, note 9), p. 43.
and withdrew from Meng Chia to the Tao Ch'eng area. Later they stayed at the Ta Tao Ch'eng and started to develop this area. During the Japanese period, Ta Tao Ch'eng developed to be the second most prosperous commercial area in Taipei city.14

The second outstanding characteristic of Lung Shan Ssu is its relations with local politics. Because the temple was the headquarters of the self-governing organization of the Ch'uan Chou people at Meng Chia, the opinion of the Board of Trustees of the temple was respected by the officials of the Taiwanese government during the Ch'ing Dynasty. For example, in 1884 the French attacked Keelung, Taiwan. During that time Liu Ming-ch'uan was in charge of the administration of Taiwan province. He was going to move the capital of Taiwan from Taipei to the southern part of Taiwan because he was afraid that Taipei might be attacked and occupied by the French. When the people at Meng Chia heard this news they were very anxious and angry. The

people, primarily from Ch'üan Chou, met at Lung Shan Ssu and decided to put the seal of Lung Shan Ssu on the notice which was going to be presented by the Board of Trustees to Liu Ming-ch'uan. In this notice they said that they did not want the government to give up Taipei, and that the people at Meng Chia would like to organize an army to help the government defend against the French invasion. They closed the important gateways at Meng Chia necessary to travel the roads to the southern part of Taiwan, in order to prevent the governmental army from withdrawing. In the meantime, they also sent their voluntary soldiers to Keelung to fight against the French. Because of this, Liu changed his mind. The French army was defeated and finally withdrew. Liu Ming-ch'uan appreciated the contribution of the people at Meng Chia and asked for and received permission from the emperor, Kuang Hsü, to give a votive tablet to Lung Shan Ssu. 15

Later, Liu Ming-ch'uan intended to build a bridge to Shin Chuang. The bridge would have affected the home of Huang Ch'uan-liu who was a landowner at Meng Chia. Huang Ch'uan-liu wrote a letter and put the seal of

Lung Shan Seu on the paper, but he had stolen the seal from the temple. He lied to Liu and told him that the public objected to the plan of building the bridge in the area. Due to his respect for public opinion, Liu changed the location of the bridge to another place. This incident illustrates that during this time, the suggestions from Lung Shan Seu represented the public opinion of the local people and were seriously considered by the government in its decisions.

When Taiwan was returned to the Nationalist government by the Japanese after World War II, the temple was the meeting place of the representatives of Taiwan who were discussing the program and schedule for welcoming the representatives of the Nationalist government. At the present time although its influence in the government has declined, the open area in front of the temple is still used by the politicians who want to present their campaign speeches. An educational program for the local people, sponsored by the local government is still practiced at this temple. In this temple there are many votive tablets written by high-ranking

16 See Huong Ch'i-ming, op. cit. (Chapter 1, note 9), p.42.
18 See Chunta Kuo Fu Chipo Hui Pei Kao, op. cit. (Chapter
officials of the Nationalist government, such as the Governor of Taiwan Provincial Government, etc. They also reflect the position of this temple in the society.

The third outstanding characteristic of this temple is its integration of Taiwanese local belief. Although the major image worshipped is Kuan Yin which is kept in the main hall of the temple, there is an image of T'ien Chang Sheng Mu (Ma Tsu), Goddess of the Sea, which is worshipped by the Fukienese of the Sung Dynasty (960-1628). Later, she was worshipped by the people who live near the coast of China, and still today many Fukienese and Taiwanese worship Ma Tsu. Originally,

11, Section 2, note 52), p. 2.

19 See Meng Chia Lung Shan Seu Ch'uen Chih, op. cit. (Chapter 11, Section 1, note 23), p. 1-7.

20 Ma Tsu has many names; "T'ien Hou (Goddess of Heaven)" is one of them.

21 Ma Tsu's surname is Lin. She was born in 960 and died in 986. She was Fukienese. It is said that while she was alive she had the miracle power to protect sailors and expel evil spirits. After she died, she was given various honorable titles by the emperors of the Sung, Yin, Ming and Ch'ing Dynasties. She was efficacious and had strong influence on local people around the sea coast of China. See Ch'en Te-tung, "Taiwan Chih Ming Chien Shin Yung Yi Chung Kuo Jen Hua (Common People's belief in Taiwan and Its Relation with Chinese Culture)" (Chapel, 1961), pp. 223-225.
there was no image of Ma Tsu at the temple of Lung Shan Ssu, but it was added by the people of Ch’uan Chou. Although Lung Shan Ssu is a Buddhist temple, it also practices local belief and is strongly influenced by the local people. On the other hand, we also can see that some local people do not really devote themselves to a certain religion or understand the teaching and deities of a religion. If they think they need this deity or the deity is good for them, they worship it without a great deal of hesitation.

LANTERN FESTIVAL

The Chinese Lantern Festival occurs on the 15th day of the 1st lunar month, and is the concluding event of the Chinese Lunar New Year celebration. In today’s Taiwan, most of the shrines and Buddhist temples hold lantern contests and riddle competitions. The largest and most famous lantern exhibition and contest is at Lung Shan Ssu.

22 See Fang Hao, op. cit. (above, note 5), p. 50.

23 See Central Daily News (March 2, 4, 1977). The lantern exhibition of 1977 was continued for twenty days. Every year the biggest exhibition is at Lung Shan Ssu. Until 1950 in mainland China, the lanterns were still exhibited in famous shrines and Buddhist monasteries.
The Lantern Festival was extremely popular in China during the Tang Dynasty (618-906), especially during the Hsüan Tsung period (713-756). Although one source suggested that the festival originated during the Sui Dynasty, it is likely that the date was actually much earlier and the festival was closely connected with Buddhism. According to Seng Shih Lüeh (A Brief History of Buddhist Monks), during the Later Han Dynasty there was a lantern festival, and the light of the lantern represented the light of Buddhism. Perfect wisdom, the last step of Liu Tu (Six Paramitas or the six things that ferry one beyond the sea of mortality to enlightenment), is represented by light as well.

24 See Fang Feng-Ch'eng, "Yüan Hsiao Tan Hua T'ing (Discussing Lantern on Yuan Hsiao Festival)," Central Daily News (March 3, 1977). He mentioned that Ch'ung Tsung, the emperor of the T'ang Dynasty, even secretly went outside to look at the Lantern Festival.

25 Ibid.

26 See Seng Shih Lüeh (A Brief History of Buddhist Monks), Vol. 11. Buddha used the lantern to represent Buddhism. He said, "When the Law is extinguished, it is like extinguishing the light of the lantern." See Ts'ui Hieh Chin Ching (Entry of the Extinction of the Law), Vol. 1.

27 See Tee Ting Fu-po, op. cit. (Chapter 11, Section 2, note 3), p. 2526.
Lanterns come in many shapes and sizes made of paper, plastic, fabric, etc. (Figure 1). Many of them tell classic Chinese stories, such as that of Sun Wu-k'ung, a omnipotent monkey, who accompanied Hsuan Tsang to India to seek Buddhist texts.  

FEN LIN

According to Menc Chia Luns Shen Shan Ch'u Ch'un Chih (History of Luns Shan Shan at Menc Chia), Lung Shan Shan has ten "Fen Lin". Fen means division, and Lin means the spirit division of the image. It has been a custom practiced by both Fukienese and Taiwanese. Generally speaking, besides the main image at the main hall, some Buddhist temples have many small statues which are similar to the main image. If some one is sick, permission may be obtained from the temple to take one of the small statues home to worship in order to help them get well. In addition, if a person prays for himself or for someone else, and his prayer is answered,

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28 This story is called Hsi Yu Chi (Travel to the West). The others are San Kuo Yen Yi (The Romance of the Three Kingdoms), Feng Shen Fen (The Romance of the Deification as Deities), etc.

29 See Menc Chia Luns Shen Shan Ch'u Ch'un Chih, op. cit. (Chapter 11, Section 1, note 29), p. 17.
he may go to the temple and borrow a small statue to take home for worship in expression of his gratification. The small statues must be returned to the temple within a certain time. The only exception to this is when a new Buddhist temple is finished. The leader of the new temple can ask the older temple to give them a small statue to bring to their new temple to worship. In this case, the small statue is never returned to the original temple. This is called Fen Lin, and indicates that the spirit of the deity has been transferred to one more place. The earliest Fen Lin of Lung Shan Ssu occurred during the Chia Ch'ing period (1796-1820). All the ten Fen Lin from Lung Shan Ssu are located in the northern part of Taiwan. Fang Hao mentioned that the abbot of Lung Shan Ssu's being in charge of the abbots of the other temples is similar to Fen Lin. This is inaccurate because Fen Lin does not refer to branch of the temple. Such temples do not belong to Lung Shan Ssu, but are independent and should

30 Huang Ch'i-ming and Meng Chia Lung Shan Ssu Ch'üan Chih, etc., mentioned the term, "Fen Lin", but did not explain the details. See Huang Ch'i-ming, op. cit. (Chapter 1, note 9), p. 47., and Meng Chia Lung Shan Ssu Ch'üan Chih, op. cit. (Chapter 11, Section 1, note 13), p. 17. Later I went to different temples to ask the abbots and the people in charge for the detail.

31 See Fang Hao, op. cit. (above, note 5), p. 50.
be differentiated from a branch. More Fen Lin indicates more popularity of the temple.

ARCHITECTURE

Generally speaking, most of the Chinese Buddhist temple are not much different from Chinese palaces, official buildings, high-ranking officials' residences and common people's houses in building design and structure. The major reason for this similarity is that, from the Six Dynasties until the Ch'ing Dynasty, the custom of donating such buildings to Buddhist monks for use as Buddhist temples was very popular. Many Buddhist temples of the later period imitated or were influenced by the architecture of these previous temples. From

Ibid. Fang Hao has been a member of Academia Sinica since 1976. He said, "In 1844...the abbot of Lung Shan Ssu was also in charge of the abbotship of Chien T'an Ssu. It is similar to Fen Lin."

See Liang Ssu-ch'eng, "Chung Kuo Kien Chu Yu Kien Chu Chia (Chinese Architecture and Architects)," Wen Wu, X (1953), 56.

See Liang Ssu-ch'eng, "Ku Tai Kien Chu (Ancient Architecture)," Wen Wu, X (1953), 16. He mentioned the custom of donating palaces, official buildings and residences etc., during the Sui and T'ang Dynasties. As a matter of fact, this custom was already popular during the Six Dynasties (Western Tsin, Eastern Tsin, Sung, Ch'i, Liang, Ch'ien). A lot of them were mentioned in Lo Yang Chia Lan Chi.
the Han Dynasty until the end of the Ch'ing Dynasty, the so-called "Ssu Ho Yuan" type appeared and was popular. The "Ssu Ho Yuan" type was the construction of buildings around a central courtyard (Figure 2). If necessary, one or more buildings could be added in the center. The Chen Kuo Ssu at Shansi is one example of this type (Figure 3), therefore, according to the literal meaning, "Ssu Ho Yuan" means courtyard surrounded by buildings on four sides. The floor plan of Lung Shan Ssu (Figure 4) indicates that the temple was strongly influenced by Chinese traditional design. This type also can be found in many large Taiwanese residences and common people's houses.

According to Meng Chia Lung Shan Ssu Ch'uan Chi, when the temple was rebuilt in 1920, the abbot was Fu Chih, who came from Ch'uan Chou of Fukien, and the architect whose name was Wang Yi-shun, was invited to

35 See Ch'i Ying-t'ao, "Chung Kuo Ku Kien Chu Shih Ch'i Ti Chien Ting (The Examination for the Dotes of Ancient Chinese Architectures)," Wen Wu, 1V (1965), 17-18. He mentioned that Chinese palaces, official buildings, residences and temples are basically of the "Ssu Ho Yuan" type floor plan.

36 The "Ssu Ho Yuan" floor plan is very common in Taiwanese old residences, especially in the homes of large families. When some Taiwanese farmers build new houses in the country today they still use this type floor plan.
Taipei from Ch'uan Chou to direct the work of
rebuilding.\textsuperscript{37} Chieh Li, the abbot who succeeded Fu Chih
in 1922, visited Ch'uan Chou at the age of twenty.\textsuperscript{38}
Therefore, the architecture of this temple must have been
strongly influenced by some of the Buddhist temples in
Fukien province. For example, the floor plan of Kuan Yin
Hall of the temple has a projecting platform (Figure 4)
in front of the entrance. If we compare the floor plan
of the main hall of K'ai Yuan Ssu in Ch'uan Chou (Figure
5), which was originally built in the seventh century and
rebuilt in the Ming Dynasty,\textsuperscript{39} with the floor plan of
Kuan Yin Hall of Lung Shan Ssu, we can see that both of
them have a projecting platform in front of the entrance
of the main hall. It seems that this kind of design was
already practiced at least by the T'ang Dynasty, because
the excavation in mainland China in 1963 and 1973 found
that the floor plan of the main hall of Ch'ing Lung Ssu
(Green Dragon Temple) of the Tang Dynasty has a similar

\textsuperscript{37} See Heng Chia Lung Shan Ssu Ch'uan Chih, op. cit.
(Chapter 11, Section 1, note 23), p. 27. The architect
also was in charge of two other shrines in Taipei and
Hsinchu. Evidently, the practice of inviting Fukienese
architects or artists to Taiwan to work on the temples
was popular during that time.

\textsuperscript{38} \textit{Ibid.}

\textsuperscript{39} K'ai Yuan Ssu is one of the most famous Buddhist
temples in Fukien. It had about one thousand monks during
One of the most impressive parts of Lung Shan Ssu is its Shan Men (gateway) which is richly decorated and has a curvilinear ridge and roof (Figure 7).\textsuperscript{41} When Siren mentioned the roofs of Chinese architecture, he said, "The great halls of the Imperial palace, important temples, and similar buildings, have roofs which curve considerably...but the ends of the corner ribs do not point upward (Figure 8). The roofs on the temples in Su-chou and Hang-chou; are not only exceedingly large and richly decorated, their corner-ribs...point upwards at the end like raised snouts or trunk (Figure 9) (Figure 10).\textsuperscript{42} He continued to say that the roofs seen at Ch'uan Chou are "a still further development of the Sung Dynasty. According to Lin Chao's description, it is a "Ssu Ho Yuen" type floor plan. See Lin Chao, "Ch'\%u Chou K'ai Yuan Ssu Ta Tien (The Main Hall of K'ai Yuen Ssu in Ch'uan Chou)" Wen Wu, 11 (1959), 42-45.

\textsuperscript{40} Ch'ing Lung Ssu, located at the present Hsi An, was excavated in 1973. It is one of the most important temples of the T'ang Dynasty. See Archaeologia Sinica, "T'ang Ch'ing Lung Ssu Yi Chih Fa Ch'\%u Yao Kao (Report of the Excavation of the Remains of the Ch'ing Lung Ssu of the T'ang Dynasty)," Kao Shu, V (1974), 322-327.

\textsuperscript{41} The gateways to Buddhist temples are called "Shan Men".

the curvature of the roof lines." He used two buildings, the Ancestral Temple (Figure 11) and the Confucius Temple (Figure 12), to illustrate the roof constructions of the architectures in Ch'uan Chou. He said that the curvature of the roof lines are "not only at the sides and corner-ribs but also at the main ridge." He classified the roof constructions of China in two ways: north and south. The roofs of the great halls of the Imperial palace, etc., are the northern type, and the roofs on the temples in Su Chou (Soochow), Hang Chou and Ch'uan Chou are the southern type.

The present author believes that the type of Chinese roofs may be divided into three major classifications: 1) Northern type: the ends of the corner-ribs of the roof do not point upward. 2) Central type: the corner-ribs point upward at the end and have spread out wings. 3) Southern type: the corner-ribs and main ridge point upward. The major reasons for classifying them in this way are: 1) Generally speaking, China can be divided into two major parts: the northern part and the southern part.

43 Ibid.
44 Ibid.
45 Ibid.
46 Ibid.
Strictly speaking, however, it should be divided into three major parts: the northern part, the central part, and the southern part. 47 Hubei province, Hunan province, Szechwan province... and most parts of Chekiang and Kiangsu provinces belong to central part. 48 Su Chou and Hang Chou mentioned by Siren belong to Kiangsu province and Chekiang province respectively, and should be classified in the central part of China. 2) The central type roof can also be found in other provinces of the central part, such as the Confucius Temple at Li Ling, Hunan province (Figure 13); and the Yueh Seng Hall at Mountain Chiuhua, Anhwei province, etc. 49 3) The curved ridges found in Ch'üan Chou and Taiwan are different from the ridges found in Su Chou, Hang Chou and other areas of the central part of China. Therefore, this type should be classified


48 Ibid., p. 22. The other provinces are: Anhwei, Kianghsi, southern parts of Honan and Shensi provinces, southern part of Kansu, and northern parts of Kueichou and Yunnan provinces.

49 There are many roofs of Buddhist temples belong to the central type, such as the Nan Lu Ssu at Heng Yang, Hunan; P'u Tuo Ssu on P'u Tuo Shan, Chekiang; T'ien T'ung Ssu at Ningpo, Chekiang, etc. For the pictures of these temples see Magnificent of China, ed. Hong Kong Hua Hsia Publications, (Hong Kong, 1972), pp. 49, 323, 324, 347.
as another type in order to differentiate it from the northern type and the central type. The southern type roof is not only popular in Ch'uan Chou and Taiwan but also popular in Kwangtung and Singapore, etc. The Ch'ing Shui Yen at Feng Lai, Fukien (Figure 14); the Kuang Hsiao Ssu in Canton, Kwangtung; and the Hai Yin Ssu in Singapore (Figure 15), etc., are examples. 50

At the ends of the corner-ribs of the roof of the Shan Men, there are dragon tails which are for preventing fire. This kind of ornamentation seems very popular among the architectures of Fukien province, Kwangtung province and the temples built by the Chinese immigrants in the South Seas. The similar decoration can be seen on the roofs of one of the buildings at the Chi Mei school in Amoy (Figure 16) and the K'ai Yuen Ssu in Ch'uan Chou as well as a Chinese temple in Ti An, Vietnam (Figure 17), etc. 51

50 The other temples which have the southern type roof are: Nan Shen Ssu at Chang Chou, Fukien; and Confucius Temple at Chang Chou, etc. For the pictures of these temples see Magnificent of China, op. cit. (above, note 49), pp. 164, 198.

51 The dragon tails can be seen on the roof of a temple at Shen Tou, Kwangtung; and a Chinese temple built by the Chinese immigrants in Ti An, Vietnam. See Ito Chuta, op. cit. (above, note 47), pp. 24–25.
On the top of the ridge of the Shen Men there are a pearl and two statues of dragons. According to Buddhist texts, the pearl is a miraculous pearl as well as a relic of Buddha. But, when it is arranged between two dragons, it represents Buddha and Buddhism. The two dragons represent deity of rain and the guardians of Buddha and Buddhism. The practice of putting a pearl and two dragons on the ridge is very popular in the provinces around the seacoast of China, such as Taiwan, Fukien, Kwangtung, Chekiang, Kiangsu, etc. This

52 In Sanskrit, mani is a general term for pearls. The Chinese call it, "Ho Li Chu (mani)" or "Ju Yi Chu (cintamani)", Hui Yuan Yin Yi (Hui Yuan's Note on Hua Yen Ching) mentioned, "Na means stains, Yi means seperation. It explained that mani means growing, which means that power and virtue are increased with this pearl. The old translators translated it as 'according to desire' and as 'riched'." (Vol. 1). In Mier P'ian Ching (Māyā Sūtra) it is mentioned that "If one throws the mani into dirty water, the water will become clear." (Vol. 9). Chih Tu Lun (Commentary on Prajñā-paramitā Šutta) said, "Ju Yi Chu was originally from the Sālim (relics) of Buddha." (Vol. 59).


54 In Chinese Buddhism there is a hymn to pray for rain. The monk must pray to the dragon-king to ask for rain. See Fo Chiao Chao Lu K'o Sung, op. cit. (Chapter 11, Section 2, note 5), p. 71. In Chih Tu Lun it is mentioned that "Dragon...is the strongest arhat of the fifty thousand arhats." (Vol. 3)
arrangement even extends to the Chinese temples in Singapore and Vietnam. The Kiang Hsing Ssu at Jen Chou, Chekiang (Figure 13); the Hai Yin Ssu in Singapore (Figure 15); the K'ai Yuan Ssu in Ch'uan Chou, Fukien, etc., are examples.\(^{55}\)

In front of the Kuan Yin Hall there is a pavilion on each side, a bell tower on the right side and a drum tower on the left side (Figure 4). Placement of these two on either side of the temple was apparently very popular during the Ch'ing Dynasty, because the survey between 1953 and 1954 in mainland China indicated that Shuang Lin Ssu in Shansi, which was established during the Ch'ing Dynasty, has bell tower and drum tower on

\(^{55}\) The old pavilion at Mo Ch'ou Lake in Nanking is another example. For the picture see Magnificent China, op. cit. (above, note 49), p. 133. Because Jen Ch'ou is close to Fukien province, the side building of Kiang Hsing Ssu's entrance has a curve ridge. When I traveled to Taiwan in 1974 and 1975, I saw some Buddhist temples with the same arrangement as Lung Shan Ssu's, such as the pavilion in front of the colossal Buddha at Fo Kuo Shan, etc. At Shan Tou, Kwangtung, and Ti An, Vietnam, there are temples which have the same arrangement as Lung Shan Ssu's. See Ito Chuta, op. cit. (above, note 47), pp. 24, 35.
either side of the temple (Figure 19). Although one source indicated that there were no bell tower and drum tower until the Yuan Dynasty, it is possible that the arrangement of putting two pavilions in front of the main hall was derived from the T'ang style Buddhist temple. The painting of two pavilions in front of the main hall, found at Tun Huang Caves (Figure 20) indicates that during the T'ang Dynasty there was a similar arrangement.

The Kuan Yin Hall of Lung Shan Suu is made of stone, the whole building is on a stone terrace (Figure 21). The major reason for this is to avoid damage by typhoons. There is a railing around the stone terrace. On some pottery models as early as the Han Dynasty, the railing already existed. From the beginning

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56 Chuang Lin Suu was surveyed by the government of the People's Republic of China. See Ch'i Ying-t'ao, "Liang Kien Lai Shansi Sheng Fa Heien Ti Ku Kien Chu (Old Architectures Found in Shansi between 1953 and 1954)," Wen Wu, XI (1954), 53-60. The other example is Chung Fu Suu in Shansi.

57 See Ch'i Ying-t'ao, op. cit. (above, note 35), p. 17. When Siren mentioned bell and drum towers the earliest examples are dated at the beginning of the Ming Dynasty. See Osvald Siren, op. cit. (above, note 42), p. 23. It is possible that the statement made by Ch'i Ying-t'ao is correct.

58 The typhoon is one of the most serious disasters in Taiwan. Many buildings were destroyed by typhoon every year.
of the T'ang Dynasty until today the railing has been popular in Buddhist architecture. The railing at Lung Shan Ssu can be divided into five parts: The head of the column is called "Chu T'ou"; the cross-bar at the top is called "Hsun Chong"; the cross-bar at the bottom is called "Ti Fu"; and the vertical bar between the cross-bars at the top and the bottom is called "Lan Pan". Although the head of the column at Lung Shan Ssu is round, which represents the pearl, various other designs, such as a lion, a lotus, and a dragon, can be seen at other Buddhist temples. It seems that using a railing for Buddhist temples is very popular in Taiwan, because many new Taiwanese Buddhist temples established in 1970's, such as the Kuan Yin Hall of Po Kuang Shan, Ts'u Yun Ssu of Taipei, and Mi To Ssu of Tainan, all used railings around the main halls. The large dragon stone columns in front of the entrance of the Kuan Yin Hall of Lung Shan Ssu are widely used by the Chinese for various shrines and temples. Many Ma Tsu temples in Taiwan have similar columns as well as Confucius temples in Taipei and mainland China. The Confucius Temple at Chü Fu, Shantung, is one of the best examples (Figure 22). 60

59 See Liang Ssu-ch'eng, Ch'ing Shih Ying Tao San Li (Principles of Construction of the Ch'ing Dynasty) (Taipei, 1963), Supplement 17.

60 The Confucius Temple in Taipei and the Ma Tsu Temple
In traditional Chinese architecture most of the columns are made of wood and the bases are made of stone. Boyd mentioned that the stone base's "original function was to protect the feet of the column from damp."\(^{61}\) But, it has another function as well, which is to prevent damage from collision with other hard objects at the feet of the column.\(^{62}\) Because all the columns at Lung Shan Seu are made of stone (Figure 23) they have no practical function at all. The Chinese call the drum-like part of the column "Chih" (upper part), and the part on the surface of the ground (below the drum-like part) "Chu" (base).\(^{63}\) Liang Ssu-ch'eng mentioned that due to the weather, "Chih" in the northern part of China is usually very low and close to the ground, and many even be omitted sometimes (Figure 24). But in southern China, due to wet weather, "Chih" is usually very high and cannot be omitted. He also stated that the drum-like "Chih" is more popular at Fei Kang have similar stone dragon columns. I visited these temples in the summer of 1975.


\(^{63}\) Ibid.

\(^{64}\) Ibid.
in southern China than northern China. The drum-like "Chih" at Lung Shan Ssu is one of the examples to indicate this development. In 1974 the excavation at a Shang palace, located in the Hupeh province, found that the people of the Shang Dynasty already widely used stone bases for their architectures.

SCULPTURE

Many elaborations which were carved in stone can be seen in many places at Lung Shan Ssu. One of the examples is a square stone (Figure 25) which was originally derived from a lattice window. The sculptor carved geometrical patterns, foliage and lotus blossoms. On both sides of the window there are the symbol of Svastika or , which means good fortune and virtue, or lucky seacloud, and is used by Buddhists to represent Buddhism.

65 Ibid.

66 The Shang palace at P'an Lung was excavated in 1974. The gallery was originally around the palace. There were 43 stone bases found. See Hupeh Museum, "P'an Lung Ch'eng Yi Chiu Ch'i Shih Mien Tu T'ien Yeh Kao Ku Chi Yao (A Brief Report on the 1974 Excavation of A Shang Dynasty Palace Site at the Ancient City of P'an Lung )," "Wen Wu, 11 (1976), 5-10.

67 Before 1920 the Lung Shan Ssu was made of wood. The columns and windows at this temples are the examples of imitating wooden columns and windows.
The Svastika used by the sculptor was probably misused, because according to different Buddhist texts and commentaries, the correct form should be \( \text{\textcircled{\textswab{1}}} \) rather than \( \text{\textcircled{\textswab{2}}} \).

The other impressive stone sculpture is the five bamboo trunks in an octagonal window (Figure 26). On the bamboo trunks there are decorations of flowers and leaves, etc. The original idea of imitating bamboo trunks for decorating windows must have influenced by the architecture which was made of bamboo and clay.

It seems this kind of design was popular in Taiwan at

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68 Hui Lin Yin Yi (Hui Lin's Note on Hua Yen Ching) mentioned that "It is a symbol of good luck." (Vol. 12). Hua Yen Ching Shu Ch'ao (Commentary on Hua Yen Ching) said, "It is a symbol of virtue or lucky seacloud." (Vol. 3).

69 All the Buddhist texts mentioned in note 68 and Hua Yen Ching (or Avatamsaka Sutra) (Vol. 48) use \( \text{\textcircled{\textswab{1}}} \) rather than \( \text{\textcircled{\textswab{2}}} \). It is one of the thirty-two forms of Buddha as well.

70 In Taiwan some of the poorest people's houses or farmers' storages are made of bamboo and clay. They mixed rice straws with clay and put them on the bamboo frames to make houses. They used original bamboo frames to make windows. I saw a lot of these houses when I was in Taiwan.
least from the end of the 19th century until the second half of the 20th century, because the old administration building at the New Park of Taipei city, which was established in 1893, has the similar stone bamboo trunks as well. The other examples are the stone window at Fa Hua Ssu (Figure 27), which is dated 1964. But this kind of decoration is not within the limits of Buddhist temples and official buildings. A common people's residence at Tainan has the similar design to the Lung Shan Ssu's (Figure 28).

PAINTING

On the doors of Shan Men, there are two images

71 This building was used by the highest official of Taiwan during the end of the Ch'ing Dynasty. I saw there were two stone windows which had the similar bamboo trunks to the Lung Shan Ssu's.

72 Fa Hua Ssu is located at Tainan. It was originally established in 1765. Later, it was rebuilt many times. The stone windows is located at the northern part of the temple. It was finished in 1964. See Fei Lu Chu Jen, op. cit. (Chapter 11, Section 1, note 11), p. 24.

73 This picture was taken by Shiy Te-tsin, but no detailed report. See Shiy Te-tsin, Taiwan Ming Chien Yi Su (Taiwan Folk Art) (Taipei, 1976), p. 109.
of Ssu T’ien Wang (Lokanālaś, or the guardian monarchs of the Four Quarters). They are Dhrtarāṣṭra and Virūdhaka. Soper mentioned that the Chinese established the temple for Ssu T’ien Wang as early as the sixth century. Moreover, many famous painters of the Six Dynasties, such as Lu T’an-wei, Chang Seng-yü and Chan Tzu-ch’ien, painted many images of Ssu T’ien Wang.

Therefore, Ssu T’ien Wang have been popular in China from the fifth century until the present time.

Dhṛtarāṣṭra (Figure 29), the guardian king of the east, has large eyes, high nose, dark skin and two large earrings. His face is Indian, but the style of his garment, except the garland, is entirely Chinese, including the sash, dragons, tiger, lion, belt, sword,

74 See Alexander Soper, op. cit. (Chapter 11, Section 3, note 4), pp. 234-235.


76 For details and more information about Ssu T’ien Wang see Chapter 111, Section 5.
This example illustrates how the Chinese added their own culture and decorations to Indian deities. On the hat of the guardian there are the images of five Buddhas, so this hat is called "Wu Fo Kuan (Five Buddhas Crown)" or "Wu Chih Kuan (Five Wisdom Crown)."

A similar guardian is used not only by some Buddhist temples which are involved with local deities, but also by some temples for local deities in Taiwan. Many Ma Tsu temples have the similar decoration.

The five Buddhas are: 1) Vairocana-He represents "Fa Chieh Ti Hsing Chih (Dharmadhatu-prakrti-jñāna, or wisdom as the fundamental nature of the universe)." The fundamental nature of the universe (Fa Chieh Ti Hsing) includes six great fundamental elements (earth, water, fire, wind, space and perception). Of these six elements, perception is the most important. See T'ien T'ai Jen Wana Ching Shu (Explanation for the Benevolence Ching), Vol. 1. Because Vairocana keeps samadhis (three emptiness) in the six elements, he is the representative of the wisdom of "Fa Chieh Ti Hsing". 2) Aksobhya-He represents "Ta Yuan Ching Chih (Adarśāna-jñāna or great perfect mirror of wisdom)." All the phenomena of the "Fa Chieh (Dharmadhatu or things)" in the world are like reflection in a great mirror. Aksobhya is the representative of the wisdom of the great mirror. See Hsing Ti Kuan Ching (Sutra of Concentrating Mind), Vol. 2. 3) Ratnasambhava-He represents the "Ping Teng Hsing Chih (Samātā-jñāna or wisdom in regard to all things equally) which means he has the wisdom of knowing and proving to himself that all other things are equal. See Fo Chih Lun (Commentary on Buddha's Wisdom), Vol. 3. 4) Amitābha-He represents the "Hiao Kuan Ch'au Chih (Pratyavekṣana-jñāna) which means the wisdom of distinguishing all things and counseling to solving doubts. See Hsing Ti Kuan Ching, Vol. 2. 5) Amoghasidhī-He represents the "Ch'eng Chih Chih (Kṛtyanusthāna-jñāna or the wisdom of finishing) which means he has the wisdom to finish private and all other benefits. See Hsing Ti Kuan Ching, Vol. 2."
Most of the Buddhist temples of Taiwan do not paint the images of guardians on the leaves of their doors. Some Buddhist temples only established the statues of four guardian-kings at the Ssu T'ien Weng T'ang (the Hall of Four Deva-kings) which are in front of the main hall, such as K'ai Yuan Ssu of Tainan and Hui Hui An of Hsinchu, etc. The practice of putting images of guardians on the leaves of the door was influenced by Chinese traditional custom. This arrangement can be seen in many Buddhist temples which are involved with local beliefs of Taiwan.

In Lung Sheng Ssu most of the paintings occur above of the windows or doors of the side buildings around the Kuan Yin Hall. Some subjects of the paintings have nothing to do with Buddhism; these subjects include San Kuo Yen Yi, Fang Shen Fang, folk stories, etc. Eberhard mentioned that some temple painters.

79 The Chinese call the images on the leaves of the door as "Men Shen (door deities or guardians)". The custom originated from the Han Dynasty. During that time, the Chinese always painted non-Buddhist deities on the leaves of the door. See Yu Kien-hua, Chunr Kuo Hui Hua Shih (History of Chinese Painting) (Taipei, 1970), p. 16.

30 See above, note 25.
of Taiwan "were not bound by their employers to paint specific scenes...they painted...whatever they like and regarded as beautiful and interesting." His statement is valuable and correct, because many paintings in some Taiwanese Buddhist temples are not related to Buddhist subjects. It seems that another reason may be that most of the temple painters are not well educated men. The subjects mentioned, or folk stories, are familiar to them and are popular among the pilgrims of the local people. One of the examples of this kind of painting at Lung Shan Sao is the subject of "Chang Liang given a book by an immortal" (Figure 30). It describes Chang Liang of the Han Dynasty (the person on the right side) being given a book on tactics by an immortal. On the left side of the painting there is a rectangular space in which the


32 San Kuo Yen Yi and Feng Shen Pang, etc., and folk stories are familiar with most of the common or lower class people. I interviewed some temple artists while they were working. One of them was very famous in Taiwan. They are educated from elementary school to high school.

33 According to folk stories, after Chang Liang got this book he helped Han Ho Thau, the first emperor of the Han Dynasty, conquered all of China.
names of the painters are shown. It seems that the whole painting, including the foliage design, was finished by six people because there are six painters' names shown.

Most of the Buddhist paintings are connected with the stories of Buddha, particularly with regard to his miracles, such as using his hand to move a large heavy rock (Figure 31), taming a wild elephant, etc. Most of the paintings have a pine tree in the background. To the left of the painting describing Buddha using miraculous powers to move the rock, the title of the painting, the place the painter was from and the name of the painter are written (the similar arrangement can be seen at K'ai Yuan Ssu of Tainan as well). It can be seen that the artist used heavy, angular lines for the treatment of the rock and mountain. Most interestingly, except for the garment and armlets of the Buddha, everything is in Chinese style, including landscape. This is a good example to illustrate that the Chinese artists always changed foreign subjects, style of dress,

24 Eberhard also mentioned that the pine tree and the lotus were most common. See W. Eberhard, op. cit. (above, note 91), p. 25. He also said the phoenix is a female symbol. This is only part of the meaning. The phoenix also represents good luck in Chinese society.
or background to their own. The garments used for the statues of Buddhah and Bodhisattvas at Lung Men Caves are one of the ancient examples. Apparently there are three reasons the artists did this: 1) The artists did not know Indian style dress and appearance, because most of them were not well educated and did not have sufficient knowledge about ancient India; 2) The artists intended to make everything similar to Chinese because it would be more relevant to Chinese people and make them (especially the common people) relate more intimately to the figures; and 3) Some artists had learned painting from their fathers, according to Eberhard's study and the information from Taiwanese newspapers. It is possible that the artists copied whatever they learned from their fathers or teachers and did not change or add new sources in their paintings.

TZ’U YÜN SSU

HISTORY

Tz’u Yün Ssu is located at the top of a high mountain at Chung Ho, Taipei hsien. Its other name is Tz’u Yün Yen. The temple was established during the Hsien Feng period (1851-1861) of the Ch’ing Dynasty. Later, it was abandoned and was eventually moved to Pan Ch’iaoa where the name was changed to Chieh Yün Ssu. On June 19, 1954 there was a conflagration in the original area of Tz’u Yün Ssu, and more than eighteen acres of forest were destroyed. When the investigators went to inspect the damage, every tree and all the grass was burned except a square area where the trees and grasses were still alive. This square area was identified by the people as the original location of Tz’u Yün Ssu. Therefore, Miao Ch’ing, the abbot of Yuan T’ung Ssu, advocated that the Buddhists donate money to establish a temple at the original location of the old Tz’u Yün Ssu. In September 1954, the ground breaking ceremony was sponsored by the current abbot of Tz’u Yün Ssu, disciple of Miao Ch’ing, Ta Chin.
When the workers dug the ground, they found some ancient bricks of the Ch'ing Dynasty as well as the pedestal of Kuan Yin of the original temple three feet from the surface. The new Tz'ü Yun Ssu is located on the same base as the former one. In 1969 the beams of the temple were damaged by the white ants and typhoons. The next year the temple reconstruction was initiated and was completed in 1974. This is one example where a Buddhist temple was built during 1970's.

This temple was strongly supported by the laymen. The land was donated by the landlord after he heard the miracle story. Moreover, the fire occurred in June 1954 and the ground breaking ceremony was in September. Within three months the work of reestablishing the new temple was started. If there had been no strong support from the pilgrims it would have been difficult to begin the work in three months. In 1974 when the temple was being rebuilt, the pilgrims donated money for the temple and the landlord, again, donated the land for the establishment of a road which could be used to drive from the bottom to the top of the mountain.  

1 See Tz'ü Yun Yen Shih (History of Tz'ü Yun Yen), ed. Tz'ü Yun Yen (Taipei, 1967), n.p.

2 Ibid.

3 Ibid. The road is about 1,500 feet long.
TA CHIN—THE ABBOT

In today's Taiwan there are many Buddhist nuns in charge of abbotships at Buddhist temples. Some of these temples are very large and famous, such as K'ai Yuan Ssu at Tainan, Fa Yun Ssu at Miaoli, and Yuan T'ung Ssu at Taipei, etc. Ta Chin, the abbot of Tz'u Yun Ssu, is another example.

According to the record of Tz'u Yun Ssu, Ta Chin was a vegetarian at the age of twelve. She shaved her hair at Yuan T'ung Ssu when she was thirty years old. Although her teacher was the original nun to advocate the establishment of Tz'u Yun Ssu, Ta Chin was actually the supervisor in charge of the work for the establishment of this temple. She was 68 years old in 1975, but she is one example of Taiwanese Buddhist clergy who are willing to get involved in modernization and improvement. In 1962 she set up a seminary for both her disciples and laymen. In 1974 she set up a library next to Kuan Yin Hall under the advice of Shih Hsiao-yün. In the meantime, she sent her disciples to the Lotus Buddhist Ashram for study.

4 These three temples are for Buddhist nuns only.

5 See Tz'u Yun Yen Shih, op. cit. (above, note 1), n.p.

6 Ibid.
because there were many outstanding scholars teaching there. She also engaged in labour when the road in front of the temple was being constructed. When the new temple was finished in 1974, she asked Shih Hsiao-yun to be the consultant for the arrangement and decoration of the temple. She edited a most valuable booklet which described the history of Tz'u Yun Ssu. This is one of only two Buddhist temples known to the author, which have such a record. Her attitude was ambitious and zealous although she was close 70 years old in 1974.

ARCHITECTURE

Because Tz'u Yun Ssu is on the top of the mountain,

When I visited Tz'u Yun Ssu I met some disciples of the abbot. She told me that some of them studied at the Lotus Buddhist Ashram.

Shih Hsiao-yun told me that when she met Ta Chin for the first time, Ta Chin was wearing a bamboo hat working on the road side.

Ta Chin told me that she counseled Shih Hsiao-yun about these matters, because Shih Hsiao-yun was the only Buddhist nun who taught at the university in Taiwan, and she respected Shih Hsiao-yun very much.

Most of the Buddhist temples of Taiwan did not pay attention to their histories. The abbots as well as many of the clergy did not know the histories of their temples. I asked several monks from different temples about their histories; most of them could not give me any information. A few abbots could tell when the temples were established but could supply no other detail.
its size is limited by the environment. In front of the temple there is no courtyard because of the slope of the mountain; however, the architecture of this temple did use a symmetrical arrangement (Figure 32) which is one of the characteristics of most Chinese architecture.\(^{11}\) Another reason for limiting the size of the temple is to follow the old base of the original building which was established during the Hsien Feng period.\(^ {12}\)

The old temple which existed between 1954 and 1974 had a southern style roof (Figure 33), which is identified by its upward pointed corner-ribs and ridge. The same type of building may still be seen in Taiwanese ancestral halls, large residences, and some wealthy farmers' houses. According to the abbot, on both sides of the main hall there were two side buildings, and one rear building parallel with the main hall at the end of the two side buildings. Because of this plan, it may be classified as traditional Chinese "Ssu Ho Yuan" design.

The size of the present main hall is identical to that of the old one but is different in style and has two

\(^{11}\) See Ito Chuta, op. cit. (Chapter 111, Section 1, note 47), p. 46.

\(^{12}\) See Tz'\u Yuan Yen Shih, op. cit. (above, note 1), n.p.
stories instead of one (Figure 34). The upper part of the bases of the four columns on the first floor are drum-like which is very popular in the southern part of China. The western style window and Chinese style roof indicate that this building is the combination of "Hsieh Shan" type and western modern architecture. The combination of western style with Chinese style is very popular in the 20th century. This integration of styles can be seen in some other Buddhist temples such as Chin Lung Ssu, established in 1954. Its facade and capitals are western style (Figure 35) but the main hall beyond the facade is Chinese of the "Hsieh Shan" type (Figure 36).

Not only has the appearance of some of the Buddhist temples been influenced by western style, the materials used by the builders have changed. The entire building of Tz’u Yun Ssu is made of cement and steel except the tiles of the roof. Even the rafters of the eaves and beams

13 According to the history of this temple, the reason for establishing two stories building was that there were too many pilgrims who came to the temple and was necessary to enlarge to allow more space.

14 In Taiwanese Buddhist temples the "Hsieh Shan" type is very popular. For detail of this type see appendix D.
are made of cement and steel (Figure 37). Due to this change, some artists attended to decoration as well as the new construction. The placement of dragons under the "Cha Chuan (insertion)" is a new arrangement which is not presented in the old Buddhist temples of Taiwan. Another example of this new arrangement can be seen at the pagoda of Chin Lung Ssu. Artists used oils to paint stripes representing real wooden rafters on the eaves which were made entirely of cement and steel (Figure 38).

On the roof of the main hall there are no pearls or dragons as at Lung Shan Ssu's and the ridge is horizontal rather than curved. Its style is excluded from the influences of Fukien as well as local architecture. The style change was influenced by the advice of Shih Hsiao-yun, a famous Buddhist nun from mainland China. This is one of the examples illustrating the influence of Buddhist monks and nuns from mainland China on Buddhist architecture of Taiwan during the 20th century. Many new

15 Almost all the new Buddhist temples established in 1970's do not have a curved ridge, dragons and pearl on the top of the roof, and are less decorated. Shih Hsiao-yun told me that the reasons for abandoning the above design and decoration are: 1) It is too luxurious and too decorative if too many curved lines and decoration are used. Buddhist temples should not be too fancy. 2) Taiwanese Buddhist temples should follow the pattern and style which were commonly practiced in mainland China previously. The southern style roof emphasizes too much decoration and it is not the ideal form for a Buddhist temple.
Buddhist temples established in Taiwan during the second half of 1970's do not have curved ridges, upward pointed side-ribs, sculptures of dragons and pearls on the top of the roof, such as Sung Shan Ssu at Taipei and Fo Kuang Shan at Kaohsuing.

KUAN YIN HALL

The major image worshipped at this temple is Kuan Yin, located in the shrine on the first floor (Figure 32). The Kuan Yin and the other two images except the image of Šâkyamuni, all are made of camphor-wood to prevent white ants (Figure 39). Kuan Yin, the Bodhisattva of mercy, can be either a male or female form depending upon the situation and environment. On the background of the Kuan Yin there is a circle which represents the sun. On the right side there is a small image of Kuan Yin. This image can be "invited" to go outside the temple or

16 See "Pu Men P’ing (Universal Door Section)," Lotus Sutra. It mentioned that Kuan Yin can be transformed into a Buddhist monk, nun, boy, girl, woman, etc. Originally, Kuan Yin is a male. Buddha called Kuan Yin "good son" at least twice, which was mentioned in Kuan Shih Yin Pu Sa Shou Chi Ching (Sutra of Kuan Yin Awarded Position by Buddha) (Vol. 1) and Man Shu Shih Li Ching (Manjusri Sutra) (Vol. 1) respectively.

17 In Fa Hua Yi Shu (Commentary on Fa Hua Ching) it is mentioned that "the other name of Kuan Yin is Pao Yi. He is the sun god." (Vol. 2).
to pilgrims' homes for ceremony or worship if the pilgrims request to do so. On the left side is the image of Ti Tsang Wang (Kṣitigarbha), the Bodhisattva of saving the people in the world from hell. His right hand is in a good luck gesture. All the images of Ti Tsang Wang in Taiwan have a crown. His image always appears on stone tablets at the road side sometimes in order to protect travellers (Figure 40). He is holding a pearl in his left hand and a staff in his right hand. The latter is a weapon to open the door of hell. The image of Buddha in front of the Kuan Yin is made of Taiwanese white marble in imitation of a jade Buddha belonging to Shih

18 Soper mentioned Ti Tsang Wang "became a truly popular figure only in the latter half of the T'ang Dynasty." Alexander Soper, op. cit. (Chapter 11, Section 3, note 4), p. 211. The reason for the popularity of Ti Tsang Wang during the T'ang Dynasty is that the Chinese believed Kṣitigarbha was born in Korea, whose name was Chin Ch'iao-chio. He went to China by the middle of the 7th century. He achieved enlightenment on July 30, 728 A.D., at the top of Chiu Hua Shan. He has been recognized by the Chinese as the incarnation of Kṣitigarbha. See Ting Fu-pao, op. cit. (Chapter 11, Section 2, note 8), pp. 1069-1070. The duty of Kṣitigarbha see Ti Tsang Pen Yilan Ching (Sūtra of Kṣitigarbha's Vows), Vol. 2.

19 See Ting Fu-pao, op. cit. (Chapter 11, Section 2, note 8), p. 3004.

20 This information was from the abbots of Tz'u Yun Ssu and Yung Ming Ssu.
Hsiao-yün. A similar type can be seen at Yu Po Ssu of Shanghai. Both of the jade images of Buddha were brought back from Burma (Figure 41) (Figure 42). The former (Figure 41) was brought back in 1882. The characteristics of the image of Buddha in the Kuan Yin Hall are its wide head-band, and the fabric draped from the left shoulder. The image also illustrates the affinity among the Pala style, the Burmese style and the Siamese style. The flap of the robe draped over the left shoulder, which is one of the examples of the Indian influence on the Burmese and Siamese schools, can be seen at the Indian seated Buddha (dated 9th century) (Figure 43), the Burmese bronze Buddha (Pagan period,

21 According to Ta Chin, she asked Shih Hsiao-yün to lend her jade Buddha to the sculptor as the model. I saw the jade Buddha at Shih Hsiao-yün's office. She told me that she brought the statue from Burma.

22 See Holmes Welch, op. cit. (Chapter 11, Section 2, note 22), p. 345.

dated 11th or early 12th century) (Figure 44), and the Siamese stone Buddha (Khmer type, dated 13th-14th century) (Figure 45). According to Reginald le May, the band on the forehead originated from Siamese Khmer sculpture. The Pāla style bronze Buddha found in Burma "seems to be the forerunner of the modern Burmese type of Buddha image." The image of Kuan Yin was made by a very famous Buddhist sculptor, Ch' en Lu-kuan. He was also the sculptor for the images of Yuan T'ung Ssu and Yung

24 According to le May, this picture was taken from the Annual Report of the Archaeological Survey of India for 1926-1927. He mentioned this image belongs to Pāla style. See Reginald le May, A Concise History of Buddhist Art in Siam (Cambridge, 1938), p. 104.

25 This statue was found at Lopburi. Height 39 3/8". Now it is in the National Museum, Bangkok. See The Sculpture of Thailand, ed. Theodore Bowie (N.Y., 1972), p. 86. According to Reginald le May that this statue was created in Central Siam. See Reginald le May, op. cit. (above, note 24), p. 67.


27 Reginald le May, op. cit. (above, note 24), p. 104. He mentioned that "the Buddhist art of the Pālas" was introduced "into Burma by the monkish missionaries from Nālandā who resorted to Pagan in the eleventh century." (p. 101).
ming Ssu, etc. The images made by him are distinguished by rectangular faces, small mouths, and soft modelling. In Taiwan, most of the faces of the images of Buddha are fuller, but the faces of other images are usually not so full, and are similar to the image made by Ch'en Lu-kuan. According to Ch'en Lu-kuan, most of the Buddhist sculptors came from Fukien or are the disciples or posterity of the Fukienese.

The floor of Kuan Yin Hall is covered by large brick (Figure 4-6). The largest brick is the original brick dated to the Hsien Feng period of the Ch'ing Dynasty, found in the ground in 1954 at the same place. According to the abbot's statement, the largest brick came from the Fukien province (2'4" x 2'4"). The brick made in Taiwan is smaller (1'2" x 1'2"). Therefore, according to the record of Tz'u Yun Ssu, the brick found in Tz'u Yun Ssu indicates that during the Ch'ing Dynasty, the practice of inviting architects and importing

28 Ch'en Lu-kuan is a very famous Buddhist sculptor in Taiwanese Buddhist circles. He is a Fukienes. He learned Buddhist sculpture in Fukien. Many Buddhist sculptors in Taiwan were his disciples. According to the abbot of Yung Ming Ssu, he is the first choice of many Buddhist temples but his price is the highest.

29 According to Ch'en, during the 1950's there were only two or three Buddhist sculpture workshops in Taiwan. All the artists came from Fukien. Later, they started to accept Taiwanese as their disciples. Today the Buddhist circles still think that Fukienes Buddhist sculptors are the best.
construction materials from Fukien must have been very popular. 30

On the right side of the Kuan Yin Hall there is a large bronze bell (Figure 47). It was donated by the pilgrims, and the names of the donors were cast in the bell. The inscription on the top of the right side mentions that the bell was donated to Tz'u Yun Ssu, belonging to the Ts'ao Tung Sect of Ch' an Buddhism. This bell suggests the following hypotheses: 1) The pilgrims of a Buddhist temple are not necessarily from the area around the temple since, according to the inscription, the donors came from the whole of Taiwan, including Kaohsuing, the farthest area from Taipei. 2) Many Buddhist pilgrims are in the same family. Because many donors' last names and the middle are the same, they apparently came from the same family. It seems that many of them were influenced by their families. 3) There is not much difference between the Ch' an temple and other temples evidenced by the fact that all the images worshipped and the arrangement of the hall is the same. This is a good example of the practice of

30 During the Ch' ing Dynasty the bronze bell used by Mi To Ssu was imported from Chang Chou, Fukien. See Fei Lu Chu Jen, op. cit. (Chapter 11, Section 1, note 4), p. 31.
Besides assembling the monks and nuns, the bell is usually struck two times each day; during morning devotions and during evening devotions. Before the monks or nuns are ready to do their morning study, the bell is struck 108 times and a drum is struck 3,000 times. But in the evening they are struck after the evening devotions. The 108 times symbolize that the 108 distresses or troubles (kleśa) of human beings can be cured by the 108 sounds of the bell. The other two functions of the bell are that the sound of the bell can help the souls of the dead to be released from hell and can stop desires and evil thoughts of all living beings. Therefore, in every Buddhist temple in Taiwan

31 See Chapter 11, Section 3, note 5 and note 7. The bronze bell has been used by the Buddhist temples belonging to Pure Land Sect for reciting Buddhist texts, worshiping and ceremony.

32 This statement was from the abbot of Tz'u Yun Ssu.

33 Ibid.

34 T'ang Kao Seng Ch'uan (Biographies of the Highest Monks of the T'ang Dynasty) mentions, "The husband dreamed his inanimate wife told him, 'I was being brought back to hell. But monk Chih Hsing...struck the bell. The sound of the bell shook hell, so that my companions and I were released.'" (See Biography of Chih Hsing). Hsi Yü Chi (The Buddhist Record of Western Kingdoms) also mentions, "The dragon told the king...I dare not destroy Buddhist temples again, but you must send a person to the mountain. If there are black clouds, please ring
there are at least one bell and one drum on both sides of the main hall, either inside or outside the hall. Usually, they are put inside and close to the entrance.

The drum on the left side of the hall (Figure 48) is for assembling the monks or nuns and represents Buddha and his power which can destroy evil spirits and troubles, and enhance courage. The inscription on the surface of the drum is a list of the donors who gave this drum to the temple.

BUDDHA HALL

The Buddha Hall (Figure 49) is on the second floor of the main hall. On the left side of the offering table there is a wooden fish (Mu Yu) (Figure 50); on the right side there is a chime (Ch'ing) (Figure 51). In Chinese Buddhist temples there are two kinds of wooden fish; one is a round fish (Yuan Mu Yu), and one is long...

the bell quickly; my evil mind will be stopped when I hear the sound." (Vol. 1).

35 Fa Hua Yi Shu (Commentary on Fa Hua Ching) mentions, "The foreigners called Buddha, T'ien Ku (drum of heaven) ... when the T'ien Ku is struck, the guardians have courage... the evil spirits are afraid. When all living beings have trouble, Buddha will lecture to them... When Buddha is lecturing, the disciples will have courage." (Vol. 1).
The long wooden fish is hung outside the refectory (Figure 52) and when the monks have their meals the long wooden fish is struck. The long wooden fish is apparently no longer popular in Taiwan. The round wooden fish has scale-like ornamentation on it. According to Pai Chang Ts’ung Lin Ch’ing Kuei Cheng Yi Chi the fish always has its eyes open, day and night, so the Chinese Buddhist monks use it as a symbol and strike it in order to remind themselves to study and practice. The fish are also used during the recitation of Buddhist texts. The chime is made of bronze and is used during recitation and during ceremonies. When the abbot or honoured guests

36 See Pai Chang Ts’ung Lin Ch’ing Kuei Cheng Yi Chi, op. cit. (Chapter 11, Section 3, note 42), Vol. 9.

37 Ibid.

38 I did not see "Pang" at all the Buddhist temples I visited.

39 See Pai Chang Ts’ung Lin Ch’ing Kuei Cheng Yi Chi, op. cit. (Chapter 11, Section 3, note 42), Vol. 9.
worship the image, it should be struck three times.\textsuperscript{40}

There are two lamps (Kuang Ming Teng) beside the wooden fish and chime (Figure 53). Another name for these lamps is the lamp of the Buddha of Medicine. In each niche of the lamp there is one small image of Buddha of Medicine and a small light bulb. When pilgrims or their relatives are sick, they sometimes ask the monks or nuns to put their names under the niches to pray for recovery.\textsuperscript{41} According to \textit{Kuan Ting Ching} (Mūrdhābhīṣikta Sūtra) and \textit{Pai Chang Ts‘ung Lin Ch’ing Kuei Cheng Yi Chi}, after seven days and seven nights the evil spirits of disease will go away and the patient will be recovered.\textsuperscript{42} The form of the lamp of light is a magic circle (mandala) on which the images of Buddha of Medicine are placed. It is believed that the virtue and spiritual power of the Buddha of Medicine will be gathered in this circle and will

\textsuperscript{40} See above, note 31.

\textsuperscript{41} The abbot told me that many pilgrims were waiting to put their names on the lamp.

\textsuperscript{42} See \textit{Pai Cheng Ts‘ung Lin Ch‘ing Kuei Cheng Yi Chi}, \textit{op. cit.} (Chapter 11, Section 3, note 42), Vol. 5., and \textit{Kuan Ting Ching}, Vol. 2.
create magic power. According to the descriptions of Kuan Ting Ching and Yao Shih Ching (Phaisajvasuvairājāṇaprabhāsasūtra), the lamp of light has seven stories rather than nine stories as it has here.

Moreover, the lamps of light at Sung Shan Ssu in Taipei and Ta Fo Ssu in Taipei all are seven-storeyed. Therefore, it seems that seven stories should be the correct form. It is possible that large numbers of requests from the pilgrims requires this temple to add two stories. Although there are regulations and rules, some temples still take a flexible attitude. Tz'u Yun Ssu is one of the examples.

The main statue in the Buddha Hall is a white marble image of Śākyamuni (Figure 54). It is seven

43 See Yen Mi Ch'ao (Notes for the Commentary on Mahāvairocana Sūtra), Vol 5.

44 Yao Shih Ching mentioned, "If the patients or the relatives of the prayers want to devote the Buddha of Medicine, they should ask the monks...to light the seven stories lamp." (Vol. 1). Kuan Ting Ching also mentioned, "If the people are sick...they can ask the monks...to light the seven stories lamp." (Vol. 2).

45 I visited both these temples in 1975. The abbot of Sung Shan Ssu, Tao An, is one of the most famous monks in Taiwan. He was previously the president of the Chinese Buddhist Association in Taiwan. It is possible that the seven-storeyed lamp in his temple is in accordance with the regulation mentioned by the texts.

46 The abbot told me that it took her about three years to find the white marble to make the image.
feet, eight inches tall. The work of sculpturing was started in May 1973 and was finished in October of the same year. It was made by Chiang Yin-ch'iang, an artist from the Fukien province. According to the artist, the statue is an imitation of the white marble image of Buddha in the Kuan Yin Hall of the same temple. The Burmese characteristics are: the wide band on the head, the flap of the robe draped over the left shoulder, the small mouth, the half-open eyes, and the oval face. This is an example that imported Buddhist statue influenced the statues of this temple.

On the left side of the image of Sākyamuni there is an image of Wen Shu (Mañjuśrī), made of wood (Figure 55). The sculptor was Chin Yi-chu, a Taiwanese and disciple of Ch' en Lu-kuan.47 In the hands of the image there is a "Ju Yi (sceptre made of jade)" which is a symbol of Buddhist doctrines.48 This image has a rectangular face, high bow-shaped eyebrows, and a small mouth. If we compare these characteristics with those of

47 Chin has his own workshop in Taipei.

48 See Fo Tsu T'ung Chi, op. cit (Chapter 11, Section 3, note 114), Vol. 5.
the image of Kuan Yin made by Ch'en Lu-kuan, the characteristics are similar. We can see the close relationship between the teacher and the disciple as well as the influence of the Fukienese sculptor on the young Taiwanese sculptor. The other example of Fukienese influence is Huang Liang, who came from Ch'üan Chou, Fukien. He accepted many disciples when he was at Penghu which is one of the hsien (county) of Taiwan province. At the present time, many Buddhist sculptors at Kaohsuing and Penghu are his disciples. Because there are no many large and famous workshops in Taiwan, the influence of Fukienese sculptors on Taiwanese sculptors is obvious and wide. Like the temple painters of Taiwan, the Taiwanese Buddhist sculptors still have been trained in the private workshops of their teachers or fathers and the training period is usually two or four years. If the statue is made of

50 Ibid.
51 According to the report that there are only four Buddhist sculpture workshops at Keelung city. See Central Daily News (June 2, 1977), p. 3. The abbot of Yung Ming Su also told me that no more than ten large and famous Buddhist sculpture workshops exist in today's Taiwan. All of them are known in the Buddhist circles.
52 Central Daily News mentioned two famous Buddhist sculptors at Keelung and Penghu. Their disciples
wood, the sculptor makes it in the workshop. If the statue is made of clay or cement and steel, the sculptor makes it at the place where the statue being established.

including their sons or relatives. See Central Daily News (January 24, 1977), p.2., and June 2, 1977, p. 3.
YÜAN T'UNG SSU

HISTORY

Yüan T'ung Ssu was established in 1926 in Taipei and rebuilt in 1929. The first abbot of this temple was Miao Ch'ing who died in 1955.¹ The year before she died she advocated that pilgrims donated money for establishing Tz'u Yün Ssu and appointed her disciple as the abbot of that temple.² This indicates that some abbots handled two temples at the same time and had the authority to appoint the abbot of the new temple. This temple is one of the most famous temples around the

¹ I talked to the abbot of this temple but she did not know too many details. This is one of the problems of many Taiwanese Buddhist temples. I visited the monks or nuns at other temples and most of them wanted me to talk with the abbots, but many abbots did not pay too much attention to their histories except that they are the founders of the temples. Therefore, lack of historical detail about most of the Buddhist temples is a serious problems to the present author.

² See Tz'u Yün Ken Shih, op. cit. (Chapter 111, Section 2, note 1), n.p.
ARCHITECTURE

The design of this temple is still influenced by the Chinese "Ssu Ho Yuan" type; buildings are around the four sides and an open courtyard is in the center of these buildings. If we compare the Buddha Hall of this temple (Figure 56) with the Kuan Yin Hall of Lung Shan Ssu (Figure 21), there are many similarities: 1) Both temples have projecting terraces in front of the main hall and two separated steps beside the terrace. 2) Both halls are made of stone blocks, except the roof. 3) Both main halls have verandas on the three sides of the buildings. 4) Both halls have stone railings. Furthermore, the upper part of the base (Chih) of the column at the gateway is still drum-like (Figure 57) which is the same type as that of Lung Shan Ssu. Because both temples were established during the 1920's, it would seem that the above material and designs were popular during that time in Taiwan.

The fluted shaft of some columns at the Buddha Hall of this temple (Figure 58) followed the shaft of the

3 Yuan T'ung Ssu is also a popular place for tourists and students. During the vacation or weekend many tourists and students go to the temple for visiting and picnics.
Greek and Roman columns which was popular in the Western world during the 15th to 17th centuries until the 20th century. The other type of column found at the Buddha Hall is the round shaft on a high square base (Figure 59). A similar arrangement and base can be seen, e.g., in front of the entrance to the Ministry of Foreign Affairs at Lima, Peru (Figure 60), which is dated 18th century. The western influence on this temple was probably prompted by the Japanese, because the Japanese Meiji Restoration (1868-1912) had "adopted a vigorous policy of modernization under Western influence." At the end of the 19th century many Japanese leaders and intellectuals went to the west for study and travel. From 1895 to 1949 Taiwan was occupied by the Japanese. It is possible that the architect got the information or models from the sources he read or other buildings he had seen.

4 This building was built between 1730-1735. It was originally a private mansion. The similar base also can be seen in the nave of the Church of San Martina e Luca in Rome, which was built in 1635, by Pietro da Cortona.

5 See John Whitney Hall, op. cit. (Chapter 1, note 21), pp. 285, 290-291.

6 Ibid., pp. 289-293.
The stone lantern on the side of the hall, symbol of perfect wisdom, is very popular in Japanese Buddhist temples, such as Hōryū-ji and Tōshōdai-ji. But using a stone lantern at Buddhist temples is of Chinese rather than Japanese origin although we seldom see such lanterns at the Buddhist temples in mainland China. The survey in 1955 found a stone lantern which is dated the Northern Ch’i Dynasty (479-501) at T’ung Tzu Ssu, T’ai Yuan (Figure 61). But putting the lantern in front of the Buddha Hall at this temple is probably Japanese rather than Chinese influence.

SCULPTURE

The stone elephant incense burner in front of the entrance of the Buddha Hall is called "Hsiang Hsiang Lu (Incense Burner of Fragrant Elephant)" (Figure 62). The Sanskrit name of Hsiang Hsiang is Gandhahasti. It is one of the sixteen honoured ones in diamond magic circle (mandala). The note for Wei Mo Ching (Vimalakirti-nirdesā Sūtra), which was written by Kumārajiva, mentioned

7 See Lo Che-wen, "T’ung Tzu Ssu (T’ung Tzu Temple)," Wen ū, 1V (1955), 50. A similar lantern can be see at Lung Shan Ssu.

8 See Ting Fu-pao, op. cit. (Chapter 11, Section 2, note 3), p. 1615.
that it is a green fragrant elephant and has fragrant smell coming out from its body. According to Hua Yen Ching (Avatamsaka Sūtra), the elephant is a Bodhisattva in the north, who lives at the incense mountain. Putting the stone incense burner in front of the entrance has three functions: 1) Communicating with Buddha. 2) When the pilgrims enter the main hall, the smell of the incense will cleanse their bodies. 3) When the pilgrims are too crowded inside the main hall, the others can use this burner to offer and burn their incense.

9 Ibid.

10 See "P'u Sa Chu Ts'u P'ing (Living Places of Bodhisattvas Section)," Hua Yen Ching.

11 According to Hsien Yu Ching (Wisdom and Ignorance Sūtra), "Fu Ch'i... and Hsien Nai... held their own incense burners... burning the incense... the smoke went up and became a circle on the top of the Buddha at last. Buddha noticed it and went to their place with Bodhisattvas." (Vol. 6).

12 This information was given by the abbot of Yuan T'ung San.

13 Ibid.
The image of Sakyamuni at the Buddha Hall, which is in meditation gesture, was made by Ch'en Lu-kuan in 1932, and was made of clay (Figure 63). The characteristics of this image are: rectangular face, small mouth and high bow-shaped eyebrows. It is a direct product of the sculptor's having learned his craft in a late 19th or early 20th century workshop.

Generally speaking, the characteristics which were mentioned above can be seen in many other Buddhist statues in Taiwan.

A boy-like image of Sakyamuni, which was made of cement, stands at the center of the gateway facing the south (Figure 64). It is an example of the western influence on Taiwanese Buddhist sculpture during the

14 Ibid.

15 According to the study of the staff of the Asian Art Museum of San Francisco and Alexander Soper that "after the T'ang it is difficult to speak of truly national or dynastic styles. Much of what was produced was archaic, and the bulk of what has survived often appears as a more or less mannered adaptation of Six Dynasties or T'ang prototypes. Yet in each dynasty, certain workshops or regions developed very distinctive styles." They also mentioned that the Ming Dynasty "drew on many former types and manners. Toward the end of the Ming Dynasty and throughout the Ch'ing Dynasty (1644-1912 A.D.), the formula remains basically the same." Chinese, Korean and Japanese Sculpture, ed. René-Yvon Lefebvre d'Argencé and Diana Turner (N.Y., 1974), pp. 20, 22.

16 The similar characteristics can be seen in the statue
20th century. The image indicates the story that after Sākyamuni was born from the right rib of Mahāmaya, his mother, he walked seven steps and raised his right arm and said, "In the heaven above and beneath, I alone am the honoured one." Alexander Soper said that by seven steps, "the child Buddha took symbolic possession of the world into which He was born."

According to Fo Chiao Chao Mu K'o Sung and Pai Chang Ts'ung Lin Ch'ing Kuei Cheng Yi Chi, a lotus appeared under the feet of Sākyamuni after he finished the seven steps. Ta Jih Ching Shu (Commentary on Mahāvairocana of Sākyamuni at Hung Fa Ssu, Kaohsuing; and the statue of Sākyamuni at Fo Kuan Shan. For details see Chapter 111, Section 8.

17 According to the abbot that this statue was made in the late 20th century.

18 See Chang A Han Ching (Dirghāgama), Vol. 1. Bradley Smith inaccurately stated, "After the Buddha was born... he took eight steps." See Bradley Smith, Japan-A History in Art (N.Y., 1964), p. 53.


Sūtra) mentioned that the lotus symbolizes good luck and purity.²¹ Wei Mo Ching (Vimalkirti-nirdeśa Sūtra) explained that the seven steps indicate seven kinds of purities which are: pure in judgement, pure in heart, pure in view, pure in doubt-discrimination, pure in commandments, pure in conduct and pure in Nieh P'an (nirvāṇa).²²

²¹ See Ta Jih Ching Shu, Vol. 15.

²² See "Foo Tao P'ing (Way of Buddha Section)," Wei Mo Ching. Pure in nirvana means after getting enlightenment, the person will be free from stains. Doubt-discrimination means to discard doubt.
SECTION IV

YUNG MING SSU

HISTORY

Yung Ming Ssu is located at the mountain side of the famous Yang Ming Shan of Taipei. It was established in 1942, and the founder was Hsüan Miao who was also the founder of Yüan Chüeh Ssu in Taipei before he founded Yung Ming Ssu. In the very beginning he was in charge of both abbotships, but later he sent Hsing Ting, his disciple, to take over the abbotship of Yung Ming Ssu, and she is still in charge as of today. At the present time, there is no subordination between these two temples. It seems that a founder of one Buddhist temple would establish another Buddhist temple and send his or her disciple to take over the abbotship of the new temple. This was a very popular practice in Taiwanese Buddhist temples; Tz'u Yun Ssu

1 This information was from the conversation with the abbot of this temple.
was one of the earlier example, and Yung Ming Ssu was another example.

The history of Yung Ming Ssu also indicates the differences in Taiwanese Buddhist temples between the Japanese period and the Republican period. For example, Hsuan Miao was a monk; Hsing Ting, his disciple, was a nun. During the Japanese period, it was very popular for the Buddhist monks to accept both monks and nuns as their disciples. The best example is Meng Ting, who is the male schoolmate of Hsing Ting. This custom was greatly changed after the Japanese period, and most of the Buddhist temples of the present time accept only monks or nuns. Only few Buddhist monks accept both monks and nuns as their disciples.

LOTUS BUDDHIST ASHRAM

Although Yung Ming Ssu is a small temple in size, it is very famous for its Buddhist education. Its reputation began in 1971 when the Lotus Buddhist Ashram

2 See Lien Hua Yuan Chi, op. cit. (Chapter 1, note 31), pp. 3-4.

3 The large temple which accepts both monks and nuns is Fo Kuang Shan. Today's Yung Ming Ssu accepts nuns only, and Yuan Chueh Ssu accepts monks only.
was established at Yung Ming Ssu by Shih Hsiao-yün. In Taiwanese Buddhist circles there are so-called "San Yün (Three Clouds)" who are famous for Buddhist education and activities, especially in the literati class. These three "Yün" or "clouds" are Hsiao-yün in northern Taiwan; Ch' an Yün in central Taiwan; and Hsing Yün in southern Taiwan. In northern Taiwan the most famous training center for Buddhist education is the Lotus Buddhist Ashram. The Buddhist nuns or ladies who want to study at this ashram have to be selected and pay the fee for meals by themselves. Most of the

4 See Lien Hua Yuan Chi, op. cit. (Chapter 1, note 31), pp. 3-4. According to the description that a layman, before he went to the United States donated his residence to Shih Hsiao-yün as the funds of the ashram. The abbot of Yung Ming Ssu offered a new building to the ashram at the temple.

5 The abbot told me the term of "Three Clouds". Ch' an Yün's temples is called Lien Yin Ssu which is located at Shui Li of Taichung hsiien. He is the first Buddhist monk to start a summer camp for college students in Taiwan. Later, many other temples did the same thing. Hsing Yün is the abbot of Fo Kuang Shan. Shih Hsiao-yün is the only person in Taiwanese clergy, who is in charge of a research institute in an academic organization.

6 In the summer of 1975, I interviewed many Buddhist monks and nuns in Taiwan; most of them knew the names of Lotus Buddhist Ashram and Shih Hsiao-yün. I still remember that the monks at Lin Ch'uan Ssu, Hsüan Tsang Ssu, Hung Fa Ssu... and the nuns at Yuan T'ung Ssu, Fa Yün Ssu and Fo Kuang Shan, etc., had all heard of Shih Hsiao-yün's name.
students are high school graduates or of an equal level. The period of study is three years. Besides Buddhist courses and practice, the students are required to study literature, philosophy, foreign languages and art. They not only study with Buddhist monks and nuns but also with outstanding lay scholars. In the field of art, the students have to practice both calligraphy and painting. Some paintings and calligraphy practiced by the students have considerable qualities (Figure 65).

According to the regulation of the ashram, the students have to practice practical skills as well, such

7 See Lien Hua Yuan Chi, op. cit. (Chapter 1, note 31), p. 477. The students came from different Buddhist temples of Taiwan. In the first period (1971-1974) there were eleven students studying at the ashram but only six students got permission for graduation. In 1974 the ashram published Lien Hua Yuan Chi (Record of the Lotus Buddhist Ashram). It was a book of 552 pages. Most of the articles in it are connected with Buddhism, literature, philosophy, and Buddhist practice and written by the students. Many of such articles are of very high quality.

8 Ibid., pp. 477-478. I knew some college graduate women who taught English at the ashram.

9 If the students are interested in sculpture, the ashram can offer teachers in this field. I have a friend who has B.A. and M.A. degrees taught the students during 1971.
as Chinese and English typing, etc. In the meantime, the students also have to spend some time working in the field. The new ideas brought into Taiwanese Buddhist education have attracted a lot of Buddhist nuns and female pilgrims to apply for study at this ashram. The reputation of this ashram in Taiwan brought more than two hundred famous monks, nuns, professors and foreigners to participate in the first commencement of the ashram in 1974. According to Shih Hsiao-yün's statement, some students who graduated from the ashram are already abbots of their temples; therefore, the influence of this ashram on some Taiwanese Buddhist temples is profound and opposite.

ARCHITECTURE

The main hall of Yung Ming Ssu is an example

10 Shih Hsiao-yün told me that a modern priest should have various skills; typing is one of them.

11 Working in the field seems very popular in Taiwanese Buddhist temples. I saw the practice at Fo Kuang Shan, Tz'u Yün Ssu and K'ai Yuan Ssu as well.

12 See Lien Hua Yuan Chi, op. cit. (Chapter 1, note 31), p. 476.

13 Ibid.
of a Buddhist temple in the style of the common people's houses (Figure 66). Most of the common people's houses are of the Chüan Peng type,\textsuperscript{14} and are very simple and small. If compare with the Hsieh Shan type buildings, the common people's houses do not emphasize decoration and only use smaller and thin tiles on the roof. The slight curved ridge of the main hall shows the influence of Chinese southern style architecture, but compare with the gateway of Lung Shan Ssu, the degree of the curved ridge is much slighter.

Because the main hall of Yung Ming Ssu is very small, there is no enough space for activities. In order to save space, the bell and drum, which are usually in front of the two sides of the main image, have been moved to the sides of the image (Figure 67). This arrangement can be changed if the situation warrants it. Therefore, the adaptability of Taiwanese Buddhist temples not only applies to the arrangement of Buddhist ritual but also to the arrangement at the main hall.\textsuperscript{15}

Behind the main hall there is a hut which is made

\textsuperscript{14} See appendix D.

\textsuperscript{15} See Chapter 11, Section 3, Fo Ch'i and Ch'an Ch'i Section.
of straw (Figure 68). Although many earlier Taiwanese Buddhist temples originally were hut, the hut at Yung Ming Ssu is the only that can be seen at the Buddhist temples of today's Taiwan.\textsuperscript{16} According to Shih Hsiao-yùn, when people live in the hut they will feel cold during summer and feel warm during winter. It is a nice place for practicing meditation and study. The name of this hut is called "Liu Ho Liao (The Six Harmonies Hut)". Shih Hsiao-yùn stated that the full name of "Liu Ho" is "Liu Ho Chin". The "Ho" means harmony with others on the outside; the "Chin" means humble inside. The six harmonies are body, oral, mental, moral, opinion and benefit.\textsuperscript{17} The body harmony means harmony in worshiping and living with others. The oral harmony means harmony in chanting or talking with others. The metal harmony means harmony in faith. The moral harmony means harmony in action or behavior. The opinion harmony means harmony in views and explanation. The

\textsuperscript{16} Many Taiwanese Buddhist temples were huts in the very beginning. Fa Hua Ssu at Tainan city was one of the examples. See Fei Lu Chu Jen, op. cit. (Chapter 11, Section 1, note 11), p. 23. According to the monk of Lin Ch'üan Ssu, Lin Ch'üan Ssu was a hut in the very beginning. The abbot of Hai Hui An also told me that Shih Yen Tung on Shih T'ou Shan was a hut during the Japanese period.

\textsuperscript{17} See Ta Ch'ien Yi Chang (The Meanings of Mahāyāna Buddhism), Vol. 15.
benefit harmony means harmony in food, clothes, etc.)

Shih Hsiao-yün said that these six harmonies are the basic principles of Buddhist monks and nuns. This is the reason why they call this hut "Liu Ho Liao".

The conception of imitating T'ang style decoration can be seen in some Buddhist temples of Taiwan, such as the Ch'ih Wei (fish tails) of the gateway of Yung Ming Ssu, which was established in 1973 (Figure 69), and the main hall of Hsüan Tsang Ssu (Figure 92). The fish tails at the end of the ridges of these two buildings are the same type as those of the Kondo of Tōshōdai-ji (Figure 70) and Tōdai-ji in Japan. The major function of putting the fish tails on the roof is for preventing fire. Hugo Munsterberg suggested, wrongly, when he described the wing-like ridge ends of the Kondo of Tōshōdai-ji, that they "are thought to represent dragon tails." (19) Although the Chinese believe that dragons

18 Ibid.

could produce water and rain, they never put the dragon tails on the ends of the ridge but at the end of the corner-ribs. The reason for using fish tails is that it is said that a magician of the Han Dynasty mentioned that in the South Sea of China there was a kind of fish whose tail was similar to the tail of an owl, and it could produce sea waves and rain. Therefore, the fish tails are called owl tails (Ch'ih Wei) as well.

The earliest fish tails appeared on the architecture of the Six Dynasties. The building in the Buddhist painting at Cave 428 of Tun Huang, which is dated 520-530 A.D., is one of the examples (Figure 71). But it seems that the original design of fish tails was influenced by the architecture of the Han Dynasty. The upturned ends of the ridge of the building in the rubbing of a stone relief from Wu Liang Tzu of the Han Dynasty (Figure 72) must be related with the design of

20 See Liang Ssu-ch'eng, op. cit. (Chapter 111, Section 1, note 59), p. 16. The name of that kind of fish is unknown.

21 See Ch'i Ying-t'ao, op. cit. (Chapter 111, Section 1, note 35), Vol. 5, p. 7.

22 Ibid.

the fish tails of the Six Dynasties. From the Six Dynasties until the T'ang Dynasty, the shapes of the fish tails belonged to the same type; the tails were heavy and full. But from the tenth to twelfth centuries the end of the fish tails became thinner. The fish head which had an open mouth and an animal head on the back of the fish appeared. Because the mouth covers around the ridge it is called "Ch'ih Wen (the lip of owl)" or "Cheng Wen

24 Liang Ssu-ch'eng suggested that before Ch'ih Wei had been shaped the two upturned ends must have a practical function, which was to cover the two sides of the wood ridge and stabilize the tails at the ridge. See Liang Ssu-ch'eng, op. cit. (Chapter 111, Section 1, note 59), p. 16. It seems that the upturned ends gradually had a decorative function later. Some scholars call the upturned ends on the ridge of the Han Dynasty "Chi Shih (ridge decoration)". See Chi Ying-t'ao, op. cit. (Chapter 111, Section 1, note 35), Vol. 5, p. 7.

25 See Chi Ying-t'ao, op. cit. (Chapter 111, Section 1, note 35), Vol. 5, p. 7.

26 See Ku Ch'i-yi, "Szechwan T'ang Tai Mo Yai Chung Fan Ying Ti Kien Chu Hsing Shih (The Types of Architecture as Reflected on the Cliff Sculpture of the T'ang Dynasty in Szechwan Province)," Wen Wu, XI (1961), p. 62. According to the author, by the middle of the eight century the opened fish mouth had already appeared, but there was no animal head on the back. However, it seems that the opened fish mouth might be influenced by Indian Makara and the fish tail without a mouth was the dominant type during the T'ang Dynasty. The stone engraving from the pagoda of Tz'u En Su, the Kendo of Toshōdai-ji, and the reconstructional model of Han Yuan Tien (it was excavated between 1959 and 1960) are the best examples. For more information about Han Yuan Tien see Fu Hsi-nien, "T'ang Tai Ta Ming Kung Han Yuan Tien Chihi T'ien T'ao (Discussion of Han Yuan Tien of Ta Ming Palace of the T'ang Dynasty)," Wen Wu, V111 (1973), 37, 47.
rather than "Ch'ih Wei". An example is the "Ch'ih Wen" of the gateway of Tu Lo Ssu in Chihsien, Hopeh (Figure 73). During the Yuan Dynasty the end of the fish tails became scroll-like. The example can be seen at Yung Lo Kung in Peking (Figure 74). But during the Ming and Ch'ing Dynasties the entire end of the fish tail became a scroll, dragon design appeared and the "Ch'ih Wen" was divided into three parts: 1) The handle of sword, 2) The animal on the back, 3) The mouth (Figure 75). During the 1970's, both "Ch'ih Wei" and "Ch'ih Wen" are popular in Taiwanese Buddhist architecture. The "Ch'ih Wei" of the T'ang style can be seen at Yung Ming Ssu, and the "Ch'ih Wen" of the Ming and Ch'ing style can be seen at the kuan Yin Hall of Fo Kuang Shan and Sung Shan.

27 "Ch'ih Wen" can also be called "Cheng Wen". Liang Ssu-ch'eng mentioned that during the Ming and Ch'ing periods the inside of "Cheng Wen" was made of lead. The weight was about 7,300 Chin, which is about 9,733.3 pounds, and was very expensive. For putting "Cheng Wen" on the roof there was a ceremony which included the procedures of receiving, worshiping, putting flowers and red cloth on it. See Liang Ssu-ch'eng, op. cit. (Chapter 111, Section 1, note 62), pp. 180-181. Nelson Yü called fish tails, "Ch'ih Wen" as "Ch'ih Wei" is inaccurate. The fish tail mentioned in his illustration has a mouth. It should be called "Ch'ih Wen" rather than "Ch'ih Wei". See Nelson Yü, Chinese and Indian Architecture (N.Y., 1963), p. 45, and plate 142.

28 See Chi' Ying-t'ac, op. cit. (Chapter 111, Section 1, note 35), Vol. 5, p. 7.

29 Ibid., pp. 7-8.
Due to the small size of the temple, Shih Hsiao-yün and the abbot paid a lot of attention to the environment. The small garden, which is in front of the main hall, is arranged very elegantly (Figure 76) with an undecorated stone table and seats; soft, green grasses, bent trunks and pine trees on the left side are all carefully arranged. The stone table and seats are for tea ceremony and tea meeting (P'u Ch'a). According to Shih Hsiao-yün, the tea ceremony is for discussing Buddhist teaching and practice; the tea meeting is always on the last day of the lunar year. All monks or nuns at the temple have to participate in this meeting. They always examine and discuss the important matters of the whole year in order to improve the next year.

PI KUAN

Pi Kuan means "sealed confinement", which means a Buddhist monk or nun voluntarily stays in one room for a few months or longer in order to practice meditation.

30 All the buildings which have "Ch'ih Wen" were built in the 1970's.
and study a particular Buddhist text or various Buddhist texts. The door of the room is securely sealed by two strips of paper and only the window is opened. The window is for passing the food and water to the monk.

In Chinese Buddhism there are different kinds of confinements. If the monk studies Po Jo Ching (Prajñāparamitā Sūtra) during the confinement period, it is called "Po Jo Kuan (Prajñā Kuan or Perfect Wisdom Confinement)". If the monk studies Kuan Wu Liang Shou Ching (Aparimitāyuh Sūtra), O Mi To Ching (Amitābhavyūha Sūtra) and Wu Liang Shou Ching (Sukhāvatīvyūha Sūtra) of the Pure Land Sect, it is called "Ching T’u Kuan (Pure Land Confinement)". If the monk studies Hua Yen Ching (Avatāmsaka Sūtra), it is called "Hua Yen Kuan (Avatāmsaka Confinement)".

31 Welch stated that sealed confinement was "usually for a term of three years." Holmes Welch, op. cit. (Chapter 11, Section 2, note 27), p. 321. In today's Taiwan, the term is flexible, from a few months to a couple of years.

32 For details see Chapter 11, Section 2, note 27, Holmes Welch, p. 322.

33 According to Shih Hsiao-yün, the most popular studied Buddhist text is Po Jo Ching, because perfect wisdom is pursued by every Buddhist.
It seems that the practice of confinement has been a traditional custom at Yung Ming Ssu, in that both Hsüan Miao, the founder, and Hsing Ting, the present abbot, practiced confinement. Although Hsüan Miao has died, his practice in confinement makes Taiwanese Buddhists admire him deeply. According to the abbot, after Hsüan Miao appointed her as the abbot of Yung Ming Ssu he was still in charge of the abbotship of Yüan Chüeh Ssu. On August 11, 1949, he decided to practice "Po Jo Kuan" for three years at Yüan Chüeh Ssu. His confinement was finished on August 11, 1952. His second confinement, of four years, lasted from August 11, 1953 until August 11, 1957. In total, he spent seven years in a small room and never walked out of that room.\(^{34}\) During the first period of his confinement he finished a book which is called Ti Shui Tsi (Collection of Dropping Water) and was highly praised by Shih Hsiao-yün.\(^{35}\)

\(^{34}\) I visited that room in 1975. It is on the second floor of a small stone building and is about ten square feet.

\(^{35}\) See Lien Hua Yuan Chi, op. cit. (Chapter 1, note 31), p. 4.
SHIH HSIAC-YUN

In Taiwanese Buddhist circles the name of Shih Hsiao-yün is known by most of the people. She returned to Hong Kong in 1950 after studying in India. During her stay in Hong Kong (1950-1968), she founded Yun Men Hsüeh Yuan (Yün Men Buddhist Ashram). Later, she founded an elementary school for lay children which was called Fo Kuang Elementary School. Toward the end of 1968 she came to Taiwan and accepted the positions of Director of the Institute for the Study of Buddhist Culture, and Professor in philosophy and art at the College of Chinese Culture. From 1968 to the present time, besides her teaching and research, she founded the Lotus Buddhist Ashram as well as one journal and two periodicals. She studied painting before she shaved

36 Ibid., p. 3.

37 It was my knowledge that she founded an elementary school in Hong Kong, but I had never heard of the name. In 1974 I met a Chinese student who did his graduate work in the United States but was originally from Hong Kong. He told me that he graduated from that school and mentioned the school's name.

38 She teaches philosophy and art history courses at the graduate school only.

39 They are: Journal of Buddhist Culture, Cool Moon and Fountainhead. The first one is sponsored by China Academy and the content is different from ordinary periodicals, so, it was not recorded by
her hair. Her teacher was Kao Chien-fu, who was one of the leaders of Ling Nan School (Cantonese School).\textsuperscript{40}

The students who studied painting from Shih Hsiao-yün included ladies and Buddhist nuns.\textsuperscript{41} The ink painting, which is titled "Seeking Knowledge in Quietude," (Figure 77) is one of her masterpieces. She used the broken ink technique to paint this painting. There is no careful outline and arrangement in the painting; everything was finished in a quick manner. Her brushwork is very free. The figure who is sitting in a meditation manner was finished by a few simple, fast brushstrokes. When Oriental painters use the broken ink technique to paint, their brushes have to be handled in a very skillful and ingenious way, otherwise the wet ink will spread quickly and the form of the object would not be identifiable. The outline of the sitting figure in this painting is a good example of this. The space of this painting occupies almost half of the picture and gives the onlookers an open and cheerful feeling.

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the institute. See Chapter 11, Section 2, note 62, Catalogue.

\textsuperscript{40} For Kao Chien-fu see Michael Sullivan, \textit{A History of Chinese Art} (Berkeley, 1970), pp. 261-262.

\textsuperscript{41} When I visited Shih Hsiao-yün I saw many lay ladies
The painter also used diagonal composition to give the painting more dynamic and attractive expression. But it seems that the most important things are the Ch’an taste and the hidden meaning in the painting.

who studied from her; most of them were college students. One Chinese student had come overseas from Canada.
SECTION V

SHIH T'OU SHAN

HISTORY

Shih T’ou Shan (Lion Head Mountain) is located in the area between Hsinchu hsien and Miaoli hsien. Because the mountain is similar to a lion (Figure 78), especially the part of the head, and there are many Buddhist temples on the mountain, therefore, the Taiwanese call the mountain "Shih T'ou Shan" as well as "Taiwan Fo Ti (Taiwanese Buddhist Land)". Before the Japanese occupied Taiwan, there was only one Buddhist temple on the mountain. Later, the number

1 See Lin Heng-tao, "Taiwan Ti Ku Sha Ming Shan (Taiwanese Old Temples and Famous Mountains)," Taiwan Wen Hsien, XV (1964), 243. Shih T’ou Shan is about 4,000 feet above the sea. It is about three hours climbing from the foot to the top of the hill.

2 The Buddhist temple was a cave called "Shih Yen Tung" or Lion Cave, and it is still in existence at this time. According to the abbot of Hai Hui An, during the end of the Ch’ing Dynasty a Buddhist devotee built a hut at the present location of Shih Yen Tung. One day
of Buddhist temples on the mountain was gradually increased. Today, there are nine major Buddhist temples on this mountain.3

Taiwanese immigrants who came from Kwangtung province are called "K'o Chiao Jen".4 Most of them live around the mound and mountain areas. In Taiwan, Hsinchu and Miaoli are the two districts which have most of the Cantonese immigrants.5 Shih T'ou Shan is included

he saw the image of Kuan Yin appeared in front of the opposite mountain. He believed that this was an omen to encourage him to practice and study Buddhism. So he carved a cave at the present location. It was a small cave originally, but some buildings were gradually built beside the cave.

3 There are 18 small and large temples and shrines on the mountain. Some are very small, some are the shrines for Taoism and local deities, but most of them are Buddhist temples. All the temples and shrines, except Shih Yen Tung, were established during the Japanese period. See Lin Heng-tao, op. cit. (above, note 1), pp. 241-243.

4 "K'o Chiao Jen" means the people who are visiting. They have their own dialect which is called "K'o Chiao Dialect". Most of the "K'o Chiao Jen" in China live in Kwangtung province. The term "K'o Chiao Jen" applies to the people living in any province of China, who speak "K'o Chiao Dialect". In both Kwangtung and Taiwan provinces these people are minority rather than majority.

5 The other areas which have "K'o Chiao Jen" groups are Kaohsuing hsien and Pingtung hsien.
in the areas of two large villages and two small villages. 6 The Nan Chuang Village of Miaoli hsien, one of the two large villages, has five temples, and all of them are Buddhist temples. 7 The 0 Mei Village of Hsinchu, the other large village, has nine temples and shrines, but six of them are Buddhist temples. 8

SSU T’IEN WANG

Most of the Buddhist temples in Taiwan are small in size compared to the Buddhist temples in mainland China. 9 Moreover, most of the temples do not have a

6 See Lin Heng-tao, op. cit. (Chapter 11, Section 1, note 17), p. 107.

7 Ibid. He recorded the names of the temples and worshipped images. I found four of them worship Kuan Yin, the other worships Ksitigarbha, which is the only temple for worshiping Kṣitigarbha around Shih T’ou Shan area.

8 Ibid. In these nine temples four of them worship Sākyamuni, the other two temples worship the "Three Buddhas (Sākyamuni, Amitābha and Bhaisajyaguru)."

9 See Lin Heng-tao, op. cit. (above, note 1), p. 238.
Ssu T'ien Wang (Four Deva-Kings) Hall at all. Because most of the large Buddhist temples in mainland China, such as Chin Shan Ssu and Ching An Ssu (Figure 79), have Ssu T'ien Wang Halls, some Taiwanese Buddhist temples imitated this arrangement in order to follow the arrangement practiced in mainland China. The best example is Hai Hui An on Shih T'ou Shan and K'ai Yuan Ssu at Tainan city.

Hai Hui An was established in 1928, but the gateway and western style side-buildings were built in 1961 (Figure 80). The statues of the four deva-kings

10 In Taiwan, only a few Buddhist temples have the Ssu T'ien Wang Hall, such as Ling Ch'uan Ssu of Keelung, K'ai Yuan Ssu of Tainan and Shih Fang Ta Chien Ssu of Keelung, etc.

11 See Holmes Welch, op. cit. (Chapter 11, Section 2, note 27), p. 9.

12 The other large Buddhist temples which have the Ssu T'ien Wang Hall are Chung Fu Ssu in Shansi and P'u Ning in Jehol, etc. See Lo Che-wen, "Yen Peh Ku Kien Chu Ti K'an Ch'a (Survey of the Old Architectures in Yen Peh)," Wen Wu, 111 (1953), 38., and Lu Sh'eng, "Ch'en Te Wai Pa Miao Kien Chu (The Eight Temples at Ch'en Te)," Wen Wu, X (1956), 65.

13 See Chapter 1, note 30.

14 The information came from the abbot.
at the gateway were not established until 1969. The name of the four deva-kings was mentioned in Fa Hua Ching (The Lotus Sūtra), Wei Mo Ching (Vimalakirti-nirdeśa Sūtra), and Sūtra on the Four Celestial Monarchs, etc. It is called "Hu Shih Ssu Tʻien Wang" or the four deva-kings who protect the people of the world in the former two Buddhist texts. Soper mentioned that the statues of Buddhist guardians were already established around the middle of the second century, B.C. He also stated that "Ssu Tʻien Wang Tʻang", which is normally arranged at the first or second building of a Buddhist temple, is likely to have been used in China

15 See Chapter 1, note 30.

16 See "Fang Pien Pʻing (Convenience Section)," Fa Hua Ching and Wei Mo Ching. Also see Sūtra on the Four Celestial Monarchs or Ssu Tʻien Wang Ching, Vol. 1.

17 Ibid.

18 See Alexander Soper, op. cit. (Chapter 11, Section 3, note 4), p. 232. He mentioned that "the remaining fragments of the Bharhut railing...indicate that their status as Buddhist guardians was already established at that time."

19 "Tʻang" means hall.
during the Six Dynasties. Although the Chinese already had a special temple for Ssu T’ien Wang, at Chang-an, which was the capital of the Northern Chou of the Six Dynasties period, they did not have the hall for Ssu T’ien Wang at Buddhist temples until the T’ang Dynasty.


21 Ibid.

22 Soper was confused about the Ssu T’ien Wang Temple and Ssu T’ien Wang T’ang. The latter is just the first or second building at a Buddhist temple. The Ssu T’ien Wang Temple was established during the Six Dynasties in China (according to Soper, the temple was established by the order of the emperor Ming Ti of the Chou Dynasty about 559-560 A.D.) In 593 A.D. the Japanese established Shitenno-ji at Osaka. But the hall for Ssu T’ien Wang at Buddhist temples had not appeared during the Six Dynasties. Ting Fu-pao mentioned, “During the T’ien Foo period (742-755), the barbarians invaded Sian. The emperor asked Amoghavajra, using magic spells, to make them withdraw. A general who wore a golden helmet and mail appeared in front of them. Amoghavajra said that he was the second son of Vaśravana...and was going to help the T’ang army. Later, the war at Sian was won by the T’ang army. According to the report, a guardian-king appeared in the northwest during the war and helped the Chinese army fight the barbarians. In accordance with this report, the T’ang government ordered the local governments to establish the statues of Vaśravana and the other three guardian-kings... This was the beginning of establishing the hall for the four guardian-kings at the Buddhist temples.” Ting Fu-pao, op. cit. (Chapter 11, Section 3, note 3), p. 465. Soothill and Kosugi’s statement that four guardian-kings were introduced to China by Amoghavajra is inaccurate, because
The typical arrangement of the Ssu T'ien Wang Hall is that the statue of Maitreya is located in the center of the hall and faces the entrance. Behind the statue of Maitreya there is a standing Wei Ta which faces the main hall. The statues of the four deva-kings are at both side of the hall and face east and west respectively (Figure 31). The same arrangement can be seen at K'ai Yuan Ssu of Tainan and Shih Fang Ta Chieh Ssu of Keelung, etc.\(^\text{23}\)

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in Hsüen Ho Hua P'ü (The Catalogue of the Emperor Hui Tsung's Collection of Painting) mentioned Lu T'an-wei and Chang Seng-yü painted the image of the four guardian-kings. For Soothill and Hodous' statement see William Edward Soothill and Lewis Hodous, op. cit. (Chapter 11, Section 3, note 57), p. 173. Adding the hall of four guardian-kings to a Buddhist temple seems popular in Korea as well. The hall of four guardian-kings at Tongdo-sa in South Kyongsang province, which was probably established in the 10th century, is one of the examples. See Evelyn McCoy, The Arts of Korea (Rutland, 1962), pp. 287, 396, 397.

\(^{23}\) Because K'ai Hui An is a small temple the statues of the four guardian-kings are only about five feet tall. But in some large Buddhist temples, such as K'ai Yuan Ssu and Shih Fang Ta Chieh Ssu, the statues are more than fifteen feet tall. The arrangement of Ssu T'ien Wang Hall is the same in all Taiwanese Buddhist temples which have the hall.
The Ssu T'ien Wang Halls of the above two temples were established during the Republican period.

The four deva-kings have the following two major functions: 1) Six days of every month, the four deva-kings will send their envoys to the world and come to the world personally to watch the people's behavior and morals, and report to Indra (Ti Chih), the master of the four deva-kings. 2) Protecting the people of four continents of the world. These four deva-kings are: a) Virūjaka (Tseng Ch'ang T'ien), the deva-king of the south who is the heaven spirit of increase and growth. b) Virūpākṣa (Kuang Mu T'ien), the deva-king of the west who is the heaven spirit of seeing endless view. c) Vaishrāvana (To Wen T'ien), the deva-king of the north who can hear much. d) Bhūparīśtra (Ch'ih Kuo T'ien), the deva-king of

24 According to the Sutra on the Four Celestial Monarchs, Indra is the Lord of the Trayasātrāmisas (the heavens of the thirty-three devas) who is the master of four guardian-kings. On the 8th and 23rd of the month these four guardian-kings send their envoys to the world to examine the conduct of all living creatures. On the 14th and 29th they send their crown princes. On the 15th and 30th of the month they examine by person. These six days are called Pāgadhā. T. Jih Ching (Nan-fa-ching Sutra) mentioned that Indra lives on Mt. Sumeru. (T. 1). According to Ting Fu-pee, Mt. Sumeru is located in the center of the Four Great Seas. On the Four Great Seas there are four continents. See Ting Fu-pee, Op. Cit. (Chapter 11, Section 2, note 3), pp. 748-749.

25 See Ch'ang An Pei Ching (Birghānga), Vol. 18. The
In Buddhist art the Chinese often added Chinese ideas or customs to imported Indian art. Good examples are the statues of the four deva-kings at Hui Hui An. The first obvious thing is the helmets and mail of the ancient Chinese military generals, worn by the four deva-kings, and the faces and shoes of the statues (Figure 32) (Figure 33) (Figure 34) (Figure 35). The only Indian characteristics are the dwarfs under the feet of the four deva-kings and the garland. The other obvious thing is that the Chinese give a sword to Dharmacakra (Figure 32), a Chinese guitar to Virūpākṣa (Figure 85), an umbrella to Virūḍhaka (Figure 84).

Text mentioned that the guardian-kings of the east... protects the people in Purvavideha. The guardian-king of the south... protects the people in Jambudviya. The guardian-king of the west... protects the people in Apraagodhniya. The guardian-king of the north... protects the people in Uttarakuru. In "Pang Tien P'ing (Convenience Section)," of Wei No Ching (Vimalakirti-nirdeśa Sūtra) it is mentioned that "the four guardian-kings protect all living beings and make the evil spirits and ghosts unable to harm them."

26 See Yuan King, op. cit. (Chapter 11, Section 2, note 3), p. 124.
and a snake and circle to Vaisravana (Figure 35). The sword represents wind (Feng); the guitar represents mixing in equal proportions (Tiao); the umbrella represents rain (Yu); and the snake represents smoothness or prosperity (Shun). This arrangement or the idea of "Feng (wind) Tiao (mixing in equal proportions) Yu (rain) Shun (smoothness)" is

The objects held by the four guardian-kings can be seen at K'ei T'ien Ssu of Tainan, Lin Ch'üan Ssu and Shih Feng Ta Chieh Ssu of Keelung, etc. In Korea the objects held by the guardian-kings are the same as those of China. See Evelyn McCune, op. cit. (above, note 25), p. 237. Also see C. A. C. Williams, Outline of Chinese Symbolism and Art Motives (Shanghai, 1932), p. 298. The snake carried by Vaisravana looks like a small dragon but it is a snake. I paid attention to the animals carried by the guardian-king at different Buddhist temples, such as K'ei T'ien Ssu, Lin Ch'üan Ssu and Shih Feng Ta Chieh Ssu, etc., all of them are snakes rather than dragons. The circle, according to the abbot, represents fullness, just as the full moon is favored by the Chinese.

Then the sword is quickly through the air by the people, it will produce wind.

See Ting Fu-pao, op. cit. (Chapter 11, Section 2, note 3), p. 765. Some small Buddhist temples which have no Ssu Tien Fang Hall sometimes post the long strips of "Feng Tiao Yu Shun" four characters and "Kuo T'i Ming An (national prosperity and welfare of the people)" four characters on the door-leaves of the main hall respectively. T'zu Yun Ssu at Taipei is one of the examples.
probably connected with previous Chinese agricultural society, because the seasonable weather was the most important thing to the farmers. Then there was moderate wind and rain they would get a good harvest. To them, a good harvest was the symbol of prosperity or everything going smoothly. Because the four deva-kings are the protectors of the world and all matters are handled by them, the people gave these things to the four deva-kings to symbolize that under their protection they can get seasonable weather, which was the most important thing that the farmers are expected to pray for.\(^\text{30}\)

CAVE TEMPLES AND STONE RELIEF

Shih T'ou Shan is not only a famous Buddhist community in Taiwan but also a good example of the combination of architecture and sculpture. The Ling Haia Tung (Figure 36) and Chin Kang Tsu (Figure 37) on

\(^{30}\) Most of the deities worshipped by the Chinese common people have mystic stories, such as Kuan Yin and Ma Tseu, etc. According to Ting Fu-chao, "During the Chien Yen period (1127-1130) of the Sung Dynasty, the enemy was going to slaughter the inhabitants of Tsaiu Chou. Vaisravna appeared on the city wall. The size of the guardian-king was as large as several houses. The enemy was afraid and withdrew. Later, the people established a tower for the guardian-king at the northwest of the city.
Shih T'ou Shan, are basically rock-cut caves, the type is different from Indian Bhaja cave temple and Kārlii cave temple as well as Chinese Yün Kang Caves and Lung Men Caves. The Buddhists of Shih T'ou Shan just use the caves as the main halls and do not use the rocks for carving images, columns or other decorations as occurs at Bhaja, Kārlii, Yün Kang and Lung Men. The facade of Ling Hsia Tung has nothing to do with the rocks but is made of cement, steel and bricks. The same materials were used in the inside of the temple for the doors on both sides (Figure 63). The whole temple is a mixture of cut-rock and modern architecture. The facade of Chin Kang Ssu is another example. The architecture used modern materials for the decoration of the facade and did not use the natural rock of the mountain for decorating the exterior and interior of the temple. The only exceptions are the four Chinese characters on the top of the facade, which are carved on the rock and mean the rock-cut cave is a place for spreading Buddhist texts. The well." It seems that the four guardian-kings, especially Vārāṇiṣṇa, were very familiar with the common people and had a close relationship with them; when they had wishes they must have prayed to the guardian-kings.
Corinthian type capitals on the top of the columns illustrate that western architecture did have influence on the Taiwanese Buddhist temples established during the Japanese period.31

Although the scenes of Western Paradise and the stories of self-sacrifice of the Buddha are very popular in Tun Huang, they were never found in the studied Buddhist temples at Taiwan.32 There was a stone relief found at Chüan Hun T'ung on Chih T'ou Shan describing how the dead are received in the Western Paradise (Figure 39). The relief is carved out of a whole piece of stone-block. On the top left side there is a messenger holding a notice which is the purport of Amitābha. Under the messenger there are two guides. One of them is holding a long banner which has the words of receiving to the Western Paradise. The three people on the golden bridge, who represent the dead, are putting their hands in front

31 The influence of Western architecture on the Taiwanese Buddhist temples established during the Japanese period also can be seen at Hien T'ung Jsu. Chin Kang Jsu was established during the Japanese period.

32 Then W. Eberhard studied Chinese temple decorations in Taiwan he also did not find out the stories of self-sacrifice of the Buddha in Taiwanese Buddhist temples. See W. Eberhard, op. cit. (Chapter III, Section 1, note 31), p. 25.
of their chests, which means salute and thanks. The four characters which are on both sides of the characters of "Chin Ch'iao (golden bridge)" are loyalty, filial piety, virtue, and good actions (or Chung Hsiao Shen Liang), which indicate the characters of the three people who have qualification to go to the Western Paradise. The lotus blossoms under the golden bridge are the lodgments of the souls of these people. When the lotus blossoms open again in the Western Paradise these people will be reborn and escape from the circle of rebirth. After continued listening to the preachings of Buddhas, they may become Bodhisattvas or Buddhas in certain periods. 32 Amitābha, Kuan Yin and Ta Shih Chih (Amitaborha) are not shown in this relief; shown

32 According to Ch'i Lu Chih Kuei (Guide to the Right Way), there are nine classes of lotus blossoms: high, middle and low, and each class is divided into three minor classes. The lotus of the highest class will be opened immediately after it is brought back by Amitābha trinity to the Western Paradise. The lowest class will wait for the longest period. See Ch' an Te-ke, op. cit. (Chapter 11, Section 2, note 63), pp. 41-42. Holmes Welch said, "A high grade...is like a front seat in class; one can hear better what the teacher is saying...." is inaccurate. See Holmes Welch, op. cit. (Chapter 11, Section 2, note 67), p. 96. Due to the nine classes, some Buddhist temples take nine images of Amitābha to represent these classes. One of the examples is the statues of nine Amitābhas at Joruriji, Kyoto.
instead are messengers, guides and the dead. The scene is different from some of the scenes we have seen at the Tun Huang Caves. 34

34 Cave 292 (C) at Tun Huang has a mural painting which describes the scene of Western Paradise. Amitābha, Kuan Yin and Ta Shih Chih, the so-called trinity of the Western Paradise, all appear. See Su Ying-hui, Tun Huang Lun Chi (A Collection of Articles on Tun Huang) (Taipei, 1969), p. 196. On the west wall of Cave 205 (T) there is a image of Kuan Yin who has a incense burner in his hand receiving the soul of dead.
HISTORY

Hsüan Tsang Ssu was established in 1964. It was built by the order of the Nationalist government. This temple is located in Nantou hsien. It is the only Buddhist temple sponsored by the government as well as the only Buddhist temple in Taiwan worshiping the image of a famous Buddhist monk in the main hall.¹

In this temple, a small piece of Hsüan Tsang's head-bone has been kept. The head-bone had been kept in Japan before it was transferred to Taiwan. Hsüan Tsang's head-bones were discovered in Nanking in 1942. During that time the Japanese army occupied Nanking. Under the cooperation of the Japanese army, Japanese scholars excavated the remains of Ta Pao En Ssu and took a stone casket from the ground. In this casket

¹ Some Taiwanese Buddhist temples worship the images of their masters or patriarchs at the side halls, such as
there were seventeen relics which were identified by the inscription on the casket as belonging to Hsüan Tsang. Later, these relics were divided into six parts and kept in China and Japan respectively. In the fall of 1952, the World Buddhist Conference was opened in Tokyo. The representatives of the Chinese

Hung Fa Ssu at Kachsuing and Chu Ch'i Ssu at Tainan, etc., but no temple worships them in the main hall.

2 See Ch'in Meng-hsiao, Hsüan Tsang (Taichung, 1974), p. 100. The custom of putting Buddhist monks' relics into the stone or metal casket was very popular during the T'ang Dynasty as well as the Sung Dynasty. In 1960 a stone casket was found under the ground of the pagoda at Kan Lu Ssu of Cheng Chiang, Kiangsu. The inscription is dated 829 A.D. See Kiangsu Museum, Kiangsu Chu T'u Wen Wu Chi (Collected Objects Found in Kiangsu) (Nanking, 1962), plate 162. In 1970 a metal casket was found under the ground of Hui Kuang Pagoda at Shui An, Chekiang. The pagoda is dated the Northern Sung Dynasty. Some relics were kept in a metal box which was in a stone casket. See Chekiang Museum, "Chekiang Shui An Feh Sung Hui Kuang T'a Chu T'u Wen Wu (Objects Found Under the Ground of Hui Kuang Pagoda of the Northern Sung Dynasty at Shui An, Chekiang), Wen Wu, 1 (1973), 48-53.

3 One part is kept at Tz'u En Ssu near Tokyo. See Ch'in Meng-hsiao, op. cit. (above, note 2), p. 100. The other five parts are kept in Peking, Nanking, Canton, T'ientsin and Ch'engtu. See Ta Kung Pao (Ta Kung Newspaper) (January 14, 1957). It was not mentioned how many relics were in each part.
Nationalist government discussed with the Japanese owner of Hsüan Tsang's relics the possibility of getting back the relics. On November 25, 1955, after getting the permission of the owner, the Chinese in Taiwan received the one piece of head-bone of Hsüan Tsang from five Japanese representatives who delivered it to Taipei airport.

In the very beginning, the relic was kept in Hsüan Kuang Ssu, which is not far from Hsüan Tsang Ssu. Later, Chiang Kai-shek, the late President of the Nationalist government, suggested that a large temple be built for Hsüan Tsang. The strong support from the government can be figured out by the two votive tablets sent to the temple by Chiang Kai-shek and Yen Chia-kan. This is the only temple in Taiwan.

4 The Chinese representatives were: Chang Chia, Yin Shun, Chao Heng-t’i, Li Tzu-k’uan and Li T’ien-ch’un. See Ch’in Meng-hsiao, op. cit. (above, note 2), pp. 100-101.

5 I saw there was just one relic kept in a small bronze pagoda on the second floor of the temple. According to the monk, the relic is just one of the pieces kept by the Japanese. The color of the head-bone is like deep yellow soil. Hsüan Tsang has been recognized as one of the great heros, in addition to his position in Buddhism, by the Chinese since the T’ang Dynasty. When the relic arrived in Taipei there were several thousand people at the airport to honor the relic. See Ch’in Meng-hsiao, op. cit. (above, note 2), pp. 100-101.

6 Yen Chia-kan was the president of the Republic of China after Chiang Kai-shek died.
which has votive tablets written by presidents.  

ARCHITECTURE

The floor plan of Hsuan Tsang Ssu has three gateways; the main hall is on a terrace and located at the central part (Figure 90). At each side of the terrace there are four steps which symbolize the four directions or four Buddhas. The design of a single main hall located at the central part is different from the most popular plans of the Six Dynasties and the T'ang Dynasty. The former put the pagoda at the center, and the latter put two pagodas in front of the two sides of the main hall. However, the floor plan of Hsuan Tsang

7 Some other temples have votive tablets written by many high-ranking officials but not the president.

8 On the upper left side of the floor plan is the dormitory. Behind the main hall is a mountain. It is probably the reason why the temple has three gateways.

9 At four directions there are four Buddhas. See Ting Fu-pao, op. cit. (Chapter 11, Section 11, note 8), p. 760.

10 The excavation of Yung Ning Ssu in 1973 certified that the pagoda of Yung Ning Ssu was located at the center of the temple. See China Academy of Science, "Han Wei Lo Yang Chi'eng Tso Fu K'an Ch'a (Preliminary Survey of the Remains of the Han Wei City of Loyang), Kaogu, 17 (1973), 198-208. It is possible that the arrangement of the pagoda, which is said to have been set up by Shiba Tato in 523 in Japan and mentioned by Soper, was similar to that of Yung Ning Ssu. See Robert Treat Paine and Alexander Soper,
Ssu does not fit the most popular and traditional "Ssu Ho Yüan" type as well. A T'ang mural at Tun Huang, which is dated to the 8th century, indicates that putting a single main hall at the central area was already practiced (Figure 91). The strong characteristics of the T'ang architecture also can be seen in the

The Art and Architecture of Japan (Baltimore, 1960), p. 173. Although Soper said that Japanese Shitenno-ji "was given the standard mainland plan" (above, Soper, p. 173) it seems to me that the popular and standard mainland plan of the Buddhist temples of the sixth century should be the plan of Yung Ming Ssu, the official and largest temple during the Northern Wei Dynasty. According to the excavation, the pagoda was at the center of the courtyard of the temple. Lo Yang Chia Lan Chi mentioned that there were four gateways for the wall of the temple and a Buddha hall was located at the northern part of the pagoda. It seems that there were only two buildings in the whole temple: the pagoda and Buddha hall. But the plan of Shitenno-ji has one more building, a lecture hall behind the Buddha hall—three buildings in total. Therefore, the plan of Shitenno-ji is still different from that of the Yung Ming Ssu. Whether the plan of Shitenno-ji can represent the standard mainland plan of that period is still a question. The excavation in 1959-1960 also proves that putting two pavilions or pagodas in front of both sides of the main hall was already popular at least by the seventh century. The two isolated high pavilions in front of the Han Yüan Tien of the T'ang Dynasty are the best examples. For information about Han Yüan Tien see Fu Hsi-nien, "T'ang Chang An Ta Ming Kung Han Yüan Tien Yüan Chuang Ti T'an T'ao (The Restoration of the Han Yüan Tien of the Ta Ming Kung at the T'ang Capital Chang An)," Wen Wu, VII (1973), 46. The other examples are Todai-ji and Yakushi-ji of Japan.

11 According to the visible sources that during the T'ang Dynasty this type and putting two pavilions or
"Ch’ih Wei" on both ends of the ridge and the more complicated brackets than those of the architectures of the Han Dynasty and Six Dynasties (Figure 92). The double eaves type of two-story building had already appeared in China at least during the Han Dynasty (Figure 93). This type of building has been used by the Chinese until today. Another mural, dated 10th century, from Tun Huang (Figure 94) and the Hall of Kuan Yin, dated 984 A.D., at Tu Lo Ssu of Hopeh (Figure 95) are the two examples of the double eaves type. Comparing of the main hall of Hsüan Tsang Ssu and the Hall of Kuan Yin at Tu Lo Ssu, we can see that both of them have similar railings, verandas, and pagodas in front of both sides of the main hall were the popular arrangement of the T’ang architecture.

12 The similar "Ch’ih Wei" can be seen at the gateway of Yung Ming Ssu.

13 This type of Chinese two-story building must have been derived from watch-tower or pavilion of the Han Dynasty.

14 The double eaves two-story type of building can be seen in many architectures of the Ch’ing Dynasty. Similar type buildings are also presented in many paintings of the Ch’ing Dynasty. One of the examples is "Ch’ing Ming Shang Ho T’u (The Scene of Ch’ing Ming Festival)," which was painted by Ch’en Wen.
bronze bells on the four corners of the roof. The two horizontal bars of the railing of the main hall of Hsüen Tsang Ssu also can be seen on the T'ang mural, dated in the 10th century. This situation is probably similar to some Taiwanese Buddhist sculptors who copied images or imitated previous styles. It also reflects the Chinese Culture Revival Movement (Chung Hua Wen Hua Fu Hsing Yun Tung) which has been promoted and practiced by the Nationalist government in Taiwanese society and education. Under this movement, Confucianism and the culture of the T'ang Dynasty have been emphasized.

When I interviewed Weng Ch'ung-shan, the leading artist of the sculptures at Fo Kuang Shan, I saw he copied similar models from books (these books were on his desk, which have the pictures of the images of the T'ang Dynasty and the Nara period of Japan). It seems that besides the lessons of their teachers, some Taiwanese Buddhist sculptors also obtain information from art books. As far as I know there are few people studying Chinese architecture or history of Chinese architecture in Taiwan. A few architecture books published in Taiwan still repeat the information given by previous architects of the 1920's, such as the famous Liang Ssu-ch'eng, etc. Therefore, it was very easy to see why the architects have turned to copying or imitating ancient architecture.

The Chinese Culture Revival Movement has been promoted and practiced by the Nationalist government after it retreated to Taiwan. In the schools and universities the books or articles of Confucianism must be studied by the students. The culture, literature, and politics of the period of the emperor Tai Tsung of the T'ang Dynasty have been emphasized and praised in the text books of Chinese history and literature. As I remember, in the very beginning, President Chiang
The government praised Hsüan Tsang as an outstanding hero, scholar, diplomat, and gave their support for the establishment of the Hsüan Tsang Ssu, which is an example of the influence of the movement.\(^{17}\)

Although most of the styles of Taiwanese new Buddhist temples imitate Chinese traditional architectures of the previous periods, the method of construction is modern.\(^{18}\) In 1934 Liang Ssu-ch'eng mentioned that Chinese bracket gradually became decorative rather than functional.\(^{19}\) His opinion

K'ai-shek served as the Chairman of the Committee of the Chinese Culture Revival Movement, the Vice-President as the Vice-Chairman. The important members on the committee were all high-ranking government officials or leaders in society. This movement and its policy reinforced in schools and universities really helped the students understand the Chinese ancient culture.

\(^{17}\) See Ch'in Meng-hsiao, op. cit. (above, note 2), pp. 1-3.

\(^{18}\) The best examples are Kuan Yin Hall of Fo Kuang Shan, Sung Shan Ssu and Tz'u Yün Ssu, etc., all of them are mostly constructed by cement and steel, including the brackets, columns and rafters, etc., but the design of these temples imitate the Chinese wooden Buddhist temples.

\(^{19}\) See Liang Ssu-ch'eng, op. cit. (Chapter 111, Section 1, note 59), p. 120. He mentioned that the other changes are: 1) The size of the bracket gradually
is proved correct in today's Taiwan, because the brackets used by the Taiwanese new Buddhist temples, which are made of cement and steel, are entirely for decoration and have no practical function at all.

The wall of Hsüan Tsang Ssu is covered by tiles (Figure 96). The earliest example was Yung Ning Ssu of the Northern Wei Dynasty. Generally speaking, the end of the Chinese roof is finished by two parts: Kou Tou and Ti Shui (Figure 97). Kou Tou is the round tile which is for stabilizing the tiles of the roof. Ti Shui is the half-moon shape on the bottom of the roof, which is for preventing water from running to the wall or rafters. The pattern of the wheel of the law (Fa Lun or dharma-cakra) at the Kou Tou is widely popular in Taiwanese Buddhists and temples; the Kou Tou of the gateway at Fo Kuang Shan is one of the examples (Figure 98). According to Chih Kuo Fu Sing

became smaller. 2) The bracket system became more complicated. 3) During the early periods (Han, Wei, T'ang) the distance between the eaves and the brackets on the columns was longer, but it became shorter later. In other words, during the later period the length of the column (from the base to the brackets) was longer than before.

20 See Lo Yang Chia Lan Chi, Vol. 1.

21 There are two popular patterns used by the Buddhist temples and Buddhists in Taiwan: 1) Lotus, and 2)
(Supplement for Practicing Meditation), "the wheel has two meanings: one is to turn, the other is to destroy." Turning indicates that the preaching of Buddha can turn into people's minds just as a turning wheel, and it is not limited to certain people or places. Destroying indicates that the "Fa (dharma or Buddha-truth)" can destroy all evils and troubles. The eight branches of the wheel represent the eight-fold paths (Aryamārga) of Buddhism, which are: correct view, correct thought, correct speech, correct conduct, correct livelihood, correct zeal for practice, correct memory for truth and correct meditation.

The excavation at the No. 1 building at the Lo-yang city of the Northern Wei Dynasty in 1963 revealed that the lotus pattern was already used by the Chinese for tile decoration, at least from Svastika. Many Taiwanese Buddhist monks and nuns always have a cloth bag when they travel. On the cloth bag there is a wheel of law. Some temples, such as Hai Hui An and Wan Fo Ssu at Changhua, even put the wheel on the gateways or on the top of the roofs of the main halls.

22 Chih Kuan Fu Sing, Vol. 1.
the sixth century (Figure 99). A similar pattern also can be seen at the Kou Tou of a building dated during the T'ang Dynasty and excavated in 1963, at Yülin (Figure 100). The designer of Hsüan Tsang Ssu still used the lotus for decorating the tiles of the wall; the position is not at Kou Tou, but at Ti Shui. This arrangement and putting the wheel of the law on the tiles are the examples of the influence of the ancient period. Some Taiwanese artists such as the architects of Tz'u Yün Ssu and Hsüan Tsang Ssu, etc., did have their new designs or arrangement for the Buddhist temples even though they were still influenced or dominated by Chinese ancient architecture.

SCULPTURE

The statue of Hsüan Tsang at the main hall is made of clay (Figure 101). In his left hand he is

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23 The excavation found that more than 50 pieces of tiles have the lotus pattern. See China Academy of Science (n.a.), "Han Wei Lo-yang Ch'eng Yi Hao Fang Chih Ho Chu T'u Ti Wa Wen (Excavation of the Remains of Building No. 1 at the Han-Wei City of Lo-yang)," Kaogu, 4 (1973), 209-217.

24 See Li Tso-chih, "Sui T'ang Sheng Chou Yülin Ch'eng Ti Fa Hsien (Reconnaissance of the Site of the Sui-T'ang City of Shengchou at Yülin)," Jen Hsü, 11 (1976), 77-78.
holding a Sanskrit scroll; in his right hand he is holding a short commandments knife (Chieh Tao). The book case on his back is for keeping Sanskrit Buddhist texts. The statue is describing the scene of Hsüan Tsang getting Buddhist texts from India and returning to China. The model of the statue is undoubtedly from the painting kept by famous Ou-yang Ching-wu, one of the important leaders of China Buddhist Association, during the Republican period in mainland China (Figure 102). The short commandments knife in Hsüan Tsang's hand has a half moon edge (半月刀). The original function of Chieh Tao was for cutting the robes, because during the ancient period in India when the Buddhist monks were traveling the robes were always hooked by the branches or small trees, so it was necessary to bring the half-moon-edge knife for occasionally cutting the robes. Later, the knife has symbolized the Buddhist commandments, which means that

25 The title and inscription were written by Ou-yang Ching-wu. For the story of he and his important position in Chinese Buddhist circles, see Wing-tsit Chan, op. cit. (Chapter 11, Section 2, note 27), p. 57.

26 See Shih Shih Yao Lan (The Important Record of Buddhism), Vol. 2.
commandments are similar to the knife, you have to
take care of it carefully; if you fail to do so, it
may harm your moral or practice as the knife harms your
body.27

The earrings worn by Hsüan Tsang were probably
a misconception of the artist who originally designed
this model, because wearing earrings was a custom of
ancient Indian kings rather than Chinese monks.28 A
wood-carving image of Hsüan Tsang (Figure 103), which
is dated the 14th century, and does not have earrings
may indicate that the correct form of the Chinese monk
should not have such kinds of decoration.29

27 Ibid.
28 A Chinese source mentioned that ancient Indian kings
used gold or silver for making the earrings worn by them.
See Hsüan Yin Yin Yi (Sound and Meaning Explained by
Hsüan Yin), Vol. 20. It is my knowledge that no records
or visible materials indicate or present that Chinese
ancient Buddhist monks wore earrings.

29 This wood-carving image of Hsüan Tsang was published
in 1959. See Sian Museum (n.a.), Sian Li Shih Yi Tsí
Yü Wen Wu (Famous Historical Places and Cultural Relics
of Sian) (Sian, 1959), plate 27. According to the saying
of the monk at Hsüan Tsang Ssu (the abbot of this temple
is Tao An who is one of the famous monks in Taiwan),
the original painting which has the inscription of
Ou-yang Ching-wu was painted by a Japanese lady. No
reported sources to support the idea that Hsüan Tsang
wore earrings.
K'AI YÜAN SSU

HISTORY

K'ai Yüan Ssu is located in Tainan city. Among the Buddhist temples of Taiwan, K'ai Yüan Ssu is the example of an aristocratic villa changed to a Buddhist temple.¹ The original villa was established by the order of Cheng Ching, son of Cheng Ch'eng-kung, in 1680, and was called "Chou Tzu Wei Yüan T'ing (The Villa at Chou Tzu Wei)."² Cheng Ching died in January, 1683.³ He just enjoyed the villa for a short time. Later, the villa was abandoned. During the Ch'ing Dynasty, Wang Hua-hsing, the commander of the Ch'ing army in Taiwan, suggested the villa be changed

¹ This is another example of a residence being changed to a Buddhist temple in Taiwan. Similar situations were mentioned very often in Lo Yang Chia Lan Chi (Vols. 1,2,3).

² This villa had different names: Ch'eng T'ien Fu Hsing T'ai (The Villa of Ch'eng T'ien Fu), Pei Yüan Piel Kuan (The Northern Villa), etc. See Lu Chia-hsing, op. cit. (Chapter 11, Section 1, note 19), p. 19.

³ Iibi.
to a Buddhist temple. His suggestion was approved. The work of repairing and changing was started in 1690 and finished in 1691.\(^4\)

The name given to this temple was Hai Hui Ssu.\(^5\) In the inscription, Wang Hua-hsing mentioned, "...Buddhism is great, but it needs the protection of the government... all Buddhist temples need the support of literati...". His point indicates the close relation as well as the influences of the government and literati on the Buddhist temples of Taiwan. According to Lu Chia-hsing, Hai Hui Ssu was also called K'ai Yuan Ssu.\(^6\) It was the largest Buddhist temple in Taiwan during the Ch'ing Dynasty.\(^7\)

Until 1796 the name of this temple was Hai Ching Ssu; but in 1859 the name of the temple was formally changed to K'ai Yuan Ssu.\(^8\) In accordance with the records,

\(^4\) Ibid., p. 22. It seems that the money mainly came from the donations of the governmental officials, because the source mentioned that the officials of Taiwanese government donated parts of their salaries.

\(^5\) The stone tablet which has the inscription on it has been kept until today at the temple. The name of Hai Hui Ssu is indicated. The whole inscription was written by Wang Hua-hsing.

\(^6\) Lu Chia-hsing, op. cit. (Chapter 11, Section 1, note 19), p. 25.

\(^7\) Before Fo Kuang Shan was established, K'ai Yuan Ssu was the largest temple in Taiwan.

\(^8\) See Lu Chia-hsing, op. cit. (Chapter 11, Section 1, note 19), p. 25.
the temple had been repaired at least six times during
the Ch'ing Dynasty. Five times all the major patrons were
high-ranking officials in the Ch'ing government. It seems
political reason were still an important factor in
influencing high-ranking officials to be the patrons of
the Buddhist temples. Ha Tang-0, the commander of the
Ch'ing army and the patron of the fourth repair said,
"...Taiwan's location is very important to Chinese terri-
tory.... The major goal of repairing this temple is
hoping the divinities will point out the right direction
when we are confused. We hope there is no python in the
forest and no wave in the sea. We also hope the bad
people change their bad behavior and there is no crime in
society..."10

According to the historical background and records
of this temple, the following two reasons might make

9 The first time was 1690. The rest of them were: 1749,
1777, 1797, 1859, 1864. Only the last time was sponsored
by Jung Fang, the fifth abbot of the temple. See Lu Chia-
hsing, op. cit. (Chapter 11, Section 1, note 19), pp. 19-
26. Also see Lu Chia-hsing's second part of the same
article published in the same magazine dated June 25,

10 His saying was picked up from the inscription which is
carved on the stone tablet kept by this temple. The major
patrons were still governmental officials. The donors'
names are recorded at the bottom of the inscription.
Taiwanese high-ranking officials of the Ch'ing Dynasty take care of the temple: 1) Before Taipei became the capital of the Taiwanese province, Tainan was the center of politics, culture and economy. Due to K'ai Yuan Ssu's historical background, size, and location, this temple was naturally noticed by the government and officials, especially since using religion for political aim was a fundamental policy of both high-ranking officials and the government. 2) This temple was the Taiwanese Buddhist temple which had the closest relations with the Taiwanese officials and government. It seems that the temple was lacking supporters of common people and merchants as Lung Shan Ssu's. If the government did not support it, the largest Buddhist temple in Taiwan would be abandoned. Either the historical background of this temple or political reasons made the government officials decide to maintain this temple as long as possible.

During the Japanese period, K'ai Yuan Ssu had at least three major repairs: in 1895, 1908 and 1932. In the Republican period the main hall was repaired in 1950 and the Kuan Yin Hall was rebuilt in 1950. In 1966 a small pagoda for keeping relics was added. It is the largest

Buddhist temple in Tainan city and one of the largest temples in today's Taiwan.

ABBOTS AND THEIR RELATIONS WITH FU KIEN PROVINCE

From the establishment of this temple until the 1960's there were twelve abbots in total. Although the backgrounds of some abbots were not recorded there were six of them recognized as the outstanding abbots of this temple:

1) Chih Chung-

He was the first abbot, a native of Ch'üan Chou, Fukien; who came from Kiangsi province and stayed at Ch'en T'ien Ssu of Ch'üan Chou for a couple of years.

It is said that Chih Chung was the first Buddhist monk in Taiwan who practiced "Pi Kuan" for three years. The major goal of his practice was for asking the foundation to make a bronze bell. The names of the donors which were cast on the bell were led by all the abbots before the 1960's were monks. The present abbot is a nun.

12 All the abbots before the 1960's were monks. The present abbot is a nun.

13 See Lu Chia-hsing, op. cit. (Chapter 11, Section 1, note 2), pp. 22-23. When Chih Chung practiced "Pi Kuan", his disciple was in charge of the abbotship. The goal of Chih Chung's practice indicated that besides routine practice, practicing "Pi Kuan" was also a way of asking for a donation for a special purpose. Chih Chung's image has been kept at the temple until today.
high-ranking officials in Taiwan. This was the earliest bronze bell made in Taiwan. 14

2) Jung Fang-

He was the fifth abbot, a native of Feng Shan, Taiwan. He was trained at Yung Ch’üan Ssu of Ku Shan, Fukien; and mastered in painting, callegeaphy and strategy. 15

3) Hsüan Ching-

He was the sixth abbot, a native of Chiayi, Taiwan. Before becoming the abbot of this temple he was trained at Yung Ch’üan Ssu of Ku Shan, Fukien. Later, he went to Hai Yin Ssu of Ch’üan Chou. 16

4) Ch’üan Fang-

He was the seventh abbot, a native of Tainan, Taiwan. He was the teacher of Hsüan Ching and trained at Yung Ch’üan Ssu of Ku Shan, Fukien. Before coming to Taiwan, he was the abbot of Chung Fu Ssu and Ch’en T’ien Ssu of Ch’üan Chou. 17

14 See Lu Chia-hsing, op. cit. (Chapter 11, Section 1, note 19), p. 23.

15 See Lu Chia-hsing, op. cit. (above, note 11), p. 27.

16 Ibid. Before he became monk he was a Tsoist.

17 Ibid., pp. 27-28
5) Te Yuan-

He was the ninth abbot, a native of Chiayi, Taiwan. He was the disciple of Hsüan Ching and trained at Yung Ch'üan Ssu for one year. 13

6) Yen Ching-

He was the twelfth abbot, a native of Tainan, Taiwan; 19 and was trained at P'u Tuo Shan, Amoy and Japan. 20

According to the above information, of the six abbots, with the exception of the first abbot of the temple, all were native Taiwanese. Meanwhile, all six abbots were trained at Yung Ch'üan Ssu or Fukien before they were in charge of the abbotships of K'ai Yüan Ssu. The strong influence of the Chinese mainland, especially Yung Ch'üan Ssu and Fukien, on K'ai Yüan Ssu, is obvious.

13 Ibid., p. 29.

19 During that time Yen Ching was the abbot of Chu Ch'i Ssu but he was still in charge of the abbotship of K'ai Yüan Ssu at the same time. It seems that the custom to charge more than one temple's abbotship was very common in Taiwan. The abbots of Yüan T'ung Ssu and Yüan Chüeh were the other examples. When I visited Chu Ch'i Ssu in 1975, Yen Ching was the abbot of that temple.

20 P'u Tuo Shan is the residence of Kuan Yin and one of the four famous mountains in Chinese Buddhists. It is said that there were more than three hundred Buddhist temples in that area. See Yü Wo, "P'u Tuo Shan Chih Yu (Visiting P'u Tuo Shan)," Ch'ung Liu, K (1977), 29-30.
ARCHITECTURE

According to the poem written by Chang Mei the original building built by Cheng Ching must have a three-story pavilions and it was mostly destroyed by 1742. It seems that during the Cheng period the pavilion—type building must have been very popular because the famous Ch’ih K’an Lou (Ch’ih K’an Pavilion) at Tainan city, which was originally built by the Dutch-men and remodeled by the Cheng family and the Ch’ing government, is of the pavilion type as well. The present floor plan of K’ai Yuan Ssu (Figure 104) is a "Ssu Ho Yuan" type design. The arrangement of this temple imitates those of the large Buddhist temples in mainland China, especially the Buddhist temples established during the Ch’ing Dynasty. For example, besides the main hall, K’ai Yuan Ssu has Shan Men and T’ien Wang T’ien (or Ssu T’ien Wang Hall), which are the

21 Chang Mei’s poem mentioned that the original pavilion was a three-story building but part of the space of the original building was changed to a garden. His poem was written in 1742. It seems that during that time the pavilion was already mostly destroyed. Today’s buildings at K’ai Yuan Ssu do not have three-story building at all.

22 The present Ch’ih K’an Lou is a Chinese pavilion-type building. Some stone inscriptions of the Ch’ing Dynasty
basic buildings for a large Buddhist temple. The large
temple even has one or more halls added by the designer.  

P'u Lo Ssu, one of the so-called "Pa Ta Ssu (Eight Big
Temples)" established by the order of the emperor
Ch'ien Lung, which is located in Jehol, has a similar
design and arrangement; it has Shan Men, T'ien Wang Tien
and Buddha Hall as well (Figure 105). Other examples
are Ching An Ssu in Shanghai (Figure 79) and Ch'ing
Lung Ssu at Chi Shan, Shansi.  

The arrangement of K'ai Yuan Ssu may be influenced
by the following two factors: 1) The first abbot and
most of his successors had close relationship with
mainland China. The arrangement of the famous Buddhist

still exist. The look of the present pavilion at least
can be dated back to the early period of the Ch'ing Dynas­
ty.  

Besides Shan Men, T'ien Wang Tien, Buddha Hall and Kuan
Yin Hall, the Chung Fu Ssu in Shansi has Amitābha Hall
behind the Buddha Hall, and Buddhist text library behind
the T'ien Wang Tien. See Lo Che-wen, (Chapter 111,
Section 5, note 12), p. 38.  

This temple was established in 1766. See Lu Sh'eng,
_op. cit._ (Chapter 111, Section 5, note 12), pp. 59, 61,
64. 65.  

See Ch'i Ying-t'ao, _op. cit._ (Chapter 111, Section
1, note 56), p. 77.
temples in mainland might give them special impression. According to *Fu Chou Chih Nan* (Guide to Fu Chou), Yung Ch’üan Ssu’s first hall is for worshiping Maitreya; the second building is for Buddha; and the third building is called Yüan T’ung Hall. In Chinese Buddhism Yüan T’ung (universally penetrating) is the other name of Kuan Yin. The Chinese always call Kuan Yin as Yüan T’ung Ta Shih (universally Penetrating Bodhisattva). Therefore, the Yüan T’ung Tien is called Kuan Yin Hall as well. In the Chinese Buddhist T’ien Wang Hall the image of Maitreya is at the center of the hall. It is sometimes called the Maitreya Hall. If we compare the order of K’ai Yüan Ssu with that of Yung Ch’üan Ssu, their orders are exactly the same. Wang Hua-hsing, the first patron who suggested the villa be changed to a Buddhist temple,

26 See Cheng P’ieh-chia, *Fu Chou Chih Nan* (Guide to Fu Chou) (Shanghai, 1935), p. 235. He mentioned that Ku Shan, the location of Yung Ch’üan Ssu, has a big rock on the peak of the mountain, which is similar to a drum, so it is called Ku Shan (Drum Mountain). It is said that the original place of Yung Ch’üan Ssu was a hut which was established by a Buddhist monk during the T’ang Dynasty. It seems that using a hut for practice must have been very popular in both Fukien and Taiwan. The original places of Shih Yen Tung on Shih T’ou Shan, Lin Ch’üan Ssu and Fa Hua Ssu all had huts for practice. To some Taiwanese Buddhist temples they were originally developed from a hut.

27 See Ting Fu-pao, op. cit. (Chapter 11, Section 2, note 3), p. 2334.

23 For example, the T’ien Wang Tien of K’ai Yüan Ssu is called Maitreya Hall as well as well. See Lu Chia-hsing,
was a native of Shensi. The general arrangement of the Buddhist temples in mainland China might have been the ideal design in his mind and was presented by him to the architect.

The buildings of K'ai Yuan Ssu have curved ridges and the corner-ribs all point upwards. They are examples of Chinese southern style roofs and are strongly influenced by the architecture of the Fukien province. The Shan Men of K'ai Yuan Ssu (Figure 106) is one of the examples. Many Buddhist temples in Taiwan use either pearl or pagoda symbolizing Buddha, such as on the ridge of the main hall of Lung Shan Ssu. There is a pagoda rather than a pearl on the ridge of the Shan Men. The Shan Men of K'ai Yuan Ssu has much simpler decoration and does not have dragon tails at the end of the corner-ribs as does the Shan Men of Lung Shan Ssu. The different designs of the buildings of K'ai Yuan Ssu represent the differences of the pure Buddhist temples and the Buddhist temples mixed up by local belief. A similar design of the buildings

op. cit. (above, note 11), p. 29.

29 See Lu Chia-hsing, op. cit. (Chapter 11, Section 1, note 19), p. 22.
of K'ai Yuan Ssu can be seen at Fa Hua Ssu of Tainan city, which is a Buddhist temple originally built in the 17th century. The roof of the side gateway of Fa Hua Ssu is one of the examples (Figure 107). The roofs of both K'ai Yuan Ssu and Fa Hua Ssu are examples reflecting the style of the Taiwanese pure Buddhist temples during the Ch'ing Dynasty.

According to what the abbot said, the Kuan Yin Hall was rebuilt in a two-story mixture of modern and Chinese traditional style in 1963. On the second floor of the building there are six non-functioning brackets under the eave for decoration (Figure 108). The new design presented by the Taiwanese Buddhist architects can be seen on the four central brackets which have four hands holding lotus, Buddhist text, sword and Chin Kang Ch'u (thunderbolt or vajra). On the left of Kuan Yin Hall, there is a side hall for the memory of Tao Hsüan who was the founder of the Nan Shan Lü Tsung

30 The original place of Fa Hua Ssu was a hut of a Buddhist devotee. In 1683 it was changed to a tile roof. But it was not developed into a formal Buddhist temple until 1780. Later, the patrons who supported this temples were mostly governmental officials. The situation is similar to that of K'ai Yuan Ssu.
(Nan Shan Vinaya School). K'ai Yuan Ssu belongs to Lin Chi Sect of Ch'an Buddhism but still respects Tao Hsüan's contributions to Chinese Buddhism. This is another example proving that in today's Taiwanese Buddhist temples there is no strict line demarcation among different sects.

HSI CHIANG AND HA CHIANG

K'ai Yuan Ssu and Mi To Ssu are two of the Buddhist temples in Taiwan which have two statues of guardians at

31 Tao Hsüan (569-667) was a devotee of Vinaya School. Many important books in Vinaya School were written by him. Because he lived at Chung Nan Shan, the theory established by him is called Nan Shan Vinaya School, and Tao Hsüan is called master of Vinaya at Nan Shan, by the Chinese. He also helped Hsuan Tsang to translate Sanskrit Buddhist texts. He is the author of the famous Kuang Hung Ming Chi (Further Collection of Essays on Buddhism). See Huang Ch' an-hua, op. cit. (Chapter 11, Section 2, note 32), pp. 179-180.

32 See Lu Chia-hsing, op. cit. (above, note 11), p. 28.

33 Besides Kuang Hung Ming Chi, there are many books written by him, such as Hsi Kao Seng Chuan (Supplements to the Biographies of the Hifhest Buddhist Monks), etc. These books are valuable to the scholars who study Chinese Buddhist history.
both sides of the Shan Men. These two temples were established during the Ch'ing Dynasty. It seems that this arrangement was very popular during that period. The guardian on the left side facing the east is called Hsi Chiang (General Hsi); the guardian on the right side facing the west is called Ha Chiang (General Ha).

Hsi Chiang is the Chinese name for Mārāyana and Ha Chiang is the Chinese name for Vajrapāni. Although Mārāyana is a form of Vishnu, in China he is one of the members of "Li Shih (mighty man or vīra)" or guardians who can protect the temple.

34 When I visited Mi To Ssu, most of the statues had not been finished (the whole temple was pulled down and rebuilt). The statues of the two guardians at K'ai Vi Paran Ssu were also being repaired. No picture was taken.

35 According to the saying of both the abbots, this arrangement has obtained at their temples since the Ch'ing Dynasty.

36 This information came from the abbot of Mi To Ssu.

37 The English illustrations in front of the statues indicate they are Mārāyana and Vajrapāni. Both of the guardians were in sitting position and holding vajra.

38 Kumarjiva said that "vīra is called Mārāyana. He is just and strong." Ts. Hua Yi Shu (Commentary on Fa Hua China), Vol. 12.
Chiang is a good example of the mixture of Hinduism and Buddhism, because Ta Jih Ching Shu (Commentary on Mahāvairocana Sūtra) says that "Vishnu is the other name of Parāyaṇa. He is the incarnation of Buddha." According to Pao Chi Ching (Ratnārāṇī Sūtra), Vajrapāṇi is Chin Kang Li Shih (Diamond Vīra). In Chinese Buddhist temples Li Shih is the term to represent all Yeh Ch'ā (Yakṣas). The description in P'i Lai Yeh Tsa Shih (The Matters of Lü Tsung or Vinaya) which was translated by Yi Ching of the T'ang Dynasty indicates that the original arrangement of putting the images of Yeh Ch'ā at the two sides of the gateway probably was practiced during the Śākyamuni's period.

39 Ta Jih Ching Shu, Vol. 10.
40 Pao Chi Ching, Vol. 49
41 Ting Fu-pao, op cit. (Chapter 11, Section 2, note 8), p. 1906.
42 P'i Lai Yeh Tsa Shih, Vol. 17. It is mentioned, "The benefactor said, 'After I donate the park, it would not be nice if there is no decoration.' Buddha said, 'Both sides of the gateway would have Yeh Ch'ā holding staffs.'" It seems that so-called Chinese "Li Shih" derived from earliest Indian Yakṣas.
HISTORY

Fo Kuang Shan was originally called Ma Chu Yüan. It is located at the Ta Su Village of Kaohsuing hsien. It was established on May 16, 1967. Today, there are three major buildings on the mountain: The Kuan Yin Hall, the Guest Hall, and the Buddhist University. At the present time, it is the largest Buddhist temple in Taiwan. The funds for establishing Fo Kuang Shan has a twenty year "five-year" plan. The first and second five-year plans were already finished. At the present time it is working on the third five-year plan. According to the estimation of the temple, after the fourth five-year plan is finished the temple will have residential space for about five thousand people. See Fo Kuang Shan, op. cit. (Chapter 1, note 28), pp. 81-85.

Fo Kuang Shan occupies about 760 acres. Due to the fast development of the temple and the strong support from the pilgrims, Hsing Yün, the abbot of Fo Kuang Shan, bought one building in Taipei city and established a new guest hall at Changhua in order to receive the pilgrims who are going to Fo Kuang Shan for worshipping and visiting. Every Friday there is a bus, which is arranged by the temple, that goes from Taipei to Kaohsuing to visit Fo Kuang Shan. See Fo Kuang Shan, op. cit. (Chapter 1, note 28), pp. 77-79.
this temple came mostly from the donations of the laymen. It is an example of the temple established during the 1960’s and 1970’s in Taiwan.

SUB-TEMPLES AND ORGANIZATIONS

The following are sub-temples and organizations under Fo Kuang Shan:

1. Sub-temples

The two sub-temples of Fo Kuang Shan are Shou Shan Ssu at Kaohsuing city and Lei Yin Ssu at Ilan city. Both of them were founded by Hsing Yun, the abbot of Fo Kuang Shan, in the 1960’s.

2. Organizations

3. When the temple was first established the abbot donated his savings and property for the establishment. But most of the funds were from the donations of the pilgrims. See Fo Kuang Shan, op. cit. (Chapter 1, note 28), pp. 78, 81-83.

4. The Kuan Yin Hall was finished in the first five-year plan (1967-1972). The gateway and the Guest Hall were finished in the second five-year plan (1973-1977). See Fo Kuang Shan, op. cit. (Chapter 1, note 28), pp. 81-83.

5. Shou Shan Ssu was founded by Hsing Yun in 1963. Lei Yin Ssu was originally established during the Ch’ing Dynasty but rebuilt by Hsing Yun in 1963. See Fo Kuang Shan, op. cit. (Chapter 1, note 28), pp. 75-76.
The organizations under Fo Kuang Shan can be divided into three parts: education, social welfare, and publication.

1) Education-

A. Buddhist University: The students must be high school graduates. Laymen are also welcome. There are twenty-five different departments at the university.6

B. Buddhist Seminary: The students must finish junior high school courses. That is the preliminary education for the Buddhist University.7

C. Buddhist Junior Seminary: The students must be elementary school graduates. After they finish junior seminar they may study at the Buddhist Seminary.8

D. Buddhist Elementary School: Accepts boys between the ages of eight and fifteen years of age.9

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6 The university was established in 1973. See Fo Kuang Shan, op. cit. (Chapter 1, note 28), p. 53. For the colleges and departments of this university see appendix E.

7 Originally it was a seminary for Buddhist nuns. Some of the nun graduates already had master's degrees from foreign countries. See Fo Kuang Shan, op. cit. (Chapter 1, note 28), p. 55.

8 See Fo Kuang Shan, op. cit. (Chapter 1, note 28), p. 56.

9 According to the governmental regulation, these boys must get the permission from their parents. All fees will be supported by the temple. See Fo Kuang Shan, op. cit. (Chapter 1, note 28), p. 57.
2. Kindergarten: There are two kindergartens operated by Fo Kuang Shan; P'u Men Kindergarten at Kaohsuing, and Tz'u Ai Kindergarten at Ilan.  

3. College Students Summer Camp: Started in 1969. Sponsored by the temple every year.  

2) Social Welfare— 

A. P'u Men Clinic: No charge to the patients. All the funds were donated by the pilgrims.  

B. Jen Ai Relief Home: About 50 old and poor people live in the home.  

C. Ta Tz'u Nursery School: About 34 children have lived at the school. The funds come from the donations of the pilgrims.  

10 See Fo Kuang Shan, op. cit. (Chapter 1, note 28), pp. 58-59.  

11 Because Fo Kuang Shan is the largest Buddhist temple in Taiwan, it has the most college student summer camp participants of the Taiwanese Buddhist temples. See Fo Kuang Shan, op. cit. (Chapter 1, note 28), p. 60.  

12 See Fo Kuang Shan, op. cit. (Chapter 1, note 28), p. 67.  

13 The relief home was originally established by Christians in 1962. It was transferred to Fo Kuang Shan in 1967. The director and other administrators all are Buddhist nuns. It is the first time in Chinese Buddhist history that Buddhist nuns are in charge of Buddhist welfare organization. The goal of this temple is to have 800 rooms. See Fo Kuang Shan, op. cit. (Chapter 1, note 28), p. 68.  

14 See Fo Kuang Shan, op. cit. (Chapter 1, note 28), p. 70.
D. Fo Kuang Nursing Home: It has 120 rooms, and is for the elderly only.\textsuperscript{15}

3) Publications-

Chüeh ShihWeekly is published by Fo Kuang Shan every ten days. It was begun in 1957.\textsuperscript{16} Besides the weekly, the temple has a Buddhist Culture Service which already has published many Buddhist texts and books.\textsuperscript{17}

ARCHITECTURE

The roof of the Kuan Yin Hall of Fo Kuang Shan is Hsieh Shan type and has double roofs (Figure 109). The Hsieh Shan type roof, according to the Buddhist paintings at Tun Huang, must have been popular at least during the Northern Wei Dynasty.\textsuperscript{18} (Figure 110). In Taiwan, this type of roof seems to have been popular in many Buddhist temples, at least

\textsuperscript{15} See Fo Kuang Shan, op. cit. (Chapter 1, note 28), p. 70.

\textsuperscript{16} Hsing Yun was the editor of the magazine in 1957. He later became the publisher in 1962. Until 1975, there were 641 weekly publications. See Fo Kuang Shan, op. cit. (Chapter 1, note 28), p. 63.

\textsuperscript{17} The service already published more than one hundred books by 1973. See Fo Kuang Shan, op. cit. (Chapter 1, note 28), p. 86.

\textsuperscript{18} The painting is dated about 520-530 A.D. See Anil
since the Japanese period. The Hsieh Shan type
roof can be seen at the Kuan Yin Hall of Lung Shan
Ssu, the Buddha Hall of Yuan T'ung Ssu, the main hall
of Tz'u Yun Ssu and Hsüan Tsang Ssu, etc. This type
of roof was particularly popular during the 1950's
to 1970's in Taiwanese new Buddhist temples. Most of
the new Buddhist temples in Taiwan, such as Tz'u Yun
Ssu, Sung Shan Ssu, Hsüan Tsang Ssu, and the Buddha Hall
at Pa Kua Shan, etc., are of this type. The Ming and
Ch'ing style "Ch'i'ih Wen" or "Cheng Wen" on the two
ends of the ridge are the same type as those of the
T'ai Ho T'ien (Hall of Supreme Harmony) in Peking and
the buildings at the tomb of the emperor Yung Lo
(1403-1424) of the Ming Dynasty.

The tile roof of the Kuan Yin Hall of Fo Kuang
Shan is also a good example of Chinese Ta Shih
(large type). Generally speaking, the tiles which are

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de Silva, The Art of Chinese Landscape Painting (N.Y., 1967),
pp. 82, 97.

19 The other examples are Chin Lung Ssu, Sung Shan Ssu,
and Lin Chi Ssu in Taipei, and the Kuan Yin Hall of
Fo Kuang Shan at Kaohsuing, etc.

20 Sung Shan Ssu was established in 1957. The Buddha Hall
at Pa Kua Shan was established in 1974.

21 The Chinese sometimes call this tomb Ch'eng Ling. See
used by Chinese architecture can be divided into two kinds: 1) Ta Shih- using large tiles on the roof; at the end of the roof there are Kou Tou and Ti Shui. When this kind of tiles are used, most of them have "Ch'ih Wen" on the ends of the roof, and statues of animals on the ends of the corners of the corner-ribs. 2) Hsiao Shih (small type)- using small tiles on the roof; there are no "Ch'ih Wen" or statues of animals, such as the roof of the main hall of Yung Ming Ssu. In general, the large tiles are always used for palace, temple, office building, high-ranking officials' residence or other important buildings; the small tiles are used for small buildings, common people's residence, etc. According to Chinese

Andrew Boyd, op. cit. (Chapter 111, Section 1, note 61), plate 94.

22 See Liang Ssu-ch'eng, op. cit. (Chapter 111, Section 1, note 62), p. 42. The illustration for Kou Tou and Ti Shui see Hsüan Tsang Ssu section.

23 Ibid.

24 Ibid. Most of the Chinese buildings followed this rule. However, there are few exceptions in Taiwan, such as the tiles of Lin Ch'üan Ssu and parts of the building at Fa Hua Ssu of Tainan.
custom and regulations, the number of the animals on the roof must be odd numbers. The animals on the roof of the gateway of T'ai Miao (Ancestral Hall) in Peking is one of the examples (Figure 111). But it seems that it is not a strict regulation to some Chinese architectures, because the animals on the roofs of T'ai Ho T'ien are ten and the gateway of Fo Kuang Shan are two (Figure 112). According to the custom of most Chinese architects, before the statues of animals there is a statue of immortal, then following are the statues of dragon, phoenix, lion, giraffe, flying horse, sea horse, fish, leopard, ape and monkey. Behind the last animal, according to the custom, there should be a statue of an animal head which is called

25 Ibid., p. 43. John C. Ferguson mentioned, "There is no uniformity as to the number of animal used." John C. Ferguson, Survey of Chinese Art (Shanghai, 1930), p. 105. But according to Liang Ssu-ch'eng, there is a rule. It is likely that the rule was not strictly practiced by some architects, but most of the architects still followed the rule, such as the Li En T'ien at Chang Ling of the Ming Dynasty, the Summer Palace and Chung Ho T'ien of the Ch'ing Dynasty, etc. I observed many Buddhist temples which were established during the modern period, and most of them have an odd number of animals on the roofs, such as Ta Fo Ssu, Sung Shan Ssu, the outer gateway of Ts'u Yin Ssu in Taipei area; and the Kuan Yin Hall of Fo Kuang Shan.

26 See Liang Ssu-ch'eng, op. cit. (Chapter 111, Section 1, note 62), pp. 133-134.
"Ch'ui Shou (the animal on the gabled ridge on the sides)." Meanwhile, there should be a "Tao Shou (the animal on the corner beam)" under the corner eaves. The roof of Ta Fo Ssu in Taipei is one of the examples (Figure 113). Comparing the roof of the gateway of Fo Kuang Shan and that of the Ta Fo Ssu, the former has no "Ch'ui Shou" and "Tao Shou". The roof of Fo Kuang Shan indicates the following two facts: 1) The arrangement of the animals on the roof is a tradition of Chinese ancient architecture, which has probably been popular since the Sung Dynasty (Figure 114) and has nothing to do with Buddhism. This arrangement proves the strong influence of Chinese traditional architecture on the Buddhist temples in Taiwan and mainland China. 2) The custom


29 According to the stone engraving from the pagoda of Tz'u En Ssu, the Buddhist paintings at Tun Huang, the reconstruction model of Han Yuan T'ien, and the main hall of Fo Kuang Shan, the architectures of the T'ang Dynasty were not likely to have animal sculptures on the roof. Until the Sung Dynasty, the animal decorations on the roofs of the Kuan Yin Hall of Tu Lo Ssu and an entrance gate of Pien Liang (the gate was painted by Chang Tse-tuan and dated 1085-1145) are the examples. For the painting painted by Chang Tse-tuan see Andrew Boyd, *op. cit.* (Chapter III, Section 1, note 61), plate 47.
in Chinese traditional architecture is not unchangeable. Some architects did not entirely follow the arrangement or decoration of the traditional architecture. The wheel pattern on Kou Tou and lack of "Ch'ui Shou" and "Tao Shou" are examples.

All of the buildings at Fo Kuang Shan are made of brick, cement and steel; many columns and brackets do not have the original practical function of wood architecture. The trend in Taiwanese Buddhist architecture seems to strongly emphasize decoration rather than practical function. The two false and unopenable doors on both sides of the gateway, which are made of cement, brick and steel, are examples (Figure 112). The same design can also be seen at the side doors of the Guest Hall at Fo Kuang Shan. The gateway of Fo Kuang Shan has a special name which is different from other temples'. The gateway is called "Pu Erh Men (The Gate of No Second)", which means this is the gate of undivided truth. The wheel

30 According to "Ju Pu Erh Fa Men Ping (Entering into the Gate of No Second Section)" of Wei Mo Ching (Vimalakirti-nirdesa Sutra), the truth cannot be divided into two. Only one truth exists in the world.
pattern appears again at the two bars of the gateway, which is another example of the popularity of the pattern at Taiwanese Buddhist temples.

The Guest Hall of Fo Kuang Shan occupies the most noticeable place on the mountain (Figure 115), but it may also be a disharmonious building at a Chinese Buddhist temple which mostly imitates traditional Chinese architecture. The cupolas on the top of the Guest Hall might imitate Moslem architecture of the Moghul period in India. The best example is the Diwan-i khas (Pavilion for Private audience at the Red Fort) in Delhi, which dates from the 17th century (Figure 116).^31 The imitation of Indian architecture at Fo Kuang Shan, no matter whether it is suitable to a Buddhist temple or not, probably was caused by Hsing Yün's visiting Indian Shan Jehan's (1605-1627) palace (Figure 117).^32 It seems that the decision maker and the architect of the Guest Hall did not know the cupola is Indian Moslem architecture.^33

^31 The title and picture were from Indian Art and the Art of Ceylon, Central and South-East Asia, ed. Francesco Abbate (London, 1972), p. 116 and plate 73.

^32 Hsing Yün did visit Indian Shan Jehan's palace and took a picture beside one of the cupolas of the palace. When Fo Kuang Shan introduced the cupolas they called, "Indian type architecture". See Fo Kuang Shan, op. cit. (Chapter 1, note 28), pp. 25, 36.

^33 Ibid., p. 23. To my knowledge, Indian history and
SCULPTURE

The popularity of making colossal Buddhist statues in Taiwan began in 1956. 34 In 1961 the colossal Buddha at Changhua (Figure 113), the earliest colossal Buddha in Taiwan, was finished and became famous immediately. 35 Later, many colossal Buddhist statues were made at different palaces. 36 The colossal Buddha culture is still one of the fields which has not been paid attention to by the Chinese in Taiwan, especially in the area of Indian art. Fo Kuang Shan called the cupolas of the Guest Hall "Indian type architecture", and did not identify the classification of the architectures is one of the examples.

34 The idea of establishing colossal Buddha was originally from Ch'en Hsi-ch'ing, the Magistrate of Changhua hsien in 1956, and was for sightseeing purpose. In the same year, a formal committee for establishing the colossal Buddha at Pa Kua Shan of Changhua was organized. The members of the committee included local governmental officials, rich merchants and social leaders. See the brief report (Pa Kua Shan Chien Chieh) issued by the Pa Kua Shan Scenery Promotion Committee on December 12, 1972., (n.p.).

35 After the colossal Buddha was finished, many domestic and foreign tourists were attracted by the statue, which is 72 feet in height. This was the major reason why many Buddhist colossal statues were established later.

36 After 1961 there were the colossal Kuan Yin established at Keelung and Chin Lung Ssu; colossal Maitreya established at Pao Chüeh Ssu; and the colossal Buddha established at Fo Kuang Shan and Wan Po Ssu.
at Fo Kuang Shan is one of the examples (Figure 119). The Buddha is made of cement and steel, which are the dominant materials in making Buddhist statues and building Buddhist temples in modern Taiwan. The statue is 120 feet in height and is smiling. The rectangular face and small mouth, which are the characteristics of most of the statues of the Taiwanese Buddhist temples, are presented here. Similar characteristics also can be seen on the face of the Buddha at Hung Fa Ssu at Kaohsuing (Figure 120), etc.

Around the colossal Budha there are many standing statues of Buddhas waiting for arrangement and relocation (Figure 121). In this group every statue of Buddha is done in the same manner. They are examples of copy and mass production. According to

37. The colossal Buddha was finished in 1975. It was one of the major projects included in the second five-year plan of Fo Kuang Shan. See Fo Kuang Shan, op. cit. (Chapter 1, note 28), p. 83.

38. The background of the statue of Buddha is an oil painting. The combination of sculpture and painting was already in use by the artists at Tun Huang. A similar arrangement can also be seen in the image of Kuan Yin at the Kuan Yin Hall of K'ai Yuan Ssu.

39. When I visited Fo Kuang Shan, many buildings and sculptures were still unfinished.

40. In art work, mass production always has two kinds
Weng Ch'ung-shan, the leading artist who was in charge of the Buddhist sculptures at Fo Kuang Shan, the major materials of making these standing statues are cement and plastic filament. The unfinished head of one of the deva-king at Fo Kuang Shan (Figure 122) is another example. The style of this image was originally from the T'ang Dynasty, and a similar face with as wide open eyes and mouth, rope-like hairdress and wrinkled eyebrows, can be seen at the famous Zocho Ten (Figure 123) at Todai-ji, Nara. This is another example of a Taiwanese artist doing copy work rather than creation. The situation of

of results; one of them is unskilled execution, the other is uniformity. If we take a look at the drapery of the statue it is obvious that the design of the drapery is very rough and inferior.

41 The unfinished head of the deva-king was in the workshop of the leading artist. The temporary workshop was located at an unfinished building at Fo Kuang Shan.

42 The other example is the Shukongojin at Todai-ji. The Zocho Ten is located at Kaidan-in, Todai-ji. It was made during the middle of the 8th century. See Takeshi Kobayashi, Nara Buddhist Art: Todai-ji (N.Y., 1975), p. 32.

43 When I visited the leading artist in his temporary workshop, I saw a Japanese art book, which is connected with the Buddhist art of the Nara period, on the table. The title of this book is Art of Nara.
copying Chinese T'ang sculpture from Japan is probably caused by the lack of enough information and models from mainland China; and, on the other hand, the existing models in Taiwan could not fulfill the present development's requirements. Under these circumstances, due to the close business relations between Taiwan and Japan, and the prosperous publications in Japan, some Taiwanese Buddhist sculptors who do not have enough experience in Buddhist sculpture or the ability of creation could very easily get information or models from Japanese Buddhist sculptures to be either copied or imitated, although most of the Japanese Buddhist sculptures were originally from China.

In the Kuan Yin Hall there are ten thousand small statues of Kuan Yin in small niches (Figure 124). All of the small statues come from the same model and

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44 To my knowledge, many pictures about Buddhist art in mainland China are hard to get in the book stores in Taiwan, except in the libraries of some academic organizations and universities. Some of the Taiwanese Buddhist artists, due to their education, do not have a chance to contact the above libraries. But in some Japanese book stores in Taiwan they can get some Japanese art books about Japanese Buddhist art.

45 In business dealing with Taiwan, Japan is the country that has the largest business and investment with the Nationalist government.
are made of plastic. This is the another example of an artist using a model for mass production.

During the 1970's, in Taiwan, besides the popularity of colossal Buddhist statues, the making of ten thousand small statues of Buddha or Kuan Yin is also popular in some Buddhist temples as well. Hua Yen Lien She of Taipei established a "V'an Fo T'ien (Hall of Ten Thousand Buddhas)" in 1975, which is another example. The idea of making ten thousand Buddhas (V'an Fo) might be influenced by the 108 images at Chu Ch'i Tsu of Tainan, which were finished in 1934. The earlier examples are Tun Huang, Yün Kang and Lung Men.

46 The information came from the Buddhist nun who was in charge of the daily affairs of the Kuan Yin Hall.

47 The small statues of Buddha at Hua Yen Lien She are made of plastic as well.

48 For the date about the 108 images see Lu Chia-hsing, op. cit. (Chapter 1, note 10), p. 36. The author did not mention the names of these images. But in Buddhism these 108 images (all are Buddhas) can destroy 108 troubles. All these images were destroyed.

49 Tun Huang Caves include four major areas: Thousand Buddhas Caves, Western Thousand Buddhas Caves, Ten Thousand Buddhas Chasm (V'an Fo Hsia). Most Buddhist sculptures and paintings are located at Thousand Buddhas Caves and Ten Thousand Buddhas Chasm. See Su Yin-hui Tun Hua Lu Chi (A Collection of Articles on Tun Huang) (Taipei, 1969), p. 156.
The statue of Kuan Yin is made of white concrete and is eighteen feet in height. The dressed hair Kuan Yin must have been the most popular type of Kuan Yin in China from the 13th century until today. The hanging scroll of Kuan Yin in Daitoku-ji of Japan, which was painted by Mu Chi, is one of the examples (Figure 125). Another example is the Kuan Yin modelled in white porcelain dated during the early Ch'ing Dynasty and made in Fukien province (Figure 126). If one compares these three Kuan Yin, not only the hair style but also the dress have not changed too much. No wonder Soper said, of Chinese Buddhist sculpture, that "from the eleventh to the end of the thirteenth century was in the last important phase of its development on Chinese soil. The styles evolved during those centuries carried...into the fourteenth century, but nothing that was at once

50 See Fo Kuang Shan, op. cit. (Chapter 1, note 28), p. 97.

new and of artistic significance was added.\(^{52}\)
The type of the Kuan Yin at Fo Kuang Shan indicates
that it still continues that of the Sung Dynasty.\(^{53}\)
This probably is one of the reasons why the Buddhist
art after the Sung Dynasty, if compared with that
of the previous period of the Sung Dynasty, has been
neglected by some researchers.

Some statues of Kuan Yin in Taiwan, such as
the Kuan Yin at Fo Kuan Shan and the colossal Kuan
Yin at Keelung are wearing white dresses. According
according to Nieh P'ên Ching Shu (Commentary on Nirvāṇa Sūtra),
weakening illustrates was the custom of the Indians.\(^{54}\)
Ta Jih Ching Shu (Commentary on Mahāvairocana Sūtra)
said that white color is the symbol of the awakened.\(^{55}\)

\(^{52}\) Laurence Sickman and Alexander C. Soper, The Art
Siren also mentioned that during the 12th and 13th
centuries Chinese Buddhist art had a short period of
reflorescence. See Oswald Siren, The Romance of
Chinese Art (N.Y., 1936), p. 98.

\(^{53}\) Siren mentioned that Kuan Yin was definitely changed
into a feminine during the Sung Dynasty. See Oswald Siren,
op. cit. (above, note 52), p. 98.


\(^{55}\) Ta Jih Ching Shu, Vol. 5.
The white dress worn by Kuan Yin relates to both ancient Indian custom and Buddhist meaning. Sherman Lee, judging the color of the dress of Kuan Yin inaccurately called it "White Robed (Pei Yi)" Kuan Yin. In accordance with Ta Jih Ching Shu (Commentary on Mahāvairacanā Sūtra), the Sanskrit name for White-Robed Kuan Yin (Pei Yi Kuan Yin) is Pandaravasini who wears white dress and holds an opened lotus. The statue of Kuan Yin at Fo Kuang Shan wears a white dress but in her hands she is holding a vase and a willow twig. It is different from the White-Robed Kuan Yin described by the Buddhist text. The correct name for the statue is Willow Kuan Yin (Yang Liu Kuan Yin). The willow symbolizes purity and the vase.

56 See Sherman Lee, op. cit. (Chapter 11, Section 3, note 69), p. 359.

57 Ta Jih Ching Shu, Vol. 5.

58 See Ch' en Kuo-ning, Tun Huang Pi Hua Fo Haiang T' u Yen Chiu (A Survey of the Buddhist Images in the Mural Paintings at Tun Huang) (Taipei, 1973), p. 112. In Taiwan the Willow Kuan Yin is one of the most popular Kuan Yin in the Buddhist temples. The statue of Kuan Yin at Ta Fo Sau and the colossal Kuan Yin at Keelung are examples. All of them are holding a vase and willow twigs in their hands.
symbolizes purifying. The rectangular face and small mouth of the Kuan Yin can be seen on many Taiwanese Buddhist statues. Using cement and plastic filament as major materials is not only for making free standing statues but also for making low reliefs (Figure 127). The model of the low relief is a drawing, either drawn by the sculptor's teacher or himself; then, according to the drawing, the sculptor made a rough model and gradually fixed the details. After the whole piece is dried it will be moved and attached on the wall where the relief should be located.

59 Ibid. p. 114. According to Yi Ching (I Ching), the Chinese willow twig is originally from Indian Dantakaśtha (wood for chewing and rubbing) which was used by the Indian monks for cleaning their teeth and tongues. See Yi Ching, op. cit. (Chapter 11, Section 3, note 134), Vol. 1. Hsi Yu Chi (The Buddhist Record of Western Kingdoms) also mentioned that Sakyamuni and arhats (Lohan) chewed Dantakaśtha and washed their mouths at a fountain (Vol. 1). P'i Li Ji Yung Ch'ieh Yao (Outline of the Daily Rule in Vinaya) mentioned that the Indian used aspen twig as Dantakaśtha but it was replaced by willow twig by the Chinese (Vol. 1).

60 When I visited the temporary workshop of the leading artist I saw the drawing was given by the leading artist to the sculptor. On the outside walls of the Kuan Yin Hall at Fo Kuang Shan there are reliefs connected with the stories of Kuan Yin. They were made of the same materials and procedure.
Therefore, generally speaking, the method used by
the sculptors of Fo Kuan Shan for making statues
and reliefs was much earlier than using stone and
wood. The group of sculptors was led by a leading
artist. The sculptors came from the following three
sources: 1) Disciples of the leading artist. 2) Sons
or relatives of the leading artist. 3) Sculptors
hired by the leading artist. 61

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CONCLUSION (Chapter 111)

LUNG SHAN SSU

Lung Shan SSU is located in Taipei city. It
is not only the most famous Buddhist temple in Taiwan,
but is also the oldest temple in Taipei. The temple

61 According to the leading artist, he said he has
his own workshop at Ilan city. When he accepts
greater projects he must hire other sculptors to
work with his disciples and relatives. At the present
time, many Buddhist sculptors in Taiwan still learn
sculpture from their fathers, which is similar to
many Taoist temple painters. For example, Wang
Yi-chüan, the owner of a Buddhist workshop at Keelung,
has worked as a Buddhist sculptor for more than fifty
years. He learned Buddhist sculpture when he was four-
teen years old. He has three sons. Two of them have
studied sculpture from him and they're running the
father and son's workshop. See Central Daily News (June 1,
1977), p. 3.
was named Lung Shan Ssu, after the temple Lung Shan Ssu at Chin Shiang of Ch'üan Chou Fu—the home town of most of the Taiwanese immigrants.

During the Ch'ing Dynasty most of the Buddhist temples in Taiwan had very close relations with high-ranking officials and well-educated men. However, Lung Shan Ssu was established by the donations of local merchants and common people. This temple had multiple functions: religion, social center and headquarters of the Ch'üan Chou people. This temple not only influenced local commerce and development but also influenced local politics. At the present time, the area which is in front of the gateway of the temple is still one of the largest centers for food peddlers in Taipei as well as in Taiwan. This temple also practices local belief, worshipping Ma Tsu, which is strongly influenced by the local people.

From the Han Dynasty until the end of the Ch'ing Dynasty, the so-called "Gsu Ho Yuan" type floor plan was very popular. The floor plan of Lung Shan Ssu indicates the temple was strongly influenced by Chinese traditional design. The strong influence of the Buddhist temples in Ch'üan Chou in Lung Shan Ssu can be figured out by the following matters: 1)
The first abbot of this temple was trained in Ch'üan Chou and the architect was invited to Taipei from Ch'üan Chou as well. 2) Both this temple and the K'ai Yuan Ssu in Ch'üan Chou have a projecting platform in front of the entrance of the main hall. It seems that this kind of design was already practiced by the Chinese at least during the T'ang Dynasty. Putting a bell tower on the right side and a drum tower on the left side of a Buddhist temple was very popular during the Ch'ing Dynasty, but this kind of arrangement was derived from the arrangement of putting two pavilions in front of the main hall, which was very popular during the T'ang Dynasty.

Generally speaking, the type of Chinese roofs, according to geographical situation, may be divided into three major classifications: 1) Northern type - the ends of the corner-ribs of the roof do not point upward. 2) Central type - the corner-ribs point upward at the end and have spread out wings. 3) Southern type - the corner-ribs and main ridge point upward. The southern type roof is popular in Taiwan, Fukien, Kwangtung and Singapore.

At the ends of the corner-ribs of the roof there are dragon tails which are for preventing
fire. This kind of ornament seems very popular among the architectures of Fukien, Kwangtung, and the temples built by the Chinese immigrants in the South Seas as well. On the top of the ridge there are a pearl and two statues of dragons. The pearl is a miraculous pearl as well as a relic of Buddha. But, when it is arranged between two dragons, it represents Buddha and Buddhism. The practice of putting a pearl and two dragons on the ridge is very popular in Taiwan, Fukien, Chekiang and Kiangsu provinces. Many new Taiwanese Buddhist temples established in the 1970's, all used railings around the main halls. This arrangement has been popular from the beginning of the T'ong Dynasty until today.

Some subjects of the paintings painted by the Taiwanese Buddhist painters have nothing to do with Buddhism, they are Chinese folk stories or legends. Some temple painters of Taiwan are not bound by their employers to paint specific scenes, they paint whatever they like and regarded as beautiful and interesting. They always change foreign subjects, styles of dress or backgrounds to Chinese manner. Usually, a painting is finished by a group of painters.
and they sign their names after they finish their work. Taiwanese temple painters still have been trained in private workshops and are not well educated people.

TŽ’U YUN SSU

Tz’u Yun Ssu was built in 1970. It was strongly supported by the local laymen. The land was donated by the landlord who also donated the land for the establishment of a road which could be used to drive from the bottom of the mountain to the temple.

Ta Chin, the abbot of Tz’u Yun Ssu, is one example of Taiwanese Buddhist clergy who are willing to get involved in modernization and improvement. She set up a library next to the main hall and sent her disciples to the Lotus Buddhist Ashram for study. She also engaged in labour when the road in front of the temple was being constructed.

The architecture of this temple used a symmetrical arrangement which is one of the characteristics of most Chinese architecture. The upper part of the bases of the four columns on the first floor of the main hall are drum-like which is very popular in the southern part of China. The main hall is the
combination of Chinese "Hsieh Chan" style and western architecture. This style is very popular in Taiwan during the 20th century.

The entire buildings of Ts'u Yun Ssu are made of cement and steel except the tiles of the roof. Even the rafters of the eaves and beams are made of cement and steel. On the roof of the main hall there are no dragons and pearl and the ridge is horizontal rather than curved. The style change was influenced by the advice of Shih Hsiao-yün from mainland China. Many new Buddhist temples established in Taiwan during the second half of 1970's do not have curved ridge, upward pointed side-ribs and sculptures of dragons and pearl on the top of the roof.

The images of Buddha in front of the Kuan Yin and on the second floor are made of Taiwanese white marble in imitation of a jade Buddha brought back from Japan. This is an example that an imported image influenced the images of Buddha at this temple. In Taiwan, most of the images are distinguished by rectangular faces, small mouths and high bow-shaped eyebrows, but most of the faces of the images of
Buddha are fuller. At the present time, most of
the Buddhist sculptors come from Fukien or are the
disciples or posterity of the Fukienese. Like
the temple painters of Taiwan, the Taiwanese Buddhist
sculptors still have been trained in the private
workshops of their fathers or teachers and the
training period is usually two or four years.

In every Buddhist temple in Taiwan there
are at least one bell and one drum on both sides
of the main hall, either inside or outside the hall.
The brick found in Tzu'ün Yün Ssu and the bronze bell
used by Mi To Ssu indicate that during the Ch'ing
Dynasty the practice of importing materials from
Fukien must have been very popular.

YUAN T'UNG Ssu

Yuen T'ung Ssu was established during the
Japanese period. The history of this temple indicates
that some Taiwanese Buddhist abbots handled two
temples at the same time (the other examples are
Lung Shan Ssu and Yung Ming Ssu).

The design of this temple is still influenced
by the Chinese "Ssu Ho T'ung" type. Studying this
temple and Lung Shan Ssu indicates the following designs and material were popular during the 1920's in Taiwanese Buddhist temples: 1) Projecting terrace. 2) Veranda on the three sides of the main hall. 3) Stone railing. 4) Using stone blocks as major construction material.

This temple also indicates the strong influence of western architecture during the Japanese period and the Republican period. The Japanese influence is the stone lantern in front of the main hall, although it is of Chinese rather than Japanese origin.

YUNG MING SSU

The history of Yung Ming Ssu indicates the differences in Taiwanese Buddhist temples between the Japanese period and the Republican period. During the Japanese period the Taiwanese Buddhist monks accepted both monks and nuns as their disciples was very popular. But this custom was greatly changed after the Japanese period, most of the Buddhist temples of the present time accept only monks or nuns. Only few Buddhist monks accept both monks and nuns as their disciples.
Although Yung Ming Ssu is a small temple in size, it is very famous for its Buddhist education. The training center for Buddhist education at this temple is the Lotus Buddhist Ashram. It accepts both Buddhist nuns and lay ladies and the period of study is three years. Some graduates of this ashram are already abbots of their temples.

The main hall of this temple is an example of a Buddhist temple in the style of the common people's houses. Generally speaking, most of the common people's houses are of the Chüan Peng type, and are very simple and small. If compare with the Hsieh Shan type buildings, the common people's houses do not emphasize decoration and only use smaller and thinner tiles on the roof.

The conception of imitating T'ang style decoration can be seen in some Buddhist temples of Taiwan, such as the Ch'ih Wei (fish tails) of the gateway of Yung Ming Ssu, which was established in 1973, and the Ch'ih Wei of the main hall of Hsüan Tsang Ssu. The earliest fish tails appeared on the architecture of the Six Dynasties. From the Six Dynasties until the T'ang Dynasty the shapes of the fish tails belonged to the same type. But from the tenth to twelfth centuries the end of the fish tails became thinner. During the Yuan Dynasty the end
of the fish tails become scroll-like. From the Ming Dynasty until the Ch'ing Dynasty the entire end of the fish tails became a scroll and dragon design appeared. During the 1970's in Taiwan, both T'ang and Ming Ch'ing styles are popular in Buddhist temples.

It seems that the practice of "Pi Kuan" or sealed confinement has been a traditional custom at Yung Ming Ssu, in that both the founder and the present abbot practiced confinement. The founder spent seven years in a small room and never walked out of that room. The most popular studied Buddhist text during the confinement period in Taiwanese temples is Po Jo Ching (Prajñā-paramitā Sūtra).

SHIH T'OU SHAN

Shih T'ou Shan is located in the area between Hsinchu hsien and Minoli hsien. There are nine major temples on this mountain.

Most of the Buddhist temples in Taiwan are small in size compared to the Buddhist temple in mainland China. Moreover, most of the temple do not have a Ssu T'ien Wung Hall at all. Because most of the large Buddhist temples in mainland China have
Ssu T'ien Wang Halls, some Taiwanese Buddhist temples imitated this arrangement in order to follow the arrangement practiced in mainland China.

The typical arrangement of the Ssu T'ien Wang Hall is that the statue of Mi Lo Fo (Maitreya) is located in the center of the hall and faces the entrance. Behind the statue of Maitreya there is a standing Wei To which faces the main hall. The statues of the Ssu T'ien Wang (four deva-kings) are at both sides of the hall and face east and west respectively. The four deva-kings have the following two major functions: 1) Six days of every month, the four deva-kings will send their envoys to the world and come to the world personally to watch the people's behavior and morals, and report to Indra. 2) Protecting the people of four continents of the world.

Shih T'ou Shan is not only a famous Buddhist community in Taiwan but also a good example of the combination of architecture and sculpture. Some of the temples are mixture of cut-rock and modern architecture. The Corinthian type capital on the top of the columns at some temples illustrate western architecture did have influence on the Taiwanese Buddhist temples established during the Japanese
Hsüan Tsang Ssu

Hsüan Tsang Ssu was established in 1964. It was built by the order of the Nationalist government. It is the only Buddhist temple sponsored by the government as well as the only Buddhist temple in Taiwan worshiping the image of a famous Buddhist monk in the main hall. In this temple, a small piece of Hsüan Tsang's head-bone has been kept.

The floor plan of Hsüan Tsang Ssu has three gateways; the main hall is on a terrace and located at the central part. The design of a single main hall located at the central part is different from the most popular plans of the Six Dynasties and the T'ang Dynasty. The former put the pagoda at the center, and the latter put two pagodas in front of the two sides of the main halls. It also does not fit the most popular and traditional "Ssu Ho Yuan" type floor plan. But, according to a T'ang mural at Tun Huang, which is dated the 8th century, indicates that putting a single main hall at the
central area was already practiced. The strong characteristics of the T'ang architecture also can be seen in the Ch'ih Wei on both ends of the ridge and the more complicated brackets than those of the architectures of the Han Dynasty and the Six Dynasties. The double eaves type of two-story building has been used by the Chinese at least from the Han Dynasty until today. The conception of imitating the T'ang architecture and Chinese traditional architectures of the previous periods must have influenced by the Chinese Culture Revival Movement which has been promoted and practiced by the Nationalist government in Taiwanese society and education. Under this movement, Confucianism and the culture of the T'ang Dynasty have been emphasized.

Although most of the styles of Taiwanese new Buddhist temples imitate Chinese traditional architecture, the method of construction is modern; the construction materials are cement and steel. The brackets of these temples are entirely for decoration and have no practical function at all.

The pattern of the wheel of the law is widely popular in Taiwanese Buddhist temples; they
use it on the carried bags, on the gateways, on the top of the roofs, etc. The lotus pattern was already used by the Chinese for tile decoration at least from the sixth century. A similar pattern also can be seen at the tiles of a building dated during the T'ang Dynasty and excavated in 1963 at Yulin. The designer of Hoüen Tsang Tsu still used the lotus for decorating the tiles of the wall. This is an example of the influence of the ancient period.

K'AI YÜAN TSU

K'ai Yuan Tsu is located in Tainan city. Among the Buddhist temples of Taiwan, K'ai Yuan Tsu is the example of an aristocratic villa changed to a Buddhist temple. This temple was the Taiwanese Buddhist temple which had the closest relations with the Taiwanese officials and government during the Ch'ing Dynasty.

From the establishment of this temple until the 1960's there were twelve abbots in total and six of them recognized as the outstanding abbots of this temple. With the exception of the first abbot who was a native of Ch'üan Chou, all other five abbots were native Taiwanese, and all of the six
The monks were trained at Yung Ch’i’un Ssu or the Fukienese Buddhist temples before they became the abbots of K’ai Yüan Ssu. The strong influence of the Chinese mainland, especially the Yung Ch’i’un Ssu and Fukien, on K’ai Yüan Ssu is obvious.

The present floor plan of K’ai Yüan Ssu is a "Ssu Ho Yüan" type design. The arrangement of this temple imitates those of the larger Buddhist temples in mainland China, especially the Buddhist temples established during the Ch’ing Dynasty, which have T’ien Wang T’ien and Shan Men (gateway) in front of the main hall. The buildings of this temple have curved ridges and the corner-ribs all point upwards. They are examples of Chinese southern style roofs and are strongly influenced by the architecture of the Fukien province. The Shan Men of this temple has much simpler decoration and does not have dragon tails at the corner-ribs as does the Shan Men of Lung Shan Ssu. The roofs of this temple and Fa Hua Ssu are examples reflecting the style of the Taiwanese pure Buddhist temples during the Ch’ing Dynasty.

On the left of the Kuan Yin Hall, there is a side hall for the memory of Tao H’o-Ho who was the founder of the Nan Shan Li Tsung (Nan Shan Vihara)
School). K'ei Yün Ssu belongs to Lin Chi Sect of Ch' an Buddhism but still respects Tao Hsüan's contributions to Chinese Buddhism. This is one of the examples to prove that in today's Taiwanese Buddhist temples there is no strict line demarcation among different sects.

FO KUANG SHAN

Fo Kuang Shan was established on May 16, 1967. At the present time, it is the largest Buddhist temple in Taiwan. The funds for establishing this temple came mostly from the donations of the laymen. It is an example of the temple established during the 1960's and 1970's in Taiwan.

The roof of the Kuan Yin Hall of Fo Kuang Shan is Meishan type. This type of roof was particularly popular during the 1950's to 1970's in Taiwanese new Buddhist temples. Generally speaking, the large tiles are always used for palace, temple, official building, high-ranking official's residence; the small tiles are used for small buildings, such as common people's residences, etc. The roof of Fo Kuang Shan indicates the following two facts: 1) The arrangement of the animals on the roof is a tradition
of Chinese ancient architecture and has nothing to do with Buddhism. This arrangement proves the strong influence of Chinese traditional architecture on the Buddhist temples in Taiwan and mainland China.

2) The custom in Chinese traditional architecture is not unchangeable. Some architects did not entirely follow the arrangement or decoration of the traditional architecture. A lack of "Ch'ui Shou (the animal on the gabled ridge on the sides)" and "Tao Shou (the animal on the corner beam)" on the roof is the example.

All the buildings at Fo Kuang Shan are made of brick, cement and steel; many columns and brackets do not have the practical function as those of the wood architecture. The trend in Taiwanese Buddhist architecture seems to strongly emphasize decoration rather than practical function.

The popularity of making colossal Buddhist statues in Taiwan began in 1956. The colossal Buddha at Fo Kuang Shan is made of cement and steel, which are the dominant materials in making Buddhist statues in Taiwan. The rectangular face and small mouth, which
are the characteristics of most of the statues of the Taiwanese temples, are presented. Some of the statues at Fo Kuang Shan are copies of the T'ang style sculpture of Japan. This situation is probably caused by the lack of enough information and models from mainland China and the existing models in Taiwan could not fulfill the present development's requirements. The style of the statue of Kuan Yin at Fo Kuang Shan indicates that it still continues that of the Sung Dynasty.

During the 1970's in Taiwan, the making of ten thousand small statues of Buddha or Kuan Yin is popular in many Taiwanese Buddhist temples. It is still influenced by the Buddhist temples of the previous period. The sculptors of Fo Kuang Shan came from the following three sources: 1) Disciples of the leading artist. 2) Sons or relatives of the leading artist. 3) Sculptors hired by the leading artist.
CHAPTER IV

CONCLUSION

The motives of writing this dissertation are based on the following reasons:

(1) Buddhism is the religion which has the most pilgrims in Taiwan.

According to the unofficial report of 1977, there were 16.5 million people at the start of 1977. Almost half of them, about 8 million, were Buddhist devotees.\(^1\) Two cases which happened in 1977 are good examples which indicate the development and popularity of Taiwanese Buddhism: a) Hai T'ien Ssu, a Buddhist temple which was finished in early 1977, is located on the top of a mountain which is 2,256 metres from

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\(^1\) *Questions and Answers About the Republic of China*, ed. Chung Hua Information Service (Taipei, 1977), pp. 7, 17. Compare with the official report in 1974, which mentioned the population of Taiwan was 15,564,830 and the Buddhist devotees were about 5,759,000. The numbers of the population are very close, but the number of Buddhist devotees in 1977 was increased. See *Introduction*, note 9, and Chapter 1, note 32.
the sea. There is very little population around the temple.\(^2\) b) Toward the end of 1977, more than two thousand people were given commandments at Fo Kuang Shan.\(^3\)

(2) Taiwan is one of the most important Buddhist centers in the world—

In recent years there were many people, especially scholars, coming from Western countries to study Buddhism.\(^4\) Toward the end of 1977, there were three American scholars who shaved their heads at Fo Kuang Shan.\(^5\) Taiwan has become one of the most

\(^2\) See Ch' en Shih-k'ung, "Hai T'ien Yu Chung (Visiting Hai T'ien Ssu)," Central Daily News (April 9, 1977), p. 4. This temple is the highest temple in Taiwan. The eccentric location of this temple indicates that Buddhism is widely spread in Taiwan.

\(^3\) See Central Daily News (December 30, 1977), p. 3.

\(^4\) Dr. Tony Prince, who came from Australia, studied Buddhism at the Institute for the Study of Buddhist Culture. Albert Dalia, who was a graduate student at the University of Hawaii, studied Buddhism at the same institute. See Tony Prince, "Buddhism and Buddhist Studies," The Pure Moon, V11 (1973), 16-18., and Albert Dalia, "How I Came to Study Buddhism," The Pure Moon, V11 (1973), 21-22.

\(^5\) See above, note 3. The three American scholars are: Ts'ai En, who got an M.A. degree from University of California; En Chih, who got a Ph. D. degree in psychology from St. Lawrence University; Ts'ai Ssu-Ch'ih
attractive places for people who are interested in Buddhism.

(3) For lack of enough introductory materials about Taiwanese Buddhism—

According to Taiwan Erh Shih Nien Fo Chiao Ching Shu Lun Wen Soh Yin (Catalogue of Chinese Buddhist Articles and Books Published in Taiwan during the Last 20 Years), there were more than 1,300 Buddhist books and 2,000 articles published during the last 20 years. But only a few of the books and articles mentioned the Buddhist activities and culture of modern Taiwan. Most of the books and articles are very short and simple and it is difficult to know the real situation and development of Buddhism, Buddhist temples and Buddhist art in modern Taiwan. This situation was quite understood by Shih Hsiao-yün, and she said, "At the present time, when Chinese Culture is being revived and Chinese Buddhist culture and thoughts are undergoing a process of development and

who is the director of the library at the University of the Orient.

6 This book was published by the Institute for the Study of Buddhist Culture at Taipei in 1972.
further expansion, we must be careful to study
diligently and reflect upon ourselves."\(^7\)

In the western world there are a considerable
number of books and articles to introduce Chinese
Buddhism and Buddhist art, but some of them are still
deficient in some parts or lack of detail, especially
lacking is that of a special book for studying a
single province in China. The need for more study in
Chinese Buddhism can be seen in Arthur Wright's
statement in 1957. He said, "The monographic studies,
concordances, and dictionaries which have appeared
over the last fifty years are only the first steps
toward the analysis of this gigantic corpus materials
.... Modern historical studies of China have progress­
ed in the last four decades, but they amount to little
more than a tentative reconnaissance over a largely
uncharted field."\(^8\) It seems that more than twenty
years after his statement, his opinion is still
applicable to the Chinese and foreign scholars of the
present time.

The conclusion of the actual observation which
was practiced in 1974 and 1975, and the study for

\(^8\) Arthur F. Wright, *op. cit.* (Chapter 1, note 19),
p.5.
Taiwanese Buddhism, Buddhist temple and Buddhist art\(^9\) can be divided into two major parts:

**BUDDHISM AND BUDDHIST TEMPLES**

Due to lack of record, there is little information concerning the development of Taiwanese Buddhism during the Dutch period. During the Cheng period the development of Buddhism and Buddhist temples followed the development of the politics and economy, and must have grown from urban to suburb. During the Ch'ing Dynasty more Buddhist temples continued to be established, and the area

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\(^9\) The topic was originated in my mind during 1974, but it had not begun to materialize until 1975 when it was strongly recommended by Professor John Huntington, my adviser. Professor Susan Huntington also helped me make the earliest brief outline of my dissertation. The actual observations and study include interviewing Buddhist monks and nuns, taking pictures on sites, interviewing artists, visiting Buddhist temples (climbing mountains was hardly avoidable, the longest climbing took six hours to finish; walking was the only way to get to many Buddhist temples), reading Buddhist texts and other books in the libraries, drawing diagrams, etc. The first actual observation was during the summer of 1974. The second visit was during the second half of 1975. I also consulted with Shih Hsiao Yün who has been my teacher for more than ten years. All of the temples I picked and studied have their characteristics and represent different kinds of Buddhist temples in Taiwan today.
for establishing Buddhist temples was no longer limited to southern Taiwan as the Cheng period. The spread of Buddhism to the Taipei area was probably still influenced by the politics, economics and social stabilization. From 1895 to 1945 Taiwan was occupied by the Japanese, Jōdo Shin Shū and "Chai Chiao" were popular, and more Buddhist temples were established. During the Republican period the highest ranked Buddhist clergy who came from mainland China restructured Buddhist ritual, teaching and social activities. The number of pilgrims and Buddhist temples gradually increased. Some old Buddhist temples previously damaged were remodeled or repaired, and the clergy belonging to different sects combined together to preach Buddhism. This period could be called the florescence of Taiwanese Buddhism.

One of the major reasons of the popularity of Buddhism in Taiwan is connected with the interests of the people in religion. According to the 1977 report, the number of various temples and shrines was more than the number of various schools in Taiwan.¹⁰ This kind of enthusiasm in religion is

¹⁰ See the short commentary titled "Pu Ying Pu Chang (Do Not Make Much of a Little)," (no author) Central Daily News (February 21, 1977), p. 4.
influenced by the following factors: 1) When an agricultural society is turning to an industrial and commercial society, many people are sometimes in low spirits. It is very easy to create religious consciousness. 2) The separation between mainland China and Taiwan. 11 3) The protection and esteem of the Nationalist government. 4) The effort and preaching of the Buddhist monks and nuns.

The other major reason of the popularity of Buddhism in Taiwan is attributed to the highest ranked Buddhist monks and nuns who came from the Chinese mainland, and who reconstructed such things as Buddhist ritual, rule, teaching and social activities, etc. The results are: 1) Taiwanese Buddhism is gradually becoming an important position in the society and is regarded with esteem by the government. 12

11 A good example is that some people are separated from their families or relatives. I met some friends who have wives in mainland China, but they do not want to get married again. Loneliness is one of the reasons they turn to religion.

12 See Chapter 11, Section 2. The importance of Buddhism in Taiwan is not only demonstrated by the donation and visiting of the governmental leaders but also presented by some practical meetings of the local governments. For example, the magistrate of Yunlin
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2) Attracting more pilgrims who believe Buddhism.

3) The clergy belonging to different sects have combined together to preach Buddhism and there is no party prejudice among different Buddhist sects. At the present time, the Pure Land Sect dominates all over Taiwan; even the Ch'an temples are practicing Ch'an Ch'ing Shuang Hsiu (The joint practice of Pure Land and Ch'an) and studying the major texts of the Pure Land Sect.

Before the K'ang Hsi period of the Ch'ing Dynasty the Taiwanese Buddhist temples all had very close relations with governmental officials and educated men, many of them were the patrons or supporters of the Buddhist temples. During the K'ang

hsien was the chairman in charge of the meeting of the abbots and administrators of all the temples and shrines in Yunlin hsien. See Central Daily News (June 20, 1977), p. 2.

13 Holmes Welch said, "Most Chinese monks considered that the doctrines of all sects were true and their practices efficacious...a Buddhist monk might belong by lineage to one of the Ch'an (Zen) sect, but study T'ien-t'ai doctrines and practice Pure Land recitation." Holmes Welch, op. cit. (Chapter 1, note 19), p. 194. K'ai Yuan Ssu of Tainan, which belongs to Ch'an School worships Tao Hsuan who belonged to Vinaya School. Shih Hsiao Yun who belongs to T'ien Tai School preaching at Yung Ming Ssu, a temple belongs to Ch'an School. For details see Chapter 11, Section 3, note 7 and note 39. Also see pp. 269, 270 in Chapter 111, Section 7.

14 See Chapter 11, Section 3, note 7 and note 39. Also
The period the Buddhist temples which were built by the common people and merchants appeared at many places, and most of these temples worshipped Kuan Yin. The popularity of Kuan Yin must have been connected with the geography of Taiwan and the custom practiced by most of the immigrants. Most of the immigrants who came from Ch‘üan Chou of Fukien to Taiwan bought the ashes of incenses taken from the temples of their home town, in which the image of Kuan Yin was worshipped. The popularity of Kuan Yin among these people had made Kuan Yin one of the most popular deities in Taiwan up through today.

Most of the Buddhist temples in Taiwan had very close relationships with those of mainland China. Many famous abbots of the early Buddhist temples of Taiwan were trained at Fukienese Buddhist temples or came from Fukien province, especially Ch‘üan Chou and Yung Ch‘üan Ssu. Moreover, many see Chapter 11, Section 2 (Tz'u Yün Ssu Section). The Pure Land School dominates in Taiwan is not a new development. It began at least by the 1930's. Kenneth Ch‘en mentioned, "During the 1930's, it is estimated that sixty to seventy per cent considered themselves to be followers of the Pure Land School. This was the harvest reaped by the reforms of Yin-kuang." Kenneth K. S. Ch‘en, op. cit. (Chapter 11, Section 2, note 90), p. 460.
Taiwanese Buddhist temples use the same names as those of the Buddhist temples in the Chinese mainland, such as Lung Shan Ssu, K'ai Yuan Ssu, Yung Ming Ssu, etc. Another example is Fo Chiao Chao Mu K'o Sung (Buddhist Liturgy and Ritual for Morning and Evening Studies), the typical book for the ritual practiced by the Buddhist temples in Taiwan. It was derived from Ling Yen Shan Ssu Nien Sung Yi Kuei (Liturgy and Ritual of Ling Yen Shan Ssu) which was used by Ling Yen Shan Ssu in Soochou, Chekiang.

At the present time, the most powerful patrons of the Buddhist temples of Taiwan are governmental officials and celebrities. This situation is similar to that of the previous period in mainland China. But, on the other hand, there are many differences between the Buddhism and Buddhist temples in Taiwan and those of mainland China before 1949: 1) There are more intellectuals, high-ranking officials, scholars and young college students devoted to Buddhism in Taiwan. 2) The nine-year, free public education has made illiteracy almost disappear from Buddhist circles. Many young Buddhist monks and nuns even hold a Ph. D. or M.A. degree from
foreign countries. 3) The painful, past experiences in mainland China has given the Taiwanese Buddhist leaders self-consciousness. The slogan of, "Culture, education and charitable causes are the three life-savings of Buddhism," has been repeated by many young clergy. This indicates that the self-consciousness does not only exist in the minds of the Buddhist leaders but also in the minds of general Buddhist clergy. Due to the self-consciousness, they are not only emphasize their own education and practice, but also to dedicate their various abilities to establish regular schools, social education programs, scholarships, libraries, broadcasters, and to publish periodicals and books, etc.

4) Eagerly engaging

I met a young Buddhist monk at Hung Fa Ssu of Kaohsuing, who was well educated. When he told me about the future of Taiwanese Buddhism, he especially emphasized the words which were mentioned by me in the article. Under the efforts of he and his teacher, the temple has a library and a group for playing Chinese musical instruements. The young clergy was in charge of the library and the musical group. The temple also established scholarships for high school and college students.

For more information see Chapter 11, Section 2. Shan Tao Ssu, one of the largest temples in Taipei, gave scholarships to 42 students, which include four doctoral students and eight masters students. The Vice-Speaker of Taipei city council, who is also a president of a large private university, represented the temple in giving the scholarships to the students. See Central Daily News (March 5, 1977), p. 3.
social welfare is another difference between the Buddhism and Buddhist temples in Taiwan and the mainland's. The great majority of Buddhist devotees and clergy want modernization and progress, not restoration or preservation. Therefore, many Buddhist temples in Taiwan took a very progressive approach. They donated money for building bridges, repairing roads, entertaining and establishing public nursery schools, nursing homes, orphanages, clinics and public cemeteries, etc. Some of the above activities were practiced by some large and wealthy Buddhist temples in mainland China, but in Taiwan they were generally practiced by most of the temples. 5) When we studied the Buddhist temples in mainland China, most of them were in poor condition and in need of repair. But in Taiwan almost all the temples and shrines are in very good condition, including Buddhist temples. This situation indicates two important facts: a) Taiwanese Buddhist temples are wealthy and abundant. For example, Ching Ssu Ching She contributed $75,000 U.S. dollars for the purpose of social welfare in 1970, and Kuan Yin Ssu donated $25,000 U.S. dollars for scholarships in 1977. b) Taiwanese Buddhist temples are strongly supported by
laymen, and the people in the society are prosperous as well. The major income of Taiwanese Buddhist temples depends upon the donations of the pilgrims rather than lands. The best examples are Fo Kuang Shan and Tz'u Yun Ssu. 6) Some Buddhist temples, such as Lung Shan Ssu, worship local deities for local people, which was not practice by the Buddhist temples in mainland China.

Many Taiwanese Buddhist temples are the centers of amusement; Chinese folk dramas, strategies, lantern festivals, etc., are always present in front of the temples. In today's Taiwan, the largest and most famous lantern exhibition and contest is at Lung Shan Ssu.

BUDDHIST ART

(1) Architecture:

All of the temples picked by the current author have their characteristics and represent the Taiwanese Buddhist temples of different periods, styles and influences. The brief illustration for the eight Buddhist temples picked by the current author is as follows:

17 For example, around Taipei area the major and famous
Buddhist temples are: Lung Shan Ssu, Yuan T'ung Ssu, Shan Tao Ssu, Sung Shan Ssu, Ta Fo Ssu, Tz'u Yün Ssu, Chin Lung Ssu and Yung Ming Ssu. I visited all of the above temples and took pictures. After studying, I found Yuan T'ung Ssu, Shan Tao Ssu and Chin Lung Ssu all were established during the Japanese period and their styles and characteristics were similar. Therefore, I picked Yuan T'ung Ssu as the example and referred to the other two temples. The other seven temples were picked by the same way.

<table>
<thead>
<tr>
<th>Temple</th>
<th>Established Date of Present Buildings (approximate)</th>
<th>Style &amp; Foreign Influence</th>
<th>Major Worshipped Image</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lung Shan Ssu</td>
<td>Japanese period 1920 and 1945</td>
<td>Southern, Hsieh Shan</td>
<td>Kuan Yin</td>
</tr>
<tr>
<td>Tz'u Yün Ssu</td>
<td>Republican period 1974</td>
<td>Northern, Hsieh Shan, Western influence</td>
<td>Kuan Yin</td>
</tr>
<tr>
<td>Yuan T'ung Ssu</td>
<td>Japanese period 1929</td>
<td>Northern, Hsieh Shan, Western &amp; Japanese influences</td>
<td>Śākyamuni</td>
</tr>
<tr>
<td>Yung Ming Ssu</td>
<td>Japanese period 1942</td>
<td>Southern, Ch'uan Peng</td>
<td>Śākyamuni</td>
</tr>
<tr>
<td>Shih T'ou Shan</td>
<td>Japanese period (n. d.) ca. 1895-1945</td>
<td>Cave temples Western influence</td>
<td>Most temples Worship Kuan Yin, Śākyamuni and Amitābha</td>
</tr>
<tr>
<td>Hsüan Tsang Ssu</td>
<td>Republican period 1964</td>
<td>Northern, Hsieh Shan</td>
<td>Hsüan Tsang</td>
</tr>
<tr>
<td>K'ai Yuan Ssu</td>
<td>Ch'ing period ca. 1700's</td>
<td>Southern, Hsüan Shan</td>
<td>Śākyamuni</td>
</tr>
<tr>
<td>Fo Kuang Shan</td>
<td>Republican period 1967 and 1973</td>
<td>Northern, Hsieh Shan, Indian influence on Guest Hall</td>
<td>Kuan Yin</td>
</tr>
</tbody>
</table>
According to the above illustration and the studied Buddhist temples in Taiwan, such as Chin Lung Ssu, Chin Kang Ssu, Tz’u Yún Ssu, Yuán T’ung Ssu, etc., the western influence on some of the Taiwanese Buddhist temples appeared during the Japanese period and continued to the Republican period. The western influence on the Buddhist temples in Taiwan during the Japanese period was probably influenced by the Meiji Restoration (1868-1912).  

The western style Diet (Congress) building in Tokyo, which is dated the end of the 19th century, is a good example to indicate that how the western style architecture was popular in Japan during that time.  

Chin Lung Ssu, Chin Kang Ssu and Yuán T’ung Ssu all were established during the Japanese period, but they have western style capitals or columns. During the Republican period there is no western style

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18 For details see Chapter 111, Section 3.

19 The Diet building of Japan is entirely western style building. For the picture see Jonh Whitney Hall, op. cit. (Chapter 1, note 21), plate 40.
capital or column found in the new Buddhist temples of Taiwan, such as Tz’u Yün Ssu, Sung Shan Ssu, Ta Fo Su, Hsüan Tsang Ssu and Fo Kuang Shan, but the design of combining western style window with Chinese traditional architecture, especially Hsieh Shan type, has been popular from the Japanese period until the Republican period, the Chin Lung Ssu and Tz’u Yün Ssu in Taipei are examples. In conclusion, many Taiwanese Buddhist temples established during the Japanese and Republican periods were influenced by foreign architecture (including western, Japanese and Indian), especially western architecture.

Generally speaking, the Hsieh Shan type is the most popular type in Taiwanese Buddhist temples. The popularity of Hsieh Shan type might be influenced by the Buddhist temples in mainland China and Fukien province, because most of the large Buddhist temples in the Chinese mainland, such as Chin Shan Ssu, Ch’i Hsia Ssu, Nan Hua Ssu, etc., and the famous Buddhist temples in Fukien province, such as Ch’ing Shui Yen, K’ái Yüan Ssu, Nan Shan Ssu and Tung Shan Ssu, all belong to Hsieh Shan type. In Taipei area there

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20 For the pictures of these temples see Magnificent China, op. cit. (Chapter 111, Section 1, note 49), pp. 326, 327, 329 and pp. 149, 195, 198, 325.
are eight famous Buddhist temples, seven of them belong to Hsieh Shan type.\textsuperscript{21}

Hsieh Shan type is just one of the classifications in Chinese basic roof forms. Besides these basic roof forms, according to the geographical locations, the type of Chinese roofs may be divided into three major classifications: 1) Northern type - the ends of the corner-ribs of the roof do not point upward. 2) Central type - the corner-ribs point upward at the end and have spread out wings. 3) Southern type - the corner-ribs and main ridge point upward. Generally speaking, the southern type roof is popular in Taiwan, Fukien, Kwangtung and Singapore. The Lung Shan Ssu, K'ai Yuan Ssu, Yung Ming Ssu, Hai Hui An and the old main hall of Tz'u Yun Ssu (before 1970) belong to the southern type. But all the new Buddhist temples established during the Republican period belong to the northern type. This situation was influenced by the highest ranked Buddhist clergy came from the Chinese mainland, because they thought

\textsuperscript{21} Except Yung Ming Ssu, all of the temples mentioned in note 17 belong to Hsieh Shan type.
the southern style roof emphasizes too much decoration and it is not the ideal form for a Buddhist temple. The popularity of northern type roof in Taiwanese new Buddhist temples reflected the influential power and reformation of the clergy coming from mainland China.

Due to the geographical situation of Taiwan, most of the Buddhist temples in Taiwan are small in size if compared with most of the Buddhist temples in mainland China. A few Taiwanese large Buddhist temples dated the Ch'ing Dynasty have Ssu T'ien Wang Hall, which was influenced by the Buddhist temples in the Chinese mainland. But recently, under the influence of the mainland clergy, many Buddhist temples gradually established or added Ssu T'ien Wang Hall in front of the main halls, Hai Hui An and Shih Fang Ta Chieh Ssu are examples. Therefore, the influence from the Chinese mainland is intense.

The influence of Chinese traditional architecture on the Taiwanese Buddhist temples can also be seen in the popular floor plan, designs and decorations. The first example of this is the popularity of the "Ssu Ho Yuan" type floor plan which has been

22 For details see Chapter III, Section 2, note 15.
popular by a lot of architects from the Han Dynasty until today. The second example is that putting a bell tower on the right side and a drum tower on the left side of the temple, such as Lung Shan Ssu and Lin Chi Ssu, was very popular during the Ch'ing Dynasty, but this kind of arrangement was derived from the T'ang style architecture. The third example is the projecting platform in front of the main hall of Lung Shan Ssu. This kind of design had been popular from the T'ang Dynasty until the first half of the 20th century. The projecting platforms of the K'ai Yüan Ssu in Ch'üan Chou and Yüan T'ung Ssu are examples. The fourth example is that the design of putting a single main hall at the central area (Hsüan Tsang Ssu) was already practiced by the Chinese as early as the T'ang Dynasty. The fifth example is the popularity of the T'ang style "Ch'ih Wei" and the Ming Ch'ing style "Cheng Wen" in some of the Taiwanese Buddhist temples during the 1970's. The sixth example is that many new Taiwanese Buddhist temples established in 1970's all used railings around the main halls. This arrangement has been popular from the beginning of the T'ang Dynasty until today. Many Buddhist temples established during the Japanese period, such as Lin Chi Ssu, Yüan T'ung Ssu and Lung Shan Ssu, have railings as well.
The conception of imitating Chinese traditional architectures of the previously periods and the T'ang architecture must have influenced by the Chinese Culture Revival Movement which has been promoted and practiced by the Nationalist government in Taiwanese society and education. Under this movement, Chinese traditional culture and the culture of the T'ang Dynasty have been emphasized. Because Taiwanese architects must be college graduates the movement must have influenced many young Taiwanese architects and their designs. For example, the Kuan Yin Hall of Fo Kuang Shan was designed by a young architect. The style of the building belongs to Chinese traditional palace type and traditional Ming and Ch'ing style "Cheng Wen" appear at the ridge.

Many southern style Buddhist temples of Taiwan have dragon tails at the ends of the corner-ribs. The major function of these dragon tails are for preventing fire. This kind of ornament seems very popular among.

23 For details see Chapter III, Section 6, note 16.

24 In Taiwan the architects must pass the examination sponsored by the Nationalist government and must be college graduates.

25 See Fo Kuang Shan, op. cit. (Chapter 1, note 28), pp. 18, 38.
the architectures of Fukien, Kwangtung and the
temples built by the Chinese immigrants in the
South Seas. This is an example of the close rela-
tionship between some Taiwanese Buddhist temples
and the architectures in the southern part of China,
especially Fukien province. Putting a pearl and two
statues of dragons on the top of the ridge is an
example of the influence from the south coast of
China. This arrangement is very popular in Fukien,
Kwangtung, Chekiang, Kiangsu and Taiwan. In Buddhism,
the pearl is a miraculous pearl as well as a relic
of Buddha. But, when it is arranged between two
dragons, it represents Buddha and Buddhism.

The brick found in Tz'u Yün Ssu and the
bronze bell used by Mi To Ssu indicate that during
the Ch'ing Dynasty the practicing of importing
materials from Fukien must have been popular. According
to Meng Chia Lung Shan Ssu Chüan Chih (History of Lung
Shan Ssu at Meng Chia), when Lung Shan Ssu was rebuilt
in 1920, Wang Yi-shun, the architect, was invited to
Taipei from Ch'üan Chou to direct the work of rebuild-
ing and was in charge of two other shrines in Taipei
and Hsinchu areas.26 Evidently, the practice of

26 See Meng Chia Lung Shan Ssu Chüan Chih, op. cit.
(Chapter 11, Section 1, note 23), p. 27.
inviting Fukienese architects to Taiwan to work on the temples was popular during that time.

Although most of the styles of Taiwanese new Buddhist temples imitate Chinese traditional architecture, the method of construction is modern; the major construction materials are cement and steel. The brackets of these temples are entirely decorative rather than functional. But the appearance of these temples is similar to wooden architecture. Although the Taiwanese architects did not create new style in Buddhist architecture, they paid a lot of attention to the minor designs or patterns, and many of them could not be seen on the Buddhist temples in mainland China.

Due to the location, space and environment, the Buddhist architectures in Taiwan have played very important roles in the Taiwanese society. They are the centers for tourists, amusement, and various social activities. On the other hand, according to the different styles of the Buddhist architecture

27 For example, Yüan T'ung Ssu and Fo Kuang Shan are located on the top of mountains. Many people visit these temples just for sightseeing or picnicking. Some temples which are located in the commercial area are used for meetings or the performance of Chinese folk arts.
we can figure out the backgrounds, foreign or Chinese local influences, and the development of Buddhism in Taiwan.

(2) Sculpture:

During the 1950's there were only two or three Buddhist sculpture workshops in Taiwan. All the artists came from Fukien. Later, they started to accept Taiwanese as their disciples. Today, the Buddhist circles of Taiwan still think that Fukienese Buddhist sculptors are the best, but their prices are higher. The strong influence from mainland China is obvious. At the present time, most of the Buddhist sculptors came from Fukien or are the disciples or posterity of the Fukinese. Like the temple painters of Taiwan, the Taiwanese Buddhist sculptors still have been trained in the private workshops of their fathers or teachers and the training period is usually two or three years. If the statue is made of wood, the sculptor makes it in the workshop. If the statue is made of clay or cement and steel, the sculptor must make the statue in the temporary workshop at a Buddhist temple.28

28 See Chapter 111, Section 8, note 41. When I visited the Ta Fo Suu at Changhua I saw many sculptors worked in the temporary workshop at the main hall.
At the present time, the most popular images worshipped by the Taiwanese Buddhists are Śākyamuni, Amitābha (Mi To Fo) and Kuan Yin. The popularity of making colossal Buddhist statues in Taiwan began in 1956. The first colossal statue is the image of Buddha at Pa Kua Shan of Changhua. Originally, this statue was for sightseeing purpose and established by a non-Buddhist organization. Later, many colossal Buddhist statues were made at different places, such as the colossal statue of Kuan Yin at Keelung and the colossal statue of Maitreya (Mi Lo Fo) at Taichung, etc., but the sponsors were Buddhist temples and devotees. This situation indicates that there were many tourists and pilgrims attracted by these statues, therefore, many temples followed the former examples and established their own statues. On the other hand, it also indicates the financial situation of these temples, because every colossal statue is more than one hundred feet in height and the price for making the statue is very expensive.

29 For details see Chapter 111, Section 3, note 34.
During the 1970's in Taiwan, the making of multiple statues of Buddha and Kuan Yin is popular in many Taiwanese Buddhist temples, such as Fo Kuan Shan, Hua Yen Lien She and Wan Fo Ssu, etc. The major function of making these multiple images is still to attract pilgrims and tourists. The earliest multiple images of Taiwan were at the Chu Ch'i Ssu of Tainan, but in the Chinese mainland the earlier examples are Tun Huang, Yun Kang and Lung Men. Generally speaking, most of the images in Taiwan are distinguished by rectangular faces, small mouths and high bow-shaped eyebrows.

The major materias for making Taiwanese Buddhist sculpture are clay, wood, marble, cement and steel. When the artists made colossal statues they used cement and steel (all of the colossal Buddhist statues in Taiwan are made of cement and steel). For the construction of some medium and small statues, some artists used models to make these statues. Cement mixed with plastic filament and pure plastic were the most popular materials for mass production. The above situation was influenced by economic reasons and the lack of abundant creativity.
The lack of abundant creativity of some of the Taiwanese sculptors are probably caused by the following factors: 1) The lack of enough education (most of the Taiwanese Buddhist sculptors are elementary school or junior high school graduates) and formal school training. 2) The lack of hard competition. According to the abbot of Yung Ming Ssu that no more than ten large and famous Buddhist sculpture workshops exist in today's Taiwan. But at the start of 1977 there were about 8 million Buddhist devotees in Taiwan. It seems that Buddhist statue would be in great demand. Some of the Taiwanese Buddhist sculptors might just make a few statues and copy the models.

Due to the convenient location of Taiwan, the influences on Taiwanese Buddhist sculptures are various, including foreign countries (such as Burma, Japan and western world, etc.). But generally speaking, most of the Taiwanese Buddhist sculptures were influenced by Chinese traditional Buddhist sculpture.

30 Most of the Taiwanese Buddhist devotees have Buddhist statues at home for worshipping.
The Buddhist sculpture in Taiwan has the following major roles: 1) It has the function of social education. Some temples use sculptures to describe the western paradise and hell, which can encourage the people to avoid doing wickedness and promote their morality. 2) It can attract more pilgrims and tourists visiting Buddhist temples. The results of the visiting are: a) Promoting the tourists' interest in Buddhism, even the interest in becoming Buddhist. b) Increasing the pilgrims' belief. c) Getting more financial support or donation from the pilgrims. The popularity of colossal Buddhist statues in Taiwan is based on the above idea. The names of Sakyamuni, Kuan Yin, Mi Lo Fo (Maitreya) are almost well known by the people in the society. 3) It can stimulate the interest

31 For example, Fo Kuang Shan uses sculptures to describe the scenes of the western paradise and hell. Using sculpture and painting to achieve social education or religious purpose was recorded in many Chinese sources. When Wu Tao-tzu finished his hell painting, many people changed their behavior and professions after they saw the painting. See Chu-Ching-hsüan, T'ang Chao Ming Hua Lu (Record of the Famous Paintings of the T'ang Dynasty), Vol. 1.

32 The colossal statues of Buddha at Changhua, Kuan Yin at Keelung and Maitreya at Taichung are all well known by the people in Taiwan.
of the scholars who are interested in studying Chinese Buddhist sculpture and culture.

(3) Painting:

The Buddhist paintings in Taiwan can be divided into three classifications: 1) The paintings painted by artisans. 2) The paintings painted by Buddhist clergy. 3) The paintings painted by artists.

Generally speaking, most of the first kind of paintings occur above the windows, doors or at the beams of the Buddhist temples. Two examples are Lung Shan Ssu, K'ai Yuǎn Ssu, Hai Hui An, Mi Tō Ssu and Chüan Hua T'ang. Some subjects of the paintings have nothing to do with Buddhism; these subjects include *San Kuo Yen Yi* (*The Romance of the Three Kingdoms*), *Feng Shen Pang* (*The Romance of the Enfeoffment as Deities*), etc., and other folk stories. Painting these paintings on Buddhist temples not only indicates that they were not bound by the temples to paint pure Buddhist subjects, but also illustrates that they are close to the common people in the society and strongly influenced by Chinese traditional ideas which have existed for several
thousand years. These folk stories are familiar to the common people, and most of them praise loyalty, filial devotion and morality, which are the traditional philosophy of the traditional Chinese.

Most of the Buddhist paintings painted by the artisans are connected with the stories of Buddha, particularly with regard to his miraculous power, such as using his hand to move a large heavy rock and taming a wild elephant, etc. Most interestingly, except for the garment and armlets of the Buddha, everything is in Chinese style, including the landscape. This is a good example to illustrate that the Chinese temple painters always changed Indian style to their own. The best example is that the attendants of the Buddha wear Chinese garments. This situation can be seen in many Buddhist temples, such as Lung Shan Ssu, K'ai Yüan Ssu and Hai Hui An, etc.

Most of the paintings painted by the artisans on Taiwanese Buddhist temples are both a mixture of figures and landscapes together. The technique used by the painters still emphasizes outline and form.
rather than broken ink technique. The artisans usually painted the paintings with oil and put objects in a framed rectangular or octangular space -- which is always at the beam of the temples and surrounded by foliage or a flower pattern. Sometimes one painting might be finished by more than one painter. They sign their names and the date when they finish their work.

Most of the Taiwanese temple painters are still trained in private workshops of their fathers or teachers and are not well educated (most of them are elementary school or junior high school graduates). Some Taiwanese Buddhist artisans worked for both painting and sculpture. The leading artisans at Fo Kuang Shan and the artisans at Chin Lung Ssu are examples.³³

Although the paintings at Taiwanese Buddhist temples, due to their size and location, could not attract the pilgrims and tourists as the colossal statues did, these paintings still have their

³³ When I visited Chin Lung Ssu I saw the artisans not only painted paintings on the beams but also made sculptures.
educational effects. The audiences could review the folk stories which are familiar to them and absorb the ideas or teachings presented by the Buddhist paintings or the paintings of folk stories.

At the present time, there are no many Taiwanese Buddhist clergy famous for painting, many of them just practice calligraphy. The paintings painted by some of the Taiwanese Buddhist clergy have quite different approaches. They do not paint Chinese folk stories and the stories of Buddha's miraculous power, but instead paint landscapes, bamboo, pine trees, plum flowers, Lohan, patriarch and Ch' an paintings. They just paint the paintings for interest, amusement, worshipping and do not get practical profit as the artisans. Generally speaking, the paintings painted by Buddhist clergy can attract more educated people and students, and have been

When I visited Fo Kuang Shan, I saw a bamboo painting painted by Shih Kuang-yuan, who is one of the famous monks in Taiwan. At Hung Fa Ssu I saw a Lohan painting hung on the wall, painted by a Buddhist monk. Shih Hsiao-yun also painted landscape, plum flowers and Ch' an paintings. She is the most famous Buddhist painter in Taiwan today.
paid considerable attention by the Taiwanese society.\footnote{When I was in Taiwan in 1975, I went to the "Ch'ing Liang (Cool Purity) Exhibition". I saw many celebrities and young students come to the exhibition. For details about this exhibition and the reaction of the society see Chapter 11, Section 2, "Education and Cultural Activities".}

Some of the Taiwanese artists paint Buddhist painting as well, but the subjects of their paintings mostly are Lohan or patriarchs (such Bodhidharma, Han Shan, etc.). These paintings have been shown in some exhibitions sometimes but are very few in number.

In conclusion, due to the popularity of Buddhism and the wealth of the Buddhist temples in Taiwan during the 1970's, more new Buddhist temples or sculptures and paintings will be demanded by the Buddhists. Under these circumstances, it seems the Buddhist temples in Taiwan can use their financial means to establish a Buddhist training or school to improve the quality of the Buddhist architects, sculptors and painters. The outcome of this improvement will gradually make Taiwan one of the important centers of Buddhist art in
the world as well.

Studying Buddhist culture and the art of Taiwan is an undeveloped subject, although it is worth while to be studied. It is my hope that this dissertation will pave the way for others to become interested in this important subject and to show significance to the people of Taiwan and the scholars who are interested in research concerning Buddhist culture, Buddhist art and social structure in modern China.  

36 As a non-Buddhist, I personally believe that the studies and judgements in this dissertation had not been influenced by any religious or other factors. All of them are based upon the existing facts and the faith of each scholar.
A SURVEY OF PUBLIC AND POPULAR BUDDHISM AND BUDDHIST TEMPLES IN TAIWAN

By Fu-Chuan Hsing, Ph. D.
The Ohio State University, 1979
Professor John Huntington, Adviser

Buddhism is the most popular religion in Taiwan; almost half of the population, about 8 million, were Buddhist devotees in 1977. Taiwanese Buddhist temples are strongly supported by the Nationalist government and the people of Taiwan which including intellectuals, high-ranking officials, college students and common people, etc. Due to the support and donation from the laymen, Taiwanese Buddhist temples are wealthy and abundant. Most of the temples have eagerly engaged in social welfare, education and activity. There is no party prejudice among different Buddhist sects. The Pure Land School dominates all over Taiwan; even the Ch'an temples are practicing the joint practice of Pure Land and Ch'an.

Most of the important temples had very close relationship with the temples of mainland China, especially those of Fukien. The Buddhist ritual practiced in Taiwan is still strongly influenced by that of Ling Yen Shan Ssu
which was an headquarter of the Pure Land School on mainland China. The emphasis on education by the government and the Buddhist temples has made illiteracy almost entirely disappear from Buddhist circles. Many young clergy even hold a Ph. D. or M.A. degree.

Generally speaking, Chinese traditional Ssu Ho Yuan type floor plan and Hsieh Shan type architecture are very popular in Taiwanese Buddhist temples. In the Hsieh Shan type Buddhist temples, the northern style is most popular. The lesser popular type is the southern style which was influenced by the architectures of Fukien and Kwangtung. The size of most of the Taiwanese temples is small. Under the influence of the mainland clergy, many temples established Ssu T'ien Wang Hall in front of the main halls. Some temples which were established during the Japanese and Republican periods were influenced by western architecture. Putting a pearl and two dragons statues on the ridge of the southern style roof was influenced by the architectures of Fukien and Kwangtung. The Ch'ih Wei or Cheng Wen on the northern style roof is one of the examples of the influence of traditional architecture. The major materials for making new temples are cement, steel and tile. Bracket becomes entirely decorative rather than functional.

The most popular images worshipped by the Taiwanese Buddhists are Śākyamuni, Amitābha and Kuan Yin. The
major materials for making statues are clay, wood, marble, cement and steel. Some Sculptors even used models to make statues. Although the influences on Taiwanese Buddhist sculptures are various, most of the statues were still influenced by traditional Buddhist sculpture. Rectangular face, small mouth, high and bow-shaped eyebrows are their general characteristics. During the 1970's making colossal and multiple statues are very popular. Most of the Buddhist sculptors came from Fukien or are the disciples or posterity of the Fukienese. Some sculptors are still in the state of copying or imitating rather than creating. Taiwanese Buddhist sculptors still have been trained in private workshops and are not well educated.

Most of the Buddhist paintings painted by artisans occur above the windows, doors or at the beams of the temple and are connected with the stories of the miraculous powers used by Buddha. In addition to figures, most of them have landscapes in the background. Sometimes one painting was finished by more than one painter. Some Taiwanese clergy paint landscapes, bamboo, pine trees, Lohan, patriarch and Ch'and paintings for interest, amusement and worshipping. These paintings have been paid attention by the Taiwanese society. Some lay painters occasionally paint Buddhist paintings as well, but mostly are Lohan or patriarchs paintings and are very few in number.
Appendix A

Buddhist Periodicals of Taiwan

According to Taiwan Erh Shih Nien Fo Chiao Ching Shu Lun Wen Soh Yin (Catalogue of Chinese Buddhist articles and Books Published in Taiwan during the Last 20 Years (Taipei, 1972), pp. 299-300, there were 22 Buddhist periodicals published in Taiwan, but unfortunately, no dates were mentioned. The following is a list of these Buddhist periodicals:

<table>
<thead>
<tr>
<th>Title</th>
<th>Place</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chung Kuo Fo Chiao</td>
<td>Taipei</td>
<td>Lin Chi Ssu</td>
</tr>
<tr>
<td>(Chinese Buddhism)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Taiwan Fo Chiao</td>
<td>Taipei</td>
<td>Tung Ho Ssu</td>
</tr>
<tr>
<td>(Taiwanese Buddhism)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>P’u T’i Shu</td>
<td>Taichung</td>
<td></td>
</tr>
<tr>
<td>(Bodhi Tree)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hai Ch’ao Yin</td>
<td>Taipei</td>
<td></td>
</tr>
<tr>
<td>(Sound of the Tide)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shih Tau Hou</td>
<td>Taipei</td>
<td>Sung Shan Ssu</td>
</tr>
<tr>
<td>(Lion’s Roar)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shin Chǔh Shens</td>
<td>Taichung</td>
<td></td>
</tr>
<tr>
<td>(New Consciousness)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Tz'u Ming
(Compassion and Enlightenment)
Taipei

Hui Chü
(Torch of Wisdom)

Yang Shan
(Spreading Virtue)

Ming Lun
(Illuminating Humanity)

Kuan Shih Yin
(Kuan Yin)

Chüeh Shih
(Awakening the World)

Tz'u Hang
(The Barge of Compassion)

Fo Chiao Wen Hua
(Buddhist Culture)

Yüan Ch'üen
(Fountainhead)

Ch'ing Liang Yueh
(Cool Moon)

K'uo Hai Kan Ch'üen
(Fresh Water in the Miserable Sea)

Tz'u Sheng
(Voice of Compassion)

Ta Chung Fo Chiao
(Public Buddhism)

Chih Hui
(Taoism)

Taichung Tz'u Ming Ssu
Taipei

Taipei

Taipeh

Taipei

Hsinchu Yuan Kuang Ssu

Taipeh

Taipei

Taipei

Taipei

Taipei

Taipei

Taipei

Taipei

Taipei

Fungtung Fungtung Agriculture Institute
Ta Hui
(Great Wisdom)

Kachsuig
Normal College

Hui Chih
(Wisdom)

Taipei
College of Chinese Culture

Of the 57 periodicals listed by Holmes Welch
(The Buddhist Revival in China, p. 279), two periodicals,
Hai Chao Yin and Shih Tsu Hou, still exist in
today's Taiwan. Three Taiwanese Buddhist periodicals
are administered by Buddhist societies of college
students, which has never been done during the
previous period in mainland China.

According to Taiwan Erh Shih Hien Fo Chiao Ching
Shu Lun Wen Joh Yin (pp. 301-303), from 1952 to 1972
there were 33 publishers in Taiwan often published
Buddhist texts and books. Many of them did not
belong to Buddhist temples. Buddhist texts or books
were published purely for profit. For example, on
the first page of the Central Daily News (May 16, 1977)
there was an advertisement for Shin Jen Feng Printing
Company in Taipei (not included in the 33 publishers
mentioned above) which stated that 66 Buddhist texts
and books were recently published by this company
(the publisher already published a 3,000-page Buddhist
dictionary in 1974). Apparently, Chinese Buddhist texts and books have a wide market and publication of them is profitable.
The Ritual for Worshiping the Images of the Main Hall

The monks in the main hall form two lines, standing facing the east and the west, bring their palms in front of their chests, and face each other. The abbot stands in front of the offering table and faces the image until the end of the ceremony (but when the monks make two deep bows and prostrate themselves, he does the same).

When the monks in the lines hear one note struck on the hand-chime (Yin Ch'ing), they turn to the major image (either Buddha or Bodhisattva, depending on the image worshiped at the temple). Then the second note is struck on the hand-chime, they make a deep bow (Wen Hsun) for saluting the image, then, return to the original position, facing each other again.

At that time they will hear the third note of the hand-chime again, then, one sound of the drum. After that, they will hear one note of the hand-chime, one sound of the drum, then, one note of the hand-chime.
When they hear one sound of the drum again, they turn to the major image. Then, a note of the hand-chime will follow. At that time, they kneel down in front of the image and prostrate themselves.

When they are prostrating themselves, they will hear one sound of the drum, one note of the hand-chime; then, one sound of the drum, one note of the hand-chime, and one sound of the drum; later, two slight notes of the hand-chime. At this signal, they stand up. Then, a sound of the drum will follow.

When they hear one note of the hand-chime again, they kneel down in front of the image and prostrate themselves. Then, a sound of the drum and a note of the hand-chime. When they hear the note of the hand-chime, they stand up again. After they stand up, there is a sound of the drum. When they hear a note of hand-chime again, they must kneel down and prostrate themselves. When they are prostrating themselves, they will hear one sound of the drum, one note of the hand-chime, two sounds of the drum, and one note of the hand-chime. When they hear the last note of the hand-chime, they must stand up.

Later, they will hear four sounds of the drum and one note of the hand-chime again. When they hear the note of the hand-chime, they make a deep bow and
a sound of the drum, a note of the hand-chime. Following the hand-chime, there are twenty sounds of the drum, then, a slight note of hand-chime, and a sound of the drum. After that, a large bronze bowl (Ta Ch'ing) will be struck, then, a following sound of drum. When the note of the drum is finished, the large bronze bowl will be struck again; then, two notes of the drum.

If the day is not "Ch'iu Wang (either the 1st or the 15th of the lunar month)", the three notes of the large bronze bowl would be changed to three notes of "Mu Yu (wooden fish)". (See Fo Chiao Chao Mu K'o Sung, op. cit. (Chapter 11, Section 3, note 1), p. 1., and Fo Men Pi Pei K'o Sung Pen, op. cit. (Chapter 11, Section 3, note 37), p. 1.

The procedure for worshipping the images of the main hall:

(1) △ Image
   ▲ Abbot
   → → ← ← Monks
(2) △
   → →
(3) △
   → → ← ←
(4) △
   → →
   ↑ ↑
Ju Yi Pao Lun Wang To Lo Ni (Cintāmaṇiākra Mantra)
Chinese Basic Roof Forms

Generally speaking, there are six major kinds of roofs in Chinese architecture. The following illustrations are according to Liang Ssu-ch'eng's Chung Kuo Kien Chu (Chinese Architecture) (Tainan, 1969), pp. 181-183, written in 1935 and reprinted by Chengkung University in 1969. Many books, such as Andrew Boyd's Chinese Architecture (University of Chicago, 1962) and Nelso Wu's Chinese and Indian Architecture (N.Y., 1963), etc., cited roof types and other information from this book. But the information from Liang's book is still the most detailed. The following are the special terms for Chinese roof and six different kinds of roofs found in Chinese architecture:

Terms

1) Cheng Chi— The ridge is on the top of the roof.
2) Ch'ui Chi— The gabled ridge (or rib) is on the sides.
3) Liang Shan Po Chi- The rib is under the gabled ridge.
4) Ch’ung Yen Hsia Yen Po Chi- The rib is under the top eaves.
5) Ch’ung Yen Hsia Yen Chiao Chi- The rib is under the lower eaves.
6) Ch’uang Chi- The rib is beside the gabled ridge.
7) Ch’ih Wei- The fish tails are on both ends of the ridge.
8) Ch’ih Tou- The connection between the pillar and the eaves.
9) Lou Kuc Ch’ui Chi- The rib is on the sides of Chüan Peng type.
10) Pao Ting- The vase or ball-like shape is on the top of Yuan Fang Tsuan Chien type.

Types

a. Hsieh Shan- It has a gabled ridge on the sides, joined with a hipped roof on its lower portion with single- or double-eaves decks.
b. Mu Tien- It has a hipped roof with single- or double-eaves structures.
c. Hsüen Shan- At the gabled ends there are purlins
projecting out to the outside of the wall to support the eaves.

d. Ying Shan- The solid gabled roof is a type in which the tiles of the roof run to a stop at the end of the walls and do not project outward.

e. Chüan Peng- Its type is similar to Ying Shan, but it has no ridge on the top of the roof and no Ch‘ih Wei (or Cheng Wen) on both ends of the ridge. The ribs on both sides of the Chüan Peng type is called Lou Kuo Ch‘ui Chi.

f. Yüan Fang Tsuan Chien- On the top of the roof there is a Pao Ting. The shape of this type is either round or rectangular.
1. Cheng Chi
2. Chui Chi
3. Liang Shan Po Chi
4. Chung Yen Hsia Yen Po Chi
5. Chung Yen Hsia Yen Chiao Chi
6. Chiang Chi
7. Cheng Wen or Chih Wen or Ch We
8. Chih Tou
9. Lou Kou Chui Chi
10. Pao Ting
c. 蕭山 (Hsüan Shan)
d. 毂山 (Ying Shan)

f. 圓坊攒尖 (Yuan Fang Tsuan Chien)
Appendix E

Programs and Curricula at the Buddhist University, Fo Kuang Shan.

According to Fo-Kuang Shan (Kaohsuing, 1975), p. 54., the general basic courses offered by this university are: Chinese Literature, Chinese Philosophy, Western Philosophy, General World History, Logic, English, Japanese, Introduction to Buddhism, Methodology for the Study of Buddhism and Buddhist History, etc. The university has five colleges and twenty five departments, which are:

1. College of Buddhist Teaching
   1) Ahan (Agama)
   2) Wei Shih (Vijñānānītravāda)
   3) T'ien T'ai
   4) Hua Yen (Avatamsa)
   5) Po Jo (Prajñā)
   6) San Lun (Māchamikas)
   7) Leng Yen (Sūrabhūma)
   8) Buddhist History
2. College of Practice
   1) Ch' en
   2) Pure Land
   3) Lü (Vinaya)
   4) Chen Yen

3. College of Education and Administration
   1) Social Welfare
   2) Preaching
   3) Administration
   4) Abbot Training

4. College of Art
   1) Sculpture
   2) Painting
   3) Music
   4) Architecture

5. College of Languages
   1) Buddhist English
   2) Buddhist Japanese
   3) Sanskrit
   4) Pali
   5) Tibetan
Appendix F
Map of Taiwan
Appendix G
Map of China
(partial)
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Chapter 1:

王禮鶴
台灣縣志

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Ahan
Amoy
An Hai
An Lu
An P'ing
Cha Chuan
Chai Chiao
Chai Jung
Chai Yu
Ch' an Ch' i
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Ch'an Ch'ing Shuang Hsiu
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Shih (surname for all of Chinese clergy)
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Shih Hsiao Chou
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FIGURE 4

- Kuan Yin Hall
- Yard
- Veranda
- Gateway
- Drum Tower
- Bell Tower

Tiexi Shang Shous Mu Hall
Office & Dormitory
FIGURE 17

FIGURE 18
FIGURE 26

FIGURE 27
FIGURE 46
FIGURE 49

FIGURE 50
FIGURE 54
Figure 67

Figure 68
FIGURE 104

Nan Shing Hall
K'wan Yin Hall

Buddha Hall

Tien Wang Tien

Vajrapa

Yard

Gateway
FIGURE 105

FIGURE 106

FIGURE 107