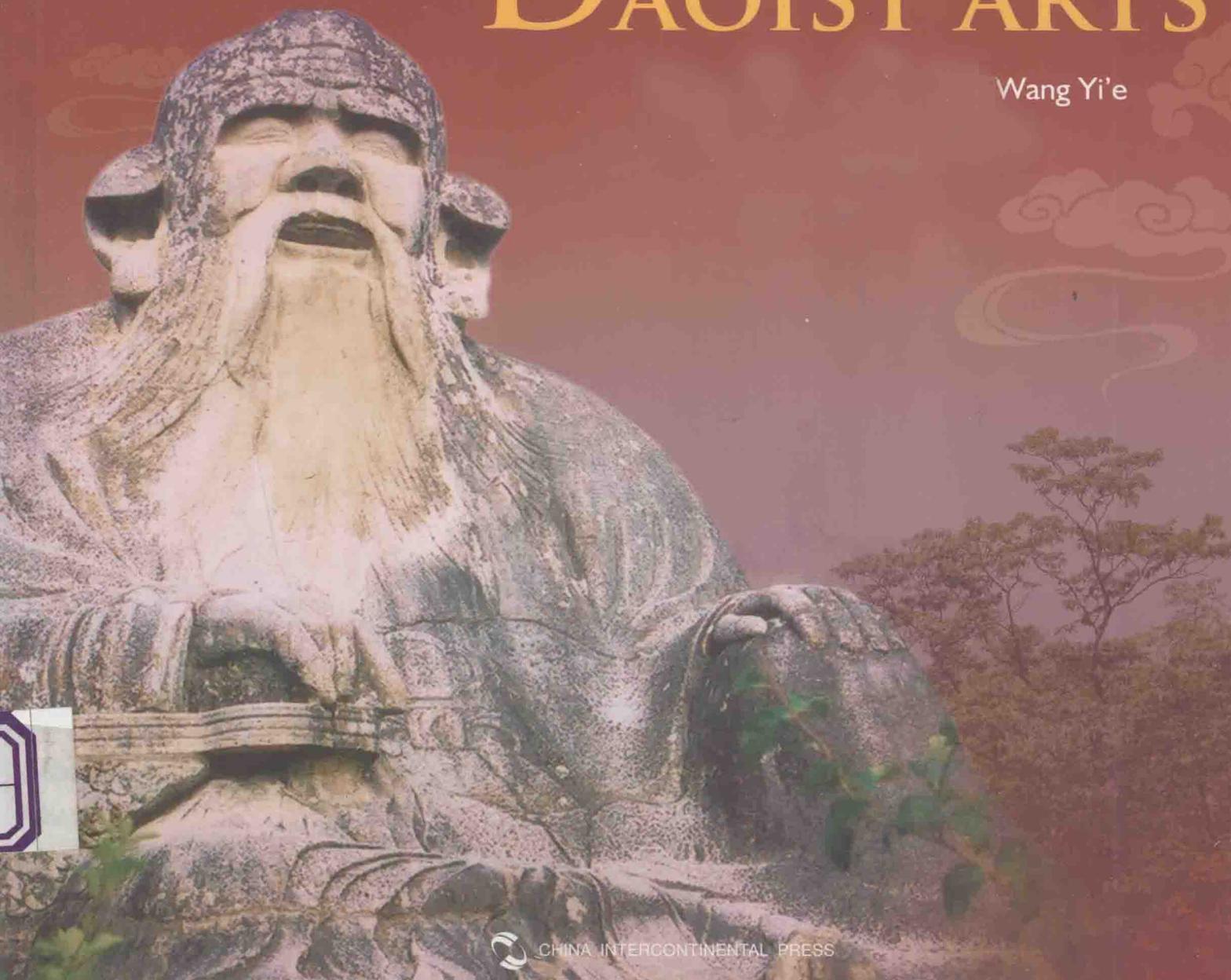


CHINESE DAOIST ARTS

Wang Yi'e



CHINA INTERCONTINENTAL PRESS

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Daoist Arts



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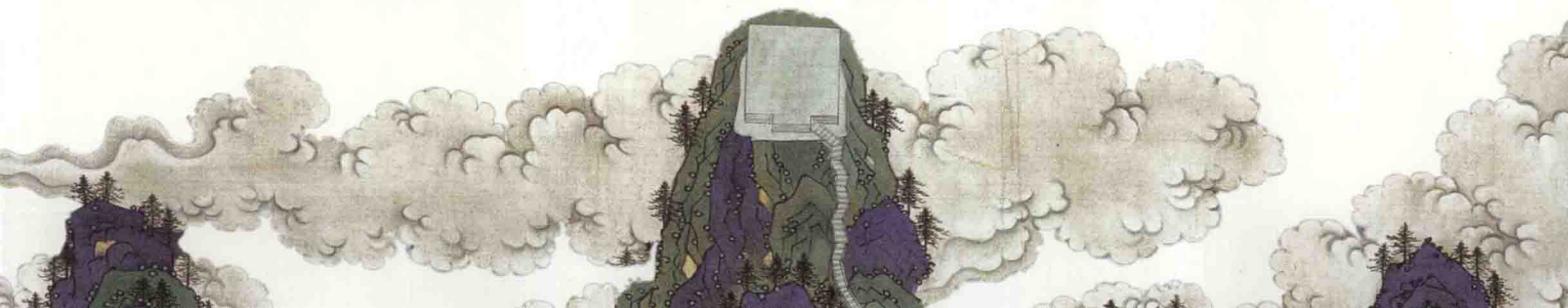
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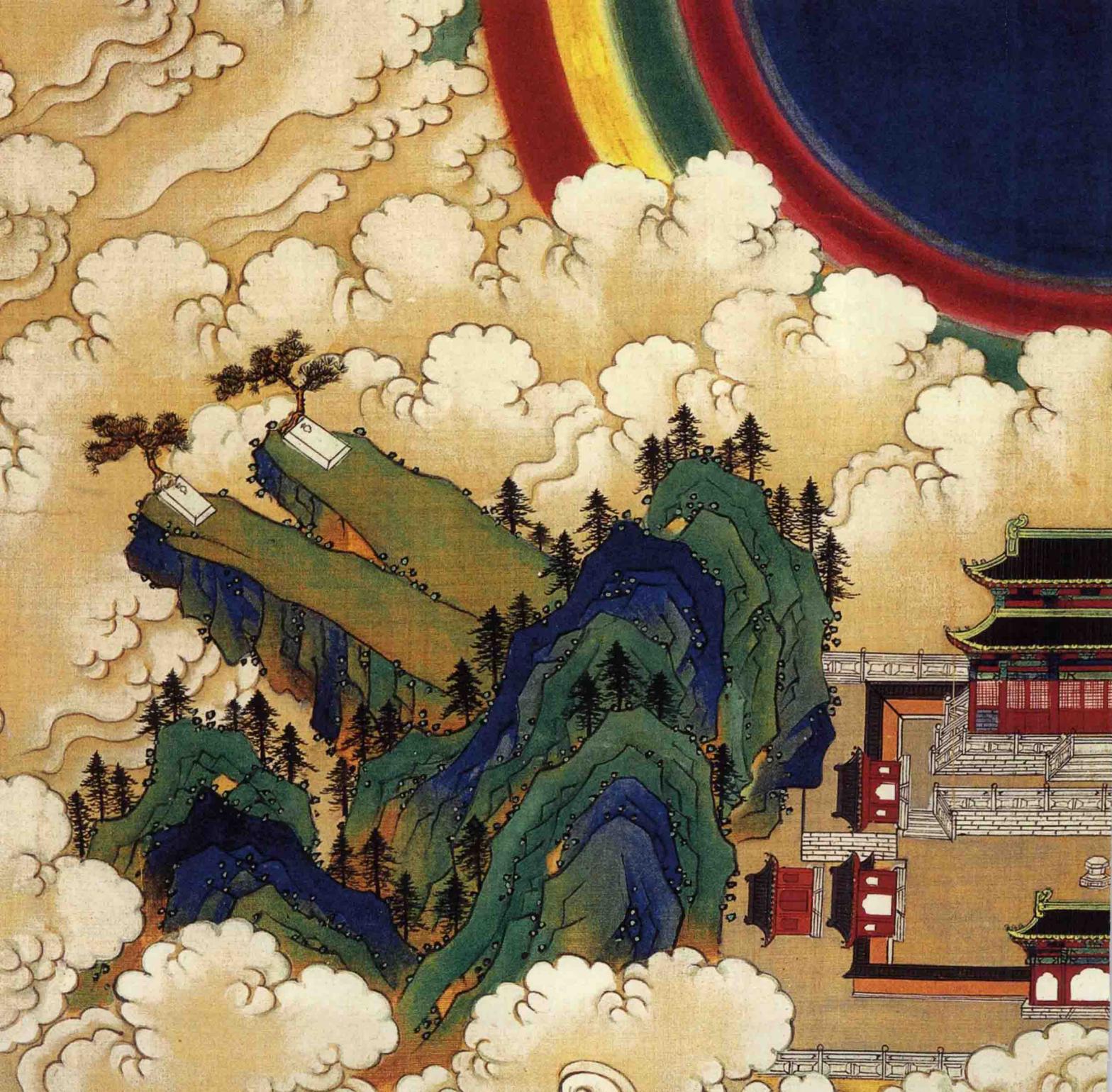
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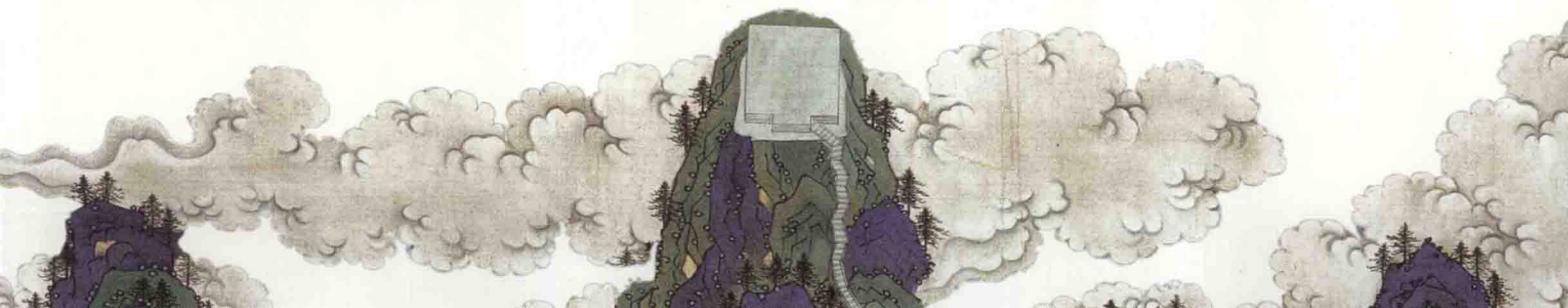
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Preface

Chinese Daoist Arts and Their Aesthetic Thoughts

Daoism came into existence at the end of the Eastern Han Dynasty (25–220). Being the only indigenous religion of China, Daoism can be traced back to the ancient antiquity on account of its many beliefs and rituals.

The earliest organized institution of Daoism began with the Way of Five Bushels of Rice initiated by Zhang Ling (Zhang Daoling) and the Way of Great Peace initiated by Zhang Jue (?–184). In the reign of the Eastern Han Emperor Shundi (115–144), Zhang Ling initiated the Way of Five Bushels of Rice in the Bashu area in present Sichuan Province. Zhang Ling (34–156) was a native of Fengyi (Present Fengxian, Jiangsu Province). He was a head of the Bashu area in the reign of Emperor Mingdi of the Han Dynasty. In the reign of Shundi, he was cultivating at Mt. Heming (Singing Crane). In 183, he composed twenty four Daoist treatises and consequently initiated a new Daoist tradition. Because every new convert must be tithed five bushels of rice, it was called the Way of Five Bushels of Rice. This tradition considered Laozi as its founder and venerated the *Daodejing* as its founding scripture. Because Zhang Ling was dicated to have the title of Celestial Master by the deified Laozi, the tradition is also called the Way of Celestial Master. The followers of this tradition all venerate Zhang Ling as Celestial Master Zhang.

Another tradition prevalent at that time was the Taiping Dao (Way of Great Peace). It was a tradition initiated by Zhang Jue, Zhang Bao and Zhang Liang, the three brothers who led the Yellow Turban Uprising^①.

Daoism developed in the Jin and Yuan dynasties (1123–1368), the three traditions that emerged from the south, namely Maoshan, Longhu and Gezao, adopted a general name of Zhengyi Dao (the Way of Orthodox One), while in the north, Quanzhen Dao (the Way of Preserve the Original Nature) Tradition emerged, initiated by Wang Chongyang.

From the Han Dynasty (206 BC–AD 220) through the Wei and Jin dynasties (220–420) to the Sui Dynasty (581–618), Daoism grew strong and mature and became one of the three pillars of thought in the traditional Chinese culture and society along with Confucianism and Buddhism. Along the way, it developed its own style of arts and cultural taste.

What is Daoist art? This is a question open for different interpretations. The Daoist arts as we define in this book refer to the artistic works with evangelic motivation and the artistic works inspired by Daoist thoughts and imaginations.

The arts are a form of social thought and a reflection of social reality. As different ideas are represented in the arts, its expressions are rich and colorful. And its expressions take many forms, such as statues, paintings and dramas. Religion and arts have much in common. Like arts, religion is a reflection of social thought. Religion and arts borrow from each other and penetrate into each other. In the development of arts and religion, their mutual influence can be easily discerned. Many art forms originated from the

religious rituals in the ancient society. And religions always use art forms to evangelize or promote its thought in a concrete way. Daoism is no exception. Hence, we have unique Daoist arts. This religion preserves the ancient belief in deities and immortals and its artistic sources can be traced back to the remote ancient society. The Daoist arts and the traditional arts shared the same roots and traditions. In contrast, the other religions have their roots from the outside of China, so do their arts.

The truly Daoistic arts originated around the Wei-Jin and Northern and Southern dynasties (220–589). The Daoist arts, which reflect the Daoist faith and absorb the Chinese traditional aesthetics and develop its own aesthetics. Generally speaking, the Daoist aesthetics inherits the thought of Laozi and Zhuangzi, in which the *Dao* or the Way, is considered the origin of all beauties. It pursues the goal of a free wandering life by returning to primitivism, following the original nature and practising actionless action. This idea is later merged with the idea of “Great Peace”, envisioned at the early Daoist religion, and the idea of immortality belief. In addition, some aesthetic elements of Confucianism and Buddhism were incorporated into the Daoist aesthetics. What we see in the Daoist arts is that the imageless *Dao*, which is the essence of cosmos, transcending time and space, and is portrayed as a personal deity, who has forms and names. The immortal beings are portrayed as having the power to transcend time and space and death, but at the same time having the human sentiments who care about ranks and statuses. The Daoist aesthetics is both worldly and spiritual. For example, the Daoists portray the Jade Emperor, the celestial monarch as dignified and awe-inspiring, a king with supreme

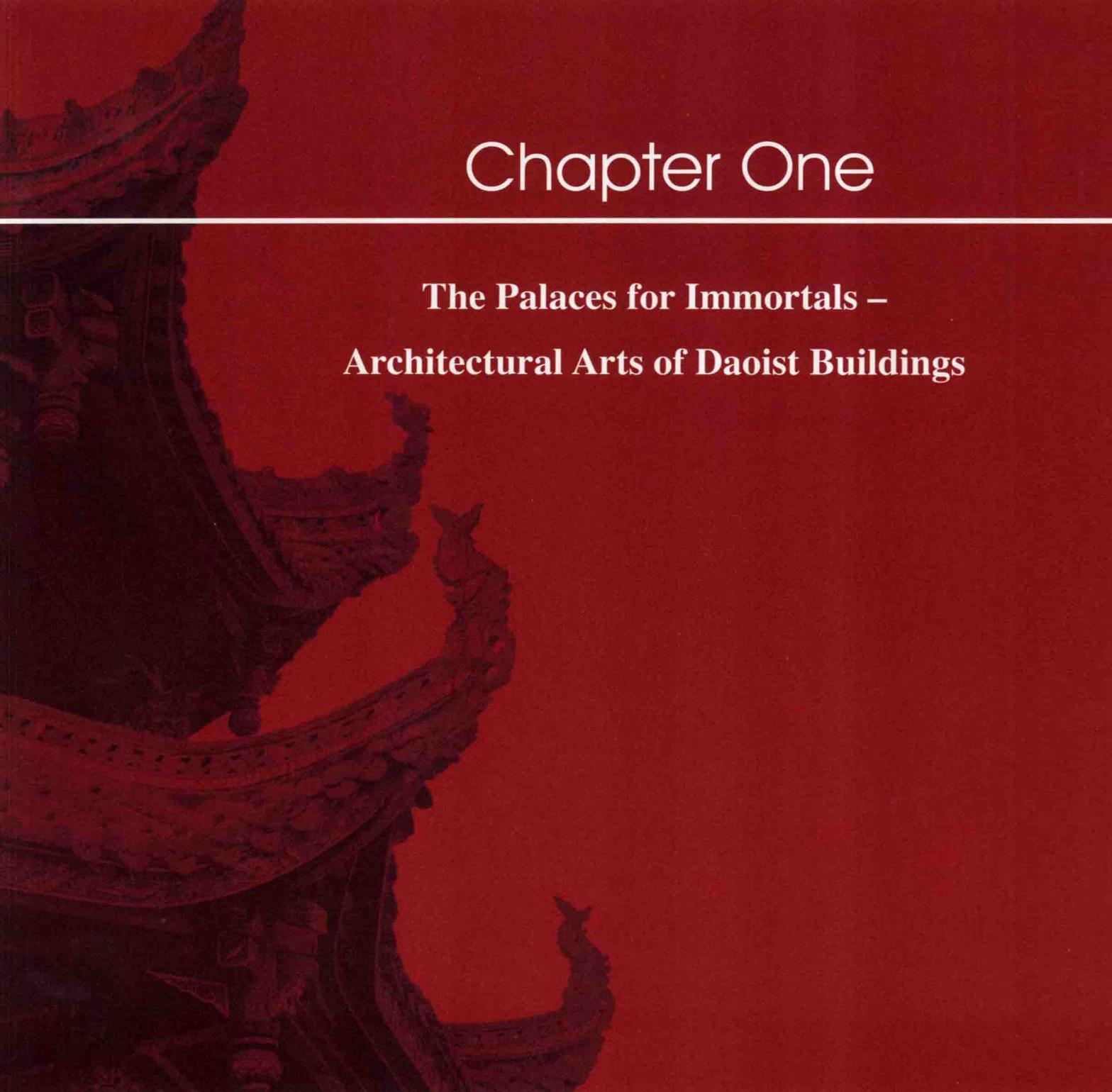
power and wisdom. Gods or Goddesses of Village, on the other hand, are portrayed as genteel, old men or old ladies who are generous with his fortune and protective of the land and harvests. It is the Daoist belief that the realm of immortality is much more noble and beautiful than the royal palaces. It is through the artistic images like these that Daoism inspires dedication from its faithful followers.

Like any other religion in the world, Daoism promotes its faith through arts, and its arts are nourished through the faith of Daoism.

In the past two thousand years, Daoism has inspired many splendid art creations, which become an important part of the Chinese art trove. They are very valuable for the study of the traditional Chinese religions, culture and arts and social lives. This book is meant to introduce the relationship between Daoism and the arts, Daoist arts and the traditional Chinese culture through words and pictures covering the following areas:

architecture, sculpture murals, pictures of immortal beings, music and literature.

① Yellow Turban Uprising: At the end of the Eastern Han (25–220), Zhang Jue (?–184), Zhang Liang (?–184) and Zhang Bao (?–184), three brothers from Julu of Jizhou Prefecture (Southwest of the present Ningji County, Hebei Province) initiated the Way of Great Peace. The followers venerated the Scripture of Great Peace, an early scripture of Daoist religion. Within a decade, it commanded a following of over one hundred thousand people. It spread to Jiangsu, Anhui, Jiangxi, Hubei, Shandong, Henan and Hebei provinces. The uprising was scheduled to be launched on the fifth day of March in the reign of Zhongping of Han Emperor Lingdi (184). Its slogan was: "Now that the Azure Heaven is dead, the Yellow Heaven is destined to prevail. Now the year is Jiazi (the first year in the 60-year circle). It is auspicious all under heaven." The uprisers wore a yellow turban. Hence, Yellow Turban Uprising. Because of the betrayal by a Zhang Jue's disciple, the great official persecution on the followers of the Way of Great Peace followed. The uprising was launched one month before the schedule. After eight months, Zhang Jue fell ill and died. Zhang Liang and Zhang Bao died at the battles. The Yellow Turban Uprising was defeated.



Chapter One

The Palaces for Immortals – Architectural Arts of Daoist Buildings



Daoist buildings refer to the building complex where Daoist temples or monasteries dominate. The Daoist temples or monasteries are the places where Daoist followers and Daoist priests worship deities, meditate and live. For the followers of Daoism, the Daoist building is sacred and it is an important site reflecting the Daoist beliefs. Therefore, the artistic content and form of the building are both solemn and rich, which capture the essence of Daoism. The Daoist architecture is an important component in the trove of the traditional Chinese architecture.

Section One: The Origins and Functions of Daoist Buildings

The Daoist building evolves from the traditional palaces, temples and altars in ancient China. It is the site where the Daoist followers worship deities and where Daoist priests and monks meditate and live the lives of recluses. The earliest Daoist building is said to be Louguan Tai Terrace in Zhouzhi County, Shaanxi Province. This terrace was originally a place where the pass keeper Yin Xi watched astrological signs. It was also the place where Yin Xi received Laozi^① and his *Daodejing*. Therefore, the people call the place to receive immortal beings as *guan*, meaning watching or observatory. After the Daoist religion was established, the followers absorbed the ancient belief in immortal beings and built the site to worship them. Therefore, such Daoist site is also called *guan*. When the Way of Five Bushels was first established, there were also sites for Daoist meditations and other religious activities such as *zhi* (parish), *xianguan* (immortal lodging), *jing* (quiet place) and *jing* (peaceful place). These places were generally simple and the building style plain. As Daoism grew mature, and the rituals complex, the building scales and patterns became more complex. With the emperors

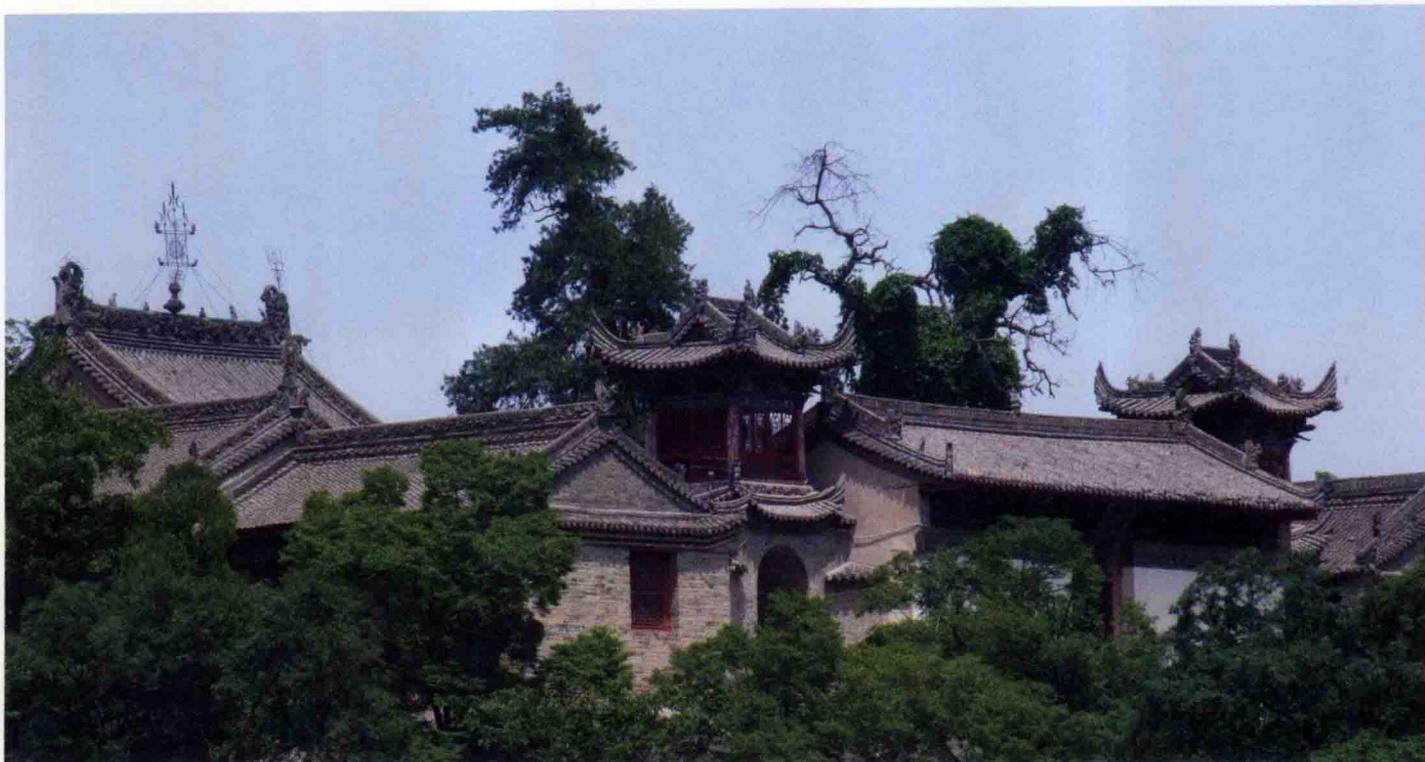
throughout the dynasties heaped favor on Daoism, many grand temples were built under the imperial order. These temples were supposed to house the immortals that had been honored as “imperial lords” by the emperors, and these temples are called *gong* (palaces). Since then, the Daoist religious sites are generally called *gong-guan* (temple and monastery). After the Jin and Yuan dynasties (1123–1368), when the Quanzhen Daoism was initiated, the Daoist public monastic system was introduced. The temples and monasteries became the places where the Daoist monks practised mass chanting, paid ritual service to deities, cultivated and lived. The building gradually became one that serves the purpose of Daoist service and takes on a unique Daoist art form on the basis of the traditional Chinese architectural art.

Traditionally, in the Daoist conception, there are 36 heavenly caverns and 72 blessed lands. In the Daoist lores, these caverns and lands are the places for immortal beings and the passages to Heaven. Those who cultivate the Way generally choose these places for meditation and build monasteries there in the hope of ascending to Heaven sooner. Also the number of

① Laozi (ca. 571–472 BC) was a philosopher and the founder of Daoist school. According to the Biography of Laozi in the Book of the Historian, Laozi's family name was Li, his given name Er (meaning ear) and his style name, Dan (meaning long ear). He was a native of Quren Village of Hu County, the state of Chu (on the border between present Henan Province and Anhui Province). He served as an official archive curator, who took charge of imperial library. He quitted his job and traveled through Hangu Pass, but was stopped by the pass-keeper Yin Xi. Upon the latter's request, he composed the *Daodejing*.

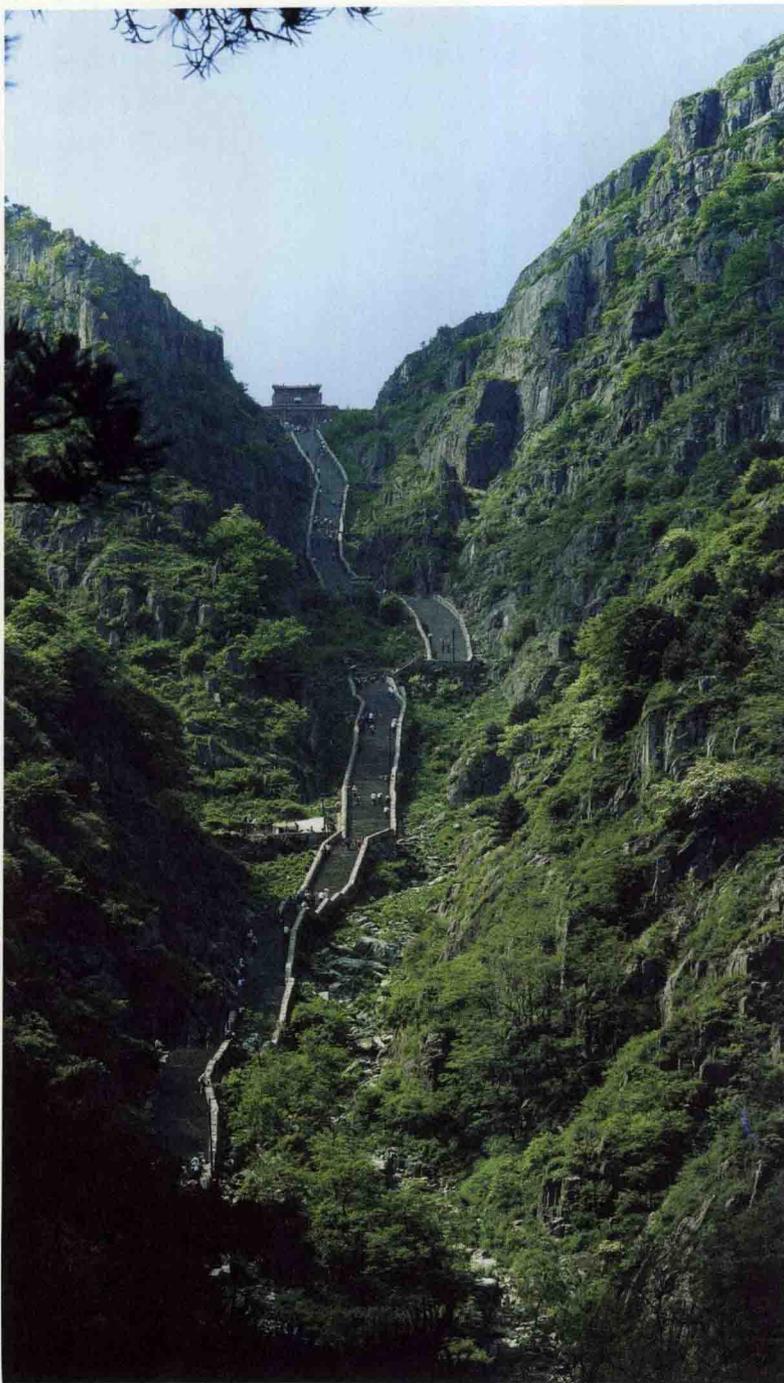
temples built under imperial order increased, the Daoist building flourished all over the land. Although their scales and specifications differed, they generally fall into three categories: palace-style temples such as the White Cloud Monastery in Beijing and Zixiao (Royal sky) Monastery in Wudang Mountain; Ordinary temples such

as Ancient Chongxu (Harmony with Void) Temple in Guangdong and Baopu (Embrace the Simplicity) Daoist Monastery in Hangzhou; Unadorned thatched houses or caverns such as Celestial Master Cave in Qingcheng Mountain, Sichuan Province.



Preaching Platform at Louguan Tai Temple in Zhouzhi County, Shaanxi Province

Louguan Tai (Terrace): located at the foot of Zhongnan Mountain, 25 kilometers southwest of Zhouzhi County, Shaanxi Province. Legend has it that this is the place where the pass-keeper Yin Xi watched astrological signs and received Laozi as he was riding on a black ox past the Hangu Pass. After Yin Xi accepted his discipleship, Laozi left him the *Daodejing*. According to the tradition, this is the earliest Daoist building. It carries the reputation of "Immortals' Capital" and "No. 1 Blessed Land Under Heaven". The Daoist constructions at Louguan Tai Temple has suffered from damages, natural or man-made. The terrace buildings that we have today are from the Ming and Qing dynasties. Nearby lie Laozi's Tomb, Preaching Platform, Elixir Furnace and Zongsheng (Ancestral Sage) Palace.



Mt. Tai

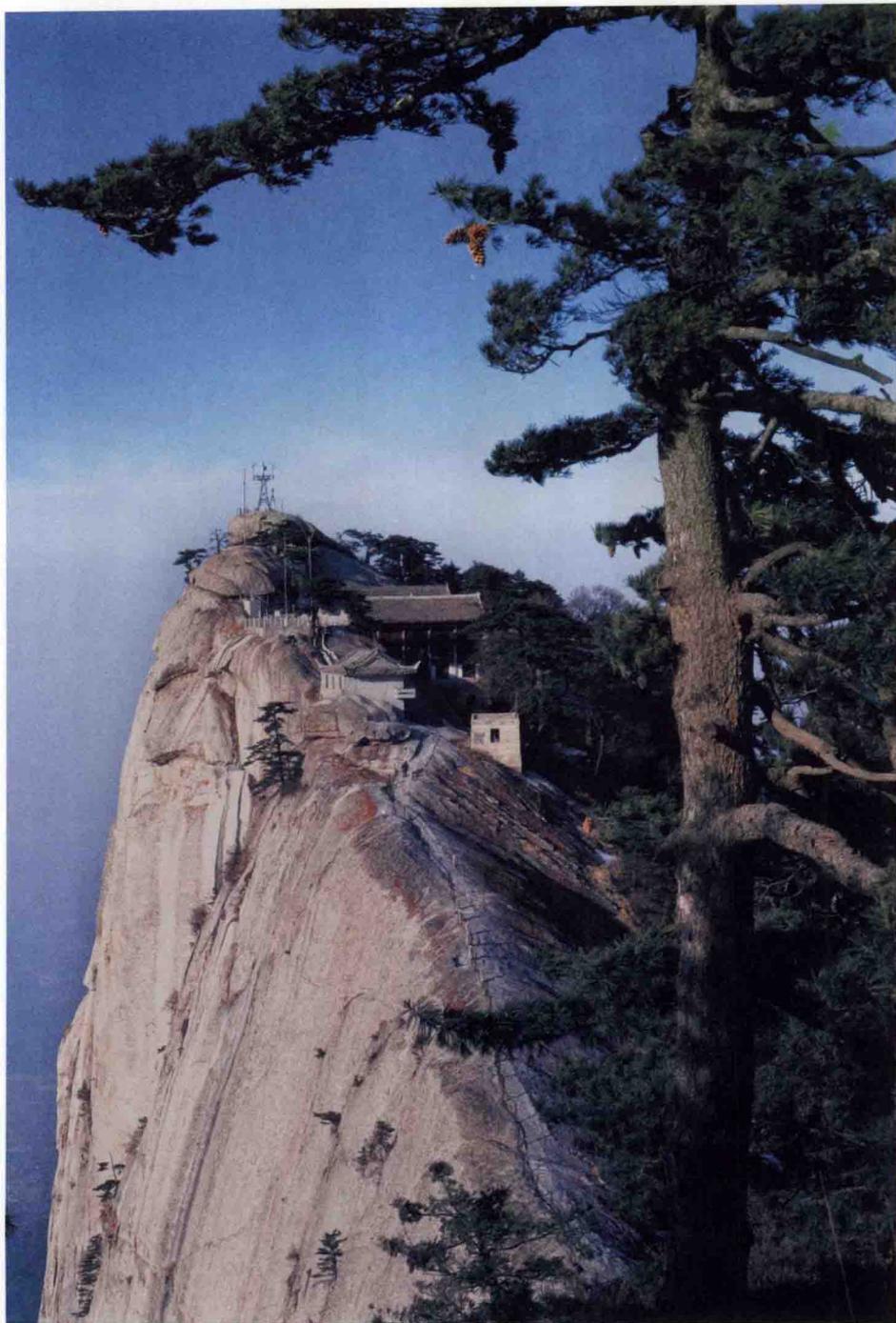
It is located within the city of Tai'an in central part of Shandong Province. Historically, it was called Daishan or Daizong. It is the Eastern Mountain of the Five Sacred Mountains^②. In the Daoist tradition, it is No.2 Heavenly Cavern among the 36 heavenly caverns^③. The Daoist buildings include Dongyue Temple and Bixia Temple dated from the Ming and Qing dynasties. The Daoist constructions on the mountains are grand, exquisite and stately. This picture is one taken of the stone passage up to the top of the mountain. In December, 1987, Mt. Tai was listed as a World Cultural Heritage and World Natural Heritage by UNESCO.

② Five Sacred Mountains: A general name for the five most famous mountains in China, include: Mt. Tai, the Eastern Mountain in Shandong; Mt. Heng, the Southern Mountain in Hunan; Mt. Hua, the Western Mountain in Shaanxi; Mt. Heeng, the Northern Mountain in Shanxi and Mt. Song, the Central Mountain in Henan. These mountains are thought to be places for immortal beings. The worship to the Five Sacred Mountains also exemplifies the Chinese people's worship to mountains, rivers and lands.

③ Thirty-six Heavenly Caverns: In the Daoist belief, Mt. Tai, Mt. Hua, Mt. Heng (south) and other 33 famous mountains are ruled by deities and immortal beings. According to the record in the *Yunji Qiqian* (Seven Bamboo Slips of Cloud Bookcase) (vol. 27), because these caverns are passages to Heaven, they are called palaces for deities and immortal beings. All together, they are called 36 Heavenly Caverns.

Mt. Hua

Located to the south of Huayin County, Shaanxi Province, it is the Western Peak of the Five Peaks. It is called No.4 Heavenly Cavern. Mt. Hua is steep and filled with numinous power. The Daoist constructions abound, many with a long history. Legend has it that in the Han Dynasty (206 BC—AD 220) a Jiling Temple was already built there. After the Tang Dynasty (618—907), constructions were made more frequently. All the existing buildings are from the Qing Dynasty (1644—1911). The Daoist buildings include Xiyue Temple, Yuquan Temple, Dongdao Temple and Zhenyue Temple.



Section Two: Architectural Thoughts behind Daoist Buildings

Because Daoist religion inherits the beliefs in immortality in ancient China, Daoist buildings are greatly influenced by the religious buildings in the earlier Chinese tradition in terms of layout, structure and method. In the meanwhile, the aesthetics and values of Daoist philosophy and religion are incorporated into the construction of Daoist buildings so much so that a unique Daoist style is formed. According to the record in an ancient book, as early as the Shang Dynasty (1600–1046 BC) there was a temple called Dazong. In the earliest Chinese book on etymology, *Shuowen Jiezi*, the author Xu Shen says, “*zong* is a temple dedicated to the ancestor”.

Dazong was the earliest Chinese temple dedicated to the ancestors. A bit later in the Zhou Dynasty (1046–256 BC), *the Book of Changes* adopted natural elements such as Heaven, Earth, mountain, lake, wind, thunder, water and fire to explain the origin of nature and

evolution of human society. The idea of “unity of man and Heaven” also emerged. Ming Tang (Bright Hall)^①, a building that combines the secular and religious uses by the emperors, is based on the *Yin-Yang* and Five Phases^② theory as well as the theory of correspondence between man and Heaven. In the book, *Taiping Yulan* (Imperial Overview of the Era Taiping) it says, “Bright Hall is a hall that crystalizes the Way of Heaven.”

In the *Shengdejian* (Chapter of Great Virtues) of *Dadaili*, vol. 44 of *Tongdian* (Comprehensive Classics), the relationship between Bright Hall and the Way of Heaven is discussed in great details: “The nine rooms in the Bright Hall symbolize nine celestial states. Twelve spacial zones correspond to twelve two-hour periods in a day. Thirty-six doors and seventy-two windows have numerical significance as they are the products of 4 and 8 times 9.” “The height of the house is 81 *chi* (1 meter equals 3 *chi*), which corresponds to 9 times 9

① Ming Tang: also called *Shishi*, *Chongwu*, it is the place where an emperor resides, issues edicts and makes sacrifices to the deities in Heaven and on Earth. Its functions combine both the palace and ancestral temples. It is said that the Bright Hall in the ancient time had four walls around. In the middle is a flat building resembling the Chinese character *Yu* 亞. There are nine rooms. The central room is called *Taishi* (Great Room), which symbolizes Ziwei Star (North Pole), an imperial star in Heaven. The rooms in the four directions represents four seasons and Five Phases.

② *Yin-Yang* and Five Phases: This is the ancient Chinese way of understanding the world. These concepts are the most important concepts in the Chinese traditional philosophy. *Yang* represents the bright and active side of a thing, while *Yin* represents the dark and passive side of a thing. *Yin* and *Yang* are two modes of existence, which are in constant conflict. They are also a pair of logical or philosophical categories. *Yin* and *Yang* are also dependent on each other. They are the roots of everything that is born and develops.

Five Phases: The ancient Chinese believe that metal, wood, water, fire and earth are the five basic elements that comprises Heaven, Earth and all things in between. They also represent their five characteristics or typologies. The idea of the Five Phases theory dates back to the

scale of Huangzhong music instrument. The 28 pillars stand in four directions, which correspond to the number of the stars in the 7 constellations. The hall is 3 *chi* tall, which corresponds to three governings (Heaven, Earth and man). Four sounds and five colors image the movements of the elements; Outer covering is 24 *zhang* (10 *chi*), which corresponds to the 24 seasonal knots (solar terms). The ancient Chinese people believe that Heaven and Earth respond to each other. The order of all things and seniority in age and rank are determined by Heaven. Therefore the buildings on Earth should be done in accordance with the position of the pattern of Heaven. This is done to follow the will of Heaven and obtain what is auspicious. *Laozi* and *Taipingjing* (Scripture of Great Peace) further elaborated on the idea of the unity behind man and Heaven, and put forward the idea of “the Way Following Spontaneity”. All these became the conceptual basis for the Daoist arts and architecture.

As *Laozi* says in the *Daodejing*, “Man models after the Earth; the Earth models after Heaven; the Heaven models after the Way; and the Way models after

Spontaneity”. The *Daodejing* also says, “therefore, the Heaven is great; the Earth is great; the king is also great; in the land, there are four greatesses, and the king is one of them. The Way is the essence of all things and man should model himself after the vast and infinite cosmos. In the *Taipingjing*, an early Daoist scripture, the relationship between man and nature is spelled out even more clearly: “The Heaven is the model for the Earth; the above and below correspond to each other. The Heaven has a *Zi* stem, and the Earth also has a matching *Zi*. The Heaven has *Wu* stem, and the Earth also has *wu*. The Heaven has *kan* Trigram, and the Earth also has *Kan*. The Heaven has *Li* Trigram, and the Earth also has *Li*. Their correspondences are just like these. As early as the time when Zhang Daoling founded religious Daoism, already there were places for religious activities called *zhi*, parish. The layout of *zhi* is based on the teachings of the *Daodejing* and *Taipingjing*.

In vol. 28 of *Yunji Qiqian* on 28 *zhi*, a record is made of how and why 28 *zhi* were established: “according to the diagrams of 24 *zhi* made by Celestial Master Zhang, at 18th hour of the seventh day of the first month of the

very ancient time. Chapter Zhengyu in the Book of Guoyu records that, the historian Shibo of the Zhou Dynasty (1046–256 BC) had a reference to the idea that “the lord of the ancient time used metal, wood, water, fire and earth in combination to form everything on Earth”. In the Spring and Autumn and Warring States periods (770–221 BC), the Five Phases theory was very popular. The school of *Yin-Yang* and Five Phases emerged. The essence of the Five Phases theory is the principle of mutual producing and mutual overcoming. Mutual producing means that wood produces fire; fire produces earth; earth produces metal; metal produces water; and water produces wood. Mutual overcoming means that water overcomes fire; fire overcomes metal; metal overcomes wood; wood overcomes earth and earth overcomes water. The Five Phases theory is also used to explain the changes in time and space, four seasons and the position of astrological movements. The south has the attributes of fire and its color is red; the east has the attributes of wood, and its color is green; the west has the attributes of metal and its color is white; the north has attributes of water and its color is black. The center has the attributes of earth and its color is yellow. Daoist religion incorporated the *Yin-Yang* and Five Phases theory into its system of belief.

year 143, twenty four *zhi* were established. Specifically, there were upper 8 *zhi*, middle 8 *zhi* and lower 8 *zhi*, which correspond to 24 seasonal nodes. This is also a match for 28 constellations. *Zhi* is the administration of theocracy for the Way of Five Bushels. It is a place for religious worship and sacrifice in early Daoism. Its construction is also based on the positions and patterns of the Heaven. The Daoist buildings of later times all follow the idea of “the man follows the Earth; the Earth, Heaven; Heaven, the Way; and the Way, Spontaneity” and the idea of following the movement of nature. According to the principle of Eight Trigrams^③ and the belief that the Heaven should be in the south and the Earth be in the north, most of the Daoist constructions follow the central axis as a meridian extending from the north to the south. All the rooms dedicated to important Daoist deities lie on the axis. The adjacent rooms, which are arranged according to the principle of symmetry “the sun in the east and the moon in the west” are dedicated to the deities of less importance. The eastern and western rooms parallel the rooms on the axis are either dedicated to other deities or used for a general purpose

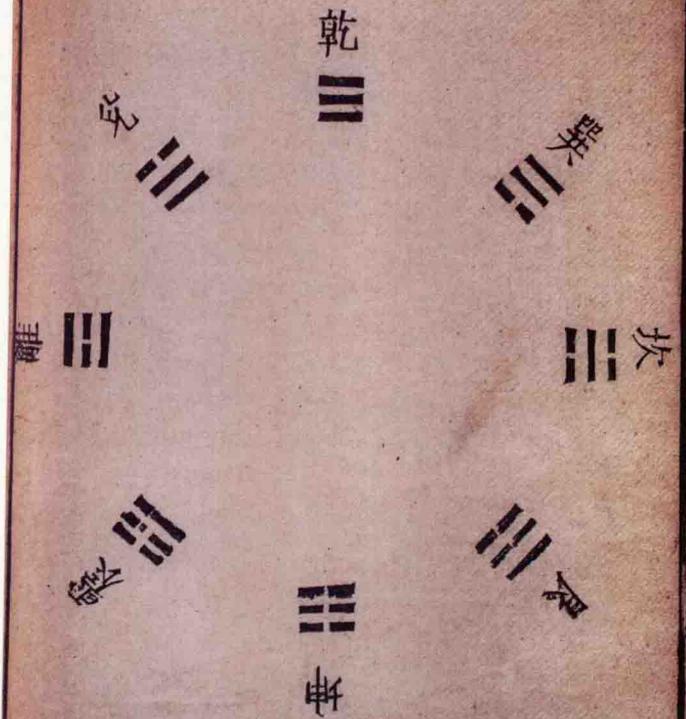
of Daoist monks.

This layout reflects the hierarchical thought in the traditional Chinese society in which the most respected one occupies the central place. According to the theory of Five Phases, the east is symbolized by Green Dragon, by Wood, which has the property of *Yang* or male. This accords well with the goal of a Daoist cultivation, which is to attain Pure *Yang*, and then return to the *Dao*. Therefore, the Daoist monks usually dwell and cultivate in the eastern part of the building complex, while the itinerant monks and lay Daoist devotees would stay in the western part. The Daoist buildings generally follow the pattern of the traditional *siheyuan* (quadrangle), and *sanheyuan* (triad courtyard). The Daoists believe that this layout corresponds to the four phases of east, west, south and north in the Five Phases theory. When the central phase, Yellow Earth, is added, the Five Phases are complete.

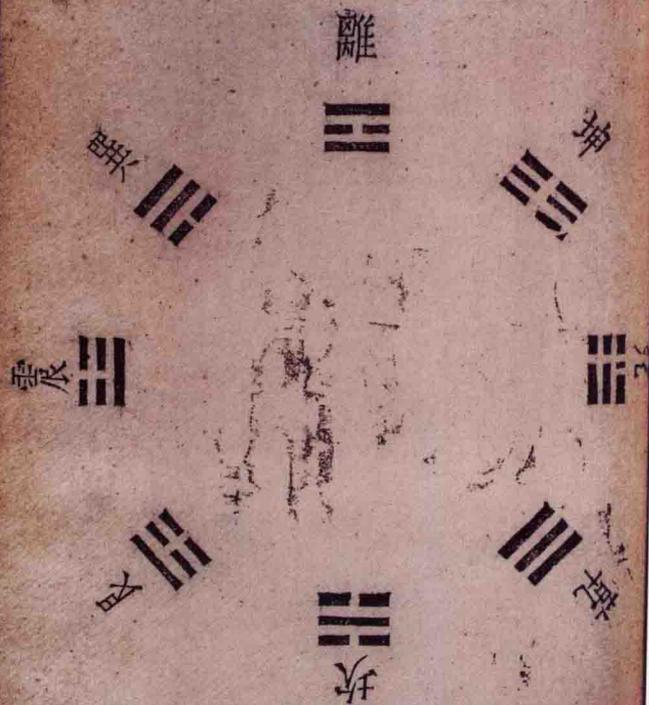
A large Daoist building would consist of several *siheyuan* and *sanheyuan*. A single and independent building would connect to other ones to form a building cluster. The building follows one after another so

③ Eight Trigrams represents eight basic units or typologies for the movement of Heaven and the changes in human affairs. Each unit is called one trigram. Each trigram consists of three broken or unbroken lines. It is the basis for the prediction either through tortoise shell divination or milfoil divination. The eight trigrams are said to be invented by Fuxi, an ancient sage. The unbroken line (—) represents *Yang* and broken line (--) represents *Yin*. Eight trigrams are thus formed, with three lines for one trigram. The names and the symbols of the Eight Trigrams are: Qian (☰), Dui (☱), Li (☲), Zhen (☳), Sun (☴), Kan (☵), Gen (☶) and Kun (☷). In the Book of Changes, the eight trigrams represent Heaven, Earth, thunder, wind, water, fire, mountain and lake respectively. Indeed, they represent everything in the universe. The ancient Chinese believed that the eight trigrams correspond to the astrological positions. For example, in the trigrams invented by Fuxi, Qian represents the south, the pure *Yang*, while Kun represents the north, the pure *Yin*.

先天八卦方位圖



後天八卦方位圖



朱子曰此圖若以卦畫言之震一陽居下兌一陰居上故相對坎一陽居離一陰居中故相對乾純陽坤純陰故相對亦是一說

The Taiji Diagram

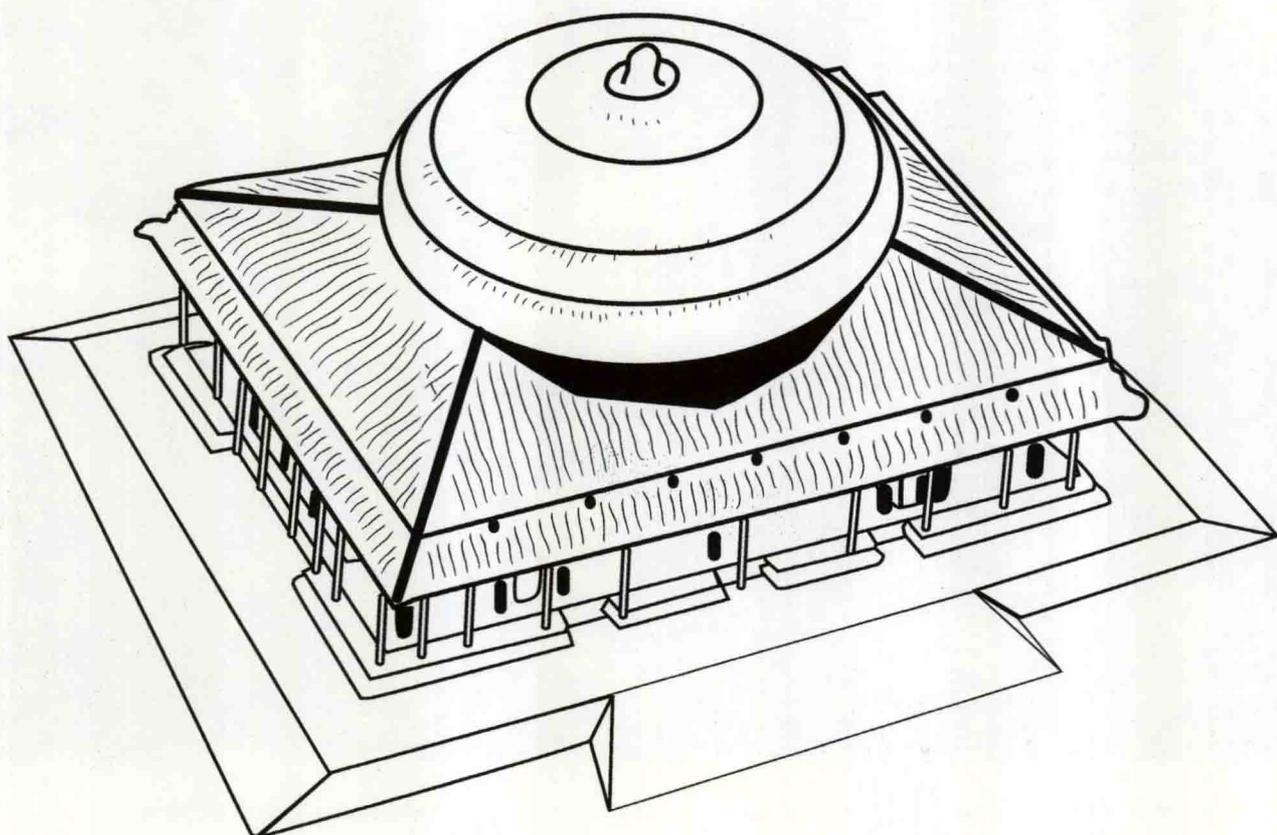
much as that there is a sense of dynamics there. This architectural style reflects the traditional thought in which solemnity and order prevail and the Daoist aesthetics by which harmony, balance and self-control are to be achieved. This building arrangement by which independent units form a cluster of buildings ensures that there is a change and flexibility within the symmetry. And this change does not affect the overall style of the buildings. This organistic building cluster expands itself as it moves in the direction of side bays, which achieve an artistic effect on both the time and space of the architecture. In the end, it is both grandiose and has an aesthetic appeal. This is best exemplified by the building complex of the White Cloud Monastery in Beijing.



Tianshifu (Celestial Master's Mansion) and Old Camphor Trees at Longhushan Mountain, Jiangxi

Longhushan: situated at the southwest of Guixi County, Jiangxi Province, this mountain is considered No. 32 Blessed Land of the 72 Blessed lands^④ in Daoism. The mountain is actually made up of Long (Dragon) mountain and Hu (Tiger) mountain. The Celestial Master's Mansion is in Shangqing Town, a place of residence for the descendants of Celestial Master Zhang Daoling. The palace is the home palace for the Zhengyi tradition of Daoism. It was also a place where Zhang Daoling first practised his cultivation. Since the fourth Celestial Master Zhang Sheng moved here, this has been a place for Zhang's descendants for 1800 years. The buildings of the Mansion are from the Ming and Qing dynasties. They look grandious. The ancient tall trees are everywhere to be found there.

^④ Seventy-two Blessed Lands: It is the Daoist belief that beyond the thirty-six heavenly caverns there are seventy-two Blessed Lands, which are governed by Perfected Beings as ordered by imperial lords. These are also the places where the Daoist practitioners can attain the Dao. Vol. 27 of the *Yunji Qiqian* says that because it is the place that can reach Heaven, it is called "Blessed".



Bright Hall

Bright Hall: also called *Shishi*, *Chongwu*, it is the place where an emperor resides, issues edicts and makes sacrifices to the deities in Heaven and on Earth. Its functions combine both the palace and ancestral temples. It is said that the Bright Hall in the ancient time had four walls around. In the middle is a flat building resembling the Chinese character Ya (亞). There are nine rooms. The central room is called Taishi, which symbolizes Ziwei Star (North Pole), an imperial star in Heaven. The rooms in the four directions represents four seasons and Five Phases. This picture is an imaginary architectural design of a Bright Hall.

Eight Trigrams Pavilion at Qingyang Gong Temple in Chengdu, Sichuan Province

Eight Trigrams Pavilion at Qingyang Gong Temple is a double-eaved structure with a steeple at the top and eight angles extending outward. The eight angles symbolize the eight positions in eight trigrams. In the Daoist architecture, Eight Trigrams are often used for the purpose of spacing so that a harmony is achieved through correspondences with Heaven and Earth.



Section Three: The Structure and Specifications of Daoist Buildings

The Daoist building structure is basically one of the Chinese traditional wooden structure. This building structure requires that a beam wood is placed on the top of the pillar. On the top of the beam are placed several layers of short posts and beams. On the top layer stand ridge posts. A triangle is set at the top. Down below is a square or rectangular wooden structure. Between the two sets of wooden structures, tie beams are used to connect the upper part of the pillars. On each layer of head of a beam and ridge post, a purlin is installed. On the purlin is installed the rafter, which supports the roof. On the top of rafter, tiles can be used to cover the roof. Thatch or mud could be used instead. A brick wall is made around the wooden structure to separate the inside from the outside. But the brick wall cannot support the weight of the roof. A simple one-bay building is thus in place. If a one-bay building is next to one another in a row, multiple one-bay buildings are formed.

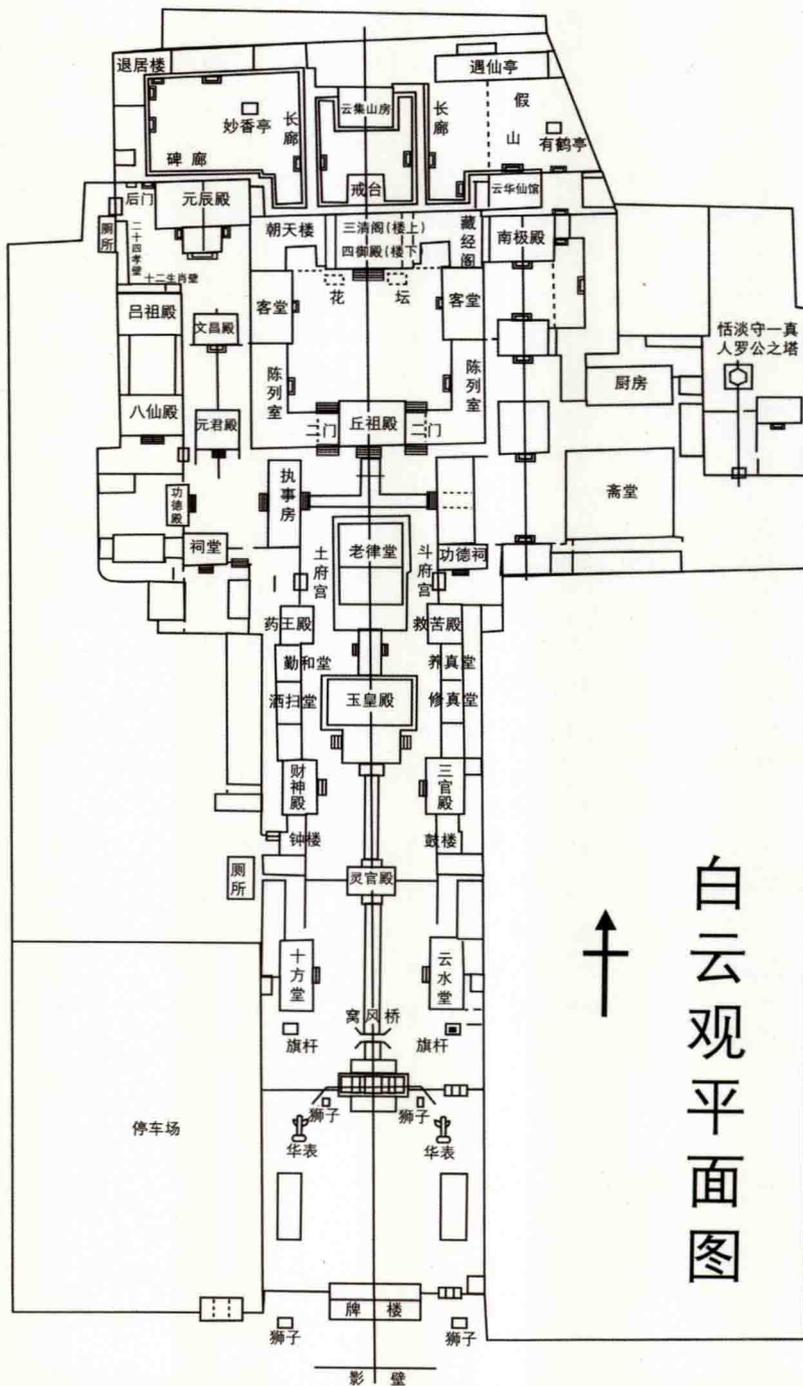
The size of the room dedicated to a deity or an immortal being is not at random. Just as there are different sizes of the room or house for the officials of different ranks in the traditional Chinese society, the

statuses of the deities and immortal beings determine the sizes of the room dedicated to them.

According to the building standard published in the Qing Dynasty, the traditional Chinese architecture is divided into three types: palace-type, large-type and small-type. The palace-type is the type for building imperial palaces. The roof is hip and gable roof or double-eaves hip and gable roof. Glazed tiles are used to cover the roof. On the roof ridge are installed owl tails and decors on ridges. Under the eaves, brackets are installed on top of the capitals. The bracketing has the function of supporting the weight and decoration. The further the eaves extend from the wall, the more layers of brackets are installed. The use of brackets is also one of the criteria to determine the class of the building. The palace-type buildings could use either high balustrade stair or platform. They could use the designs of dragon and pheonix. They could use the colors of yellow and red. The large-type buildings are lower than the palace-type. They could use hip and gable roof, but not glazed tiles to cover the roof. Also they could not use the designs of dragons and pheonix. Some of the halls

The plan of the White Cloud Monastery in Beijing

The White Cloud Monastery is located at Xibianmen Wai of Western District, Beijing. It was first built in the reign of Kaiyuan (713–741) of the Tang Dynasty. The existing architecture in the White Cloud Monastery is from the Ming and Qing dynasties. It consists of several groups of quadrangle and triad courtyard. They are solemn and variegated. On the axis from the front to the rear are six major halls, namely, Lingguan Hall, Jade Emperor Hall, Laolu Hall, Patriarch Qiu Hall, Three Purities Hall, Four Imperials Hall. These halls all face the south, reflecting the features of the Chinese traditional temple architecture.



in the White Cloud Monastery in Beijing belong to the large-type building. The small-type buildings are good for civil use and for dedication to minor immortal beings and minor deities such as a small temple in a village, the temples dedicated to mountain god, household god and local gods. The roofs for this type of buildings are mostly overhanging gable roofs, flushed gable roofs or curved-canopy-like roofs. No high balustrade stair, double-layer eaves, bracketing or red and yellow are allowed.

Owing to the differences in time, locality and building materials, the Daoist buildings differ in terms of workmanship and style. For example, there are differences between the north and south in terms of climate, precipitation, building material and customs. These differences are the cause for the difference in terms of building style and structure between the north and the south. In the north, as the weather is cold and the precipitation is small, the temple roof is more thick and solid and the walls of the house are also more thick and solid. In this way, they can keep warm. Because the roof is relatively solid, the extension of the eaves from the wall is relatively little. The central ridge of the roof is generally a straight ridge. And the building style is more solemn. In the south, the climate is warm and the precipitation big. The roof structure is generally lighter. The walls are thinner and windows are more. In some

places, only partition board are used and there is no brick wall. Some only have three walls, with the front opening itself for ventilation. The temple eaves extension is relatively big and the eaves at the corners rise significantly. They serve as winding corridors from rain. This does not block the light. The central ridge is curved, projecting upward on the two ends. Some roofs look like a cocktail. The decoration on the roof is richer. One feels light-hearted when he or she sees this. The temples in the ethnic minority regions have the styles of their own. The temples of a modern day or those renovated ones differ from the traditional style too, as the former are influenced by modern architecture.

The traditional Daoist temple generally follows this pattern: outside the mountain gate on the axis is a screen wall. After that, there is a mountain gate, flagpost, bell and drum tower. On the axis from the front to the rear are Lingguan (Celestial Guardians) Hall, Jade Emperor Hall, Four Imperials Hall, Three Purities Hall and a Patriarch Hall of each temple. Next to the halls on both sides of the axis are the hall of the lesser gods, such as Fortune Gods, Three Officials Hall, Wenchang (God of Literati) Hall and Yuanchen (Sixty Year Gods) Hall. In addition, there are rooms for the temple managers, visitors, dining and the Daoists-in-residence. In a big temple, on the east and west side, there are



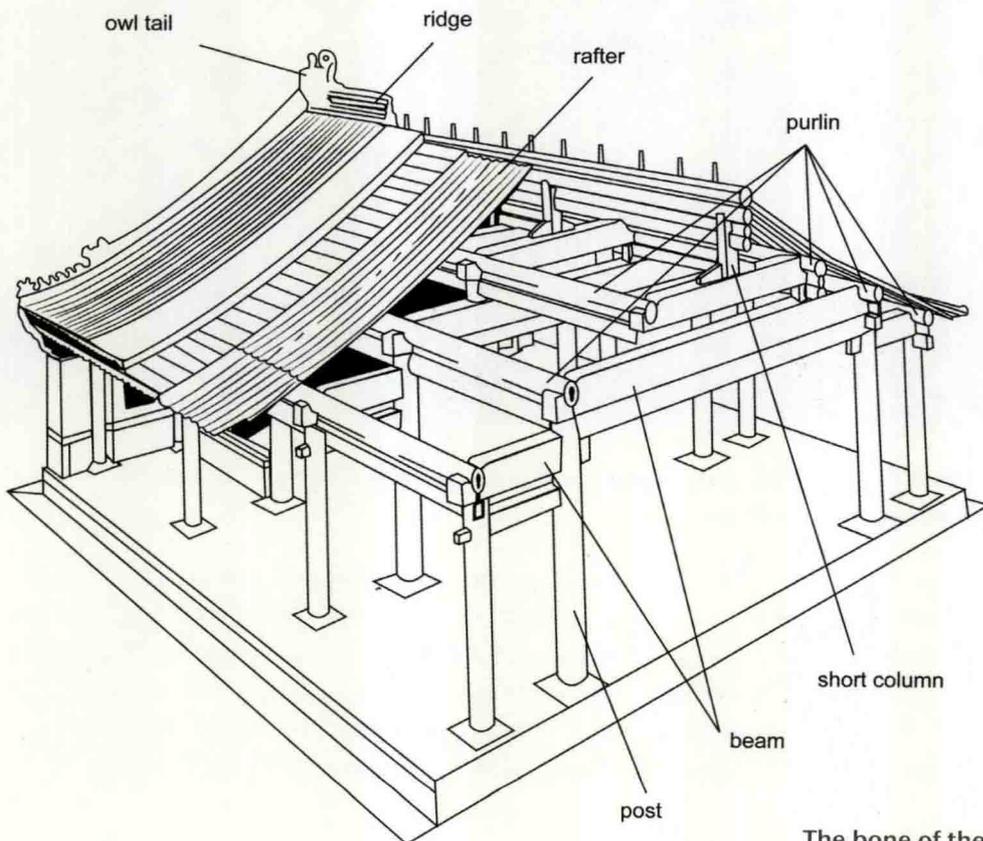
Zixiao Hall of Zixiao Temple at Wudang Mountain, Hubei Province, a Ming Dynasty (1368–1644), double-eaved hip-and-gable-roofed structure

The Zixiao Temple is located at the foot of Zhanqi Peak, northeast of Tianzhu Peak at Wudang Mountain in the City of Danjiangkou, Hubei Province. It was first built in the reign of Yongle (1403–1424). There is a hall dedicated to the Great Emperor of Zhenwu. It is the first temple of all temples in Wudang Mountain. Below is a great high balustrade stair. The hall is hip-and-gable-roofed and double-eaved structure. The roof is covered with green glazed tiles, which looks magnificent. In the hall there are statues of Zhenwu (Real Martial, or God of War) in his youth, middle-age and old age. These statues and other accompanying statues are works from the Ming Dynasty. In December, 1994, the Daoist architectural cluster was listed as the World Cultural Heritage by UNESCO.

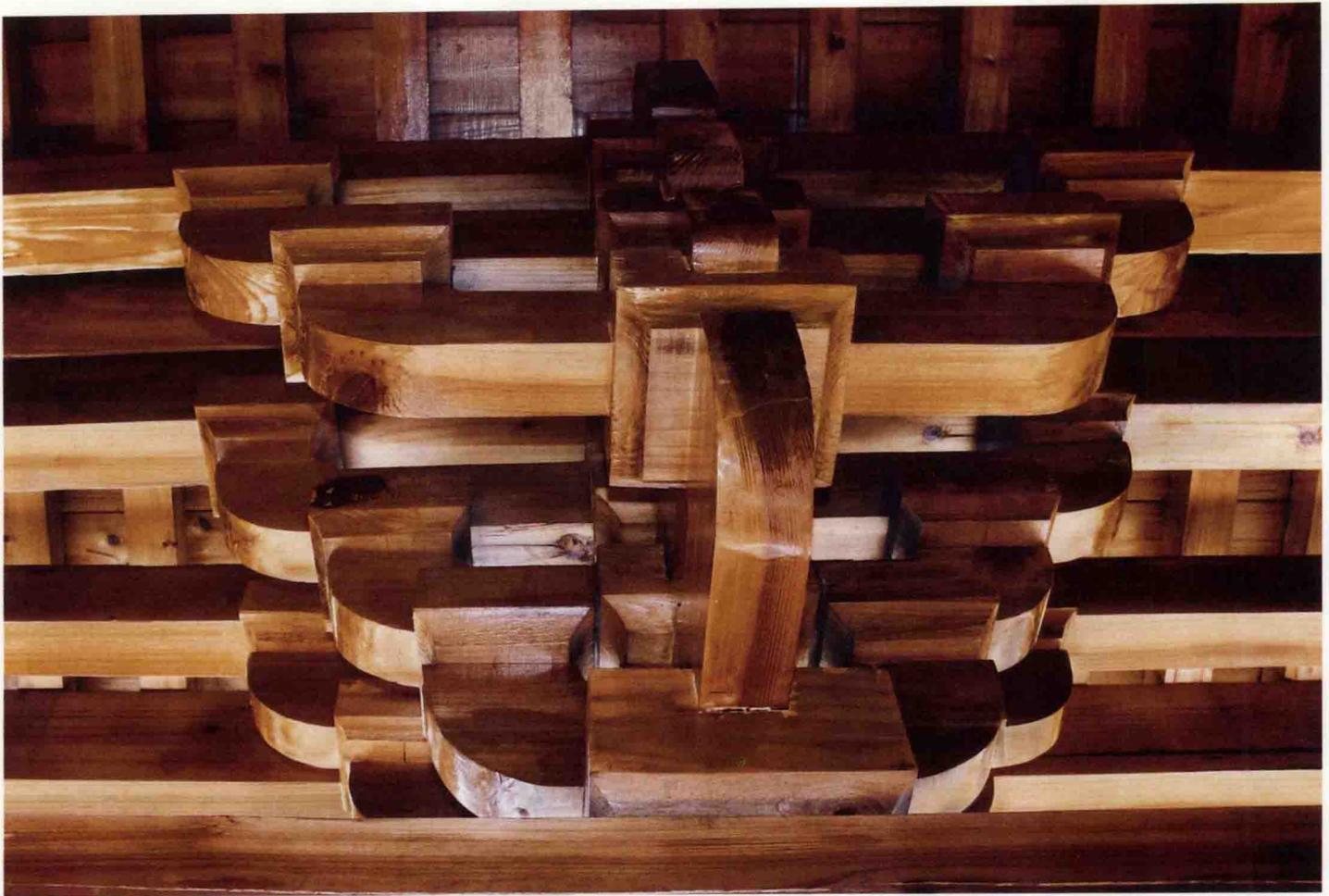
generally subsidiary courts. In a temple that was built on an imperial order outside the mountain gates, there are Hua Biao (ornamental stone pillars), Lingxingmen (decorating gates) and stone lions. However, owing to the hundred years of wars and the natural calamities, the existing Daoist temples do not necessarily follow the strict pattern. Some temples, for topographical reasons, have only two or three halls dedicated to their major deities. For example, in Bixia Temple on Mt. Tai, there

are only halls for the principal deity, Goddess Bixia and peripheral deities for Yanguang Goddess (Aunt Clear Eyes) and Zhushen Goddess (Aunt Granting Child). There is no hall for the Three Purities, nor for Jade Emperor.

In a word, the Daoist temples differ from one another in terms of style and specifications owing to the difference in the time, locality and building materials. But a general pattern could still be discerned there.

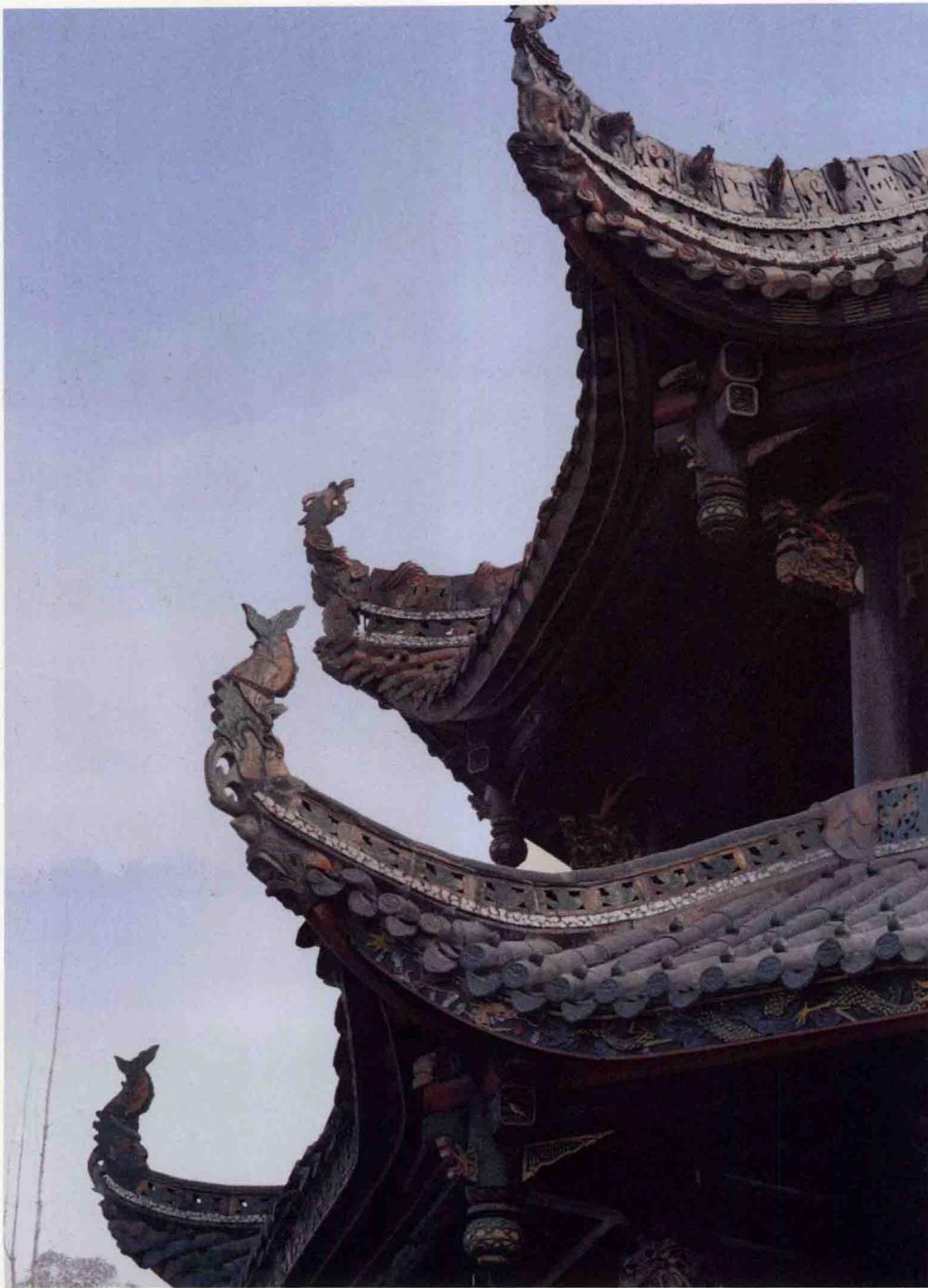


The bone of the beam frame in a Chinese traditional wooden structure



The use of bracketing in the Chinese wooden architecture

Dougong (bracketing): it is a unique component in the traditional Chinese wooden structure. It has a very ancient origin. As early as the Shang Dynasty (1600–1046 BC) there was a prototype of Dougong. In the bronze vessel *Shilinggui* unearthed in Luoyang, which dates from the Western Zhou Dynasty (1046–771 BC), we can already see cap-block construction in the form of beams-and-columns structure. In the Warring States Period (475–221 BC), bracketing was used. The use of bracketing solves the problem of supporting capacity of the beam on shearing stress. It supports extension of the eaves. It directly and indirectly transfers the weight to the pillar. In this way, the walls are better protected and decorative effects of the building are increased and extension of the eaves from the wall are heightened and deepened. In the Tang Dynasty (618–907), the bracketing system was completed. In the Ming Dynasty (1368–1644), the bracketing was only used for decoration. In the Qing Dynasty and after, except for the imperial palace, no bracketing has been used in ordinary buildings.



Winged Corner

Winged corner or eaves at the corner is a hip and gable roof, which has four outward turning corners. Its outline is not a straight line, but a curve moving upward like an stretching wing. Hence a winged corner is named.



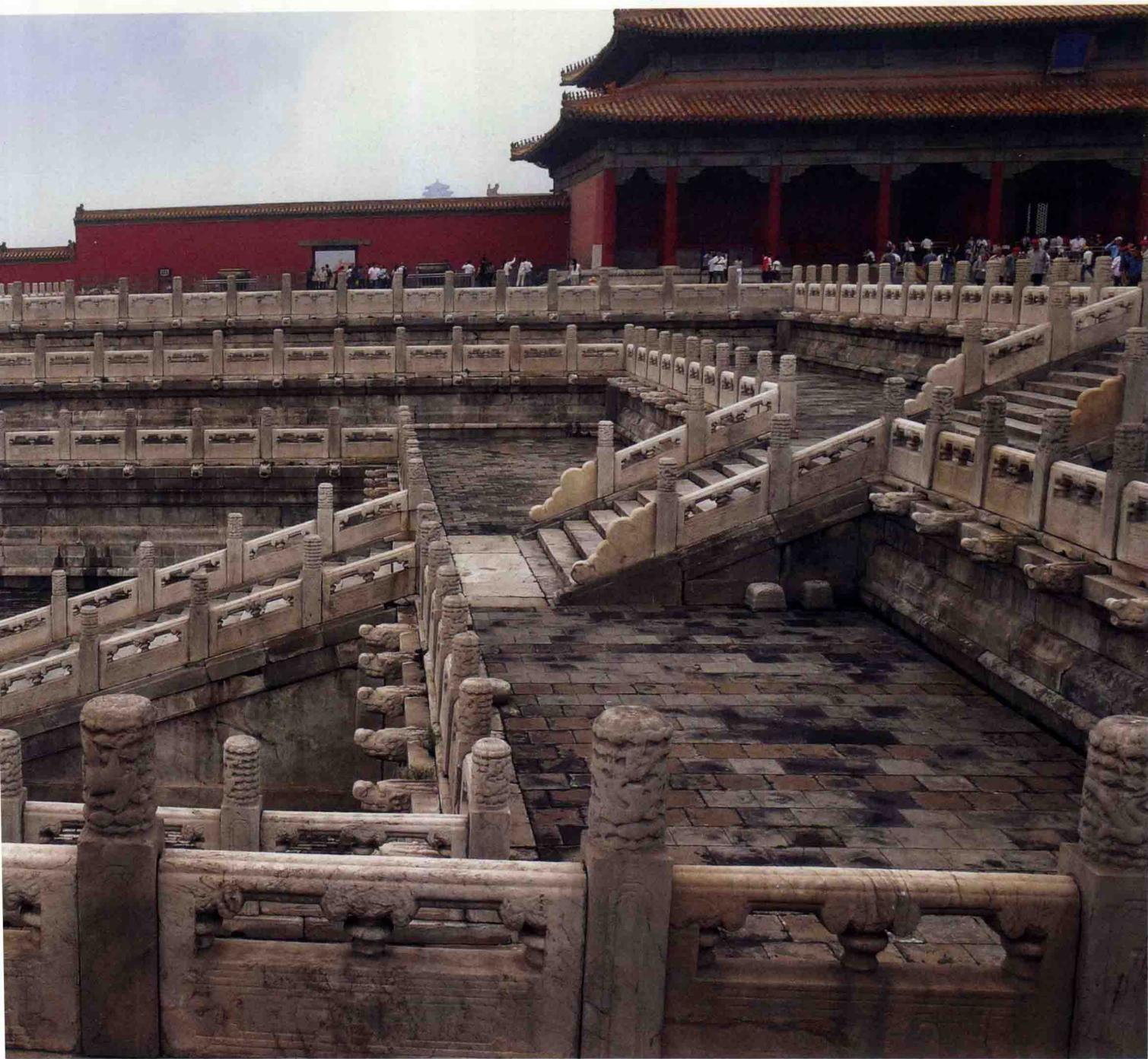
The civil residence of Xitang Town, Jiashan County, Zhejiang Province

In the traditional China, there were strict standards for different classes of the buildings. There are class of palace-type and class of large-type. The imperial palaces are palace-type. The noble class are large-type. Ordinary civil residence generally uses flushed gable roofs and curved-canopy-like roofs. No high balustrade stair, hip and gable roofs are allowed. And no glazed tiles on the roof or the color of red and yellow are permitted.

High Balustrade Stair

The splendid high balustrade stair is an important criterion to judge the class of the building. The high balustrade stair originated from the towering raised rammed earth in the ancient time. Archeological findings tell us that as early as the Xia and Shang dynasties, there were large raised rammed earth underneath the palaces. Gradually they evolved into multi-layered balustrade stairs, which symbolize the supreme power and majesty of the royal power and power of theocracy. In some of the Daoist temples built on an imperial order, a raised balustrade stair could also be found, such in the Zixiao Hall of Wudang Mountain in Hubei Province. This picture is about the raised balustrade stair at the Forbidden City in Beijing.







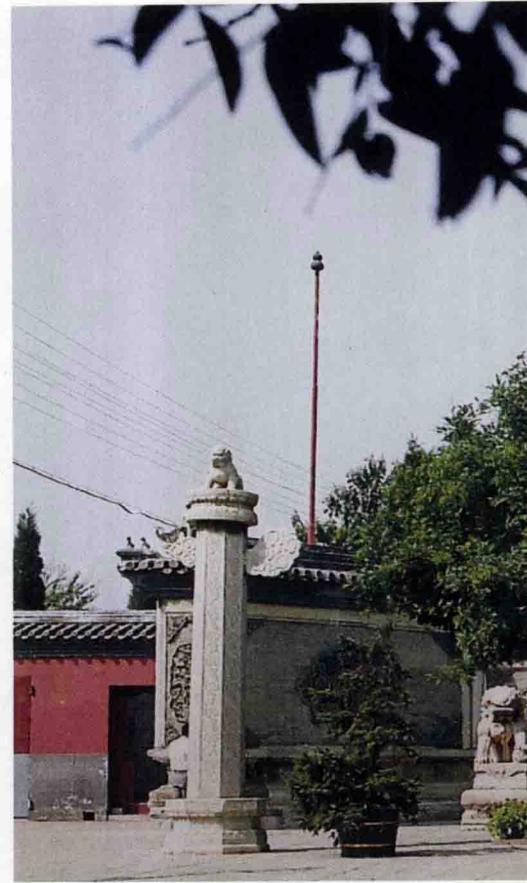
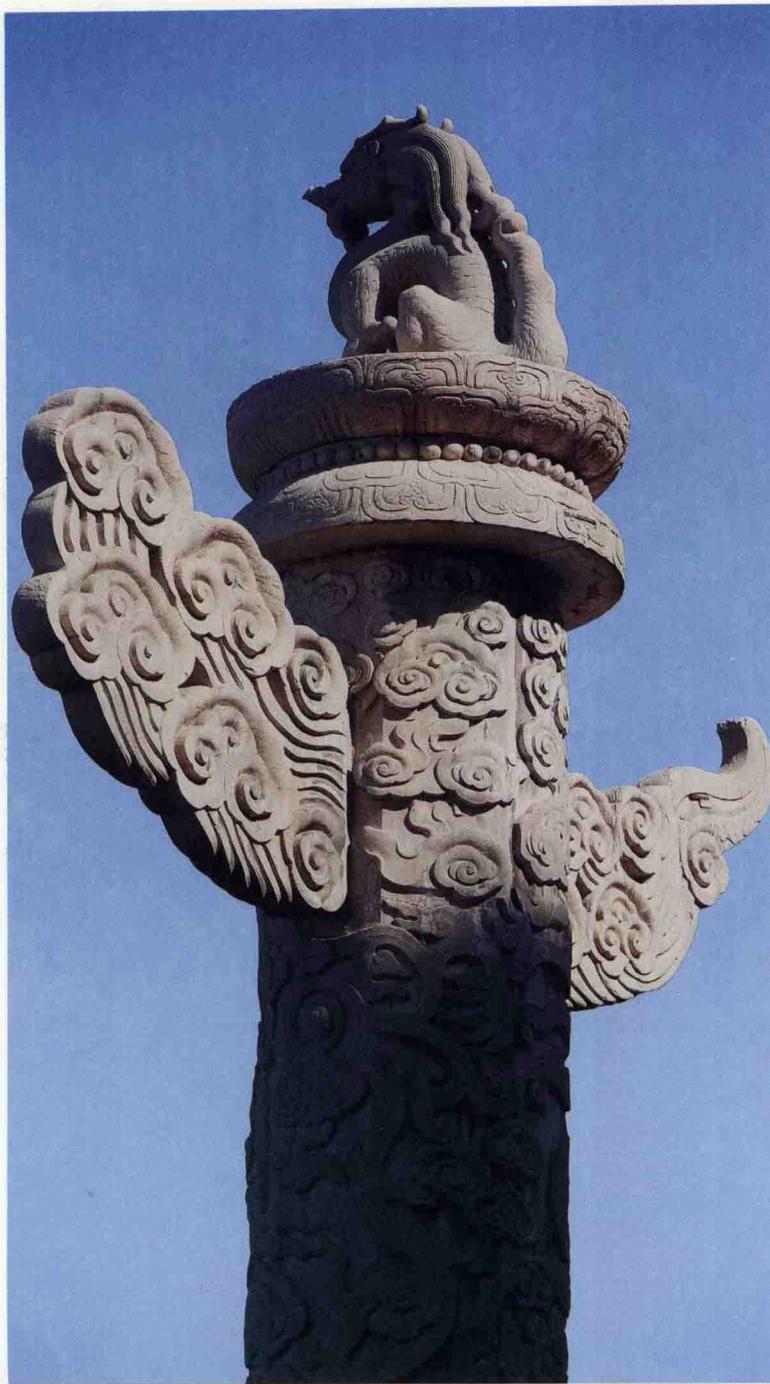
Pai Lou at the White Cloud Monastery in Beijing

Lingxing Gate: It is said to be the place where the Daoists in the ancient times watched for astrological signs. In the past, Lingxing Gate was an observatory. It is the place where one can stand high and watch far. It evolved into decorative arch way. Another explanation is that Lingxing Gate was where the people in the Song Dynasty (960–1279) offered sacrifices to Lingxing Deity, a constellation god for agricultural protection. Only a large temple has Lingxing Gate. The Pai lou at the White Cloud Monastery was first built in the Ming Dynasty, and it underwent several innovations. In front of the Pai Lou on its left and right sides stand a stone lion each. The lion is the king of all beasts. It is placed in the front of the gate to inspire awe. Only imperial palaces, temples of the lords and major Daoist temples are allowed to have stone lions. In the east stand a male lion and in the west stand a female lion.



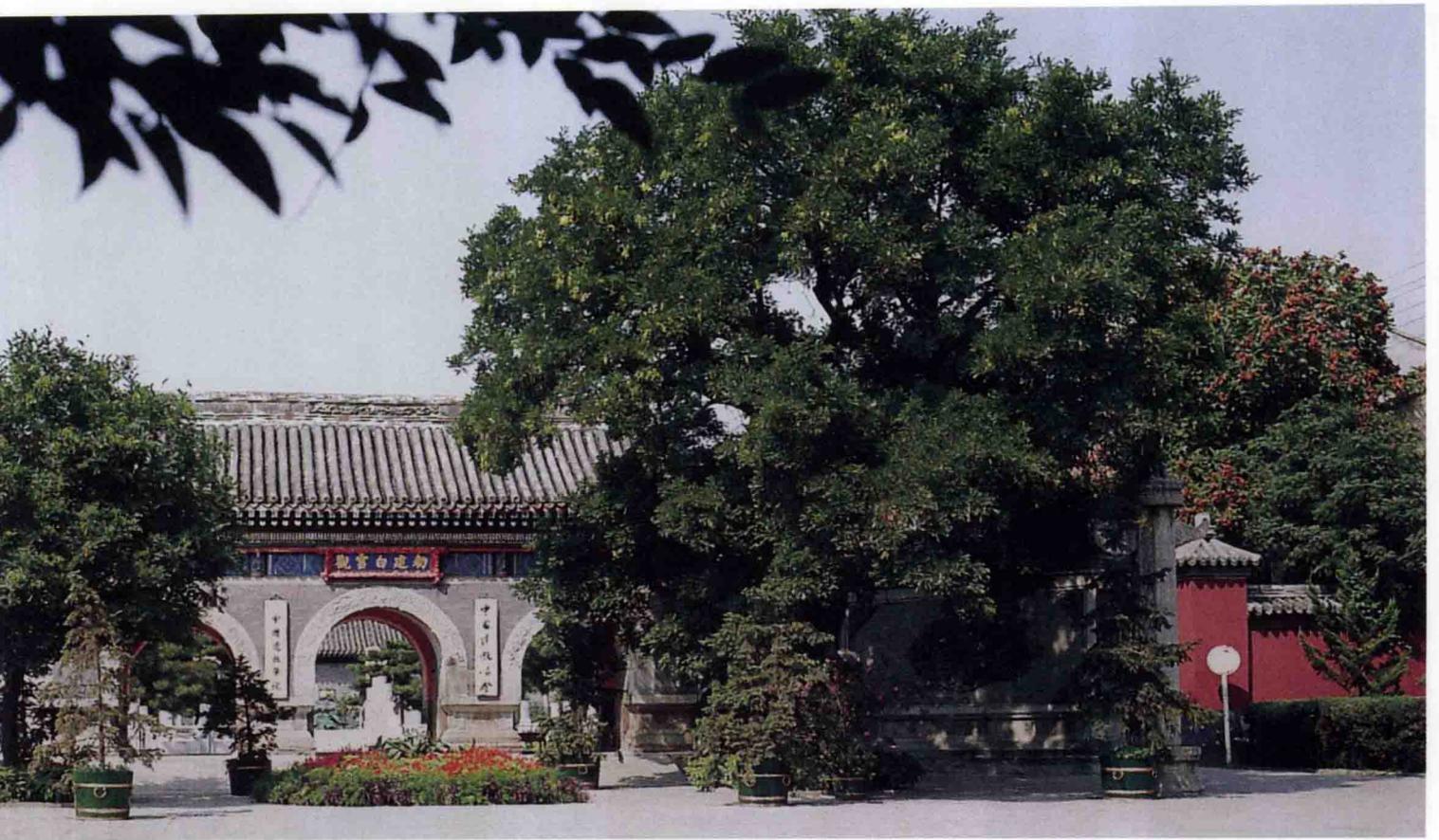
Pai Lou of the White Cloud Temple at Baiyun Mountain, Jiaxian County, Shaanxi Province

The White Cloud Temple at Baiyun Mountain, Jiaxian County, Shaanxi Province is on the bank of the Yellow River to the south of the county. It was one of the most important traditional architectural groups in the northwest that dates from the Ming and Qing dynasties. The White Cloud Temple was built in the 33rd year in the reign of Wanli of the Ming Dynasty (1605). The building area of the whole architecture is more than 81,000 square meters. There are over 50 houses or halls inside the temple. In 1947, Chairman Mao Zedong twice visited Baiyun Mountain, asking that the local officers give it special protection. This picture is of a Pai Lou that uses multiple-layer bracketing and a hip and gable roof.



Hua Biao

it is referred to as "the wood of admonition". According to legends, the sage king Yao and Shun set up the wood in order to accept the admonitions from their ministers. Later, Hua Biao, an ornamental stone pillar, became a feature of palace and mausoleum. Sometimes a Hua Biao could also be found at an end of a bridge. Small temples are not allowed to have Hua Biao. The Hua Biao at the imperial palaces carry the pattern of dragon and cloud and the Hua Biao at the Daoist temple carries Eight Trigram Auspicious Cloud. The picture at the left is the Hua Biao in front of the Forbidden City in Beijing. The picture on the right is the Hua Biao at the temple gate of the White Cloud Monastery in Beijing.



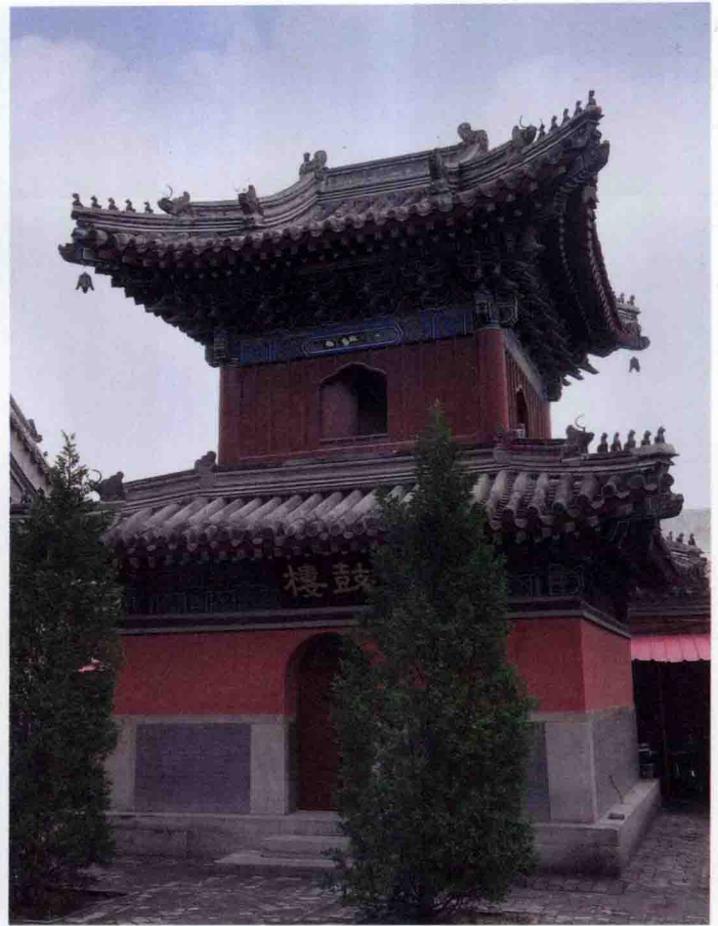
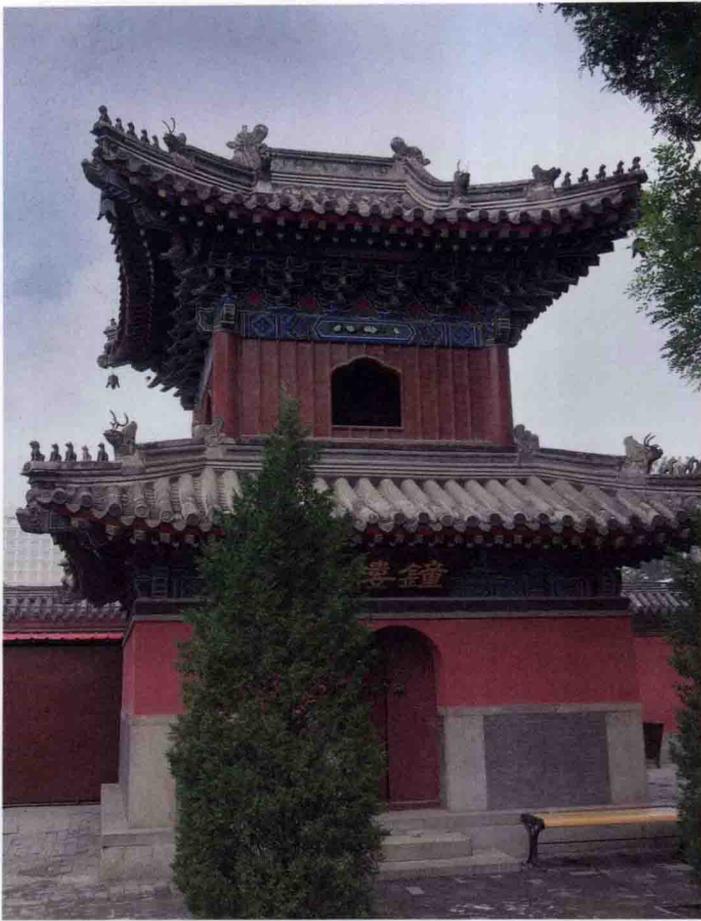
The Front Gate of the White Cloud Monastery in Beijing

Mountain Gate: The front gate of a temple is also called mountain gate. Because in the past the Daoist temples were mostly built in famous mountains, once one enters the mountain gate, one enters the land of temples. The mountain gate generally has three archways. This is in accordance with the principle of symmetry. It also symbolizes the idea that once one enters the mountain gate, one transcends the three realms of existence, namely, non-ultimate realm, ultimate realm and current world, or the realm of non-material, the realm of material and the realm of desire.



The Pai Lou of Ching Chung Koon, Green Pine Temple in Hong Kong

This is a modern hip and gable roof structure with four pillars.



The Bell Tower (Right) and Drum Tower (Left) at the White Cloud Monastery in Beijing

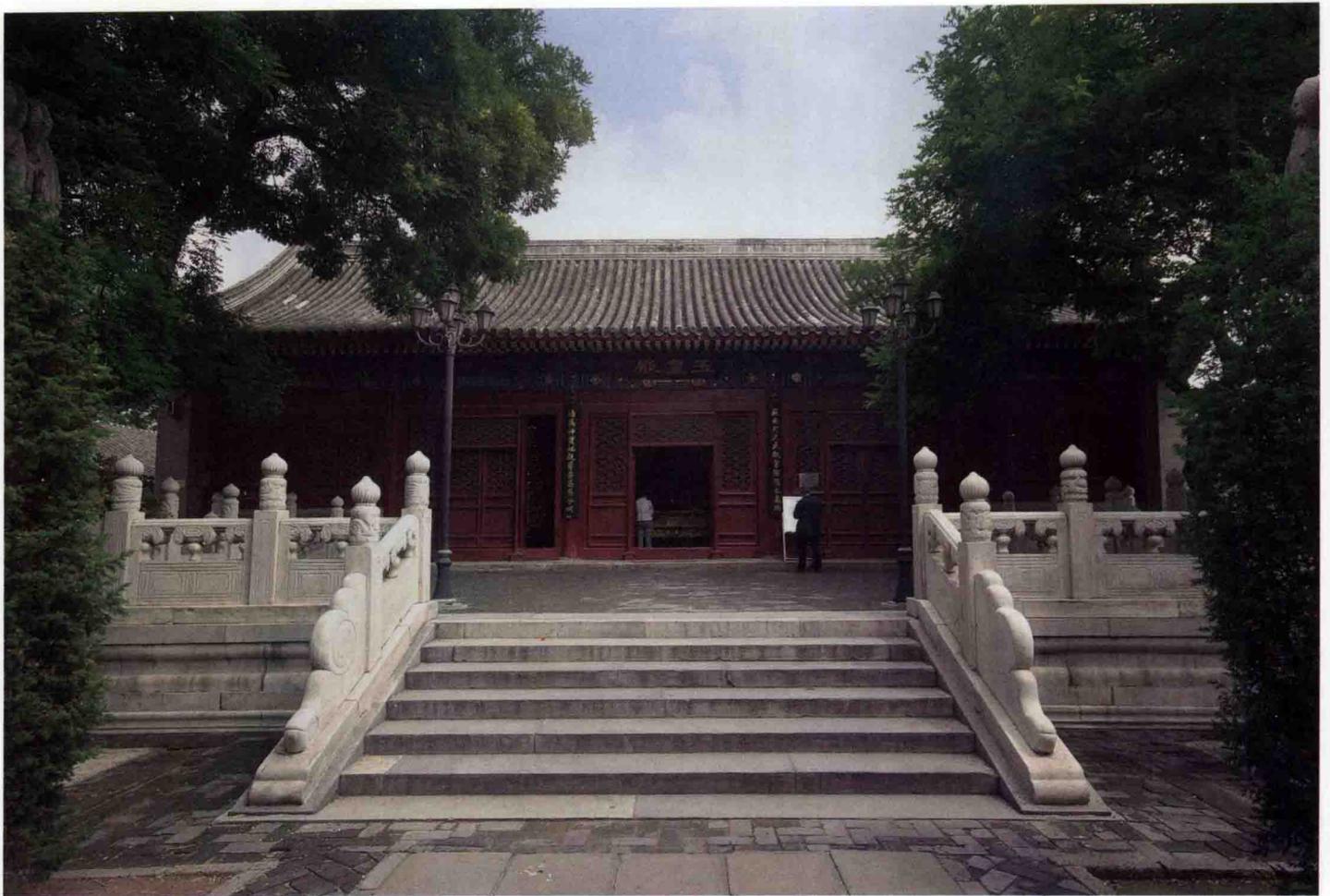
This is a Ming Dynasty hip-and-gable-roofed structure. In the bell tower there is a big bell. Every morning the bell is stricken at the designated hours. On hearing the bell, the Daoists at the temple get up. This is called "lifting a ban" for the day.

There hangs a big drum in the drum tower. After nine every evening, the drum is stricken at the designated hours. On hearing the drum, the Daoists at the temple takes rest. This is called "the ban is in force" for the day. Both the Buddhist and Daoist temples have the bell and drum towers.



Three Purities Hall and Four Imperials Hall at the White Cloud Monastery in Beijing

They are single-eaved hip and gable roofs structures from the Ming and Qing dynasties. The upper floor is Three Purities Hall, which are dedicated to the three supreme Daoist deities. The first floor is Four Imperials Hall, where there are portraits of three celestial emperors and one empress. On the two sides of the Three Purities Hall are libraries. On the east of the first floor is Abbot's Room and on the west is Prior's Room.



Jade Emperor Hall at the White Cloud Monastery in Beijing

It is a flushed gable-roofed architecture from the Qing Dynasty. Below are railings leading to the platform. In the hall is dedicated the wooden carved statue of the Jade Emperor of high Heaven (see p.76) and the portraits of four celestial masters.

Section Four: Daoist Buildings and Gardens

Daoism thinks highly of Nature. It advocates quietness and non-artificial action. It holds that by absorbing the essence from the natural environment like mountains and rivers, one will have an easier access to immortality. It is also believed that the beautiful sites in the mountains and forests are the resting places for immortal beings and therefore easy to approach them there. Therefore, a large number of Daoist temples are built in these beautiful places. In some large temples built in the cities, gardens could be found besides regular halls dedicated to deities and rooms for everyday use. The gardens in the Daoist temples differ from region to region, but generally can fall into two categories.

(1) man-made landscape. For example, in the Little Penglai Isle in the White Cloud Monastery in Beijing, the pavilions, platforms and corridors are built in the rockeries. Reportedly, the Little Penglai Isle was built by imperial craftsman (Suzhou Stonemason Zhang), therefore it resembles the royal garden in Beijing. The Green Ram Temple in Chengdu also falls into this category.

(2) Natural landscape as the dominant scene, which

is supported by man-made scenes. For example, in the Louguan Tai in Shaanxi Province, Laojun Hall is built on the top of a hill. It is surrounded by ancient trees and bamboos. It faces Zhongnan Mountain in the south, where its ranges extend up and down miles away. Underneath the temple are the rooms for everyday use. The Celestial Master Cave in Sichuan Province is enveloped by vales and valleys. A dozen of courtyards of various sizes and winding corridors sometimes stand high and sometimes low as the topology requires them. Pavilions, bridges and memorial archway dot the land of the forest. Qianshan Wuliang Temple in Liaoning Province, Laoshan Taiqing Temple in Shandong Province and Baopu Daoyuan in Zhejiang Province all fall into this category. The gardens in the Daoist temples provide an environment where the Daoists can cultivate themselves and return to simple lives. It is also a good place for the tourists to stay away from the maddening crowd.

Daoist architecture is different from the architecture of other religions. It is a development from the traditional Chinese architecture, but it also differs from the latter. The Daoist architecture everywhere reflects

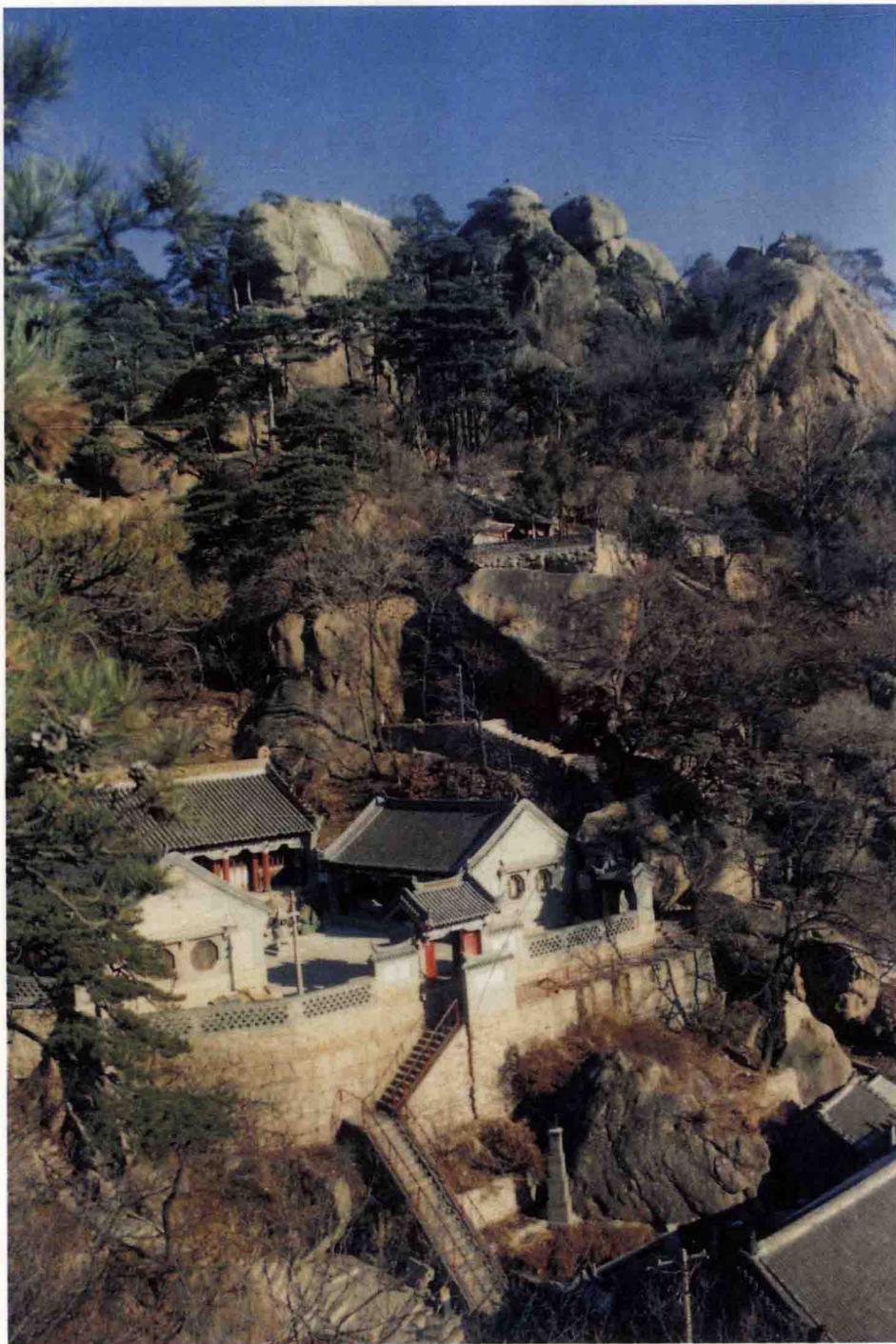
the dual emphasis on this world and other world. With its emphasis on life preservation, non-artificial action and naturalness as well as polytheism, the Daoist architecture possesses an artistic style of both unity

and multiplicity. The sacred and secular elements are brought together seamlessly. The idilic-type and palace-type of architecture complement each other.



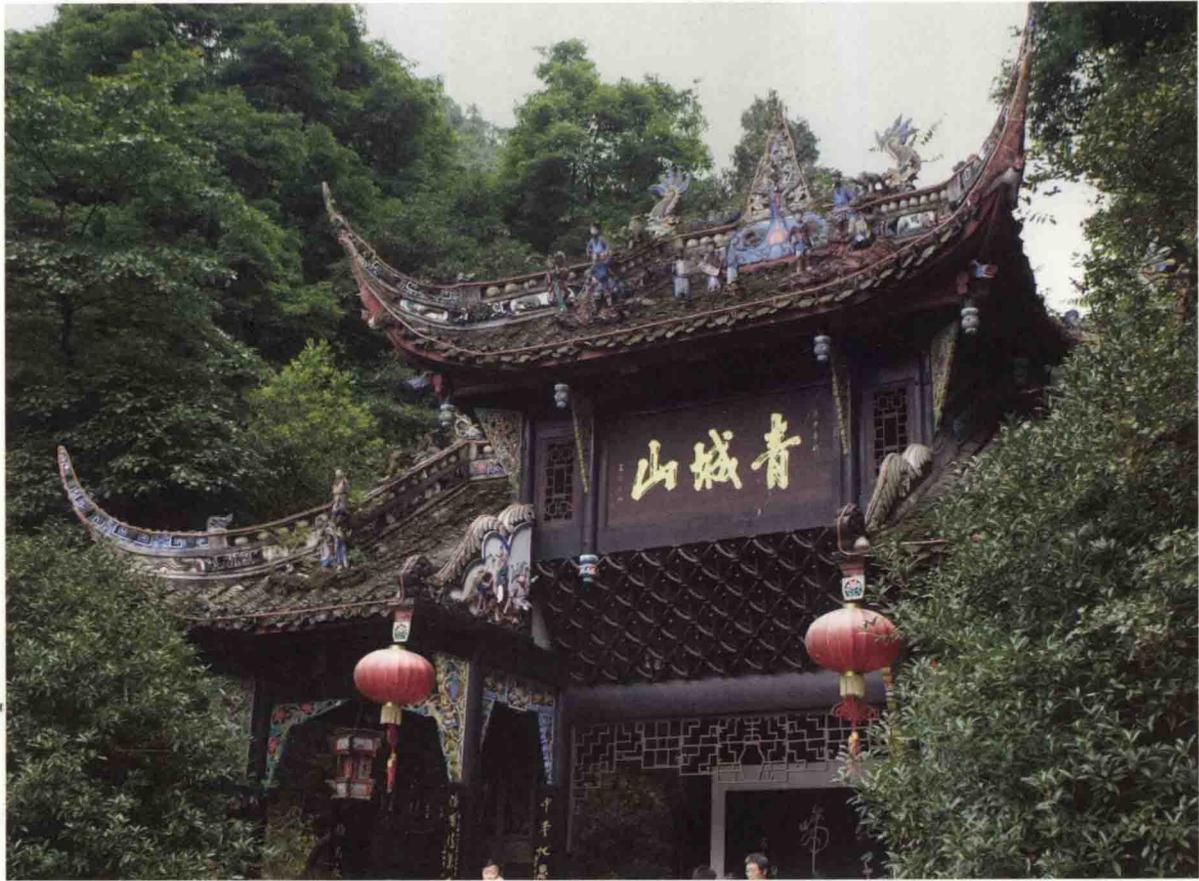
Shang-ri-la in the bustling City-Little Penglai Isle in the White Cloud Monastery in Beijing

Little Penglai Isle in the rear garden of the White Cloud Monastery in Beijing was built in the reign of Guangxu of the Qing Dynasty (1875–1908). It was financed by Liu Chengyin, associate supervisor of court eunuchs, the 22nd honorary abbot of the White Cloud Monastery. After the construction was done, the Empress Dowager Cixi (1835–1908) several times came to the garden for a rest. The major craftsman was Stonemason Zhang from Suzhou who was also responsible for the royal garden construction.



Qianshan Wuliang Temple built on the topology

Qianshan Wuliang Temple is located at Qianshan in the city of Anshan, Liaoning Province. Reportedly, this temple derived its name from its beamless hall. And beamless, *wuliang*, is a synonym for *wuliang*, which means boundless. The temple was first built in 1667, and expanded continually. This temple spread out following the topology of the mountain. It is made up of several quadrangle houses with paths connecting to one another. The temple is unevenly spaced, but has an aesthetic appeal.



Mountain Gate night scene at Qingcheng Mountain at the City of Dujiangyan, Sichuan Province

Qingcheng Mountain is 15 kilometers southwest of the downtown of Dujiangyan, Sichuan Province. Reportedly, it was the place where the Yellow Emperor sought advice from Master Ningfeng about Daoist cultivation. It is also the place where Zhang Daoling built a hut and cultivated the *Dao* and propagated the Way of Five Bushels. Therefore, Qingcheng Mountain earns a reputation as one of the major sources of Daoism. It is listed as No. 5 heavenly cavern. The temples abound in the mountain, so do the trees including ancient ones. Reportedly, Daoist temples there started to be built as early as the Three Kingdoms period (220–280). The existing temples include Old Changdao Temple, Zushi Hall, Shangqing Palace and Jianfu Palace. The temple architecture and the forest blend naturally. It is a realization of the Daoist ideal of following the nature. In November 2000, the Daoist architecture at Qingcheng Mountain was listed as a world cultural heritage by UNESCO.

Baopu Daoist Temple in Hangzhou

Baopu Daoist Temple in Hangzhou, situated at the Ge Ridge of the Baoshi Hill in the west of the West Lake, Hangzhou, was so named to commemorate Ge Hong, whose Daoist style name was Baopuzi. Ge Hong was a noted Daoist of the Eastern Jin Dynasty (317–420), who built a hut and attempted to make elixir there. In the Tang Dynasty (618–907), a Shrine for Immortal Ge was built in his honor. It experienced many destructions and rebuildings. The existing architecture is from the Ming and Qing dynasties. The main buildings here include Gexian Hall, Hongmei Pavilion and Baopu Hut.





Section Five: Famous Daoist Temples in Existence Today

The Tang Dynasty (618–907) is a period of time when Daoism flourished most. The royal Li family venerated Laozi as their ancestor, and have temples dedicated to Laozi built throughout the country. The Tang Dynasty is also a time when the Chinese architectural art reaches its maturity and splendor. Wulong (Five Dragons) Temple in the Longquan Village of Ruicheng County, Shanxi Province is the earliest Tang Daoist architecture in existence.

The Song Dynasty (960–1279) also saw prosperity of Daoism. The Song emperors Zhenzong and Huizong in particular venerated Daoism. They spared no financial and human resources to build Daoist temples. The Song Daoist temples in existence include Shengmu (Holy Mother) Hall of Jinci in the city of Taiyuan, Shanxi Province, Guandi Temple at Yangguan, Shanxi Province, Erxian (Two Immortals) Temple at Jincheng, Shanxi Province and Three Purities Hall at Xuanmiao Temple, Suzhou, Jiangsu Province.

Three Purities Hall at Xuanmiao Temple, Suzhou was built in 1179. It was designed by Zhao Bo, the brother of Zhao Boju, a noted painter at the time. The temple is

double-eaved, hip-and-gable-roofed structure. The eave bracketing is strong and plain. Underneath is a large and high platform. The fence boards on the platform are stone carved with reliefs from the Song Dynasty. The temple is one of the largest Daoist architectural pieces.

The architectural style in the Liao, Jin and Yuan periods (1116–1368) was close to that of the Tang Dynasty. With the emergence of Quanzhen tradition, the Daoist buildings took on an additional function to serve the every use of the Daoist monks. The most famous Daoist temples from the Liao-Jin period in existence today include Yongle (Eternal Happiness) Temple at Ruicheng County, Shanxi Province, Haotian Dadi (Emperor of Boundless Heaven) Hall at Fenyang, Shanxi Province, Dongyue Temple of Puxian and Shuishen Temple of Linfen, Shanxi Province and Daqi Hall of Dongyue Temple, Jincheng, Shanxi Province.

The number of the Daoist temples from the Ming and Qing dynasties preserved today is relatively greater. The most famous temples include, the White Cloud Monastery in Beijing, Bixia Temple in Mt. Tai, Shandong Province, Celestial Master Residence at Longhu

Mountain, Jiangxi Province. Old Changdao Temple at Qingcheng Mountain, Green Ram Temple of Chengdu, Sichuan Province, Guandi Temple of Haizhou, Shanxi Province, Baxian Temple at Xi'an, Shaanxi Province,

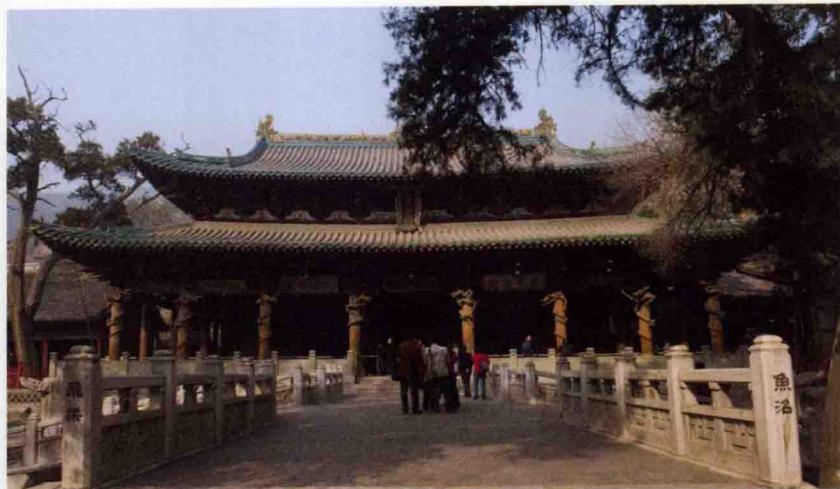
Zhongyue Temple in Henan Province, Chenghuang Temple in Shanghai, Chongxu Temple in Guangdong and Xuanmiao Temple at Quanzhou, Fujian Province.



Wuji Hall at Yongle Temple, Ruicheng, Shanxi Province

Yongle Temple also known as Chunyang Wanshou Temple, was originally a temple dedicated to Patriarch Lu. Later it was rebuilt under the charge of Pan Dechong, a Quanzhen Daoist official in the Yuan Dynasty (1271–1368). The project took one hundred years to complete. Within the temple are mountain gate, Longhu Hall, Three Purities Hall, Chunyang Hall and Chongyang Hall. In the east and west, there are subsidiary courts, supporting halls and houses with covered corridors. The mountain gate was added in the Qing Dynasty. Other buildings are all from the Yuan Dynasty. Longhu Hall and Three Purities Hall are single-eaved, hip-roofed. Chunyang Hall and Chongyang Hall are single-eaved, hip-and-gable-roofed. The roofs are glazed with bricks on their sides. Within the halls are sophisticated murals from the Yuan Dynasty. Yongle Temple is one of the three ancestral temples in the Quanzhen tradition. Owing to the construction of Sanmenxia Reservoir in 1955, the temple was relocated to the current place. It is a national key cultural artifact unit.





Shengmu Hall at Jinci Temple, city of Taiyuan, Shanxi Province

Jinci Temple is situated at the foot of Xuanweng Mountain, 25 kilometers southwest of Taiyuan, Shanxi Province. It is near the source of the Jin river. It is unclear when it was first built. It experienced many renovations. In the Song Dynasty, it underwent major repairs and rebuildings.

The Shengmu Hall in the Jinci Temple was first built in the reign of Tiansheng of the Song Dynasty (1023–1031). It was rebuilt in 1102. The main hall has seven rooms in width, double-eaved, hip-and-gable-roofed. The roof is covered with bronze tiles with its sides covered by yellow and green glazed tiles. Around the hall are covered corridors. Under the front eave are eight pillars of wooden carving of circling dragons. These are the earliest pillars of this kind in China. In front of the hall is a cross-shaped flat bridge, which is fondly called "Flying Beam Crossing the Fish Pond". It was built in the Song Dynasty as well. The originality of the construction is unique in the Chinese history of bridge building. Within the hall are the statue of Shengmu, Holy Mother, and the statues of her 42 attendants. Among them, 41 are painted sculptures from the Song Dynasty. They are very vivid and exquisite.

Holy Mother was originally named Yijiang. Shuyu, the second son of Wuwang of the Zhou Dynasty (1027–1025 BC on the throne) was enfeoffed at the state of Tang in current Shanxi Province. He was later granted the title of King of Dongfen and his mother granted the title of Holy Mother. The 42 statues of attendants are the attendants for the Holy Mother.



The Three Purities Hall at Xuanmiao Temple in Suzhou

Xuanmiao Temple of Suzhou is located at Guanqian Street in the city of Suzhou, Jiangsu Province. It was first built in 276. Its original name was Zhenqing Daoyuan. It was renamed as Xuanmiao Temple in 1341. The Three Purities Hall was built in 1179. It was designed by Zhao Bo, the brother of Zhao Boju, a noted painter at the time. The temple is double-eaved, hip-and-gable-roofed. The bracket at the eave end is strong and plain. Underneath is a large and high platform. The fence board for the platform is stone carved with reliefs from the Song Dynasty. The hall is nine bays wide and six columns deep. In the center is the statues of the Three Purities. They are about 5 *zhang* (1 *zhang* equals 3.33 meters) in height. They are the masterpieces of Daoist statues. On the ceilings within the hall beautiful designs are painted. This temple is one of the biggest Daoist constructions. And it is a key national cultural artifact. Except for the Three Purities Hall, most of other buildings were done in and after the Ming and Qing dynasties.



The Song Dynasty stone carving on the fence surrounding Three Purities Hall at Xuanmiao Temple in Suzhou



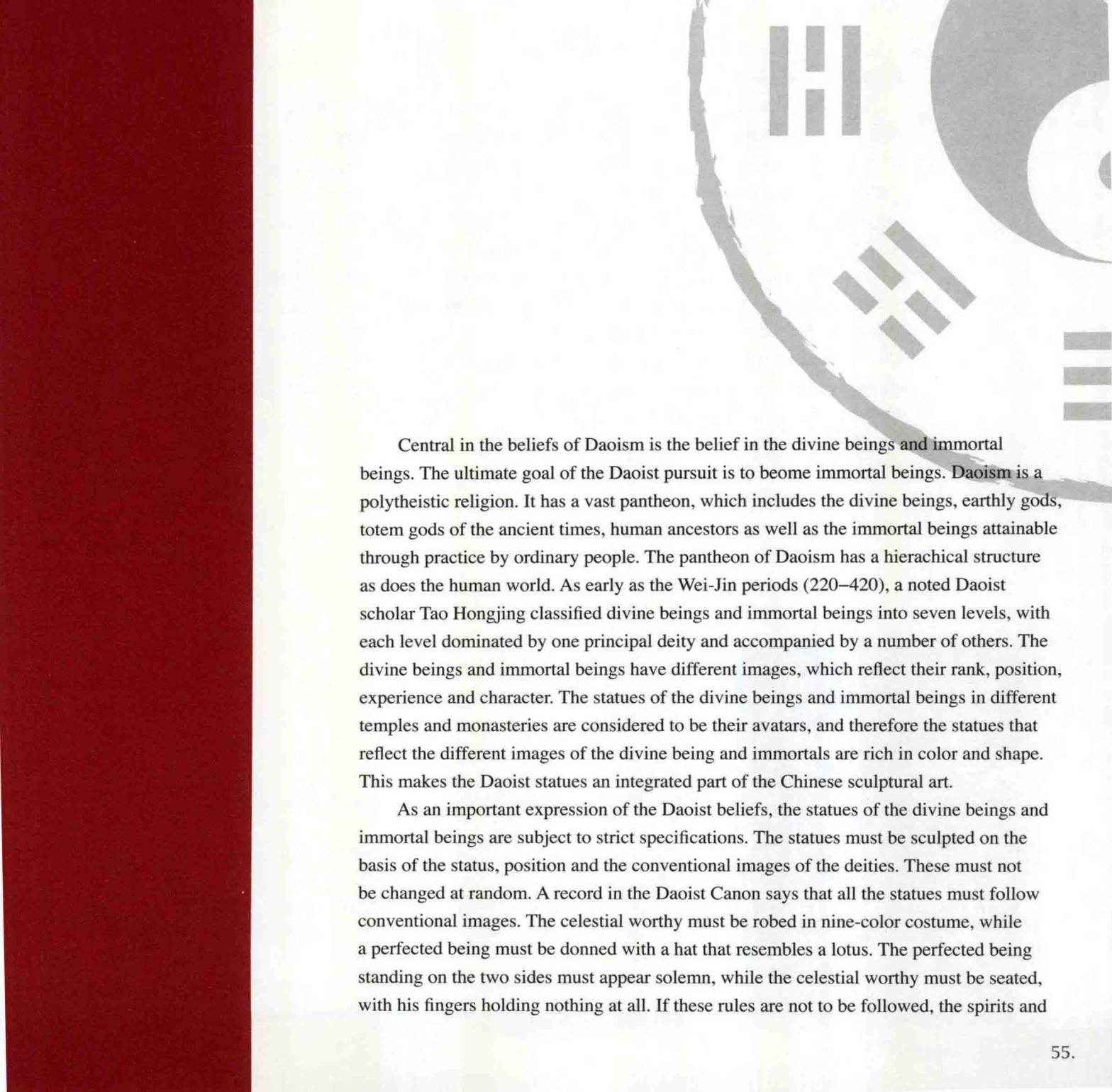
The White Cloud Monastery of Beijing

The White Cloud Monastery of Beijing was built in the reign of Kaiyuan of the Tang Dynasty (713–741). Its original name was Tianchang Temple. Because in the Yuan Dynasty, Qiu Chuji, the founder of Longmen sect of Quanzhen tradition lived here, it was renamed Changchun Palace in his honor. In the reign of Zhengtong of the Ming Dynasty (1436–1449), it was rebuilt and renamed as Baiyunguan, White Cloud Monastery till today. It is one of the three ancestral temples of the Quanzhen tradition. The buildings in the monastery are all from the Ming and Qing dynasties. There are nearly 20 halls open to the public. At the rear of the monastery is a garden called Little Penglai Isle. The buildings are made up of several groups of quadrangle houses extending from one to another from the front to the rear. The layout is well structured. It is one of the most complete Daoist architectures that have been preserved today. The subsidiary courts in the east and the west are used as offices for the Chinese Daoist College and the Chinese Daoist Association. It is a key national cultural relic.

Chapter Two

The Party of Immortals – Colorful Daoist Statues



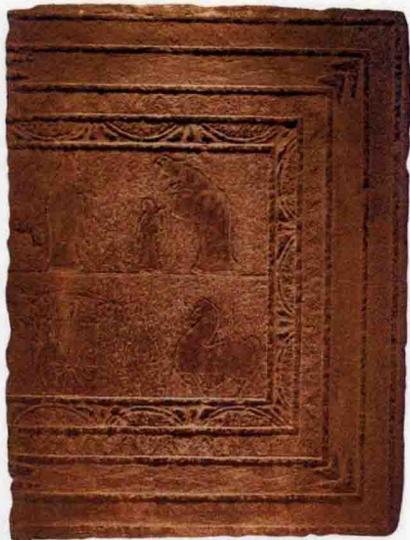


Central in the beliefs of Daoism is the belief in the divine beings and immortal beings. The ultimate goal of the Daoist pursuit is to become immortal beings. Daoism is a polytheistic religion. It has a vast pantheon, which includes the divine beings, earthly gods, totem gods of the ancient times, human ancestors as well as the immortal beings attainable through practice by ordinary people. The pantheon of Daoism has a hierarchical structure as does the human world. As early as the Wei-Jin periods (220–420), a noted Daoist scholar Tao Hongjing classified divine beings and immortal beings into seven levels, with each level dominated by one principal deity and accompanied by a number of others. The divine beings and immortal beings have different images, which reflect their rank, position, experience and character. The statues of the divine beings and immortal beings in different temples and monasteries are considered to be their avatars, and therefore the statues that reflect the different images of the divine being and immortals are rich in color and shape. This makes the Daoist statues an integrated part of the Chinese sculptural art.

As an important expression of the Daoist beliefs, the statues of the divine beings and immortal beings are subject to strict specifications. The statues must be sculpted on the basis of the status, position and the conventional images of the deities. These must not be changed at random. A record in the Daoist Canon says that all the statues must follow conventional images. The celestial worthy must be robed in nine-color costume, while a perfected being must be donned with a hat that resembles a lotus. The perfected being standing on the two sides must appear solemn, while the celestial worthy must be seated, with his fingers holding nothing at all. If these rules are not to be followed, the spirits and

deities will mete out punishment on men.

As for the material used for the statues, no restriction is imposed. According to another Daoist scripture, the Daoist statues may take the following materials: gold, silver, pearl, jade, embroidered painting, earthenware, carved stone, ivory and bones as well as printed papers and drawings. As long as the sculpture is done with sincerity, solemnity and simplicity, it is fine, which implies that there is freedom in terms of the material used. However, the process of sculpting is taken very seriously, and it is considered an important part of the Daoist belief. Therefore, many religious rituals are prescribed for different parts of the process. For example, after the right timber is selected, a ritual for “starting an axe” is required. After the sculpture is done, there is a ritual for “stuffing scriptures” so that the spirit of the deity will gather in the statue. Finally, there is a ritual for “opening a light in the eye”. Only after that, the statue begins to assume the character of a deity and becomes a dwelling body for the avatar of the deity.



A Han Dynasty portrait stone of Confucius Visiting Laozi

The portrait stone, 96cm high, 74cm wide and 29cm thick, was made in the Eastern Han Dynasty. This stone was unearthed in the 30s of the 20th century at the village of Hongjiamiao, Jiaxiang County, Shandong Province. It is carved by depressed shaded lines. The portrait consists of upper and lower parts. In the upper part, the left figure is Laozi and the right figure who bows is Confucius. The boy in the middle is Xiang Tuo. In the lower part are a carriage and a horse. This stone depicts the story of Confucius visiting Laozi (see the Biography of Laozi, the Book of the Historian). This portrait stone's appearance is of a high quality.



The Stele of Lord Lao's portrait

Made in 515, the stone carving is 43.5cm high. It is now kept in Gallery Oscar. The upper part of the stele is the portrait of the Supreme Lord of Lao (that is Laozi). He is flanked by two attendants and flying asparas. At the back of the portrait is a boat-shaped object. The lower part of the stele is a portrait of a benefactor and inscription. In the middle is Boshan Burner. The figures are sculpted in the method of *pingti*, greatly influenced by the Buddhist portraits.

Section One: The Origin of Daoist Statues and Early Daoist Statues

At the beginning of the founding of Daoism, there was no statue for deities. There was only tablets or murals for deities. The *Daodejing* of Laozi says that the *Dao* (the Way) is hidden and unnamable. *Xiang'er's Commentary on Laozi* also says, "the *Dao* is the most venerated. It is subtle and invisible. One can learn lessons from it, but one cannot comprehend it." *The Legend of Tao Yinju* also says, "In the mountain of Mao, two halls were established: one for Buddhism and the other for Daoism. Worship was conducted on alternate days. There were statues in the Buddhist hall while there was no statue in the Daoist hall." The Daoist statues flourished after the 4th century. In the *Bibliographical Record of the Book of the Sui Dynasty*, it is reported that Kou Qianzhi (365–448) in the reign of Taiwudi of the Northern Wei Dynasty (386–534) built an altar hall in the southeast of the substitute capital, where he sculpted the statues of celestial worthies and immortal beings and offered sacrifices to them. According to the *Investigation of the Daoist Statues* in the Appendix II of the *Sources of the Daoist Canon* by late Professor Chen Guofu, "Wang Chun's *Comments on Three Religions* says, 'the Daoists

of recent times lack proper methods. In order to gain new converts, they imitated the Buddhists in sculpting statues. They placed in the hall the statues of celestial worthies in the middle and those of two perfected beings on the two sides. This became their source of income. Lu Xiuqing of the Song Dynasty (of Liu) did the same.' From this we can see that Daoist statues already appeared in Song Dynasty."

As can be seen here, in Lu Xiuqing's time (406–477), Daoist statues began to emerge. There are at least a few dozens of the Daoist statues that were done in the Wei-jin to the Sui dynasties, but are still preserved today. Most of them are semi-circle stone sculptures and statue steles. The Daoist statues in the period were greatly influenced by Buddhist sculptures both in terms of techniques and styles. For example, at the back of the statue there is a boat-shaped halo on the back and around the head. And also there are cupping-hands. In some places, the Daoist statues and Buddhist sculptures are placed together. For example, there is a stele of Buddhist and Daoist statues depicted in 424 (now kept at Yaoxian County, Shaanxi Province). On all of the four

sides of the stele there are niches. The front is round-arched niche with a dragon head. On the top are carved auspicious stocks and two flying *asparas*. Inside the niche sit a Daoist statue and a Buddhist statue. At the back of the stele in the niche is a Buddhist statue. On the left side of the stele is a Daoist statue. On the right side of the stele is a human statue. The sculpted figures in the early Daoism all wear a loose robe. The line is even, fine and raised. The human image is delicate and comely.

The early Daoist statues are mostly the Celestial Worthy of the Primordial Beginning (The first of the Three Purities, see p.73) and the Supreme Lord of Lao (Laozi. Laozi was first named as Supreme Lord of Lao in the *Records of Buddhism and Daoism* in the *Book of the Wei Dynasty*).



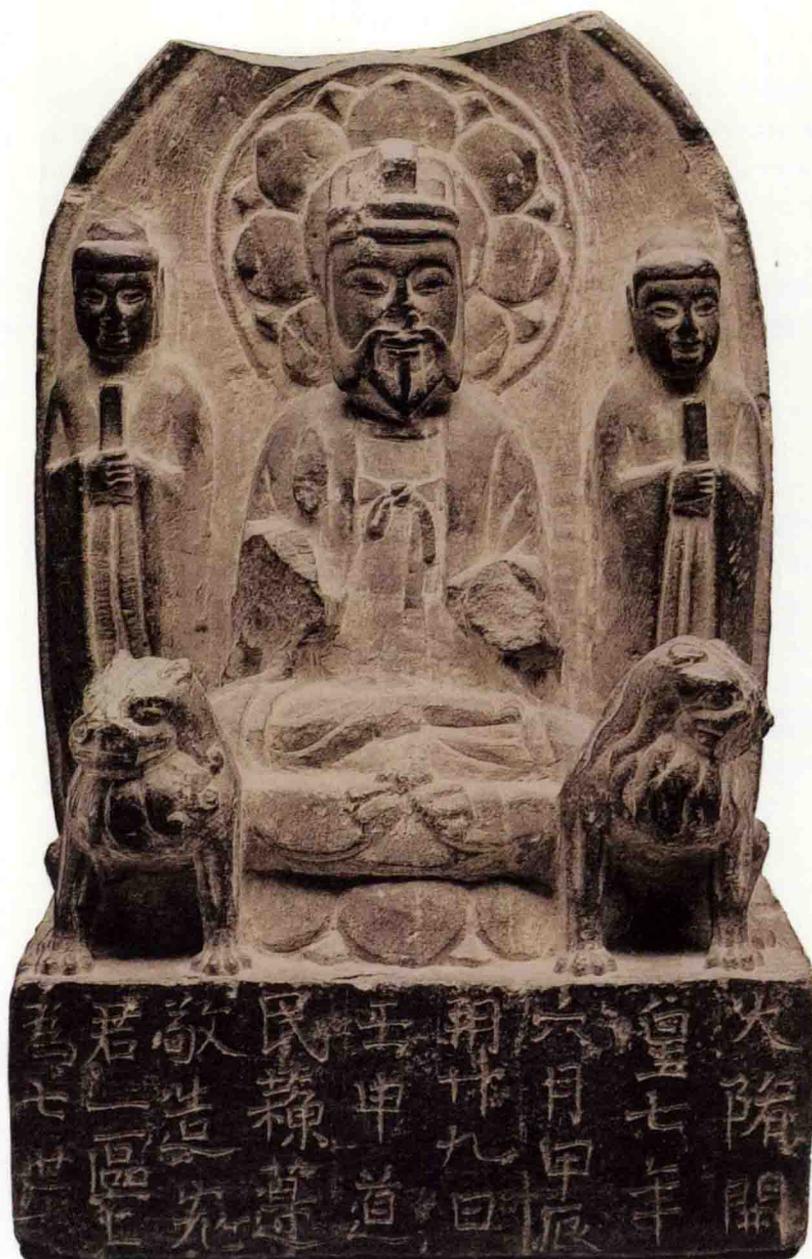
Front



Back

The stele of the portraits of Lord of Lao and Jade Emperor made by Wang A-shan

Made in 527, the stone sculpture is 27.8 × 27.5cm. It is now kept in the Chinese National Museum. The stele is a two-sided sculpture. The front part is two stone portraits. On the left is one of Jade Emperor. On the right is one of Lord of Lao. The three standing portraits at the back are attendants. The upper part at the back is covered carriage. On it is the portrait of Wang A-Shan, the maker of the stele, a female Daoist official. At the lower part are two officials on horseback facing each other. At the lowest part are two persons holding a canopy. There is some inscription. Jade Emperor resides in the highest Heaven, controlling the beings of all realms of existence.



The stele of the portrait of the Lord of Lao made by Su Zun

Made in 587, the stone sculpture is 60cm high, 17cm wide and 11cm thick. It is now kept at the Boston Art Gallery in the USA. The upper part of the stele is the portrait of the Lord of Lao and his attendants. The lower part is inscription. The portrait shows that the Buddhist influence is diminishing.

Section Two: The Daoist Statues in the Sui and Tang Dynasties

The Daoist statues in the Sui Dynasty (581–618) were still greatly influenced by Buddhism, but their figures were more well-developed. The Sui Dynasty Daoist statues are mostly kept in Yaoxian Museum in Shaanxi Province. In addition, a bronze statue of Laozi cast by Kong Yue can be found at Bo'xing Museum in Shandong Province. This statue is possibly the first bronze statue of Laozi. At the time the statues are mostly half-circle sculpture and statue stele. The Tang Dynasty saw the maturity of the Daoist growth. Also because the royal Li family venerated Laozi as their ancestor, the temples dedicated to Laozi are widely located. Reportedly, there were 1687 temples dedicated to Laozi at the time.

The Daoist statues in the Tang Dynasty increased a great deal both in number and in type. Besides, they basically stayed away from the Buddhist influence and cultivated their own styles. The Tang Dynasty

Daoist statues are well-developed in figures, thin in clothes and flowing and lively in lines. The sculptors imbued the works with their own sense of beauty and expressed what is beautiful and good in the works. They also sculpted their works on the basis of the different functions and characters of the divine beings and immortal beings so much as that sculptural works have

The statue of Laozi by Kong Yue

Made in 591, cast in bronze, the statue is 13.6cm high and 5cm wide. It is kept at Bo'xing County Museum. This statue was unearthed at Chongde Village, Chenhu Township, Bo'xing County, Shandong Province in 1983. The statue consists of two parts. The upper part is the portrait of Laozi with a halo and a boat-shaped light at the back. There is an inscription at the lower part. This is an earliest bronze statue of Laozi ever discovered so far.



both realistic and sentimental touches.

The Statue of Laozi from the Tang Dynasty is preserved today in the greatest number. The style and image of Laozi followed a basic pattern throughout the land. Reportedly, Emperor Xuanzong ordered Yuanjia'er, a foreign sculptor to make a statue of Laozi according to his regal appearance and had it copied throughout the country. The most famous Tang Dynasty statue of Laozi is the Statue of Laozi kept at the Beiling Museum in Xi'an, Shaanxi Province, the Statue of Changyang Celestial Worthy at the Shanxi Provincial Museum, the Statue of Laozi at Shanghai Museum and the Statue of Laozi at Ruicheng Museum in Shanxi Province. Besides the statues of Laozi, the Tang Dynasty statues that remain today include those of celestial worthies, three legendary emperors, Jade Emperor, star deities and Zhenwu.

The stele of the Daoist statue by Du Junxiu

Made in 711, the stone stele is 83cm high. It is now kept at Shanxi Provincial Museum. This statue was collected from Gaonian Village, Xuezhang Township, Ruicheng County, Shanxi Province in 1973. This statue is a statue stele. The first line of the stele is carved flying *apsaras*. The main niche in the stele is flame veins. On the relief are the Lord of Lao and his two disciples. On their right and left sides are squatting lions. On each of the two sides of the niche stands a strongman. Underneath the statue are three niches. In the middle there is a incense burner. On its left and right are the benefactors, who kneel to each other. There are inscriptions among niches and at the low part of the stele. The stele is kept intact and it is an excellent workmanship.





The statue of the Lord of Lao

Made in the Tang Dynasty (618–907), this stone statue is 145cm high and 64cm wide. It is now kept at Shanghai Museum, which was transferred from originally Shanxi Province. The hairspin and two hands are already broken, but the lines are flowing and the appearances are solemn.

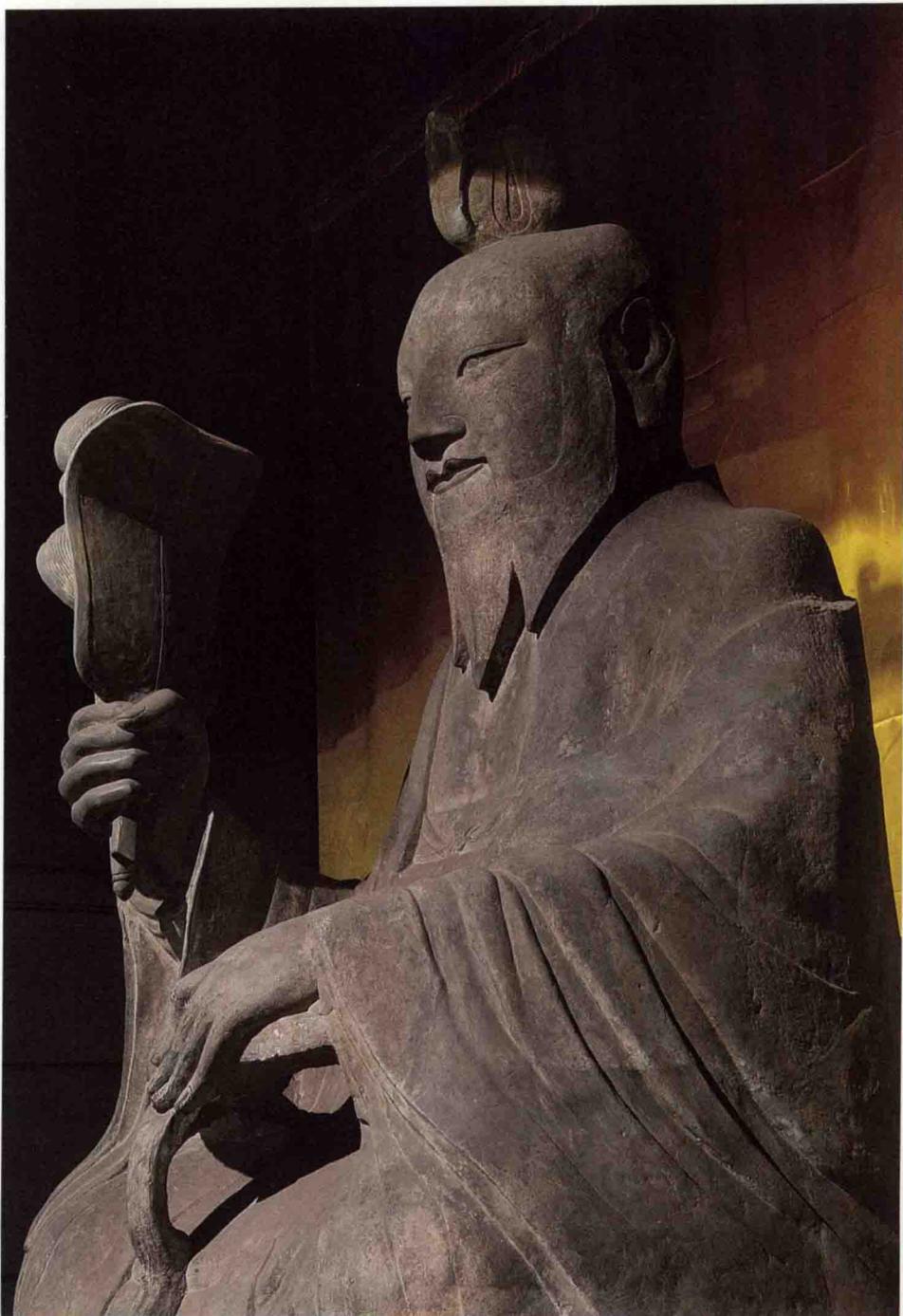


The statue of the Lord of Lao

Made in the Tang Dynasty (618–907), the stone statue is 56cm high. It is now kept at the Museum of East Asian Art Gallery in Cologne, Germany. This statue is kept well intact. It is an excellent workmanship. It very much resembles the statue of the Lord of Lao at Shanghai Museum and the statue of Changyang Celestial Worthy at Shanxi Museum.

The statue of Changyang Celestial Worthy in Shanxi Province

Made in 719, the stone statue is 256.6cm high. The statue consists of three parts: the statue of the Celestial Worthy, pedestal and base. The front of the pedestal is inscribed with an introduction. On the right side of the pedestal are seven portraits of disciples thinly carved. On the left side are six portraits of disciples. This statue was originally kept at Yuncheng, Shanxi Province. In 1957, it was transferred to Shanxi Provincial Museum. This statue is kept well and shows an excellent workmanship.



Section Three: The Daoist Statues from the Song Dynasty to the Jin Dynasty

The Daoist statues in the Song Dynasty (960–1279) completely broke away from the Buddhist influence. The Daoism in the Song Dynasty flourished owing to the support from the royal court. There were many Daoist temples and statues in that period. The faith in Daoism on the popular level developed even further. Besides the statue of Laozi, the statues of the divine beings and immortal beings emerged in a great number, such as Jade Emperor (see p.76), Empress Bixia^①, Mazu^②, Four Generals^③, Zhenwu (see p.78) and the King of Medicine^④. Besides the stone carving, there were carvings on wood, earth and bronze. And the statues were basically miniature carving. The Daoist statues in this period paid much attention to the “divine attributes”, highlighting the supernatural, “extraordinary” feats of the divine beings and immortal beings. The statues appeared solemn and dignified and the postures were beautiful, but not seductive. Their clothes were

exquisite. They carried an air of immortal beings. The major Daoist statues of the Song Dynasty in existence today are: The large-scale stone carving of the Supreme Lord of Lao at Qingyuan Mountain in Quanzhou, Fujian Province; The statues at Shizhuan Mountain, Sichuan Province; The statues of the Nanshan Mountain, Dazu at Sichuan Province; the statues of attendants at the Holy Mother Hall of Jinci Temple in Taiyuan, Shanxi Province; the statues of attendants at the Jade Emperor Temple in Jincheng, Shanxi Province.

The Jin Dynasty (1115–1234) established by the Jurchens in the 12th century did not much support Chinese culture. However, as the new tradition of Daoism, that is, Quanzhen Daoism, emerged, the Daoist temples of this tradition appeared as a consequence. Accordingly, there was a remarkable development of the statues. The major Daoist statues in this period in existence today include the statues at the Jade Emperor

① Empress Bixia: also called Empress Taishan, she was a daughter of the deity of Mt. Tai, the East Sacred Mountain. The devotion to Empress Bixia began in the Song Dynasty. The practice flourished as a popular faith in the Ming Dynasty. She is said to have the ability to protect pregnant women.

② Mazu: also called Holy Mother in Heaven, or Heavenly Empress, she had an original name called Lin Mo, a daughter of Lin Yuan, an official at Songdu, Putian, Fujian Province. It is said that she was born to have spiritual power, and was good at healing. When she reached her adulthood, she was out to the sea. No one knew where she ended. According to the record in the *Suoshenji* (Searching for Deities) in 987, a temple was dedicated to her in her birthplace, Meizhou, Fujian Province.

③ Four Generals: Four Divine Guardians in Daoism. They are generally worshipped within the mountain gate or the Lingguan Hall. At the White Cloud Monastery in Beijing, the Four Generals are placed besides the statue of Lingguan at the Lingguan Hall. They are respectively General Zhao Gongming, General Wen Qiong, General Ma Sheng and General Yue Fei.

④ King of Medicine: The King of Medicine is the title given to a famous physician in Chinese history by Daoism. For example, Bianque (specific dates unknown), a famous physician in the Warring States Period and Sun Simiao, the famous physician in the Tang Dynasty were venerated as Medicine Kings.

Temple, Jincheng, Shanxi Province.

The Yuan Dynasty (1271–1368) witnessed a great development of the Chinese sculptural art. There was no less strong tendency to build the temples in the Yuan Dynasty than in the Song Dynasty. There were not only the statues made for the temples, but also the statues carved in the stone caves. The style of the Daoist statues in the Yuan Dynasty resembles that of the Tang

Dynasty. They are lively and grandiose. Among them, there are some masterpieces. The Daoist statues from the Yuan Dynasty in existence today are: the statue at Water God Temple, Hongdong County, Shanxi Province; the statue at Jade Emperor Temple, city of Jincheng, Shanxi Province; the statues at the stone caves of Longshan, Taiyuan, Shanxi Province.

The statue of Lord Lao at Qingyuan Mountain

The Statue of Lord Lao at Qingyuan Mountain was carved on a huge rock in the open air. It was done in the Song Dynasty (960–1279). The statue is located at Qingyuan Mountain, Quanzhou, Fujian Province. It is 5.1m high, 7.2m thick and 7.3m wide. The Lord of Lao is seated with the back facing the mountain. His right hand is placed on a small table and his left hand is placed on his knee. His left leg is bending, while his right leg is reclining. He wears a smile with two eyes looking far beyond. His long beard is hanging down to the breasts. It is the largest stone statue of Lord Lao in China. This stone displays a rather high workmanship. There is a right combination of skillfulness and clumsiness.







The statue of the Holy Mother at the Holy Mother Hall in the Jinci Temple

The statues of Attending Girls at the Holy Mother Hall in the Jinci Temple

The statues of the attending girls are from the Song Dynasty (960–1279). They were molded from the earth in color. They are found in the Holy Mother Hall of the Jinci Temple, Taiyuan, Shanxi Province. There are 43 color earthen statues in the hall. The principal statue of Holy Mother, Yijiang, is a middle-aged woman. She sits on a phoenix chair, dignified and merciful. She wears phoenix coronet and colorful embroidered cape. There are 42 girls attending on her two sides. Except for the two minor statues which were replaced later, all other statues are molded from the earth in the Song Dynasty. These statues are vivid and pretty. They are rarities among the Song earthen sculpture.



The statues in the Jade Emperor Temple

The Jade Emperor Temple is located on a hill in Dongfucheng Village, Jincheng, southeast of Shanxi Province. The temple was first built in 1076 and renovated in 1207. It was repaired again and again in the Yuan, Ming and Qing dynasties. There is a significant number of statues in the temple. The statues dating from the Song, Yuan, Ming and Qing dynasties could all be found. Among them, the statues of 28 constellations are the most vivid. Because the statues there are numerous and beautiful, this temple is known as the Chinese Daoist Statues Museum.



The Yuan Dynasty Daoist statues in the Stone Cave and Sunk Panel at Longshan Mountain, Shanxi Province

Longshan Stone Cave is located at Longshan Mountain, about 20 kilometers southwest of Taiyuan, Shanxi Province. There used to be a Haotian Temple, which is no longer extant. Only the site remains. Not far from the site is a temple built by Song Defang, a disciple of Qiu Chuji, a noted Daoist Monk in the Yuan Dynasty and the 8 stone caves dug by Song such as Sanqing, Biandao, Xuhuang and Qizhen. There are over 60 statues. Longshan Stone Cave is a rare place in China that is purely dug for the Daoist statues, and therefore, it is an important subject for academic research.

Section Four: The Daoist Statues in the Ming and Qing Dynasties

Beginning from the Ming Dynasty (1368–1644), Daoism further penetrated into the popular society, and its pantheon was enlarged. For example, City God^①, God of Earth^②, Zhenwu (see p.78), Fortune God^③, Lord Guan^④, Empress Bixia, Seven Perfected Beings^⑤, Eight Immortals^⑥ are the subjects of worship throughout the land. Especially as the imaginative writings on the divine beings and immortal beings flourished such as *Investiture of Gods*, *Journey to the West*, *The Four Journeys*, the belief in the divine beings and immortal beings were further popularized, and the Daoist statues reached the popular society and their appearances had more popular appeals. The Daoist statues at the time maintained a style of extravagance. One can say that it is excessive in terms of beauty but deficient in terms of verve. It pales against that in the previous dynasties such as the Tang, Song and Yuan. Many Daoist statues from the Yuan and Qing dynasties are still in existence. The most famous ones include:

Wooden statue of Jade Emperor, wooden statue of Wang Lingguan and 20 some bronze statues from the reign of Wanli of the Ming Dynasty (1573–1630) at the White Cloud Monastery in Beijing; the statue of Dongyue Great Emperor (the God of Mt. Tai) at Dongyue Temple, Puxian County, Shanxi Province; the statues in the Houtu Temple in Jiexiu, Shanxi Province; the statues at Zixiao Palace, Taihe Palace and Golden Peak Zhenwu in Mt. Wudang, Hubei Province; the statue at the temple of Lord Guan in Haizhou, Yuncheng, Shanxi Province; the statue of Zhenwu at Qin'an Hall in the Forbidden City in Beijing.

The polytheistic belief and multi-colored images of Daoism provided rich materials for the Chinese sculptural art. The development of Daoist statue art further stimulates the development of the Chinese sculptural art, and makes a very rich and valuable addition to the treasure house of the Chinese art.

① City God: Protector God of Pre-modern cities. The first reference to it is found in the *Book of Northern Qi*.

② God of Earth: it is an ancient Chinese belief that there is a divinity behind everything and that everything emerges from the earth. Therefore, the God of Earth is the protector of the land. The sacrifice offered to this deity traces back to very ancient past.

③ Fortune God: this is the god of fortune in ancient China. The Fortune God has several personalities, for example, it may refer to Bigan in *Investiture of Gods*, General Guan Yu of the Shu state in the period of Three Kingdoms. Or it may refer to Zhao Gongming, the first ancestor of the Song Dynasty royal family.

④ Lord Guan: referring to General Guan of the Shu state in the Three Kingdoms Period (220–265), he was ennobled as a duke in the Song Dynasty, and was listed as a subject of worship in the Southern Song Dynasty. The veneration of the Lord of Guan reached apex in the Qing Dynasty (1644–1911).

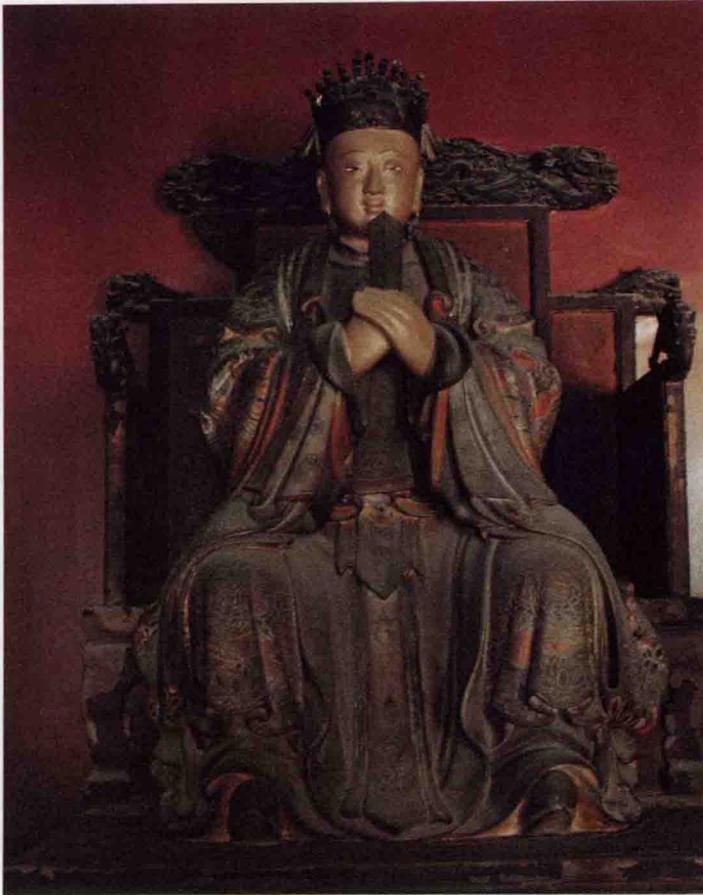
⑤ Seven Perfected Beings: it refers to the seven disciples of Wang Chongyang (1112–1170), the founder of Quanzhen Daoism, namely, Ma Yu, Tan Chuduan, Liu Chuxuan, Qiu Chuji, Wang Chuyi, Hao Datong and Sun Bur'er.

⑥ Eight Immortals: it refers to the eight immortal beings that are worshipped in Daoism, namely, Han Zhongli, Tie Guaili, Zhang Guolao, Lü Dongbin, He Xiang, Han Xiangzi, Cao Guojun and Lan Caihe.

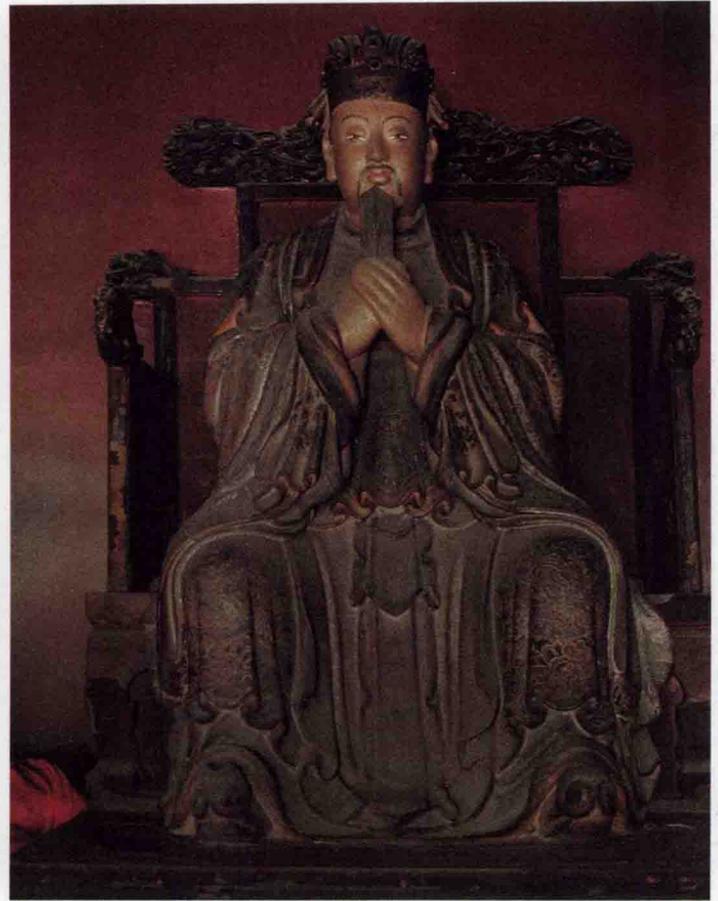


The Portraits of Three Purities in the White Cloud Monastery in Beijing

Dry paint statue. It was made in the Ming Dynasty (1368–1644). Dry paint statue is done by first making a sand mold. Then wrap it with gauze and tung oil. Finally, remove the sand mold and color paint it with the golden paints. This craft is rarely to be found today. Three Purities are the manifestations of the Daoist cosmology in personalities. The idea comes from the *Daodejing*, chapter 42: "The *Dao* produces One; the One produces Two; the Two produces Three; and Three produces myriads of things". The Celestial Worthy of Primordially in the realm of Jade Purity represents the *Dao* or One, a state of chaos; the Celestial Worthy of Luminous Treasure in the realm of High Purity represents Two, a state in which *Yang* and *Yin* differentiate and the Heaven and Earth were formed; The Celestial Worthy of the *Dao* and *De* in the realm of Supreme Purity represents Three, a state in which everything is made. They are the highest deities in the Daoist pantheon.



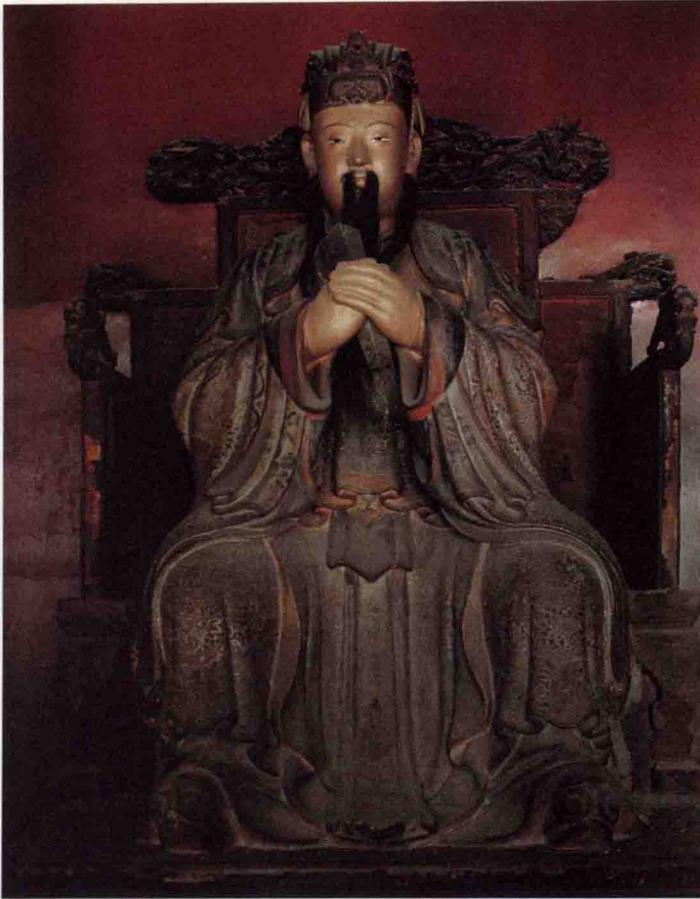
Imperial Mother of the Earth: in charge of mountains and rivers, marriages and births.



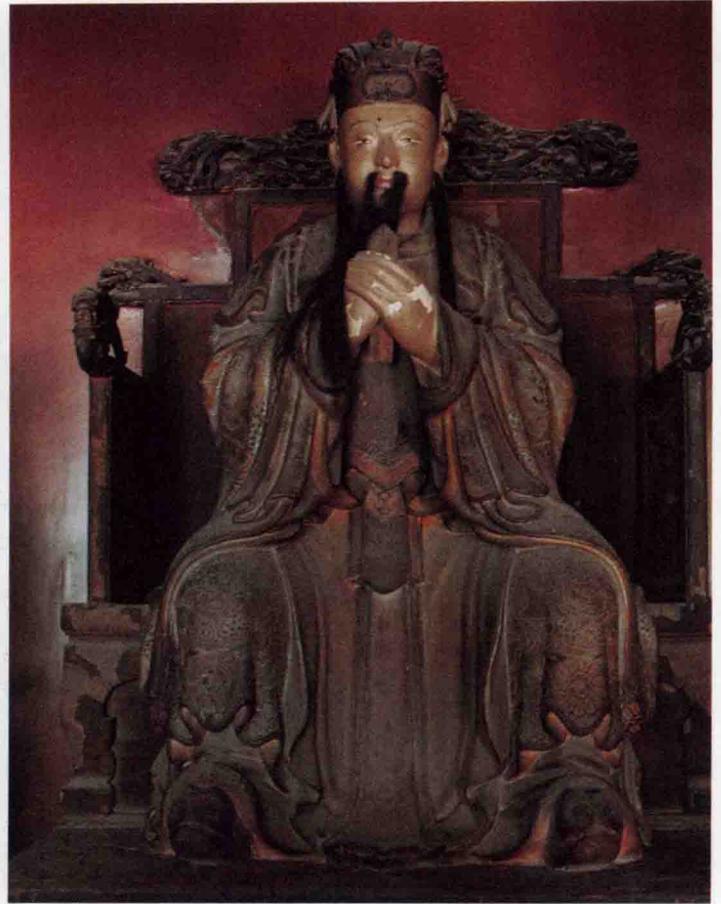
Imperial Deity of the North Pole: in charge of movement of stars and military affairs.

The Portraits of Four Imperials

They were made in the reign of Jiaqing of the Qing Dynasty (1796–1820). They were cast in earth and painted with golden paints. They are placed in the Hall of Four Imperials. They are four ministers assisting the Jade Emperor, namely, North Pole God, Curved Array God, Mother of Earth and South Pole God.



Curved Array God: in charge of the movement of stars.



South Pole God: in charge of longevity. It is also called Longevity Star.



The statue of Jade Emperor

Made in the Ming Dynasty (1368–1644), it is wooden carving painted with gold. It is placed in the Jade Emperor Hall of the White Cloud Monastery in Beijing. The statue of Jade Emperor has a very fine carving. Its lines are flowing and the figure looks dignified. He is robed in an imperial attire, capped in a crown, holding an official tablet. It is the best wooden carving statue of Jade Emperor that has been preserved in China. The chair on which he sits is also very finely made.

Jade Emperor controls everything on Earth and beyond.

The statue of the Official of Heaven

The statue was carved in the Ming Dynasty. It is now placed in the Dongyue Temple in Beijing. This statue is dedicated to the Official of Heaven, one of the Three Officials in the Daoist pantheon. This statue together with the statues of other two officials and attending warriors are nanmu carving from the Ming Dynasty. The statue is dignified and grandiose and is a rare piece from the Ming Dynasty. The Three Officials refer to the Official of Heaven, Official of Earth and the Official of Water. They are lower in rank than the Three Purities, Jade Emperor and Four Imperials. The worship on the Three Officials began in the Shang Dynasty (1600–1046 BC) and was incorporated into the Daoist pantheon. It is the Daoist belief that the Official of Heaven gives blessings, the Official of Earth pardons sins and the Official of Water eliminates misfortunes.





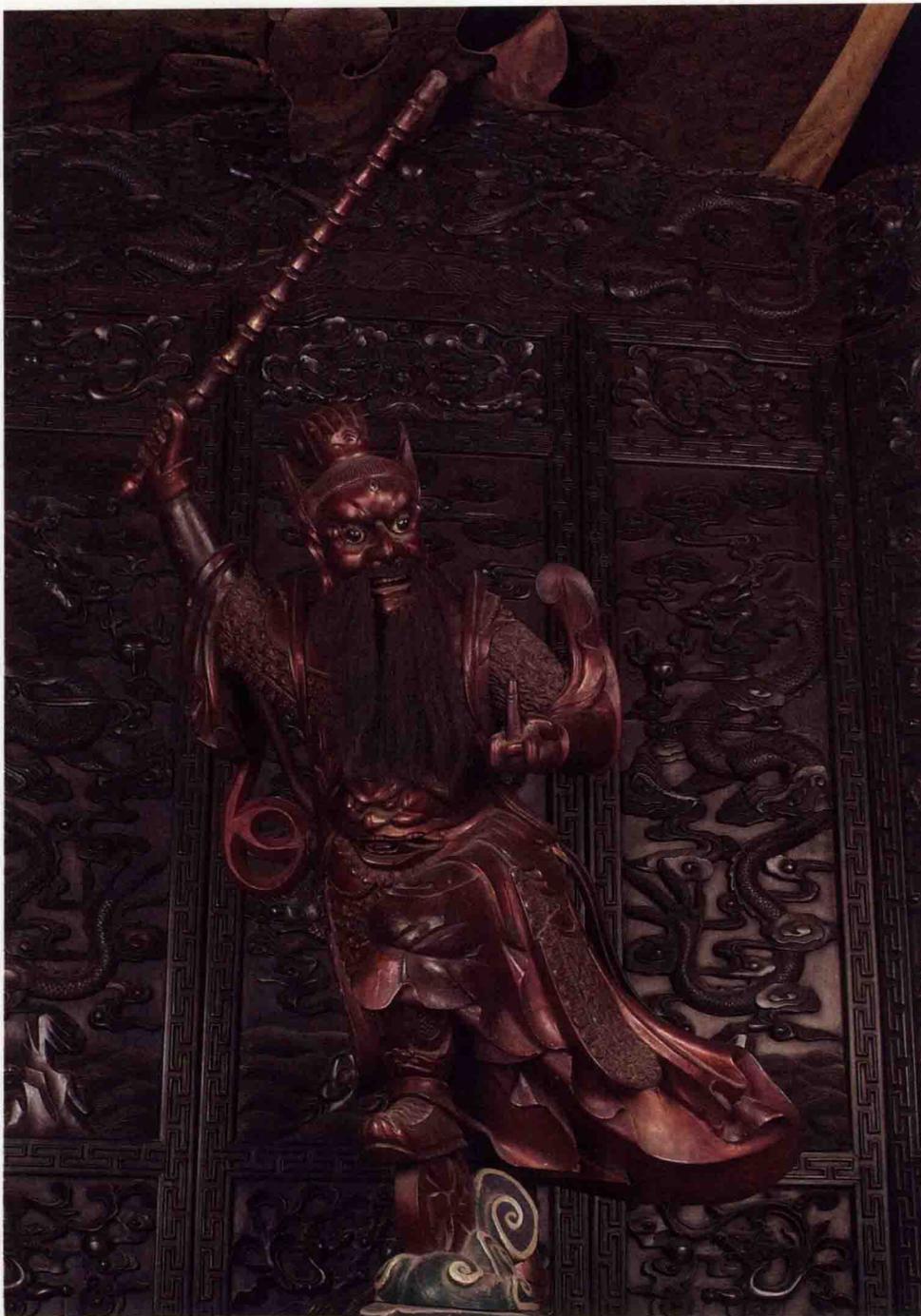
The statue of the Lord of Zhenwu

Made in the Ming Dynasty (1368–1644), it is cast in bronze and gilded by gold. It is placed in the Golden Peak of Wudang Mountain in Hubei Province. The statue was very finely cast and was an exquisite piece from the Ming Dynasty. The Lord of Zhenwu was also called the Lord on High in the Mysterious Heaven or the Great Emperor of Zhenwu. He is a heavenly official in charge of the northern realm of heaven and is worshipped by Daoism. Legend has it that he was originally a prince from the state of Jingle (Peace and Happiness) and attained the Dao after receiving an instruction from a perfected being. He was ordered to guard the northern realm of heaven and assumed the position of true warrior. Here is his image: His hair is set loose and his feet bare. He holds a sword and his eyes rolling. He set his feet on tortoise and snake.

**The glazed statue of Celestial Worthy of
Primordality from the Ming Dynasty**

Made in colored glaze in Shanxi Province in the late and middle period of the Ming Dynasty, the statue is 1.5 meters high. It appears dignified and solemn and has bright colors. The surface has great lustre. It is a rarity among the glazed works. It is now kept in the Capital Museum.





The statue of Wang Lingguan

Made in the Ming Dynasty (1368–1644), it is a wooden statue painted in gold. It is placed in the Lingguan Hall within the White Cloud Monastery in Beijing. Wang Lingguan was a man of the Song Dynasty. His original name was Wang Shan. He was very upright and was reportedly a disciple of Sha Shoujian. As he tolerated no evil, after he attained the Way, he was entitled by the Jade Emperor as a guardian, the divine officer (Lingguan). Here is his image: He has three eyes. His rolling eyes almost shoot off his cap. He holds a sword in his right hand and a munda in his left hand. He is running a wind-and-fire wheel under his feet.



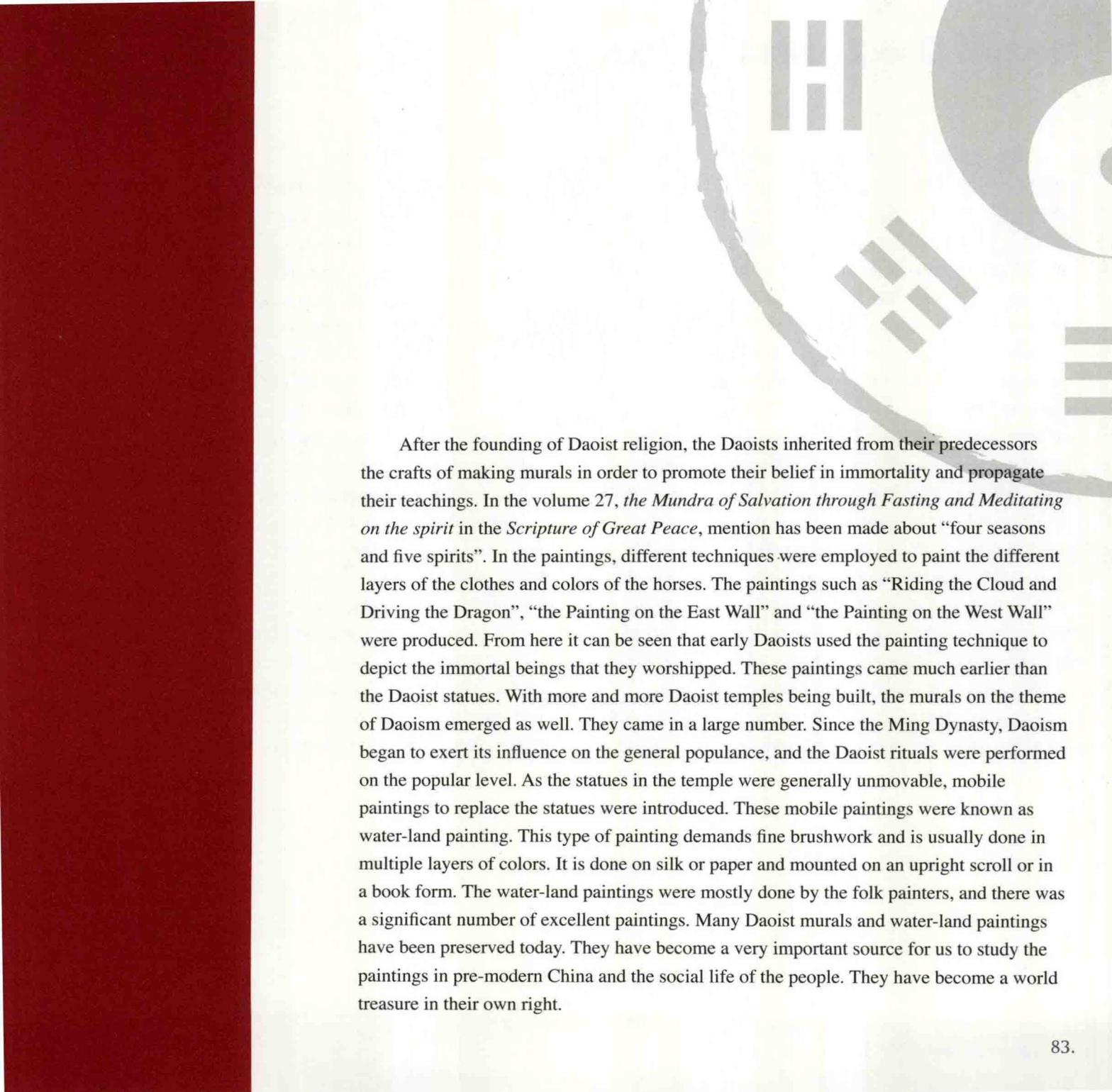
The statue of the Celestial Master Zhang

Made in the reign of Wanli (1573–1620), the statue was cast in bronze. It is placed in the Jade Emperor Hall within the White Cloud Monastery in Beijing. The Celestial Master Zhang was the founder of the Five Bushels Daoism, a man from Feng in the state of Pei in the Eastern Han Dynasty. He was once a governor of the prefecture of Ba. This bronze statue was originally placed in the Three Religions Temple (where Confucianism, Buddhism and Daoism are all venerated) built by Emperor Wanli as a way of honoring the promise made by his mother. This temple was destroyed at the end of the Ming Dynasty. The statue was relocated to the White Cloud Monastery in 1982.

Chapter Three

The Procession of the Immortals Paying Homage to the One – Splendid Daoist Wall Paintings and Water-land Service Paintings





After the founding of Daoist religion, the Daoists inherited from their predecessors the crafts of making murals in order to promote their belief in immortality and propagate their teachings. In the volume 27, *the Mundra of Salvation through Fasting and Meditating on the spirit* in the *Scripture of Great Peace*, mention has been made about “four seasons and five spirits”. In the paintings, different techniques were employed to paint the different layers of the clothes and colors of the horses. The paintings such as “Riding the Cloud and Driving the Dragon”, “the Painting on the East Wall” and “the Painting on the West Wall” were produced. From here it can be seen that early Daoists used the painting technique to depict the immortal beings that they worshipped. These paintings came much earlier than the Daoist statues. With more and more Daoist temples being built, the murals on the theme of Daoism emerged as well. They came in a large number. Since the Ming Dynasty, Daoism began to exert its influence on the general populace, and the Daoist rituals were performed on the popular level. As the statues in the temple were generally unmovable, mobile paintings to replace the statues were introduced. These mobile paintings were known as water-land painting. This type of painting demands fine brushwork and is usually done in multiple layers of colors. It is done on silk or paper and mounted on an upright scroll or in a book form. The water-land paintings were mostly done by the folk painters, and there was a significant number of excellent paintings. Many Daoist murals and water-land paintings have been preserved today. They have become a very important source for us to study the paintings in pre-modern China and the social life of the people. They have become a world treasure in their own right.

Section One: Daoist Wall Paintings

The wall paintings refer to the paintings done on the wall of a construction. They include the paintings done on the palaces, temples, tombs and stone caves. The themes of the painting vary. But mainly they are about mythology, legends, events of immortal beings and the images of the immortals themselves. Some of the wall paintings also contain various patterns such as the scenes on mountains and rivers, trees and beasts. The techniques that have been employed include simple line-drawing, fine brushwork with multiple layers of colors, ink and wash and gilding. The dyestuff were mostly minerals, and therefore the paintings are able to be preserved long in bright colors. Except for a few master painters, most of the painters were anonymous folk painters. Wall paintings have always been a platform for the folk painters to extend their imaginative power and move their brush and ink. And it is also an artistic way that gains popularity among the masses of the people with its colorful pictures and lifelike art form and content.

Wall paintings have always been employed by religions to propagate their teachings. Through the lively art forms, the teachings are expressed to the viewers

and influence the viewers.

The Chinese wall paintings already appeared in the ancient times. According to some historical records, wall paintings were seen in the palaces of the Shang Dynasty. The *Chuci zhangju*, an Exegesis on the Songs of the South, records that Qu Yuan saw in the state of Chu “the temples of ancestors and nobles where the earth, mountains, rivers, spirits, strange monsters are painted” and therefore he wrote down *Asking the Heaven*. According to *Jiaosiji*, the Records of the Sacrifice to the Deities at the Outskirts, in the Book of Historian, Han Emperor Wudi built Ganquan Palace. In the middle was a platform where the heaven, earth, supreme one, ghosts and spirits were painted. The sacrificial vessels were prepared to communicate with the heavenly spirits. There is also a record on the wall paintings on *The Poetic Prose for Lingguan Palace of Lu*: “The gods and immortals appear in the houses and the jade maidens peek through the windows from the above. They are indiscernible at times like ghosts. The paintings portray the heaven and earth, creatures of all kinds. The strange and grotesque, the mountain gods

and sea spirits, are all painted alive. All the changes and transformations are captured in the portraits.” From the record, it can be seen that the wall paintings have been long associated with the beliefs in immortality. These beliefs are the sources of artistic inspirations, which deepen the beliefs in immortality.

After its establishment, Daoism inherited the preceding wall painting technique. In the early stage of Daoism, painting was made on the deities and immortals that were worshipped. It came much earlier than statues. With the building of temples and monasteries, more and more exquisite wall paintings were introduced, some of which are still preserved today.

(1) The Daoist Wall Paintings before the Song Dynasty

The wall paintings before the Song Dynasty (960–1279) are rare. The historical records tell us that the Song Dynasty witnessed a great flourishing of Daoist temple building and wall painting. Many famous painters were involved in the wall painting. The Painting entitled “The Process of the Immortals Paying Homage to the One” by the noted painter Wu Zongyuan (?–1050) from the Song Dynasty is a foundational copy of the wall painting. The wall painting at Beiyue Temple in Quyang, Hebei Province and the wall painting at Dongyue Temple in Mt. Tai, Shandong Province are said to be the

paintings from before the Song Dynasty.

Beiyue Temple in Quyang is located in Quyang County, Hebei Province. The wall painting entitled “Heavenly Palace” is said to be painted by a Tang Dynasty painter, Wu Daozi. The Eastern Wall section is 8 meters high and 12 meters wide. The figure in the painting is as high as 3 meters. The figures are portraits of various deities in the heavenly palace and the Great Emperor of the Northern Sacred Mountain. The Western wall section depicts “flying asparas”. Each has a ferocious feature and an unparalleled strength. The lines are flowing and forceful, which carry some Tang Dynasty style. Yet, some scholars argue that it was a copy by a later painter.

The wall painting, “the Departure to and Returning Journey from Mt. Tai” is located at the Tianzhu Hall of the Dongyue Temple in Mt. Tai, Shandong Province. The Eastern Hall painting is entitled “Departure” and the Western Hall painting is entitled “Returning”. The paintings on the two walls are both 3.3 meters high and they run 62 meters. The whole painting uses red and blue as the principal colors and brush movement is flowing. And it is full of power and grandeur. Some scholars believe that this painting was done by a Song Dynasty painter. But the historical record has it that this temple was burned down three times from the Jin

Dynasty to the Ming Dynasty and it was repaired three times. Therefore, some other scholars believe that this is a copy from a later painter.

(2) The Wall Paintings in the Yuan Dynasty

Quanzhen Daoism emerged in the Yuan Dynasty (1271–1368). And Daoist temples of this tradition could be found in a great number in both the North and the South. The flourishing of Daoism in the Yuan Dynasty brought with it a blossom of the Daoist wall paintings. The making of the Yuan Dynasty wall paintings is grand in scale, excellent in craft and beautiful in color. From the historical sources, it can be seen that the royal family even specified the norms for the making of the wall paintings. The exquisite Daoist wall paintings occupied an important position in the history of Chinese fine arts. The most famous Daoist wall painting is the wall painting at Yongle Temple in Ruicheng, Shanxi Province.

The Yuan Dynasty wall paintings at Yongle Temple in Ruicheng, Shanxi Province. Yongle Temple is also called Chunyang Wanshou Temple. It was originally built in Yongle Township, west of Ruicheng County, and hence Yongle Temple. Yongle Township is reportedly the hometown of Patriarch Lu. The temple was built in his memory. Yongle Temple is one of the three ancestral courts in the Quanzhen tradition. In 1959, owing to the construction of Sanmen Gorge Reservoir, this temple

was moved to Longquan Village, north of Ruicheng County. Yongle Temple is a cluster of Daoist buildings from the Yuan Dynasty except for the mountain gate. On the axis are built Longhu Hall, Sanqing Hall, Chunyang Hall, and Chongyang Hall. Each hall has paintings from the Yuan Dynasty. The total area of painting reaches 1005.6 square meters. The paintings in the Longhu and Sanqing Hall are lifelike figures while the Chunyang Hall and Chongyang Hall are painted with picture stories.

The Longhu Hall has a wall painting that is 80.12 square meters in area. The themes include Shentu and Yulei (both are door gods), and God of earth. The figures are lifelike, vivid and demands rather high skill.

On four sides of the walls in Sanqing Hall, there is a painting and the total area is 101.6 square meters. The theme is about how all deities and immortals are paying homage to the Three Purities. There are over 290 figures in the painting. Each perfected being is over 2 meters high. The figures are lively and assume many shapes and the lines are flowing, forceful and variable. The colors are bright and uplifting. And it is the masterpiece among the Yongle Temple wall paintings. According to the notes from within the wall, this painting was done by Ma Qixiang and others in 1325.

The wall paintings at the Chunyang Hall in a picture-story form depicts the birth and success story of Lü

Dongbin. The wall painting at the Chongyang Hall also depicts in a picture-story form the birth of Wang Chongyang and his founding of the Quanzhen Daoism. These wall paintings were done in the Yuan Dynasty.

The wall paintings at Yongle Temple are extensive in theme and grand in scale and skillful in craft. They are dateable and contain the notes from the painters. They are a rarity in the history of the Chinese traditional paintings.

The four walls of the Prince Mingying Temple at the Water God Temple in Hongdong County, Shanxi Province have 13 paintings. They were done in 1324 by folk painters such as Wang Yanyuan and others. In the Eastern Wall is painted the *Picture of Dragon King Dispensing the Rain*, while in the Western Wall is painted the *Picture of Praying for Rain*. These two pictures occupy prominent positions. Together with *the Picture of Imperially Ordered Construction of Xingtang Temple* and others, this painting expresses the life stories of the Water God, the Prince of Mingying. The people abound in the wall paintings, with various shapes, flowing lines and bright colors. These wall paintings vividly reflect many aspects of the social lives in this region of Central Jin at the time. The painting on Zhongduxiu Theatrical Troupe is an important source for the study of society, politics and economy at the time as well as the history of

development of drama in China.

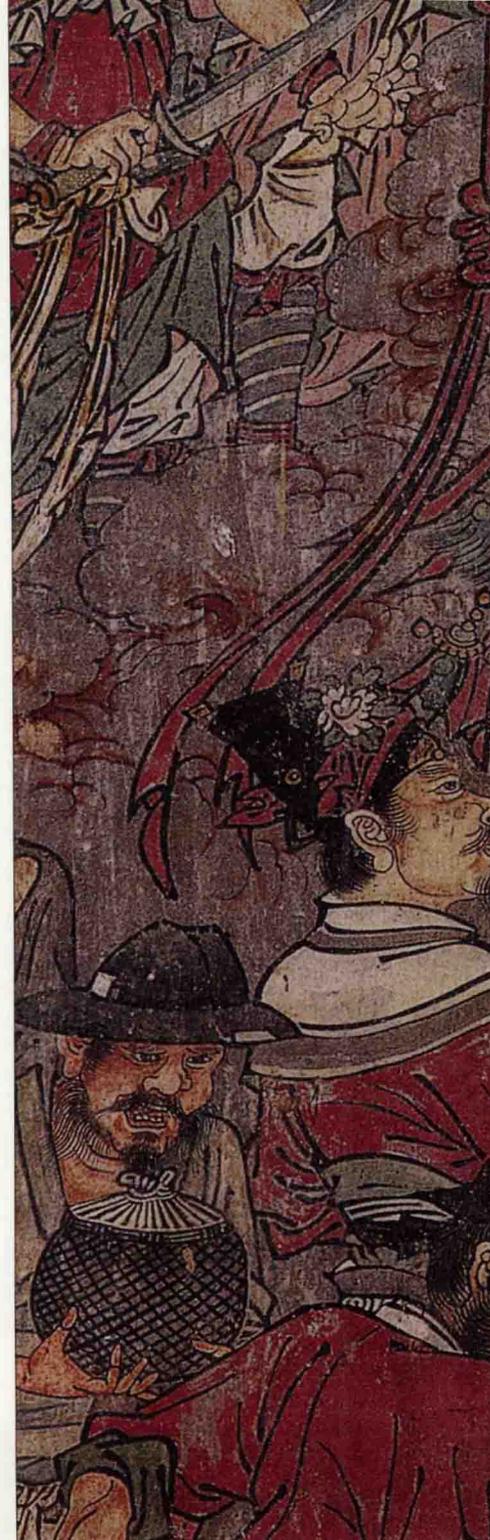
The Yuan Dynasty Wall Paintings at Wanshou Temple, Gaoping County, Shanxi Province. Wanshou Temple is also called Shenggu (Holy Sister) Temple, dedicated to Immortal Sister Ma. The wall paintings at Sanjiao Hall are the products of the Yuan Dynasty. The paintings depict multitude of immortal sisters paying homage to Immortal Sister Ma. The immortal sisters in the pictures are smooth-skinned and clothed in luxury. The whole paintings are made with strong colors, The brush is forceful, resembling the wall painting at Yongle Temple.

In addition, the wall paintings at Medicine King Temple on the Medicine King Mountain, Yaoxian County, Shaanxi Province also date to the Yuan Dynasty. Some Buddhist temples also have the wall paintings that reflect the Daoist themes. For example, the Pilu Temple (a temple for Mahavairocana Buddha) at Shijiazhuang, Hebei Province and Qinglong Temple on Ji Mountain in Xianjian County, Shanxi Province both possess the wall paintings that reflect the Daoist themes from the Yuan Dynasty.

Hunting for Locusts, a wall painting at Jiyi Temple, Shanxi Province

The Ming Dynasty (1502), a fine brushwork with multiple layers of colors. The painting depicts the scene in which the local people under the instruction of the three sages, the Great Yu, Houji and Boyi are catching the locusts.

Jiyi Temple lies in the southwest of Xinjiang County, Shanxi Province. It is a temple dedicated to the great heroes: Yu and Houji and Boyi. Yu, the Great controlled the flood, Houji taught the people how to plant various grains and was considered the deity of the grain. Boyi gained merit by assisting Yu, the Great in controlling the flood.







A wall painting at Three Purities Hall, Yongle Temple, Ruicheng, Shanxi Province (partial)

"All Deities Paying Homage to the One" in the eastern side of the southern wall (the Lord of Azure Dragon and his assistants).

A wall painting at Three Purities Hall, Yongle Temple, Ruicheng, Shanxi Province (partial)

"All Deities Paying Homage to the One" in the eastern side of the southern wall (the Lord of White Tiger and his assistants).





A wall painting at Three Purities Hall, Yongle Temple, Ruicheng, Shanxi Province (partial, Yuan Dynasty)

The painting is 101.6m long, 4.25m high and the area is 403.34 square meters. It is fine brushwork with multiple layers of colors. The painting depicts the scene in which all deities pay homage to the Celestial Worthy of Primordiality. The whole painting uses the Azure Dragon and White Tiger on the two sides of the Southern wall as vanguards and 32 heavenly lords on the niches at the back as rear guards. There are eight principal deities depicted on the eastern, western and northern walls respectively as well as on the walls near the niches. The eight principal deities take a central position, who are surrounded by over 290 various divine beings and immortal beings. There are four or five layers of figures being painted with flowing beards and robes. They appear in different shapes and are very vivid. The design is rigorous and the colors are bright. The lines assume many forms and are forceful. The painting was done by Ma Junxian and others in 1325.



Emperor Taizong of the Tang Dynasty Travels 1000 Miles, a wall painting in the southern wall at the Mingying Hall at Water God Temple (Yuan Dynasty, 1324)

The Water God Temple is located within Hongdong County in Shanxi Province. The wall painting was done by the folk painters Wang Yanyuan, Hu Tianyang and others. There are 13 paintings. All date from the Yuan Dynasty. This painting describes the story about the Tang Emperor Taozong and the local people praying for rain.





All Deities Paying Homage to the One, a wall painting at Three Purities Hall, Yongle Temple, Ruicheng, Shanxi Province (partial, Yuan Dynasty)

The painting uses fine brushwork with multiple layers of colors to depict over 290 divine beings and immortal beings. The images are vivid, the lines are flowing and the colors are bright.

(3) The Wall Paintings in the Ming and Qing dynasties

During the Ming and Qing dynasties, Daoism in China penetrated further into the popular Chinese society. It blended with the folk customs. As they were closer to us in time, the paintings from the Ming and Qing dynasties are preserved in a relatively larger number. Except for a few cases, most of the paintings are deficient in the power of influence, and some even turn vulgar. The relatively superb Daoist wall paintings in existence are the wall paintings Houtu Temple, Fenyang and the wall paintings at the Jiyi Temple at Xianjian County both in Shanxi Province, and the wall paintings at Baiyun Shan, Jiaxian County, Shaanxi Province.

The Wall Paintings at Houtu Temple, Fenyang, Shanxi

Houtu Temple is also known as Shengmu Temple, dedicated to the Goddess of Mother Earth, a Daoist deity worshipped in the region of Fenyang County, Shanxi Province. The temple was first built in the Tang Dynasty, and was rebuilt in the Ming Dynasty (1549). There are paintings on the eastern, western and northern walls of the main hall. The total area of the painting is 59.49 square meters. The Northern Wall depicts Yanle Garden, a private life of the Goddess of Mother Earth. In the eastern wall there is a *Picture of Receiving Imperial Visits*, describing the scene where the people received

the visits from Goddess of Mother Earth. The western wall is painted *The Picture of Homecoming*, reflecting the scene in which the Goddess of Mother Earth comes home from a visit. The pictures are grandiose and the people are many, the designs are rigorous. They are the masterpieces of the Ming wall paintings.

The Wall Paintings at Jiyi Temple, Xinjiang County, Shanxi Province

The Jiyi Temple in Shanxi is popularly known as Yangwang Temple. It is located in Xinjiang County, Shanxi Province. The date of its first building is unknown. It was rebuilt in 1502. The eastern, western and southern walls of the main hall are filled with paintings. They depict the stories about how the three sages, Dayu, Houji and Boyi are teaching the people how to farm and bring blessings to the people. The total area of the paintings is over 130 square meters. The eastern wall has the *Picture of Paying Homage to Three Sages*. The western hall has the *Picture of Three Sages Teaching the People to Farm and Hunt*. The western side of the southern wall has a picture of the hell and the eastern wall has a picture of Great Lord of Zhang Attending a Party. The crafts are excellent and the scenes are grandiose. Besides, the painters' names are kept. These are the most excellent wall paintings from the Ming Dynasty.

The Wall Painting at the White Cloud Temple on the Baiyun Mountain, Jiaxian County, Shaanxi Province

The White Cloud Temple on Baiyun Mountain, Jiaxian County was first built in 1605. There are about 50 halls within the temple. There, over 1300 paintings have been preserved which date from the Ming Dynasty to the Republic of China. These works were done by the painters from the northwestern region. The wall paintings contain rich themes including the stories about immortal beings, folklores, historical events and natural landscapes and flowers. The forms of the paintings vary, including a large scale fine brushwork portraits, picture-stories and the themes on landscape, people, and flowers mimicing literati paintings. The picture of Laozi's 81 transformations is the best preserved wall painting on that theme in all of the Daoist temples in China. The picture-stories about Guan Yu on military expedition in the Guandi's Hall and the picture of Zhenwu Cultivating the *Dao* are valuable sources for study. The wall paintings at the White Cloud Temple on Baiyun Mountain provide very important visual materials for us to understand the Daoist beliefs and social lives of the people in the northwestern region.



All Deities Paying Homage to Yu, Houji and Boyi, a wall painting at Jiyi Temple, Shanxi Province (partial, Ming Dynasty)

The central figure seated is Yu, the Great. On its two sides in royal robes are Houji and Boyi. The people around them are deities of all kinds.

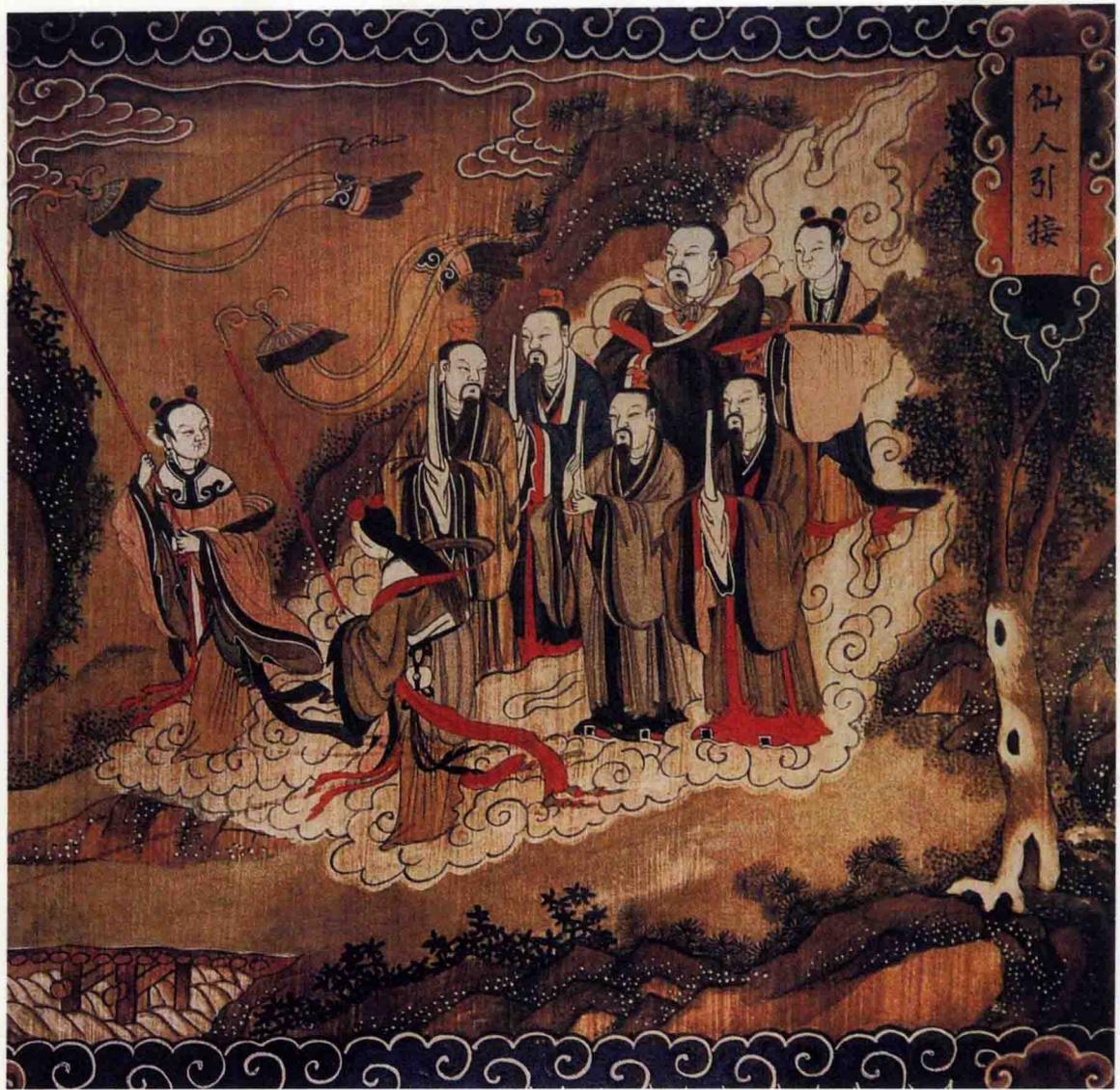


All Deities, a wall painting at Baiyun Temple on the Baiyun Mountain, Jiaxian County, Shanxi Province (partial, Ming Dynasty, 23.4 × 3.74m)



Zhenwu Cultivating the Way: Subduing Water and Fire, a wall painting at Baiyun Temple on the Baiyun Mountain, Jiaxian County, Shanxi Province

The painting depicts the process in which the Great Lord Zhenwu subdues the demons of water and fire in the process of cultivating the Way.



Zhenwu Cultivating the Way: Reception by Immortal Beings, a wall painting at Baiyun Temple on the Baiyun Mountain, Jiaxian County, Shanxi Province

The painting depicts the process in which Zhenwu was received by the immortal beings into the land of immortality after he succeeded in cultivating the Way.

Section Two: Daoist Water-land Service Paintings

Water-land service painting is one kind of Chinese traditional paintings. The technique is generally fine brushwork with multiple layers of colors. The subject of the painting is mainly the portraits of the icons of deities and Buddhas. Its name is derived from the fact that these portraits are generally hung up at the Buddhist or Daoist altar called water-land service. When the portraits are hung up at these altars, it means that the deities are present at the altars. The portraits become the subject of worship just like the statues in the halls and temples. Their function is to protect the service. Being a polytheistic religion, Daoism have many deities and immortals. The service portraits reflect the variety of the subjects. As for the number of the portraits to hang, and which divine being to reflect, this depends on the nature of service and the scale of the service. There is no general rule.

The service portraits emerged in the Song Dynasty and gained popularity during the Yuan Dynasty. As “mobile icons”, the service portraits were very popular among the devotees. The portraits were mostly done by the folk painters. The portraits strictly follow certain rules

as prescribed by Daoist and Buddhist traditions. There is a fixed foundational copy. Therefore, although different painters in different times are involved in painting the same icon using different techniques, the images of the icon remain basically the same. When one looks at the portrait, one knows which deity it portrays.

In the Ming and Qing dynasties, the service portraits circulated more in the folk society as Daoism exerted its influence on it. These dynasties saw the productions of many mature pieces of the portraits. They constitute a uniquely religious art form among the Chinese painting art. The scholars in the West have always considered this as a special class, very important sources for understanding the Chinese paintings and the aesthetics of the people in the East. The service portraits are preserved by many national museums in the West.

In China, the service portraits are also preserved by many major museums such as Shanxi Provincial Museum, Capital Museum, Guangdong Provincial Museum, Minle and Wuwei Museum in Gansu Province. The largest collection of the service portraits is in the White Cloud Monastery in Beijing. There are around

500 service portraits, most of which date from the Qing Dynasty. Some small number date from the Ming Dynasty. Some works come from Ruyi Hall in the royal Qing Dynasty court. These service paintings have forceful brushes, bright color and vivid images. They are very valuable for us to study the Daoist belief in immortality and the development of the Daoist art since the Ming Dynasty.



Water-land service painting: the Lords of Nine Constellations

Painted at the late Qing Dynasty, standing scroll, fine brushwork with multiple layers of colors. It is now kept at Wuwei Museum, Gansu Province. The nine Constellations refer to the Sun, Venus, Mars, Mercury, Jupiter, Saturn, Moon, Ruhu and Ketu. They are also the nine Constellations deities in Daoist pantheon.



Water-land service painting: Great Lord Zhang and other Deities

Painted in the Qing Dynasty, standing scroll 169 × 93cm, silk. It is now kept at Beijing White Cloud Monastery. The picture depicts Lord Zhang, God of City, God of Earth and judges at Hell. In the front row at the middle is Lord Zhang. According to the record in *A Compendium of Deities from Three Religions*, Lord Zhang's family name is Zhang and his given name is Bo. His style name is Boqi. He knew the way of water and fire, and performed magic deeds to control the flood and bring rain to the people. The people sacrificed to him as a way of gratitude.



Water-land service painting: the Eight Lords of West Heaven

Painted in the Qing Dynasty, 140 × 80cm, silk. It is now kept at White Cloud Monastery, Beijing.



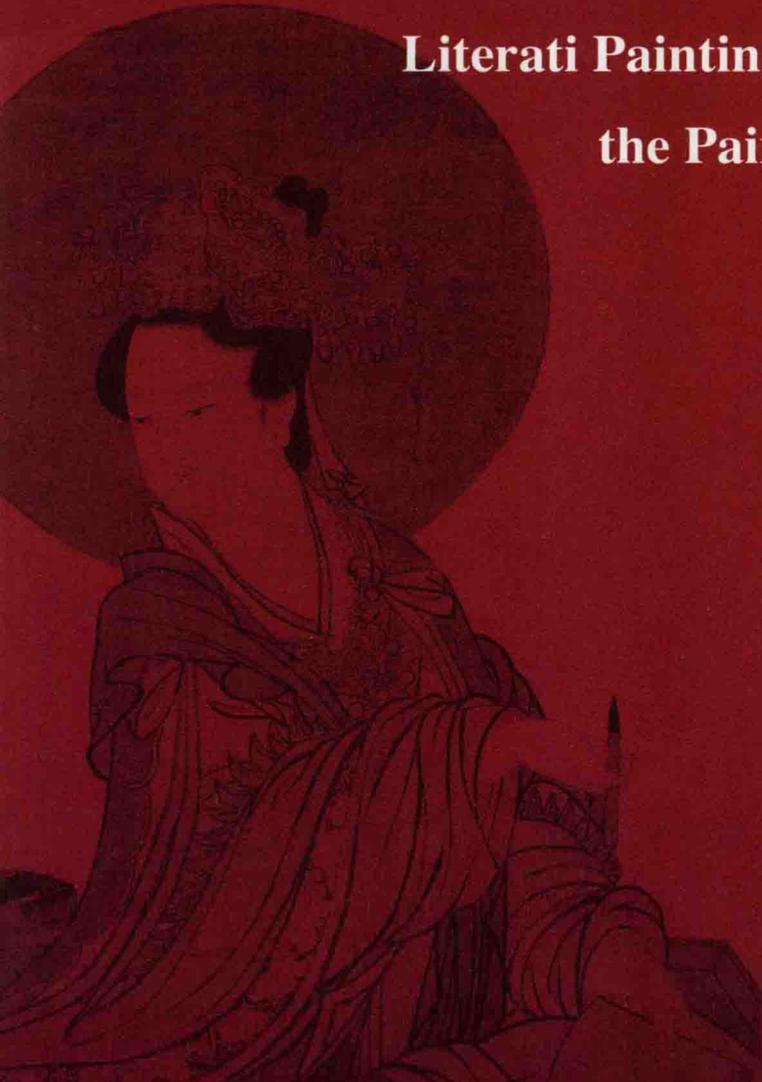
Water-land service painting: the Eight Lords of East Heaven

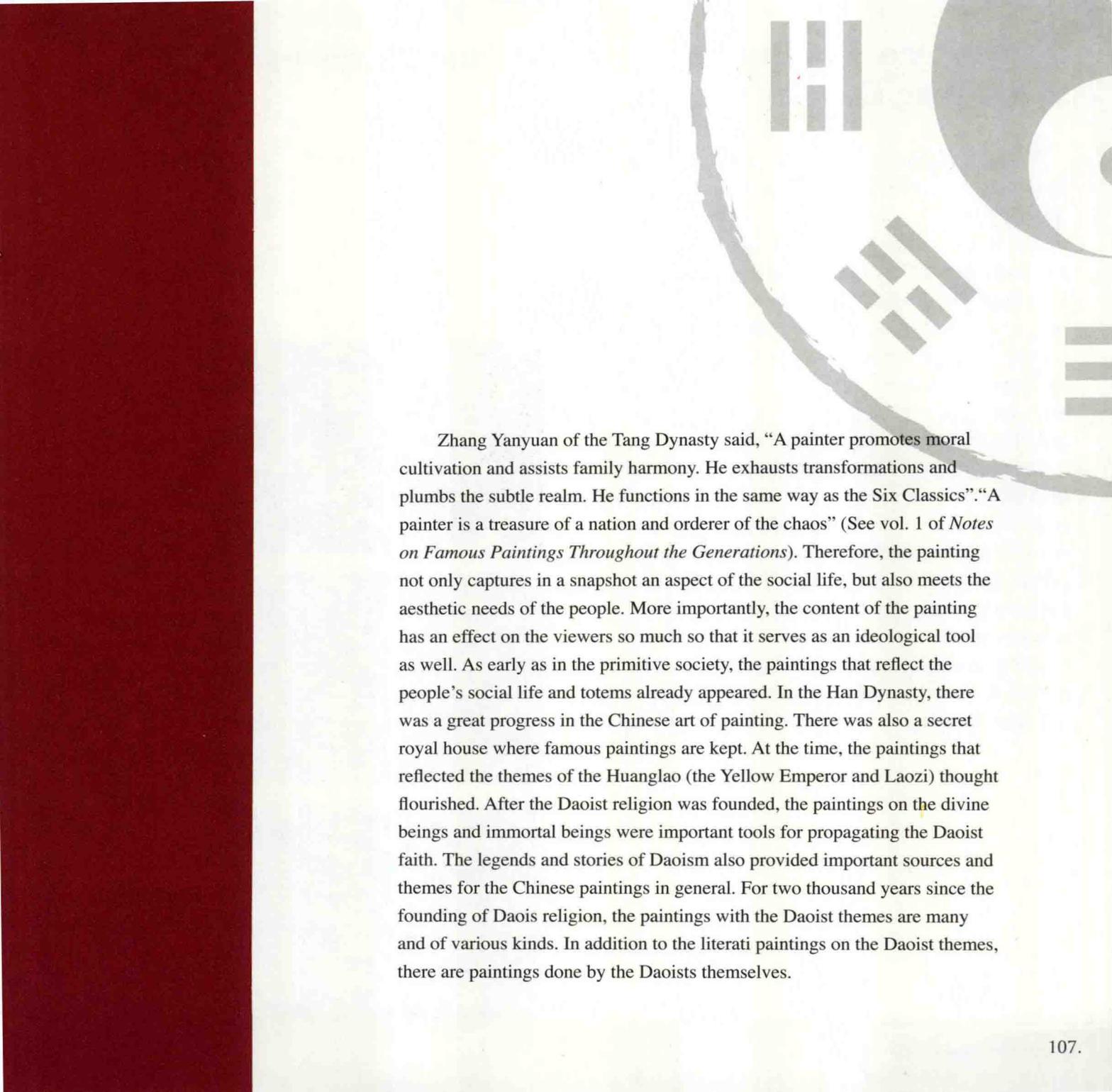
Painted in the Qing Dynasty, 185 × 96cm, silk. It is now kept at White Cloud Monastery, Beijing.

It is the Daoist belief that there are eight heavenly lords presiding each of the four directions of Heaven. Hence, 32 heavenly lords. In the painting, the heavenly lords are all robed in imperial attires, donned in a crown and appear solemn. These two paintings are not contemporary based on the design and painting techniques. The Lord of Eight Heavens in the West was done earlier than The Lord of Eight Heavens in the East. The former's technique is superior to the latter.

Chapter Four

**The *Dao* Follows What is Naturally So – Remarkable
Literati Paintings with Daoist Motifs and
the Paintings by Daoists**





Zhang Yanyuan of the Tang Dynasty said, “A painter promotes moral cultivation and assists family harmony. He exhausts transformations and plumbs the subtle realm. He functions in the same way as the Six Classics”. “A painter is a treasure of a nation and orderer of the chaos” (See vol. 1 of *Notes on Famous Paintings Throughout the Generations*). Therefore, the painting not only captures in a snapshot an aspect of the social life, but also meets the aesthetic needs of the people. More importantly, the content of the painting has an effect on the viewers so much so that it serves as an ideological tool as well. As early as in the primitive society, the paintings that reflect the people’s social life and totems already appeared. In the Han Dynasty, there was a great progress in the Chinese art of painting. There was also a secret royal house where famous paintings are kept. At the time, the paintings that reflected the themes of the Huanglao (the Yellow Emperor and Laozi) thought flourished. After the Daoist religion was founded, the paintings on the divine beings and immortal beings were important tools for propagating the Daoist faith. The legends and stories of Daoism also provided important sources and themes for the Chinese paintings in general. For two thousand years since the founding of Daois religion, the paintings with the Daoist themes are many and of various kinds. In addition to the literati paintings on the Daoist themes, there are paintings done by the Daoists themselves.

Section One: The Style of Ancient Paintings from the Jin Dynasty to the Tang Dynasty

The period from the Jin Dynasty (265–420) to the Tang Dynasty (618–907) is an important period in Chinese paintings, especially for the paintings on the themes of immortality. The social morals of the Wei and Jin dynasties based on the mystical thinking had a profound impact on the Chinese aesthetics and painting. They helped shape the character of the Chinese painting in which the form is used to express the formless. The painting is also meant to bring joys to the viewers, to teach about what is good and warn against what is bad. This opened up the practice of landscape painting and flower painting. The Tang Dynasty was one of the most prosperous periods in the Chinese art history. The aesthetic appeals of the Tang paintings include: mind concentration and free wandering, meditation on nature, mutual oblivion of the subject and object, removing intellectual blocks, “Double Mystery (transcending the negation of the mind)” and “sitting in forgetfulness”. It helped shape the character of the Chinese painting, promoting a rapid development of the immortal paintings and literati paintings. They left to us many master pieces.



Dedication to the Goddess of River Luo, Eastern Jin Dynasty (317–420), silk, hand scroll 27.1 × 572.8cm

Gu Kaizhi (ca. 346–407), a noted painter in the Eastern Jin Dynasty. He was reported to have many works. Only four works have been left today including "Dedication to the Goddess of River Luo" and "Admonitions from Female Historian". This painting is reportedly based on the poem *Dedication to the Goddess of River Luo* written by Cao Zhi (192–232), the son of Cao Cao (155–220). Though this painting does not belong to immortality painting, the realm of immortals and images of the immortals depicted in this painting had a great influence on the development of immortality painting in later generations. The painting is now kept in the Palace Museum in Beijing.





A Scroll of 87 Immortal Beings (partial), Wu Daozi, Tang Dynasty (618–907), silk, plain line-drawing, hand scroll

Wu Daozi (ca.685–785) is a noted painter in the Tang Dynasty. He is an expert painter on the theme of the people, ghosts and deities, landscape and flowers. The lines of his paintings on the people is known for their resemblance to “water shield”. His paintings have a light and plain color. In his life, the majority of the people that he painted are the Daoist and Buddhist personages. Reportedly, “Volume of 87 Immortal Beings” is his masterpiece. It is a wall painting with a foundational copy with plain line-drawing portraits. All the 86 (the 87th is cut off in the margin) processed in order. There is a multitude of the people, but they assume different forms. Some carry canopy, some hold up a flag, some carry lotus or play pipa or flute. Some are highlighted and some are not. Some appear to be military persons, some



scholars. They are vast and mighty. They have captured the scene of a beautiful court of Heaven. This is a treasure among the immortality paintings, which represents the highest order of the plain line-drawing in pre-modern China. The scroll of painting was bought back at a very high cost by the noted painter Xu Beihong (1895–1953) in May 1937 from the hand of Madame Martin in Germany. It is highly commended by Zhang Daqian and Xie Zhiliu. In May 1942, this scroll was lost again during the war. In the summer of 1944, by accident, it was bought back again by Xu Beihong at a high cost. In September 1953, Xu passed away. His wife Liao Jingwen donated this scroll to the government. It is now kept in Xu Beihong Art Gallery in Beijing.



**The Deities of Five Planets and 28 Constellations, silk, Liang Linzan, Tang
Dynasty (618–907), hand scroll, 28 × 491.2cm**

Liang Lingzan, a Tang Dynasty painter and astronomer, is a contemporary of Wu Daozi. This painting personifies the five planets and 28 constellations. The images are lively and grotesque. The brushwork is forceful and pretty. Besides, every picture there is written *xingfa* in a seal style. This scroll is kept in Osaka Art Gallery in Japan.

二十八宿禪形圖

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Section Two: The Style of Eremitism in the Song Dynasty

The Song Dynasty (960–1279) saw a great development of Daoism. It was also the time when the Chinese aesthetic thought and the art of painting, especially the literati painting flourished. The imperial promotion, the rise of Neo-Confucianism and the frequent wars made painting a spiritual shelter for the literati class. Most of their works used landscape and flowers as themes, promoting an escapist attitude toward life. The Daoist painters in this period used their paintings as a way of cultivation. There is a large number of painters who excelled in painting Daoist themes including the Daoists themselves. The most famous ones include the Song Dynasty emperor Huizong, Wu Zongyuan, Liang Kai and Liu Daoshi.





The Process of Immortals Paying Homage to the One, Wu Zongyuan, Song Dynasty (960–1279), silk, ink brush, plain line-drawing, hand scroll

Wu Zongyuan (?–1050) is a noted painter of the Song Dynasty who excelled in painting the Daoist and Buddhist characters. He learned from Wu Daozi about the technique of painting and his brush is flowing freely and strong. His “Process of Immortals Paying Homage to the One” is a foundational copy kept till now in a manner of hand scroll. It is a portrait with plain line drawing. It resembles “Volume of 87 Immortal Beings”. This painting displays a strong and smooth brushwork. The design is ingenious. The people depicted are many, but with bearings. This is a master art work that is meant for immortality. It is now kept by an American private collector.

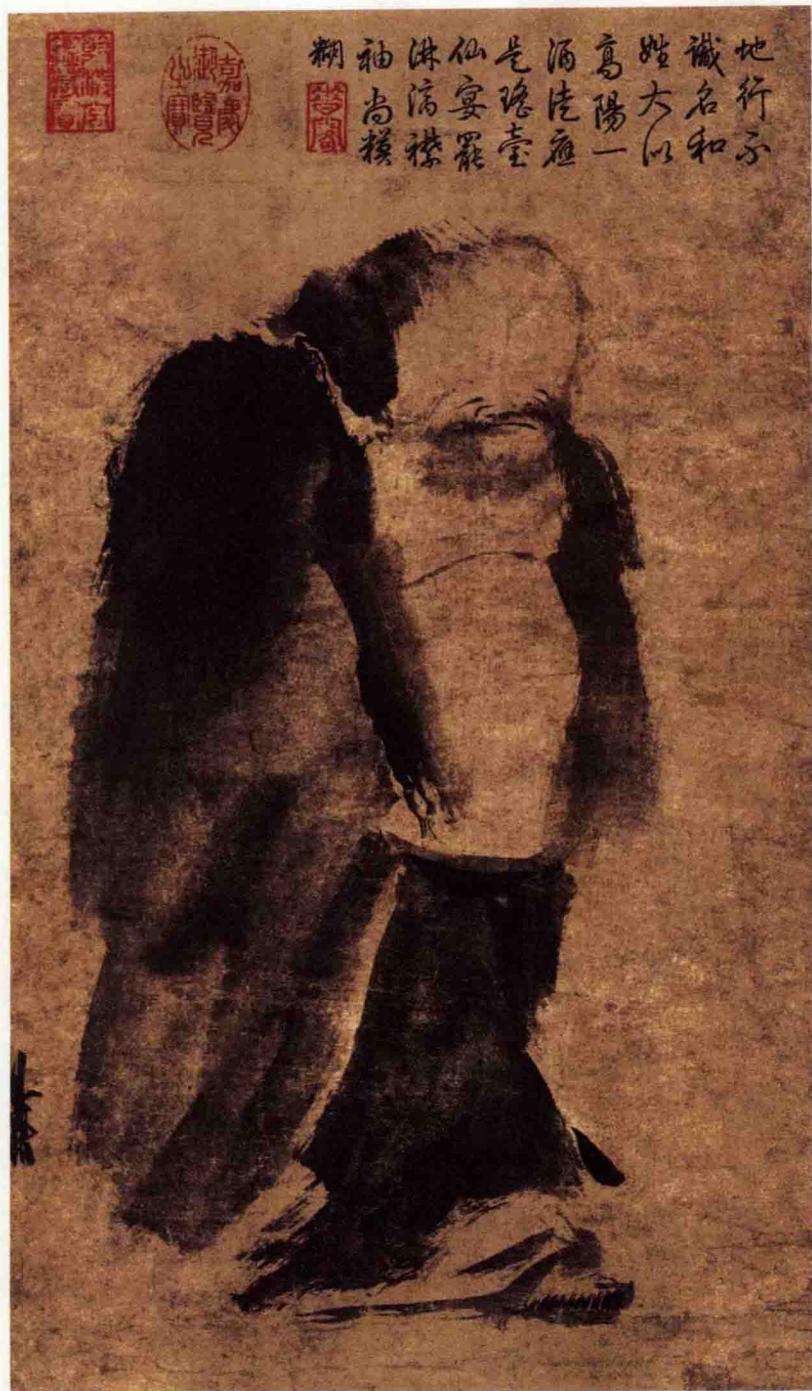


Laozi Rides on an Ox, Chao Buzhi, Northern Song Dynasty (960–1127), paper, standing scroll, 50.6 × 20.4cm

Chao Buzhi (1053–1110) is a noted painter in the Northern Song Dynasty. His poems and paintings earned him a great reputation. This painting depicts the scene in which Laozi rides an ox through the Hangu Pass. The painting is now kept in the Palace Museum in Taipei.

**The portrait of Immortal Beings with Splash-ink,
Liang Kai, Southern Song Dynasty (1127–1279),
paper, standing scroll, 40 × 76cm**

Liang Kai, who lived in the reign of Emperor Ningzong (1168–1224), was a candidate for imperial summon at the painting house. He excelled in painting the Daoist and Buddhist characters. He was good at splash-ink painting. His brushwork was concise and bold. This painting sketched out the face and breast of the character in fine brush. The rest is a result of the unconstrained brushwork. This painting is kept at the Palace Museum in Taipei.



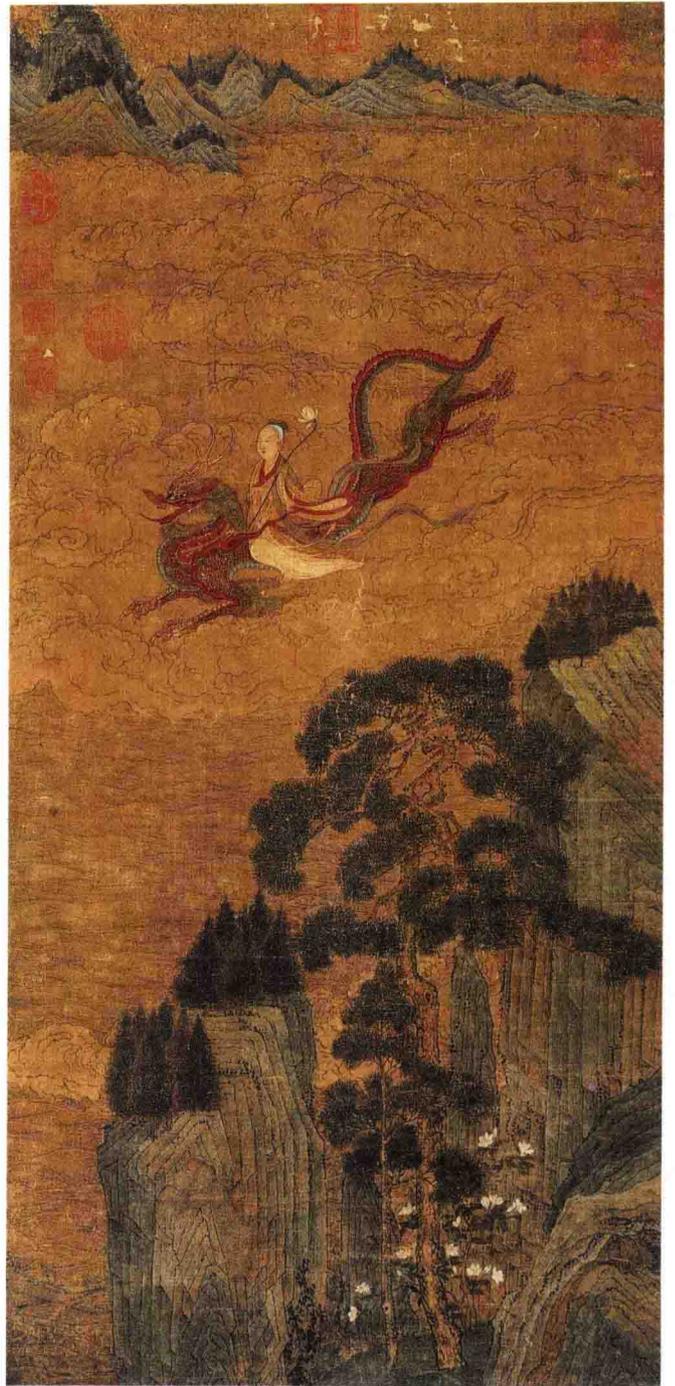


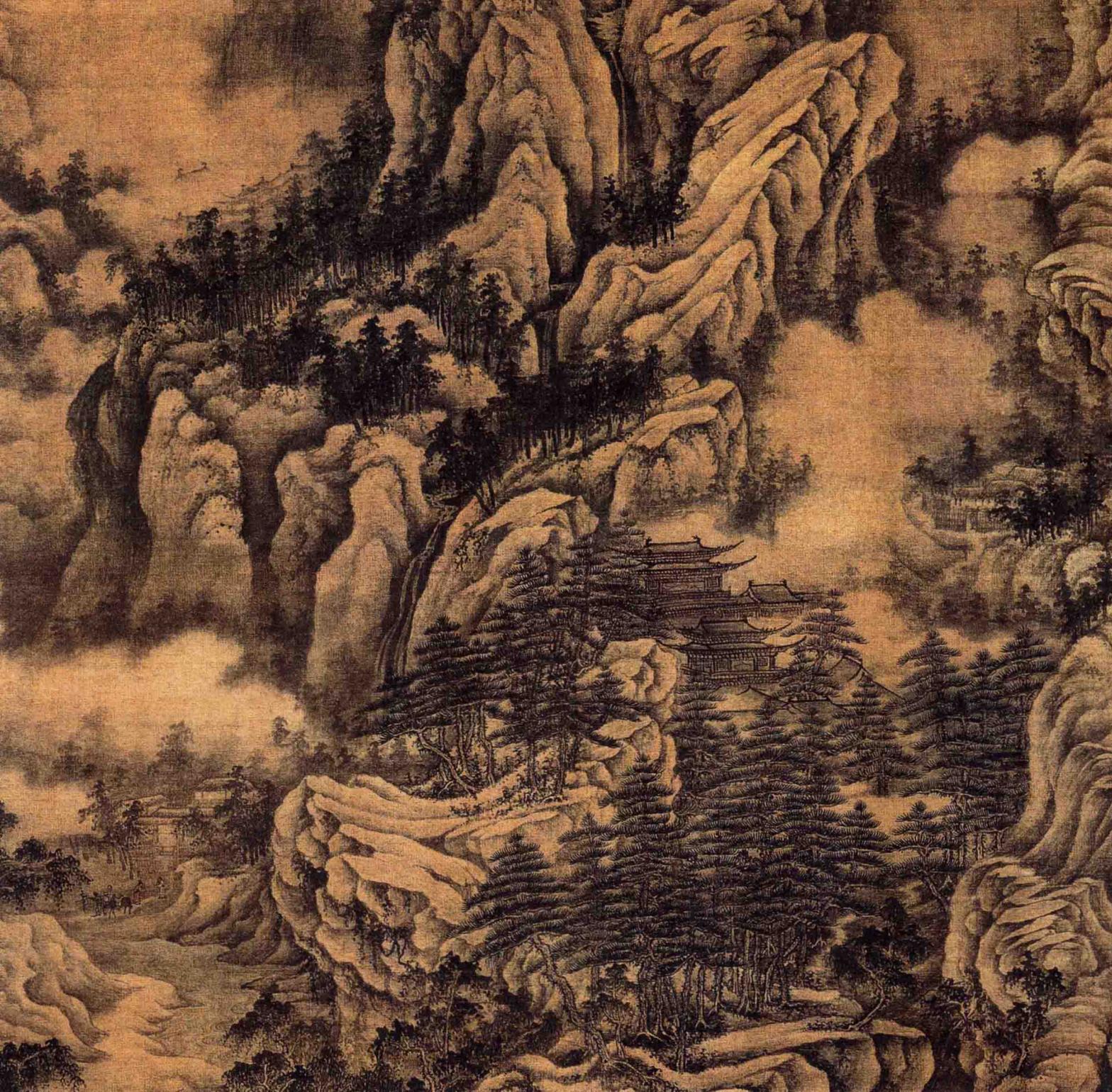
A Monkey Attending the Goddess of Mercury, Zhang Sigong (reportedly), Southern Song Dynasty (1127–1279), silk, standing scroll, 12.4 × 55.9cm

Zhang Sigong is a painter of the Southern Song Dynasty, whose life stories are unknown. Reportedly, this painting was done by him. In the painting, the Goddess of Mercury is depicted as a beautiful woman, who was writing something, while a monkey was attending her nearby with ink. The brushwork was flowing freely and the images were lively. The Daoists believe that the constellations are the essence of all beings and have a numinous power. This painting was originally taken to Japan. In the 19th century, it was purchased by a British man. It is now kept in Boston Museum in USA.

**Flying Immortals, Zhao Boju, Southern
Song Dynasty (1127–1279), silk, standing
scroll, 110.1 × 51.5cm**

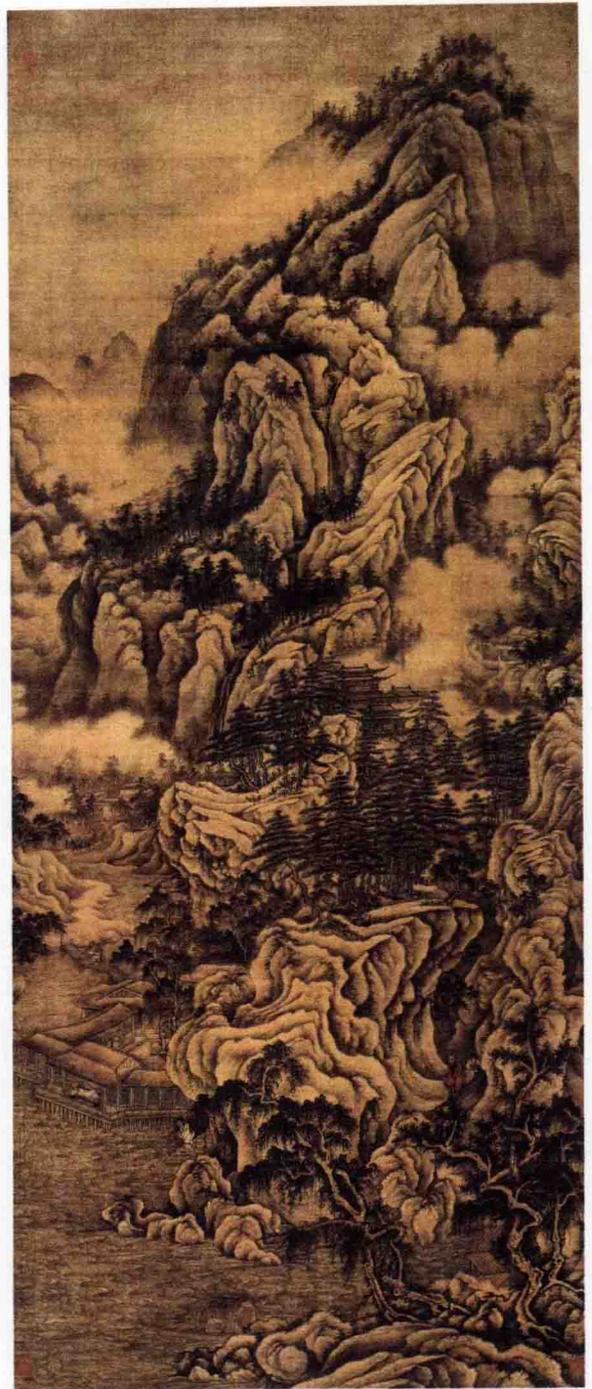
Zhao Boju (?–1173) was a painter in the Southern Song Dynasty. A 7th generation grandson of the first emperor of the Song Dynasty. He excelled in painting landscape, people and in the use of rulers in painting. This painting depicts an immortal holding a lotus rides on a dragon and wanders freely in the immortal mountains and seas. It is now kept in the Palace Museum in Taipei.





The Morning in Lakes and Mountains, Daoist Liu, Song Dynasty (960–1279), silk, standing scroll, 223.5 × 84cm

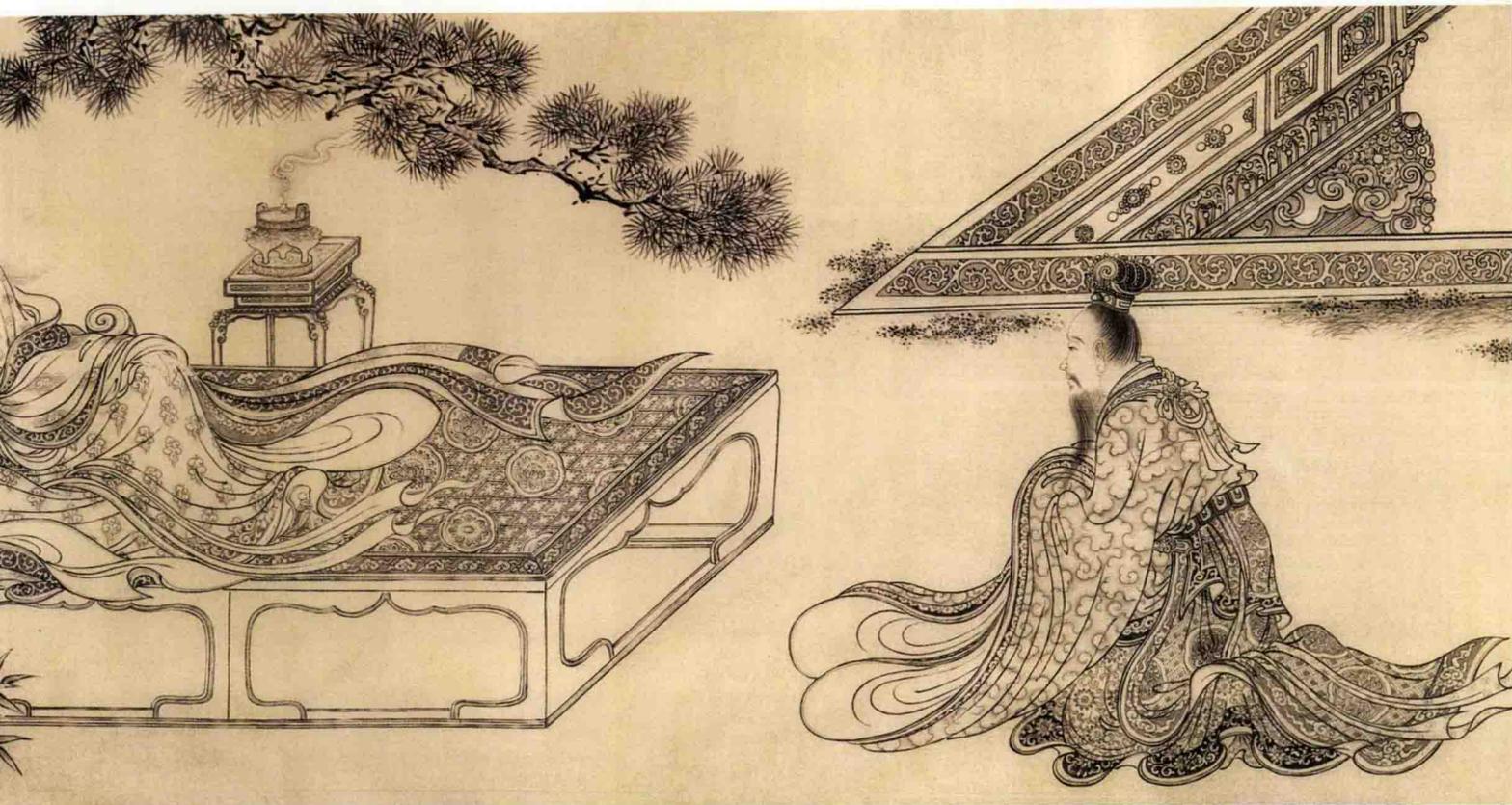
Daoist Liu was a native of Jiangkang (present Nanjing), whose real name and dates are unknown. He was a Daoist priest, a painter from the Song Dynasty. He was a contemporary of Juran, a Buddhist painter. His painting style also resembled that of the latter. Only the former was more grotesque in brushwork. It is not known why the record about him was so little. This painting is the only one that is known from him. At the bottom of the painting, the rippling water surface is sketched out with fine and stiff lines. This style of painting was not known before that. It was also rare in the paintings of later dates. In the painting, mountain peaks, forest, springs, palace, thatched houses and characters are all finely sketched. It is a rare piece of landscape painting. It is a work that is rarely seen by a lay person. It is now kept by a private collector out of China.



Section Three: The Style of Mysticism in the Jin and Yuan Dynasties

The Jin and Yuan dynasties (1115–1368) were the times when the Han Chinese were ruled by the ethnic minority groups. In these periods the traditional Confucianism suffered a severe blow. Those scholars who had no hope of gaining official positions through examinations turned to the Buddhist or Daoist scriptures or they found hermitage in the mountains and took pleasure in writing and painting. This general ethos contributed greatly to the development of thought and culture in the Jin and Yuan dynasties. The Daoists from the newly established Quanzhen tradition emphasized inner cultivation and took painting and poems as most important means. In their paintings, they injected the Daoist ideas of naturalness and non-action and thus pushed the literati paintings, especially the landscape paintings to a new height. Many famous Daoist painters and non-Daoist painters interested in the themes of Daoism emerged in these periods.





Laozi Transmits his Scripture (copy), Sheng Mao, Yuan Dynasty (1271–1368), silk, plain line-drawing, hand scroll

Sheng Mao, whose dates are unknown, was a painter from the Yuan Dynasty. The original painting is reportedly from his own hand. Based on the opinion of the experts, this painting was not done by him. The painter is unknown. This painting appears as a cover picture for the *Daodejing* copied by Wu Rui, a Ming Dynasty calligrapher. It is plain line-drawing with ink lines. This picture is based on the story where Laozi was stopped in his journey through the Hangu pass by the pass-keeper Yin Xi and was asked to transmit his *Daodejing*. The characters are vivid and the lines are forceful. The ink was applied properly. This picture selected here is a copy. The original painting is kept at the Palace Museum in Beijing.

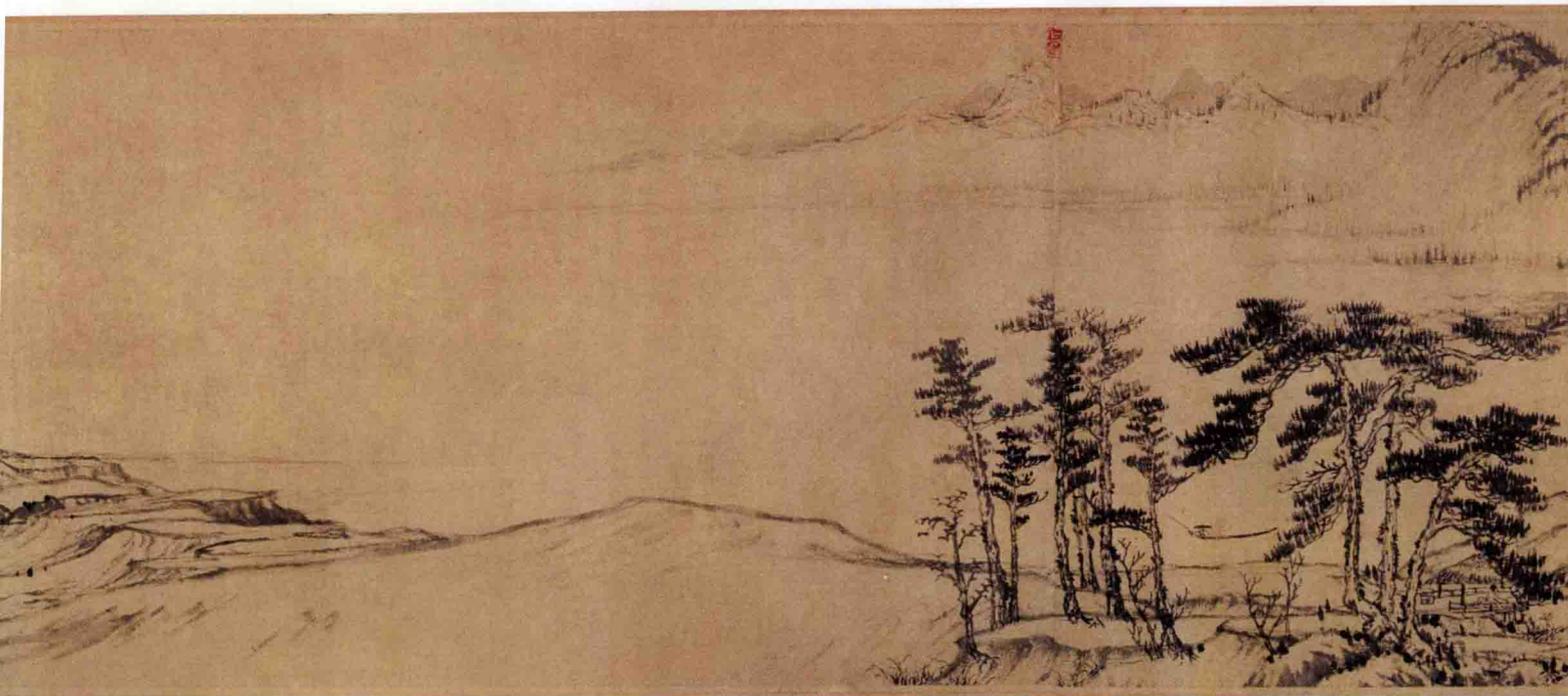




Wu Quanjie's 14 Portraits and Praises, Yuan Dynasty (1271–1368) (formerly attributed to Chen Zhitian), no inscription, hand scroll, 51.8 × 834.8cm

Chen Zhitian is a painter from the Yuan Dynasty, whose life story is unknown. Wu Quanjie (1269–1346), a painter from the Yuan Dynasty, was a native of Anren, Raozhou (present Yujiang, Jiangxi Province). His style name is Chengli and alternative name is Xianxian Laoren. He was initiated into Daoism when he was young. In 1287, he was invited by Zhang Liusun of the Dongyue Temple of Beijing to assist in the sacrificial matters. And he enjoyed favors from the emperor, who granted him positions and titles. After Zhang died, Wu took charge of Dongyue Temple with new titles heaped upon him. Wu Quanjie was good at writing poems and painting. This painting was historically attributed to Chen Zhitian. The 14 miniature paintings depict the life of cultivation of Wu Quanjie. The composition is concise, the brushwork is flowing and calligraphy is neat. It is now kept at Boston Museum in USA.





Residence on Fuchun Mountain (partial), Huang Gongwang, Yuan Dynasty (1271–1368), paper, ink and wash, hand scroll 33 × 636.9cm

Huang Gongwang (1269–1354), a Daoist priest, is a painter from the Yuan Dynasty. His original name was Lu and given name was Jian and style name was Zǐjiu. His alternative names were Yifeng and Dachi Daoren (A Crazy Daoist). His alternative name at an old age was Jingxi Daoren (A Daoist to the West of a Well). He was a native of Changshu, Pingjiang (present Changshu, Jiangsu Province). He was also thought to be a native of Fuyang, Zhejiang Province. At a tender age, he was adopted by a Huang from Yongjia and therefore assumed a family name of Huang. Huang Gongwang was versed in all branches of learning. He served as a minor official, but was involved in a legal matter and was imprisoned. After he got out



of jail, he was converted to Daoism of Quanzhen tradition. He started to learn painting at the age of nearly fifty years old. He was able to synthesize different schools of painting and form a school of his own. Together with his contemporaries, Ni Zan, Wang Meng and Wu Zhen, Huang is considered as one of the four master painters. He exerted a great influence on Chinese literati painting and landscape painting. This painting depicts the natural beauties along the banks of the Fuchun River. This painting was started after the painter was 80 years old. It was completed before he died. He combined the art of calligraphy with the art of painting and reached a very high level of integration. He was a great synthesizer of the techniques of the landscape paintings in the Yuan Dynasty. This work was once on fire and was broken into two parts. The first part is kept at Zhejiang Provincial Museum and the second part is kept at the Palace Museum in Taipei.

Section Four: The Style under Absolutism in the Ming and Qing Dynasties

The Ming and Qing dynasties (1368–1911) witnessed the decline of the Chinese power. The Neo-Confucianism developed in the Song and Ming dynasties became the dominant thought in Chinese society. Three Bonds and Five Constancies guided the people's behavior. The slogans such as "Let the Heavenly Principle be preserved and human desire eliminated" chained the people's thought and the progress of arts and culture as well. The official censure dampened the enthusiasm of the men of letters for creativity. Therefore the paintings at the time often took the past as their models in order to conform to the Principle. Although there were some signs of revival in the latter part of the periods, the artistic creativity was not comparable to the earlier periods. Since the Ming Dynasty, Daoism commanded its following more in the common people. The Qing Dynasty rulers gave favor to Buddhism and so Daoism was declining even more. The literati paintings and Daoist paintings mostly used mountain, water and flower as their motifs to serve as their emotional outlet or a method of spiritual cultivation. The land-water service paintings gradually carried the day. The most

famous paintings of this nature include Zhou Lu's "Laozi Rides an Ox", Qiu Ying's "Celebrations" and Shi Rui's "Xuanyuan Asking about the *Dao*".

**Laozi Rides on an Ox, Zhang Lu, Ming
Dynasty (1368–1644), paper, standing
scroll, 101.5 × 55.3cm**

Zhang Lu (1464–1538), a Ming Dynasty painter, the style name is Tianchi, also known as Haoping. He was a native of Kaifeng, Henan Province. He was good at painting landscape and people. In this painting, Laozi is riding a green ox, holding the *Daodejing* in his hand. The character was sketched in dry brush, which gives prominence to the style of Laozi as a Daoist model. The green ox is made by ink and wash, which is sketched lightly, but the effect is that the form and spirit are both there. This painting is now kept at the Palace Museum in Taipei.







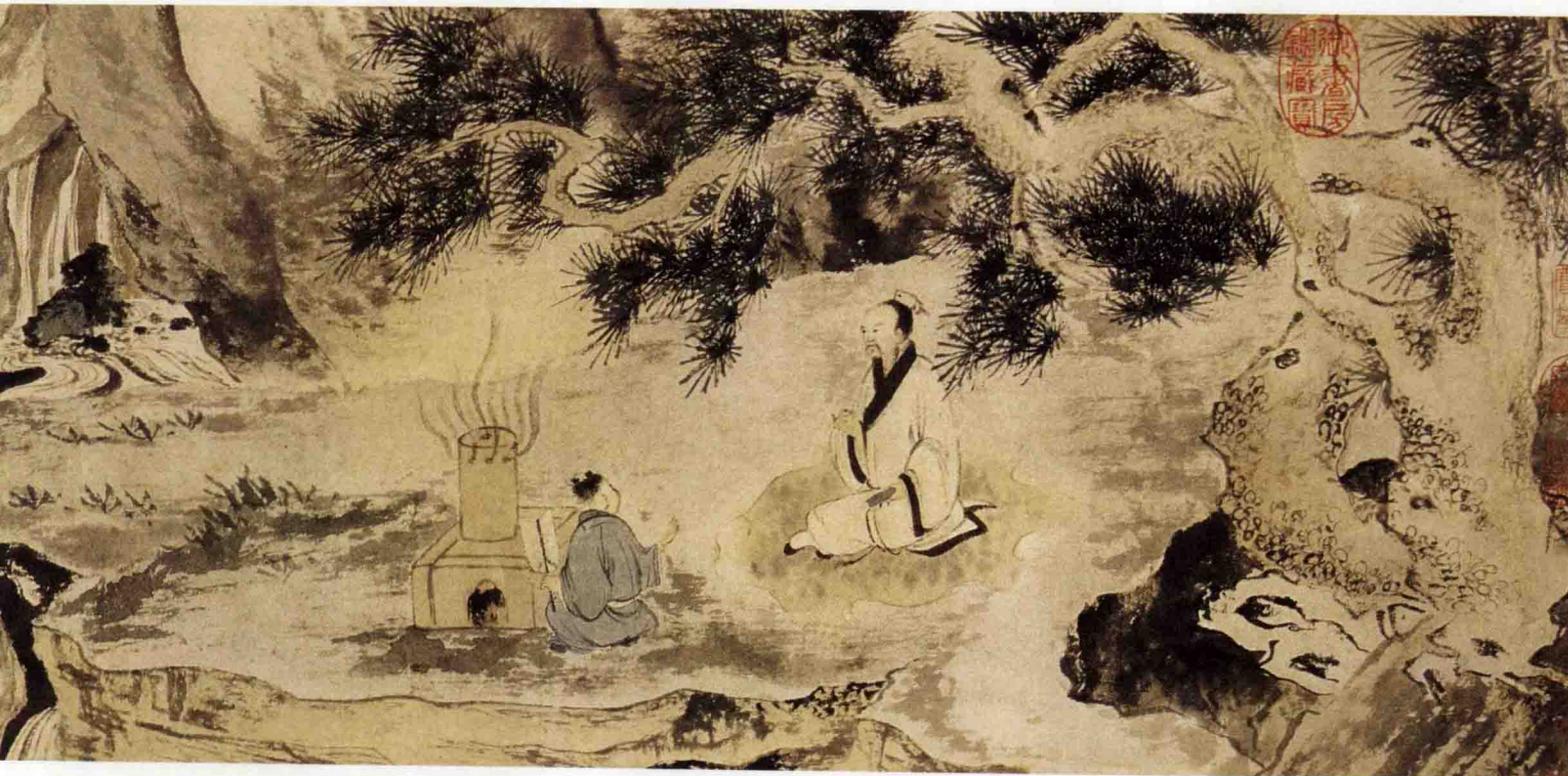
**Celebrations, Qiu Ying, Ming Dynasty (1368–1644),
silk, standing scroll, 95 × 148.4cm**

Qiu Ying (ca.1494–1552), a Ming Dynasty painter, his style name is Shifu, also known as Shizhou. He was good at painting people, landscape, saddles and horses. The women that he painted were bright in color and the flow was strong and smooth. He was one of the Four Master Painters along with Shen Zhou, Tang Yin and Wen Zhenming. The painting depicts the lively scene in which the immortals and perfected beings celebrated the birthday of the Mother Queen of the West. Some come from sky, some from the earth and some riding on cloud. There are many people, but they take different forms. The design is rigorous and the brushwork smooth and color bright. This painting is kept at the Palace Museum in Taipei.



Alchemy, Tang Yin, Ming Dynasty (1368–1644), paper, hand scroll, 28.8 × 119.6cm

Tang Yin (1470–1523), a Ming Dynasty Painter. His style name is Bohu, also known as Liuru Jushi (A Layperson of six Metaphors of Impermanence) and Taohua Anzhu (The Host of a Peach Flower Hut). He was a native of Wuxian (present Suzhou), Jiangsu Province. He was good at painting people and landscape. His style is free floating and characterized by vigorous stroke. He was one of the Four Master Painters of the Ming Dynasty along with Qiu Ying, Shen Zhou and Wen Zhengming. The painting depicts an old Daoist making an elixir. The Daoists believe that by consuming the chemically compounded drug or golden elixir, one can live forever, the ultimate goal of Daoist pursuit. This painting is now kept at the Palace Museum in Taipei.







Xuanyuan Asking about the *Dao*, Shi Rui (石芮) or Shi Rui (石锐), Ming Dynasty (1368–1644), silk, hand scroll, 32 × 151.7cm

This painting is attributed to either Shirui (石芮) or Shi Rui (石锐). The former's dates are unknown. The latter's life overlapped with the reign of Xuanzong of the Ming Dynasty (1426–1436). The latter Shi Rui was once a candidate for imperial summon. He was a painter from a painting academy. He was good at painting landscape, buildings and people. This picture depicts the story in which Yellow Emperor Xuanyuan pays a visit to Guang Chengzi, an immortal at Kongtong Mountain in Gansu Province. At the end of the painting there is a blank space for notes or comments from collectors or viewers. This author believes that this painting was done by Shi Rui 石锐. It is now kept at the Palace Museum in Taipei.

Chapter Five

Immortals' Talent Show – The Tune of Heaven – Daoist Music





The Daoist music is the music employed in the Daoist religious services such as celebration, praying for blessings, exorcism or salvation of the dead souls. It is also called Daoist service music. The Daoist music is an important means of communication between the world of men and the world of deities and immortals. It greatly adds to the religious atmosphere and arouses in the believers an admiration and veneration for the life of an immortal or deity.

Section One: The Origin of Daoist Music and Its Development

The early Daoist services are a continuation and development of the services performed by male or female shamans. As early as the Shang Dynasty, there was a wide belief in deities and ghosts. The divination was one of the most common religious activities. Almost every sacrificial ceremony was accompanied by singing and dancing in order to please the deities. Therefore, there was a separate office for male and female shaman who took charge of music and dance. When Daoism was founded, it inherited the sacrificial activities from the times in the past. However, there is no official record of music in early Daoism. The scripture was read aloud rather than accompanied by music. According to the record in the official history, the use of music first started in the fifth century during the Northern and Southern Dynasties in China.

According to the record in the *Shilao Zhi* (Record of the Buddha and Laozi) in the *History of the Wei*, in 415, Kou Qianzhi claimed to meet the Supreme Lord of Lao at Mt. Song, who granted him the position of a celestial master and also presented him with *Yunzhong Yinsong Xinke Jingjie* (The Scripture of New Commandments

Regarding Chanting in the Cloud). Kou established new methods of chanting and the earliest Daoist music such as *Odes to China* and *the Stepping on the Void* were born. *The Odes to China* was adapted from high brow music performed at the royal court in the Qin and Han dynasties. According to the note in *Yuyin Fashi*, a record of Daoist ritual music, Huaxia or China refers to 3500 *li* (1 *li* equals 0.5 kilometers), which is suggestive of its being far in distance. Now *the tune of Huaxia* is raised at the Sizhen Hall, slowly chanted. It flowed past covered corridor, entered the palace hall and stopped. It seems that the name was taken on account of its meaning in distance. This is possibly one kind of tune chanted before the altar was opened at a Daoist service.

The Stepping on the Void is a verse mostly meant to praise the deities and immortals. There are generally five or seven characters in a line. Its length varies, depending on the service involved. *Yufu Gutu Yaojie* (A Summary of the Old Topics from Music Office) says, "The verse for *the Stepping on the Void* is a Daoist tune". According to the *Yiyuan* (A Collection of Strange Tales), authored by Liu Jingshu, "Cao Zhi, Prince of Chen Si,

had a tour of Yushan Mountain and suddenly heard from the sky the chanting, which was clear and deep, and so he asked a musician to record the music. This is a music of deities and immortals and the Daoist imitates it and composes the sound of the stepping on the void.” It is so called because the tune sounds like a multitude of immortals flying in the void of the sky. The music has an elegant style. In the *Taishang Dongxue Ling Bao Shoudu Yi* (The Ritual for Conversion from the Supreme Cavern of Mystery in the Numinous Treasure Tradition), Lu Xiujing, a Daoist from Maoshan in the Southern Dynasty collected the *Verse for Stepping on the Void*. A number of such verse is found in *Yuyin Fashi* in the *Daoist Canon*.

The Tang Dynasty is an important period for the development of Daoist music. The Tang emperors supported Daoism. Emperor Gaozong ordered Taichangshu, the Ritual Office, to have the tunes, *Qixian* (Praying to Immortals), *Wangxian* (Watching Immortals) and *Qiaoxian* (Expecting Immortals) performed for him. The Tang emperor Xuanzong was a devout believer in Daoism and an emperor with high artistic talents. He is well known for his love of drama and music. He had a great liking for Daoist music. He ordered Sima Chengzhen, a Daoist to compose *Xuanzhen Daoqu* (Daoist Tunes of Mysterious Perfection), Maoshan Daoist

Li Huiyuan to compose *Daluotian Qu* (the Tune from the Heaven Daluotian) and He Zhizhang, vice-minister of Engineering Ministry to compose *Ziqing Shangshen Daoqu* (The Supreme Daoist Tunes from Ziqing Heaven). When the construction of Taiqing Temple was completed, Wei Tian, Minister of Ritual Office composed *Jingyun* (Auspicious Clouds), *Jiuzhen* (Nine Perfected Beings), *Zibao* (Purple Repayment), *Xiao Changshou* (Small Longevity), *Chengtian* (Receiving Heaven), and *Shuntian Le* (The Joy of Following the Will of Heaven). Xuanzong also composed the Daoist music by himself. For example, in 741, he composed *Nichang Yuyi Qu* (The Tune of Rainbow Skirt and Feathered Garment) and *Ziwei Liugua Wu* (the Dance of North Pole Star and Six Trigrams). In 745, he composed *Jiangzhen Zhaoxian zhi Qu* (The Tune to Call Down Perfected Beings and Immortals) and *Ziwei Songxian zhi Qu* (The Tune to Send off Immortals to the North Pole Star). Of the 40 pieces of religious tunes, other Daoist music includes *Chibai Taoli Hua* (Red Peach and White Plum Blossoms), *Wang Yingfu* (Gazing at the Palace of Ying) and *Xian Xianyin* (Offering Immortals' Music). He also edited the Daoist music from the previous dynasties and raised it to a new level. Emperor Xuanzong also adapted foreign music into the Daoist music. For example, he changed *Qiuci Buddhist Tune* into *Golden Flower*

Cavern of Perfection.

With the spread of Daoism in the Tang Dynasty, the Daoist music spread to the regions beyond the royal courts. Along the way, the Daoist music absorbed many folk tunes including some Buddhist music and the music from the Central Asia. For example, *The No Worry* changed into *Eternal Happiness*. *Suluomi* was renamed as *Morning Sun Rises*. These tunes were incorporated into the Daoist music. Zhang Ruohai of the late Tang Dynasty commented in his *Xuantan Kanwu* (Correcting Errors in Daoist Altars) that the Daoist music widely spread its variety of music. The songs from Ba region and the dance from the Yu region (both are in the present Chongqing Municipality) could be found there. Du Guangting, a Daoist from the late Tang and Five Dynasties synthesized Daoist rituals and ceremonies and compiled *Daomen Kefan Daquanji* (A Compendium of the Standards for the Daoist Gate). The Daoist music was further standardized in rituals. Now the Daoist music was performed not just with repercussion instruments such as bell, *qing* and drum, but also with trumpet and string instruments.

The Song Dynasty is another important period for the development of Daoist music. The emperors Taizong, Zhenzong and Huizong composed the Daoist music on their own as many as several dozens of

pieces such as *Buxu Ci* (the Verse on the Stepping on the Void), *Sanhua Ci* (Poetic Prose on Scattering Flowers), *Baihe Zan* (An Ode to White Crane), *Yuqing Yue* (The Music from Jade Clear Heaven). Emperor Huizong was especially interested in Daoism. He had Lin Lingsu, a Daoist, to revise and add to Daoist rituals and published 429 copies of *Jinlu Lingbao Daochang Yigui* (Golden Register Numinous Treasure Daoist Service Standard). He also selected Daoist priests from all over the country to come to the capital city to study Daoist music. Our earliest compendium of music *Yuyin Fashi* Jade Music of Daoist Liturgy was compiled in the Northern Song Dynasty (960–1127). Curved lines as a way of music note taking was employed to record the lyrics that had been composed since the Northern and Southern Dynasties (386–589) and the songs of praise by the Song emperors Zhenzong and Huizong. These were included in the *Zhengtong Daoist Canon* compiled in the Ming Dynasty. Curved lines as a way of music note taking is called *sheng quzhe*, (sound curved) in the *Yiwenzhi of the History of the Han Dynasty*. It sounds like one singing followed by three sighings with many supplementary words. It has the style of the Southern tunes. At the time stringed and woodwind instruments were also incorporated into the Daoist music, thus the Daoist music was greatly enriched by its instruments.

In the Yuan Dynasty, Quanzhen and Zhengyi were two major Daoist traditions prevailing in China. The Daoist music employed by these two traditions also takes on different style. The Quanzhen tradition focuses on personal cultivation and its music was tranquil and otherworldly, while the Zhengyi tradition focuses on ritual and exorcism and its music was robust and elegant.

In the early Ming Dynasty (1368–1644), the founding emperor Zhu Yuanzhang (1328–1398) established Daoist Office (Xuanjiao yuan, literally meaning the Court of Subtle Teaching) to administer Daoist activities throughout the country (later the office was renamed as the Office for Daoist Registration). He ordered Daoist priests to compose ritual standards and the Daoist music was thus standardized again. In 1380, Shengle Guan (Temple of Holy Music) was established with offices under direct administration of Ritual Office. The Shengle Guan was in charge of sacrifices and music and dance students at the royal court. The Daoists who were experts in music and dance were entrusted to lead the temple affairs. The music and dance students were selected from the Daoist boys. The costumes resembled those worn by Quanzhen Daoists. 1382, Zhu Yuanzhang took a personal interest in the music used in the Daoist ritual activities. In 1403–1424, Emperor Chengzu completed music notations using Daming Xuanjiao

Yuezhang Gongchi (Great Ming Dynasty Daoist Scale of Musical Movements). There were the movement for chanting at the ritual site, the movement for the Lord of Heaven and the movement for the True Lord of Great Grace and Spiritual Help. There were 14 tunes such as *Ying Fengnian* (Greeting Phoenix Sedan), *Tianxia Le* (The Joy of All Under Heaven), *Shengxian Ji* (The Records of Sages and Worthies), *Ying Xianke* (Receiving Immortal Guests) and *Bubu Gao* (Upward One Step after Another). They were included in the *Zhengtong Daoist Canon*.

In the early Qing Dynasty, the administration of the Daoist music followed the old practice. The Dongyue Temple, Pantao (flat peaches, which are believed to have the effect of immortality) Temple, Luzu (Patriarch Lu Dongbin, who is the nominal founder of Quanzhen Daoism) Temple, Yuefei (a national hero from Southern Song Dynasty, famous for his resistance against Jin Dynasty in the North China) Temple and Guangong Temple in Beijing were all under the administration of Shengle Guan. The dance and music students resided in these temples. They wore Daoist attires in normal times, preserved a Daoist hairstyle, but they were allowed to marry and the title could pass onto the son from the father. Once there was a grand ceremony at the court, they would be summoned to participate in

it. The music tunes were those elegant court music. The instruments used were more than those on other occasions. The music was magnificent and joyful. In the mid-Qing Dynasty, Shengle Guan was renamed Shengle Shu (Bureau of Holy Music) where the children of Eight Manners studied elegant court music. The Daoist music gradually spread into the general populace. At the same time, some folk songs and tunes directly found their ways into the Daoist rituals and became part of Daoist music. As the Daoist music and folk music influenced each other, some regional styles of the Daoist music were developed. The Daoist music became diversified, regionalized and secularized.



The portrait of the Tang Emperor Xuanzong (712-756)

He was an emperor who loved music and had the genius for music. He composed Daoist music on his own.





A Daoist at the White Cloud Monastery in Beijing performs Chinese *zheng*.

Playing Chinese *zheng* and *qin* instruments is one way of personal cultivation for the Daoists. It enables the players to remain tranquil and free from the worldly desire.



**The Daoists perform
Daoist music.**

A Daoist nun is playing pipa. In Daoism, the female Daoists are called *Kun* Dao (literally means earthy Dao) and the male Daoists are called *Qian* Dao (literally means heavenly Dao). *Kun* is symbolized by *Yin* and *Qian* is symbolized by *Yang*.



Beijing White Cloud Temple Daoist Music Orchestra are accompanying for the service chanting.

Section Two: Features of Daoist Music

As a kind of ancient religious music, Daoist music is permeated with the basic beliefs and aesthetic thoughts of Daoism in terms of both music form and sentiments. Zhuangzi (ca.369–286 BC), in his book *Zhuangzi*, categorizes music into three types, namely heavenly tune, earthly tune and human tune. The Daoist music follows the naturalistic tendency in Daoism. Its aesthetic thought reflects the Daoist pursuit of immortality and quietistic life and the balance between this world and other world. The music is solemn and dignified, but it evokes a sense of quietness and tranquility. When it comes to summoning deities and divine generals to subdue the demons, the Daoist music is powerful and awe-inspiring. When it comes to seeking blessings from and singing praises of the divine beings and immortal beings, the Daoist music is melodious and beautiful. Through the contrast and other Daoist music devices, the Daoist ritual and ceremony are made all the more dignified, holy and mysterious.

In Daoist music, one hears the expression of the realm of immortality in a lively way and thus is transported to the mysterious and beautiful places

where the immortals are believed to reside. The Daoist music serves different functions: praising the divine and immortal beings, seeking blessings and avoiding disasters, salvaging the dead souls and personal cultivations. The tunes are divided into Yang Tune and Yin Tune. The Yang tune is used for early morning service and the service for seeking blessings. The Yin tune is used for evening service and the service for the soul salvation. The Daoist is closely related to the customs of the Han Chinese and the ethnic minorities in the southwestern China and therefore the Daoist music takes on the features of these regions and traditions. In the process, it also absorbed the elements of royal court music and folk music in terms of tunes and the ways of performance. Thus, the Daoist music is diversified and has a popular appeal. It is not only meant to please deities, but to please man as well. The Quanzhen tradition of Daoism divides the Daoist music into National Tune and Local Tune. The National Tune is the tune commonly used by the Daoists of the Quanzhen tradition, while the Local tune is used in a specific ritual and locality.



The Daoist Group at Ching Chung Koon of Hong Kong is performing the ritual of “Blessing Raining, Flowers Scattering”.

“Blessing Raining, Flowers Scattering” is one of the most common forms of ritual in Daoism. The performers chant slowly and give praises in order to magically transform the altar and receive the visit from divine immortals. The ritualist masters are sitting near the long table and chanting scripture accompanied by music. This creates a strong sense of music.

The Daoist music comprises of vocal music and instrumental music. The ways of performances are multiple, including solo, unison, instrumental solo and instrumental ensemble. The vocal music is a main stay in the Daoist service music. It takes the forms of paise, stepping on the void, libretto and recitation. The instruments used include all those used by the Han Chinese. Frequently used are the percussion instruments such as bell, *qing*, cymbals, *dang*, wooden fish, the wind instruments such as *sheng*, pipe, flute, *xiao*, *suona* horn and string instruments such as *qin*, *erhu*, *banhu*, *pipa*, *zheng* and *ruan*. These instruments are often used in the beginning, transition, and conclusion as well as the accompaniment of the service. The Daoist in charge of the service is called *Gaogong* (one who has highest power). The Daoists who chant in accompaniment is called *Jingshi* (sutra expert). *Gaogong* and *Jingshi* must follow the proper procedure to sing and dance and therefore they must be conversant with Daoist scriptures, be able to walk the *Yu* Steps and Tagang Budou (stepping on the astrological pattern) and use various mudras. They must be familiar with the music instrument and chanting. In the history of China there emerged quite a number of Daoist musicians. The most famous ones are Leng Qian of the Ming Dynasty and A-Bing (Hua Yanjun) in modern China. The *Two Springs Reflect on the Moon*

is a rare masterpiece in Daoist music and in folk music as well.

Since 1980s, with the support from the Chinese government, the Daoist circle and the circle of musicians, a large collection of Daoist music has been sorted out and preserved. The Daoist music orchestras have been organized in many Daoist temples and they have performed at home and abroad and won high acclaims.



The Daoist Assembly are performing a Daoist service at Qingcheng Mountain, Sichuan Province.

In the picture, *Gaogong* is picking up incenses and offering them to deities. The *Jingshi* on the two sides are accompanying him with percussion music, while chanting the scripture.



The Chenghuang Temple
Daoist Orchestra of Xi'an
is rehearsing.



The Changchun Temple from Wuhan, Hubei Province is accompanying on the occasion of the birthday of Lord Lao at the White Cloud Monastery in Beijing.

Section Three: Daoist Drama

The drama that reflects the Daoist belief and propagates Daoism is called Daoist or Immortals' drama. The traditional Chinese drama is an art form that integrates singing, acting, speaking and dancing. It grew mature relatively late. But as it emerged, it was intertwined with Daoism and became an important means of spreading the Daoist teaching and pleasing the Daoist deities. In the process, there emerged a number of Daoist dramas that carried Daoist contents. In *Taihe Zhengyin Pu* (Correct Musical Notations in Taihe) compiled by Zhu Quan in the Ming Dynasty, there are 12 types of miscellaneous Yuan Dynasty drama, the Daoist drama being one of them. The Yuan Dynasty was a time when the tension between the Mongolian rulers and the Han Chinese was strong. The intellectuals who lost the opportunity for upward mobility through exams mingled with the people in the lower strata of society. They created many works that reflect the life of the people in that strata and social tensions. Many famous playwrights emerged at that time. The great dramatist Guan Hanqing, who topped *Lugui Bu* (Book for Recording Ghosts) is one of them. Some intellectuals

lived a hermetic life and lived as either a Buddhist or a Daoist in passive resistance to the Mongolian rulers. The Quanzhen tradition of Daoism was established in this context. And many Daoist dramas reflect the Quanzhen background.

The Daoist drama has many functions. The playwrights not only told the stories about the deities and immortals in a drama form in order to inspire a life of beauty and freedom in the realm of immortality. This set off the darkness, injustice and corruption of the society of the Yuan Dynasty and grievance and sense of resignation towards the Mongolian rulers. Through the publications of these immortals' stories, the audience were led to believe in the pursuit of immortality and freedom from the bondage of life. The shortness of life was thus assuaged. Besides, the telling of the stories in a dramatic form about the Daoist occult arts and the mystery of inner and outer alchemies encouraged the audience in the faith in Daoism. The music and dance and lively atmosphere in the scenes of the drama were also supposed to please deities.

There are several dozens of Daoist drama in

existence, which include *Chen Tuan Gaowo* (Chen Tuan^① Sleeps on a High Pillow) and *Jianfu Bei* (Stele for Encouraging Blessings) etc. Besides the Peking opera, *Kun* opera and other local operas were employed. Following are a few examples:

The Tower of Yueyang, the short form for “Lü Dongbin Get drunk Three Times in the Tower of Yueyang”, was composed by Ma Zhiyuan, a Yuan Dynasty dramatist. The story tells about Lü Dongbin, a Daoist from the Tang and Five Dynasties converted the spirits of willow tree and white plum blossoms, teaching them about the shortness of life and not to attach themselves to fame and profits and lead them to the realm of immortalities.

Huangliang Meng (Yellow Millet Dream) was co-authored by the Yuan Dynasty dramatists Ma Zhiyuan and Li Shizhong. It tells about Lü Dongbin who went to the then capital for imperial examination. He stopped at Huanghua Shop in Handan. Old Mother from Lishan took a form of the shop keeper and cooked the yellow millet for him. And Han Zhongli disguised himself as a Daoist, who made Lü experience 18 years of trials in his dream. Finally, Lü stayed away from the worldly pleasures and became an immortal. This is a classic Daoist drama.

Zhuangzhou's Dream was composed by Shi Zhang from the Yuan Dynasty. Zhuangzhou was originally

an immortal from Daluo Realm, who was promoted to be Nanhua True Lord with Supreme Virtue from Jade Capital and the Realm of Supreme Purity. He was banished to the realm of men because of his slips. The God Venus used Zhuang Zhou's dream story where he was transformed into a butterfly to enlighten Zhuang to return to the realm of immortals. Since the Yuan Dynasty, it has been a custom to play out the drama on Daoist festivals. This custom is still preserved in some places in Shaanxi, Shanxi and Fujian Provinces. In today's temples, the stages for the Daoist dramas are still preserved.

① Chen Tuan: 872–989, a famous Daoist hermit and scholar in the Five Dynasties and early Song Dynasty.



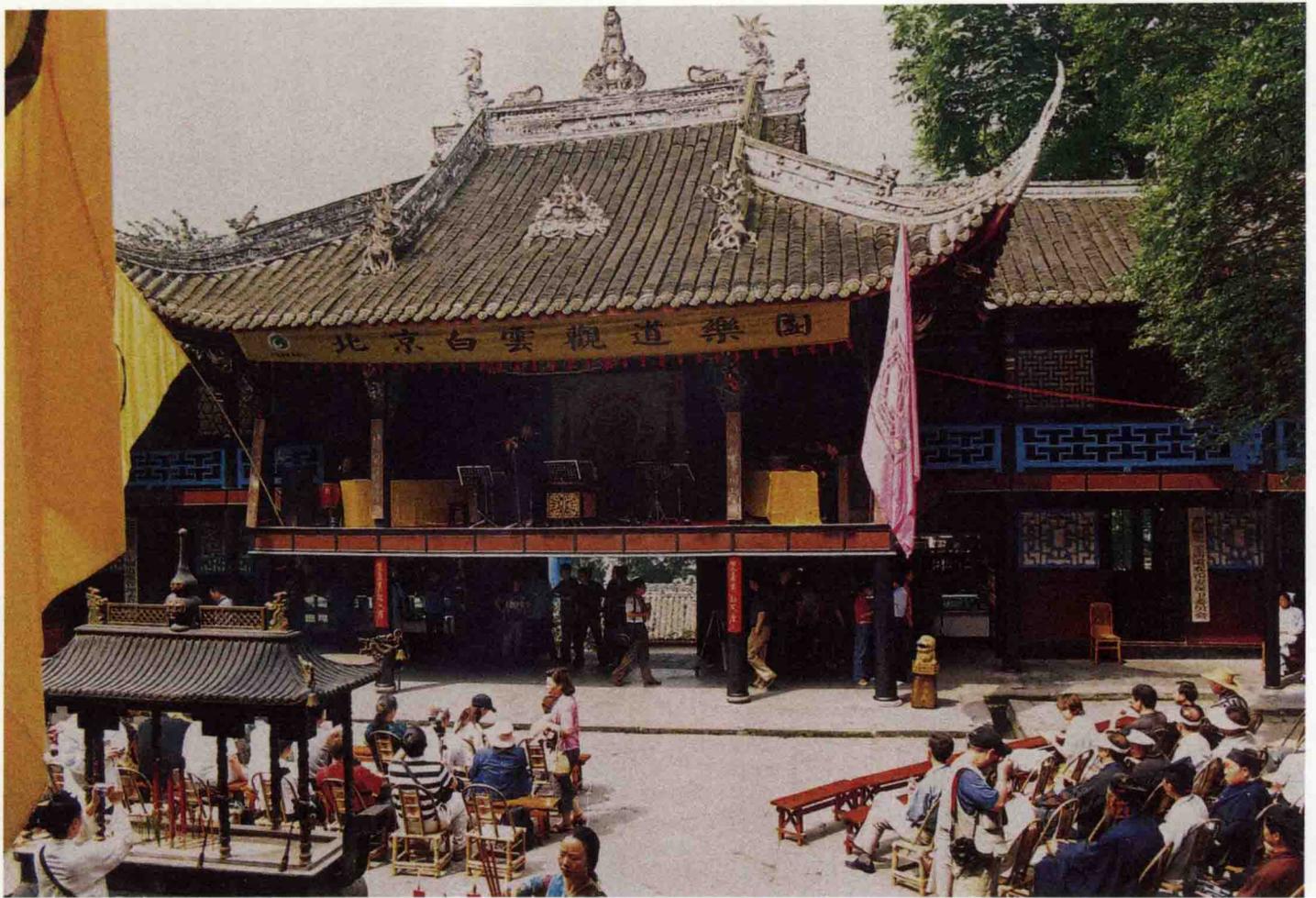
Great Zhongduxiu Performs the Drama, a Mural of Shuishen Temple at Hongdong County, Shanxi, Yuan Dynasty

This painting shows that in the Yuan Dynasty there were not only stage, curtains and theatrical troupe, but also *sheng*, (main male role), *dan*, (a female role), *jing* (a fainted face male role) and *chou* (a male clown role). This wall painting is an important source to study the history of Chinese drama.



Zhong and Lü Discuss about the *Dao*, a Mural from Yongle Temple, Ruicheng, Shanxi Province, Yuan Dynasty

The stories about Han Zhongli and Lü Dongbin and other six immortals have a great influence on Chinese literature, drama and other arts. These stories became important themes in various artistic expressions. This picture portrays the two person discussing about the Way. The style of painting is rather like that of a literati painting.



Stage of Er-Wang (Two Kings) Temple, Dujiangyan, Sichuan Province. The Daoist Music Orchestra is performing on the stage.

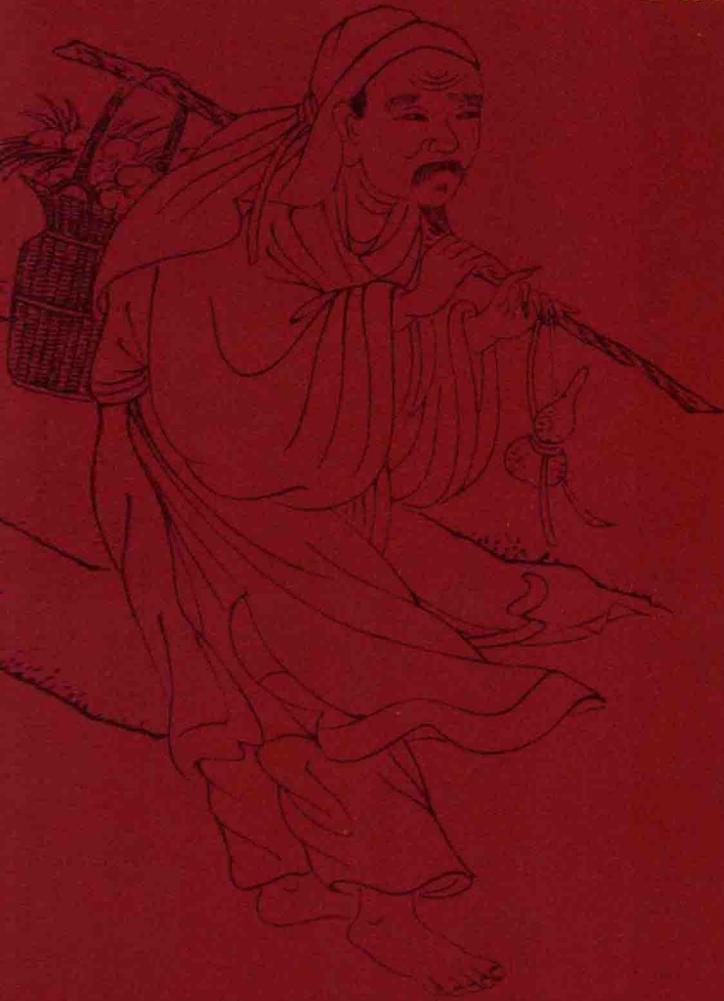


The stage from the Ming Dynasty at Baiyun Temple, Jiaxian County, Shaanxi Province

In 1947, Mao Zedong (1893–1976) and other officials came here to watch the Jin drama with the masses of the people. During the temple fairs, the dramas are often staged here to give thanks to deities.

Chapter Six

Daoist Literature





Daoist literature is a general term for all genres of imaginative writings that reflect the Daoist teachings, beliefs, stories and rituals. Like other type of literature, Daoist literature uses language to express its ideals and events of life. These works are collected in the *Daoist Canon* mostly. Some are to be found outside the *Daoist Canon*. These works were written either by the Daoists or lay scholars. There are different genres in these writings such as poems, poetic proses, essays, notes, legends and short stories. The contents of these writings include praises to the divine and immortal beings, illumination on the Daoist teachings, recording Daoist occult arts, hagiography and travelology of the Daoist heavenly caverns. The number of the writing is great and the styles vary.

Section One: Daoist Poetry

Ever since its inception, Daoism was closely related to poems. In Daoism, poems were often used to spread its teaching, giving praises to the divine and immortal beings, recording the alchemical arts, writing petitions and memorials, verses and incantations on the occasion of rituals. The Daoist poems mostly took the forms of five characters or seven characters lines. In the Song and Yuan dynasties, poetic proses and *sanqu* opera were also used by Daoism. The Daoist classics written in poems include the *Daodejing* and *Wuzhen Pian* (The Treatise on Understanding the Nature). The *Daodejing* of Laozi was written in ancient rhymed poems. All of the 81 chapters were written in rhymes. In the early Daoist classic *Taipingjing*, not a few seven-character-line poems were found. *Wuzhen Pian* is a work that uses poetic form to describe the process of inner and outer alchemy and secret recipe. It is very readable and easy to understand.

The verse on stepping on the void, memorials, *qingci* (Green Verses), incantations are an important part of the Daoist poems. The verse on stepping on the void emerged probably during the Northern and Southern Dynasties. From *Yiyuan* (the Collection of Strange Tales) written by Liu Jingshu from the Southern Dynasty,

it can be inferred that the verse on “stepping on the void” appeared already in the Northern Wei period. This genre of writing are mostly meant to give praises to the divine and immortal beings. Generally, it uses five-character-line and seven-character-line poems. In the reign of the Tang emperor Xuanzong (712–756), quite a few literati were recognized by him because of their stepping on the void verse and *qingci*. *Qingci* is also called Green Writing. It is part of Daoist poems. It is so named because it was written on the paper made from *qingteng* (bine plants). It is the memorial submitted to the divine and immortal beings in heaven. It dates back to the Tang Dynasty. There are set forms and requirements. When the memorial was read aloud, it was to be burnt to the attention of Heaven. After the Tang Dynasty, many literati were good at writing *qingci*. The most famous writer was the prime minister Yan Song of the Song Dynasty. *Youxian Shi* (Immortals’ Minstrels), which describes roaming journey of immortals, literati poems praising the immortals and the Daoist poems are plentiful and colorful. And they have reached a very high artistic level. Among them, *Though the Tortoise is long lived*, by Cao Cao of the Three Kingdoms Period, and *Fu on the Goddess of Luo* are two most outstanding.

從五色令人已下有五章說初段末已來明舉賅用无軒尋
成就自賅義 次釋文 今就道可道章內曲分有四子段義
一顯人法二出賅根三同凡聖四啓玄門今言道可道非常道
此之句明法也心也通也就此法內有三段義其三者 初字

明法賅 次兩字明法相 下三字明法用

次釋文

道者法也但法賅无名故聖人欲使群有依法成聖強与立名
名之曰道道者喻也如世間道路貴賤同行遠近俱達无為
法者亦如斯能令凡聖同階各得果報无有差失以此為喻故
云道可道者明有為无為俱有可法故稱為相非常道
者即是无邊大用賡周三界无法不法在善為善法在
惡為惡法无在无不在一切俱含言說所不加軌用无
去用不可定一而取故曰非常道

相用從賅論相時賅用從相論

法而非賅一相切相則无

用舉此一法則一切可知

賅三種謂聖人體相用 初字

聖人相 下三字明聖人用 次釋文

聖人名但聖賅无名因凡故名是以經云无名天地始故

和承无名立有名可名者凡聖兩位俱有可名因之得稱故

The handwritten *Commentary on the Meanings of the Daodejing* by a Tang person from Dunhuang (partial), paper, hand scroll, 27 × 270cm. It was discovered at Mogaoku Cave at Dunhuang in 1900. The original copy is kept at the National Library of Beijing.

The beginning part and the ending part of the scroll are damaged. The meanings of the commentary are close to those from Li Rong and Zhao Zhijian. It is also possible that it was written by a Daoist of the Double Mystery school in the Sui Dynasty. The script is neat. The text is written in red and the color is bright. The comments are written in black. The middle piece in the original copy is missing (the damaged piece is now kept at the British Library). The *Daodejing* is not only a superb work of literature, it is also a great philosophical work. There are over 1000 commentaries on the *Daodejing*. It is a most translated book only next to the Bible.

Section Two: Daoist Hagiographies and Fictions

Many hagiographical writings and fictions on the immortal beings are in existence today, some of which are well-known pieces. Some of these writings are collected in the *Daoist Canon* and some other are to be found outside the Canon. According to the statistics compiled from *Daozang Zimu Yinde*, the Index to the *Daoist Canon*, there are seventy one writings of this kind. Those that exerted great influence on later generations include *Shanhai Jing* (The Classic on Mountains and Seas), *Liexian Zhuan* (Hagiography of Immortals), *Yongcheng Jixian Lu* (The Records of Female Immortals at Yong City) and *Lidai Zhenxian Tidao Tongjian* (A Comprehensive Mirror of the Immortals of All Ages who Experience the Way). Besides *Soushen Ji* (The Records for Search Deities), *Taiping Guangji* (A Comprehensive Collection in the Reign of Taiping) and *Han Tianshi Shijia* (The Family History of Celestial Master Zhang) and *Xiyouji* (Journey to the West) are also part of the hagiographical writings on the immortal beings. Our classical fictions such as the *Dream of Red Chamber*, *Journey to the West* and the *Investiture of Gods* also reflect some of the Daoist themes.

Magu Offers Longevity Gifts, Wu Youru, Qing Dynasty (1644-1911), paper, 20 × 50cm

Magu is a female immortal, female longevity star in Daoism. She is reportedly invited by the spirits of lily, peony, herbaceous peony and flowering crab-apple to attend the peach party and offer her immortality wine to the Queen Mother of the West. The picture of Magu Offering Longevity Gift carries the meaning of blessings for longevity.

日坐定各進行廚皆全蓋三
杯錯錯多是花香擊麟麟而
食之麻姑手爪似鳥經見之心
中念曰背大癢時得此爪以爬
背當佳也茂已知經心中所
言即使人數往背曰麻姑神
人也汝何忽謂其爪可爬耶
元和友和吳嘉猷



麻姑

黃州志麻姑名勒麻秋
之女建昌府志麻姑王方
平妹神仙傳王茂字方平
學藝陸家因道人呂麻姑





Sun Simiao Searching for Medicine. It is taken from *Xianfu Qizong* (Strange Traces of Immortals and Buddhists), paper copy from Mr. Tao in Wujin, stone printed at Yuedan Hall, compiled by Hong Zicheng from the Ming Dynasty (Vol.2), 29.8 × 30.6cm

Sun Simiao (ca.541–682), an eminent physician in the Tang Dynasty. He was venerated as a medical sage by later generations. He was called the Perfected Being Sun in Daoism. He had a thorough knowledge of medicine and saved numerous people through his medical practice. He authored *Beiji Qianjin Yaofang* (Thousand Gold Worth of Prescriptions for Emergency Need) and others.



The Birth of True Lord (Perfected Lord of Xu) on an Autumn Night, taken from *The Hagiography of Immortals with Newly Carved Portraits*, printed in the 13th year of Guangxu (1888) (vol.2), compiled by Hong Zicheng from the Ming Dynasty, paper, 25.8 × 26.0cm

The Perfected Lord of Xu's real name is Xu Xun (230–374). He was an eminent Daoist in the Eastern Jin Dynasty. He learned the Daoist art from Wu Meng. He was once the head of the county Jingyang. Therefore, he is also called Xu Jingyang. He was the founder of Jingming (Pure and Clear) tradition of Daoism. And he was venerated as one of the four celestial masters in Daoism. The picture depicts the story of his birth. The legend has it that he lived for 135 years. After he attained the Way, 42 of his family members ascended to the Heaven as well along with his chickens and dogs. Therefore, we have a Chinese idiom: "One man attains the Way, chickens and dogs will ascend to the Heaven."

Section Three: Daoist Prose Writings

The main genre used for writing the Daoist classics is prose. Some of the proeses are first rate writings. The best prose is the *Zhuangzi*, written by Zhuang Zhou and his disciples in the Warring States Period. It is venerated as *Nanhua Scripture* in Daoism. It consists of Inner Chapters, Outer Chapters and Miscellaneous Chapters. Though it is attributable to Zhuang Zhou, it is in fact a collection of the Zhuangzi school that was active from the Warring States Period to the Han Dynasty. The Zhuangzi absorbed the idea of Laozi. Its basic teaching is about non-artificial action, non-conflict and non-ego and how one can experience the *Dao*. This book is simple in structure and many of the people, things or events are fictional. The devices like personification and metaphors are used to vividly express the deep philosophical thought. The overstatements, rich imagination and parables make it a rare masterpiece in pre-Qin Dynasty writings. One comment has it that it is free from restraint, fun and imaginative. It has very high literary merits.

Ge Hong's *Inner and Outer Chapter of Baopuzi* is collected in the *Daoist Canon*. Its preface says,

"the Inner Chapter talks about divine and immortals, prescription and drugs; demons and transformations; cultivation and longevity techniques; avoiding disaster. These belong to the Daoist school". This book was written in rhythmical prose and the writing was smooth and the words are refined and has a very high literary value. In the Outer Chapters, he talks about the way of writing, commenting that the composition to virtues are what ten *chi* to one *zhang*. To consider composition as something extraneous is something that I have never heard. Writing can be disposed of, but if the Way has not yet prevailed, we cannot do away with writing. That is to say that the content and technique of writing are interdependent. This not only makes sense in the Daoist literature, but also has some effects on the history of Chinese literature.

There are many other prose writings in the Daoist classics. For example, the *Collection by the Hermit from Huayang* contain many beautiful and natural prose pieces, which pass on for many generations. For another example, Bai Yuchan's *Records of Yongcui Pavilion* has a beautiful style, a masterpiece in Daoist prose.

In addition, Daoism has something to offer in terms of calligraphy. Historically, there are many Daoists who excel in calligraphy. For example, Wang Xianzhi, the son of master calligrapher Wang Xizhi, was a follower of Five Bushes tradition of Daoism, and a calligrapher in his own right. Tao Hongjing, the eminent Daoist thinker was also a great calligrapher. The Daoist talismanic writing is made up of clerical, seal and regular scripts in their modified forms. There are double script, cloud seal script, dragon and phoenix-like scripts. They are an important means to apply Daoist occult arts. And it is an art of calligraphy unique to Daoism. The seal used at the Daoist altar also carries talismanic writing. The Daoist

attire comes from the Han Dynasty attire. The regalia worn on the altar and the designs of Yulou Xiao Platform (the highest story of the Heaven), Eight Trigrams, 28 constellations, immortal cranes, auspicious clouds and glossy ganoderma, which symbolize the Daoist pursuit of immortality are exquisite works of art. The displays in the Daoist temples such as flag, curtain, table curtain, praying mat and five offerings are also meaningful in religious sense. Numerous folk crafts such as chinaware, sculpture, papercut and gold and silver wares are based on the Daoist stories. We do not have the space to talk about them in detail here.



Burning the Memorial

In a Daoist ritual, a memorial is used to record the thing one prays for. After the memorial is read aloud, the prayer is extended to the Heaven to ask for the protection from the heavenly lord. This picture is about the memorial burning ritual in the prayer meeting by the Daoist assembly at the White Cloud Monastery, Beijing.





Zhuang Zhou Dreaming of a Butterfly (a copy)

The original painter was Liu Guandao (ca.1258–1356). He is a painter from the Yuan Dynasty. His style name is Zhongxian, a native of Zhongshan (present Dingxian, Hebei Province). He was good at painting Buddhist and Daoist figures, landscape and flowers and birds. This picture depicts the story about Zhuang Zhou dreaming of a butterfly in the Qiwulun chapter of the *Zhuangzi*. Zhuangzi (ca.369–286 BC) was one of the representative figures in the Daoist school in the Warring States Period. He was a native of Xue in the state of the Song (northeast of present Shangqiu, Henan Province). He and his disciples together composed the *Zhuangzi*. This book is known for its beautiful language, rich imagination and vivid parables. Once Zhuang Zhou in his dream was transformed into a butterfly. After he woke up, he found himself still to be Zhuang Zhou. He did not know whether it was Zhuang Zhou who was transformed into a butterfly or it was the butterfly which was transformed into Zhuang Zhou. The characters in the picture are vivid and the brushwork is strong and steady. The original painting is kept by a private collector in the US.

Concluding Remarks:

As the only indigenous religion in China, Daoism keeps the ancient beliefs and customs. The Daoist beliefs and ideas in turn play an important role in shaping the Chinese characters and values, and have become one major source for the Chinese arts both in form and in content. The Daoist arts has become one of the important corner stones of the Chinese art and culture. And this art and culture has become an integral part of the Chinese art and culture as Daoism develops. It will continue to be part of our artistic and cultural treasure and contribute to the prosperity of the world arts and culture.

This is perhaps why the Daoist arts have such an appeal!

A Brief Chronology of Chinese History

| | |
|---------------------------------|-----------------|
| Xia Dynasty | c. 2070–1600 BC |
| Shang Dynasty | 1600–1046 BC |
| Western Zhou Dynasty | 1046–771 BC |
| Eastern Zhou Dynasty | 770–256 BC |
| Spring and Autumn Period | 770–476 BC |
| Warring States Period | 475–221 BC |
| Qin Dynasty | 221–206 BC |
| Western Han Dynasty | 206 BC–AD 25 |
| Eastern Han Dynasty | 25–220 |
| Three Kingdoms Period | 220–280 |
| Western Jin Dynasty | 265–316 |
| Eastern Jin Dynasty | 317–420 |
| Northern and Southern Dynasties | 386–589 |
| Sui Dynasty | 581–618 |

| | |
|--------------------------------|-----------------|
| Tang Dynasty | 618–907 |
| Five Dynasties and Ten States | |
| Five Dynasties | 907–960 |
| Ten States | 902–979 |
| Northern Song Dynasty | 960–1127 |
| Southern Song Dynasty | 1127–1279 |
| Liao (or Khitan) | 916–1125 |
| Jin | 1115–1234 |
| Western xia (or Tangut) | 1038–1227 |
| Yuan Dynasty | 1271–1368 |
| Ming Dynasty | 1368–1644 |
| Qing Dynasty | 1644–1911 |
| The Republic of China | 1912–1949 |
| The People's Republic of China | Founded in 1949 |