

尊道重禮

道教經壇文物展專輯
The Significance of Taoism and Rites ·
Taoist Cultural Relics Exhibition



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尊道重禮

壬辰送奎



尊道重禮 — 道教經壇文物展

The Significance of Taoism and Rites – Taoist Cultural Relics Exhibition

主辦 Organised By : 齋色園 Sik Sik Yuen

支持單位 Units in Support :

國家宗教局 State Administration for Religious Affairs of P.R.C.

香港特別行政區民政事務局 Home Affairs Bureau of HKSAR

中國道教協會 Chinese Taoist Association

協辦單位 Co-organised By :

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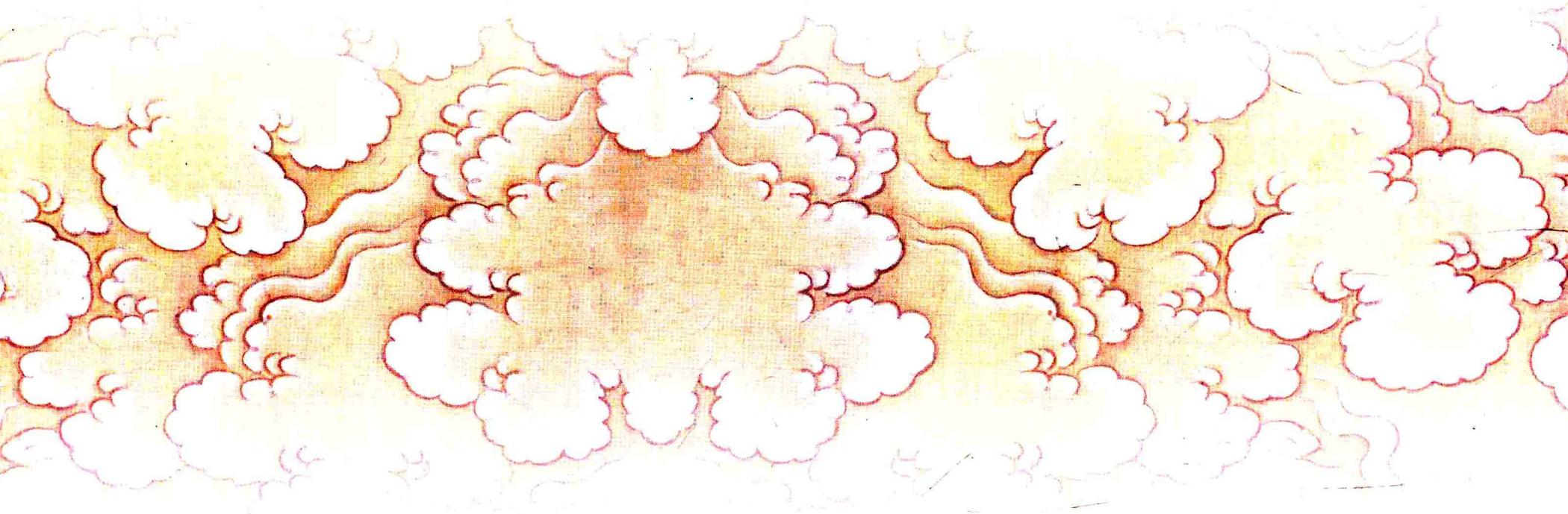
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弁言

感謝黃大仙師庇佑，我們這個籌備不到半年的大型道教文物展終於如期展出了。從幾個月前的「一籌莫展」，到後來的一呼百應，各方配合，順利開始了佈展的工作，一路走來，縱使障礙不少，但幸賴各方友好的支持及指導，最後難題還是一一迎刃而解，步上圓滿成功之途。

適逢香港回歸祖國十五周年，本港各界皆在為這件盛事籌備慶祝活動。本園董事會全人商討後，除積極響應香港民政事務局的呼籲，支持香港道教聯合會所舉辦的活動外：還特別籌辦了一大型的道教文物展及黃大仙廟會。自本人擔任道教文物展籌備委員會之總監督後，戰戰兢兢地承接了此一挑戰，自覺這是一項神聖任務，故絲毫不敢怠慢。先是請教於專家學者，繼而走訪國家宗教事務局、中國道教協會、北京白雲觀等。期間，本園喜獲國家宗教局王作安局長爽快答允協辦、郭偉司長全力配合；中國道教協會任法融會長、王哲一秘書長、北京白雲觀李信軍監院等的傾力支持；還有香港民政事務局曾德成局長、許曉暉副局長等的熱心關切……全賴以上各方尊貴大德的協助，本園今天才能成功地將道教文物呈現在大家眼前。

記得當初提出舉辦文物展覽的構想時，本人腦海閃現的是當今城中熱話——「文化保育」這個主題。其實，在香港這個多元文化的城市，無論是古建築、古文物，或是其它文化遺產也好，它們皆保留了過去人們生活的歷史，它們是人們善用自然並與之融洽並存的一種歷史與文化的積澱。正因為我們能夠保留、保護，甚而繼承、活化這些古建築等文化，才使我們香港這一現代化的中西文化交融的城市，也有其古色古香和文化涵養的一面。所以，本園籌辦此一道教文物展覽活動，實在意義重大。

道教，是中國土生土長的宗教。發揚道教文化，不啻於弘揚我國的傳統文化。此次展覽主題為「尊道重禮——道教經壇文物展」，其中蘊涵了本人的一些粗淺意念。「尊道重禮」是指我們應當尊重人與自然的和諧互重之道，同時亦要重視道教傳統的禮儀科範文化。因此，在前往京城白雲觀祖庭與王宜峨教授、孟至嶺道長、陳理真道長商討展覽事宜時，本人特別強調展覽的目的之一是讓香港的市民、年青朋友、海內外遊客等，除了可以觀賞道教藝術品外，還能藉此瞭解我國道教的禮儀文化。

這次展品包括有不同時代的「神像」，有木雕的、銅鑄的、石雕及

瓷器等。正如過去梁思成教授所說的「藝術之始、雕塑為先」，相信定能讓廣大的藝術愛好者眼界大開。此外，展品中亦包括有珍貴道教科儀的經壇法器：法鼓上的精美構圖、銅鐘上的紋飾、香爐鼎的龍雕，其雕琢之術，令人嘆為觀止。至於珍貴的一級文物經書、印經版、道牒板等亦皆是彌足珍貴、難得一見。而《金液還丹印證圖》，更可引領我們對道教豐盛的養生文化，作更深入的認識。

過去香港的道教文物展覽，大都是在大學的博物館、文物館一類學術殿堂進行，但為便於普羅大眾前赴觀賞，本人特意提出，將展館設於交通便利的黃大仙祠。同時，在展覽期間更增設有以文物保育為主題的公開學術講座，著意向年青的學子、朋友推廣，希望開拓他們的藝術文化修養和視野，把藝術展覽「普及化」。

最後，再一次感謝各方的友好和各單位的鼎力支持，特別是國家宗教局、國家文物局、北京市文物局、中國道教協會、北京白雲觀等，如果沒有他們的協助，相信這次大型的道教文物展是不會成功在港舉辦的。而本港的民政事務局、香港道教聯合會、文物展的顧問團隊：饒公（宗頤先生）的書法題字、楊春棠先生、王宜峨教授、孟至嶺道長的講座、和多位專家（李焯芬教授、黎志添教授、鄧立光博士）的寶貴意見，本人在此一併致以衷心的謝忱。願我道教文化發揚光大，黃大仙師保佑大家福壽康寧、道德齊增！是為序。



黃錦財

壬辰年仲夏於鳳鳴樓主席辦公室

Foreword

We are thankful that, with the benevolent protection of the Great Immortal Master Wong Tai Sin, our major exhibition of Taoist relics, no more than six months in the planning, has finally opened as hoped.

From a few months ago, when we had not a single piece in place, to the present when we gladly receive a hundred answers to a single call, the cooperation we have received from various quarters has allowed us finally to be able to begin the work of laying out the exhibits without setback. Although we have met with obstacles along the way, with the support and guidance of our friends, each difficulty has eventually melted away, leaving only a clear path to success ahead of us.

In this year that marks the fifteenth anniversary of the establishment of the Hong Kong Special Administrative Region, the city is busy arranging all kinds of celebratory events for this happy occasion. After some discussion, the board of directors decided that, whilst actively answering the call to support the Home Affairs Bureau of Hong Kong as well as the Hong Kong Taoist Association in their activities, we would also make preparations to hold a large scale exhibition of Taoist relics and a temple fair to honour Wong Tai Sin. Ever since I took on the position as Executive Producer of the Organising Committee of this exhibition, facing the challenge of organising such an event with considerable trepidation, I have regarded it as a sacred duty, and as such have dedicated myself to it with all of my energy. I began by seeking advice from experts and scholars and went on to pay visits to the State Administration for Religious Affairs (SARA), the Chinese Taoist Association, the Beijing Bai Yun Guan (White Cloud Temple) and other such organisations. During this period, we were lucky enough to receive enthusiastic assistance from SARA's Chief Wang Zuo'an and Director General of Foreign Affairs Department Ms. Guo Wei; whilst the Head of the Chinese Taoist Association Grand Master Ren Farong and Secretary-General Wang Zheyi, along with Abbot Li Xinjun of the Beijing Bai Yun Guan all offered their complete support; Secretary for Hong Kong Home Affairs Bureau Tsang Tak Sing, GBS, JP and Under Secretary for Hong Kong Home Affairs Bureau Ms. Florence Hui have also given this matter their attention ... it is only with the help of these respected

benefactors that we are today able to successfully present this collection of Taoist relics to you.

I recall that when the holding of an exhibition of cultural relics was still nothing more than an idea, the popular buzz-word of "cultural conservation" flashed through my mind. In Hong Kong, a city of rich and varied cultures, our ancient architecture, ancient relics and many other items of our cultural heritage, all preserve for us the history of those that lived before us. They are the historical and cultural fruits of mankind's efforts to befriend and live in harmony with the natural environment. It is precisely our ability to preserve and protect, even to pass on and breathe new life into these ancient buildings and other elements of our cultural heritage that gives Hong Kong, a modernised city where the cultures of East and West meet and mingle, its aura of respect for and preservation of tradition and culture. This is what gives a greater meaning to our holding this exhibition of Taoist relics.

Taoism is a native religion of China. By promoting Taoist culture, we promote the traditional culture of China as well. The full title of this exhibition is "The Significance of Taoism and Rites-Taoist Cultural Relics Exhibition", a title which contains something of my own humble notions. "The Significance of Taoism and Rites-Taoist Cultural Relics Exhibition" refers to our duty to honour that relationship of mutual respect between mankind and nature, whilst "The Significance of Rites" reminds us the importance of valuing the rites and ceremonies of traditional Taoist culture. Therefore, in visiting, the Beijing Bai Yun Guan, and holding a meeting there with Professor Wang Yi'e, Taoist Masters Meng Zhiling and Chen Lizhen, I made sure to emphasise that the holding of this exhibition was intended to introduce the citizens of Hong Kong, our young friends and also our international guests, not only to the appreciation of Taoist works of art, but also to give them an opportunity to discover the ceremonial traditions of Taoism.

The deity sculptures shown in this exhibition include items from various periods modelled in wood, bronze, stone and pottery. Professor Liang Sicheng

has said that, “Sculpture lies at the birth of all arts”. I believe that these exhibits will broaden the horizons of art lovers everywhere. In addition to these, precious artefacts from altars of the Taoist faith as are used in their ceremonies and rites will also be on show. The designs on the Taoist drum, the decoration of the bronze bell, the carven dragons upon the incense burner - the skill of execution shown in these works of art simply leaves one breathless. The ephemera artefacts of scriptures and printing blocks for scriptures, as well as certification documents, are all relics of the first class, items of the greatest value and it is a rare opportunity we are afforded in being able to see them first hand. Whilst the “Jin Ye Huan Dan Yin Zheng Tu” (Golden Liquid Returns to Create Cinnabar – Diagram of Proof) manuscript in particular offers us the rare opportunity of getting to know the rich history of Taoist studies in health and well-being.

In the past, exhibitions of cultural relics in Hong Kong have predominantly been held by academic and heritage museums and other such scholarly institutions. To encourage the general public to come and enjoy our exhibition, I especially suggested holding it in the easily accessible Wong Tai Sin Temple. At the same time, we will be organising public lectures on the theme of cultural conservation throughout the duration of the exhibition, especially aimed at young people and students, hoping to encourage their appreciation of artistic culture and broaden their horizons. All of which aims at making this artistic exhibition a more ‘accessible’ event altogether.

Finally, I wish to offer my gratitude once again to all my friends and fellow believers and the organisations that have offered us their support, especially to the State Administration for Religious Affairs of P.R.C., the State Administration of Cultural Heritage, the Beijing Municipal Administration of Cultural Heritage, the Chinese Taoist Association and the Beijing Bai Yun Guan. Without the assistance of these organisations in particular, this major exhibition of Taoist relics could not have been successfully held here in Hong Kong. At home in Hong Kong, this exhibition was made possible by the involvement of the Bureau of Home Affairs, the Hong Kong Taoist Association, the team of consultants for the exhibition; the calligraphy of Master Jao (Tsung-I); lectures by Mr. Yeung Chun Tong, Prof.

Wang Yi’e and Taoist Master Meng Zhiling as well as the valued opinions of several consulting scholars, namely Prof. Lee Chack Fan, Prof. Lai Chi Tim and Dr. Tang Lap Kwong - I offer my sincerest gratitude to each of you. It is my hope that the understanding of Taoist culture may be thus furthered, and that the Great Immortal Master Wong may bless us all with long and prosperous years in which to better our understanding of the Tao.

And so, I conclude my Preface.

Wong Kam Choi

Composed Mid-Summer in the year 2012

The Chairman’s Office in the Fung Ming Hall

《赤松黃大仙師寶懺》解說

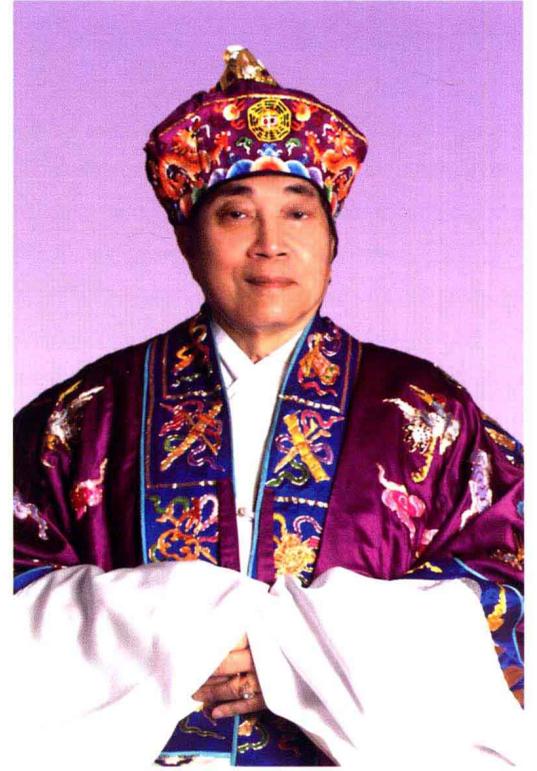
李耀輝

齋色園黃大仙祠為慶祝香港回歸祖國十五週年，特別在園內舉辦了一個大型的道教經壇文物展覽。據本人所知，這是本港開埠以來，首個在廟宇內舉辦的文物展覽。展覽場地設於廟內，一方面可讓香港普羅大眾能於進廟參神的同時也能藉機瞭解道教文物；另一方面更可直接把傳統藝術文化帶進社區，市民不需要長途跋涉到博物館去觀賞；黃錦財主席關於這方面的周全考慮，本人非常支持。這次展覽的名目攸關「經壇文物」，顧名思義，即是道教的科儀文物，其中涵括了道壇的佈置、神像、經書、法器……本人忝為本園的監院，當接獲籌委會的委託，要我為此次展覽開設一個公開講座時，自當義不容辭。在構思講座內容時，本人首先想到的是，如何將本園這九十年來的科儀經懺以簡單、淺白的方式介紹給有興趣的朋友及信眾們。其實，本人也想藉此機會，將本人新近於齋色園黃大仙祠的科儀改革，及將神秘的道教科儀文化「普及化」，以簡單的方式介紹給信眾，並容許信眾於我們經生道長進行科儀時，可以同時於壇外參與誦經的活動，本人此一理念的產生，都是源於希望信眾們多些接觸道教的科儀文化。

香港道教經壇的簡介

有關香港道教的道壇歷史介紹，早年香港大學的黃兆漢教授、鄭煒明博士已有作過探討及調查，^[1] 他們對香港的道堂也已有了較全面的介

紹。尤其是黃兆漢教授，他的一篇〈黃大仙考〉，對本園供奉的黃大仙，作了較全面的研究，更糾正了坊間許多有關大仙的出處的猜測。^[2] 尤其是早年的學者亦有此誤解，筆者見《中華道教大辭典》內的〈黃大仙祠〉或〈黃大仙靈籤〉條，^[3] 皆把黃大仙與羅浮山的「黃野人大仙」扯上關係，認為是同一神仙。其實，朋友們只要到黃大仙祠抬頭看一看牌樓上的「金華分蹟」石刻匾額，便知本園的黃大仙是來自金華的黃初平大仙。這些在後來出版的一些香港道教史的書籍，^[4] 皆已改正過來了。而本園邀請游子安博士所做的調查及專著，就更是詳盡了。^[5]



學界研究香港道教都有所謂「四大宮觀」、「四大廟宇」^[6]的說法。

[1] 參考黃兆漢、鄭煒明合著：《香港與澳門之道教》，（香港）加略山房有限公司，1993年出版。

[2] 參考黃兆漢著：《道教研究論文集》，香港中文大學出版社，1988年。

[3] 參閱胡孚琛主編《中華道教大辭典》，頁1709〈黃大仙祠〉及頁1552〈黃大仙靈籤〉，（北京）中國社會科學出版社，1995年8月第1版。

[4] 參見游子安主編，李宏之、梁德華副主編：《道風百年——香港道教與道觀》，（香港）蓬瀛仙館道教文化資料庫、利文出版社，2002年4月初版。

[5] 有關游子安博士為齋色園主編的書籍，共兩本，分別：《香江顯跡——齋色園歷史與黃大仙信仰》，（香港）齋色園出版，2006年2月第一次印刷。（ISBN 988-98944-008）。另，《爐峰弘善——齋色園與香港社會》，（香港）齋色園出版，2008年3月第一版。（ISBN：978-988-98044-2-9）。

[6] 學界所謂「四大宮觀」，是指香港四間規模較大的四間道觀，分別為：青松觀、蓬瀛仙館、圓玄學院、雲泉仙館。至於「四大廟宇」，則為：齋色園、文武廟、車公廟及大廟（佛堂門天后廟）。

近年，更將本園列入香港四大宮觀之內，^[7] 所以有如此的舉動，這是由於過去這十多年來，齋色園皆積極參與香港道教界的大小活動有關。有關香港道壇的發展，學者認為：其歷史源脈，大多來自廣東省內。^[8] 本園的歷流，亦是源自廣東的，當年本園普宜壇的創壇人梁仁菴道長，便是於廣東菩山入道，更於西樵山稔岡創立普慶壇。梁道長於 1915 年才攜同仙師寶像，前來香港立壇闡教。

齋色園科儀歷史發展

有關本園的科儀發展，筆者認為單看本園的科儀發展，已可大致知道香港經壇科儀發展的一些情況。筆者認為本園經壇的歷史，簡直就是香港科儀的縮影。據本園的文獻記載，本園自 1921 年於竹園村創壇後，時常有舉行醮會，或稱「萬善緣勝會」、「法會」等，以附薦先靈、濟生度死，並將籌募的善款，用於興辦各類社會善業。早年的齋色園，縱使是私人的修道壇場，未有對外開放；但，道長們還是把廣東這種道門的信仰習俗文化帶進香港。如據文獻、相片所知，於 1923 年、1925 年的釋尊誕辰，便有啟建「萬善緣勝會」二十一天等記載。^[9]

據記載，其實當時的法會等科儀，有一大部份經生乃是由廣州聘請

來的，更有的是梁仁菴道長在廣東西樵普慶壇的同門前來襄助的。另外亦有記載，本園道長（陳程覺）曾禮聘羅浮山「白鶴觀」^[10] 道長來港，聯合舉行法會、科儀。此外，齋色園所收藏的當年幽科經本《普慶幽科》（1918 年刻印），這本包含三教思想的超幽經文，其中一本的經書面及經內題識，亦有記載當時科儀改革的一些事實：如寫有由「西樵之道腔」，進而「改用禪腔」等等。^[11] 而據近年學者的調查研究及一些老道長的「口述歷史」，皆可證實當年香港的道壇確曾出現以佛教科儀為主導的情況，當然亦有道壇保留著道家科儀的。歷史的發展，至五十年代的香港道壇，出現了一些改革過的道家科儀的情況，當中齋色園更有經壇「四大天王」的說法。^[12] 在他們之後的六、七十年代，香港的經壇出現了以青松觀侯寶垣道長為代表的幾位高功法師，除了侯道長之外，亦有王宜秋、鄧九宜等，^[13] 他們重新將偏離的道教科儀，納入正途，不再用「釋家腔」，從而建立了一套有香港道教科儀特色的科儀文化，流傳至今；現在香港道壇科儀，皆是受這班先輩道長們的影響的。而這種極富本土特色的道教經壇現象。引用學者的一段話，以為小結：「香港道教（科儀）音樂自廣州傳入後，在幾十年的傳承過程中，受香港地域文化中諸如粵曲、粵劇、廣東小曲，以及儒、釋等其他宗教音樂的影響，現已形成了一種具有香港地方特色的道教音樂。」^[14]

[7] 參見鍾國發著：《香港道教》，第六章，香港道教四大宮觀，頁 161，（北京）宗教文化出版社，2010 年 9 月第 2 次印刷。

[8] 參見《書齋與道場：道教文物》，頁 28，黎志添著，〈道教歷史與廣東道教〉，香港中文大學道教文化研究中心，香港中文大學文物館，香港道教聯合會，二零零八年二月初版。

[9] 見《香江顯跡》，頁 68，有「萬善緣勝會」的舊照。出版同前。

[10] 白鶴觀為廣東羅浮山的出名道觀之一，興盛時期的羅浮山，有所謂「五觀十三寺」。屬道教的五觀，分別為：沖虛觀、黃龍觀、酥醪觀、白鶴觀、九天觀。

[11] 題識為：林邊覺名仲甫，於 1928 年曾任副協理。內文「林宜邊覺因鑑於西樵之道腔有所出入，因窮究之，始知寔無師承所致，常被參觀者譏為不倫不類。如昨年「萬善緣」，報紙載雲，……請教於廣州楞嚴佛學社沈允州先生，以冀得抵於成，用正禪腔，使以後外界參觀者，不特詆無可詆，反生欽羨。……丙寅冬邊記」另於書面有：「林宜邊覺將此本幽科內改編禪腔共四拾餘種，加載工尺幟板，特留此公開，以備幽台時二手之用。如道友欲學者，請就地抄錄，切勿移往別處，以保公有，若有不明者，可往詢邊覺，願當義務指導，務達完善為止也。」見《香江顯跡》，頁 69，內有原文照片及文字可供參考。出版資料同前。

[12] 所謂「四大天王」的說法，即當時四位極具代表性的經壇高功法師，他們分別為：梁本澤、潘可賢、羅恩錫和吳耀東等四位道長。亦可參考：黎志添、游子安等著《香港道堂科儀歷史與傳承》，頁 46，（香港）中華書局，2007 年 11 月初版。

[13] 參考蔡惠霖主編：《弘道闡教——侯寶垣道長紀念集》，青松觀出版，非賣品。（ISBN：962855256-2）

[14] 參考曹本治、劉紅著：《道樂論—道教儀式的「信仰、行為、音聲」三元理論結構研究》，頁 127，第十三節之「香港道觀」，（北京）宗教文化出版社，2003 年 12 月第 1 次印刷。



《赤松黃大仙師寶懺》的由來

介紹了香港道壇的發展，現在該進入正題談談我園的這本「懺本」——《赤松黃大仙師寶懺》。上文已談及香港的道教科儀受鄰近的廣東影響極大，包括本園的這一經本，其源起也是本園先道侶從西樵「普慶壇」傳入的。此經與香港經壇最常誦的《呂祖無極寶懺》，同是「降乎神仙之筆」。^[15]簡單的說，此寶懺是西樵山普濟壇內乩手的扶乩作品。其實，同樣是扶乩之作的，本壇還保存有《齊天大聖寶懺》及《魏仙師寶懺》，^[16]但此兩經皆是於香港本壇在 1943 年降乩而成的。後兩懺本，近幾十年來皆沒有再演練了。

據近年學者的研究及一些仙遊的道侶口述，皆指出：滿清時期的廣東道壇，於扶乩（鸞），請神問事等民間地域風尚尤其盛行，這亦是清代道書創作的重要途徑。又據考究，當中的很多扶乩的「乩手」，皆是一些飽學之士，甚有說是康梁變法之流亡者亦有，部份文人由於隱居鄉間，時以扶乩的形式，與神仙唱和，因而這些乩文，往往詞藻華美，更可編撰成道書，流傳於壇場。^[17]

《赤松黃大仙寶懺》的內容

在探究此懺本內容前，筆者想先從經書之名說起。經名「赤松黃大

仙師」，坊間的很多傳說、注釋，皆是似是而非，與黃大仙師毫無關連的。其實，黃大仙所以會以方號「赤松子」是因其隱居「赤松山」所以以此方號自稱，這在本園的早年的《驚迷夢》一書內的大仙的「自序」內，已清楚可見。^[18]

至於懺本的「寶懺」兩字，顧名思義，「寶」有珍貴、寶貴之意；懺，是有懺悔的意思，或是指道教的拜懺儀範。全意應是：赤松黃大仙師的寶貴懺文。至於道士的「懺悔」，有為自己誦經禮懺，消除自己以前罪愆，及滌除以後的罪過的；亦有替陰間亡魂懺悔罪愆，以祈求上天神靈的寬恕，並將亡魂拔度出離地獄。香港一些道壇所用的科儀經本，如《太乙濟度錫福寶懺》、《太上慈悲九幽拔罪寶懺》等便是。^[19]

其實道教的「懺儀」，道士是在一般的壇場佈置下或大殿的祖師面前，「照本宣科」，進行唱唸、誦經和禮拜，^[20]以完成全套的「懺儀」。在

[15] 此語出自羅智光道長。見龍游、丁常雲合著：《呂祖無極寶懺註》，首頁「序」，青松觀香港道教學院出版。

[16] 見《香江顯跡》，頁 81。出版同前。另本園早年的善書《三教明宗》、《驚迷夢》及《醒世要言（卷一、二、三）》，盡皆出自乩手之乩筆。

[17] 此段有關扶乩的調查研究，亦可參考劉仲宇注釋：《呂祖無極寶懺》，頁 268 - 289，（香港）青松出版社，2008 年 10 月。

[18] 參考吳麗珍著《香港黃大仙信仰》，頁 22，「『赤松子』外號與雨師相混」段，（香港）三聯書店，1997 年 7 月第一版第一次印刷。

[19] 這些懺本，現在青松觀皆有注釋本。見陳耀庭注釋《太乙濟度錫福寶懺》，（香港）青松出版社，2009 年 1 月。另，陳耀庭注《太上慈悲九幽拔罪寶懺》（上），（香港）青松出版社，2010 年 2 月。

[20] 參考施舟人的著作，當中提及道教科儀的基本要素，並從中文字義來加以分析。Kristofer Schipper, "The Taoist Body", Translated by Karen C. Duval, Foreword by Normab Girardot, University of California Press, London, England, 1993.

香港經壇，每逢假日道侶回到所屬的道壇「拜懺」，便是進行此套儀式。若然是「呂祖壇」的，當然是以《呂祖無極寶懺》為懺本，至於本壇以黃大仙師為主神，故亦順應以《赤松黃大仙師寶懺》為拜懺的經本。本園拜懺是佈以「八卦壇式」，科儀「醮師」坐於壇的右面；高功法師及經生們，當然要如閔智亭大師（在其著作中）所介紹的，遵行「道教的基本儀範」。主科要行「存思通神」的步驟，但沒有較複雜的「步罡踏斗」或「掐訣叩齒」等法術的運用。^[21]

《赤松黃大仙師寶懺》起碼有二十多個程式節次：「先以『開經讚』，淨水讚，敕水讚，淨天地神咒，瑤壇讚，請聖讚；後才有重要的『大仙讚』並『眾和』、香讚、（主）請聖、獻五貢、開懺吊掛、志心朝禮、黃大仙真經、黃大仙寶經、赤松黃大仙寶誥、四字真經、志心朝禮、志心皈命禮、祝壽讚、結懺功德。」有關道教「懺儀」經本，筆者曾翻查《道藏》，發現相關的懺本經書還真不少。而本園所用則近似清末期的版本，且如取其與《呂祖無極寶懺》作比較，其經內裏的結構，很多皆有類似的部分，只是《呂祖》有不少是勸慰、教導、寶誥等，比較本園此懺本內容文字多了不少。筆者亦翻閱了清末成都二仙庵的《廣成儀制》刊本，以為這些全真科範經籍會有近似《赤松黃大仙師寶懺》的懺本，結果也是大失所望。^[22]相反，後來蒐集而補《道藏》不足的《藏外道書》，則收有大量的懺本：比如《懺法大觀》、《三寶萬靈法懺》^[23]等。細閱之下，發現這些成書於〔清〕嘉慶、道光年間的懺本，其懺本的基本結構是一致的。再取《呂祖無極寶懺》與本園的懺本比較：於「大仙讚」前的結構，皆盡相似，文字是有不同，但如「開經讚」一類的開場皆是必要的。往後的「寶誥」有長有短，有多亦有少；至於「志心朝禮」（或「志心

皈命禮」）亦是必備，最後的「祝壽讚」及「結懺功德」（亦有稱「回向文」），「祝壽讚」不一定有，且香港的更是有兩個版本的祝壽讚，但本園的應是扶乩後，或於香港應用拜懺時加進去，筆者翻閱舊的藏本，是沒有收錄的，而最後告訴仙真科儀結束，這是所有經本皆必有的。

再談論《赤松黃大仙師寶懺》的內容，我認為這是一本文字、優美淺白的經本。為此筆者甚為鼓吹讓黃大仙的信徒多加參與誦經活動，尤其要多多誦讚《赤松黃大仙師寶懺》，藉以體會經中的精華部分。現先從經文去看：上文已談及此經自乩手扶出後，在應用時曾經過改動，且於壇內流傳近百年來，雖然經文不知幾經增刪，但這裏要強調的是其「懺」的基本結構是不變的。如此新本有「淨水讚」、「敕水文」、「淨天地神咒」、「瑤壇讚」，才到「朝禮」、「請聖」儀式，但，筆者看的另一版本，除開經讚（有稱「琳瑯讚」），即開經偈：「真心清淨道為宗，譬比中天寶月同；靜掃浮雲無點翳，一輪光滿太虛空。」這是「請聖」降臨壇場的經文，而新的，明顯的改了：改為「開懺吊掛」放於經中的中間處，並加多了「上藥三品神氣精，人人俱足匪虧盈；能知混合迴風道，金鼎黃芽日日生。」上文提到的很多經懺本的道門文體，瞭解這些文體，是有助閱讀此經的：如「讚」一般是用以頌讚神靈的。於懺本內「讚」是較常見的。「仙師讚」、「香讚」、「開經讚」等……又有「偈」即有頌的意思；「咒」（神咒）也是一種通神達靈的言語，如「發爐咒」、「開懺咒」等；另有大量的「寶誥」，這亦是道門的一種文體。道教史上有「真誥」是最為著名，即是仙真訓誡之詞。所以「寶誥」是以弟子讚頌仙跡、功德最多。

[21] 參考張澤洪、閔智亭、李遠國、陳耀庭合著：《道教儀禮》，青松觀·香港道教學院出版，2000年2月。

[22] 《廣成儀制》內，只得四本與「懺儀」有關的，分別為《保苗三曜懺悔全集》、《十王奉真懺悔》、《玉清無極總真文昌大洞消劫行北護民寶懺》及《隨願往生懺悔晚朝全集》。

[23] 見《藏外道書》第十五冊，（四川）巴蜀書社，1994年12月第一版。另，二十九冊亦有。

其實，本壇的「黃大仙師寶懺」有一最大的特點是：成經時，經文中已把本壇的歷史涉透其中：即如經中「寶鏡人心樂」（另有稱「五言真經」）有「蓮花山始下，菩嶺普濟前，花間添稔地，招集眾群賢」，道出了本壇之前於廣東有建於菩嶺的普慶壇，其前更有「普濟壇」的歷史事實。而於經中朝禮處，也有「啟教蓮花嶺，隨誦金華經，五羊開普濟，樵稔慶同聲。」而到經的中間亦於「四字真經」：「寶洞清靈，乙巳帝京，羊石所叱，變故萬明，開壇設教，樵嶺同聲，空即如水，流落不停，騰雲寶殿，普濟效靈，鳳閣施濟，救貧浩明，亭出八角，會宴神明，通竅一時……」字裏行間，除了有「樵嶺」等字，甚至本園的建築也用了經中的字，如照壁的「清靈寶洞」，又如「孟香亭」，開始時也是叫「八角亭」的，諸如此類神蹟，不勝枚舉。

寶懺的三教思想

時常前來本園的善信們，一定知道本園除主神為道教黃大仙師外，更有供奉釋家的「燃燈聖佛」於孟香亭及儒教的萬世師表「孔聖仙師」於麟閣。所以本園向來皆是高舉「三教同尊」的道派，這亦切合全真教王重陽祖師，所提倡的「三教源來是一家」的主張。所以此本《赤松黃大仙師寶懺》，全本皆是滲透著三教的神學思想：清靜自然、因果報應、承負、忠孝等皆於經中隨處可見的。

經首的「瑤壇讚」已將《易》學文化演繹於壇場：「乾天三界降吉祥、坎水生蓮朵朵香、艮山虎嘯風雲會、震雷驚動鬼崇忙、巽風吹散邪魔退、離火焚香達上蒼、坤地設壇朝上帝、兌澤誦經保平安。」又，於「香讚」內「奉香禮懺 普告仙靈 弟子虔拜志心焉 普告勸化人 六道消愆 超脫

樂無邊」當中的「六道」，原為佛教用語，是指眾生皆會因其生前的善惡德行，而有六種的輪迴轉生的趨向。即有：天、神、人、地獄、餓鬼、畜生是為「六道」，道教也沿用此一概念，教化信徒要行善積德，才有好報應。另，道經中也有指「六道」為「仁、義、禮、信、智、德」，也是勸人要去惡修德，入於大道。

再沿經讀下去，《黃大仙真經》「南無皈依南無道，南無皈依南無諦。」，「南無」原是梵文所譯過來，有歸命、敬禮、歸禮、救我、度我之意，所以釋家有「南無佛」即歸命於佛也。如《法華經·方便品》曰：「一稱南無佛，皆已成佛道。」^[24]經內又有「……孝悌忠仁義廉恥禮節信。皇天不負此賢人。自有臨頭報應。近則報己身。遠報兒孫命。生前富貴享榮華。死後為神為仙玄妙證。須知積不善之家有餘殃。積善之家有餘慶」，這裏將我國的傳統的神學思想皆包進去了。釋家的報應，原為「己業己受」，但傳至中國，國人已把其中的精髓思想混而為一，《易經》的「積善之家必有餘蔭，積不善之家必有餘殃」的思想，是中國人的傳統觀念，而道教《太平經》內所說的：「承者為前，負者為後；承者，乃謂先人本承天心而行，小小失之，不自知，用日積久，相聚為多，今後生人反無辜蒙其過譴，連被其災，故前為承，後為負也。」道教的這種承負祖先的善惡報應和原罪的神學思想，亦早已根植於國人的思想中。

此外，懺本中的《黃大仙寶經》，除了勸世人要「慈」、要「孝」、要「義」、要「廉」等思想外，經中還附有些「典故」來加以說明，所有這些亦有夾雜三教思想於其中。如「棠棣花開三兩枝、椿萱堂上舞班衣。」這裏的「棠棣」乃是出自《詩·小雅·常棣》，這是一首申述兄弟應該友愛的詩歌，所以曹植有「中詠棠棣匪他之誠，下思伐木友生

[24] 見丁福保編：《佛學大辭典》（下）一五五一，南無條，1994年7月第二次印刷。

之義」：《莊子》謂「大椿長壽」，後人也以「椿」稱父；《詩經·衛風》亦有「焉得諛草，言樹之背」，當中的諛草，實指萱草，後世亦以之代稱母。經文中用了很多典故，大多是想藉著這些典故以勸導世人友愛兄弟、孝順父母。

總結

本人向來注重道教科儀，今天在這裏專題講解《赤松黃大仙師寶懺》，發表淺見，主要是想藉機推廣我教的傳統禮儀文化。亟望這一傳統文化能夠繼續推陳出新，代代承傳下去，使其適應這日新月異的現代化社會，並使黃大仙的信仰文化繼續弘揚光大，普濟度人。

本人認為宮觀之興盛，應以「道」為先，「道」是宗教，其以「祈禱」、「齋醮」、「威儀」為主，行政人員等只為輔助「道」的推行。眼看許多新興宮觀，行政主導，本末倒置，試問這又如何「弘道闡教」呢？我道教科儀文化，源遠流長，博大精深；但時移世易，為了要與這急速發展的社會同步，宗教者亦要有「改革」的思想，才能與社會脈搏契合。道教科儀內有許多長青不朽的傳世之作，但亦有些與草木同腐的糟糠，所以站在愛護傳統文化的大題下，本人採以開明的態度，去對一些道教科儀的經本，進行了取舍、編輯的功夫，以適應現世的應用。

回顧過去，本園的科儀早年承接自廣州「普慶壇」的科儀，興盛時期，更有所謂香港經壇「四大天王」的出現；往後的發展，由於經生們的年老隱退，致使出現「青黃不接」的情況。本人有鑑於此，自從擔任「監院」一職以來，乃於園中破格而大肆改革，務使本園科儀呈現出另一新景象。

本人除了己身尋訪名師指導及鑽研《道藏》、《廣成儀制》等這一類經壇科本外，對外更廣開方便之門，招攬導師、人材，來園教授、傳道；對內亦廣納誠心向道之士，皈依我園，進行道教科儀培訓工作。為配合經懺科儀班的召開，一度增添法器、道袍，購買大量參考經籍；於壇上，更引進電腦科技，在壇內兩旁加設大螢光幕屏，以播放經文內容。這些改變，新中有舊，大大方便了經生們科儀的進行。另外，又加立壇規，凡入內壇參拜大仙之道侶們，必先更換道服，以整齊、誠心示範人前。又規定除本園定期的「賀誕科儀」外，每逢星期天，弟子們皆可回園參與拜懺科儀。

在過去的幾年間，本人先後多次帶領本園皈依弟子於本港多個地區進行闡教演法、普度眾生的大型法會，如：「禮斗延生法會」、「大獻供」科儀、參與道聯會的「下元法會」、及年前於本園舉辦的大型廟會的「大仙出巡」科儀，等等。將來，如前所說，為了道教科儀的普及化，本園會開放壇場一角，好讓大仙的信眾也能參與誦經拜懺。

Interpreting the “Precious Repentance of Master Chisong Wong Tai Sin”

Lee Yiu Fai

In celebration of the fifteenth anniversary of the establishment of the Hong Kong Special Administrative Region, Sik Sik Yuen Wong Tai Sin Temple has especially prepared a major exhibition of Taoist relics to be held on-site at the temple. As far as I know, this is the first exhibition of relics to be held in a temple environment since the beginnings of Hong Kong. The location of the exhibition within the temple is on the one hand intended to give the population of Hong Kong an opportunity to attain a greater understanding of cultural relics during the practice of their religion on temple grounds; whilst on the other hand, these artefacts of traditional arts and culture will enter into the city area, so that our citizens do not need to undertake a long journey out to the universities or museums to see them. I am most definitely in favour of our Chairman, Wong Kam Choi careful planning in this matter. Considering the title of this exhibition which has to do with “The Significance of Taoism and Rites”, we see that it concerns relics of ceremonial usage, including those items used in the decoration of altars, Deity sculptures, scriptures and ritual implements. I feel under-qualified even as Taoist Abbot to take up the invitation from the Organising Committee to give a public lecture, and yet I also feel it is my duty. When contemplating the content of my lecture, my initial thought was how am I to introduce ninety years of ceremonial scriptures at this temple to our friends and devotees in a manner which is at once both simple and direct? In fact, I would like to take this opportunity to introduce the latest reformation of ceremonial scripture here at the Wong Tai Sin Temple and to make the mysteries of Taoist rituals that little bit more familiar, explaining to devotees in a simple fashion that will allow them to take part in recitation activities outside of the Main Altar as Scripture Masters and Taoist Masters perform rituals within. The formulation of this idea stems from my sincere wish that devotees should have a greater degree of contact with Taoist

Ritual culture.

Taoist Rituals in Hong Kong – A Simple Introduction

Professor Huang Zhaohan and Dr. Zheng Weiming of Hong Kong University have already made research into and produced an introduction^[1] to the history of Taoist Rituals in Hong Kong. Their introduction to the Halls of Taoist Temples in Hong Kong is also extensive. Prof. Huang Zhaohan’s “Wong Tai Sin Kao”, on the Master Wong Tai Sin who is revered in our temple, is a particularly exhaustive piece of research, correcting many errors previously held regarding sources of material concerning Wong Tai Sin^[2]. Many early scholars’ work is plagued by such errors. I consulting the “Wong Tai Sin Temple” entry or the “Predictions of Master Wong Tai Sin” entry^[3] in the “Chinese Taoist Encyclopedia” find that in both cases Wong Tai Sin has been somewhat confused with the “Immortal Wild Wong” of Luofu Mountain, as if the two were one and the same. When in fact, our friends only need to visit the Wong Tai Sin Temple and look up to the stone carved signage where we see written “Jinhua Fen Ji (Heritage)” on the gateway, to know that the Wong Tai Sin of our temple is the ‘Master Wong Chuping of Jin Hua’. Such errors have already been corrected in later publications on history within Hong Kong^[4], whilst the research and publication we have invited Dr. You Zi’an to make are even more detailed^[5].

Academic researches into Taoism in Hong Kong all tend to adhere to the saying of the “Four Major Temples”^[6]. In recent years, our temple has been included in this category of the four major temples^[7], and so our current actions are the result of a decade or more of active participation in all sorts of Taoist

[1] 參考黃兆漢、鄭焯明合著：《香港與澳門之道教》，（香港）加略山房有限公司，1993年出版。

[2] 參考黃兆漢著：《道教研究論文集》，香港中文大學出版社，1988年。

[3] 參閱胡孚琛主編《中華道教大辭典》，頁1709〈黃大仙祠〉及頁1552〈黃大仙靈籤〉，（北京）中國社會科學出版社，1995年8月第1版。

[4] 參見游子安主編，李宏之、梁德華副主編：《道風百年——香港道教與道觀》，（香港）蓬瀛仙館道教文化資料庫、利文出版社，2002年4月初版。

[5] 有關游子安博士為齋色園主編的書籍，共兩本，分別：《香江顯跡—齋色園歷史與黃大仙信仰》，（香港）齋色園出版，2006年2月第一次印刷。（ISBN 988-98944-008）。另，《爐峰弘善—齋色園與香港社會》，（香港）齋色園出版，2008年3月第一版。（ISBN：978-988-98044-2-9）。

[6] 學界所謂「四大宮觀」，是指香港四間規模較大的四間道觀，分別為：青松觀、蓬瀛仙館、圓玄學院、雲泉仙館。至於「四大廟宇」，則為：齋色園、文武廟、車公廟及大廟（佛堂門天后廟）。

[7] 參見鍾國發著：《香港道教》，第六章，香港道教四大宮觀，頁161，（北京）宗教文化出版社，2010年9月第2次印刷。

activities in Hong Kong. Academic scholars believe the historical sources of the development of Taoist Rituals in Hong Kong to be rooted in Guangdong Province^[8]. The history of our temple is also rooted in Guangdong, in the year that our founder, Taoist Master Liang Ren'an founded the Puyi Altar here. Liang Ren'an entered the Taoist faith upon Pushan Mountain in Guangdong, whereupon he founded the Puqing altar, a place of worship, upon the Rengang of Xiqiao Mountain. Taoist Master Liang carried the precious effigy of the Immortal Master Wong Tai Sin to Hong Kong to establish a new altar and disseminate his teachings in the year 1915.

The Historical Development of Ceremonies at Sik Sik Yuen

I believe that by looking at the development of ceremonies at our temple, it is possible to gain a rough understanding of ritual ceremonies in Hong Kong as a whole. I think that the history of ritual at our temple can act as an extract of the history of ceremonies in Hong Kong. According to documentary records held at our temple, in the year 1921 when an altar was established at Chuk Yuen Village, there were regular ceremonies, also known as “Wang Shan Yuan Sheng Hui” or “Fa Hui” (Rituals). Such rituals were held to make sacrifices to the departed, to aid the living and deliver the souls of the dead, as well as gathering donations for charitable purposes to be used all manner of social charity work. In its early years, Sik Sik Yuen was a private place of worship, that was not yet opened to the public. However, the Taoists living there were still responsible for transmitting the Taoist beliefs and cultural mores of Guangdong to Hong Kong. From what we know from documentary and photographic evidence, there were “Wang Shan Yuan Sheng Hui” held in 1923 and 1925 to celebrate the birth of Buddha that

were held for as long as twenty-one days.^[9]

According to records, a large majority of the Scripture Masters that took part in the rituals of that time were specially invited over from Guangzhou, whilst fellow Taoists from the Puqing Altar on Xiqiao Mountain also came to lend their assistance. There are also records of a Taoist Master (Chen Chengjue) from our temple, inviting Taoists from the “Bai He Guan” (White Crane Temple)^[10] on Luofu Mountain to come to Hong Kong and join them in the rituals and related ceremonies. In addition, we have in our collections a copy of the “Salvation Ceremonies” scriptures called “Puqing Youke Secluded Ceremonies”, printed in 1918, a volume of scriptures for the transcendence of departed souls, containing concepts from each of the Three Teachings. Of this work, one volume of scripture, in its cover and inner pages, records some details of reformations to ceremonies of that period, such as the conversion from the “Taoist Style of Xiqiao” to the “Buddhist Style” of chanting^[11], and so on. According to the research of scholars in recent years based on the verbal histories taken from senior Taoists, there were indeed times when Taoist ceremonies were performed in the style of Buddhist ritual. Of course, there are also Taoist ceremonies in a purely Taoist tradition, over time there is a process of development, up until the Taoist rituals of the fifties when there were such reformed Taoist ceremonies, including the Taoist altar at Sik Sik Yuen known as the “Four Outstanding Ritual Masters”. After that, in the sixties and seventies^[12] several Ritual Masters appeared in Hong Kong, of whom Hou Baoyuan of the Ching Chung Koon was representative. Apart from Taoist Master Hou, there were also other figures such as Wang Yiqiu, Deng Jiuyi^[13] and so on. They returned Taoist ceremonies to the proper track, no longer relying upon the Buddhist style, and establishing a set of Hong Kong Taoist ceremonies

[8] 參見《書齋與道場：道教文物》，頁28，黎志添著，〈道教歷史與廣東道教〉，香港中文大學道教文化研究中心，香港中文大學文物館，香港道教聯合會，二零零八年二月初版。

[9] 見《香江顯跡》，頁68，有「萬緣勝會」的舊照。出版同前。

[10] 白鶴觀為廣東羅浮山的出名道觀之一，興盛時期的羅浮山，有所謂「五觀十三寺」。屬道教的五觀，分別為：沖虛觀、黃龍觀、酥醪觀、白鶴觀、九天觀。

[11] 題識為：林邊覺名仲甫，於1928年曾任副協理。內文「林宜邊覺因鑑於西樵之道腔有所出入，因窮究之，始知寔無師承所致，常被參觀者譏為不倫不類。如昨年「萬善緣」，報紙載雲，……請教於廣州楞嚴佛學社沈允州先生，以冀得抵於成，用正禪腔，使以後外界參觀者，不特詆無可詆，反生欽羨。……丙寅冬邊記」另於書面有：「林宜邊覺將此本幽科內改編禪腔共四拾餘種，加載工尺幟板，特留此公開，以備幽台時二手之用。如道友欲學者，請就地抄錄，切勿移往別處，以保公有，若有不明者，可往詢邊覺，願當義務指導，務達完善為止也。」見《香江顯跡》，頁69，內有原文照片及文字可供參考。出版資料同前。

[12] 所謂「四大天王」的說法，即當時四位極具代表性的經壇高功法師，他們分別為：梁本澤、潘可賢、羅恩錫和吳耀東等四位道長。亦可參考：黎志添、游子安等著《香港道堂科儀歷史與傳承》，頁46，（香港）中華書局，2007年11月初版。

[13] 參考蔡惠霖主編：《弘道闡教——侯寶垣道長紀念集》，青松觀出版，非賣品。（ISBN：962855256-2）

with characteristics of their own, creating a ceremonial culture that has been passed on to this day. Even today, Taoist ritual ceremonies in Hong Kong are still influenced by this group of Senior Taoist Masters. This phenomenon of nativist Taoist ritual, if we were to use the terminology of academics to sum up the situation one might say: “Taoist ritual music in Hong Kong, after having been transmitted from Guangzhou, over a decade’s transmission, was influenced by Hong Kong’s regional cultural heritage, such as Cantonese music, opera, Canton tunes, and musical sources of Confucian and Buddhist origin, to eventually form a Taoist Music with the distinct regional characteristics of Hong Kong.”^[14]

The Origins of the “Precious Repentance of Master Chisong Wong Tai Sin”

Having made an introduction to the development of Taoist rituals in Hong Kong, we ought to return to our main topic and discuss the “Repentance Volume” of our temple, the “Precious Repentance of Master Chisong Wong Tai Sin”. In the previous section we have already mentioned the significant influence of neighbouring Guangdong upon the Taoist ritual ceremonies of Hong Kong. The origins of this piece of scripture are that it was also transmitted by the founder of our temple, the Taoist Master from the Puqing Altar on Xiqiao Mountain. Like the “Luzu Wuji Bao Chan” (Ancestor Lü’s Precious Repentance) which is most commonly recited in Taoist rituals in Hong Kong, the scripture belonging to our temple is also a divine writing of the gods. Put simply, the “Precious Repentance” is a piece of planchette or spirit writing by a practitioner from the Puji Altar on Xiqiao Mountain. In fact, other examples of planchette writing in the collections of our temple include the “Qi Tian Da Sheng Bao Chan” (Precious Repentance of the Monkey King) and the “Wei Xian Shi Bao Chan” (Precious Repentance of Master Wei). However, these two scriptures were both enscribed in the year 1943 at our temple and have passed out of common practice in the last decade or so.

According to the research of recent scholars based on the verbal descriptions of fellow Taoists, they all seem to indicate that at the Taoist altars of Guangdong, during the Qing dynasties, the regional folk tradition of employing planchette

writing and inviting the Deities to respond to the queries of mortals was still in common practice, this was also an important source of Taoist writings in the Qing dynasty. According to investigation, many practitioners of planchette writing were well-educated scholars, whilst some refer to them being those scholars who were displaced during the Hundred Day’s Reform (Kang Liang Reform), when a portion of the literati reverted to the hermit’s life in the countryside and occasionally communicated with the Deities through planchette writing. Hence these spirit or planchette writings are often composed in ornate rhetoric, that can be compiled into Taoist writings and transmitted to the ritual altar.^[15]

The Content of the “Precious Repentance of Master Chisong Wong Tai Sin”

Before exploring the actual content of this Repentance scripture, I would like to begin with the title. There are many differing regional stories and explanations of the name “Master Chisong Wong Tai Sin”, many of which seem quite plausible, but in fact have nothing to do with Wong Tai Sin. In fact, Wong Tai Sin took the hermit name ‘Chisong’ because at the time he was residing in hermitage upon Chisong Mountain, he simply took the place name as his own. This is shown quite clearly in the Master Wong Tai Sin’s self-narration to the book “Jing Mi Meng” (Awakening From Lost Dreams) originating from the early years of our temple.^[16]

As for the “Bao Chan” (Precious Repentance) characters in the title, one can gain quite an insight simply by considering the semantics. ‘Bao’ (Precious) means valuable, or of worth; whilst ‘Chan’ (Repentance) means the feeling of repentance, it may also indicate a ceremony of repentance. The entire meaning of the title ought to run as follows: “The Precious Repentance Text of Master Chisong Wong Tai Sin”. As for the repentance of Taoists, some perform repentance scripture readings on their own behalf to eliminate misdeeds they feel they have committed or may commit in the future; there are also repentance ceremonies to eliminate the misdeeds of departed souls in the after-life, begging the Heavenly Deities for forgiveness and allowing the departed souls to be delivered from Hell. Some

[14] 參考曹本治、劉紅著：《道樂論—道教儀式的「信仰、行為、音聲」三元理論結構研究》，頁127，第十三節之「香港道觀」，（北京）宗教文化出版社，2003年12月第1次印刷。

[15] 此段有關扶乩的調查研究，亦可參考劉仲宇注釋：《呂祖無極寶懺》，頁268—289，（香港）青松出版社，2008年10月。

[16] 參考吳麗珍著《香港黃大仙信仰》，頁22，「『赤松子』外號與雨師相混」段，（香港）三聯書店，1997年7月第一版第一次印刷。

Taoist ritual scriptures used in Hong Kong are for precisely the latter purpose, such as “Tai Yi Ji Du Xi Fu Bao Chan” (The Supreme One’s Precious Repentance for Salvation and Bestowing Fortune) or “Tai Shang Ci Bei Jiu You Ba Zui Bao Chan” (The Supreme One’s Precious Repentance of Mercy, Plucking Sins from the Nine Shadowy Realms).^[17]

Taoist ‘Repentance Ceremonies’ are often performed by Taoists on a standard altar or before the effigy of an Ancestral Master. According to scripture, a process of recitation and singing, scripture and offering respects^[18] are performed to make the entire ‘Repentance ceremony’. At places of worship in Hong Kong, it is common practice for Taoists to return to the temple they belong to at major festivals to perform a ‘Repentance’, a ceremony as described above. If a Taoist belongs to a place of worship revering Luzu (Ancestor Lü), they will perform “Luzu Wuji Bao Chan” (Ancestor Lü’s Precious Repentance), whereas our temple and any temple that worships Master Wong Tai Sin as their main Immortal Deity will naturally perform the “Precious Repentance of Master Chisong Wong Tai Sin”. During such a ceremony at our temple, an Eight Trigrams Altar will be laid out, with the Ceremonial Master seated to the right and the Ritual Master and Scripture Masters, according to the directions of Grand Master Min Zhiting as set out in the “Fundamental Standards for Ceremonies of the Taoist Faith”, that is, they will adopt a central position. The key part of the ceremony are the steps of ‘Cun Si Tong Shen’ (Contemplation and Communication with the Deities). Whilst the more artistic methods of ‘Bu Gang Ta Dou’ (Treading the Dipper) or ‘Qia Jue Kou Chi’ (Hand Gestures and Knocking the Teeth) are not employed at all.^[19]

There are at least twenty or more components to the “Precious Repentance of Master Chisong Wong Tai Sin”: “First there is the ‘Kai Jing Zan’ (Eulogy for the Beginning of the Scriptures), followed by the ‘Jing Shui Zan’ (Eulogy of Purifying the Water), the ‘Chi Shui Zan’ (Eulogy of Imperial Waters), the ‘Jing Tian Di Shen Zhou’ (Divine Incantation for Purifying Heaven and Earth), the ‘Yao

Tan Zan’ (Precious Altar Eulogy) and the ‘Qing Sheng Zan’ (Inviting the Sages Eulogy). Only then can the important ‘Da Xian Zan’ (Eulogy of Master Wong Tai Sin) is chanted. After that, there are the ‘Xiang Zan’ (Eulogy for Incense), the main ‘Qing Sheng’ (Inviting of the Sages), ‘Xian Wu Gong’ (Presenting of the Five Offerings), ‘Kai Chan Diao Gua’ (Commencing of Repentance), the ‘Zhi Xin Chao Li’ (Presentation of the Heart and the Will), the ‘Wong Tai Sin Zhen Jing’ (True Scripture of Wong Tai Sin), the ‘Wong Tai Sin Bao Jing’ (Precious Scripture of Wong Tai Sin), the ‘Chisong Wong Tai Sin Bao Gao’ (Precious Statements of Master Chisong Wong Tai Sin), the ‘Si Zi Zhen Jing’ (True Scripture of the Four Characters), the ‘Zhi Xin Chao Li’ (Presentation of the Heart and the Will), the ‘Zhi Xin Gui Ming Li’ (Presentation of Devotion of the Heart and the Will), the ‘Zhu Shou Zan’ (Eulogy of Longevity) and the ‘Jie Chan Gong De’ (Act of Concluding the Repentance).” I have consulted the “Dao Zang” (Taoist Canon) on the matter of Repentance scriptures in the Taoist faith and discovered that there are many other scriptures of this type. The scripture used by our temple would appear to date from the late Qing dynasty, which, when compared with “Luzu Wuji Bao Chan” (Ancestor Lü’s Precious Repentance) is structurally similar in many places. The main difference between the two is that Luzu’s version tends to employ the methods of instigation, instruction and holy statements to a greater degree, much more so than in the Repentance Scripture used by our temple. I have also consulted the late Qing work “Guangcheng Yi Zhi” (Guangcheng Compilation of Rituals) kept at the Er Xian An (Hut of the Two Immortals temple) in Chengdu, expecting to find scriptures similar to the “Precious Repentance of Master Chisong Wong Tai Sin”, only to be disappointed. In contrast^[20], the “Zang Wai Dao Shu” (Supplement of Taoist Canon), a collection made to supplement the short-falls of the Taoist Canon, contains many Repentance Scriptures. For example, the “Chan Fa Da Guan” (Collection of Repentance Rituals), “San Bao Wan Ling Fa Chan” (The Three Treasures of the Myriad Souls Ritual Repentance)^[21] and so on. After a careful reading, these Repentance Scriptures compiled in the Jiaqing and Daoguang periods of the

[17] 這些儀本，現在青松觀皆有注釋本。見陳耀庭注釋《太乙濟度錫福寶懺》，（香港）青松出版社，2009年1月。另，陳耀庭注《太上慈悲九幽拔罪寶懺》（上），（香港）青松出版社，2010年2月。

[18] 參考施舟人的著作，當中提及道教科儀的基本要素，並從中文字義來加以分析。Kristofer Schipper, “The Taoist Body”, Translated by Karen C. Duval, Foreword by Normab Girardot, University of California Press, London, England, 1993.

[19] 參考張澤洪、閔智亭、李遠國、陳耀庭合著：《道教儀禮》，青松觀·香港道教學院出版，2000年2月。

[20] 《廣成儀制》內，只得四本與「懺儀」有關的，分別為《保苗三曜懺悔全集》、《十王奉真懺悔》、《玉清無極總真文昌大洞消劫行北護民寶懺》及《隨願往生懺悔晚朝全集》。

[21] 見《藏外道書》第十五冊，（四川）巴蜀書社，1994年12月第一版。另，二十九冊亦有。

Qing dynasty are essentially similar in compositional structure. Comparing these two with “Luzu Wuji Bao Chan” (Ancestor Lü’s Precious Repentance) and the “Chisong Wong Tai Sin Bao Chan” (Precious Repentance of the Master Wong Tai Sin) used by our temple, there are essentially similar for the parts preceding the “Tai Sin Zan” (Master Wong Tai Sin Eulogy). There are slight differences in the wording, but elements such as the ‘Kai Jing Zan’ (Eulogy for the Beginning of Scriptures) are essential after all. There are ‘Bao Gao’ (Precious Statements) of varying lengths appearing in varying amounts. The ‘Zhi Xin Chao Li’ (Presentation of the Heart and the Will) or the ‘Zhi Xin Gui Ming Li’ (Presentation of Devotion of the Heart and the Will) are also essential elements. The ‘Zhu Shou Zan’ (Eulogy of Longevity) and the ‘Jie Chan Gong De’ (Act of Concluding the Repentance), also known as the ‘Hui Xiang Wen’ (Returning Script), ‘Zhu Shou Zan’ (Celebrating Longevity Eulogy) do not necessarily appear throughout, as there are two different version of the ‘Zhu Shou Zan’ (Celebrating Longevity Eulogy) used in Hong Kong, whilst the version used by our temple is the result of planchette writing, which may be a later addition amongst Repentance rituals in Hong Kong, as I have consulted older versions and there is no record of it. Finally, the conclusion of the ritual, is common to all versions.

As for the content of the “Chisong Wong Tai Sin Bao Chan (Precious Repentance of Master Chisong Wong Tai Sin)”, I feel that it is primarily a scripture written in elegant and lucid wording. This is why I strongly recommends believers in Wong Tai Sin to take part in recitation activities, especially in the frequent recitations of the “Chisong Wong Tai Sin Bao Chan” in order to experience its most excellent parts. Looking at this scripture, we have already discussed its origins in planchette writing, that it has been changed were necessary in its usage. Used in worship for some several hundred years to the present day, although we cannot know where and how the text had been altered, what I want to emphasise here is that the basic structure of a Repentance remains unchanged. In the newest version we have the ‘Jing Shui Zan’ (Eulogy of Purifying the Water), the ‘Chi Shui Wen’ (Eulogy of Imperial Waters), the ‘Jing Tian Di Shen Zhou’ (The Divine Incantation for the Purifying Heaven and Earth), the ‘Yao Tan Zan’ (Precious Altar Eulogy) before reaching the ‘Chao Li’ (Presentation of the Respects of the Heart) and the ceremony of ‘Qing Sheng’ (Inviting the Sages). However, I have seen another version in which, apart from

the ‘Kai Jing Zan’ (Eulogy for the Beginning of the Scriptures) (also known as the Ling Lang^[22] Eulogy) or the ‘Opening Hymn’ which goes as follows: “A True Heart and Tranquil Purity, Tao is the Origin, As the Precious Moon is hung in the skies; Sweep clean all clouds and leave no trace, A wheel of light that fills the empty space” (「真心清淨道為宗 譬比中天寶月同：靜掃浮雲無點翳 一輪光滿太虛空。」). This is the passage of scripture that accompanies the ‘Sages’ descending to the altar. Whereas the new version has clearly been altered, in it, this passage becomes the ‘Kai Chan Diao Gua’ (Commencing of Repentance) and appears in the middle section, with the lines “The Three Great Medicines: Spirit, Chi and Essence, Of which all have plenty and experience no fluctuation, If one can know the Way back to a state of Harmony, Yellow shoots appear daily within the golden crucible.” (「上藥三品神氣精，人人俱足匪虧盈：能知混合迴風道，金鼎黃芽日日生。」) added. It is helpful to be familiar with certain Taoist literary conventions in reading this scripture. For example, a Zan (Eulogy) is usually used to praise the Immortal Deities. Such eulogies often appear in Repentance scriptures. We see ‘Sin Shi Zan’ (eulogies dedicated to the Master Wong Tai Sin), ‘Xiang Zan’ (to incense offerings), ‘Kai Jing Zan’ (to the beginning of the scriptures) and so on. Then there are ‘Jie’ (hymns), another form of praise, and ‘Zou’ (Spiritual Charms) which are words designed for communication with the Divine such as the ‘Fa Lu Zhou’ (Raising of the Censer Charm), the ‘Kai Chan Zhou’ (Beginning of the Repentance Charm), and so on. Then there are a large amount of ‘Bao Gao’ (Precious Statements) which are another form of Taoist literary convention. The most famous of these, in Taoist history, is the “Zhen Gao” (True Statements) which are the commandments of the Immortal Deities. The “Bao Gao” are written by disciples in the form of the above, in praise of the Divine.

In fact, the most notable characteristic of the “Wong Tai Sin Bao Chan” (Precious Repentance of the Master Wong Tai Sin) is that the historical background of our temple was woven into the text of the scripture at the time of its writing. The “Precious Reflection of Heart-felt Joy” (「寶鏡人心樂」) (also known as the “Wu Yan Zhen Jing” (True Scripture of Five Characters)) contains the words, “Below the Lotus Flower Mountain, Before the Puji upon Pu Peak, Ripe ground amongst the Flowers, where the many virtuous beings are gathered” (「蓮花山始下，菩嶺普濟前，花間添稔地，招集眾群賢」). This passage

[22] An onomatopoeic word for sound of jade objects clinking together

refers to the previous site in Guangdong, of the Puji Altar upon Pu Mountain, where it is historically proven that there was indeed a 'Puji Altar'. In the 'Presenting of the Respects' there are the words, "A faith established upon the Lotus Flower Peak, Following we recite the Scriptures of Golden Flowers, In the Five Rams^[23] we establish Puji, The names of 'Woodsman', 'Ripe' and 'Celebration' sound in unison" (「啟教蓮花嶺，隨誦金華經，五羊開普濟，樵稔慶同聲。」). Whilst in the middle part of the scripture in the 'Si Zi Zhen Jing' (True Scripture of the Four Characters), we see "The Precious Cave of the Pure Spirit, In the year of Yi Si^[24] the Emperor in the Imperial Capital, Upon the rocks amongst the Rams, Altering the myriad brightnesses, we establish an altar and our faith, Echoing with the Woodsman Peak, Empty and as water, ever flowing onwards, a palace in the clouds, salvation for all souls, salvation of the Phoenix Pavillion, in brilliance the poor are saved, the pagoda of eight corners, where the wise Immortals meet, in but a moment ..." (「寶洞清靈，乙巳帝京，羊石所叱，變故萬明，開壇設教，樵嶺同聲，空即如水，流落不停，騰雲寶殿，普濟效靈，鳳閣施濟，救貧浩明，亭出八角，會宴神明，通竅一時……」). Reading between the lines, as well as the reference to the Qiao Ling, many of the buildings in our temple have utilised passages from the scripture, for example the "Qing Ling Bao Dong" (Precious Cave of the Pure Spirit) upon the mural screen wall of our temple, or the Yue Heung Shrine, which at the time of its construction was also known as the "Eight Cornered Pagoda". Such references to the sacred are more than we can number.

The Concept of the Three Teachings in the Precious Repentance

Often, visiting devotees to our temple know that as well as the most important Immortal revered at our temple, the Taoist Master Wong Tai Sin, we also have shrines dedicated to the "Ran Deng Sheng Fo" (the Buddha of Lighting Lamp) at

the Yue Heung Shrine and the father of all scholars, Immortal Teacher Confucius in the Confucian Hall. Hence our temple has always been a form of Taoism honouring 'The Three Teachings as Equals', in accordance with the teachings of the founder of the Complete Truth Sect, Wang Chongyang, of the principle that 'the Three Teachings come from the One Source'. As such the "Chisong Wong Tai Sin Bao Chan" (Precious Repentance of the Master Wong Tai Sin) is full of ideas from the Three Teachings, such as peaceful harmony with nature, the consequences of actions, responsibility, filial piety and loyalty all of which may be seen throughout the scripture.

The opening of the scripture, the 'Yao Tan Zan' (Eulogy of the Precious Altar), brings the theory of the Yi Jing to the altar for ritual purposes, "Blessings rain down from the Skies of Heaven^[25], Lotus shoot up from the Waters of the Ocean^[26], Wind^[27] and Clouds meet amongst the Mountain^[28] peaks where the Tiger roars, Reverberating Thunder^[29] startles and scatters the evil ghosts, the Wind blows monsters into retreat, the flames of Fire^[30] burn the incense which reaches the Heavenly Reaches, temples built upon the ground of the Earth^[31] in which the Deities are praised, Amongst the Wetlands^[32] we recite scripture to ensure our safety." (「乾天三界降吉祥、坎水生蓮朵朵香、艮山虎嘯風雲會、震雷驚動鬼崇忙、巽風吹散邪魔退、離火焚香達上蒼、坤地設壇朝上帝、兌澤誦經保平安。」) Whilst in the 'Xiang Zan' (Incense Eulogy) we see, "Offering incense as we perform the Repentance, Speaking to all brethren of the Immortal Spirit, humbly offering obeisance of heart and will, Leading all to transformation, the six principles (Liu Dao) eliminate sins, and lead to transcendence of limitless joy" (「奉香禮懺 普告仙靈 弟子虔拜志心焉 普告勸化人 六道消愆 超脫樂無邊」) of which the 'six principles' refer to a term originally belonging to Buddhist scripture meaning that the six possible means of reincarnation for all things are determined by the good and evil deeds of the

[23] A hidden reference to Canton Province

[24] Figures in the sexagenary cycle indicating the year 1965

[25] Heaven trigram or Qian ☰

[26] Ocean or Water Trigram, Kan ☵

[27] Wind Trigram Xun ☴

[28] Mountain Trigram Gen ☶

[29] Thunder Trigram Zhen ☳

[30] Fire Trigram Li ☲

[31] Earth Trigram Kun ☷

[32] Marsh Trigram Dui ☱

previous life. Those six paths are: Heaven, Immortals, Man, Hell, Hungry Ghosts and Beasts, the six paths of reincarnation. In order to encourage people towards goodness, the Taoist faith developed this idea to mean that good deeds would have good rewards. Also, the term ‘six principles’ has appeared in Taoist scripture referring to “Ren” (benevolence), “Yi” (justice), “Li” (courtesy), “Xin” (trustworthiness), “Zhi” (wisdom) and “De” (virtue), another way of encouraging people to absolve from misdeeds and become closer to the Great Tao.

Following on in the scripture, the ‘Wong Tai Sin Zhen Jing’ (True Scripture of Wong Tai Sin) contains the words, “Namu convert to the Namu Tao, Namu convert to Namu Truth” (「南無皈依南無道，南無皈依南無諦。」). Within these phrases “Namu” is a term in Sanskrit of Buddhist origins meaning arrival or homecoming, it is used for offering respects, returning respects, to mean ‘save me’ or ‘convert me’. And so for Buddhists the term Namu Buddha means to place one’s life in the hands of Buddha. In the “Fa Hua Jing-Fang Bian Pin” (Ritual Flowers Scripture) it says, “With one utterance of ‘Namu Buddha’, all become of the Way of the Buddha” (「一稱南無佛，皆已成佛道。」)^[33]. Also appearing in the scripture we see, “The filial, fraternal, faithful, benevolent, righteous, modest, self-effacing, courteous, frugal and trustworthy – The Lords of Heaven do not turn their back on such virtuous people, All have their rewards, either close and on their own heads or distant on the heads of their children and grandchildren. Rewarded with riches and luxury in this life or as an Immortal or Deity of the mysterious in the after-life. It must be known that there are plenty of sufferings for those who commit evil and plenty of celebrations for those who do good” (「……孝悌忠仁義廉恥禮節信。皇天不負此賢人。自有臨頭報應。近則報己身。遠報兒孫命。生前富貴享榮華。死後為神為仙玄妙證。須知積不善之家有餘殃。積善之家有餘慶」). Here we see the traditional theistic beliefs of China summed up neatly. The notion of consequences for actions from the Buddhist tradition similar to the idea of “on your own head be it”, transferred to China, where it combined seamlessly with the native notions of the Ji Jing which says, “A plenty of cool shade falls over those who do good, whilst plenty of tragedy befalls those who do evil” (「積善之家必有餘蔭，積不善之家必有餘殃」). This is a traditional concept of the Chinese people, whilst the Taoist scripture the “Tai Ping Jing” (Scripture of Great Peace)

says, “Receivers come first, Bearers come last. Receivers are those who receive the Will of Heaven in their deeds. Where there are small misdeeds, unwittingly accumulated to a great number, then the latter peoples will be punished indiscriminately of their innocence, and suffer from their misfortunes, this is why the early peoples are called receivers and the latter people called bearers” (「承者為前，負者為後：承者，乃謂先人本承天心而行，小小失之，不自知，用日積久，相聚為多，今後生人反無辜蒙其過謫，連被其災，故前為承，後為負也。」). The theistic concept of ‘original sin’ or bearing the punishment for the misdeeds of our ancestors present in Taoism, took root early on in the Chinese world view.

In addition, within the “Wong Tai Sin Bao Jin” (Precious Scripture of Wong Tai Sin) from the Repentance scripture, as well as encouraging people of the world towards kindness, filial piety, righteousness and modesty, there are some allusive tales provided as examples, taken broadly from the traditions of the Three Teachings. For example the allusive couplet, “A few branches of cherry-apple and japonica bloom, dancing for one’s parents^[34] in coloured robes” (「棠棣花開三兩枝、椿萱堂上舞班衣。」). Here the “cherry-apple and japonica” may be traced back to a poem from the “Shi Jing” (Book of Odes), which describes fraternal love, hence Cao Zhi^[35] states that “the words ‘cherry-apple and japonica’ refer to no other commandment than that of to think of one’s brethren when making a cutting from such trees” (「中詠棠棣匪他之誠，下思伐木友生之義」). “Zhuangzi” referred to ‘Da Chun Chang Shou’ the longevity of the Tree of Heaven, so that later peoples often use the same word for ‘Father’, whilst in the ‘Wei Fang’ section of the “Shi Jing” (Book of Odes), there appear the lines, “There is a plant named Xuan, that is called ‘the back of the tree’” (「焉得諼草，言樹之背」). Although a different Xuan character, both indicate the same type of plant which became an alternative for the word ‘Mother’. Many of the allusions from the scripture are employed to encourage people to love their brothers and respect their parents.

Conclusion

I have always paid great mind to the ceremonies of the Taoist faith. Here

[33] 見丁福保編：《佛學大辭典》（下）一五五一，南無條，1994年7月第二次印刷。

[34] Referred to in allusion by the names of plants, the Chinese Toon or Tree of Heaven (Chun) traditionally representing the father, whilst the day-lily (Xuan) traditionally refers to the mother

[35] Calligrapher and son of Cao Cao

today I have presented my thoughts on the interpretation of the “Chisong Wong Tai Sin Bao Chan” (Precious Repentance of the Master Wong Tai Sin), offering my humble opinions, mostly in order to recommend the traditional ritual culture of our faith to you all. It is my sincere hope that this traditional culture may continue to be passed on and renewed in each generation, adapting to the changes of modernity, allowing the cultural beliefs of Wong Tai Sin to be further glorified and disseminated, to the salvation of all.

I believe that the success of Taoist temples ought to rely upon the Tao first and foremost. Tao is a religion with prayer and solemn ceremonies at its heart. Any administrative person is there only to support the Tao. One sees many newly built temples with administration at the fore, which is completely backwards. I wonder, if this is the case, how we are to disseminate religious teachings at all? The ritual culture of Taoism has a long history and profound spirituality. However, with the changes of the times, in order to keep pace with the rapid developments of society, even religious bodies feel under pressure to reform their thinking to keep up with the beat of society. There are many timeless works of the Taoist ceremonies, as well as lesser works that remain only for a season. In the matter of protecting traditional culture I try to preserve an attitude of open-mindedness, making selections and editing the contents of Taoist ceremonial scriptures, in order that they may suit the needs of the times.

Reflecting on the past, the ceremonies of our temple stem from the ceremonies of the Puqing Altar of Guangzhou, during the period of its popularity there was also the appearance in Hong Kong of the ‘Four Outstanding Ritual Masters’, all development after this has been adversely affected by the gradual ageing and retirement of the original Scripture Masters, with no one to pass on the baton. In view of this, ever since being named Taoist Abbot, I have instigated some dramatic changes to our temple, insisting on seeing our temple’s ceremonial activities revitalised. As well as seeking counsel from well-known teachers and studying texts on scripture such as the Taoist Canon and the ‘Guangcheng Yi Zhi’ (Guangcheng Compilation of Rituals), I hope that we can open our doors to the outside, seeking out teachers and new talent to come to our temple to teach and disseminate the Tao. At the same time, I hope that within our walls we may seek

out firm believers in the Tao to convert to our temple’s beliefs, and undertake training in Taoist ceremonies. In preparation of the opening of our Taoist training course, a whole new set of ritual implements and robes have been purchased, along with a large number of scripture for reference purposes. The Main Altar itself has been improved by computer technology, with two large LED screens installed to display the content of the scriptures being recited. These changes combine the old with the new, in order to make things easier for our new students of ceremonial practices. In addition, we have established Altar Regulations, so that all Taoists that enter into the inner area of the Altar space are required to dress in the appropriate apparel, presenting an example of tidiness and devotion for others to follow. It has also been decided that as well as the periodic celebratory ceremonies, each weekend our brethren will be welcome to come to the temple and participate in repentance ceremonies.

In the past few years I have led our converted brethren in visiting many areas in Hong Kong to explain our faith and perform rituals for the public, such as the “Li Dou Yan Sheng Fa Hui” (Ceremony for Worshipping the Goddess of the Great Dipper), and the “Da Xian Gong” (Great Offering) ceremonies. We have participated in the Hong Kong Taoist Associations, “Xia Yuan Fa Hui” and our temple held a large scale temple fair and “Master Wong Tai Sin Religious Parade” ceremony. In the future, as I have said, in order to further the accessibility of Taoist ceremonies I further plan to open up a space within the Altar area so that the many devotees of Master Wong Tai Sin may also take part in recitation and Repentance.

中國的道教藝術

王宜峨

甚麼是道教藝術，人們歷來有不同的理解，本文所指道教藝術為服務於道教的弘教、宣教為目的的藝術作品和受道教影響、反映道教思想或者以道教神仙故事為內容的藝術作品。

藝術是一種社會意識形態，是現實社會的反映，它的內容因代表著不同的理念而呈現五彩繽紛，在形式上它以訴諸感性的形象來表現其理念的宗旨，如造像、繪畫、戲劇等等。宗教與藝術具有許多相同的特點：即宗教也是一種社會意識形態，它們通過各自不同的方式反映人們的社會生活。同時宗教與藝術又相互借鑒，相互滲透。所以，宗教與藝術在它們發展的過程中總是相互影響，相互作用。從源頭上說，許多藝術形式是起源於上古時代的宗教儀式，而宗教在發展和演變過程中又離不開利用藝術形式來宣教、弘教，給人們以具體的直觀的說教。道教亦然，同樣十分重視利用各種藝術手段來弘教、闡教，於是形成了輝煌而獨具魅力的道教藝術。需要說明的是，道教是中國現存五大宗教中唯一一種土生土長的宗教，是中國古代傳統文化的繼承者，其藝術源流一直可以追溯到中國的遠古時代，與中國傳統的文化藝術是一脈相承的。中國先民對大自然的敬畏，對祖先的崇拜和「天人合一」思想，成為道教信仰的理論根據，也是道教審美思想建立的根據。

真正意義的道教藝術大約產生於魏晉南北朝（220 — 589）時期。

與其他任何一種宗教一樣，道教信仰不斷通過藝術形式而得以推廣，而中國的傳統藝術不斷從道教信仰中得以滋養。

道教在近二千年的發展過程中創造出了輝煌多彩的藝術成就，成為中國藝術寶庫中重要的組成部份，對於研究中國傳統的宗教信仰，傳統文化藝術、社會生活的各個方面均有非常重要的價值。然而近百年來道教的文化藝術受到很大的衝擊和破壞。還有很多文物因年久失修而損壞。今天我們研究搶救道教的文化藝術，主要目的是為著弘揚我們祖先們給



老君像碑 隋代開皇七年（587）蘇遵造
石質高浮雕 美國波士頓美術館

我們留下的優秀的文化傳統，拯救那些將會消失的道教文化藝術傳統。本文將就道教建築、道教造像、道教壁畫、道教神仙畫，道教音樂等方面來簡要介紹道教藝術的成就，以及道教藝術與中國傳統文化的關係。

道教宮觀的建築藝術

道教的宮觀建築是從中國古代傳統的宮殿、神廟、祭壇建築演變而來的：是道教徒祀神禮拜的場所，也是道士們隱居，修身養性之處所。相傳最早的宮觀是陝西周至縣的樓觀台。樓觀台本是關令尹喜觀星望氣之瞭望處，後迎老子至該處，執弟子禮，老子為其講授《道德五千文》，由此人們將迎奉神仙之處所名之曰：「觀」。道教創立後承繼了古人的神仙信仰，建廟宇供奉神仙，故道教廟宇也被稱之為「觀」。在五斗米道初創之時，也有供道士修行和進行宗教活動的「治」、「仙館」、「靜」、「靖」等名稱之場所。這些活動場所一般較為簡單，建築樸素。隨著道教信仰的內容不斷發展完善，儀軌日漸複雜規範，建築規模和建築格局也日臻繁複，尤其經歷代帝王對道教的尊崇，敕建了許多規模宏偉，供奉被他們敕封為「帝君」的神仙，稱之為「宮」的廟宇，由此道教場所便合稱為「宮觀」。至金元（1123 — 1368）以後，全真道創立，建立了

道教叢林制度，宮觀又成為全真道士集體誦經、禮神、修煉和生活的場所。其宮觀建築也在繼承中國古代建築藝術的基礎上，逐步形成了為其信仰宗旨服務的，反映道教思想特點的獨特的建築藝術。

道教有三十六洞天，七十二福地之說，依照神仙信仰的說法，這些風光秀麗的洞天福地都是神仙居住或遊憩之所，是可以通天之境，以後凡修道之人多選擇在這些地方潛修煉養，興建道教宮觀，以期早登仙境。再加上歷代帝王的敕建，使得道教宮觀勝境遍佈全國各地。雖然它們規模不等，形制各異，但是總體上卻不外以下三類：宮殿式的廟宇，如北京白雲觀、武當山紫霄宮；一般祠廟，如廣東沖虛古觀、杭州葛嶺抱朴道院；樸素的茅廬或洞穴，如四川青城山天師洞等等。

道教在信仰上繼承了中國古代傳統的神仙信仰思想，因此道教宮觀在其佈局、體量、結構上，十分鮮明地承襲了中國傳統的祀神建築思想，建築格局和建築方法，同時也注入了道家與道教的審美思想和價值觀念，形成了自己獨特的建築風格。據古書記載，早在殷商時代（公元前 21 世紀—公元前 11 世紀），就有被稱為「大宗」的神廟，許慎在《說文解字》中云：「宗，尊祖廟也。」大宗就是中國古代最早祭祀祖先的建築。稍後產生於周代（公元前 11 世紀—前 221）的《易》經，用天、地、山、澤、風、雷、水、火八種自然物質和自然現象的變化來解釋自然之起源與人類社會的演易。提出了關於「天人合一」的思想。於是提供帝王祭祀祖先神靈兼議國事的建築——明堂，就依據陰陽五行及天人感應的理念而建造。即《太平御覽》中說：「明堂者，天道之堂也。」

古人認為天與地是相呼應的，萬物之序，長幼尊卑均為天定，所以地上建築也應依天象方位而修建，以順天意，求得吉利。被道教奉為早期經典的《老子》和《太平經》進一步發揮了古代「天人合一」的思想，同時又提出了「道法自然」的觀念，這些就成為道教建築藝術的重要理論依據和基本特徵。

在早期道教經典的《太平經》中，對人與自然的關係講得更加清楚：「天與地法，上下相應：天有子，地亦有子；天有午，地亦有午；天有坎，地亦有坎；天有離，地亦有離，其相應若此矣。」早在張道陵創立道教的時候，就有被稱為：「治」的早期道教活動場所，其建築佈局就是按照《道德經》和《太平經》的思想設置的。《雲笈七籤·二十八治》（卷 28）中記載了張道陵創五斗米道建立的二十八治時說：「謹按張天師二十四治圖云，太上以漢安二年（143）正月七日申時下二十四治，上八治、中八治、下八治，應天二十四氣，合二十八宿。」「治」是五斗米道政教合一的管理機構，也是早期道教祭神的場所，它的建制便是按照天象方位的原則設立的。後來的道教宮觀無不本著法天、法地、法道、法自然的思想，順應「自然」的理念來設計和建造道教的活動場所。根據八卦方位、乾南坤北的觀念，絕大多數道教宮觀建築都是以南北子午線為中軸，以坐北朝南來佈局，使供奉道教主要尊神的殿堂都設在中軸線上。兩側偏殿根據日東月西，坎離對稱的原則，設置配殿供奉其他諸神，東西跨院則是供奉諸神或是道人生活用房。這種佈局體現了中國傳統的「尊者居中」的等級思想。根據五行思想，東方作青龍，為木，屬陽，符合道士修煉達到「純陽」，返還於「道」的目的。因此道士住房和修煉用房多在東側，而雲遊道眾和香客居士臨時用房多建在西側。道教宮觀基本採用了中國傳統的四合院、三合院的建築格局。道教認為，這種格局對應了五行中木、火、金、水四正，再加上中央黃土，就實現了五行俱全。

大的宮觀由數組四合院、三合院組成，即由單一的、個別的建築相互連接組合而成的建築群，層層院落依次遞進，形成鱗次櫛比的發展勢態。這種建築形式，充分表現了嚴肅而井井有條的傳統理性精神和道教思想中追求和諧、平穩、自持的審美心理。這種以單體建築組成的院落為單元，通過明確的軸線關係串聯成千變萬化的建築群體，使建築在嚴格的對稱佈局中又有靈活多樣的變化，而且這些變化又不影響建築整體的風格。這種有機組合的群體建築，一層一層地向縱深方向展開，

依次推進，突出了建築的空間和時間藝術效果，使其更加宏偉壯觀而又耐看。現存北京白雲觀的建築群是最能體現這一思想理念的道教宮觀。

道教宮觀的建築結構基本是中國傳統の木結構建築。這種木構架是在柱的頂端架樑，再於樑上重疊數層瓜柱和樑，最上層立脊瓜柱，搭一個上端為三角形，下面為方或長方形的木構架，在兩組木構架間，用枋橫向連接柱的上端，在各層樑頭和脊瓜柱上裝上檁條，檁上再排列安裝承托屋頂的椽子，椽上可用瓦覆蓋屋頂，或用茅草或泥覆蓋屋頂；木構架周圍用磚砌牆，用以間隔內外，但磚牆不承負屋頂重量。這樣一個最簡單的一開間房屋就建成了，如將一開間房屋橫向排連接在一起就可以形成多開間房屋。

供奉神仙的殿堂開間大小，是有嚴格規定的，正如封建社會的宮殿官衙一樣，所供奉神仙地位的高下，決定了其殿堂開間的大小。

根據《營造法式》規定，中國古建築可分為殿式，大式和小式三個建築等級。殿式建築，為帝王起居的宮殿，或供奉由帝王封敕為帝君的廟宇，或帝王敕建的廟宇，如東嶽廟等等。

由於時代、地域和用材的不同，道教宮觀的建築工藝和風格也有所不同。例如，中國南北方氣候差異，降雨量和建築用料及習俗不同，表現在建築風格和結構上也有較大的區別。北方由於氣候寒冷，降雨量較小，殿宇的屋頂較厚重，牆壁也較厚，這樣可以起到保暖的作用。因屋頂較重，故出簷較淺。殿宇屋頂的正脊多為直脊，建築風格更為莊嚴持重。而在南方，氣候溫暖，雨量較多，屋頂結構一般較輕，牆壁較薄，窗戶多，有些地方殿宇全用隔板而不用磚牆，甚至只有三面牆，正面敞開便於通風。殿宇出簷深遠，翼角舉折較大，可兼作避雨迴廊，且又不影響室內採光。殿堂屋頂的正脊多為彎脊、兩端略向上挑，有些則形成燕尾式屋頂，脊飾也較北方多，給人更多以輕快活潑的感覺。在少數民族地區的宮觀又有獨特的風格。還有當代新建和重修的宮觀，因受當代建築特點的影



永樂宮無極殿 元代建築

響，與傳統古建築也有不少差別。

傳統的道教宮觀的建築規制一般為：中路山門外建影壁，然後是山門，幡杆，鐘鼓樓、中路從前向後是靈官殿，玉皇殿、四御殿、三清殿以及各廟的祖師殿、兩側有配殿，如財神殿、三官殿、文昌殿、元辰殿等等，還有執事房、客堂、齋堂和道眾住房等。大的廟宇東西兩側有跨院。帝王敕建的宮觀山門外還建有華表，櫺星門和石獅，但是經過近百年的戰亂和自然損壞，現存道教宮觀中有許多廟宇建築規劃並不嚴格和完整，有的廟宇因地形等因素，也只有二、三座殿堂，供奉其主要神靈，例如：泰山碧霞祠供奉碧霞君主殿和供奉眼光娘娘，注生娘娘的配殿，沒有三清，玉皇等殿宇。

綜上所述，全國各地的道教廟宇就其建築風格，規制，建築結構因時代、用材、地域的不同而有所差異，但總體上是一致的。

道教崇尚自然，主張清靜無為，師法自然之道，認為從山川自然環境中吸取自然之精華，更容易成仙得道。同時，秀麗的山林勝境也是神仙們常來休憩之處，因此更容易接近神仙。所以，大量的道教宮觀建在自然風光秀麗的山林之中。而一些建在城市的大宮觀，除建有神殿和生活用房外，也要建造園林，道教宮觀的園林因地域和所處環境的不同而不同，總體上可分為兩大類：（一）以人造景觀為主，例如北京白雲觀的小蓬萊，在人造的假山中建有亭台，樓閣及迴廊。據稱小蓬萊由皇家

施工（蘇州山石張）人員所造，故頗似北方皇家園林。成都的青羊宮等也屬這一類。（二）以自然景觀為主體，輔以人工造景，例如陝西樓觀台，老君殿等建於小山頂上，四周古木竹林，南望終南山起伏綿延，台下建生活等用房。四川青城山天師洞，周圍峪谷環抱，古樹重重，清靜幽深；而山門，三清殿等建在中軸線上，莊嚴肅靜。天師洞建在崖壁洞穴中。十多個大小不等的天井和曲折的迴廊隨地形而高低錯落，以亭、橋、牌坊點綴於自然山林中。遼寧千山無量觀，山東嶗山太清宮，浙江杭州葛嶺抱朴道院等等均屬此類。道教宮觀的園林為道教徒提供了一個身處自然之中，達到返樸歸真和靜心修煉的環境；也成為信徒，遊人遠離喧嘩鬧市接近大自然的好去處。

道教宮觀的建築不同於其他宗教建築，是中國傳統建築的發展，但又有別於傳統世俗建築。道教建築處處體現出它出世與入世並重的信仰觀念。「重生貴生」，「清靜無為」，「道法自然」和多神崇拜的特點決定了道教建築既有統一的規制又存在多樣性的獨特藝術風格。神聖性與世俗性巧妙地結合起來，田園式建築與宮殿式建築相得益彰。

現存歷史最早和具有文物價值的道教宮觀主要有山西芮城的唐代五龍宮、山西的關王廟、晉祠聖母殿、蘇州的玄妙觀，均為宋代建築；山西的永樂宮、水神廟、東嶽廟、玉皇廟為遼金元代的建築；湖北武當山紫霄宮、江西天師府，北京白雲觀等為明清建築。

多彩多姿的道教塑像

神仙信仰是道教信仰核心，成仙得道是道教徒追求的終極目標，道教是多神教，有著龐大的神仙體系，既有先天的天神、地祇，又有古代的圖騰和人類的祖先神，以及人世間經過修煉得道成仙的諸仙真。道教的神仙體系如同人世間一樣，有著嚴格的等級制度。早在魏晉時代著名的道教學者陶弘景就在他著的《真靈位業圖》一書中將神仙分為七個等級，每級有一位主神，還有從神若干。道教的神仙因其等級、職位、經歷、

性格的不同。其形象也有所不同。各宮觀的神仙造像，被視為是神仙駐守在各地的分靈。故其所反映神仙形象的造像也是多姿多彩的。使得道教造像藝術成為中國雕塑藝術園地中的重要組成部份。

神像作為道教信仰的一個重要組成部份，因此道教對神仙造像藝術有著嚴格的規定，所塑造的神像必須按照其在道教中的地位、職能、固定的形像塑造，不能隨便變動。

在《道藏·洞玄靈寶三洞奉道科戒營始》中記有：「科曰：凡造像，皆依經，具其儀相……衣冠華座，並須如法。天尊上披以九色離羅或五色雲霞，山水雜錦，黃裳、金冠、玉冠」，「不得用純紫，丹青碧綠等」。「真人又不得散髮，長耳、獨角，並須戴芙蓉、飛雲、元始等冠。」「左右二真皆供獻或持經簡，把諸香華，悉須恭肅、不得放誕手足，衣服偏斜。天尊平坐，指撚太無，手中皆不執如意塵拂，但空而已。」如果造像不依規定，或稍有不恭，就會：「鬼神罰人，既非僭濫，禍可無乎？」

對於造像的用材則可以因地制宜，不拘一格。依據《太上洞玄靈寶國王行道經》的說法，道教造像「隨其所有，金銀珠玉、繡畫織成，刻本範泥，鑿拿琢石，雕牙鏤骨，印紙圖畫，一念發心，大小隨力，莊嚴樸素，各盡當時。」即道教造像用材可隨其所有，只要嚴莊就可。但是，對於神像塑造的工序，卻看得十分神聖，並把這一過程作為道教信仰的一個重要方面，規定了許多宗教儀式。例如造木雕像，在選好木材後要舉行開斧儀式；像雕成後要有裝藏儀式，使神靈貫注到神像中，最後還有開光點眼儀式，這時的神像才具有神格，成為神分靈寓居的軀體。

道教造像的產生與早期道教造像

道教創立之初是不供奉神像的，僅有神位或壁畫。據現代人陳國符所著《道藏源流考》附錄二《道教形像考》說：「是（劉）宋時道教，已有形像。」可見陸修靜（406—4777）時代道教已開始有造像活動。保

存至今的魏晉至隋代的早期道教造像至少有數十尊，以半圓雕石刻和造像碑為多。這一時期的道教造像在技巧和風格上均受到佛教造像的影響，例如神像背後有舟形背光和舟形頭光，神像雙手合什等等。有的將道教神像和佛像造在一起，例如北魏始光元年（424 魏文朗）造的佛道造像碑（今藏陝西省耀縣博物館）。碑的四面有龕，正面為龍首圓拱龕，上端雕有瑞禽和二飛天，龕中並坐一道像，一佛像；碑的背面龕中造一佛像；碑左側為道像一尊；右側是供養人像。另外，早期道教造像人物均著寬大道袍，用深直平梯式手法雕造衣紋，線條勻稱細密而凸起，人物形像為秀骨清像。

早期道教造像大多是元始天尊和太上老君像

隋代道教造像仍然受佛教影響較大，但人物形像已開始變得較以前豐滿了。現存隋代道教造像主要集中在陝西耀縣博物館，另有山東省博興博物館的孔鉞鑄銅老子像，這尊像可能為第一件老子鑄銅像。其時造像多為半圓雕和造像碑。

唐代是道教發展的成熟時期，又因李姓帝王尊老子為「聖祖」。在帝王的直接支持下，供奉老子像的祠堂廟宇遍及全國各地，據說當時多達 1687 座。唐代道教造像的數量和種類比以前有很大增加，且基本擺脫了佛教的影響，形成了自己獨特的風格。唐代道教造像人物形像豐滿，衣飾輕薄，線條流暢活潑。造像師們根據自己的審美情趣，將現實生活中的美與善集中表現在他們的作品中，並根據神仙們的職能、性格給以各不相同的表現，使造像作品極富現實主義精神和人情味。

老子造像是唐代留傳至今最多的。因老子被唐王朝尊為皇室宗祖，故老子的雕造手法和形像在全國各地有一個基本模式。據傳唐玄宗曾令外國雕刻家元伽兒雕造的老子像是依其御容而造並推廣至全國。現存最著名的唐代老子像為陝西西安碑林博物館老子像，山西省博物館常陽天尊像，上海博物館老子像和山西芮城博物館老子像等等。

宋代的道教造像已完全擺脫了佛教造像的影響。宋代的道教因受皇家寵奉而大興，道教宮觀和道教造像較多，民間神仙信仰比唐代有很大發展。神仙造像除老子像外，其它神仙造像也大量出現，例如玉皇，碧霞元君、媽祖，四帥、真武、藥王等等，既有石雕又有木雕，泥塑、銅鑄，並且造像基本都是園雕。這時期的道教造像很注重神像的「神性」，突出表現神仙超自然的「特異」本領，人物形象端莊、肅穆、體態美而不妖、衣冠精緻，頗具仙風道骨。現存宋代著名的道教造像主要為：福建省泉州市清源山太上老君巨型石雕像，四川石篆山造像，四川大足南山造像，山西太原晉祠聖母殿的侍女像。山西晉城玉皇廟侍女像等等。

十二世紀北方道教全真派的興起後，全真派的道觀也隨之在各地出現，相應的造像也有一定的成就，現存著名的金代道教造像主要是山西晉城玉皇廟造像。

元代是中國雕塑造像藝術大發展的時代，元代的建廟之風不遜於宋代，不僅有廟中塑的神像，還有石窟造像，《元代畫塑記》一書中不僅紀錄了元代道教造像的名稱、數量、時間、還記錄元代造像所用的材料。元代道教造像風格與唐風相似，大氣生動，其中不乏有傳世珍品。現存著名的元代道教造像主要為：山西省洪洞縣水神廟造像，山西省晉城市玉皇廟造像，山西省太原市龍山石窟造像等等。

明代以後道教進一步深入民間，神仙系統更為龐大，例如城隍、土地、真武、財神、關帝、碧霞元君、七真、八仙等等神仙的信仰遍及全國各地。尤其是神仙文學的興盛，例如《封神演義》、《西遊記》、《四遊記》等廣泛流傳，對神仙的信仰更加普及，神仙造像也走向民間，其形象更加世俗化。這時期的道教造像風格趨於纖麗繁複，可以說是工麗有餘，而氣魄不足，與唐宋元前代相比大為失色。現存明清兩代道教造像作品較多，其中著名的有北京白雲觀殿內所供奉的玉皇木雕像，王靈官木雕像及二十餘尊明代萬曆 43 年（1615）所造鑄銅像等，北京東嶽廟寢殿內供奉三官帝君及文臣武將楠木像，山西蒲縣東嶽廟東嶽大帝（即泰山神）像、山西介休后土廟造像，湖北武當山紫霄宮，太和宮，金頂真武等眾多永

樂間（1403 — 1424）造像、山西運城解州關帝廟造像，北京故宮欽安殿真武像等等。

道教的多神信仰和多姿的神仙形象為中國造像藝術提供了豐富的素材，道教造像藝術的發展，又促進了中國雕塑藝術的發展，也為中國造像藝術園地增添了豐富而寶貴的財富。

輝煌的道教壁畫和道教水陸畫

一、道教壁畫

壁畫是指描繪在建築牆壁上的圖畫，即包括繪製在宮殿、寺觀、墓室、石窟等建築牆壁上的圖畫。它們的題材非常豐富，主要為神話故事、民間傳說和神仙生平紀事以及神仙形象等等。有的壁畫還配以山川風景、樹木鳥獸乃至各種圖案。壁畫的表現技法有白描、工筆重彩、水墨寫意及瀝粉貼金等等。所用的顏料多是礦物顏料，所以圖畫色澤鮮豔，經久不變。壁畫的作者除少數為名家外，多數是名不見經傳的民間畫工，且極少有留下姓名者。壁畫歷來是民間畫工發揮藝術想像，馳騁筆墨的平台，也是廣大勞動群眾喜聞樂見的藝術形式之一。故壁畫是一種社會的、大眾的藝術。那些色彩絢麗的畫面，逼真的藝術形象，豐富的內容，極受廣大群眾的喜愛和接受。

宗教一直把壁畫作為傳教的重要手段，通過壁畫生動形象的藝術形式，將自己的教義教旨移情於觀者，獲得觀者的認同，達到宣教的目的。

中國的壁畫早在上古時代就已出現，據史料記載，殷周時宮殿中就已開始畫壁畫。《楚辭章句》中記有屈原因看到楚國「先王之廟及公卿祠，圖大地、山川、神靈、琦偉、譎詭及古聖、怪物」而有感寫下《天問》。《史記·郊祀志》記載漢武帝時，「作甘泉宮，中為台室，畫天、地、太一諸鬼神，而置祭具，以致天神。」從以上記載中可知，中國的壁畫從其一開始產生就與中國古代華夏民族信奉的神仙和神仙們的故事結下了不解之緣。這些壁畫以可視的形象使人們感受到富有人格意義的神仙

的威力，並依靠這種形象力量深化著人們對神仙的崇敬與信仰。

道教產生後便繼承了先人繪製壁畫這一藝術形式，來弘揚自己的神仙信仰，已達到宣教的目的。在道教早期就已經利用繪畫形式來描繪自己所崇拜的神仙，比造像要早得多。隨著道教宮觀的建立，創作了大量工藝精湛，美輪美奐的壁畫作品，其中有許多保存至今。

由於年代久遠，目前流傳下來的宋代（960 — 1279）以前壁畫難得一見。但從史料記載，宋代是道教宮觀建築和壁畫藝術大發展的時期，許多宋代著名畫家都參與了壁畫的繪製，流傳至今的宋代著名畫家武宗元（？—1050）繪的《朝元仙仗圖》就是壁畫的粉本。相傳河北省曲陽北嶽廟壁畫和山東省泰山東嶽廟壁畫為宋以前作品。

曲陽北嶽廟，在河北省曲陽縣境內。其主殿德寧殿壁畫《天宮圖》相傳為唐吳道子所畫。東壁畫高8米，寬12米，畫中人物高達3米，為天宮諸神和北嶽大帝像，西壁為「飛天之神」，個個猙獰孔武，氣勢非凡。圖畫線條流暢有力，頗具唐風。也有人認為該畫是後人仿唐作品。

山東泰山東嶽廟天貺殿壁畫《泰山神啟回鑾圖》。天貺殿東壁為《啟蹕圖》，西壁為《回鑾圖》。兩壁畫均高3.3米，全長62米。描繪了東嶽大帝率眾神巡狩和得勝返回的宏偉場面。全畫共有天帝，諸神、天丁、力士等人物676位。全畫以紅藍兩色為主，筆法流暢，氣勢磅礴。有人認為該壁畫為宋人所繪。但史書記載該殿在金至明時曾三次失火，殿宇三次重修，故也有人認為該壁畫為後人仿作。

元代（1271 — 1368年）全真道興起，全真道觀遍及北方各地促進了道教壁畫的發展，元代壁畫製作規模宏大，工藝高超，色彩豔麗，從史料記載中可知當時皇家還有關於壁畫製作的專門規範。元代精美的道教壁畫在中國美術史上佔有十分重要的地位，其中最為著名的是山西省芮城永樂宮壁畫等。



山西新絳稷益廟明代壁畫

山西芮城永樂宮元代壁畫。永樂宮，又稱純陽萬壽宮，原建在芮城縣西的永樂鎮，故名永樂宮。永樂宮相傳為呂祖故鄉，後人建廟以祀之。為道教全真道三大祖庭之一。1959年因修三門峽水庫，從永樂鎮遷至芮城縣北龍泉村今址。永樂宮除山門外為一組元代道教建築群。在中軸線上建有龍虎殿、三清殿、純陽殿、重陽殿，殿內均繪滿元代道教壁畫，總面積達 1005.68 平方米。其中龍虎，三清兩殿為大形人物畫；純陽，重陽兩殿為連環故事畫。

山西省洪洞縣水神廟明應王殿四壁均繪有壁畫，共計十三幅，為元泰定元年（1324），由民間畫工王彥遠等人所繪。東壁以《龍王行雨圖》，西壁以《祈雨圖》為主體，與《敕建興唐寺圖》、《唐太宗千里行徑圖》、《庭園梳妝》、《後宮司寶圖》、《大行散樂忠都秀在此作場圖》等等圖畫相呼應，表現了水神明應王的生活故事。壁畫中人物眾多，形象各異，線條流暢，色彩鮮豔。該壁畫生動的反映了晉中地區當時社會生活的方方面面，尤其是《大行散樂忠都秀在此作場圖》，為研究當時的社會政治經濟和我國戲劇發展史的重要資料。

山西省高平縣萬壽宮元代壁畫。萬壽宮又稱聖姑廟，供奉馬仙姑。其三教殿內的壁畫為元代作品，描繪了諸仙女朝拜馬仙姑的故事。畫中仙女們面容豐潤秀麗，衣飾華貴；全畫以重彩勾勒，筆法剛勁有力，頗似永樂宮壁畫。

此外，陝西耀縣藥王山藥王廟壁畫等也為元代壁畫。另有一些佛教寺廟中也繪有一些反映道教內容的壁畫，例如河北省石家莊市毗盧寺，山西省新絳縣稷山青龍寺內均有反映道教內容的元代壁畫。

明清以後，中國道教進一步走向民間，並與民俗更為結合，由於時間距今較近，流傳至今的明清畫相對較多，但除少數外，大多數氣勢不足，甚而有些粗俗，現存比較優秀的明清道教壁畫主要有山西省汾陽后土廟壁畫和新絳縣稷益廟壁畫，陝西省佳縣白雲山壁畫等。

1、山西汾陽后土廟壁畫

后土廟又稱聖母廟，在山西省汾陽縣境內奉祀道教尊神后土地祇。該廟始建於唐，重建於明嘉靖 28 年（1549）主殿東、西、北三壁均繪有壁畫，總面積為 59.49 平方米。北壁為《燕樂園》，描繪后土娘娘的後宮生活；東壁為《迎駕圖》，描繪后土出巡人們迎奉的場面；西壁為《巡幸圖》，表現后土出巡回宮的場面。畫面壯闊，人物眾多，佈局嚴謹，為明代壁畫佳作。

2、山西新絳縣稷益廟壁畫

山西稷益廟，俗稱陽王廟。在山西省新絳縣，始建年代已無考，明弘治 15 年（1502）重建。正殿東、西、南三壁繪滿壁畫，內容為歌頌大禹、后稷、伯益三聖教民稼穡，為民造福的神話故事，總面積 130 餘平方米。東壁繪《朝拜三聖圖》；西壁繪《三聖教民稼穡寧獵圖》；南壁西側繪《都地府圖》等；東側繪《張大帝赴會圖》。技法精湛，氣勢宏大，且留有作者姓名，為現存明代壁畫中最優秀者之一。

3、陝西佳縣白雲山白雲觀壁畫

佳縣白雲山白雲觀約始建於明代萬曆三十三年（1605），觀內約有 50 餘座殿堂，保存有 1300 餘幅明清至民國間的壁畫。這些作品均為

西北民間畫工所繪。壁畫內容十分豐富，有神仙故事、民間傳說、歷史故事和山水花卉等等，繪畫形式多種多樣，有大型工筆人物畫，有連環畫，還有仿文人畫形式的山水、人物、花卉條幅。其中三清殿的《老子八十一化圖說》為全國道觀中同一題材壁畫中保存最完好的。關帝殿的關羽征戰連環畫和真武殿中真武修道圖都很有研究價值。白雲山白雲觀壁畫對我們瞭解明清時代西北人民的道教信仰和當地的社會生活狀況提供了非常重要的具象的資料。

二、道教的水陸畫

水陸畫是中國國畫的一種，其技法一般為工筆重彩，所繪內容主要是佛道教的神佛像。因其主要懸掛於佛道教舉行的「水陸道場」法壇之上而得名。佛道教舉行「水陸道場」時在法壇上懸掛有神佛形象的水陸畫，即表示該法事禮請的神佛已降臨該法壇，畫中的神佛與殿堂內的神佛像一樣，成為法事禮拜、祈禱的對象，並負有護佑法事之功能。道教是多神教，所以反映道教神仙的水陸畫的題材也更為多樣豐富。至於法壇上懸掛多少幅，或是懸掛哪位神仙的畫，要視法事的內容和規模大小來定，並無一定程式。

水陸畫約興盛於宋代，至元代時已廣泛流傳。作為一種「可移動的神像」，水陸畫備受廣大信徒的喜愛。而繪製水陸畫的多為民間畫工，畫中的神佛形象嚴格地按照佛道教的儀規，並有固定的粉本，所以各個時代，不同地區的民間畫工們所繪同一尊神佛像，儘管技法有高下不等，但形象卻要求基本相同，人們一看便知畫的是哪一位神佛。

明清兩代，隨著道教深入民間，水陸畫在民間流傳更為廣泛。這一時期產生了许多繪畫技法純熟的傳世精品，成為中國繪畫藝術中一種獨特的宗教藝術形式。西方許多學者歷來把水陸畫看作是中國繪畫的一個特殊門類，是研究中國繪畫和東方人審美觀的重要方面，許多國家的博物館中都收藏有中國的水陸畫。

目前國內有許多水陸畫保存在各大博物館中，如山西省博物館、首都博物館、廣東省博物館，甘肅省民樂、武威博物館、四川省博物館等等。道教宮觀中保存最多的應是北京白雲觀。北京白雲觀現收藏有道教神仙畫約近 400 幅，除有少量明代作品外，大部份為清代作品，還有部份清宮廷如意館的作品。這些神仙水陸畫中有許多筆墨勁力，色彩鮮豔，人物形象生動，對研究中國道教神仙信仰和明清以後道教藝術發展史都具有極高的價值。

天籟之音——道教音樂

道教音樂，是道教進行齋醮儀式時，為神仙祝誕、祈求上天福佑、降妖驅魔或超度亡靈等諸法事活動中使用的音樂，是道教的法事音樂，或稱道場音樂。道教音樂是在道教儀式中作為悅神和溝通人與神仙世界的一種重要手段，並具有烘托、渲染宗教氣氛，喚起道教信仰者對神仙世界的嚮往和加深對神仙的崇敬的作用。

1、道樂的由來與發展

早期道教的法事活動是我國古代巫覡祭神儀式的承襲與發展。早在殷商時代鬼神信仰就十分盛行，求神問卜是先民們最常見的宗教活動之一，各種祭神儀式都伴有歌舞，以求悅於神，由此產生了專司樂舞的「巫」與「覡」。道教創立後，承襲了中國古代的祭祀活動。但早期道教未見有使用音樂的記載，誦經採用直誦。史書記載道教使用道樂大約開始於公元 5 世紀的南北朝時期。據《魏書·釋老志》記載，北魏明帝神瑞二年（415），寇謙之稱於高山遇太上老君，授其天師之位，並賜《雲中音誦新科經戒》，制定了《樂章誦戒新法》，遂產生了《華夏頌》、《步虛辭》等最初的道樂音韻。《華夏頌》是根據秦漢時宮廷中演奏的雅樂改編而成的，據《玉音法事》注說：「華夏，三千五百里為華夏，言其迢遠之意，今華夏自思真堂舉起，徐徐吟詠，過廊廡、登殿堂，而畢。似取其迢元之意也。」這大約是在道教儀式開壇前進行中吟詠的一種音

韻。《步虛辭》多是對神仙的頌讚之詞，一般是五言、七言的詩歌詞，長短不拘，視法事的需要而定。《樂府古題要解》說：「步虛辭，道家曲也。」據南朝劉敬叔所著《異苑》記載：「陳思王（曹植）遊魚山，忽聞空裡誦經聲，清遠適亮，因使解音者寫之，為神仙之聲，道士效之，作步虛聲。」因其音韻若眾仙飄渺行於虛空歌誦之音而得名，風格古雅。南朝茅山道士陸修靜所撰《太上洞玄靈寶授度儀》中，便收有《步虛辭》，現存明《正統道藏·洞玄部·讚頌類》所收《玉音法事》錄有多首《步虛辭》。

唐代是道教音樂發展的重要時期之一。唐代帝王崇奉道教，高宗時曾令太常署演奏《祈仙》、《望仙》、《翹仙》道曲。唐玄宗篤信道教，又是一位具有藝術天才的皇帝，以熱愛戲曲與音樂著稱，十分喜好道樂，曾命道士司馬承禎製作《玄真道曲》，茅山道士李會元製作《大羅天曲》，工部侍郎賀知章製作《紫清上聖道曲》等，在太清宮建成後，太常卿韋條製作了《景雲》、《九真》、《紫報》、《小長壽》、《承天》、《順天樂》等六曲。玄宗自己也親製道曲，如開元 29 年（741）作《霓裳羽衣曲》和《紫微八卦舞》，天寶四年（745）又作《降真召仙之曲》和《紫微送仙之曲》。在他所作的 40 只法曲中，屬道樂的還有《赤白桃李花》、《望瀛府》、《獻仙音》等。他還修訂了前代的道樂，使其達到新的高度。唐玄宗還將一些外來樂曲改為道樂，例如將《龜茲佛曲》改為《金華洞真》等等。

唐時隨著道教的傳播，道樂很快由宮廷傳至民間，使道教音樂又吸引了許多民間曲調，其中也包括一部份佛教音樂和西域音樂，例如把《無愁》改稱《長歡》，《蘇羅密》改稱《升朝陽》，將這些曲調納入了道樂之列。唐末張若海撰《玄壇刊誤》稱當時的道樂「廣陳雜樂，巴歌渝舞，悉參其間。」唐末五代時著名道士杜光庭集前代道教齋醮科儀之大成，編輯了《道門科範大全集》，道教音樂在道教齋醮儀式中進一步得以規範。這時的道樂已由單純的打擊器鐘、磬、鼓等，增加了吹管和彈撥樂器。

宋代是道教音樂發展的另一個重要時期，宋太宗、宋真宗、宋徽宗親自編寫道樂，多達數十首，如《步虛辭》、《散花詞》、《白鶴讚》、《玉清樂》、《太清樂》等等。特別是宋徽宗好道，重用道士林靈素修改、增補道教齋醮儀式，頒《金籙靈寶道場儀軌》429 部，並選全國宮觀道士進京學習道樂。我國現存最早的一部道樂總集《玉音法事》，即是在北宋時編纂的，它以曲線記譜收錄了南北朝、隋唐以來的詞章和宋真宗、宋徽宗所製讚頌 50 首，收入明《正統道藏》。曲線記譜在《漢書·藝文志》中稱「聲曲折」，似一唱三歎，襯詞較多，具有南曲風格。此時絲弦樂，也加入道樂的演奏，道樂演奏中的樂器種類更趨完備。

至元代，道教出現了全真與正一兩大道派，道樂也出現了兩種不同風格。全真重清修，其樂多清幽出世；而正一派重齋醮與符籙，道樂雄渾，古雅。

明初（1368—1644），明代開國皇帝朱元璋（1328—1398）設玄教院統轄全國道教（後玄教院改稱道錄司），命道士編制齋醮儀範，道樂也由此重新進行了規範。明洪武十一年（1380），建「神樂觀」，置提點，知觀等職，隸屬太常寺，掌管宮廷祭祀活動和樂舞生，由精通樂舞的道士主領，樂舞生由道童充任，服飾如全真派道士。洪武十五年（1382），朱元璋親定道教科儀樂章；永樂年間（1403—1424），成祖朱棣（1360—1424）又制《大明玄教樂章》，以「工尺」法記譜，有醮壇讚詠樂章，玄天上帝樂章、洪恩靈濟真君樂章三部份，曲目有《迎鳳輦》、《天下樂》《聖賢記》《迎仙客》《步步高》等 14 首，收入明《正統道藏》中。

清代初期在道樂管理上沿襲舊制。北京東嶽廟、蟠桃宮、呂祖祠、岳廟，關廟均隸屬「神樂觀」，居樂舞生，平時著道裝，蓄髮住廟，但可有家室，父子世襲。遇有朝廷盛典，即奉詔入宮參加祭典儀式。演奏樂曲屬宮廷祭典雅樂，所用器樂較多，雄壯宏偉而不失歡樂。清中期，改「神樂觀」為「神樂署」，由八旗子弟習宮廷雅樂。道教音樂逐漸流

入民間，同時一些民歌民調也不作任何改動直接被運用到道教齋醮和度亡等儀式中，成為道樂一部份，道樂還與地方曲調相互影響，形成了各地不同的道樂風格，道樂最終走上了多樣化，地域化和世俗化的道路。

2、道教音樂的特點

道樂作為一種古老的宗教音樂，在曲式和情調內涵上，滲透著道教的基本信仰和美學思想。莊子（約公元前 369—前 286 年）在他的著作《莊子》一書中把音樂分為「天籟」，「地籟」、「人籟」。而道教音樂正是繼承了道教主張的自然天成，悠雅肅穆的思想。其美學思想反映了道教追求長生久視和清靜無為，既出世又入世的特點，情調莊嚴肅穆，又不乏清幽恬靜。表現招神遣將時氣勢磅礴，表現降妖驅魔時威武果斷，表現祈福時歡快，或表現讚頌神仙時優美等等，通過音樂烘托、渲染，道教的齋醮儀式更顯莊嚴、神聖和神密。在音樂中各種神仙意境得以和諧生動地再現，從而把人的情感帶入了神秘而美好的神仙世界。道樂依據不同功能把用於頌讚神仙、祈福禳災，超度亡靈和修持養煉，曲調上分為「陽韻」和「陰韻」。「陽韻」用於早壇功課和祥祈類法事，「陰韻」多用於晚壇功課和超度法事。道教信仰同中國漢民族及西南一些少數民族的習俗有著十分密切的聯繫。所以，道樂與以上各民族傳統音樂和民族音樂的關係十分密切，同時在發展過程中又大量地吸收了宮廷雅樂和民間的民俗音樂的曲調和演奏方式，使得道教音樂無論在形式上或者內容上都具有顯明的群眾性和多樣性，它既有烘托和渲染宗教氣氛、宣教和弘教的娛神作用，同時又保留了娛人和教化功能：既具有莊嚴肅穆宮廷雅樂特點，又滲透著濃厚的民俗和地方特色。道教全真派把道樂分為「十方韻」和「地方韻」。十方韻，是中國道教全真派共同使用的音韻，而地方韻則各地不同，僅限於某一地區的道教儀式使用。

道樂是由聲樂和器樂兩部份組成，演奏形式也多種多樣，包括獨唱，齊唱，獨奏，合奏等。聲樂是道教法事音樂的主要部份，又分頌讚、步虛、偈、吟詠等格式。器樂中幾乎包括了漢民族樂器的全部，用的較多

的是鐘、磬、鈸、鐃、木魚等打擊樂器，笙、管、笛、簫、鎖呐等吹奏樂器，古琴、二胡、板胡、琵琶、古箏、阮等絲絃樂器。器樂常用以法事活動的起韻、過門、結尾以及伴奏。主持法事的道士稱為「高功」，誦經伴唱的道士稱為「經師」。高功和經師在道教儀式中，按照既定的程序，載歌載舞，他們必須熟悉道教經書，會走「禹步」，「踏罡步斗」和各種手訣，還要熟諳器樂演奏和唱誦經韻。中國歷史上曾出現過許多道教音樂家。其中最著名的有明代的冷謙和近代道士阿炳（華彥鈞）等等。阿炳的二胡曲《二泉映月》，既是道樂也是中國民樂中少有之佳作。

20 世紀 80 年代以來在中國政府和道教界、音樂界的努力下，搶救和整理了大量道教音樂作品，許多道教宮觀都組成道樂團，並在國內和世界各地演奏，獲得了很高的評價。

結語

作為中華民族唯一的本土宗教的道教，其基本信仰承襲了上古時代祖先們的信仰習俗和各種文化傳統，這些信仰形式及理念對中華民族的民族特質和價值觀的形成產生了極其重要的影響，成為中華民族文化藝術攝取的一個主要內容與形式，也是築成中國文化藝術的重要基石之一。這種文化藝術隨著道教的發展早已與中華民族整個文化藝術相互滲透，融為一體，它將長久地作為我們民族的寶貴財富而對世界文化藝術的繁榮發展作出貢獻。

自 2000 年在美國芝加哥和舊金山第一次舉辦了道教藝術展後，又先後在香港、台灣、新加坡、日本等地區和國家舉辦過一系列的道教文物藝術展，推動了人們對道教文物藝術的瞭解和喜愛，也推動了人們對道教文化藝術的研究與保護。筆者希望本次在香港齋色園的展覽能使人們進一步瞭解和重視道教的文化藝術成就，推動我們對道教文化藝術的搶救，弘揚與研究。雖然我們的工作任重而道遠，但是只要我們共同努力，我們的目的一定會實現的。

Art in the Taoist Faith of China

Wang Yi'e

Historically speaking there are many different ideas of what constitutes Taoist art. For the purposes of this essay, the term 'Taoist art' will refer to any works of art which serve the purpose of disseminating the teachings of the Taoist faith, or those works of art which are influenced by or reflect Taoist thought and the tales of Taoist Deities, or that take these as their main theme.

Art in itself is a kind of social ideology; a true reflection of society. Art may appear in a variety of guises, as its content reflects different concepts. Art reveals its concepts and principles through emotionally resonant means such as sculpture, painting, the dramatic arts and so on. Religion and art have many characteristics in common. Religion is another form of social ideology. Both reflect the life of man through different means. At the same time, religion and art borrow from and permeate each other. Therefore, it is possible to say that in the course of their development, religion and art continue to exercise a certain effect, each upon the other. Fundamentally speaking, many forms of art stem from ancient religious ceremony; whilst the process of the development and growth of religion is indivisible from the forms of art that have served to disseminate its teachings and offer people a faith that is both tangible and directly perceivable. The Taoist faith is no different, it too has relied upon various forms of art to provide a means of disseminating and interpreting its teachings, which gives us the uniquely intriguing and glorious Taoist Arts. It is important to point out that Taoism is the only one of the five major religions of China that is entirely indigenous to China, and as such is heir to the traditional culture of its ancient peoples. The origins of Taoist art may be traced back to the earliest antiquity of China, along with other forms of traditional Chinese art and culture. The reverence of the early peoples of China towards the natural world, the practice of ancestral worship and the concept of communion between Heaven and Man that were the ideological basis for the Taoist faith also laid the ground for the establishment of Taoist aesthetic principles.

The birth of Taoist Art in its true sense occurred around the Wei Jin, Southern and Northern dynasties (220–589).

Much like any other religion, Taoism continued to spread its influence through artwork; whilst the traditional Chinese arts continued to draw strength from the Taoist beliefs.

Over the last two thousand years, the process of the development of Taoist art has given rise to glorious and colourful artistic achievements, making it a jewel in the crown of Chinese arts as a whole. Taoist art is of great value to the research of traditional Chinese religions, traditional civilisation and the arts and the life of society in general. However, in recent centuries, the arts and culture of the Taoist faith have sustained considerable attacks and suffered a certain amount of damage, whilst there are also those relics lost to the ravages of time. Today, our main focus in researching a means to conserve the arts and civilisation of Taoism, is to glorify and spread the word of the excellent cultural traditions left to us by our ancestors and to rescue those aspects of Taoist artistic traditions that are on the point of being lost. This essay will present a basic introduction to the artistic achievements of the Taoist faith and the relationship between Taoist art and traditional Chinese art, by looking at Taoist architecture, effigy sculpture, mural art, iconography, paintings and music.

The Artistry of Architecture in Taoist Temples

The architecture of Taoist temples is a continued development of the traditions of ancient Chinese palaces, temples and sacrificial altars. The Taoist temple is a place where praise and offerings are made to the Deities, as well as being a place for Taoists to reside in peace and practice self-cultivation. The Lou Guan Tai (Tower Observatory) in the Zhouzhi county of Shaanxi is said to be the first Taoist temple in China. The Lou Guan Tai is built on the location where Keeper of the Pass Yin Xi was in the habit of observing the stars and meteorological phenomena, it is also the spot where he met Laozi and performed the rites of becoming his disciple, whereupon Laozi passed onto him the "Dao De Wu Qian Wen" (five thousand character text of the Dao De Jing). Ever since then, places of worship have been known as 'Guan' or Observatories. Following its foundation, the Taoist religion adopted ancient theistic traditions and built their own temples to worship the Deities, which is why Taoist temples are known as 'Guan' to this day. Around the formation of the "Wu Dou Mi Dao" (Five Pecks of Rice Taoism), buildings and locations for the cultivation of Taoists and religious activities were known by names such as "Zhi" (Governance), "Xian Guan" (House of Immortals), "Jing" (Quietude), "Jing" (Tranquil). At that time such locations were relatively simple with humble architectural designs. With the gradual elaboration of Taoist beliefs, ceremonies grew ever more complex and standardised, the scale and structure of

architecture also became ever more sophisticated. In periods when Taoism was in favour with the imperial rulers, decrees were made for the building of temples to honour those figures who had been deified by imperial order as Immortal Lords. Such temples were called ‘Gong’, and so, since that time, Taoist places of worship have been collectively known as ‘Gong Guan’. After the Jin and Yuan dynasties (1123–1368), with the foundation of the Complete Truth sect of Taoism, the Dao Jiao Cong Lin Zhi Du (system of Taoist hierarchy) was established, whereupon the Taoist temple became the location for the communal recitation of scripture, holy rituals, self-cultivation and life in general for Taoists of the Complete Truth sect. On the basis of ancient Chinese architectural art, temple buildings gradually developed their own unique style of architecture that served a religious purpose and reflected the principles of the Taoist faith.

In Taoist lore there is the tradition of referring to the Thirty-six Heavenly Paradises and the Seventy-two Blessed Lands. According to their theistic beliefs, these paradises and blessed lands, areas of particular natural beauty, are the locations where Deities and Immortals have either resided or spent time. They are also viewed as locations where our world borders with the Heavenly Realm, and as such are popular areas for those looking for a place to cultivate the Tao, or build a Taoist temple, it is believed that this proximity opens up the possibility of accelerating one’s progress to the Immortal realm. With the addition of temples built by imperial decree, there are Taoist temples in locations literally all over the country. Although these different temples are built in a variety of scales and forms, they may yet be divided into three main categories: temples in the lavish style of palaces, such as the Beijing Bai Yun Guan or the Zi Xiao Gong (Purple Cloud Palace) on Wudang Mountain; standard shrine temples, such as the Chong Xu Gu Guan (Ancient Observatory of the Middle Emptiness) in Guangdong or the Ge Ling Bao Pu Xiu Dao Yuan (Ge Peak Embracing Simplicity Monastery) in Hangzhou; and finally humble thatched structures and cave dwellings such as the Qing Cheng Shan Tian Shi Dong (Heavenly Master’s Cave upon Qingcheng Mountain) in Sichuan.

The Taoist faith adopted traditional concepts and theistic beliefs from the

ancient Chinese. As a result the layout, dimensions and structure of Taoist temples all vividly reflect the architectural concepts of traditional Chinese places of worship; whilst the pattern and method of building have been injected with the values and aesthetic principles that stem from Taoism as a school of thought and as an established religion, to create a unique architectural style all of its own. According to historical texts, as early as the Qin and Shang dynasties (21st Century B.C.–11th Century B.C.) there were already places of worship known as “Da Zong” (Great Ancestrals). In the ancient etymological dictionary “Shuo Wen Jie Zi”, Xu Shen explains, “Zong: a temple for the worship of ancestors” (「宗，尊祖廟也。」). Da Zong was the earliest form of ancestor worship architecture in ancient China. Not long after, in the Zhou dynasty (11th Century B.C.–221 B.C.), “Yi Jing” (the Book of Changes or I-Ching) appeared, using the transformations of the eight elements and phenomena of Heaven and Earth, Mountains, Marshland, Wind, Thunder, Water and Fire to explain the origins of the natural world and the course of human society. Hence, the concept of communion between Heaven (or the natural world as a whole) and Man was established. And so the Ming Tang (Bright Hall) was created, a place where the sovereign could participate in ancestor worship as well as holding meetings on matters of national significance. The Ming Tang was built with reference to the concepts of Yin and Yang, the Five Elements and the interaction between Heaven and Man. As the “Taiping Yulan” (Imperial Readings of the Taiping Era) states, “The Ming Tang is the hall of the Way of Heaven” (「明堂者，天道之堂也。」).

The ancients believed that the Heavens and the Earth were in communication with each other, that all things had their place in a specific order and that the status of the old and young, the noble and ignoble were all determined by Heaven. Therefore, earthly architecture was located and arranged with reference to the positions of Heavenly Bodies, in order to allow those on Earth to be in better accord with the will of Heaven and in receipt of the good fortune and blessings that go along with that state. Both the “Laozi”, honoured as the very first scripture, and the “Tai Ping Jing” (Scripture of Great Peace), both elaborated on the ancient idea of the communion between Heaven and Man and in addition established the notion of “Dao Fa Zi Ran^[1]” (Tao following Nature). These

[1] A concept and terminology that invites much dissent in English translations, the most direct translation is provided here for simplicity’s sake, of the phrase Dao Fa Zi Ran 道法自然.

concepts would form the important theoretical sources and basic characteristics for the formation of an architectural art particular to the Taoist faith.

In the early Taoist text the “Tai Ping Jing” (Scripture of Great Peace), the relationship between man and nature is described in clearer detail, “Heaven provides a model for the Earth and each reflect the other: as there is Midnight in the Heavens, so there is Midnight upon the Earth; as there Midday in the Heavens, so there is Midday upon the Earth; as there is Water in the Heavens, so there is Water upon the Earth; as there is Fire in the Heavens, so there is Fire upon the Earth^[2], such is their reflection of each other” (「天與地法，上下相應：天有子，地亦有子；天有午，地亦有午；天有坎，地亦有坎；天有離，地亦有離，其相應若此矣。」). As early as the time of Heavenly Master Zhang Daoling, founder of the Taoist faith, there were early sites of Taoist activity known as “Zhi” (Governances), whose structural layout was designed with reference to the concepts of the “Da De Jing” and the “Tai Ping Jing” (Scripture of Great Peace). Scroll twenty-eight of “Yun Ji Qi Qian - Er Shi Ba Zhi” (Chapter of Twenty-Eight Governances of the Yun Ji Qi Jian Seven Strips of the Trunks of Cloud) records that when Zhang Daoling established the Wu Dou Mi Dao ecclesia and the twenty-eight Governances, “strictly according to the twenty-four governances diagram of Heavenly Master Zhang, in the late afternoon of the seventh day of the first lunar month in the great second year of Han’an (143), the twenty-four Governances were proclaimed. Eight above, eight in the centre and eight below, corresponding to the twenty-four solar terms^[3] of Heaven, and the twenty-eight major constellations” (「謹按張天師二十四治圖云，太上以漢安二年（143）正月七日申時下二十四治，上八治、中八治、下八治，應天二十四氣，合二十八宿。」). The Governances were the political-religious system of organisation of the Wu Dou Mi Dao. As well as being the earliest Taoist sites for worship, their organisational structure too was based upon the principles of the positions of Heavenly Bodies. Later Taoist temples still base their design and structure upon the concepts of Heaven, Earth, Tao or the natural world. According to the Eight Trigrams, the trigram Qian (Heaven) corresponds with the

South, whilst the trigram Kun (Earth) corresponds with the North, and the main deity halls in Taoist temples do indeed align with the North-South divide that corresponds with Zi and Wu^[4] as their central axis. The halls on each side where other Deities are worshipped are arranged according to the notion of the Sun in the East and the Moon in the West, corresponding with the trigrams of Kan (Water) and Li (Fire). The next set of buildings to the East and West sides may be used to worship yet other Deities or as accommodation for the resident Taoists. Such an arrangement of buildings is an embodiment of the traditional Chinese notion of status taking the centre as the position of greatest respect. According to the theory of the Five Elements or Phases, the East is represented by the Green Dragon or the Element of Wood, it belongs to the principle of Yang and as such is best-suited for Taoist cultivation (the result of which is attaining a state of ‘Pure Yang’ energy and thereby returning to one’s Tao origin). Therefore, the accommodation of resident Taoists and rooms set aside for cultivation and practice are arranged to the East, whilst temporary accommodation set aside for visiting Taoists, devotees and lay-practitioners are often arranged to the West. Taoist temples essentially follow the architectural layout of a traditional Chinese Si He Yuan (four-walled courtyard) or San He Yuan (three-walled courtyard). The Taoist faith maintains that this layout corresponds with the four poles of the Five Elements: Wood, Fire, Metal and Water, with Earth at the centre, to give a good balance of all Five Elements.

Larger temple compounds are composed of groups of buildings each arranged in four or three-walled courtyard groups, or from the combination of independent buildings, with each courtyard space following the next in neat order. This type of architecture is well suited to expressing the spirit of serious and orderly traditional logic and the so the concepts of harmony, stability and self-sufficiency pursued by Taoist thought find their expression in the aesthetic principles of architecture. Each courtyard, composed of groups of single buildings, comprises a single unit, whilst these units are aligned upon and joined up by clearly demarcated axes to form architectural groupings with unlimited possibilities, allowing for lively

[2] Zi, Wu, are the opposing poles of time, the two Heavenly Branches corresponding to Midday and Midnight. Kan, Li are the two corresponding points in the Eight Trigrams which can also represent Midday and Midnight, or Fire and Water.

[3] by which the Chinese almanac is divided, once an important part of agriculture, now seen more frequently in connection with fortune-telling and medicine.

[4] see note no. 2

variations within the strict application of a symmetrical lay-out, without adversely affecting the overall lay-out of the buildings. Such an organic arrangement of buildings, reaching horizontally outwards, layer upon layer, creates a breakthrough in chrono-spatial artistic effect, making the buildings all the more grand and majestic and worthy of appreciation. The Beijing Bai Yun Guan is the best example that remains to us of this method of architectural arrangement.

The structure of Taoist temples is essentially the same as the timber frame structures of traditional Chinese architecture. This type of timber frame begins with a beam set at the top of a row of columns. Then several layers of short, round columns and beams are arranged overlapping, gradated up to the highest point, resulting in a timber frame with a triangular peaked roof upon a rectangular base. The summit of the columns are connected with square horizontal beams, cross-beams are attached to the ends of these horizontal beams and to the round pillars. The rafters that will support the roof are then lined up upon the cross-beams. Roof-tiles, thatch or mud can then be placed upon the cross-beams to finish the roof, whilst the timber frame is surrounded by the laying of bricks which serves the purpose of dividing the interior from the outdoors, but has no load-bearing purpose at all. Thus a simple, single bay structure is built, and multi-bay structures are created by horizontally or vertically adjoining further timber frame structures.

The size of the bay used in a Deity Hall is subject to strict regulations, much the same as palaces and official buildings were in feudal society. The status of the Deity determines the size of the Deity Hall.

According to the rules set out in the “Ying Zao Fa Shi” (Methodology of Construction), there are three categories of building: the palace style, the major style and the minor style, that apply to ancient buildings. Palace style buildings are used for the palaces where emperors and sovereigns reside, or alternatively for the temples that house Deities whose divine status was conferred by imperial order, or temples constructed by imperial order such as the Dong Yue Temple (Eastern Peak Temple).

Owing to variances of time, place and available materials, there is a certain amount of differentiation to the workmanship and style seen in Taoist temples.

For example, there is a distinct difference in climate between the northern and southern regions of China, the difference in precipitation affects the customs of building and choice of materials used, which in turn is represented in relatively large differences in the resulting style and structure of the building. Owing to the cold climate of the North, and relatively scarce rainfall, the roof and walls of temple halls have to be made relatively substantial, allowing them to preserve heat more effectively. The added weight of the roof limits the depth of the eaves. The main cross-beam of the roof tends to be straight and the general style of architecture is sombre and imposing. In the South, where the climate is warmer and there is more rainfall, the structure of the roof is lighter and the walls thinner, there are a greater number of windows. In some places, the walls of Deity halls are simply constructed of wooden boards rather than bricks, or walls are only built on three sides leaving the front open for ventilation. Such temples have deep and sweeping eaves, with winged tips at the corners rising at acute angles. Such a design means that the eaves can double as shelter from the rain, without limiting the amount of light which enters the interior space. The main cross-beam of the roof is often curved, pointing upwards at both ends, some in the shape of a swallow-tail. There is also more roof-top decoration than in temples in the North, giving a sense of vivacity and light-heartedness. Temples built in areas populated by minority peoples also have their own unique stylistic features. Newly constructed temples too, influenced by the characteristics of contemporary architecture, are different to traditional architecture in many ways.

The traditional standards for building a Taoist temple are, from front to back, as follows: a mural screen wall will be built outside of the main entrance or Shan Men (Mountain Gate) of a temple, next is the entrance itself, Fan Gan (Flag Poles), Zhong Gu Lou (Drum and Bell Tower), and moving onwards along the main axis we come first of all across the Ling Guan Dian (Deity Hall for the Divine Protector), followed by Yu Huang Dian (Jade Emperor Temple), Si Yu Dian (Deity Hall for the Four Imperials), San Qing Dian (Deity Hall for the Three Pure Deities) and Zu Shi Dian (Deity Hall for the Ancestral Masters) of the temple. In the buildings to either side (known as side halls or Pei Dian) we will find Cai Shen Dian (Deity Hall for the Gods of Wealth), San Guan Dian (Deity Hall for the Three Officials), Wen Chang Dian (Deity Hall for Lord Wen Chang), Yuan Chen Dian (Deity Hall for the Generals of Birth-years) as well as offices, accommodation for visitors, the dining room, and accommodation for the resident

Taoist body. Larger temples may have not only one pair of axes to the East and West but a second, parallel set of axes (known as stretching-out halls or Kua Yuan). Temples built or re-built by Imperial Order will have Hua Biao (ornamental marble pillars), decorative gateway Ling Xing Men (Constellation Gate) and a pair of stone sculptures of lions. However, owing to years of natural and man-made damage, many Taoist temples today are already irregular and incomplete. Geographical factors mean that in some places a temple may only have two or three Deity Halls where major Deities are worshipped, for example, the Bi Xia Ci (Emerald Cloud Ancestral Hall) which worships the Bi Xia Jun Zhu (Emerald Cloud Sovereign) and has side halls for the Yan Guang Niang Niang (Goddess of the Sharp Eyes) and Zhu Sheng Niang Niang (the Goddess of Childbirth), but has no Deity Hall for worshipping such major Deities as San Qing (Three Pure Deities) or Yu Huang.

As we may perceive by our discussion thus far, although Taoist temples may demonstrate certain differences in the style of architecture, adherence to regulations and variations of structure depending on their years, materials or location, they are essentially similar.

The Taoist faith reveres the natural world and advocates tranquil abstinence from deliberate action, taking the natural way as their model. As such, they believe that by being amongst a natural environment, such as amongst the mountains, one is able to absorb the essence of such places, which assists the process of obtaining the Tao and becoming an Immortal. At the same time, areas of outstanding natural beauty, such as mountains and forests, are said to be the places where Immortals prefer to come and go, therefore they bring a person nearer to the state of the Immortals. As a result of such beliefs, a large majority of Taoist temples are located amongst mountains and forests of exceptional natural beauty. Accordingly, larger temples that are built in urban locations will often have areas of man-made landscaping, in addition to their main Deity halls and other buildings. Such landscaped areas will vary according to the geography and environment of their location, but may be divided into one of two main categories: the first being predominantly man-made landscaping, such as the Xiao Penglai (Lesser Penglai Paradise) in the Beijing Bai Yun Guan; an area composed of landscape 'mountains' with pagodas, pavillions and cloisters. This area is said to have been built by imperial workers under the direction of

landscape designer Zhang Nanyuan (or Landscaper Zhang as he was known), which is why it so closely resembles imperial gardens from the North. The Qing Yang Gong in Chengdu also falls into this category. The second type is of natural areas with minimal landscaping, such as the Lou Guan Tai (Tower Observatory) and Laojun Dian (Lao Jun's Dian) in Shaanxi, both of which are built amongst minor mountain ranges and are surrounded by trees and bamboo groves, looking southwards towards the rolling peaks of Zhongnan Mountain, with buildings for daily use located below their Deity Halls. The Tian Shi Dong (Heavenly Master's Cave) on Qingcheng Mountain is most tranquil, surrounded by valleys and ancient forests upon all sides. The mountain gate and the San Qing Dian are built upon the central axis, whilst the Tian Shi Dong is located within a cave upon the face of a precipice. In this temple there are a dozen courtyards of differing sizes, linked by a series of winding cloisters rising and falling with the lay of the land, with pavillions, bridges and memorial archways dotted about amongst the natural landscape. The Wu Liang Guan (Limitless Observatory) in Qian Shan Mountain in Liaoning, the Tai Qing Gong (Most Pure Palace) upon Laoshan Mountain in Shandong, the Ge Ling Bao Pu Xiu Dao Yuan (Ge Peak Embracing Simplicity Monastery) in Hangzhou and others fall into this category. Landscaping within a Taoist temple provides a natural environment suited to pursuing a simple and humble life and exercising quiet cultivation, as well as providing an oasis of calm for devotees and visitors from the hustle and bustle.

The buildings of Taoist temples are a development of traditional Chinese architecture, that remain distinct from everyday buildings and are also different to the temples of other faiths. In every aspect, Taoist temples reflect the conjoined belief system of removal from the world and engagement with the world. The characteristics of "Chong Sheng Gui Sheng" (cherishing life), "Qing Jing Wu Wei" (abstinence from deliberate action), "Dao Fa Zi Ran" (harmony with nature) and the worship of a pantheon of Deities determine the shared standards of Taoist architecture and its variety of styles. In a skillful combination of the sacred and secular, country-side and palace-style temples each offset the other.

The earliest of Taoist temples preserved to this day, and the most valuable in terms of cultural heritage, include the following: the Tang dynasty Wu Long Gong (Five Dragons Palace) in Ruicheng, the Guan Wang Temple (King Guan Temple), the Sheng Mu (Hall of the Holy Mother) in the Jin Ancestral Hall, all

of which are located in Shanxi; along with the Xuan Miao Guan (Mysterious Subtleties Observatory) in Suzhou, all of which were built in the Song dynasty. The Yong Le Gong (Palace of Eternal Joy), the Shui Shen Temple (God of Water Temple), the Dong Yue Temple, the Yu Huang Temple, all located in Shanxi, all of which were built in the Liao, Jin and Yuan dynasties. The Zi Xiao Gong (Purple Cloud Palace) on Wudang Mountain in Hubei, The Heavenly Master's Residence in Jiangxi, and the Bai Yun Guan in Beijing, all of which were built in the Ming and Qing dynasties.

The Vibrance of Taoist Deity Sculpture

Theism lies at the heart of the Taoist faith, whilst obtaining the Tao and becoming an Immortal is the ultimate pursuit of every Taoist. The Taoist faith is a pantheistic religion with a vast pantheon of Deities including Native Heavenly Deities and Earthly Divinities, ancient totems and the Ancestor Spirits of mankind, as well as the mortals that attained the Tao and immortality through spiritual cultivation. The Taoist pantheon is much like the hierarchy of the mortal world, wherein there are strict regulations of status. As early as the Wei and Jin dynasties (220–265 and 265–420 respectively), the famous Taoist scholar Tao Hongjing, in his work “Zhen Ling Wei Ye Tu” (Table of the Ranks and Functions in the Pantheon), distinguishes seven levels of Deity and Immortal, each level presided over by a main Deity and including several under-Deities. The representations of a Deity will vary according to their status, role, experience and character. The statue of a Deity housed in a Taoist temple is seen as the physical manifestations of an incarnation of that Deity, resident in a specific location, which allows for differing representations in Deity statues, which in turn makes the area of Deity sculpture an important one in the field of sculptural arts in China.

As an important component of their belief system, Deity sculpture is subject to strict rules that each sculpture must conform to, aspects such as status, responsibilities and fixed characteristics may not be altered at the will of the artist.

In the “Dao Zang–Dong Xuan Ling Bao San Dong Feng Dao Ke Jie Ying Shi” (Mysterious Cavern Lingbao Three Caverns the Origins of Faith in Taoist Rites and Abstinenes), of the Dao Zang (Taoist Canon) it is recorded that, “The

ceremony states, that each sculpture must be executed according to the bearing and appearance, clothes, crown and throne as they are described in scripture. Deities must wear a cape of Liluo design or Five-coloured Clouds, various embroidered landscape designs, yellow robes, golden or jade crowns (「科曰：凡造像，皆依經，具其儀相……衣冠華座，並須如法。天尊上披以九色離羅或五色雲霞，山水雜錦，黃裳、金冠、玉冠」), “Pure purple, red, blue or green shades and so forth are not allowed”(「不得用純紫，丹青碧綠等」); “Zhenren will not be depicted with their hair unbound, long ears or horns, they must wear a crown of either the hibiscus, flying clouds or Yuanshi type”(「真人又不得散髮，長耳、獨角，並須戴芙蓉、飛雲、元始等冠。」); “To either side of the Zhenren there are offerings or scripture repositories. All forms of decoration should be respectful, no adding or lengthening of limbs, no crooked clothing. Deities sit upright, with their hands unoccupied, they should not be depicted holding a Ruyi sceptre or fly-switch, their hands should remain entirely empty”(「左右二真皆供獻或持經簡，把諸香華，悉須恭肅、不得放誕手足，衣服偏斜。天尊平坐，指撚太無，手中皆不執如意塵拂，但空而已。」). If a sculpture is executed in an irregular fashion or with disrespect, the penance is “that the person will be punished by Deity and ghosts alike, can misfortune be avoided when indiscriminate indecency has been committed?” (「鬼神罰人，既非僭濫，禍可無乎?」)

Materials for Deity sculpture are not as strictly governed and can be chosen according to what is available. According to the “Tai Shang Dong Xuan Ling Bao Guo Wang Xing Dao Jing” (Most High Lingbao Scripture on the Sovereign on the Realm of Performing Tao), Taoist Deity sculptures are made “according to what is available: gold, silver, jewels and jade; woven or embroidered, stamped or moulded from clay; carved from stone, ivory or bone; painted or printed”(「隨其所有，金銀珠玉、繡畫織成，刻本範泥，鑿拿琢石，雕牙鏤骨，印紙圖畫，一念發心，大小隨力，莊嚴樸素，各盡當時。」), once the inspiration has occurred, the sculpture may be made in a size determined by the maker's abilities, solemn and simple, to fulfill the needs of the moment. It appears then that Taoist Deity sculptures have no definite specifications as far as materials are concerned, so long as they are executed in a manner that is solemn. However, the process of creating the sculpture is viewed as a highly sacred one, and this process constitutes an important aspect of Taoist beliefs, which determines many of its ceremonies. For example, when creating a sculpture, after having chosen

one's material, one must perform a 'Commencement of the Axe' ceremony and when the sculpture is complete there must be a 'Filling of the Insides' ceremony. Once the Divine spirit has entered the sculpture, there will be an 'Anointing of the Eyes' ceremony. Only when these have been completed does the sculpture obtain Divine status and become home to an incarnation of the Deity.

The Emergence of Taoist Deity Sculpture and Early Examples

Early on in the history of the Taoist faith, statues were not a part of the worship of Deities. At that time there were only tablets denoting the "Spiritual Placement" of a Deity or murals. According to the research of modern scholar Che Guofu in the second Appendix "Dao Zang Xing Xiang Kao" (Examination of Statues in Taoism) to his book "Dao Zang Yuan Liu Kao" (Examination of the Origins of the Dao Zang), he writes, "It was in the Taoism of the (Liu period of the) Song dynasty that statues were already in use." (「是(劉)宋時道教,已有形像。」) We can see that by the time of Lu Xiujing (406—477), the Taoist faith had already begun to make use of sculptures. There are some several dozen Deity statues still in existence from the Wei Jin dynasties to the Sui dynasty, from the early period of the Taoist faith, the majority of which are semi-circular stone carvings and carved steles. In terms of technique and style, these early Taoist sculptures show the influence of Buddhist sculpture quite clearly, for example in the peaked auras and peaked halos that appear behind the Deities and the Deities being portrayed with their hands cupped or inter-laced. In some cases, sculptures of Taoist and Buddhist Deities appear in the one place, for example, there is a Taoist and Buddhist sculptured stele, preserved up until the present day, from the first year of the Shiguang period of the Northern Wei dynasty (424 Wei Wenlang) now kept at Yao County Museum in Shaanxi Province. The stele has niches on each of its four sides. The front is the Dragon's Head Arched Niche, the carving on the upper part depicts an auspicious beast and two airbourne spirits, within the niche sit one Taoist and one Buddhist figure. The niche on the reverse of the stele depicts a single Buddhist figure, the niche on the left side depicts a Taoist figure, whilst the niche on the right side depicts the benefactor. In addition, early Taoist sculptures generally depict human figures wearing loose Taoist robes, with the folds of the robe carved in deep relief, the lines forming tight-knit undulations,

whilst the human figures are carved slim and straight-forward.

Majority of early Taoist sculptures depicting either the Yuanshi Tianzun (Primordial Beginning Celestial Worthy) or the Taishang Laojun (Most High Lord Lao)

During the Sui dynasty, Taoist sculpture continued to show the influence of Buddhism, however the figures portrayed grew richer and more varied. Of the Sui dynasty Taoist sculptures still preserved to this day, most are concentrated in the Yao County Museum of Shaanxi Province, whilst there is also the Kong Yue cast bronze figure of Laozi in the Boxing Museum of Shandong Province, which may be the first cast bronze statue of Laozi. However, most sculptures of that time were restricted to the forms of semi-circular stone carvings and carved steles.

The Tang dynasty could be considered as the maturation period of the Taoist faith, which is in part due to the Emperor who bore the surname Li claiming kinship with Laozi and naming him as his 'sacred ancestor'. Under the direct support of the emperor, temples and halls enshrining sculptures of Laozi soon appeared all over the country. It is said that at the time there were as many as sixteen thousand and eighty-seven such places of worship. There was a great increase in the number and variety of Taoist sculptures in the Tang dynasty when compared with other periods. It was during this time that the influence of Buddhism was basically divested, and a unique style was born. Taoist sculpture from the Tang dynasty depicts voluptuous human figures wearing light clothing, carved in smooth and vivid curves. Sculptors concentrated the goodness and beauty they saw in life and conveyed in works of art according to their own individual aesthetic principles, producing varying representations based upon the fixed position and character of the Deities, making figures full of a sense of reality and humanity.

There are more sculptures of Laozi than of any other figure preserved from the Tang dynasty. With the naming of Laozi as the ancestor of the imperial family, the technique and form of sculptures of Laozi gained a standard format. It is said that Tang emperor Xuanzong had a sculptor from abroad named Yuan Jiaer^[5]

[5] A Mandarin alliteration of a foreign name

carve a statue of Laozi according to the royal visage, the likeness of which was then disseminated nationally. The most famous of the Tang dynasty sculptures of Laozi that remain to the present day include, the Laozi belonging to Xi'an Stele Forest Museum in Shaanxi, the Changyang Celestial Worthy statue belonging to the Shanxi Museum, the Laozi statue belonging to the Shanghai Museum and the Laozi statue belonging to the Ruicheng Museum in Shanxi Province.

By the Song dynasty, Taoist sculpture had discarded the last vestiges of the influence of Buddhist sculpture. The Taoist faith, favoured by the imperial family, enjoyed a period of prosperity. There are a large amount of Taoist temples and sculptures from this period, whilst belief in the Deities and Immortals flourished amongst the everyday people. As well as sculptures of Laozi, sculptures of other Deities and Immortals begin to appear, such as Yu Huang (Jade Emperor), Bi Xia Yuan Jun (the Original Sovereign of the Emerald Clouds), Ma Zu (the Mother Goddess), Si Shuai (the Four Generals), Zhen Wu, Yao Wang (the Medicine King) and so on. Sculptures in stone, wood, clay and cast bronze, most of which were designed for outdoor spaces. The spirituality of these statues was the focus of Taoist sculpture at that time, the transcendental features are most striking, figures appear solemn, dignified, with the poise of the divine and unworldly. With skillful carving of clothing and headwear, they truly resembled an embodiment of the Immortals. Of the Taoist sculptures still preserved to this day, the following are of particular note: the large stone carving of the Taishang Laojun at Qingyuan Mountain in Quanzhou, Fujian Province; the group of statues at Shizhuan Mountain in Sichuan Province; the statues at Nanshan Mountain in Dazu, Sichuan Province; the statues of female attendants to the Sheng Mu Dian (Hall of the Holy Mother) at the Jin Ancestral Hall in Taiyuan and the statues of female attendants in the Yu Huang Dian in Jin city, both in Shanxi Province.

Following the prosperous beginnings of the Complete Truth sect of Taoism in the North during the twelfth century, Complete Truth temples began to emerge all over the country, and the sculptures contained therein showed signs of remarkable achievements. The most famous of which must be the statues in the Yu Huang Dian in Jin city, Shanxi Province.

The Yuan dynasty is the period that the Chinese sculptural arts underwent the most rapid development. Comparable to the Song dynasty for the sheer number

of temples built, we see statues and sculptures from temples and also grotto carvings. The "Yuan Dai Hua Su Ji" (Yuan Dynasty Record of Paintings and Sculptures) records not only information regarding the names, sizes and dates of sculptures, but also the materials used in Taoist sculptures from the Yuan dynasty. The style of sculpture at this time was similar to that of the Tang dynasty, bold and vivid. There are several works of the period that may be described as treasures. Of the Yuan dynasty Taoist sculptures still preserved to this day, of particular note are: statues at the Shui Shen Temple (God of Water Temple) in Hong Dong County, statues at the Yu Huang Dian in Jin City, grotto carvings at Dragon Mountain (Longshan), Taiyuan City, all of which are located in Shanxi Province.

After the Ming dynasty, the Taoist faith became more deeply merged with the lives of everyday people, and the pantheon of Deities expanded significantly. Belief in Cheng Huang (Gods of the City), Tu Di (the God of the Earth), Zhen Wu, Cai Shen (the Gods of Wealth), Guan Di (Lord Guan), Bi Xia Yuan Jun, Qi Zhen (the Seven Perfected Individuals) and Ba Xian (the Eight Immortals) spread across every region of the country. Literature concerning the Immortal Deities in particular saw the Immortals take on a more secular form with the wide popularisation of novels such as, "Feng Shen Yan Yi" (The Investiture of the Gods), "Xi You Ji" (Journey to the West) and "Si You Ji" (The Journeys in all Four Directions). Faith in the Immortal Deities grew ever more accepted and Deity sculpture became a part of everyday life, whilst the form of sculpture also grew more secular. As Taoist sculptures of this time grew ever more decorative, one could say that whilst artistic technique flourished, the works themselves grew somewhat lacking in soul and as such pale in comparison with the sculptures of the Tang, Song and Yuan dynasties. There are a relatively large amount of sculptures preserved from the Ming and Qing dynasties, of which the wooden carving of the Yu Huang, the wooden carving of the Wang Lingguan (Divine Protector Wang Lingguan) and twenty or so cast bronze statues from the forty-third year of the Wanli Period of the Ming dynasty (1615) that are still housed and worshipped in the Beijing Bai Yun Guan are worthy of note; also cedarwood carvings of civilian officials and military generals and statues of San Guan Di Jun (the Three Official Lords) in the Dormitory Hall of the Dong Yue Temple in Beijing; the statue of the Great Lord of the the Dong Yue (or the God of Taishan Mountain) in the Dong Yue Temple in Pu County, Shanxi; statues in the Hou Tu Temple (Temple of the Empress of the Earth) in Jiexiu City, Shanxi; statues

dating from the Yongle period (1403–1424) at present in the Zi Xiao Gong (Purple Clouds Palace), the Tai He Gong (Palace of Supreme Peace) and the Jin Ding Zhen Wu (Golden Roofed Hall of Zhen Wu), upon Wudang Mountain in Hubei; the statue in the Guan Di Temple (Lord Guan Temple) in the Jiezhou of Yuncheng in Shanxi and the statue of Zhen Wu in the Qin'an Dian (Hall of Imperial Peace) in the Forbidden City.

The pantheon of Taoist Immortal Deities and the potential variety of their forms provide a rich source of material for the Chinese sculptural arts. The development of Taoist sculpture has contributed to the development of the Chinese sculptural arts as a whole, making for a valuable addition to the treasure trove of Chinese figurative arts.

The Glory of Taoist Murals and the 'Shui Lu' Icons

a) Taoist Murals

The mural refers to images or paintings made upon the wall of any building, it includes murals made upon the walls of palaces, temples, tombs and caves or grottos. The subject matter of such murals is widely varied, but mainly include the stories and fables concerning Deities, folk tales and images or events from the lives of the Immortal Deities and so on. Some murals include landscapes, flora and fauna or other such designs. The styles of painting may include plain line drawings or sketches, fine brushwork in colour, ink and wash or the application of gilt powder. Mineral-based pigments are primarily used, which makes the images brightly coloured and resistant to the damage of time. Apart from the participation of a small minority of well-known artists, the majority of murals were executed by anonymous folk painters, of whom extremely few ever left a signature on their works. Historically the mural has been a medium for the expression of folk painters, an arena for their brushwork, as well as a popular form of art with the masses. The mural is therefore a form of art that belongs to society as a whole and to everyman. With their richly coloured images, the realism of the artistic forms and great variety of content, the mural has a decided place in the heart of everyday folk.

Members of a religion may see the mural as a means of transmitting and

disseminating their religious beliefs, using the art form of the mural to inspire sympathy in the observer with the doctrine and purpose of their faith. Having obtained the observers' recognition and acceptance, the aim of disseminating the faith has been achieved.

Mural paintings have appeared in China since ancient times. According to historical records, murals were painted in the palaces of the Yin and Zhou dynasties. In the "Chu Ci Zhang Ju" (Exegesis on the Songs of Chu), it is recorded that Qu Yuan was inspired to compose "Tian Wen" (Asking Heaven) after a trip to the state of Chu where he observed, "the Temple of the Early Kings and the Ancestral Hall of the High Officials, wherein were painted the great earth, mountains and rivers, mysterious Deities, all manner of the curious, illusory, strange and monstrous" (「先王之廟及公卿祠，圖大地、山川、神靈、琦偉、譎詭及古聖、怪物」). "Shi Ji - Jiao Si Zhi" (The Book of Annals, in the chapter on Suburban Places of Worship) records that Emperor Wudi of the Han dynasty, "built the Gan Quan Gong, in the centre of which there was a raised platform, where Heaven and Earth, the First and all spirits and ghosts were depicted in paintings, along with offering vessels laid out for the worship of the Heavenly Deities" (「作甘泉宮，中為台室，畫天、地、太一諸鬼神，而置祭具，以致天神。」). From the above records we may conclude that from their very origins, the mural in China has been inextricably linked with the Deities of Chinese folk religions and their stories. Through their visual images the murals allow people to perceive the great power of these anthropomorphised Deities, and the power of these images serves to deepen man's awe and belief in the Immortal Deities.

After its formation, the Taoist faith adopted the artistic form of the mural from their antecedents, using it to glorify their own theistic beliefs and disseminate their teachings. In its early stages, usage of painted representations was more common than worship of statues and sculptures in the Taoist faith. After the establishment of Taoist temples, a great number of skillfully executed, sumptuous murals were created, many of which are preserved to this day.

Owing to the passing of time, murals made prior to the Song dynasty (960–1279) are rare sight nowadays. However, historical records tell us that the Song dynasty was a time of great leaps forward in the architecture of Taoist temples

and the mural artform. Many Song dynasty master painters took part in the creation of murals. Of those preserved to this day, murals of particular note are “Chao Yuan Zian Zhang Tu” (Procession of the Immortals Paying Homage to the Primordial) by Wu Zongyuan (unknown—1050), a blue-print for later murals. Murals to be found in the Bei Yue Temple in Quyang county, Hebei Province and the Dong Yue Temple upon Taishan Mountain in Shandong Province also date from the Song dynasty and before.

The Bei Yue Temple in Quyang county is located in Hebei Province. The mural “Tian Gong Tu” (The Palace of Heaven) within its main Deity Hall, the De Ning Dian (Hall of Virtuous Peace), is said to be painted by Wu Daozi of the Tang dynasty. The section upon the Eastern wall is eight metres high and twelve metres wide, featuring figures reaching as high as three metres tall, it depicts the various Immortal Deities of the Palace of Heaven along with the Bei Yue Da Di (Great Lord of the Bei Yue). The West section depicts the fearsome and otherworldly “Fei Tian Zhi Shen” (Flying Spirits of Heaven). The mural is executed in flowing and powerful lines, full of the spirit of the Tang. Although, some believe it to be a later replica in the Tang style.

The mural entitled “Tai Shan Shen Qi Hui Luan Tu” (The Imperial Entourage of the Round Trip of the God of Taishan Mountain), is located within the Tian Kuang Dian (Celestial Bestowal Hall) of the Dong Yue Temple upon Taishan Mountain in Shandong. The section upon the East wall is called “Qi Bi Tu” (The Setting Out), whilst the section upon the West wall is called “Hui Luan Tu” (The Return). Both parts of the mural are three point three metres tall and sixty two metres long. The mural depicts the grand sight of the Dong Yue Da Di (Lord of the Dong Yue) leading a procession of Deities upon and successfully returning from a trip. There are a total of six hundred and seventy-six figures in the mural, including Heavenly Lords, various Deities as well as members of the Heavenly host and celestial warriors. The mural is executed mainly in a theme of red and blue shades, in fluid brushstrokes which create a majestic splendour. Some believe that this is indeed a Song dynasty painting. However, historical records note that this particular Deity Hall has been damaged by fire at least three times in the period of time between the Jin and Ming dynasties, leading to three separate restorations of the Deity Hall, so that some people believe the mural to be the work of later hands.

The Complete Truth sect of Taoism flourished during the Yuan dynasty (1271–1368). Temples of the Complete Truth sect soon reached as far as the Northerly regions and the development of mural paintings was widely encouraged. The scale of mural painting in the Yuan dynasty can only be described as vast, executed with extraordinary skill and in lavish colours. From records of the time we know that the emperor of that dynasty set out specialised regulations regarding the paintings of murals. The exquisite Yuan dynasty Taoist murals hold a place of precedence amongst the history of fine arts in China, the most famous of which is the mural within the Yong Le Gong in Ruicheng, Shanxi Province.

This mural dates from the Yuan dynasty. The Yong Le Gong (Palace of Eternal Joy) is also known as the Chun Yang Wan Shou Gong (Pure Yang Palace of Thousands of Longevities). It was originally built upon the site of the Yongle township in the west of Ruicheng county, hence its taking the name of Yongle or Eternal Joy. It is said that the Yong Le Gong is the hometown of Luzu, and that the temple was built in his memory. This temple is also one of the three ancestral homes of the Complete Truth sect. In 1959, owing to the construction of the Sanmen Gorge Reservoir, the temple was re-located to its current location at the Longquan village in the north of Ruicheng county. Apart from a cluster of Yuan dynasty buildings outside of the ‘mountain gate’ of the temple, upon the central axis within the temple are to be found the Long Hu Dian (Dragon Tiger Hall), the San Qing Dian (Three Pure Deities Hall), the Chun Yang Dian (Pure Yang Hall) and the Zhong Yang Dian (Chongyang Hall). Each hall is decorated with Taoist murals from the Yuan dynasty, giving a total coverage of more than one thousand and five square metres. Murals in the former two halls depict larger than life-sized figures, whilst murals in the latter two narrate tales in long murals.

The four walls of the King Mingying Hall of the Shui Shen Temple (God of Water Temple) in Hong Dong county, Shanxi Province are covered in a total of thirteen murals, painted by folk painters, including Wang Yanyuan, in the first year of the Taiding period of the Yuan dynasty (1324). The main mural on the East wall is of “Long Wang Xing Yu Tu” (The Dragon King Sending the Rains), whilst the main mural on the West wall is of “Qi Yu Tu” (Praying for Rains), which, along with such paintings as, “Chi Jian Xing Tang Si Tu” (Imperial Order to Build the Xingtang Temple), “Tang Tai Zong Qian Li Xing Jing Tu” (Emperor Taizong of the Tang dynasty makes a Journey of Thousands of Miles), “Ting Yuan

Shu Zhuang” (Ablutions in the Courtyard), “Hou Gong Si Bao Tu” (Appointing Jewels in the Palace Boudoir) and “Da Xing San Le Zhong Du Xiu Zai Ci Zuo Chang Tu” (Grand Performance of Music by the Zhong Duxiu Theatrical Troupe) work together to tell the story of the life of the God of Water, King Mingying, making for an important resource on the socio-politics and economics at the time and the developmental history of Chinese dramatics.

There are also Yuan dynasty murals at the Wan Shou Gong (Thousands of Longevitys Palace) in Gaoping county, Shanxi Province. The Wan Shou Gong is also known as the Sheng Gu Temple (Holy Sister Temple), where Ma Xian Gu (Immortal Sister Ma) is enshrined. The murals within the San Jiao Dian (Hall of the Three Teachings) are Yuan dynasty works, depicting the story of various female Immortals paying homage to Immortal Sister Ma. The female Immortals are shown with pretty, rounded countenances and intricate clothing, composed of layers of colour upon an outline drawing. The powerful brushstrokes are strongly reminiscent of the murals at the Yong Le Gong.

In addition, the murals at the Yao Wang Temple (Medicine King Temple) on the mountain of the same name in Yao county, Shaanxi Province are also from the Yuan dynasty. Whilst Yuan dynasty mural paintings including Taoist themes and content also appear within some Buddhist temples, such as the Pilu Temple in Shijiazhuang, Hebei Province or the Qing Long Si (Green Dragon Temple) on Jishan Mountain in Xinjiang county in Shanxi Province.

After the Ming and Qing dynasties, the Taoist faith penetrated deeper into popular Chinese culture, becoming ever more united with folk customs. As they are from a closer period of time, a greater number of paintings from the Ming and Qing dynasties remain with us today. However for the greater part they are uninspiring, even crude. Of the more noteworthy examples of excellent Taoist murals from the Ming and Qing dynasties there are: the murals from the Hou Tu Temple in Fenyang city and the Jiyi Temple in Xinjiang county in Shanxi Province and murals on Bai Yun Mountain in Jia county in Shaanxi.

i) Murals in the Hou Tu Temple in Fenyang city

The Hou Tu Temple (Temple of the Empress of the Earth), also known as the

Sheng Mu (Holy Mother Temple), is located in Fenyang county, Shanxi Province, where the Taoist Earthly Divinity the Empress of the Earth is enshrined. This temple was first established during the Tang dynasty and was re-built in the twenty-eighth year of the Jiajing period of the Ming dynasty (1549). There are murals upon the North, East and West walls of the main Deity Hall, covering over fifty-nine square metres. The mural on the North wall is the “Yanle Courtyard”, depicting the Empress of the Earth in her private chambers; the mural on the East wall is “Ying Jia Tu” (Receiving the Empress), depicting the Empress surveying the mortal realm and being received by the people; the mural on the Western wall is “Xun Xing Tu” (Imperial Tour), depicting the Empress’ return from her survey to her palace. Depicting broad areas made populous with figures arranged with careful attention paid to the layout, this mural is a masterpiece of the Ming dynasty.

ii) Murals in the Jiyi Temple in Xinjiang county in Shanxi

The Jiyi Temple in Shanxi Province is colloquially referred to as King Yang’s Temple. Located in the Xinjiang county of Shanxi Province, the date of its building is unknown, we do know that it was re-built in the fifteenth year of the Hongzhi period of the Ming dynasty (1502). There are murals upon the South, East and West walls of the main Deity hall, the content of which is a eulogy to the three sage rulers credited with the education of the Chinese people, namely Da Yu, Hou Ji and Bo Yi, and the tales of their improving the quality of life for the Chinese people. The murals cover an overall area of approximately one hundred and thirty square metres. The mural on the East wall is “Zhao Bai San Sheng Tu” (Paying Homage to the Three Sage Rulers) and the mural on the West wall is “San Sheng Jiao Min Jia Se Ning Lie Tu” (The Three Sages Teaching Agriculture and Hunting to the People). Upon the South wall the west portion is occupied by “Dou Di Fu Tu” (The Regions of Hell) and the east side is occupied by “Zhang Da Di Fu Hui Tu” (The Great Lord Zhang Attending a Gathering). Executed with power and precision of technique, as well as having the painters’ names well preserved, this is one of the most excellent existing examples of Ming dynasty murals.

iii) Murals in the Bai Yun Guan on Bai Yun Mountain in Jia county, Shaanxi

The Bai Yun Guan (White Cloud Temple) on Bai Yun Mountain (White

Cloud Mountain) in Jia county was established around the thirty-third year of the Wanli period of the Ming dynasty (1605). There are approximately fifty halls within the temple, and over one thousand three hundred murals from the Ming and Qing dynasties and the early 20th century are preserved there to this day. Mostly the work of folk painters from the North-west, the content of the murals is greatly varied, including tales of the Immortal Deities, folk tales, historic events, even landscapes and still lifes. There are many different types of technique employed including large scale fine brush paintings of figures, narrative series of paintings, and landscapes, as well as figurative paintings and still lifes in the literati style. Amongst these, the “Lao Zi Ba Shi Yi Hua Tu Shuo” (Eighty-one Transformations of Laozi) in San Qing Dian (the Hall of the Three Pure Deities) is the best preserved of all the Taoist murals on a similar theme in China. The narrative series depicting Guanyu in battle in the Guan Di Dian (Hall of Guan Di) and the painting of Zhen Wu cultivating the Tao in the Zhen Wu Dian (Hall of Zhen Wu) are of particular academic value. The murals at the Bai Yun Guan on Bai Yun Mountain are a resource of such a significance as can hardly be exaggerated, particularly for the better understanding of the Taoist beliefs of North-western peoples in the Ming and Qing dynasties and their way of life.

b) Taoist ‘Shui Lu’ Icon Paintings

‘Shui Lu’ paintings are a type of traditional Chinese painting, the technique is similar to fine brushwork with layered colouring, and the subjects are the Divine figures of Buddhism and Taoism. These paintings get their name from the fact that they are usually displayed during a “Shui Lu Ritual”(Ritual) held by members of either the Buddhist or Taoist faith. In such a ritual, the icon painting represents the arrival and presence of the Deity to whom the ritual is dedicated. Just like the Deity sculptures seen in Deity Halls, they become the object of prayers and devotions, and are responsible for watching over the ceremony. As a polytheistic faith the iconography of the Taoist faith has a broad potential subject matter. The number of icons hung at a Ritual Altar depend upon the content and scale of the ritual, there is no strict dictate.

‘Shui Lu’ icons became popular during the Song dynasty and were widespread by the Yuan dynasty. As a ‘portable representation’, the ‘Shui Lu’ icons were most popular amongst believers. Such icons were predominantly produced by folk

painters, whilst their subject matter, the appearances of the Deities, was strictly governed by the ritual rulings of either the Buddhist or Taoist faith and made according to set designs. This is why icon paintings from differing dates and regions, although varied according to the artist’s level of skill, are approximately similar and therefore recognisable as the Deities they represent.

In the Ming and Qing dynasties, with the popularisation of Taoism, iconography also became more common amongst the people. Many exquisite paintings from this era have become historical treasures, a unique religious form of art amongst Chinese painting as a whole. Many Western scholars have seen iconography as a distinct type of Chinese painting, an important aspect of researching Chinese art and understanding the aesthetics of the Chinese people. Many international museums hold examples of Chinese iconography in their collections.

At present, many icon paintings within China are held in the collections of major museums, such as the Shanxi Provincial Museum, the Capital Museum of Beijing, the Guangdong Provincial Museum, the Museum of Min Yue and Wu Wei in Gansu Province, the Sichuan Provincial Museum and others. The Beijing Bai Yun Guan holds the most examples of iconography of any Taoist temple, at present having over four hundred pieces, mostly from the Qing dynasty with a few items from the Ming dynasty and from the Yan Ruyi House of the Qing Imperial Palace. Such icons often employ sweeping brushstrokes, bright colours and lively figures. They are highly valuable for academic research into the beliefs of Taoism in China and the historical development of Taoist art in the period from the Ming and Qing dynasties and beyond.

Celestial Notes – Taoist Music

Taoist Music, or the music which is played during a Taoist rite or ceremony for such purposes as celebrating the date of birth of an Immortal Deity, praying for blessings from above, the elimination of evil spirits or the delivery of the souls of the departed, may also be known as Ritual Music or Ceremonial Music. Such music uplifts the soul and is the means for communication between Heaven and Man, as well as being able to set the awe-inspiring atmosphere appropriate for devotion of those aspiring to the Divine Realm and deepening the sense of

worship surrounding the Deities.

i) The Origins and Development of Taoist Music

Early Taoist ritual activity grew out of the shamanistic ceremonies of ancient China. As early as the Qin and Shang dynasties, belief in a spiritual realm was popular and seeking favour with the Deities and fortune-telling were common religious activities. All different kinds of religious ceremony would have been accompanied by song and dance intended to please the spirits, and so the role of shaman (Wu) or wizard (Xi), who was in charge of music and dance, was born. After the establishment of Taoism as a religion, it adopted the practice of such ancient religious ceremonies. Despite this, there is no record of the use of music in the early Taoist faith, all recitation of scripture was purely vocal. The use of music in Taoist ritual is first recorded as occurring around the fifth century, during the Northern and Southern dynasties period. According to the “Wei Shu - Shi Lao Zhi” (Wei Histories – Interpreting Laozi), during the second year of the reign of the Ming Di Shen Rui of the Northern Wei dynasty (415), Kou Qianzhi claimed that he encountered the Taishang Laojun upon Mount Song and was presented with the post of Heavenly Master, as well as the “Yun Zhong Yin Song Xin Ke Jing Jie” (Scripture of New Commandments and Rites of the Recitations in the Clouds), from which the “Yue Zhang Song Jie Xin Fa” (New Methods of Music and Recitation of Commandments) was established, which is the origin of the earliest pieces of Taoist music we have, pieces such as “Huaxia Eulogy” and “Bu Xu Ci” (Stepping on Air). The “Huaxia Eulogy” is derived from the elegant music performed in the palaces of the Qin and Han dynasties. Footnotes on the “Yu Yin Fa Shi” (Jade Notes Rituals) state, “Huaxia, an area of three thousand five hundred miles, referring to the idea of a broad and boundless space. Nowadays, the Huaxia is chanted slowly, beginning at the ‘Reflections on Truth’ Hall, as the colonnade is traversed, it finishes as the Main Hall is reached. As such we see its meaning describes a considerable distance.”(「華夏，三千五百里為華夏，言其遼遠之意，今華夏自思真堂舉起，徐徐吟詠，過廊廡、登殿堂，而畢。似取其遼元之意也。」) This piece of music was most likely a chant used to open a Taoist ceremony. The “Bu Xu Ci” is composed of words of praise for the Deities, usually set in poetic phrases five or seven characters long, making a chant of no set length, that can be determined by the needs of the ritual. “Yue Fu Gu Ti Yao Jie” (Essential Readings of the Ancient Themes of Ballads) names “Bu Xu Ci” as a

Taoist tune. Southern Period work, “Yi Yuan” by Liu Jingshu, records that “King Chensi (Cao Zhi) was travelling amongst the Yu Mountains when he suddenly perceived the sound of scriptures being recited upon the air. The sound was clear and resonant. He called for the interpreters of music to set it down. It was taken as the sound of the Immortals and was adopted by the Taoists as the sound of ‘Bu Xu Ci’” (「陳思王（曹植）遊魚山，忽聞空裡誦經聲，清遠適亮，因使解音者寫之，為神仙之聲，道士效之，作步虛聲。」). This elegant tune got its name from the light and airy sound of the tune which is reminiscent of the Immortals. Liu Xiuqing, a Taoist from Maoshan Mountain of the Southern dynasty period included this tune in his “Tai Shang Dong Xuan Ling Bao Shou Du Yi” (Most High Perceiving the Mysterious Lingbao Ceremonies of Instruction and Salvation). Today’s Ming dynasty “Zheng Tong Dao Cang - Dong Xuan Bu - Zan Song Lei” (Eulogies Chapter of Perceiving the Mysterious Section In Orthodox Taoist Canon) also records several versions of “Bu Xu Ci” within the “Yu Yin Fa Shi” (Jade Notes Rituals).

The Tang dynasty was an important period of development for Taoist music. The imperial rulers of the Tang dynasty were converts of the Taoist religion. During the reign of Emperor Gaozong, imperial orders were given for the Taoist tunes “Praying to the Immortals”, “Seeking the Immortals” and “Expecting the Immortals” to be performed by the Ministry of Ceremonies. Emperor Xuanzong was a particularly dedicated devotee of Taoism, as well as being endowed with remarkable artistic talent. Known for his passion for all types of drama and music, he was especially fond of Taoist music, often giving imperial orders for the composition of Taoist tunes such as those given to the Taoist master Sima Chengzhen to write “Xuan Zhen Dao Qu”; to Li Huiyuan, a Taoist Master from Maoshan Mountain to write “Da Luo Tian Qu”; to assistant minister and poet He Zhizhang to write “Zi Qing Shang Sheng Dao Qu” and so on. After the establishment of the ‘Tai Qing Gong’ (Most Pure Palace), ministerial officer Wei Tao was engaged to compose six tunes entitled, “Jing Yun” (Scenic Clouds), “Jiu Zhen” (The Nine Truths), “Zi Bao” (The Purple Message), “Xiao Chang Shou” (Minor Longevity), “Cheng Tian” (Upholding Heaven) and “Shun Tian Le” (The Joy of Obeying the Will of Heaven). Xuanzong also made compositions in Taoist music of his own. In the twenty-ninth year of the Kaiyuan period (741), he composed the tunes, “Ni Chang Yu Yi Qu” and “Zi Wei Liu Gua Wu”. In the fourth year of the Tianbao period (745), he wrote “Jiang Zhen Zhao Xian

Zhi Qu” and “Zi Wei Song Xian Zhi Qu”. Of the forty ritual tunes attributed to Emperor Xuanzong, the tunes, “Chi Bai Tao Li Hua”, “Wang Ying Fu” and “Xian Xian Yin” fall within the category of Taoist music. He also made revisions to the Taoist music of previous generations, bringing musical pieces to a new level of perfection. Xuanzong also re-wrote music of foreign origins as Taoist music, as in the re-writing of “Qiu Ci Fo Qu”, which became the “Jin Hua Dong Zhen”.

With the spread of Taoism in the Tang dynasty, Taoist music began to move from the palace to the people, drawing as it did so from folk tunes and songs, as well as from sources such as music from Buddhism and Western regions, such as the tune “Wu Chou” (Without Sadness) which was re-written as “Chang Huan” (Lasting Joy), “Suluomi^[6]” which was re-written as “Sheng Chao Yang” (Rising Morning Sun) and other pieces of music such as these which were included in the bulk of Taoist music. At the close of the Tang dynasty, Zhang Ruohai edited the work “Xuan Tan Kan Wu”(Amendments to the Taoist Altars) which proclaimed that Taoist music at the time was “a broad and eclectic display, with dances and songs from different regions mixed together.”(「廣陳雜樂，巴歌渝舞，悉參其間。」) The well-known Taoist from the late Tang to Five Dynasties Period, Du Guangting, made a compilation of Taoist ceremonial music from the last generation and edited the “Dao Men Ke Fan Da Quan Ji”(Comprehensive Standards for Rituals in Taoism), making for a more standardised approach to Taoist music appearing in rites and ceremonies. During this period the basic percussion instruments of the bell, chime, drums and the like were complimented by the use of woodwind and string instruments.

The Song dynasty was another period significant in the development of Taoist music. The Song Emperors Tai Zong, Zhen Zong and Hui Zong were all personally involved in the composing of Taoist music, composing as many as ten pieces such as “Bu Xu Ci”, “San Hua Ci” (Scattering Flowers), “Bai He Zan” (The White Crane Eulogy), “Yu Qing Le”(Jade Pure), “Tai Qing Le”(Most Pure) and so on. Of these three, Hui Zong was particularly devoted to Taoism, ordering Taoist Master Lin Lingsu to edit and add to the body of Taoist ritual music of the

time, four hundred and twenty-nine copies of “Jin Lu Ling Bao Dao Chang Yi Gui” were issued during that period and Taoists from temples all over the country were invited to the capital to further their studies of Taoist music. The earliest extant edition of a compilation of Taoist music, “Yu Yin Fa Shi”(The Jade Notes Rituals) dates from this, the Northern Song period, which presents lyrics and music in curved notation^[7] from the Northern and Southern period, the Sui and Tang dynasties as well as fifty pieces of music created by Emperors Zhen Zong and Hui Zong, all of which are included in the Ming Dynasty edition of “Zheng Tong Dao Cang” (the Orthodox Taoist Canon). Curved notation was known as “sound curves” in the “Han Shu - Yi Wen Zhi” (the section on Arts and Music in the Han Histories), where one character in the lyrics is carried for four beats, and lyrics were rather varied, sung in the style of tunes from the South. At this time the inclusion of stringed instruments (known as silk strings) made its way into Taoist musical performances, and the types of instruments included in Taoist musical performance continued to grow ever more complete.

By the Yuan dynasty, two major sects of the Taoist faith, the Complete Truth (Quan Zhen) and the Orthodox Unity (Zheng Yi), had emerged. Taoist music, too, developed two distinct styles. The Complete Truth sect placed an emphasis on the cultivation of purity, its music was light and transcendent; whilst the Orthodox Unity were more focused on ritual and the use of charms, their music was more vigorous and classical.

At the beginning of the Ming dynasty (1368–1644), the first Emperor of the dynasty, Zhu Yuanzhang (1328–1398) established Xuan Jiao Yuan (the Taoist Faith Academy) to oversee the Taoist faith throughout the land the name of this organisation was later changed to Dao Lu Si (the Department of Taoism), under whose orders Taoists compiled Ceremonial Standards, and Taoist music underwent another process of standardisation. In the eleventh year of the Hongwu period of the Ming dynasty (1380), the Department of Immortal Music (Shen Yue Guan) was established, and posts such as Supervisor and Overseer of the department, who were answerable to the Ministry of Religious Ceremonies, were

[6] A phoetic alliteration in Mandarin of a place name in another language

[7] Using a curved line to indicate pitch, and showing changes in pitch by the rising and falling of the line

responsible for sacrificial and religious activities within the imperial palace and the dance and music students who would perform in them. Taoists proficient in music or dance would lead the students, whose numbers would be made up with young Taoist adepts, all wearing robes similar to those of the Complete Truth sect of Taoists. In the fifteenth year of the Hongwu period of the Ming dynasty (1382), Zhu Yuanzhang personally decided the music to be used in Taoist ceremonies, whilst in the Yongle period (1403–1424), Emperor Zhudi (1360–1424) finalised the “Da Ming Xuan Jiao Yue Zhang” (Great Ming Dynasty Musical Notations of the Taoist Faith), using a musical scale to notate the pieces, which comprised three major parts: Jiao Tan Zan Yong Yue Zhang, Xuan Tian Shang Di Yue Zhang and Hong En Ling Ji Zhen Jun Yue Zhang. Such tunes as “Ying Feng Nian” (Receiving the Carriage of the Phoenix), “Tian Xia Le” (Joy of the World), “Sheng Xian Ji” (Memorial of Sages and Worthies), “Ying Xian Ke” (Receiving an Immortal Guest) and “Bu Bu Gao” (Each Step Higher) are amongst the fourteen tunes included, which are preserved in the Ming dynasty edition of the Orthodox Taoist Canon.

At the beginning of the Qing dynasty, Taoist music was governed in much the same way as ever before. The Dong Yue Temple, Pan Tao Temple, Luzu Ci Temple, Yue Fei Temple and Guan Di Temple of Beijing were all “Shen Le Guan” (Department of Immortal Music), where students of music and dance would reside, dressed in the robes of and wearing their hair in the style of Taoists, living in the temple, but permitted to have families and allowed to pass their titles onto their sons. Whenever the palace held a major event, they would be summoned to the palace to take part. The music performed was elegant court music, which was performed on a great variety of instruments, music that was powerful and yet still joyful. During the middle years of the Qing dynasty the “Department of Immortal Music” were re-named “Shen Le Shu” (Bureaux of Immortal Music) where members of the Eight Banners studied elegant court music. Taoist music gradually spread amongst the populace, whilst some folk tunes and songs were directly used in Taoist ceremonies or transcendence rites without being in the least altered, becoming a part of Taoist music. Taoist music and regional songs influenced each other, creating different regional styles of Taoist music, as it became ever more eclectic, regionally varied and secular.

ii) Characteristics of Taoist Music

Taoist Music is a form of religious music with ancient roots, the fundamental beliefs and aesthetics of the Taoist faith are present in all aspects, from the format to the feel of the music. The philosopher Zhuangzi (circa 369–286 B.C.) in his philosophical work the “Zhuangzi” divides music into three categories: “Tian Lai” (the sounds of Heaven), “Di Lai” (the sounds of the Earth) and “Ren Lai” (the sounds of Man). Taoist Music adopts the idea of natural creation and the solemn elegance of the concepts advocated by the Taoist faith. The aesthetics of Taoist music reflect the pursuit of a long life and wide-reaching knowledge and of abstinence from deliberate action, as well as the seemingly conflicting characteristics of interaction with and removal from the world at large, a sense of the serious that yet remains light and joyous. Within Taoist music there is to be found the strength shown in the summoning of Deities and Divine generals, the decisive power shown in bringing an end to evil spirits, the joy of offering prayers for good fortune, or the elegance of the eulogies for the Immortals. Through the atmosphere of the music and its performance, the Taoist ceremony becomes more composed, more sacred and holy. All kinds of spiritual realms are vividly embodied in such music, the emotions of the listener are transported to a mysterious and beautiful Immortal plane. Through its various functions, Taoist music is able to eulogise the Immortal Deities, pray for good fortune and to avoid calamity, deliver lost souls and practice cultivation. Pieces of music can be divided into Yang and Yin categories. Yang music appears in the morning readings of scripture and prayers for good fortune, whilst Yin music appears more often in the evening readings of scripture and rituals for transcendence. There is a firm link established between the beliefs of the Taoist faith and the religious beliefs of the Han people and certain minority peoples of regions in the South-west. As such the relationship between Taoist music and the musical heritage of the above mentioned peoples is also closely linked. At the same time, Taoist music draws heavily from the tunes and performance of both music of the imperial palace and folk music, so that in terms of both form and content, Taoist music is both popularised and varied. The Complete Truth sect divides Taoist music into two categories: “Shi Fang Yun” (Music of the Ten Directions) and “Di Fang Yun” (Music of Place). Music of the Ten Directions refers to music shared in common with the Complete Truth sect all over China, whereas Music of Place varies with each region, and is used in the rituals of an individual region only.

Taoist music is composed of two types: vocal and instrumental, whilst its methods of performance are widely varied, including solo vocals, choral vocals, solo instrumentals and instrumental ensembles. Vocals represent the most significant part of Taoist ritual music, which may be further divided into eulogy, Stepping on Air (or introductory passages), hymns and chants. The instrumental side of Taoist music potentially includes every kind of instrument known to the Han people, but the most commonly used instruments are the percussion instruments: the bell, the chime, the gong, the wooden fish; the wind instruments: the Sheng (a hand-held wind instrument of many pipes), the Guan (a short flute), horizontal and vertical flutes and the Chinese shawm (Suona); silk string instruments: Guqin (or seven-stringed Qin), Erhu (a two-stringed instrument), the Banhu, Pipa, Guzheng and Ruan. Instrumental portions often provide an accompaniment to the beginning of a ceremony, moments of interchange and at the close of the ceremony. The Taoist presiding over the ceremony is called the Ritual Master (or Gao Gong), the Taoists reciting scripture are called Scripture Masters (or Jing Shi). The Ritual Master and the Scripture Masters combine the arts of music and dance according to a prescribed method. As such they must be extremely familiar with the scriptures, as well as knowing how to make 'Yu Bu' (the steps of Yu), or 'Ta Geng Bu Dou' (Treading the Dipper), and all manner of ritual hand gestures, not to mention the playing of instruments and recitation of scripture. There have been several noted Taoist musicians throughout history. The most famous of these are Leng Qian of the Ming dynasty, and modern Taoist musician A Bing (Hua Yanjun). A Bing's "Er Quan Ying Yue" (The Moon Reflected in Two Springs) is a masterpiece of Taoist music and of folk music of the twentieth century.

Since the nineteen eighties, with efforts from the Chinese government, the Taoist world and the music world, many pieces of Taoist music have been rescued and compiled. Many Taoist temples have formed music groups and give performances all over the country and the world, garnering the highest praise.

Conclusion

As the only indigenous religion of the Chinese people, the fundamental beliefs of Taoism have adopted the beliefs, customs and many cultural traditions of our ancient ancestors. The mores of those customs and concepts have had a profound

effect on shaping the characteristics and values of the Chinese people, being an important source of content and form that the culture and arts of the Chinese people draws from. It is one of the integral foundations of the Chinese cultural arts. These cultural arts have, from their very beginnings, been linked with the development of Taoism. The two, mutually influenced and influencing each other, have eventually become almost inseparable. This unified whole will always be our national treasure and our own contribution to the burgeoning development cultural arts of the world.

Since the first exhibitions of Taoist arts in Chicago and San Francisco in the year 2000, followed by a series of exhibitions of culture and arts in Hong Kong, Taiwan, Singapore and Japan, there has been much progress made in enhancing the understanding and interest of people towards Taoist culture and arts as well as the research and protection of the Taoist cultural arts. I hope that that this exhibition at the Sik Sik Yuen Wong Tai Sin Temple in Hong Kong will further the understanding and attention given to Taoist cultural and artistic achievements, encouraging us to protect, disseminate and research these achievements. Although we still have a long way to go and a heavy burden to bear, if we work together, we are certain to reach our goals.

中國人想飛

楊春棠

中國人有一個古老傳說：太陽掛在扶桑樹上，每天由飛鳥從東方帶到西方，於是產生日出日落。沒有在白天太陽發出的陽光，世間便沒有陽氣，萬物不生。不過，若整天見陽光，陽氣便過盛，萬物難於生長。因此，飛鳥帶動太陽運行，做出白天黑夜，為萬物調節陰陽。對中國人來說，這神聖工作是他們不能做到的，因為他們飛不上天。因此，他們覺得鳥有超人的力量。

太陽鳥是三足鳥，稱「踞鳥」。在新石器時代的彩陶便繪有這些鳥形圖案。在陶器上出現抽象的旋渦紋，其實是由鳥的形狀演化出來的，它們原來是鳥的頭部、眼睛或翅膀。這類彩繪早已流行於四五千年前的日用陶器，反映當時中國人對太陽鳥的深厚感情。

商周工藝品上出現的龍鳳，無疑是鳥的化身：龍爪是鷄腿，鳳首是雄鷄的變體。龍鳳均遊行於空中，牠們一方面守護中國人，另一方面代表帝后的尊榮，統治天下。帝盼成龍，后望變鳳，他們都想有超人力量，飛上天空。

其實天下臣民也認為登上天堂，便獲永生。他們佩戴的玉器常以鳥為題材，或將雕成的人物附加翅膀，稱「羽人」，或變成鳥首人身。南北朝時，男相的人面鳥身便稱「萬歲」，女相的則叫「千秋」。眾人都想化身為鳥，飛天得道。

飛上天便做到神仙。神仙有飛行的本領，亦享有永久生命，也能助人納吉去邪。相傳食了仙人丹藥，人就不會老了。於是秦始皇派徐福率童男女往海外神山，尋仙取藥。

漢朝人迷信這不老傳說，從他們所用的「博山爐」便反映他們的美夢。這些香爐的蓋塑成多層三角形山峰，山峰間有孔；爐身像高足杯，但爐

足仿似盤碟。當燃點在爐身的香料時，盤形足便盛裝了水，象徵海洋；爐蓋仿如神山，立在海上；香煙從蓋孔散發出來，好像雲霧。整個香爐就是設計成一個海上仙境。若家裏置有博山爐，表示不老藥已拿到手裏了。



人不老便成仙，就可以飛天。其他日用品亦展示中國人對「天」的鍾愛。例如，戰國時代銅鏡的背面常見雲龍裝飾。到了漢代，日、月、星等圖案取代了龍紋。當漢人拿鏡子起來，便觀看到一幅迷你天象。他們就是希望天人感應，可助成仙。漢鏡流行的紋飾是「四靈」，即青龍、朱雀、白虎和玄武。這四大星座也成為東、南、西、北的「四方神」。太陽、月亮和四神便構成中國人心目中的天國，這是他們心儀的空中世界。

除食丹升仙外，中國人亦嘗試找其他方法去飛行，進入那蒼穹國度。他們發明風箏，認識到風力能帶動物體升空。後來紙張流行，於是製作鳥形風箏，俗呼「紙鳶」。他們以為乘著着紙鳶可走上雲間。顯然這是不成功的。中國人想飛的願望雖隨風飄逝，但自古以來，紙鳶仍繼續在飛，代表熱情的他們生生不息，仍去拜日訪天。

除紙鳶外，中國人又發明「孔明燈」，利用熱氣流把燈火升上天空。

他們雖難於登天，但仍努力去尋夢，找出登天之路。

飛天不成，也想接近天空。漢至唐代屋脊的兩端常飾有鈎形的立體裝飾，稱「鴟尾」。鴟尾尾齊像魚尾，表示能運水壓火，但又象徵屋主與鳳同居，吸取神鳥的靈氣，得天保佑。漢人建多層高的望樓，也是想觀天，去接觸浩瀚青天。

中國人戴冠原則是保護頭部，美化儀容，但骨子裏，頭冠的裝飾還是以鳥為主題，指望扮鳥成真，有力登天。從遠古時候的壁畫可知道頭冠多插上鳥的羽毛。唐代各階層均流行戴頭巾，名「幞頭」；文職人員的幞頭前有蝴蝶結；至於武職方面，蝴蝶結多在後面。這結飾其實象徵鳥兒展翅。到了宋代，幞頭的結演變成直線的橫伸鳥翼，成為官帽，一直流行至明代。相反地，皇室貴族的頭冠則左右兩旁裝有直立的三角翅膀。不管翼飾是一字形或垂直三角，眾多冠飾皆同樣地拖着鳥的鮮明影子，證明中國人真的想展翅高飛。

元代蒙古婦女喜戴高直的「姑姑帽」，帽上間或飾有羽毛。這種高帽不是為她們增高，而是讓她們與「天」的距離拉近。

清末慈禧太后創製的冠飾更忠實地反映中國人想飛的念頭。慈禧太后因老年脫髮，於是她用黑布製造「假髮」，變成丁字形頭冠，叫「大翅頭」，看上去像兩翅橫伸。此外，清宮婦女穿馬蹄形或花盆形高屐，增加了個人高度；顯然連同戴上的大翅頭，她們的整體高度更高，與「天」更加接近了。

自新石器時代以來，中國人想飛的意欲始終不減。他們認為飛行較在地上和水中的行動要快得多，所到達的空間更廣濶和遙遠。但這可不是中國人想飛的實因；上至君主，下及平民，中國人都想乘龍跨鳳，仿

如太陽鳥，飛離現實人間，因為人間的上空才是天堂，是他們嚮往的魂歸深處，在那裏可以做個長生長樂的神仙。

古人沒法登天，唯有觀天，問天，祭天，祈天，望天天是歡天。

The Chinese Wish To Fly

Yeung Chun Tong

An ancient Chinese fable goes that the sun hangs upon the branches of a hibiscus tree, and every day a bird carries the sun, flying from East to West, thus creating the rising and setting of the sun, the day and the night. Without the sunlight in the sky by day, there would be no Yang energy at all to promote the growth of myriad things. However, if the sun were to shine all day long, there would be an excess of Yang energy which would in turn inhibit the life of myriad things. Therefore, the bird carries the sun along its path, creating day and night and a harmonious state of Yin and Yang for the world. For the Chinese people, this is a holy duty that they cannot fulfil themselves, because they are unable to fly. Therefore, the bird is an agent of what may be safely called superhuman powers.

The Bird of the Sun is a three-legged bird, known as the Qun bird. Images of birds can be seen in painted pottery from the New Stone Age. Here we see abstract whorls upon the pottery, which are in fact the effect of the bird's flight, these whorls are the head, eyes or wings of the bird. The widespread popularity of such paintings upon the everyday pottery items used four to five thousand years ago reflects the depth of how the Chinese people feel towards the Bird of the Sun.

On art and crafts from the Shang and Zhou periods we begin to see the appearance of dragon and phoenix images, which are undoubtedly an evolution of the earlier bird images. The claws of the dragon are just like those of a chicken, whilst the head of the phoenix resembles the shape of a cock's comb. The dragon and the phoenix roam the heavens as protectors of the Chinese people, representing the glory of the Emperor and the Empress respectively, reigning over the world. Emperors long to become dragons, Empresses to become phoenixes, both wish for supernatural power, the power to be able to reach the skies.

In fact, it is true that everyone, right down to the lowliest of subjects, believes that reaching the Heaven means obtaining everlasting life. The designs on jade ornaments often depict birds or winged humans known as Yu Ren (feathered people), or humans with the head of a bird. During the Northern and Southern Dynasties a figure with the body of a bird and the head of a man was known as "Wan Sui" (Ten Thousand Years), whilst the female equivalent was known as "Qian Qiu" (Thousand Years)^[1]. The desire to become a bird and fly to Heaven to obtain

Tao is one that is commonly shared by the general population.

To fly to Heaven and become an immortal! Immortals generally have the ability to fly, and also enjoy everlasting life, often involving themselves in the lives of mortals to bring good luck and dispel misfortune. It is said that by consuming the elixir of life, men may escape old age. So it was that the First Emperor Qin Shihuang sent Xu Fu, leading a troop of young boys and girls, in search of the island of the Immortals across the sea to find an immortal and obtain just such an elixir.

People of the Han dynasty also believed in the myth of everlasting life. The Boshan burner in use then is proof of their dreams. This type of incense burner has a lid carved into layers of triangular mountain peaks with spaces in between them. The main body of the incense burner is tall like a stemmed glass, whilst its foot is short like a dish. When incense is burned in the body of the burner, water is placed in the foot creating a tiny ocean. The carved lid, home of the Immortals, is situated over the sea, the incense smoke that escapes from the holes of the lid is like mist emanating from the mountains. The incense burner taken in its entirety seems to constitute a miniature landscape fit for immortals to dwell in. Having such a Boshan incense burner in one's house symbolizes that the elixir of the immortals is as good as in hand.

By obtaining everlasting youth one becomes immortal, and therefore can fly to Heaven. Other objects also display the passion the Chinese have for Heaven. For example, bronze mirrors from the Warring States period are often decorated with clouds and dragons on their reverse side. By the Han dynasty, the sun, moon and stars and other such images replaced the dragon patterns. When someone in the Han dynasty picked up a mirror, they first observed a miniature view of the Heavens. They were seeking affinity with Heavenly Immortals, to bring themselves closer to immortality. The popular decoration of a Han dynasty mirror is the "Si Ling" (Four Spirits), that is the green dragon, the red phoenix, the white tiger and the black turtle with snake. These four major constellations would become "Si Fang Shen" (the spirits of the four directions), east, south, west and north. The sun, the moon and the four spirits constitute the realm of Heaven in the mind of a Chinese, the world in the sky that they look up and aspire to.

[1] 'Ten Thousand Years' and 'Thousand Years' are commonly seen as an honorific address offered to the Emperor and Empress respectively.

Apart from consuming the elixir of life, the Chinese have sought other methods of becoming airborne, to reach the realm of lofty heights. They invented the kite, having observed the ability of wind power to carry objects skyward. After paper became readily available, it was used to make kites in the shape of birds, commonly known as “Zhi Yuan”(paper kite). They believed that they themselves can be carried into the clouds on the wings of those “Zhi Yuan”(paper kite). Obviously, this was not successful. Although the Chinese desire to fly with the passing of the wind, “Zhi Yuan”(paper kite) continued to be flown until now, representing a passion that is ever real and living, ever yet dreaming of reaching the Heaven and visiting those that reside there.

Apart from “Zhi Yuan” (paper kite), the Chinese invented the “Kong Ming Lantern”^[2], using hot air to carry a lantern up into the air. Although the people were unable to make use of these lanterns to reach the skies, it seems their efforts to achieve their dream of finding a way to Heaven remain undiminished.

Flying to Heaven proving unsuccessful, the people still wanted to find a way to be closer to the Heavens. From the Han to the Tang dynasty, architectural designs include a curved ornament that extended from one end of a spine of the roof to the other, known as the “Chi Wei” (Owl’s Tail), the shape of which is much like a fish tail, representing its ability to extinguish fire and move water. At the same time, it also looks like an occupant that lives amongst the phoenixes, absorbing some of the magic of the phoenix spirit, and coming that little bit closer to the vast Heavens.

In principle, the primary function of headwear in China is to protect the head, it also may be considered an aesthetic measure. However, at the root of it, the original decoration of such headwear was based around the theme of birds and the deep-seated wish of the Chinese that they can realistically appear bird-like and be given the power to reach Heaven. From ancient murals we learn that headwear was often decorated with feathers. During the Tang dynasty the headcloth was popular amongst all classes, and was called a “Futou”. Those employed in a civil capacity wore a headcloth with a bow at the front, whereas those engaged in a

martial capacity wore the bow at the back. The decorative bow appears much like the spread wings of a bird. By the Song dynasty, the bow of the “Futou” had already evolved into a long, horizontal bird’s wing, giving rise to the style of an official’s cap which remained popular and unchanged right up until the Ming dynasty. In contrast, the headwear of the royal family and nobility is decorated on both sides with upright triangular bird’s wings. Whether it is a horizontal or triangular wing decoration, the majority of headwear reflects the image of the bird, and also the desire of the Chinese people to stretch their wings and take flight.

Women of the Yuan dynasty preferred a tall “Gugu Hat”, which would often be decorated with feathers. This sort of ‘top hat’ was not intended to make them appear taller necessarily, but rather closer to Heaven.

Towards the end of the Qing dynasty the headwear created by Dowager Cixi faithfully reflects the longing of the Chinese people to fly. Having reached a grand old age, Cixi, noticing her hair beginning to thin, made a replacement out of black cloth, creating a T-shaped cap, called a “Da Chitou”(Big Wing cap), which again looks much like the horizontally spread wings of a bird. As well as wearing tall shoes in the shape of little hooves or flower pots to increase their height, the wings upon ladies’ headwear, show us quite clearly that the people of this time too were trying to be closer to Heaven.

Ever since the New Stone Age, Chinese people’s desire to fly has remained undiminished. Perhaps, you may say, they simply see flying as a swifter means of travelling rather than by land or by sea, and as a way to reach more distant destinations. This, however, is not the true reason for their desire to fly. From ruling emperors to humble subjects, the Chinese wish to ride upon dragons and phoenixes, like the Bird of the Sun, to fly away from this mortal plane, because Heaven is above us in the skies, that is the place that they yearn for, where they each have a chance of becoming one of the immortals.

Forebearers could not reach the skies, but instead they looked to the skies in astrology and in fortune-telling, when sending forth prayers and making offerings, hoping for a better tomorrow.

[2] Kong Ming is an alternative name for the general Zhu Geliang

談談道教文物的原本應用意義

孟至嶺

道教，繼承和發展了道家的全部思想和實踐應用之法，與中華民族傳統文化密切相關，是中華民族傳統文化的重要組成部分。其義理、其思想博大精深；其信仰、其儀式神聖莊嚴。千百年來，道教的信仰和思想理念已深深地觸入到了百姓生活之中，但往往百姓日用而不知。

道教，是以「神仙信仰」為基本信仰的宗教，十分重視人和天地、神靈、萬物之間的自然關係，所以道教很多有形有相的實物都與神仙信仰有關。那些歷經久遠歲月的實物，今人便稱之為「道教文物」，很顯然，道教文物大多是圍繞著「神仙信仰」而產生的。道教文物眾多，有一個龐大的體系，本次展覽所展出的道教文物，絕大部分來自於道教全真派三大祖庭之一的北京白雲觀，是白雲觀所藏文物中的一小部分，遠未涉及道教文物的全部。

道教文物，我們可以從「年代」、「藝術」、「材質」、「功用」等多個方面對其加以分類，今天主要是從其功用方面，對本次展出的道教文物作以下幾個方面的分類，並加以講解。

一 神像類

道教，是「以道設教」，以「道」、「德」為最核心教理和最高信仰的宗教，而這個「最核心教理和最高信仰」主要是通過「神仙信仰」來體現的。信仰神靈、恭敬神靈、供奉神靈，是道教神仙信仰的特色之一。道教相信：無形的神靈具有至高無上的法力，具有合乎天道的公平正義，能主宰天地間一切事物，能鑒察人的罪福因果，能左右人的一生。所以道教自從創立以來一直供奉神靈，因此道教有眾多的神像。

「道」無形，「神」也無形，實際上道教神像是將無形的「道」和「神」化為有形的「像」，既是「無形」的「有形化」，又是「道」和「神」的「人格化」。道教以供奉有形的神像這種方式，來彰顯「道」的義理，以達

到「道」對人間的教化作用。

道經云：道是「虛無之系，造化之根，神明之本，天地之元」。道體清虛，無形、無名、無臭、無聲；無情，無信，無意志；無方位、無內外；靈明靜默，統御萬物，運化自然——是人和天地萬物的「本然之性」。

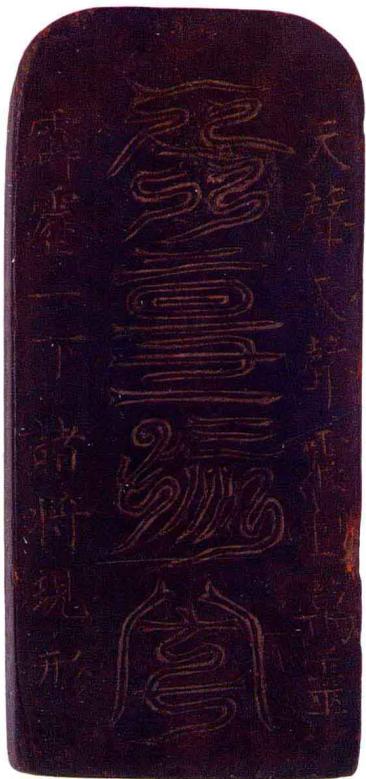
「德」，是道統御萬物的自然運化功能，以及道賦予萬物的「道性」所體現在萬物本身的自然作用——是人和天地萬物的「本然功能」。

那麼，道統御萬物所體現的、對萬物起著根本主宰作用的「媒介」，就叫「神」，也就是我們平時所說的「神靈」，是純粹的「靈性」。

道書常言：「大道寓於萬物之中（人是萬物之一種）」，所以萬物皆具「道性」，這個「道性」，就是萬物中的「靈性」，是萬物的「自身之神」，是萬物自身的「主宰」。

如：人的「靈性」（人的道性）就是人自身的「神」，是人自身形體的主宰；萬物的「靈性」（萬物的道性）是萬物自身的「神」，是萬物自身形體的主宰；天的「靈性」（天的道性）就是天自身的「神」，叫「天神」；地的「靈性」（地的道性）就是地自身的「神」，叫「地祇」。

天地的「靈性」最大，其次是人，再其次是其它物類。「天道」就是通過天地之神——「天神」、「地祇」，與人和萬物的自身「靈性」發生作用，來統御人和萬物的。所以，天道統御人和萬物，表面上看是以無形的道統御有形的物，而實際上是以無形的道與無形的「物中之神」發生作用。在這種作用之中，道所體現的至高無上的法力，就是天地神靈的法力——這是道教神仙體系的根本功能。所以，「道」統御萬物是以「神」作「媒介」。



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然而「道」無形，「神」也無形，如何才能讓人們通道、尊道、信神、敬神、敬天、順天、使「道」直接起到教化作用呢？最好的方法是：將無形的「神靈」化為有形的「神像」，以有形的「神像」象徵無形的「神靈」。因此，道教就將「道」和「神」進行了人格化。如：三清道祖，即「玉清元始天尊」、「上清靈寶天尊」、「太清道德天尊」（太清道德天尊即太上老君），就是「道」的人格化，是象徵著「道生一炁，一炁生陰陽，陰陽生萬物」的「道生天地萬物」的整個過程，即「道生一，一生二，二生三，三生萬物」的自然過程，因此，道教還有「一炁化三清」的說法。

無疑，這類神是根據教理教義演化而來，是道教神仙體系中的一小部分，還有一大部分神的來源是，世間人通過「修道」來完善自身的「靈性」使其不斷完善和壯大，使「自身之神」與天地萬物之神通達無礙、合而為一，道書稱之為「天人合一」，這就是「得道」，得道的人就稱為「仙」、「仙人」或「真人」，仙或真人得「天職」就是「神」。所以，道教神仙譜系中有很多神仙都曾是中國古代人世間的人，但這些人都必定有過「修道」而後「得道」的經歷。但是，像關公、岳飛等這類「神」除外，這類「神」是歷史人物中有功有名的典範，被帝王加封之後立廟

祀之，今人稱之為「功德成神」或「封神」。

「神仙」有品級，從「城隍」、「土地」、「灶君」之類的「一方之神」，到「三山」、「五嶽」的「山嶽大神」及「江、淮、黃、濟」的「河川之神」為首的「嶽瀆威靈」，再到主掌三界十方樞機總政的「玉皇大帝」，又到至高無上、象徵著「道的化身」的「三清道祖」，形成了一個十分龐大的、品級分明的神仙體系。這個神仙體系，系統、有序、嚴密地統御著包括天地、人、幽顯、萬物在內的整個「三界十方」。所以，「道」無所不在，「神」無處不有。

本次展覽所展出的神像中，有作為太上老君「化身」之一的老子，有總管三界十方一切「政務」的玉皇大帝，這都是至高無上之大神；還有雷祖、天師這樣的天庭最猛烈的雷部神將；又有呂祖、藥王一類的真人等等。這些神像從材質上看，有銅鑄，有木雕，有漢白玉，還有陶瓷。這是白雲觀所保存神像中的一小部分。

二 法服類

法服，也叫「法衣」（當今已把「法衣」和「班衣」統稱為「法衣」了），是道教服裝的一種，是在「齋醮科儀」的「法事」中有關人員所著的服裝。

道教的「法事」，是道教「齋醮科儀」中的核心部分，即平時所說的「做道場」。主持「法事」的人叫做「高功」（或叫「法師」）。高功能通過「演法」和神靈相溝通：或表奏祈禱以滿人願，或遣神役鬼以濟幽顯。在「做法事」的時候，高功所著的服裝叫法服或法衣。全真派的法衣一般是以夏布作裡，真絲大緞作面，以彩色絲線和金線刺繡而成，是一種衣袖與衣身不分的特殊款式。

道教法事活動中，除了主持法事的高功法師之外，還有若干人在高

功法師做法事的時候配合唸唱和法器伴奏，這些人叫做「經師」。在全真派舉行法事活動中，高功的服裝為演法之用，叫「法衣」；經師的服裝是經師分列兩班配合高功唸唱所用，叫「班衣」。但後來，人們漸漸把法衣和班衣全都叫法衣了。

一般情況下，經師與高功所著的服裝在用料及款式方面完全相同，但二者卻有著根本的原則性區別，其區別在於服裝後身的標誌性圖案上。高功所著法衣背後的圖案，多是標誌性的，具有特定的象徵意義，不可有隨意性，如：日、月（金烏、玉兔），代表陰陽；有五嶽真形圖，代表五行；有三台星、二十八宿等，正中間是核心圖案——大羅七寶層台（或稱「鬱羅蕭台」、「白玉龜台」、「紫微瓊台」）；最周邊則是團龍、坐龍或游龍等龍的圖案；其他空餘處以祥雲等圖案填補。而經師所著班衣背後的圖案較為多樣，其變化也較為隨意，一般多為飛鶴、團鶴、百壽、八卦、祥雲、以及各種錦紋圖案等等，但絕不可以用高功法衣上的標誌性圖案。另外，服裝前身的圖案有時也有區別，主要在衣領以下垂帶（或叫「飄帶」）的刺繡圖案上：高功法衣垂帶的圖案是龍與虎，而經師的班衣垂帶的圖案就是其它一般的吉祥圖案，但在過去留傳下來的班衣中也有個別是垂帶上繡龍虎的。

平時做法事，一般是一位演法的高功著法衣，兩邊相對排列八名經師著班衣，號稱「稱八大經師」，每兩位面對而立的經師所著的班衣顏色和圖案相同。所以，八大經師的服裝需要四個不同花樣的八件班衣。這樣，一件法衣和八件班衣共九件，成為一個組合，叫做「一堂」，通常叫「一堂法衣」。本次展覽所展出的法服有一件法衣的四件班衣共五件，不足一堂，也不是一堂衣中的五件，而是從兩種做法的兩堂法衣中選擇的五件。

另外，方丈是「人天教主」，主掌教門正法，關係著天人相通和教門興衰，在演法時著法衣。方丈演法著法衣，是法衣的第一功用；高功

做法事著法衣，是法衣的第二功用，其它與「演法」無關的人不可著法衣。

三 法物類

「法物」，是與「法」或「法事」、「法相」有關的器物，有以下幾類。

（一）樂器類法物

樂器類法物是指「打擊樂器」一類的器物，在齋醮科儀法事中起著伴奏或定板的作用，教內人稱之為「法器」。

齋醮科儀，是道教重要的法務活動，是極其神聖莊嚴的宗教儀式。這類儀式的的作用，是通過「誦經」、「拜懺」、「做法場」等形式與神靈相溝通，進而進行朝賀、讚頌、表奏、祈願、祭祀、濟幽、度顯等等，以達所願。道教齋醮科儀在長期的發展過程中，產生了很多吟詠式的「唸誦」、唱腔式的「經韻」和無詞的「曲牌」等等（當今學界人士統稱其為「道教音樂」）。所以，在經懺法事中，不但有「唸誦」，而且還有「音誦」（「吟詠」和「韻腔」）。音誦是為了「悅神」，而法器則是音誦的完美「配角」，是作為打擊樂器來為音誦伴奏的，以更好地配合儀式的需要。此外，齋醮科儀有較為複雜的變化結構，每當進行到結構變化的時候，也是由相應的法器隨之伴奏。

做齋醮科儀所用的法器主要有：鑼、鐃、木魚、手鈴、鼓、鐃、鈸、懺鐘等。其中，鼓有「堂鼓」和「手鼓」之分，堂鼓是在殿堂裏用的較大的鼓，手鼓是唸經或做法場過程中列隊「出壇」到殿堂外舉行儀式時所用的可以拿在手中的較小的鼓。木魚有「大木魚」和「小木魚」之分，大木魚用在有經案的儀式中，將木魚置於經案上敲擊；小木魚可以執在手中敲擊，所以，在「出壇」等一些沒有經案可以放置木魚的場合，就用小木魚。本次展出的鼓是手鼓，木魚是小木魚。



銅鏡鈸 民國 收藏於北京白雲觀

在法器中，鑼、鐃是一對組合，負責「演奏」整個「法器」樂隊中的「主旋律」——基本板式；木魚擔負著「領經」和「定板」的任務，又是所有打擊樂器中的「長音」；手鈴和鐵鐘是一般性的「伴音」（其中，鐵鐘主要是配合鼓作伴音）；鼓在整個「法器樂隊」中起「帥」的作用，按照其特定的板式（「鼓板」）統領其它法器；鏡、鈸是一對組合，只在「鑼、鐃」板式的某些重要「旋律」中加入，或在法事中某些結構變化的地方加入（板式總與鑼鐃相同），以烘托氣氛。這樣，鑼、鐃、魚、鈴、鼓、鏡、鈸、鐵鐘這些法器，就組成了一個編配完善的「打擊樂隊」。

（二）法壇法物

做法事的壇場叫「法壇」。法壇所用的法物又可以分為功能性法物和品級類法物等。

1、功能性法物

功能性法物是在舉行「法事」或「演法」過程中「行儀」時所用的器物。

本次展覽所展出的令旗、手爐、法劍、水盂、法尺、鎮壇木、磬、引磬、法印等，都是功能性法物。

權杖，是高功演法最重要的法物之一，是高功與神靈相通的重要「媒

介」，作用最廣最大，高功在運作召神遣將、濟幽役鬼、陽冥兩交、人神變化、凡法變化等等各種環節時，無不使用權杖。所以權杖在法事中，往往其用貫穿始終。

令旗，是法壇上發號施令，或領令之後「行令」時「憑證」性的「信物」。

手爐，是可以執於手中的特製香爐。當高功向神靈請願時，需要發爐、祝香，這時，爐中燃香，高功執爐於手中，香煙為信，以感格神靈，但近代全真法事中已很少使用手爐。另外，在十方叢林的殿堂儀式中，多用手爐。

法劍，又稱「三尺法劍」。如果供奉在法堂之上，即象徵著「代天行化，布令宣威」的功能；當法壇上需要以神靈的「標準」為標準而淨壇時，高功就行「蕩穢」科儀，法劍多用在此時，高功執法劍，斬妖驅邪、蕩滅妖氛、滌除邪穢、清淨壇場。

水盂，是高功在法事中「化凡水為法水」所用的器皿，在「蕩穢」科儀或其它一切法事中的「淨壇」時，皆用水盂先「化水」，而後進行「灑淨」。

法印，即是法壇所用的「官印」。當法壇需要所發佈關牒文疏等各種公文時，都需要蓋上法壇相應的法印。法印有多種，全真派齋醮科儀的核心法壇是「混元宗壇」，「混元宗壇」所用的最核心的法印是「三寶印」，即「道經師寶」印。本次展覽所展出的法印即是「道經師寶」印。

法尺、鎮壇木，都是法壇上震懾諸邪、烘托氣氛、輔助威儀所用之器。

大磬，古代時候有「編鐘」、「編磬」，其中的磬是形狀如同曲尺

的實體磬，是樂器的一種（見後）。本次展覽所展出的大磬是另一種仰鉢式的中空磬，這是目前廟宇中普遍使用的磬。這種磬的主要作用是向神靈通報，其方式是將磬置放在神像前或壇案上，每當有人向神靈叩拜，或誦經誦到天尊神明聖號時，須要擊大磬。另外，在每日早晚的「晨鐘暮鼓」之時，大殿的大磬與鐘鼓樓上的鐘鼓相互配合敲擊並上香，作為一天作息的開始或結束。

引磬，主要是用於引導大眾行「集體叩拜禮」的。在每逢課誦或其它所有集體參加的「雲集」活動中，大眾行叩拜禮的時候均以引磬所發出的有規律的敲擊聲為「號令」，所以不論參加人數多少，叩拜禮儀總能齊整如一。

2、品級、朝儀類法物

如上清冠、如意等，是象徵著某種「法相」的法物。

道冠有多種，其功用各有不同。上清冠因形似蓮花，所以也叫「蓮花冠」，是仙真所戴之冠，也是仙級至高品位的象徵。如意也是仙真所持具有象徵意義的法物，後來演變為象徵著在某一特定範圍之內的至高地位。所以執如意者只受「他拜」，而不「拜他」。

在道教宮觀的一切法務活動中，只要涉及「法事」，演法者就須要戴上清冠。如方丈，作為人天教主，掌握教門大法，所以在演法、說法時，必須戴上清冠，著法衣，執如意；高功做法事時，依法行儀，遣神役鬼，必須戴上清冠，著法衣，執朝簡。

如意作為特定範圍之內的至高象徵，所以方丈演法、說法時執如意；而高功在做法事時，不但要下濟幽顯，而且還要上朝諸神，所以不能執如意，而是執朝簡；但高功在大型「度亡」法事中「變神」、「升冠」

之後，已是代救苦天尊說法度亡，所以這時放下朝簡，方能執如意。

四 殿堂、壇場威儀類

殿堂、壇場內一切用以烘托環境神聖莊嚴氣氛的設置之物，皆是殿堂壇場威儀的範疇，實際上是一個很大的系列，但此次展覽所展出的殿堂壇場威儀，僅有「幡」、「帳」、「桌圍」三種。

幡，演變到今天已有多種不同的類型，並且有的不同類型其性質也迥然不同。比如：有功能性的幡和威儀性的幡等。

功能性的幡，一般都是用在法事活動中。比如在重大法事活動中象徵著某位大神靈「親臨」意義的幡，如「玉皇幡」、「三元幡」、「救苦幡」等都是，這類幡一般都比較長，在「幡芯」上書寫相應神靈的「聖號」，在廟院中豎起很高的「幡桿」（類似旗桿），將幡高高掛在幡桿上，叫「揚幡」，所以道教科儀中專有一科叫「揚幡科」；在法事活動中，一般每天至少三遍「朝幡」，以科儀中又有一科叫「朝幡科」。還有一種幡，是在濟幽度亡法事中用來「攝召亡靈」的，叫「召魂幡」。這些都是功能性的幡。

威儀性的幡，主要用在殿堂神前，或用在某些壇場的某些地方，起到烘托莊嚴氣氛的作用，形式和內容都有多樣：或在「幡芯」繡上對聯，或繡上某經文的某些句子，或繡上具有某種象徵意義的特定圖案如龍、鳳、等，最簡單的幡只是繡些隨意性的吉祥圖案如「祥雲」、吉祥動物等等。本次展覽所展出的幡是繡有祥雲仙鶴圖案的神前掛幡。屬於威儀性的幡。

帳，是懸掛在神像前上方的一種幔簾式的裝飾物，上面所繡的內容往往是與神靈相統一的標誌性文字或特定圖案，如太上老君像前的掛的

帳，上面可以繡「太清仙境」等文字。但也有只繡些隨意性的吉祥圖案的。本次展覽所展出的「帳」即是與同展的「幡」為同一組合，只繡了些祥雲仙鶴圖案，是較為簡單的幡帳。

其實幡與帳原來都叫幡，我們現在所說的「幡」實際上叫「條幡」；我們現在所說的「帳」實際上叫「門幡」。條幡和門幡是同一組合，掛在神像的前上方。門幡為主，掛在中間；條幡為輔，有兩幅，分掛在門幡的兩邊。

桌圍，也叫「桌裙」，是圍（掛）在殿堂或壇場的香案（方桌）或經案（長桌）前起裝飾作用的。本次展覽所展出的是香案所用的桌圍。

五 供器類

供養神靈的各類「供品」，都需要用各種不同的器具來盛放或承載，這些器具就叫「供器」。

神靈本不食人間煙火，不食五穀，但必以煙火和五穀之氣，方可與凡間相通。比如：凡是神像「裝臟」都少不了五穀雜糧，就是這個意思。因此，我們就不難理解為甚麼自古及今人們總是以人間的香火和食品來供養神靈了。道教作為以「尊道」、「順天」、「敬神」、「導善」為重要內容的宗教，當然供奉神靈就是一項非常重要的日常事務了。敬奉神靈所表達的最基本方式，就是上供品和敬香火，然後叩拜。那麼，敬香火、上供品，都須要有專門的器具，這些專門的器具就叫「供器」。

其實供器也屬於法物類，只不過並不是僅僅屬於殿堂或法壇等某個特定場合專用的法物，而是如經壇、法壇、殿堂、齋堂、神前、靈前、祈禱、祭祀等等凡是需要「設供」的地方均可使用。常用的供器有香燭類和器皿類等。



銅雙耳圓瓶 明代嘉靖 35 年 收藏於北京白雲觀

1、香燭類供器

香燭類供器，主要是以香爐為主的供器。香爐，大到殿堂之外較大的鼎爐，小到只能上一炷香的小香爐，其款式、大小、材質、工藝等等多有不同，但其作用沒有甚麼不同，都是上香敬神用的。在供器中，香爐的作用最廣，可以說凡是有敬香的地方，基本上必有香爐。

除了用單個香爐敬香以外，還有一種組合式的敬香供器，是三種供器共五件組合為一組的「組合式供器」。這五件是：一個香爐，用以上香，置於中間；一對蠟台，用以燃蠟燭，置於香爐兩邊；還有一對香筒，用以盛放備用香，放置在兩邊最外側，五件供器橫向排放。這五件供器的組合叫「五供」。

另外，還有一種在殿堂或壇場上用以薰壇香或絳香，起「淨壇」作用的小香爐，叫「壇香爐」或「薰爐」。

2、器皿類供器

器皿類供器，種類較多。如盛乾鮮供果用的「供盤」，盛飯或盛菜用的碗碟類，盛茶或盛酒用的盅類，盛水用的水盂，插花用的花瓶（花瓶有時只是裝飾物）等等，其款式、大小、材質、工藝等等也多有不同。

本次展覽所展出的供器有「五供」、供盤、花瓶，還有明代的小「宣德爐」和明代銅鑄鍍金並鑄有四十九條龍的大鼎爐。

六 經書、經板類

1、經書

經典，是宗教的要素之一。道教作為中國土生土長的宗教，完整地繼承並發展了道家的全部理論思想學說和實踐應用之法，擁有著一個龐大的經藏體系，其內容無所不包，涉及修真悟道、返樸歸真、經邦治國、濟世安民、天文、地理、兵書、戰策、方術、醫學、養生、武術、雅藝等等無所不包。千百年來，這些經書都是靠不斷印刷才得以流傳保存下來。北京白雲觀就保存有明版《正統道藏》及眾多的單行本經典和各類道書。這次展覽所展出的經書和經板，都曾經是白雲觀日常所用之物。

2、經板

中國傳統經典的印刷方法是，先在皮紙上書寫經文，然後反貼在木板上顯示出「反字」，再把反字逐個雕刻成凸起的「陽文」，而成「印板」（即經板），一般每一個對折頁刻成一塊印板。印刷時，每位印刷工人

面前平放一塊印板，字面朝上，先在印板上刷墨，再把宣紙鋪到印板上，然後再用特製的「拖刷」在紙上來回拖兩下，隨即將印有文字的紙頁揭起，並一張張擦起來，再一張張折疊成頁，最後把所有的書頁按頁序合在一起，加上封面，用線裝訂成書。還有的印品可能不是書，而只是一紙文稿，如文牒、符章等等，印刷起來就會輕鬆些了。

北京白雲觀作為全真第一叢林，過去有很多常用的經典、道書、籤文、文疏、符牒、告章等等都須要自己隨時印刷，所以白雲觀保存下來很多印板。然而在印刷技術發展到十分先進的今天，這些印板似乎已經失去了它的本來作用，但它卻成了十分珍貴的道教文物。

七 其它

本次展覽還展出了兩幅彩圖——「太和山瑞圖」和「金液還丹印證圖」；還展出了十分珍貴的金鐘、玉磬；另外還展有戒尺、香板等物。

1、「太和山瑞圖」和「金液還丹印證圖」

「太和山瑞圖」和「金液還丹印證圖」，兩者似乎都是圖畫類，其實它們都不屬於（起碼不完全屬於）書畫意義上的繪畫。同時，這兩幅圖畫又是性質完全不同的兩類物品。「太和山瑞圖」是一幅對當時太和山（武當山）上頻頻出現的祥瑞之象，以繪畫的形式所作的實況記錄，反映的是太和山的祥瑞之氣象，其繪畫首重記實，次重畫技；而「金液還丹印證圖」則是一幅隱藏著深邃寓意的「修道功法次第圖」，是用來指導修道之士「坐功」之用的。「太和山瑞圖」所重視的是，用繪畫技法來體現當時太和山出現的祥瑞之氣，其意義重在記實和審美；而「金液還丹印證圖」的用意則在於，以畫面的圖像來隱寓博大深邃的道教丹道養生的法象，其意義只在應用方面，而對畫技的巧奪和圖形本身的内容並不十分重視。

2、金鐘玉磬

「鐘」和「磬」在中國出現很早，但最初都是樂器。鐘，是橢圓形或圓形，中空無舌，最初都是以青銅鑄造；磬，體扁，形如曲尺，以玉石製成。鐘和磬的大小和薄厚不同，敲擊時所發出聲音的「音高」也就不同。把若干個不同的鐘和若干個不同的磬，從大到小按照「十二律」的順序排列起來，一直排列到若干個八度，分別懸掛在兩個特製的「鐘架」和「磬架」上，這就是「編鐘」、「編磬」。

如果一隻編鐘和一隻相應音律的編磬單獨組成一對，那麼就自然叫做「鐘磬」了；如果這一對鐘和磬分別是以金質和玉質製成，那麼也就自然叫做「金鐘玉磬」了。

本次展覽所展出的這一套金鐘玉磬，是當年康熙皇帝投師於北京白雲觀方丈、龍門七祖王常月門下受「方便戒」時作為禮品贈與王師的。

3、戒尺和香板

戒尺和香板，都是「清規戒律」方面的器具，是過去道教叢林必不可少的法物，戒尺平時供奉於法堂（或稱戒堂）之上，是戒的「法相」，可以莊嚴律法，警示大眾。如有人犯有過錯或觸犯戒律，則以香板或以戒尺懲之。

道教是一個十分重戒律的宗教，所謂戒，即是「路」，是那些需要守戒律的人必須要遵循的行為準則。

戒律最根本的作用是，如同夜間的航標燈，可以使那些踐行世外返樸歸真之路而又不明此路的人不致偏離此路，是世外修道者的日常行為

準則，與世間做人的行為準則區別很大。戒律的另一個作用是，規範人心、匡正人們向道向善，這類戒律是基本律條。當然，戒律有若干類，分若干個層次，但不論是哪一類、哪個層次的戒律，其作用、意義都是相同的——戒是路、戒是師、戒是能否真正走上修道之路的基本保障。任何人，只要按照戒律的要求「行走」，就必定能走到相應的「目的地」。但實際上，只有少數人能按照戒律的要求去做，所以也就只有少數人能真正到達相應的「目的地」。

戒律是行為準則，當有人守不住這準則時，則又有相應的懲罰標準，這就是「清規」。實際上戒尺和香板都屬於清規的範疇，是用來根據所犯戒律的條文作相應懲罰的。所謂戒尺的「尺」，意思是衡量所犯過錯大小的「尺度」。但今天這兩樣器物都已經不再用了。

八 結語

以上是對本次展覽所展出的道教文物，從功用方面的角度作了簡要介紹。有些文物的功用意義，基本上如介紹的那樣；但有些文物的意義，遠非如介紹的那樣簡單。所以，今天只是淺顯的、局部的圍繞著本次道教文物展覽，對這些道教文物原本的功用意義作了一個大概的講解，遠不能涉及道教文物深層面的內容。所以，這次講解的主要目的是希望能說明大家初步瞭解道教文物的產生原因和應用意義，並由此產生興趣，進而對道教再作深層次的瞭解和研究，以發揚道教的優良精神。

A Discussion of the Meanings of the Original Functions of Taoist Relics

Meng Zhiling

The Taoist faith is a religion that adopts Taoist thought and practice in its entirety and continues the development of these from their origins as a school of thought. As such, the Taoist faith is intimately linked with the traditional culture of the Chinese people. It is, in fact, the most integral part of traditional Chinese culture as a whole. The doctrine and system of thought of the Taoist faith are far-reaching and profound, whilst its beliefs and rites are characterized by their sacred and solemn nature. The Taoist faith and many of its ideas and concepts have, for thousands of years, become so deeply entwined with our everyday lives, that whilst most people are in contact with Taoism on a daily basis, they rarely perceive its presence.

Taoism is a polytheistic faith that places a strong emphasis upon the basic relationships between man, the natural world and the Divine Realm, forming a belief system in which all objects and phenomena are encompassed and interconnected. Because of this emphasis on the relatedness of all things, many concrete and material objects are at the same time closely related to the Divine Realm. There are some objects, having a particularly long history, that may now be referred to as “Taoist Relics”; quite clearly the production of the majority of these objects is closely bound to a belief in the Divine.

There are a vast amount of Taoist relics out there, constituting a vast hierarchy of objects. A large majority of the relics being shown in this exhibition are on loan from the Beijing Bai Yun Guan, one of the three founding locations of the Complete Truth Sect of Taoism (Dao Jiao Quan Zhen Pai). These relics constitute only a small portion of those in the collections of this temple, and as such can only be considered a minor abstract of Taoist relics and artefacts as a whole. In analysing and categorising Taoist relics we may set out from such standard parameters as their year of production, artistic value, materials or function. Today we will be looking primarily at the function of these relics and for the purposes of this lecture we will be addressing the relics on show at this exhibition and explaining their usage one group at a time.

1. Deity Sculpture

The Taoist faith is a religion based upon the idea of the Dao, taking Dao (the path, the origin) and De (virtue, ethics, practice) as its core teachings and highest beliefs. These teachings and beliefs are primarily manifested through a belief in the Divine Realm. To believe in, show respect to and worship the Deities is one of the special characteristics of the Taoist belief in the existence of a Divine Realm. The Taoist faith maintains that there exists a pantheon of intangible Deities, possessing a superior power to which there can be no match. It is held that these Deities act on an impartial sense of justice that is in accordance with the Way or Dao of Heaven, that they are in control of everything that happens in our world, that they are able to perceive the consequences of our actions, governing a person's fortunes or misfortunes and essentially are in charge of our entire lives. Therefore, since the very foundation of the Taoist faith, Taoists have worshipped the Deities, establishing Taoism as a pantheistic faith.

The Dao is intangible, as are the Deities. Deity sculpture takes the intangible Dao and Deities and makes them into tangible representations, that is to say it is a tangible transformation of the intangible, or in other words, the anthropomorphism of the Dao and the Deities. Taoism manifests the doctrine of the Dao and spreads its teachings through its worship of the tangible representations of the Deities.

According to Taoist scriptures, Dao is: “The intangible joining; it is the root of creation, the basis of the spirit^[1], the source from which Heaven and Earth springs” (「虛無之系，造化之根，神明之本，天地之元」). The Dao is pure and empty of form, intangible, nameless; it has no scent, no sound, no emotions and no solid constancy; it resides in no one position, it cannot be defined of as having interior or exterior. It is quiet and still, yet powerful; it controls all things, it pushes forward the transformations of the natural world – it is the original and unchanging nature^[2] of mankind, the natural world and all things.

[1] Here referring to the common spirituality shared between man, the gods and nature, rather than the spirit realm or spirits of any individual source.

[2] 'nature in Taoist vocabulary refers to an unchanging and constant original character, an innate part of us that may be obscured but not lost, this is the part of us most in touch with the Tao, and with the most in common with it too. As such, the description of Tao is a good working description of the Taoist idea of the original nature of man too.

Now looking at De, which is the natural functioning of the Dao as it governs all things. Alternatively, you could say that De is the effective manifestation of the ‘nature’ of the Dao that exists everywhere – it is the original and unchanging functioning^[3] of mankind, the natural world and all things.

Therefore, if the Deities are both the medium through which the Dao’s governance of all things is made manifest and also the agents that dictate the fate of all things, then these Deities are what we refer to when we speak of “the Divine Realm”, they are purely spiritual in nature.

A concept that often appears in Taoist texts states that “The Great Dao resides in all things^[4] [including humans]” (「大道寓於萬物之中（人是萬物之一種）」). Each and every thing possesses a Dao nature, and it is this nature that constitutes the spiritual component of all, the spirit of each individual thing and the governor of its own fate.

For example, the spirituality (Dao nature of a person) may be seen as their own individual ‘spirit’ or ‘soul’, or the governor of their physical body. The spirituality (Dao nature of an object) is the individual ‘spirit’ of that object, and the governor of its physical form. The spirituality (Dao nature of Heaven) is the very spirit of Heaven, which can also be directly referred to as the Heavenly Deities; the spirituality (Dao nature of the Earth) is the spirit of the Earth, also known as the Earthly Divinities.

The spirituality of the realms of Heaven and Earth is the greatest of all, second to that is the spirituality of mankind, then that of other living things and objects. The Dao or Way of Heaven is the effect of Heavenly and Earthly Deities and Divinities working upon the spiritual elements of mankind and other living things and objects, governing them. So that, whilst the process of Dao governing

mankind and all living things appears on the surface to be a case of the intangible Dao governing tangible objects, it is in fact a case of the effect of the intangible Dao upon the intangible and spiritual aspect of mankind and other living things and objects. In this process, the superior power of the Dao is, in fact, the power of the Deities of Heaven and Earth. This is the basic function of the Taoist pantheon. Therefore, we can say that the Deities are the medium through which the the Dao governs the so-called ‘myriad objects’.

As the Dao is intangible and the Deities are also intangible, how can you encourage people to believe in them, to move closer to the Dao, to act in accord with the will of Heaven. Essentially, how do you make the concept of the Dao into a teaching? The best possible option is to transform the intangible Deities into tangible representations, and allow the tangible representations to stand for those intangible Deities. That is the reason for the anthropomorphism of the Dao and the Deities. Taking, for example, the San Qing Dao Zu (Three Pure Ancestors of the Dao), that is the Yu Qing Yuan Shi Tian Zun (Yuan Shi Celestial Worthy of the Pure Jade realm), the Shang Qing Ling Bao Tian Zun (Jewel Celestial Worthy of the High Pure realm) and the Tai Qing Dao De Tian Zun (Celestial Worthy of Dao and De of the Superior Pure realm, Tai Qing Dao De Tian Zun also known as the Tai Shang Laojun), these are all anthropomorphisms of the Dao. Taken as a whole, they represent the complete and natural process of “The Dao creates the First, the First creates the Second, the Second creates the Third and the Third creates all things”^[5](「道生一炁，一炁生陰陽，陰陽生萬物」). There is also the saying, “The Three Deities (San Qing) are born of the one Breath (Qi)” (「一炁化三清」).

Undoubtedly, this particular group of Deities have been created out of religious doctrine, and only represent a small proportion of the entire pantheon. A large proportion of Deities come from mortals who have perfected their own

[3] ‘function’ in contrast to ‘nature is a set of possible outcomes. These ‘functions’ stem from the ‘nature whilst the ‘nature may be perceived through these ‘functions’, making for an inter-related pair.

[4] the ‘Ten Thousand Things’ or ‘myriad things’ Wan Wu is a standard literary device for indicating the inclusion of all things, depending on the context it may refer to all lives and objects, and as such may include humans, which as Taoist Master Meng points out, is the case here.

[5] Dao De Jing 《道德经》 Chapter Forty-two

spirits through the process known as “cultivation of the Dao”, allowing their spiritual aspect to become ever more perfect and more powerful, until it is in perfect communion with the spiritual aspects of Heaven and Earth and all living things and objects, until they become as one with them, the result of which is known as having “obtained the Dao”. Someone who has obtained the Dao may then be known as an Immortal or ‘Zhenren’. When someone at this stage obtains a Heavenly post^[6], they then become a Deity. Therefore, there are a large proportion of Deities in the pantheon of Taoism who were at one point mortals living on Earth. However, these are all people who have undergone the process of “cultivating” and finally “obtaining” the Dao. Deities such as Guan Gong^[7] and Yue Fei^[8], however, are exceptions to this rule, as they are historical figures of exceptional virtue or achievement who have been proclaimed as Deities by imperial decree and appointed shrines within temples, which is why they are known today as ‘deified by achievement’, or ‘proclaimed deities’.

The Deities are also subject to levels of status, from the gods or spirits of one area or ‘genius loci’, such as City Gods (Cheng Huang), the God of the Earth (Tu Di) or the God of the Hearth (Zao Jun), or great spirits of the mountains such as the Three Mountains (San Shan) and the Five Peaks (Wu Yue), or spirits of the waters and valleys such as those inhabiting “the Yangtze, the Huai River, The Yellow River and the Qi River”, and the Grand Spirit of Peaks and Waters (Yue Du Wei Ling) that is their head; to the Jade Emperor (Yu Huang Da Di) who is in charge of the governance of the Three Realms^[9] and all directions^[10] (San Jie Shi Fang). Hence, we may say that the Dao is omnipresent and the Deities are all around us.

Of the Deity sculptures that appear in this exhibition, there are those of Laozi, who is one of the human manifestations of the Most High Lord Lao (Tai Shang

Laojun); there is also a sculpture of the overseer of all ‘government’ of the Three Realms and all directions (San Jie Shi Fang), the Jade Emperor (Yu Huang Da Di); these are both examples of almighty and all-powerful Deities. Then there are sculptures of Deities such as the Ancestral Lord of Thunder (Lei Zu), Heavenly Masters (Tian Shi) and the fierce thunder spirits of the Heavenly Palace; then there are those of Zhenren figures such as Ancestor Lü (Luzu) or the King of Medicine (Yao Wang), and so on. Looking at the material of these sculptures, they vary from those made of cast bronze, carved wood, fine white marble and also porcelain. They represent but a small proportion of the Deity sculptures housed in the Bai Yun Guan.

2. Ritual Apparel

Ritual apparel or Fa Fu, which may also be known as ritual robes Fa Yi, are a type of Taoist apparel. This term refers to the clothing worn by those involved in the conducting of Taoist rites. However, it is worth clarifying that the current term ‘ritual robes’ (Fa Yi) nowadays encompasses the meanings of the previous terms ‘ritual robes’ (Fa Yi) and ‘group robes’ (Ban Yi).

That which is known as a rite (Fa Shi), lies at the core of Taoist Ceremonies (Zhai Jiao Keyi) as a whole. The person who conducts the rite itself is known as a Ritual Master (Gao Gong). The Ritual Master, by conducting certain rites, is able to communicate directly with the Divine Realm, in which case he may present the prayers and requests of mortals to the Deities, or command spirits and ghosts to deliver departed souls. Whilst performing a ceremony, the clothes which a Ritual Master wears are called ritual robes or ritual apparel. The ritual robes of the Complete Truth sect of the Taoist faith are generally made of a traditional hand-woven hessian inner, with silk or satin facing, and embroidered designs executed

[6] A position and responsibilities, much like an official post in the human world, administered by Heaven

[7] Guan Yu (160 or 162 – 219), a historic general famed for his righteous nature,

[8] Another famous general and strategist living in the Song dynasty (1103-1142)

[9] The Heavens, the mortal realm and the Underworld

[10] Taoism recognises ten directions, the four points and the four inter-points of the compass making eight plus above and below. Referring to the “ten directions”, like referring to the “four corners of the globe”, is a general term for everywhere.

in coloured and golden threads. This type of ritual robe is of a special design where there is no distinction made between the sleeves and the body of the robe.

Apart from the Ritual Master who conducts the rite in a Taoist Ceremony, there are a group of people who are responsible for the chanting of scripture and providing an accompaniment on ritual instruments (also known as ritual implements), these people are called Scripture Masters (Jing Shi) or the Scripture Group (Jing Ban). During a rite in the Complete Truth sect of Taoism, the robes of the Ritual Master are called Ritual Robes or (Fa Yi), whereas the robes worn by the Scripture Masters, who stand in two lines, one to each side, chanting scriptures, should strictly speaking be called Group Robes (Ban Yi). It is only in later times that both types of robes became collectively known as Ritual Robes or Fa Yi.

In general terms there is much in common between these two types of robes as far as materials and style, the only definitive and essential difference between the two is in the symbolic designs that appear on the back of the robes. The Ritual Robe or Fa Yi worn by a Ritual Master has specific designs on the back, a distinctive set of designs possess a special symbolic significance, that is not to be taken lightly. Such designs may include, the sun and moon, which can be represented respectively by a golden bird and a jade rabbit, which in turn represent Yin and Yang; the design of the Five Peaks representing the Five Phases or Five Elements; the Three Terraces (Major) Constellations (San Tai Xing) and the Twenty-eight (Minor) Constellations (Er Shi Ba Su). The image in the very centre of the back of the robe is of the Great Pavillion of the Seven Jewels (Da Luo Qi Bao Ceng Tai) also known as the Still Pavillion of Plenty (Yu Luo Xiao Tai), the White Jade Tortoise Pavillion (Bai Yu Gui Tai) or the Purple Ambrosia Pavillion (Zi Wei Jiong Tai). Around the edges there may be found designs of coiled dragons or seated or flying dragons, whilst the spaces in between the designs described above will often be 'filled in' with patterns of auspicious clouds. The designs on the back of the Group Robes worn by the Scripture Masters are perhaps more varied and relatively speaking less strictly-governed than those of the Ritual Master. Usually they will include designs of round or flying cranes, the One Hundred Characters of Longevity design, the Eight Trigrams, auspicious clouds and other such patterns executed in brocade embroidery. The only strict observance is that the designs particular to the robes of a Ritual Master will not

appear upon the robes of a Scripture Master.

In some circumstances, the designs on the front of such robes may also differ, most notably in the embroidery that appears upon the pointed sashes that hang from the collar. The Ritual Master's robes may have a dragon and a tiger embroidered one on each sash, whereas the Scripture Masters' will often have more commonly seen auspicious designs. Only in a very few, rare examples do we see dragons and tigers embroidered on Group Robes preserved from the past.

Under normal circumstances, during a rite there will be one Ritual Master wearing Ritual Robes conducting the ceremony, and eight Scripture Masters (Ba Da Jing Shi) standing in two rows of four, one row to each side, wearing



Wooden Hand-held Censer

Qing dynasty Collection of Beijing Bai Yun Guan

Group Robes (they may also be known as the Eight Great Scripture Masters^[11]). The Scripture Masters will stand opposite each other in pairs and each pair will wear robes with matching colours and designs. Therefore, it is essential that the 'Eight Great Scripture Masters' have eight sets of robes in as many as four different designs. In this manner, one Ritual robe and eight Group robes makes a set of nine robes in total, this set is known as 'Yi Tang Fa Yi'. There are five robes displayed in this exhibition: one ritual robe and four group robes, therefore the exhibits shown are short of being a full set.

In addition, the abbot of a temple is seen as the 'The Cardinal of Man and Heaven' (Ren Tian Jiao Zhu), in charge of upholding the rules of the faith, responsible for the condition of the faith and his sect and for the state of communications between Heaven and Man. The abbot also wears a ritual robe whilst performing a rite. The Ritual Robe worn by the abbot whilst performing a ceremony is of the first rate, whilst the robes worn by a Ritual Master are of the second rate only.

3. Ritual Articles

"Ritual Articles" are the articles pertaining to "Rites" and "Ritual" and may be divided into the following categories.

a) Ritual Articles of the Musical Variety

Ritual Articles of the Musical Variety are percussion instruments, which provide the rhythmic basis for chanting scriptures or provide an accompaniment to a Taoist Rite, those within the faith tend to call them Ritual Instruments or Fa Qi.

Taoist Ceremonies are the important ritual duties of Taoism, they are extremely sacred and most serious religious ceremonies. In this kind of ceremony,

through the recitation of scripture, repentance and kowtowing, or the holding of any Taoist rite, communication is established with the Divine Realm, and thereby acts of praise, eulogy, presenting cases, prayers, offerings, saving the souls of the departed, or rescuing living beings and so on may be performed, to serve the needs of the moment. Over the long history of the development of Taoist Ceremonies, many different forms of the recitation of scripture have appeared, including the chanting of scripture (nian song), the singing of scripture (jing yun), purely musical interludes (qu pai) and so on, which nowadays the academic world group together and collectively call 'Taoist Music'. Therefore, during a rite of scripture and repentance there will be not only the chanting of scripture, but also musical singing (yin yong or yun qiang)^[12]. The purpose of sung scripture is to uplift the soul, whilst the ritual instruments not only play an ideal supporting role to the singing of scripture, operating as a percussion section to create a musical accompaniment, they also provide a steady rhythm to the whole of the rite. In addition, Taoist Ceremonies have a relatively complex and changeable structure, when the structure of the rite is due to change (from chanting to singing for example), this will be indicated by the ritual instruments.

The Ritual Instruments used in performing Taoist Rituals include: the gong and the small cymbals, the wooden fish, the hand-held bell, the drum, the Nao and Bo cymbals and the repentance bell. Amongst these, the drums may be further divided into the hall drum and the hand drum. The hall drum is the larger of the two which resides in the Deity hall, whilst the hand drum is a smaller hand-held drum that is used when the rite passes outside of the Deity hall in the performance of a ceremony. There is also a smaller and larger wooden fish. The large wooden fish is used in rites performed at the altar, where it is placed upon the Scripture Table and struck to produce sound. The smaller wooden fish may be held in the hand, therefore, in situations where the rite is performed outside of the Deity hall or without a Scripture Table, the smaller wooden fish will be used. The drum which appears in this exhibition is a hand drum, and the wooden fish is a large wooden fish.

[11] Ba Da Jing Shi 八大經師

[12] perhaps comparable with the plainsong of monks, having a musical basis, but being less 'decorative' than pure song

The Gong and the small cymbals are a coordinated pair of instruments responsible for maintaining the main rhythm of the whole group of instruments – they provide the fundamental beat. The wooden fish is responsible for ‘leading the scripture’ or ‘setting the beat’, and it is also called the ‘leading sound’ of all the other percussive instruments. The hand-held bell and repentance bell provide a standard ‘accompanying beat’ (of these two, the repentance bell follows the beat of the drum in most cases). The drum acts as the ‘general’ or leader of the ritual instruments, and keeps its own particular beat, known as the ‘drum’s beat’, which acts to guide the other instruments. The Nao and Bo cymbals also form a pair, which only participate along with the gong and small cymbals at important points in the rhythm or at points where the rite undergoes a structural change, keeping essentially the same beat as the gong and small cymbals, they add feeling and create atmosphere during the rite. In this way the complete group of ritual instruments form a percussion section in perfect harmony.

b) Ritual Articles from the Ritual Altar

The Altar used in a Rite is known as a Ritual Altar. The Ritual Articles attached to it may be further categorised into functional articles and symbolic articles.

i) Functional Ritual Articles

Functional Ritual Articles are those articles which take part in the actual process of a rite or ceremony.

Items from the exhibition which fall into this category are: the Banner of Orders, the Hand-held Censer, the Ritual Sword, the Water Chalice, the Ritual Stamp, the Ritual Rule, the Gavel, the Inverted Chime and the Seated Chime, all of which are functional ritual articles.

The Token of Orders is one of the most important ritual articles used by the Ritual Master. It is the medium through which the Ritual Master communicates with the Deities, as such its usage is also the most varied. The Ritual Master may use it for such widely differing purposes as to summon and command Deities and Divine Generals, to absolve and deliver the souls of the dead, in



Ritual Drum

Late Qing dynasty Collection of Beijing Bai Yun Guan

any ritual pertaining to the speaking on behalf of the Deities and other such transformations, all of which call for the Token of Orders. This is why the use of the Token of Orders pervades rituals from beginning to end.

The Banner of Orders is a token of faith used to send orders in a ritual, to perform orders received or to act as visual proof of having received such orders.

The Hand-held Censer is a special form of incense burner that may be held in the hand. When the Ritual Master sets forth a prayer before the spirits it is necessary to raise the Censer and present a stick of incense. At this point, the incense in the censer is lit and, held in the hand of the Ritual Master, it acts as a token of faith which may move the Deities to assent. The Hand-held Censer is also used extensively in the Taoist ceremonies.

The Ritual Sword is also known as the ‘Three Foot Sword’ (San Chi Fa Jian). When placed at rest in the Ritual Hall, the sword is symbolic of the ability to “perform transformations on behalf of Heaven, spreading commands and proclaiming the laws”. When the area about the Ritual Altar needs to be purified to the standard suiting the descension of the Deities, the Ritual Master will perform a ‘Cleansing of the Unclean’ rite in which the ritual sword plays an important role. In this rite, the Ritual Master carries the sword whilst performing actions such as beheading evil spirits, driving off demons, expelling evil auras, cleansing the area of unclean things and generally purifying the altar area.

The Water Chalice is the receptacle which the Ritual Master uses to transform^[13] normal water into ritual water. Water in the Water Chalice is first “transformed” after which it may then be used in a cleansing ritual or at any point in a ritual where the altar area is purified by the ‘casting of purity’^[14].

The Ritual Stamp is an ‘official’s stamp’ which is used at the Ritual Altar.

When an official document or certification of any kind is required for ceremonial purposes, it must bear the relevant altar’s official stamp. There are several kinds of different ritual stamps for various different altars^[15]. Central to the Taoist Ceremonies of the Complete Truth sect of Taoism is the “Ancestral Altar of the Origin” (Hun Yuan Zong Tan), the main ritual stamp used on this altar is the “Three Treasures’ (San Bao Yin) stamp, that refers to the “Three Treasures of the Dao, scripture and teacher” (Dao Jing Shi Bao). Just such a “Dao Jing Shi Bao” stamp is shown in this exhibition.

The Ritual Rule and Gavel are both used in ritual to startle evil spirits, create atmosphere and are the part of ritual implements used to create an imposing tone.

In ancient times there was a tradition of ‘the golden bell and the jade chime’, of which the chime was a solid chime in the shape of a right angle, and a type of musical instrument (see later). Also included in the category of chimes is the Seated Chime shown in this exhibition, which is an upwards-facing, hollow chime in the shape of a bowl, as is frequently seen in temples today. The primary use of this kind of chime is to issue a report to the Deities. The Seated Chime is positioned before the shrine or upon the altar table. Each time a person performs a kowtow to the Deity or during the recitation of scriptures when the holy title of a Celestial Worthy or other Deity is spoken, the Seated Chime will be struck. According to tradition, a bell is struck in the morning and a drum is beaten in the evening^[16]. The chime in the main hall of a temple will be struck in coordination with the drum in the drum tower and the bell in the bell tower and incense will be presented at the same time. This sounding of bells and drums signifies the beginning and end of each ‘working’ day.

The Inverted Chime is primarily used to signify to those listening to a ritual when they should perform a kowtow. Whenever a recitation or other communal ritual takes place, the regular striking of the inverted chime, known as the ‘giving

[13] similar to the blessing of holy water

[14] Where the Pure Water is physically cast about the area.

[15] Here the term ‘altar’ refers not to a fixed altar necessarily, but to the altars that may be erected in the name of one or another Deity in particular for the duration of a ceremony. This is often demarcated by the use of particular Ritual Stamps and the hanging of Flags and Canopies (see later.) about that altar.

[16] giving us the four character phrase in Chinese “Morning Bells and Evening Drums” to describe the whole of the day.

of orders', tells the people listening when to perform a kowtow, so that regardless of the size of the audience, their obeisances will be well coordinated.

ii) Ritual Articles for Ceremonies and Symbolic Articles

Ritual articles such as the High Pure Crown (Shang Qing Guan), or the Ruyi Sceptre are all ritual articles with a certain ritual symbolism.

There are many different kinds of Taoist crowns, each with their own function. The High Pure Crown is also known as the Lotus Crown because it is made to resemble the shape of a lotus flower. This type of crown is the same sort of crown that is worn by the Immortals, therefore it is a symbol of the highest Immortal status. The Ruyi sceptre is another symbolic article often carried by the Immortals, which in time has come to symbolise high status within a certain area. Therefore, those carrying a Ruyi sceptre can only be bowed to and do not perform bows to others.

In all the ritual activities of a temple, any that pertain to the conducting of rites or ceremonies, require the person conducting the rite or ceremony to wear the High Pure Crown. The abbot, as the Cardinal of Heaven and Man (Ren Tian Jiao Zhu) and the person in charge of upholding the laws of the faith, when conducting a ceremony must not only wear the High Pure Crown, but also carry a Ruyi sceptre and wear a ritual robe. In contrast, when a Ritual Master performs a rite, commanding deities and spirits, he ought to wear a High Pure Crown and a ritual robe and instead hold a long, flat, official tablet (Chao Jian).

The Ruyi sceptre is a symbol of the figure of highest status within a certain area, therefore it is held by the abbot when he performs a ritual. When the Ritual Master performs a ritual he communicates with both the Underworld in delivering spirits and the Heavenly Realm in paying respects to the Deities, therefore he cannot carry a Ruyi sceptre, but ought to carry an official tablet. Only during major ceremonies to deliver the souls of the departed when taking on the role of a Deity or after changing their crown does the Ritual Master put down his official tablet and pick up the Ruyi sceptre, for that period of time he acts on behalf of the Celestial Worthy of Salvation from Suffering (Jiu Ku Tian Zun) in delivering souls.

4. Atmospheric Items of the Deity Hall and Altar

There is, in fact, a great variety of objects that are used to set the tone within Deity halls and altar areas, that is any article that is used to create a sacred, solemn and serious atmosphere. There are only three articles of this kind which appear in the exhibition. These are the Flag (Fan), the Canopy (Zhang) and the Table Edging (Zhuo Wei).

The Fan Flag, or flag with streamers, has undergone significant changes over time and the uses of each sort are clearly differentiated. For example, there are the two different categories of functional flags and flags used for setting a scene of solemnity.

Functional flags are usually used during rites. In major rites there are flags which symbolise the appearance of particular major Deities, such as the "Jade Emperor Flag" (Yu Huang Fan), or the "Three Origins Flag" (San Yuan Fan), the "Salvation from Suffering Flag" (Jiu Ku Fan) and so on. These types of flag tend to be long, and bear the holy title of the relevant deity at their centre or 'heart'. In most temples there are to be found tall poles, like flag-poles, for hanging such flags on high, a process called 'raising the flag', hence there is a rite amongst Taoist Ceremonies called 'the Rite of Raising the Flag' (Yang Fan Ke). During the period of the rite, it is necessary to pay respects to the flag at least three times per day, and so there is also a rite amongst Taoist Ceremonies called "Paying Respects to the Flag" (Chao Fan Ke). These are functional flags. In addition, during the rite for the deliverance of departed souls, at the point of "calling departed souls", a "Beckoning Souls Flag" (Zhao Hun Fan) is used. That is a functional flag of a slightly different sort.

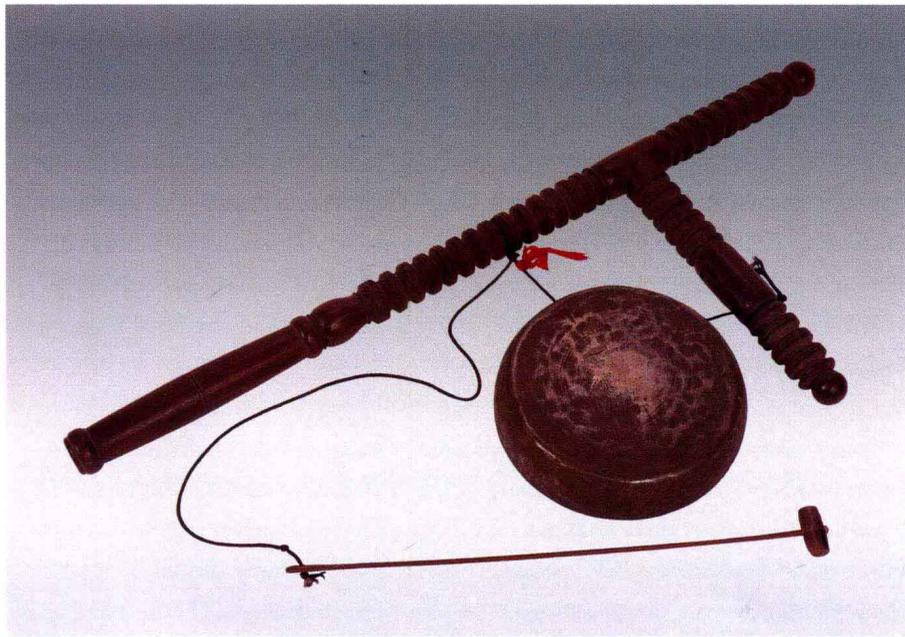
Flags used to set the atmosphere are usually hung before the shrine of a Deity in a Deity Hall or in other parts of the altar area to set a serious tone. The types and content of these flags are varied. Some have a couplet embroidered in the centre, whereas some have phrases from scripture or some special design of symbolic significance, such as dragons or phoenixes and so on. The simplest of all bear some auspicious design such as 'auspicious clouds' or other symbol of good fortune. The Flag displayed in this exhibition is the type that would be hung before a shrine and is embroidered with cranes and auspicious clouds. It is a flag

of the sort used to set an atmosphere.

The Canopy is a decorative hanging, which is suspended before the shrine of a Deity. Usually typical characters, phrases or designs related to that Deity will appear in its embroidery, some are simply embroidered with auspicious designs. The Canopy displayed in this exhibition is part of a set with the Flag, both are embroidered with cranes and auspicious clouds.

In fact, both the Flag and the Canopy used to be called Fan (or Flags). What we call a Fan Flag today would have been called a 'vertical flag' (Tiao Fan), whilst what we call a Zhang (Canopy) today would have been called a 'doorway flag' (Men Fan). The vertical and doorway flags formed a set that was hung about the shrine, with the main doorway flag in the centre, and the two vertical flags hung one to each side.

Table Edgings, also known as 'skirtings' are wrapped around the altar tables



Bronze Gong
Early 20th century

Collection of Beijing Bai Yun Guan

(which are rectangular) and incense tables (which are square) in a Deity Hall, serving a decorative purpose. The table edging shown in this exhibition is for an incense table.

5. Offering Vessels

Any kind of offering made to the Deities must be placed in the correct sort of vessel, and these vessels are collectively called Offering Vessels.

The Deities do not consume foods or perceive incense in their physical forms as man does, however, the Deities do consume the energy or Qi of those same foods and incense and thereby remain in contact with the human world. For example, when making a Deity sculpture, the maker will 'add the organs' (Zhuang Zang) by placing grains inside, which refers back to this notion. It is not, therefore, difficult to understand why people have, since time immemorial, made offerings of incense and foods in their worship of the Deities. As a religion whose emphasis is to respect the Dao, obey the will of Heaven, honour the Deities and guide people towards the path of goodness, the worship of the Deities is naturally enough an important part of the daily activities of the Taoist faith. Making an offering of burned incense or of food and then performing a kowtow is the most basic way of accomplishing this. Specialised vessels are required for this, and these are what we call Offering Vessels.

Offering Vessels should, in fact, come under the category of Ritual Articles, the only difference with Offering Vessels is that they do not necessarily appear only in Deity Halls or upon altars on certain occasions, but may be used at the altar for scripture readings or rites, in deity halls, in the dining room of a temple, before the shrines of both major and minor Deities, they may also be used during prayers or offerings, anything, in fact, that occasions an offering to be made.

a) Incense-and-candle-type Offering Vessels

The vessels used to make offerings of incense and candles are the most common form of offering vessels. Of these, the incense burner is the main article. From the relatively large incense burners that appear outside of Deity Halls, to burners so small that they can only hold a single stick of incense, there are a

variety of styles, sizes, materials and ways of decorating the incense burner. The function of these however is basically unchanged, all are used for the presenting of incense offerings to the Deities. The use of the incense burner could be said to be the most widespread, as anywhere that calls for the burning of incense requires one.

Apart from the use of an incense burner alone, there is the five piece set of offering vessels comprising three different types of vessels. Those five pieces are as follows: one incense burner placed centrally for the burning of incense; a pair of candlesticks placed either side of the burner for holding candles and a pair of incense holders placed either side of the candlesticks for holding unburned incense ready to be used, arranged so that all five pieces form a horizontal row. This set is called the Five Offering Vessels.

In addition, there is also a small kind of incense burner placed within a Deity Hall or Altar area to cleanse and purify the space, known as the 'altar incense burner' or 'censer'.

b) Receptacle-type Offering Vessels

There are many different sorts of receptacle-type offering vessels. There are offering plates for the bearing of fresh or dried fruits, there are bowl-types of vessels for the holding of rice or cooked dishes, there are cup-type vessels for the holding of liquors, and vases for the holding of flowers (although vases may also be seen alone as purely decorative offerings). The designs, sizes and materials used, as well as the means of decoration, may vary greatly.

In this exhibition we have seen displayed the Five Offering Vessels, an offering plate and vases, as well as a Xuande Burner from the Ming dynasty and a large gilded bronze burner from the Ming dynasty cast with a design of forty-nine dragons upon it.

6. Scriptures and Printing Blocks for Scriptures

a) Scriptures

Scriptures are an important element of any religion. As a native religion of

China, Taoism has a massive collection of scriptures and repositories in which the entirety of Taoist thought and concept, practice and technique has been preserved and further developed. From concepts such as the cultivation of the truth and realisation of the Dao, returning to a simpler and humble life; to works on government and politics, charity and peace, astrology and geography, military strategy, pharmacopoeia and medicine, health and well-being, martial and literary arts, in fact there is very little that is not included in some form or another. Over thousands of years, such scriptures have been preserved and passed on by being printed and circulated. The Beijing Bai Yun Guan has in its collections a Ming Dynasty "Standard Taoist Canon" (Zhengtong Daozang), as well as many other single remaining copies of different Taoist texts. All of the scriptures and the printing blocks in the collections have at some time been in use at the Bai Yun Guan.

b) Printing Blocks

In China, there are several traditional methods of printing the classics. One of which is to engrave the text upon a block of wood as the imprint or printing block, of which there will be one block for each pair of facing pages. The printer will place such a printing block with the characters upright before him, and first cover the block with ink, then lay a sheet of Chinese paper on top, using a special 'sweeping brush' to sweep across the paper. Next, the printer removes the printed sheet of paper and puts it to one side where a pile gradually develops. Finally, the printer will place all the printed pages together in sequence and place a cover around them, using thread to bind them together into a book. Of course some printed material is not intended to become a book, this form of printing is also used in producing single-sheet documents such as draft notices, certification notes, the printing of charms and talismans and so on, all of which are made much simpler by the technology of printing.

The Beijing Bai Yun Guan is known as the primary temple of the Complete Truth sect (Quan Zhen Di Yi Cong Lin). This temple has preserved a great deal of printing blocks because a long time ago scriptures for everyday use, Taoist texts, slips for interpreting fortune-telling sticks, documents, charms, notices and all such documents were printed within the temple for their own use. Now that printing technology has advanced to current levels, these printing blocks have lost

their original function and instead become valuable cultural relics.

7. Miscellaneous

There are two paintings in this exhibition – the “Auspicious Painting of Taihe Mountain” (Tai He Shan Rui Tu) and “Jin Ye Huan Dan Yin Zheng Tu”. There is also the extremely valuable Golden Bell and Jade Chime, the Prohibition Rule and Incense Board, all worthy of especial note.

a) The “Auspicious Painting of Taihe Mountain” and “Jin Ye Huan Dan Yin Zheng Tu”

Would both seem to belong to the same category, in that they are both paintings, whereas in fact they are two completely different objects. The “Auspicious Painting of Taihe Mountain” is a work of art, reflecting an auspicious moment upon Taihe (Wudang) Mountain. The “Jin Ye Huan Dan Yin Zheng Tu”, on the other hand, is a step-by-step guide to the practical methodology of cultivating the Dao, with a deeper meaning concealed within its images. The latter is intended to instruct those cultivating the Dao, whereas the former is purely an exercise in artistic technique and concentrates upon the auspicious content of its images, its value is in its aesthetic appeal. The latter “Jin Ye Huan Dan Yin Zheng Tu” seeks to use pictorial images to contain profound Taoist knowledge on the Way of Inner Alchemy and Well-being, it has a purely practical function, and therefore is less concentrated on artistic technique and the imagery used.

b) Bell and Chime

The Bell and Chime appeared early in Chinese history, originally both were musical instruments. The bell is an oval or round instrument, usually without a clapper. Bells were originally cast from bronze. The chime is a flat object shaped in a 45° angle, that was originally made of jade. The size and thickness of both bell and chime may vary, which in turn determines the pitch of the note they produce. If different sized bells and chimes are lined up in order of the twelve notes to the effect of one or more octaves, and if such rows of bells and chimes were hung upon their own frames this is what we call a set of “strung bells” Bian Zhong or “strung chimes” Bian Qing.

If we were to take one bell and one chime of a corresponding note from these sets, they would make an independent pair, and this naturally enough is what we call a ‘bell and chime’. If that pair was composed of a golden bell and a jade chime we get what is the traditional pairing of a “gold bell and jade chime”.

The set of a gold bell and jade chime in this exhibition is said to have been given to the abbot of the Bai Yun Guan, the Seventh Ancestor of the Dragon Gate sect (Long Men Qi Zu), Wang Changyue, by Emperor Kangxi as a gift when he became disciple to the former having taken the “convenient vows of abstinence”.

c) Abstinence Rule and Incense Board

The Abstinence Rule and the Incense Board are two ritual implements once used to enforce the ‘pure rules and abstinences’ (Qing Gui Jie Lu), they were once a necessary part of each temple of the Taoist faith. The Abstinence Rule was usually kept in a place of respect in the Ritual Hall or the Abstinence Hall, being the representation of the abstinences themselves, to remind others of the strictness of the rules and to keep people on the alert. If someone was caught violating the abstinence vows or committing some other form of misdeed, they would be punished for minor indiscretions with the Incense Board, and with the Abstinence Rule for more serious ones.

The Taoist faith is a religion that takes its vows very seriously. The idea of an abstinence is like a path, they are the standards of behaviour that anyone who would keep to the path of the abstinences must respect.

The most basic function of having abstinences is that they act like a lighthouse in the darkness, they are there to guide those people who would tread the path back to a simple and humble life but do not necessarily know the way. They are the everyday guidelines for leaving the everyday world behind and cultivating the Dao, and as such they are markedly different from the guidelines of behaviour in the everyday world. Another effect of the abstinence vows is to regulate the human heart and its emotions, to correct us and lead us closer to the Dao and what is right, this is the function of the most basic of abstinences. Of course, there are more than one set of abstinences, but whichever the set, their function and meaning are basically similar – abstinences are the path, the teacher. Anyone

who takes the path will arrive at the 'destination'. But the truth of the matter is that only a small minority of people are able to act according to the abstinences, and therefore, only a small minority of people will ever be able to reach that 'destination'.

Abstinences are standards of behaviour. When someone who has taken their vows cannot maintain that standard they will receive a certain standard of punishment, this is what is known as the "pure abstinences" (Qing Gui). In fact, the 'Rule' in Abstinence Rule indicates that it is there to 'measure out' the severity of the misdemeanour. However, these two implements have already passed out of everyday usage.

8. Conclusion

This essay has been a brief discussion of the relics included in this exhibition according to their individual functions. Some of the relics are as simple as the explanation offered today, whereas the cases of some relics are much more complicated than we have been able to touch upon. Therefore, our discussion today can only be said to have been a brief one, a partial discussion centred around the topic of this exhibition of Taoist relics, seeking to provide an approximate explanation of the meanings of their original functions. These explanations are far from detailed enough to encompass the deeper levels of the topic to hand. As such the key aim of this essay is to give you all an elementary understanding of the origins of these relics and their applications. I hope that it will spark your interest, so that you will be able to pursue deeper studies into the Taoist faith, and spread the excellent spirit of its teachings.



神像

Statues

漢白玉老子像

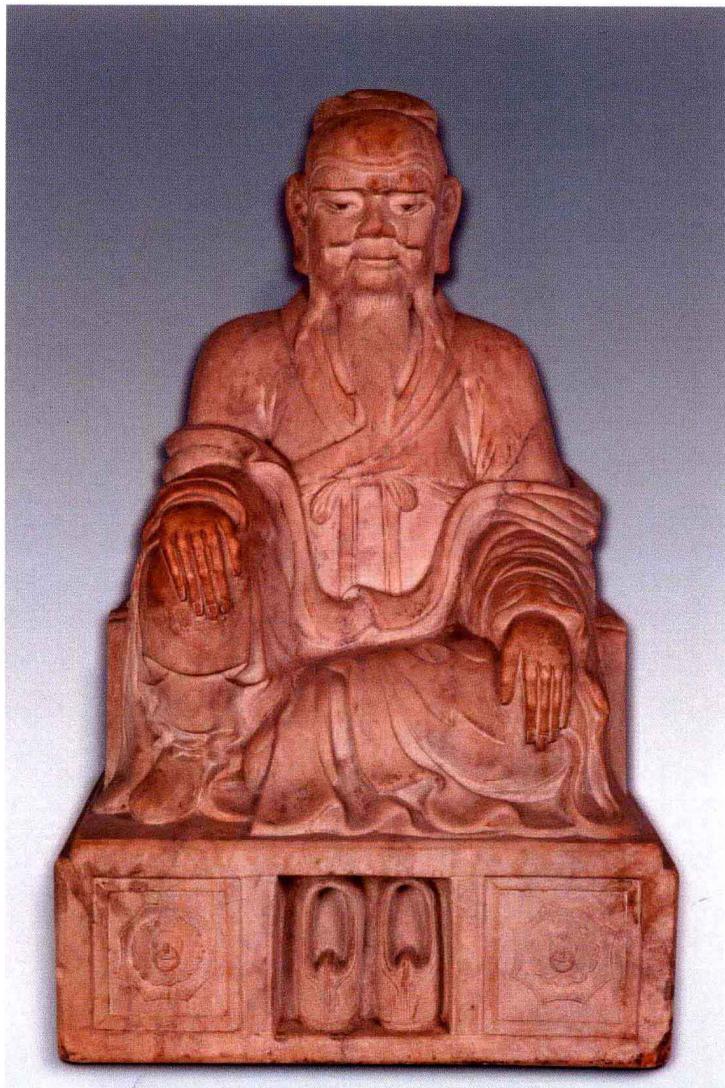
年代不詳

高 75 厘米 寬 48 厘米 厚 33 厘米

北京白雲觀藏

老子姓李，名耳，字伯陽，一稱老聃。生活於春秋後期，與孔子同時代而年長於孔子。道家學派創始人。道教尊奉為道祖，認為是太上老君之降世。其所著《道德經》，為道教基本經典。

該老子像為「漢白玉石雕像」，造像年代不詳。老子形象拙樸慈祥，頭上紮巾，大耳垂肩，三絡髯垂胸；身著道裝，前有帔帛；雙手撫膝，坐於石椅上；雙履立置於似床形底座上，好像將要遠行。「文革」時白雲觀道人為防這尊石像遭到破壞，將其埋入土中加以保護。「文革」後請出藏於白雲觀陳列室。



Statue of Laozi in White Jadestone (Han Baiyu Jadestone)

Period: Unknown

H75CM W48CM D33CM

Collection of Beijing Bai Yun Guan

Also named Li Er, with the style name Bo Yang, Laozi is also known as Lao Dan^[1]. Laozi lived in the latter part of the Warring States Period, contemporary with Confucius, Laozi is the senior in years of the two. Laozi is the founder of Taoism as a school of thought. Whilst the Taoist religion regards him as the progenitor of their faith, believing that the individual Laozi was in fact an embodiment of the Most High Lord Lao (Tai Shang Lao Jun) upon earth. His written work "Tao Te Ching" (Dao De Jing also known as the Laozi) is the Magnum Opus of the Taoist faith.

This sculpture of Laozi of unknown date is executed in a type of fine white marble known in Chinese as Han Baiyu jade^[2]. Laozi is carved with a simple appearance yet benevolent appearance. Wearing a head cloth, and with full and pendulous earlobes, his whiskers hang down to his chest in three locks. Dressed in Taoist attire, with a cape before him and his hands resting upon his knees, he sits upon a stone seat. His footwear is arranged before him on a piece of furniture similar to a footstool, as if he is making preparations to set out upon a distant journey. During the Cultural Revolution, taoists of the Beijing Bai Yun Guan buried this statue in the ground as a countermeasure against damage. Following the Cultural Revolution, the statue was reinstated to the storage rooms of the temple.

[1] Old Long Ears

[2] Jade is a word with a broader meaning in Chinese than in English, it can refer to a number of precious hard stones, including jade, jadeite, nephrite and purer states of marble.



老子騎牛出關銅像

明代

高 28CM 寬 26CM 厚 5CM

北京白雲觀藏

據記載，老子曾任東周守藏室之史，後見周衰，遂辭去官職，騎牛西行，至函谷關時，應關令尹喜的請求，寫下了《道德五千言》。出關後不知所終。

「老子騎牛出關像」生動地表現了老子騎坐在青牛背上閒適悠然之態，牛兒也不緊不慢，頗為生動。該原為銅鑄鎏金，後經歲月侵蝕，現今金色已失。



Laozi Riding an Ox Out of the Pass

Ming dynasty (1368–1644)

H28CM W26CM D5CM

Collection of Beijing Bai Yun Guan

According to historical records, Laozi spent a period of time as a keeper of the historical archives for the state of Eastern Zhou. Later, perceiving the gradual decline of the state of Zhou, he resigned his post and left, riding an ox on his journey west. Arriving at Hangu Pass he assented to the request of gatekeeper Yin Xi to compose something and wrote the “Dao De Jing”. Upon its completion, he left through the Pass and nothing more is known about him.

This sculpture of Laozi riding an ox out of the pass vividly depicts Laozi in an attitude of calm repose, sitting on the back of an ox, the ox is particularly striking in its depiction, making its leisurely and unhurried way forward. Originally cast in bronze and finished in gilt, the ravages of time have left it almost entirely without its original golden colour.



玉皇大帝木雕漆金像

清代

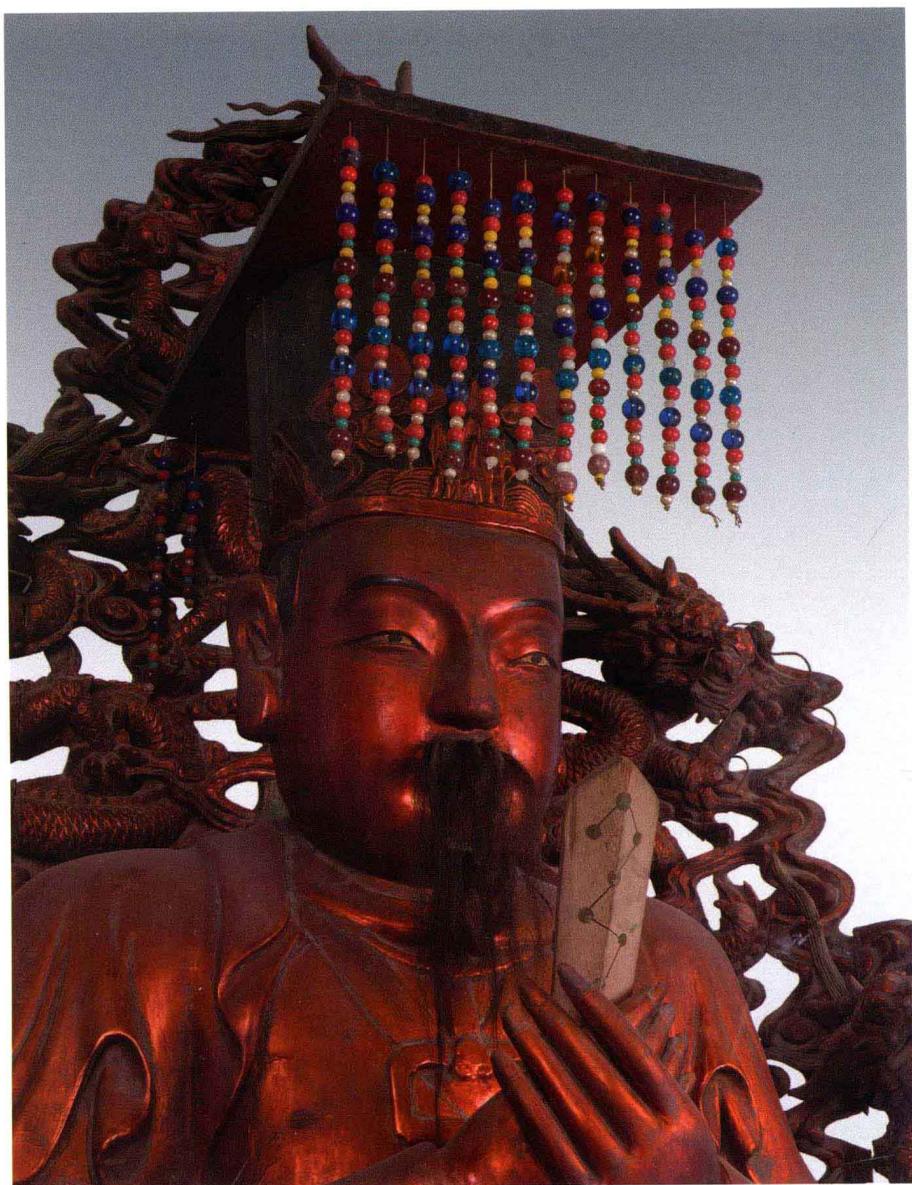
高 160CM 寬 113.5CM 厚 89CM

北京白雲觀藏

玉皇大帝，其聖號全稱「昊天金闕無上至尊自然妙有彌羅至真玉皇上帝」，簡稱「昊天金闕至尊玉皇上帝」、「玄穹高上玉皇大帝」。道經《高上玉皇本行集經》中詳細敘述了玉皇大帝的道行神跡。道教尊玉皇大帝為眾神之王，地位極高，神權最大，為主掌三界十方的樞機總政。

「玉皇大帝像」頭戴平天冠，十二條冕旒，身著九章法服，外有錦氅，腰束寶帶，有蔽膝，垂紳佩玉；雙手執圭，雙足垂地，坐於龍椅之上。相貌端莊。

該像由文物部門於上世紀調撥給北京白雲觀收藏。



Statue of the Jade Emperor in Wooden Carving with Gilt Painting
Qing dynasty (1644–1911)

H160CM W113.5CM D89CM

Collection of Beijing Bai Yun Guan

The Jade Emperor (Yu Huang Da Di), whose complete holy title is “The Most True Jade Emperor on High in the Golden Palace of Lofty Skies, Most Honoured Lord of the Subtle Existence that Fills all Quarters” (Hao Tian Jin Que Wu Shang Zhi Zun Zi Ran Miao You Mi Luo Zhi Zhen Yu Huang Shang Di) this Deity is also referred to as “The Most Honoured Jade Emperor of the Golden Palace of Clear Skies” (Hao Tian Jin Que Zhi Zun Yu Huang Shang Di) or “The Jade Emperor on High of the Mysterious Vaults” (Xuan Qiong Gao Shang Yu Huang Da Di). The Taoist scripture, “The Combined Scriptures of the Founding Acts of the Jade Emperor on High” (Gao Shang Yu Huang Ben Xing Ji Jing), records in detail the acts and miracles associated with the Jade Emperor. The Taoist faith regards the Jade Emperor as the ruler of all the gods, as such he holds an extremely high position, with the greatest spiritual power, and is the cardinal governor of the Three realms^[3] and all directions^[4] (San Jie Shi Fang).

The Jade Emperor in this sculpture wears a Flat Heavenly Crown (Ping Tian Guan) upon his head, from which are suspended twelve tassels. He is dressed in imperial attire of the highest order, comprising of an inner robe with a brocade cloak; a jade belt at his midriff, from which is suspended a second layer of cloth and jade ornaments, whilst he holds a jade tablet (Gui) in both hands. With both feet planted on the ground, he sits upon a throne with a composed expression.

This sculpture was moved by the Municipal Bureau of Cultural Heritage in the last century and put into the care of the Beijing Bai Yun Guan.

[3] Heaven, the mortal realm and the underworld

[4] the four poles, the four points between the poles (North-East and so on), above and below



雷祖銅像

明代萬曆年間

出土地點：北京原三教寺

高 162CM 寬 80CM 厚 55CM

北京白雲觀藏

雷祖，其聖號全稱「九天應元雷聲普化天尊」，或稱「雷聲普化天尊」，是雷部最高的神。道教認為雷祖居九天之上，總司五雷，運心三界，「以清靜心而弘大願，以智慧力而伏諸魔」。其屬下有三十六員雷部諸神，道教習慣上稱「三十六雷」。

雷祖型像為披髮三目，身著鎧甲，右手執劍。造像清秀威嚴，鑄造線條流暢，為明代精品。該銅像原在北京市宣武區三教寺。後三教寺毀圮，被醬菜廠佔用。20世紀80年代初，建工醫院擴建，醬菜廠搬遷，發現二十餘尊銅像，北京市文物局調給北京白雲觀供奉，為國家二級文物。



Bronze Statue of the Ancestral Lord of Thunder

Wanli period of the Ming dynasty (1368–1644)

Excavated from the Temple of Three Faiths (San Jiao Si) in Beijing

H162CM W80CM D55CM

Collection of Beijing Bai Yun Guan

The Ancestral Lord of Thunder (Lei Zu), whose holy title is “The Celestial Worthy of the Ninth Heaven, Lord of all Transformations, with the Voice of Thunder, Responding to the Origin” (Jiu Tian Ying Yuan Lei Sheng Pu Hua Tian Zun) or “The Heavenly Lord of all Transformations with the Voice of Thunder” (Lei Sheng Pu Hua Tian Zun), is the highest ranking of the Thunder Spirits. The Taoist faith states that this Deity resides above the ninth realm of Heaven and commands the Five Thunders, that he travels in spirit form amongst the Three Realms in order to, “Spread the teachings of goodwill with a pure heart, bring down all demons by his power of wisdom”^[5] (「以清靜心而弘大願，以智慧力而伏諸魔」). Beneath him in standing there are thirty-six other Thunder Spirits, which the Taoist faith refers to as the Thirty-six Thunders (San Shi Liu Lei).

The standard appearance of the Ancestral Lord of Thunder is that of having a third eye in his forehead and hair hanging loose and unbound, that he wears armour and bears a sword in his right hand. This bronze statue used to reside in the Temple of Three Faiths (San Jiao Si), in the Xuanwu District of Beijing. Following the accidental destruction of said temple, its site was taken over by a pickled vegetable factory. During the early 1980's whilst the Jiagong Hospital was being expanded, the pickled vegetable factory had to change its address, and during the move a dozen or so bronze statues were discovered, which were transferred by the Beijing Municipal Administration of Cultural Heritage of P.R.C. into the care of the Beijing Bai Yun Guan to be worshipped within their deity halls.

[5] from the Ancestral Lord of Thunder Scripture Lei Zu Bao Gao



張天師木雕漆金像

清代

高 131CM 寬 45.5CM 厚 35CM

北京白雲觀藏

張天師為道教創始人張道陵（34－156），字漢輔。沛國豐邑（今江蘇省豐縣）人。相傳為西漢（前 206－公元 8）留侯張良八世孫。年少時熟讀《老子》及天文地理河洛之書，及長曾入太學博覽儒家諸經。東漢明帝永平二年（59）任巴郡江州（今重慶市）令。後辭官北遊，隱居於北邙山（今河南省洛陽北）。又至江西雲錦山煉丹，三年丹成而龍虎現，後人稱此山為龍虎山。東漢順帝（126－144）時，攜弟子入蜀，居鶴鳴山（今四川省大邑縣境內）精思煉志，感太上老君授以「三天正法」，號為「三天法師正一真人」，作道書二十四篇，創「正一盟威之道」。因入道者需納五斗米，故又稱為「五斗米道」，因道教徒尊張道陵為天師，又稱為「天師道」。

「張道陵天師木雕像」，為清代金漆木雕像。上世紀由北京市文物局調往白雲觀供奉。



Stature of Heavenly Master Zhang in Wood with Painting
Qing dynasty (1644–1911)

H131CM W45.5CM D35CM

Collection of Beijing Bai Yun Guan

The first person to receive the role of Heavenly Master and founder of the Taoist faith, Zhang Daoling (34–156), also had the stylised name Han Fu. Originating from Feng Village in the state of Pei (now Feng county in Jiangsu Province). It is said that he belonged to the eighth generation of descendants of the Marquis Zhang Liang, of the Western Han dynasty (206 B.C.–8 A.D.). At a young age he was familiar with the Laozi, as well as works on astrology and geography such as the ancient Hetu and Luoshu texts (which legend has it were transmitted from the natural world by Fuxi and the Yellow Emperor respectively). Later he is said to have entered the Imperial College and studied various Confucian texts. In the second year of the Yongping period of the Eastern Han dynasty (A.D. 59) he was appointed the commander of the Ba region of Jiangzhou (now the Chongqing Municipality). He resigned his office and travelled north where he resided as a hermit in the northern reaches of Mang Shan Mountain (now the north of Luoyang in Henan Province). Later he came to Yunjin Shan Mountain in Jiangxi to practice alchemy, completing his practices within three years, upon which a dragon and tiger^[6] appeared, giving this mountain its name Dragon Tiger Mountain. During the Shundi period of the Eastern Han dynasty (126–144), he took his disciples back towards the Western region of Sichuan (Shu), where they resided upon Heming Shan Mountain (located within the Dayi county of Chengdu in today's Sichuan Province) where he engaged in deep contemplation and as a result was presented with “The Orthodox Texts of the Three Heavens” (San Tian Zheng Wen) and the title “The Ritual Master of the Three Heavens the Zhenren of the One and the Orthodox” (San Tian Fa Shi Zheng Yi Zhen Ren) was bestowed upon him by the Most High Lord Lao (Tai Shang Lao Jun). He personally created twenty-four chapters of Taoist scripture as well as founding the “One and Orthodox Covenant with the Powers of Taoism” (Zheng Yi Meng Wei Zhi Dao). Because new converts to their Taoist ecclesia were required to present five pecks (Dou) of rice, the movement became known as the Tao of Five Pecks of Rice (Wu Dou Mi Dao). The sect of Taoism deriving from this early movement is also known as the Heavenly Master Tao as members of the Taoist faith recognise Zhang Daoling as the first Heavenly Master.

The wooden sculpture of Heavenly Master Zhang Daoling was produced in the Qing dynasty, it is carved from wood and decorated with gilt paint.

[6] representing the directions of east and west, or the elements wood and metal



尹真人木雕漆金像

清代

高 130CM 寬 42CM 厚 23CM

北京白雲觀藏

道教神仙，道家學派傳人之一。

尹真人名尹喜，字公文。周朝天水（今甘肅省天水市）人。周康王時拜為大夫，為函谷關守令。相傳他在自己的住處結草為樓，每日登樓觀星望氣。一日見紫氣東來，吉星西行，預感必有聖人經過，於是前往迎接，果然遇到老子，遂執弟子禮，請求至道。老子應其所請，遂授其《道德五千言》。後與老子西遊流沙，莫知所終。尹喜成道後號「文始先生」，證位為「無上真人」。著有《文始真經》傳世。

尹真人像為清代木雕像。



Statue of Yin Zhenren in Wood with Painting

Qing dynasty (1368–1644)

H130CM W42CM D23CM

Collection of Beijing Bai Yun Guan

A saint within the hagiography of the Taoist faith and the first recipient of the tradition of Taoist thought (Dao Jia Xue Pai).

The personal name of the Yin Zhenren Yin is Yin Xi. Originating from the Heavenly Waters area (Tian Shui, now Tian Shui city in Gansu Province). Minister of State during the reign of King Kang of the Zhou dynasty, he was appointed guardian of the pass at Hangu. It is said that he built his own tower of knotted grasses and would ascend the tower each day to observe the constellations and various meteorological phenomena. One day when he perceived a purple mist arising from the East and saw a lucky star moving West he foretold the approach of a holy man, whom he set out to meet. The person he met was Laozi, to whom he immediately presented the respects of a disciple and sought from him the ultimate teachings of the Tao. Laozi consented and transmitted to him the “Dao De Wu Qian Yan”. Yin Xi followed Laozi into the West and no more is known of either of them. After Yin Xi obtained the Tao he took the title “Teacher of the Origin of Writings” (Wen Shi Xian Sheng), whose official post is “The Highest Zhenren” (Wu Shang Zhenren). The Scripture “The True Text of the Origin of Script” (Wen Shi Zhen Jing) which is related to him has been left to posterity.

This sculpture of Zhenren Yin is a wood carving from the Qing dynasty.



藥王孫思邈木雕像

明代

高 32CM 寬 17CM 厚 13CM

北京白雲觀藏

孫思邈，唐代著名醫藥家、道士。據《舊唐書》載，其為京兆華原（今陝西省耀縣）人。他自幼聰慧，博通百家之學，尤好老莊之學。他長期隱居於陝西省終南山中，行醫修道，採藥煉丹。唐太宗、唐高宗曾多次召他入京，均被他謝辭。他志在山林民間，行醫救人，修道煉丹。他廣搜民間驗方、秘方，總結唐以前的醫藥理論和醫藥實踐，分類記錄，並加以梳理，著成《千金方》、《千金翼方》、《保生銘》、《存神煉氣銘》、《攝養枕中書》等。因其在中國醫藥學上的重大貢獻，後人尊其為藥王。北宋崇寧二年（1103）追封他為「妙應真人」。

相傳他曾為龍、虎診病針灸，展品木雕像就表現了這一傳說故事。該像為明代所造。造像雖然不大，但形像生動。



Wooden Sculpture of the Medicine King Sun Simiao

Ming dynasty (1368–1644)

H32CM W17CM D13CM

Collection of Beijing Bai Yun Guan

Sun Simiao was a Taoist as well as being a medical practitioner from the Tang dynasty. According to “The Old Tang Histories(Jiu Tong Shu)”, he originated from Huayuan in Jingzhao (now Yao County, Shaanxi Province). He was a remarkably intelligent child, who was well-accustomed with all of the major schools of thought at an early age, but particularly fond of the texts of Laozi and Zhuangzi. He remained living as a hermit for a long period of time in the Zhongnan Shan Mountains of Shaanxi Province, where he practiced medicine and cultivated the Tao, gathering medicines from the natural world and practising alchemy. Both Emperors Tai Zong and Gao Zong of the Tang dynasty summoned him to court in Beijing several times, but each time their summons’ were politely declined. His calling was in the mountains amongst common people where he practiced medicine and saved lives, whilst cultivating the Tao and practicing alchemy. He made extensive collections of folk remedies and secret cures which effectively condensed the art of medical theory and practice up until the Tang dynasty period, which he recorded, categorised, and organised to create medical works including “The Thousand Golden Prescriptions” (Qian Jin Fang), “Additions to the Thousand Golden Prescriptions” (Qian Jin Yi Fang), “Inscription on the Preservation of Life” (Bao Sheng Ming), “Inscription on Preserving the Spirit and Refining Chi” (Cun Shen Lian Qi Ming), “The Pillowside Book of Well-being” (She Yang Zhen Zhong Shu) and others besides. Owing to his vast contribution to the studies of Traditional Chinese Medicine and Pharmacology, he was later declared and revered as the King of Medicine. During the second year of the Chongning period of the Northern Song dynasty (1103), the posthumous title “Miao Ying Zhenren” was conferred upon him.

It is recorded in fable that he had performed acupuncture on both a tiger and a dragon to relieve their ailments, this is the tale which is represented in this wooden carving from the Ming Dynasty.



木雕呂祖像

清代晚期

高 60CM 底寬 45CM 底厚 37CM

北京白雲觀藏

呂祖，名岳，字洞賓，號純陽子，自稱為回道人。唐五代道士。河中府永樂縣（今山西省永濟）人，又說為京兆（今陝西西安）人。道教尊稱為呂祖、純陽祖師等。為著名的八仙之一。相傳其舉進士不第，浪跡江湖，至長安酒肆遇鍾離權。經鍾離權以「黃粱一夢」點悟，於是放棄仕途，歸隱山林，潛心修道。他以慈悲度世為修仙之路，以金丹之術為內功，兼融儒、釋之學，開創了鍾呂金丹派。宋元以後被尊為全真道北五祖之一。北宋宣和元年（1119）詔封為「妙通真人」。元世宗至元六年（1269）加封為「純陽演政警化真君」。元武宗至大三年（1310）加封為「純陽演政警化孚佑帝君」。

該呂祖木雕像為晚清造，因多次裝修，已失原貌。



Wooden Carving of Ancestor Lü

Late Qing dynasty (1851–1911)

H60CM W45CM D37CM

Collection of Beijing Bai Yun Guan

Ancestor Lü, (Luzu) with the personal name Yan and stylised name Dong Bing, took the monastic name Pure Yang (Chun Yang Zi), and sometimes referred to himself as the Returning^[7] Taoist (Hui Dao Ren). A Taoist practitioner from the inter-regnum period of the Tang dynasty. Originating from Yongle county in Hezhong Fu (now Yongji in Shanxi Province), an alternative tradition is that he may have been from Jing Zhao (now Xi'an in Shanxi Province). By members of the Taoist faith he is revered as Ancestor Lü or Ancestral Master Chun Yang. He is one of the well-known Eight Immortals. It is said that having failed to make progress in the official examinations, he began to live as a wanderer, when in a drinking house in Chang'an (now Xi'an) he met Zhong Liquan (another of the Eight Immortals). Having been inspired towards enlightenment by Zhong Liquan's 'Dream of Yellow Millet' (Huang Lian Yi Meng) he gave up his ambitions to become an official and retired to the countryside to live in hermitage whilst perfecting his cultivation of the Tao. He obtained immortality by taking a path of benevolent acts of charity, whilst practising internal alchemy, alongside studies of Confucian and Buddhist teachings, ultimately founding the Zhong Lü school of Gold and Cinnabar internal alchemy. After the Song and Yuan dynasty he was pronounced as one of the Five Ancestors of the Complete Truth (Quan Zhen) sect of Taoism. In the first year of the Xuanhe period of the Northern Song dynasty (1119) the title of "The Zhenren Perceiving the Subtle" (Miao Tong Zhenren) was conferred upon him by imperial order. The later title "The Pure Yang True Sovereign of Right Practices and Inspiring Transformations" (Yan Zheng Jing Hua Chun Yang Zhen Jun) was conferred upon him during the sixth year of the Yuan dynasty (1269) during the reign of the Yuan emperor Shizong. Yuan emperor Wuzong also conferred upon him the title "Right Practices and Inspiring Transformations Pure Yang Faithful Protector Imperial Sovereign" (Chun Yang Yan Zheng Jing Hua Fu You Di Jun) in the Dasan year (1310).

This wooden carving of Ancestor Lü was made in the late Qing period, owing to repeated restorations it has already lost much of its original likeness.

[7] The character 'Return' or Hui is also composed of two square radicals one within the other, and as such is a concealed hint to his own surname Lü, two square radicals vertically aligned, that appears in some stories and legends concerning him.



呂祖瓷像

清代

高 37CM 寬 12CM 厚 7.5CM

北京白雲觀藏

原為北京白雲觀上世紀 80 年代時監院劉之維道長私人收藏。劉道長羽化後，交與北京白雲觀收藏。

Pottery Figure of Ancestor Lü

Qing dynasty (1644–1911)

H37CM W12CM D7.5CM

Collection of Beijing Bai Yun Guan

Originally in the private collection of the Abbot of the Beijing Bai Yun Guan during the 1980's, Liu Zhiwei. Upon his passing, Taoist Master Liu bequeathed it to the collection of the Beijing Bai Yun Guan.





葛天師銅像
明代萬曆年間
高 175cm 寬 85cm 厚 62cm
北京白雲觀藏

葛天師，名玄，字孝先。丹陽句容（今江蘇省句容市）人。三國時方士，據《抱朴子》稱：葛天師曾從左慈學道，受《九鼎丹經》、《太清丹經》、《金液丹經》等，並受諸秘訣，其後俱傳之鄭隱。相傳他曾在江西閻皂山修道，能用符籙為人治病驅邪。宋崇寧三年（1104）封其為「沖應真人」，淳佑三年（1234）封為「沖應孚佑真君」。道教尊稱為「太極左仙公」、「葛仙公」等。

葛天師銅像，造於明萬曆四十三年九月，現供奉於北京白雲觀玉皇殿，國家二級文物，原供奉於北京宣武區三教寺。



Bronze Statue of Heavenly Master Ge
Wanli period of the Ming dynasty (1573–1619)
H175CM W85CM D62CM
Collection of Beijing Bai Yun Guan

Heavenly Master Ge Xuan, also went by the stylised name Li Xian. Originating from Jurong in Danyang (now Jurong city in Jiangsu Province). An alchemist from the Three States Period, according to the Bao Puzi^[8], Heavenly Master Ge studied the Tao under Zuo Ci, receiving several scriptures on the subject of inner alchemy, the “Nine Crucibles Scripture of Cinnabar” (Jiu Ding Dan Jing), “The Most Pure Scripture of Cinnabar” (Tai Qing Dan Jing), “Golden Liquid Scripture of Cinnabar” (Jin Ye Dan Jing) amongst others, along with secret instructions which he would in turn pass onto Zheng Yin^[9] in full. It is said that he cultivated the Tao on Gezao Shan Mountain in Jiangxi, by which time he was able to cure sickness and dispell misfortune by the writing of charms. In the third year of the Chongning period in the Song dynasty (1104), he was entitled “Answering the Void True Person” (Chong Ying Zhen Ren), in the third year of the Chunyou period (1234) he was entitled “The True Sovereign and Faithful Protector, Answering the Void” (Chong Ying Fu You Zhen Jun). The Taoist faith reveres him as “The Utmost Teacher of Zuo” (Tai Ji Zuo Xian Gong) and “Immortal Teacher Ge” (Ge Xian Gong) amongst other such honorific names.

This bronze statue of Heavenly Master Ge was cast in the ninth month of the forty-third year of the Wanli period of the Ming dynasty. It was originally worshipped at the Temple of the Three Teachings (San Jiao Si) in the Xuanwu District of Beijing.

[8] by Ge Hong

[9] Ge Hong's master



左輔星君
明代萬曆年間
高 176cm 寬 87cm 厚 63cm
北京白雲觀藏

全稱北斗洞明左輔星君，為道教星宿神，北斗九辰星君之一。據道經《太上玄靈北斗本命延生真經注》稱，左輔星君如人間卿相，姓精常，諱上開，字正延。頭戴飛精寶冠，著九色鳳衣。其職責是總承眾事，司察天下萬國九州執政大臣罪福功過。其對應地上分野為「燕地並州」。又據《太上老君說益算神符妙經》稱，「北斗左輔星君主人命算」。

明萬曆四十三年（1615）造，銅像，國家二級文物，原供奉於北京三教寺，1982年移至北京白雲觀玉皇殿供奉。神像背後有“左輔星君”題記；前面兩袖邊上有“五穀豐登，天下太平”的文字。



Stellar Lord Assisting the Left

Wanli period of the Ming dynasty (1615)

Collection of Beijing Bai Yun Guan

H176CM W87CM D63CM

One of the constellation spirits of the Taoist faith, whose full name is “Northern Dipper Perceiving Brightness Zuofu^[10] Stellar Lord” (Bei Dou Jiu Chen Xing Jun). One of the Nine Stellar Lords that make up the Northern Dipper Constellation. According to the Taoist text “Notes on the Most High Mysterious Spirit Northern Dipper True Scripture of the Origins and Extension of Life” (Tai Shang Xuan Ling Bei Dou Ben Ming Yan Sheng Zhen Jing Zhu) states that the Stellar Lord Assisting the Left is the equivalent to a ministerial official in the mortal realm, whose surname is Jingchang, with the personal name Shangkai and the stylised name Zhengyan. He appears wearing a precious ‘Flying Essence’ crown and wearing a nine-coloured phoenix robe. His responsibility is the overall governance of several areas including the recording of good and bad deeds, achievements and errors of the various officials of all the countries of the mortal realm. The field allocation corresponding with his celestial position is Bing State of Yan Kingdom. According to the “The Miraculous Scripture in which Most High Lord Lao Describes the Advantageous Calculation of Spiritual Charms” (Tai Shang Lao Jun Shuo Yi Suan Shen Fu Miao Jing), “Stellar Lord Assisting the Left is responsible for the calculation of the lives of man” (「北斗左輔星君主人命算」).

A bronze statue from the forty-third year of the Wanli period of the Ming dynasty (1615) and class two relic. This statue was originally installed at the Temple of the Three Teachings (San Jiao Si) in Beijing, it was transferred to the Jade Emperor Deity Hall of the Beijing Bai Yun Guan in 1982.

[10] Assisting the Left



右弼星君
明代萬曆年間
高 175cm 寬 84cm 厚 65cm
北京白雲觀藏

全稱北斗隱光右弼星君，道教星宿神，為北斗九辰星君之一。據道經《太上玄靈北斗本命延生真經注》稱，右弼星君如人間卿相，姓幽空，諱冥陽暉，字幽寥。頭戴飛天寶冠，手執帝章。其職責是總承眾事，司察天下萬國九州執政大臣罪福功過。其對應地上分野為「周地雍州」。又據《太上老君說益算神符妙經》稱，「北斗右弼星君主人身形」。

明萬曆四十三年（1615）造，銅像。國家二級文物。原供奉於北京三教寺，1982年移至北京白雲觀玉皇殿供奉。神像背後有“右弼星君”題記；前面衣袖上有“風調雨順，國泰民安”文字。



Stellar Lord Supporting the Right
Wanli period of the Ming dynasty (1615)
H175CM W84CM D65CM
Collection of Beijing Bai Yun Guan

One of the constellation spirits of the Taoist faith, whose full name is “Northern Dipper Concealed Brilliance Youbi^[11] Stellar Lord” (Bei Dou Jiu Chen Xing). One of the Nine Stellar Lords that make up the Northern Dipper Constellation. According to the Taoist text “Notes on the Most High Mysterious Spirit Northern Dipper True Scripture of the Origins of and Extension of Life” (Tai Shang Xuan Ling Bei Dou Ben Ming Yan Sheng Zhen Jing Zhu) states that the Stellar Lord Assisting the Left is the equivalent to a ministerial official in the mortal realm, whose surname is Youkong, with the personal name Min Yanghui and the stylised name Youliao. He appears wearing a precious crown of the ‘Flying Spirit’ and carrying an imperial seal. His responsibility is the overall governance of several areas including the recording of good and bad deeds, achievements and mistakes of the various officials of all the countries of the mortal realm. The field allocation corresponding with his celestial position is Yong State of Zhou Kingdom. According to the “The Miraculous Scripture in which Most High Lord Lao Describes the Advantageous Calculation of Spiritual Charms” (Tai Shang Lao Jun Shuo Yi Suan Shen Fu Miao Jing), “Stellar Lord Supporting the Right commands the physical form of man” (「北斗右弼星君主人身形」).

A bronze statue from the forty-third year of the Wanli period of the Ming dynasty (1615) and class two relic. This statue was originally installed at the Temple of the Three Teachings (San Jiao Si) in Beijing, it was transferred to the Jade Emperor Deity Hall of the Beijing Bai Yun Guan in 1982.

[11] Supporting the Right





法器法物

Ritual Implements and Objects

銅鑄神特

清代

長 213cm 寬 65cm 高 154cm

北京白雲觀藏

又稱銅騾。據其馬鞍上銘文可知為清康熙年間（1662—1722）銅鑄。原藏於北京東嶽廟，1956年經文物局調往北京白雲觀收藏。其形體獨特，騾身、驢面、馬耳、牛蹄，集多種動物於一身。

關於此「特」的來歷，有兩種傳說：

一說為康熙坐騎。因特為戰馬，曾載著康熙平息叛亂，維護國家安定有功。故在牠死後，康熙十分思念，遂造特以紀念牠。因牠是帝王戰馬，又有戰功，其形象一定有別於一般戰馬。

一說為乾隆的小馬。康熙十分喜愛孫子弘曆，送他一匹四川小馬，跟隨康熙狩獵。後來小馬死了，弘曆非常難過，故造像用以紀念。

又據說，「特」有神奇的功能：人若有病，摸它相應的部位即可病癒，如頭疼摸頭，腳疼摸腳。



Bronze Sculpture of the Magical Te

Qing dynasty (1644–1911)

L213CM W65CM H154CM

Collection of Beijing Bai Yun Guan

Also known as the 'bronze mule'. By the designs on its saddle we are able to identify it as being cast in the Kangxi period of the Qing dynasty (1662–1722). Originally preserved in the Eastern Peak Temple of Beijing (Dong Yue Miao), the Beijing Municipal Bureau of Cultural Heritage transferred it into the care of the Beijing Bai Yun Guan in 1956. Its unique figure combines the body of a mule, the face of a donkey, the ears of a horse and the hooves of a cow, all in one animal.

There are two sources that describe the possible origins of the "Te".

One states that it was the steed upon which Emperor Kangxi rode to war. As a war horse, the Te had proved its worth, carrying Kangxi whilst he suppressed rebellions and protected the country. Following the death of his steed, Kangxi had the Te cast in remembrance. Because it was the war horse of an emperor who had proved itself upon the field of battle, it appears slightly different to others war horse.

Another version is that it was a pony belonging to Emperor Qianlong. Kangxi was especially fond of his grandson Hong Li and he presented him with a pony from Sichuan, so that he could accompany Kangxi on hunting trips. Hong Li was quite devastated when the pony died, and the statue was made in remembrance.

Yet another saying related to this statue states that the "Te" possesses the magical power of being able to cure illness. All a person has to do is to touch the corresponding site of their discomfort on the Te and their illness will be cured, touching its head to cure a headache, for example or its leg to cure pain in the leg.



明黃緞繡帳

晚清

高 239CM 寬 171CM

北京白雲觀藏

道教宮觀內殿堂中體現神殿威儀與禮制的法物。帳懸掛於殿堂神龕或神像前面，兩幡的中間。帳的頂部有短幔，幔上繡有祥雲、仙鶴等吉祥圖案，下腳為雲形墜腳，並繡有壽字。

展出的帳與幡為一套，均以明黃緞製成，用彩線繡仙鶴、祥雲、靈芝等圖案。繡工精美。為國家二級文物。



Canopy (Zhang)

Late Qing dynasty (1851–1911)

H239CM W171CM

Collection of Beijing Bai Yun Guan

In the deity halls of Taoist temples we are able to see awe-inspiring shrines and the objects used in ceremonial rites. The canopy is suspended over or before the niche housing the deity's image, between the Flags at each side. Upon a short mantle, cranes, auspicious clouds and other auspicious images are embroidered. The foot of the canopy is decorated with a hanging edge of cloud-shapes and embroidered with the character for Longevity.

The canopy exhibited here is part of an original set along with the Flag, both are made of bright yellow silk and embroidered with matching designs of cranes, clouds and ganoderma, executed in exquisite detail.



明黃緞底絲繡幡

晚清

高 450CM 寬 37.5CM

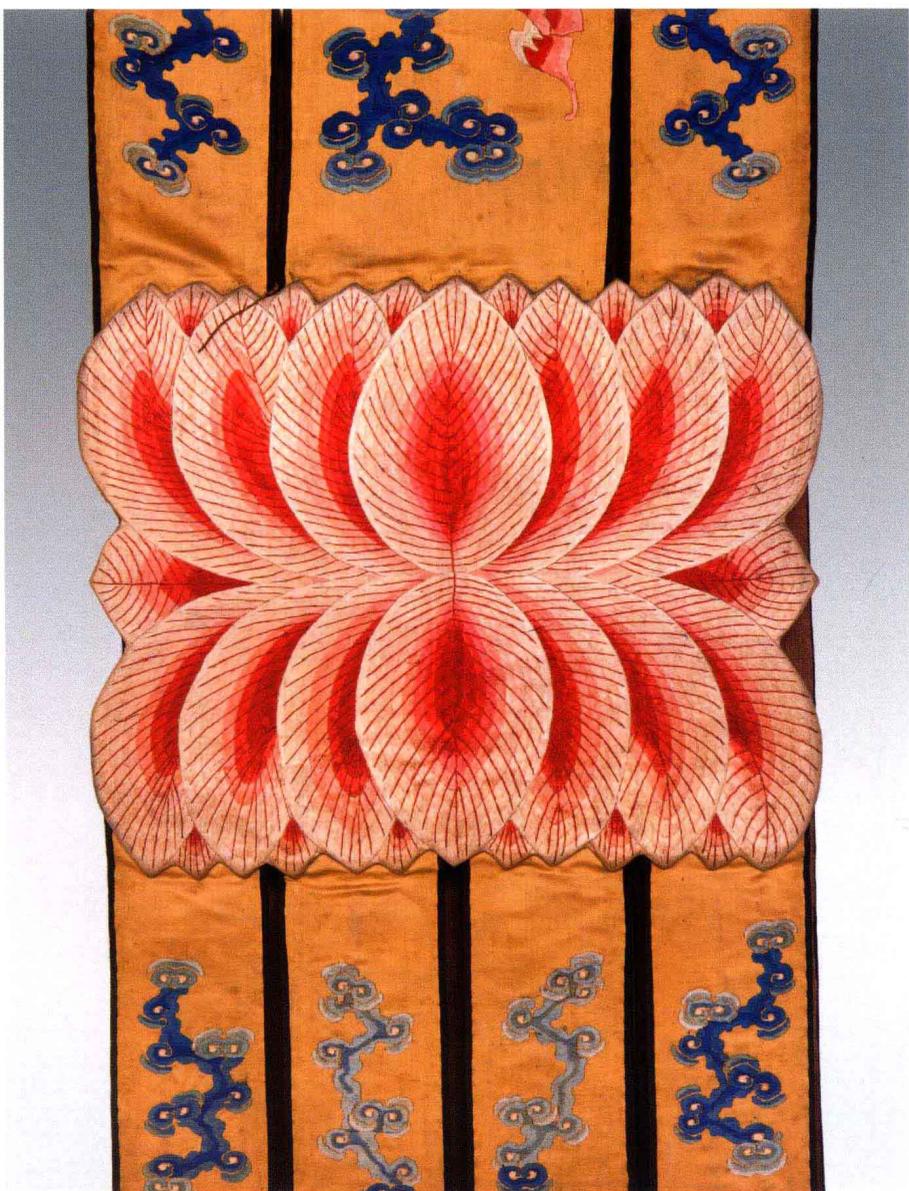
北京白雲觀藏

Flag with Streamers (Fan)

Late Qing dynasty (1851–1911)

H450CM W37.5CM

Collection of Beijing Bai Yun Guan



幡

道教宮觀殿堂中體現神殿威儀與禮制的法物。幡懸掛於殿堂神龕或神像之前，幔帳的兩側。《度人經集注》說：「幡者，以轉為名，令人轉禍為福也。」持幡悔過修真，化惡為善。

幡多以絲綢、棉布或毛織物所造，上面刻繡或補繡有各種吉祥圖案，例如祥雲、白鶴、蓮花、靈芝、暗八仙或佛八寶等等。

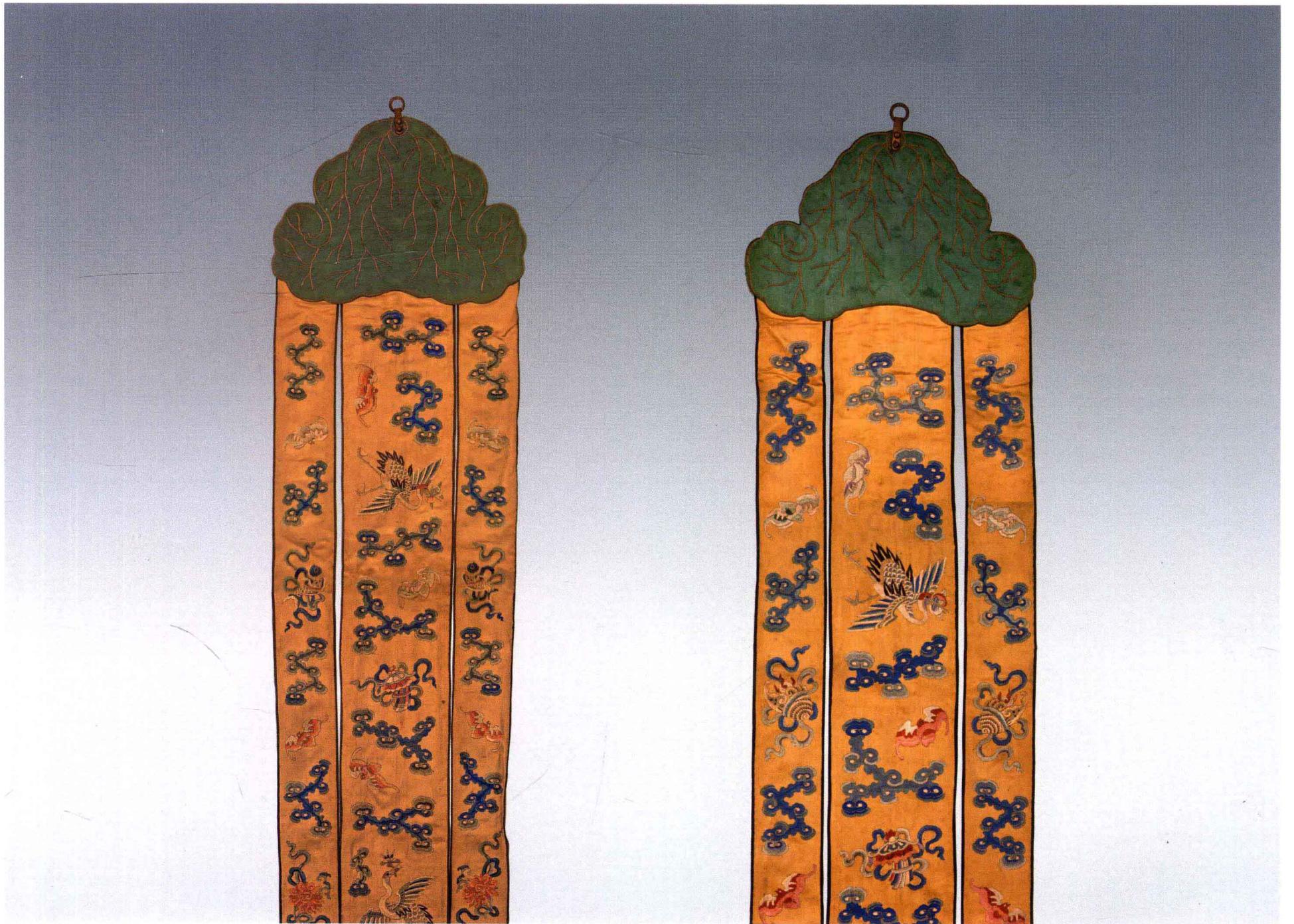
展出的這對幡，用明黃緞所製，有荷葉頂，中間有蓮花中副，每段中間由彩線繡靈芝，仙鶴和佛八寶圖案。繡工精美，顏色鮮亮。據老道長稱，為晚清內府所賜。國家二級文物。

Flag with Streamers (Fan)

In the deity halls of Taoist temples we are able to see awe-inspiring shrines and the objects used in ceremonial rites. Flags with streamers or Fan are usually hung above the niche housing the deity's image or before the deity's image on either side of the canopy. The "Collected Notes on the Scripture of Salvation" (Du Ren Jing Ji Zhu) says, "The Fan is also known as the 'turner' as it is able to turn misfortune into good fortune" (「幡者，以轉為名，令人轉禍為福也。」). It is said that holding the flag it is possible to repent of one's shortcomings and seek the truth, to turn evil into good.

Most flags of this kind are made of silk, cotton or woollen textiles. They have a variety of auspicious diagrams cut into them, such as the outlines of auspicious clouds, or embroidered upon them, such as images of white cranes, lotus flowers, ganoderma, the ritual implements of the Eight Immortals (An Ba Xian) or the Eight Treasures of the Buddha.

The flag exhibited here is made of bright yellow silk, capitulated with a lotus leaf, with a lotus flower at its centre, whilst multi-coloured ganoderma, cranes of immortality and the Eight Treasures of the Buddha are embroidered within each individual section. Exquisitely embroidered in rich colours, senior Taoists of the temple claim it was bestowed by the palace interior during the Late Qing dynasty.



明黃緞團龍繡桌圍

晚清

高 80CM 寬 88CM

北京白雲觀藏

道教宮觀為莊嚴殿堂威儀的法物之一。桌圍即圍繞遮擋道教齋儀中供置法物、法器、供品用的章案之圍簾，稱之為桌圍。道教宮觀中用的桌圍多為絲綢或棉布所製，頂部有短幔，下部為簾，均繡有團龍或團鶴等圖案。

展出的桌圍，與展出的幡、帳為一堂，也是用明黃緞，於晚清時所製。

Table Edging

Late Qing dynasty (1851–1911)

H80CM W88CM

Collection of Beijing Bai Yun Guan

In the deity halls of Taoist temples we are able to see awe-inspiring shrines and the objects used in ceremonial rites. The table edging is a cloth border that encircles and covers a table or altar that is used for placing ritual objects and items during Taoist rites and ceremonies. Table edgings in Taoist temples are most often made of silk or cotton cloth with a mantle overlaying a drop of material, both of which are embroidered with circular designs such as those of coiled dragons or cranes.

The table edging exhibited here comes from the same Deity Hall as the Flag and Canopy set, it is also made of bright yellow silk and was made in the late Qing dynasty.





紫青平金繡高功班衣

晚清

高 146CM 寬 155CM

北京白雲觀藏

班衣又稱法服。法服有著嚴格的等級規定。這件平金繡法服為高功在作法、建醮時穿的衣服。又稱為「天仙洞衣」，「大羅五行法衣」。按照《道門科略》稱：「道家法服猶世朝服，公侯士庶各有品秩，五等之制以別貴賤。」「夫巾褐裙帔，製作長短，條縫多少，各有準式，故謂之法服，皆有威神侍衛。」高功法服與一般經師班衣不同。高功法服背後中央處繡有鬱羅霄台（似寶塔、寶座）圖案，周圍有金烏（日）、玉兔（月）、三台、北斗、二十八宿、五嶽真形圖等圖案，外四周有龍鶴、祥雲圖案；法服的前襟也繡有龍鶴圖案，中央對襟處的兩條飄帶為劍訣形，下端左邊繡有青龍，右邊繡有白虎。

這件平金繡法服等級頗高，為清代晚期製作。雖因歲月關係有些褪色，但總體品相較好。

完整的一堂法衣應為九件，一件高功衣，八件經師衣。



Ritual Robe of Ritual Master in Violet

Late Qing dynasty (1851–1911)

H146CM W155CM

Collection of Beijing Bai Yun Guan

Ritual clothing or ritual apparel is subject to strict rules according to its uses. This flattened gold embroidered ritual robe is to be worn by the Ritual Master (Gao Gong) who leads the ceremony when performing a Taoist ritual or ceremony. Such a robe may also be known as the Heavenly Immortals Cave Robe (Tian Xian Dong Yi) or “The Vast Ritual Robe of the Five Phases” (Dai Luo Wu Xing Fa Yi). According to the “Rituals of the Taoist Faith” (Dao Men Ke Lue), “The ritual robes of Taoism are akin to court apparel on earth, the ranks of duke, marquis, scholar and everyday person are each clearly defined, a system of five ranks defines the nobility from the common man” (「道家法服猶世朝服，公侯士庶各有品秩，五等之制以別貴賤。」), “From headwear to jackets, skirts to capes, there are rules governing the length of each article and the number of tapes attached to them, apparel suited for ritual use ought to have the dignity of those whose duty it is to safeguard the Deities” (「夫巾褐裙帔，製作長短，條縫多少，各有準式，故謂之法服，皆有威神侍衛。」). The robes of a Taoist Master are different to those of the group of Scripture Masters (Jing Shi, the Taoists who are responsible for the reading of scriptures in a ritual). In the centre of the back portion of a robe worn by a Ritual Master there is an embroidery of the Still Pavillion Of Plenty (Yu Luo Xiao Tai), which looks something like a pavillion or throne. Surrounding this image there are embroideries of a golden bird (representing the sun), a jade rabbit (representing the moon), the Three Terraces Constellations (San Tai), The Big Dipper constellation (Bei Dou), the twenty-eight lunar constellations (Er Shi Ba Su), the charms of the True Images of the Five Peaks (Wu Yue Zhen Xing Tu) and so on. The four corners carry images of dragons, cranes and auspicious clouds. The collar of the ritual robe is also embroidered with images of dragons and cranes, and where the two sides of the collar meet, there are two sashes with pointed ends, the lower portion of which are embroidered on the left with a green dragon and on the right with a white tiger^[12].

This ritual robe embroidered in flattened gold thread is of the highest ranking, made in the late Qing dynasty. Although it is faded somewhat due to the passage of time, it remains quite well preserved overall.

A complete set of ritual robes consists of nine pieces, one robe for the Ritual Master and eight for Scripture Masters.

[12] representing the directions East and West respectively



藍紫色提花織錦班衣

民國

高 147CM 寬 207CM

北京白雲觀藏

Ritual Robe in Indigo and Violet

Early 20th century

H147CM W207CM

Collection of Beijing Bai Yun Guan

藍、紫色經師法衣。展出的這兩件法服均為提花織錦法服。
法服身長與袖長幾乎一樣，成矩形。法服前面的二條飄帶，應為劍訣，表示法服的威力。
展品中這兩件法衣均為民國製品。



藍色提花織錦班衣

民國

高 135CM 寬 211.5CM

北京白雲觀藏

Ritual Robe in Indigo

Early 20th century

H135CM W211.5CM

Collection of Beijing Bai Yun Guan

This ritual robe to worn by a Scripture Master is coloured in shades of indigo and violet. The two ritual robes exhibited here are both made of jacquard silk.

The length and width of the ritual robes is virtually the same, creating a rectangular shape. The sashes at the front of each robe are finished in a point like a sword, representing their formidable force.

Both of these ritual robes exhibited were made during the early 20th century.





大紅百壽五彩繡花班衣
晚清
高 136CM 寬 220CM
北京白雲觀藏

Ritual Robe in Red
Late Qing dynasty (1644–1911)
H136CM W220CM
Collection of Beijing Bai Yun Guan

紅、橙緞底五彩繡百壽字法衣，為道教在作法 and 建醮時，經師所穿的衣服。

這兩件班衣為晚清時慈禧太后所賜，專為慶賀她六十壽辰，舉行祈福法會時用。當時所賜，除百壽法服外，尚有百壽幡、帳、桌圍、拜墊等，因月歲久，自然損壞，今已不完整了。這兩件法衣繡工精美，為皇家內府之物，是現存道教法衣中少見之物。



橙紅百壽五彩刺繡班衣
晚清
高 139CM 寬 212CM
北京白雲觀藏

Ritual Robe in Red and Orange
Late Qing dynasty (1851–1911)
H139CM W212CM
Collection of Beijing Bai Yun Guan

These two ritual robes are both made of silk, with backgrounds in red and orange. Both are embroidered with various stylisations of the character of Longevity known as the “Hundred Longevity Characters” design. These robes would be worn by the Scripture Masters during a Taoist rite.

These two articles of ritual apparel were bestowed by Empress Dowager Cixi during the late Qing dynasty to be worn during the ritual prayers for good fortune that were held to celebrate her sixtieth birthday. At the same time, as well as these ritual robes, she presented a complete set of flags, canopy, table edging and prayer cushion covers all decorated with the “Hundred Longevity Characters” design. Owing to natural wear and tear over the passage of time this set is no longer complete. The excellent embroidery work on these two ritual robes proves them to be products of the interior of the imperial palace, and a rare item amongst Taoist ritual robes preserved today.





壽考堂美意

木魚

民國初期

長 50CM 寬 47CM

北京白雲觀藏

法器，打擊樂器。因為魚晝夜不合眼，故佛教刻木像魚形，敲擊以警示昏惰。至魏晉南北朝以後，道教誦唸類科儀逐漸普及，故木魚的使用也進入道教科儀法事中。據《無上秘要》稱：「木魚清磬，振醒塵寰。」《重陽全真集》卷一有「木魚」詩云：「無腹無心掛殿庭，個人敲擊響璫玎。種成因果能招飯，喚起僧尼使唸經。水難不容垂餌線，火災猶未脫身形。忽朝月夜清風至，吹斷攀緣一任馨。」道教在誦經和科儀法事中敲木魚，以其敲擊的節奏來控制唸經的節奏。道教中又有俗稱魚子經的誦念形式，即唸白時專用木魚打擊節奏，不用其他法器。

此次展出的「木魚」造於民國初期。



Yu (The Wooden Fish)

Early 20th century

L50CM W47CM

Collection of Beijing Bai Yun Guan

A ritual instrument used to produce percussion accompaniment. It is said that the Buddhists chose the fish design for this wooden implement that is struck to inspire alertness and dispell weariness, because fishes do not close their eyes by day or by night. By the Wei, Jin and Northern and Southern dynasties period (220–589), rites including recitation of scriptures in the Taoist faith were gradually standardised and the use of the wooden fish became a fixture of Taoist rites and ceremonies. According to the “Most High Essential Secrets” (Wu Shang Mi Yao), the wooden fish, “Clears exhaustion and wakes the realm of dust” (「木魚清磬，振醒塵寰。」). The first scroll of “Chongyang’s^[13] Collection on Complete Truth” (Chongyang Quan Zhen Ji) there is a poem dedicated to the wooden fish that reads as follows, “No insides and no heart, you hang in the temple hall, one person strikes you to create a knocking sound, actions and consequences call us to our meals, to the reading of scriptures nuns and monks heed your call, There is no line to catch in a flood, no way to escape from a fire intact. Looking up at the moon on a chilly night, a single sound and our connection to fate is blown asunder” (「無腹無心掛殿庭，個人敲擊響璫玎。種成因果能招飯，喚起僧尼使唸經。水難不容垂餌線，火災猶未脫身形。忽朝月夜清風至，吹斷攀緣一任馨。」). The pace of the beating of the wooden fish is the rhythmic basis for the recitation of scriptures and performing of rites in the Taoist faith. There is also a tradition of purely vocal readings of scripture accompanied only by the wooden fish which is colloquially known as Fish Readings.

The wooden fish exhibited here was made in early stages of the 20th century.

[13] Founder of Complete Truth Sect, Wang Chongyang



木質香板

民國

長 85.5CM 寬 5.5CM 厚 2CM

北京白雲觀藏

道教宮觀中所用之法具。香板為木質，類似劍的形狀。它是道教宮觀中對違反道教規戒者懲處之用。今已不再使用。

展品中「香板」為民國年間遺物。

Wooden Incense Board

Early 20th century

L85.5CM W5.5CM D2CM

Collection of Beijing Bai Yun Guan

One of the ritual articles used in Taoist temples. The Incense Board is made of wood and in the approximate shape of a sword.

It was designed to be used in punishing those who violated the abstinences of the Taoist faith. It is nowadays no longer in use.



木質漆金手爐
清代
長 38CM
北京白雲觀藏

道教科儀法事中所用之法具。手爐的爐身似一對並蒂蓮相背而接，周身雕有蓮瓣。爐的頂部有小孔供插香支用。爐的手把做成雲龍形。在道教科儀法事中，由法師手執插上點燃香支的手爐，邊誦經邊行進。

展品中「手爐」為木製金漆，清代所造。

Wooden Hand-held Censer
Qing dynasty (1644–1911)
L38CM
Collection of Beijing Bai Yun Guan

One of the ritual articles used in Taoist temples. The main part of the Hand-held Censer consists of the shape of twin lotus seed pods back to back, whilst the entire length of the censer is carved with lotus petals. The hole on the top of the censer is used to hold a single stick of incense. The handle is made in the form of a flying dragon. During a ritual, the Ritual Master would hold the censer complete with a lit stick of incense, and take the prescribed paces as he recites scripture.

The hand-held censer exhibited is made of wood covered in gilt paint, it was made during the Qing dynasty.



銅手鈴

晚清

高 22CM 直徑 9.5CM

北京白雲觀藏

打擊樂器。道教科儀法事中所用法器。銅製鈴身，底下平口，身似鐘，頂部及鈴身飾有花紋，鈴體內空，懸有金屬鈴舌，鈴柄由銅或銀等金屬製成，雕有圖案。持柄搖鈴發音。在誦經過程中起到控制節奏和伴奏作用。

展品法鈴為晚清銅鑄。



Bronze Ritual Bell (Hand-bell)

Late Qing dynasty (1851–1911)

H22CM Diameter 9.5CM

Collection of Beijing Bai Yun Guan

A percussion instrument and ritual instrument used in Taoist rites and ceremonies. The bell is cast of bronze with a flat mouth and goblet-like shape. There are decorative designs upon the top of the handle and the body of the bell. Within the hollow centre is a metal clapper. The handle is composed of an alloy of silver and copper, and bears carved designs. The bell is rung by being held in the hand and shaken. Its sound has a regulatory effect on the general rhythm of the recitation of scriptures and their musical accompaniment.

The ritual bell exhibited is a bronze bell from the late Qing dynasty.

銅噐

民國

高 22CM 直徑 10.5CM 手柄高 15.5CM

北京白雲觀藏

為道教常用法器，又稱之為「引磬」。引磬身形似酒盅，直徑約 7 至 10 厘米。引磬中央裝有一根木柄，使用時一手執磬，一手用小銅槌敲擊。主要用於引領大眾行叩拜禮之用。另外，在道教科儀法事時，經師在誦經時敲擊，起到伴奏和控制節奏的作用。

展品引磬為民國時期製。

Bronze Weng

Early 20th century

H22CM Diameter 10.5CM Handle: H15.5CM

Collection of Beijing Bai Yun Guan

A commonly seen ritual instrument in Taoism, also known as an inverted chime (Yin Qing). The body of the chime is similar to a small bowl, 7–10cm in diameter. The wooden handle attached to the centre of the chime allows the user to hold it in one hand, whilst holding a bronze wand in the other to strike it. It is mostly used to alert the people participating in a rite as to the appropriate time to kowtow. It also helps to regulate the rhythm of the Scripture Masters and their musical accompaniment during Taoist rites and ceremonies.

The chime exhibited here was made in the early 20th century.



銅鐺

民國

木柄：長 57CM 橫 23CM 銅鐺：直徑 15CM 厚 3.5CM

北京白雲觀藏

打擊樂器，道教科儀法事中所用法器。將一面直徑約 15 厘米的小鑼用繩繫在丁字形木架上，演奏時左手執木架下柄，右手拿小木槌敲擊。道教科儀法事中以其敲擊聲起到伴奏和控制誦經節奏的作用。

展品「鐺」為銅鑄，民國年間製品。

Bronze Gong

Early 20th century

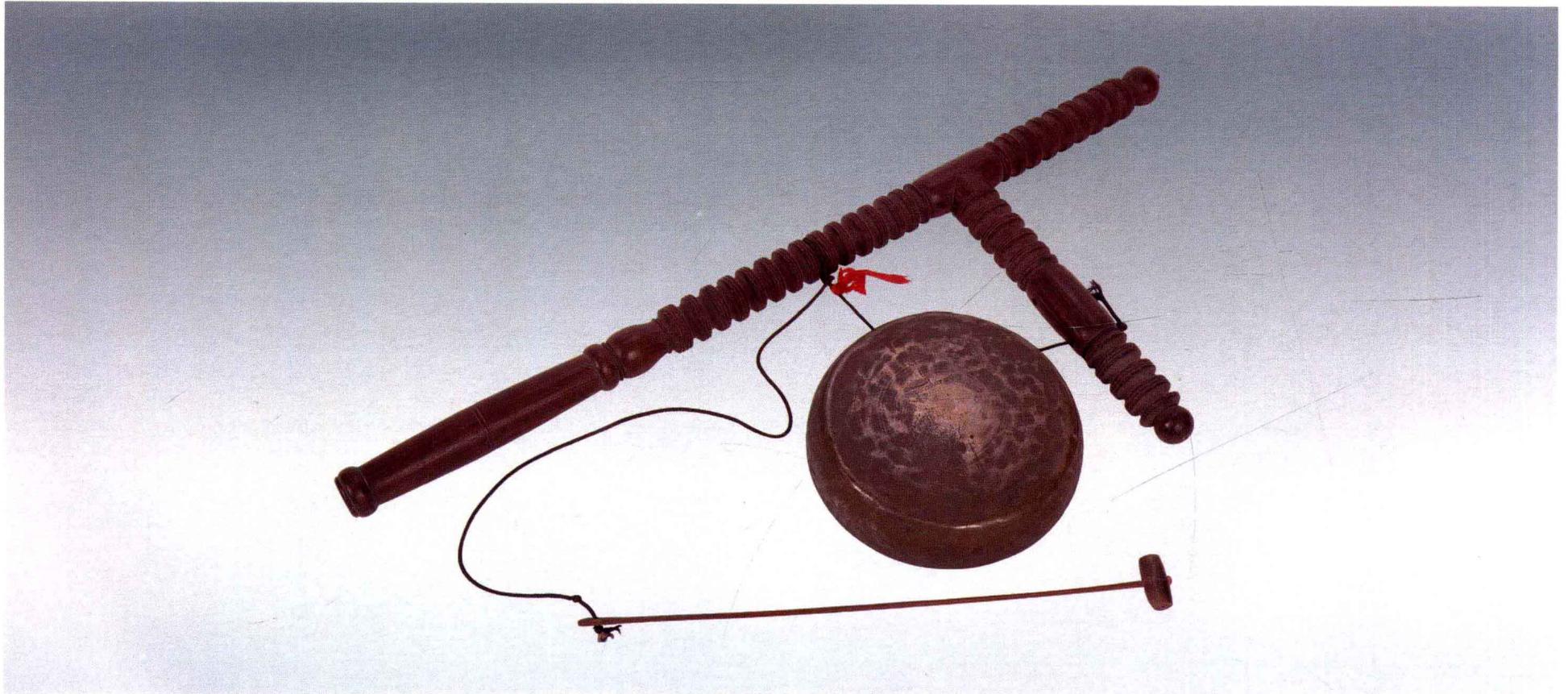
Wooden arm: L57CM W23CM

Gong: Diameter 15CM D3.5CM

Collection of Beijing Bai Yun Guan

A percussion instrument, the gong is a ritual instrument used in Taoist rites and ceremonies. A small gong of 15cm diameter is strung upon a wooden L-shaped arm. When in use, the player holds the lower part of the wooden arm in his left hand and strikes the gong with a small wooden hammer held in his right hand. Its beat helps to regulate the rhythm of the Scripture Masters and their musical accompaniment during Taoist rites and ceremonies.

The gong exhibited here is a bronze gong made during the early 20th century.



鎮壇木

清代

長 14CM 寬 2.8CM 厚 38CM

北京白雲觀藏

道教宮觀科儀法事中所用的法器。又稱「驚堂木」和「戒音」。多以「雷擊木」或棗木製成。長方體形，長約三寸，高寬各一寸，上下兩面線刻有符文。高功法師在道教科儀中以手執之擊拍桌案，輔以唱白，以示警戒眾人，也可為高功法師提氣振聲。

Wooden Gavel

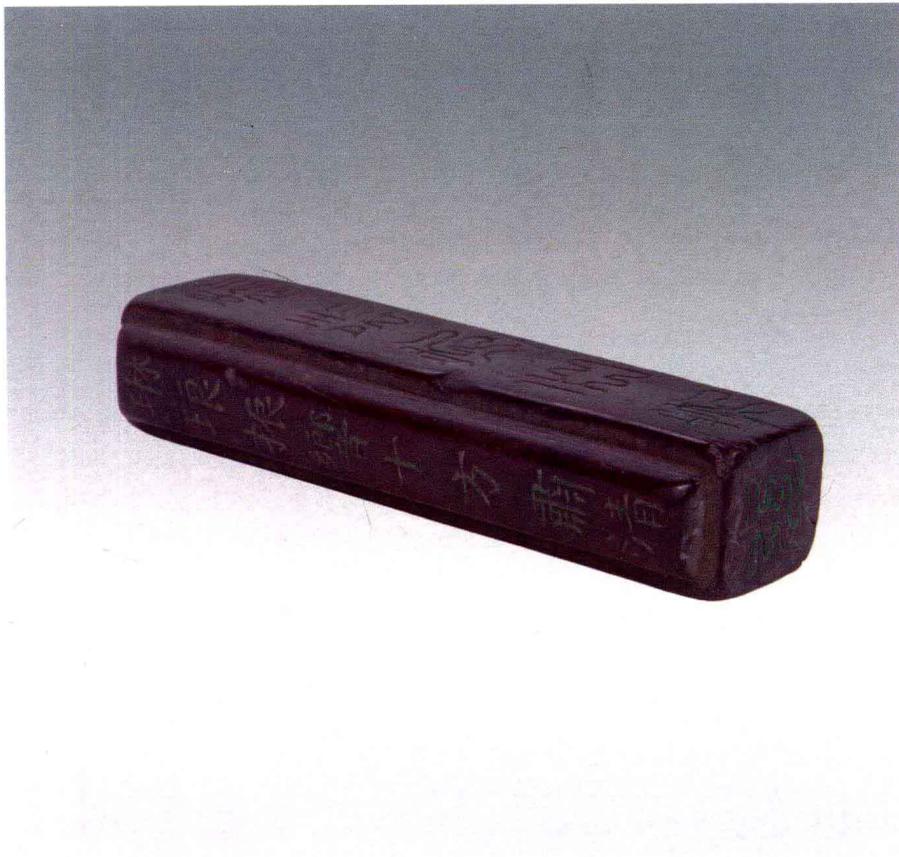
Qing dynasty (1644–1911)

L14CM W2.8CM D38CM

Collection of Beijing Bai Yun Guan

A ritual instrument used in Taoist rites and rituals. Also known as “Surprising the Hall” (Jing Tang Mu) or “Forbidding Sound” (Jie Yin). Such gavels are usually made of wood struck by lightning^[14] or wood from a jujube tree. Fashioned in a long, rectangular shape, they are approximately three inches long and a regular one inch tall and wide. Charms are carved into its top and bottom sides. During a Taoist ritual, the Ritual Master holds the gavel in his hand and uses it to strike the table to alert the audience or to add strength to his own voice.

The gavel exhibited here was made during the Qing dynasty.



[14] reputed to have the power to drive away evil spirits

法劍

民國

劍身：長 90CM 寬 3CM · 劍鞘：長 74CM 寬 4.3CM

北京白雲觀藏

道教科儀所用之法器。劍是中國古代的重要兵器，產生於我國的青銅時代。戰國時有干將、莫邪等鑄劍名家。相傳漢時張道陵天師曾以劍斬妖降魔。至魏晉南北朝時，道教以劍為法壇上的重要法器。成書於劉宋時的《洞玄靈寶道學科儀》「作神劍法品」稱：「凡是道學，當知作大劍法，齋戒百日，乃使鍛人用七月庚申日\八月辛酉日，用好鋌若快鐵，作精利劍，鑲圓二寸六分，柄長一尺一寸七分，劍刃長二尺四寸七分，合長三尺九寸。」製劍時，「密咒劍鑲之中」，還要在劍身上以錯金法製北斗七星星象，以表示法劍有代天行法之功力。道教認為以行劍法可以救召神將，破獄度亡和驅邪降魔。

展品中「法劍」為民國所鑄，蛇皮劍鞘。



Ritual Sword

Early 20th century

Body: L90CM W3CM Sheath: L74CM W4.3CM

Collection of Beijing Bai Yun Guan

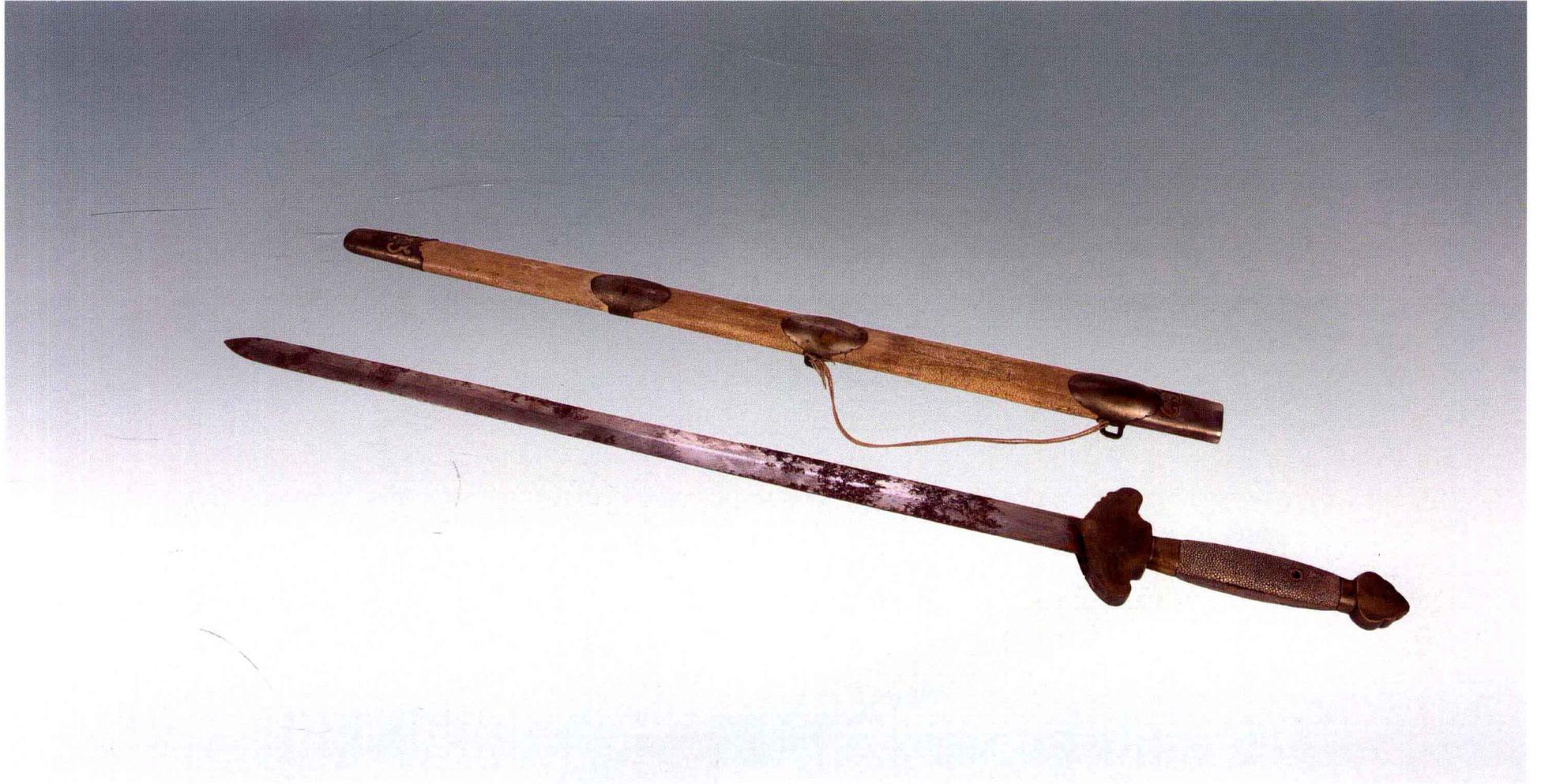
A ritual instrument used in Taoist rites and ceremonies. The sword was an important weapon to the ancient Chinese, developed in China during the Bronze Age. During the Warring States Period (circa 5th–3rd century B.C.) there were famed sword-forging masters Gan Jiang and Mo Xie. It is said that during the Han dynasty, Heavenly Master Zhang Daoling used a sword in the decapitation of evil spirits. By the Wei, Jin and Northern and Southern periods the sword was already an important part of the ritual implements used in the Taoist faith. The chapter on the “Making of Ritual Swords” (Zuo Shen Jian Fa Pin) from the “Lingbao Scripture on Taoist Rituals” (Dong Xuan Ling Bao Dao Xue Ke Yi) which was compiled in the Liusong period of the Southern Song dynasty (420–479) says, “Anyone involved in the teachings of the Tao ought to perform the ritual of the Great Sword, having kept to the abstentions for one hundred days, order a smith to forge a sharp blade from fine ingots of iron upon the Gengshen day of the seventh lunar month or the Xinyou^[15] day of the eighth lunar month. The dimensions of the sword should be as follows: a cross-guard of two point six cun^[16], a hilt of one chi^[17] and one point seven cun and a blade of two chi and four point seven cun, making an entire length of three chi and nine cun” (「凡是道學，當知作大劍法，齋戒百日，乃使鍛人用七月庚申日\八月辛酉日，用好鋌若快鐵，作精利劍，鑲圓二寸六分，柄長一尺一寸七分，劍刃長二尺四寸七分，合長三尺九寸。」). Whilst the sword is being forged, ‘secret charms should be recited about the cross-guard’ (「密咒劍鑲之中」), also a gold inlay of the Big Dipper constellation should be set upon the blade, to represent the fact that the Ritual Sword has the power to act on behalf of the Heavens. The Taoist faith believes that this “Sword Process of the Deities” can summon Divine Generals, as well as delivering souls from the torments of hell and dispelling evil spirits.

The Ritual Sword exhibited here was forged in the early 20th century and has a snake-skin scabbard.

[15] Geng and Xin, are the Heavenly Stems corresponding with Metal, whilst Shen and You are the Earthly Branches that correspond with Metal in the Chinese sexagenary cycle.

[16] an inch, approx 3cm

[17] a Chinese foot, approximately 31cm in the Song dynasty



木戒尺

民國

長 100CM 寬 5.5CM 厚 2CM

北京白雲觀藏

道教叢林宮觀中，對違反戒律者進行懲罰之法器。現代已不再使用。
該展品為木質，民國時所造。

Wooden Abstinence Rule

Early 20th century

L100CM W5.5CM D2CM

Collection of Beijing Bai Yun Guan

This is a ritual instrument used in Taoist temples to punish those who have violated the rules of abstinence. It is nowadays no longer in use.

This exhibit is made of wood and was made during the early 20th century.



木法尺

晚清

長 52.5CM 寬 3CM 厚 2CM

北京白雲觀藏

道教科儀中所使用的法器，也稱為「天蓬尺」。法尺為長方棍形，其上刻有星象和道教符圖和咒語，由木質製成。法尺在道教科儀法壇上是作為鎮壇之物，它可驅趕邪魔，故道教法壇均有法尺。《道書援神契》稱：「古者祓除不祥，用桃枝，后羿死於桃棒，故後世逐鬼用之，今天蓬尺是其美也。」現今科儀中少用。

展品「法尺」以桃木所製，為民國製品。



Wooden Ritual Rule

Late Qing dynasty (1851–1911)

L52.5CM W3CM D2CM

Collection of Beijing Bai Yun Guan

A ritual implement used in Taoist rites and ceremonies, also known as the rod of Tianpeng^[18]. The rod is a long rectangular baton made of wood, the shapes of constellations and Taoist charms and spells are carved upon it. As well as being used to signal for quiet during a ritual, the rod is also believed to have the power to drive away evil spirits, as a result such rods are to be seen upon every Taoist ritual altar. “The Key to the Sacred Foundation of Taoist Scriptures” (Dao Shu Yuan Shen Qie) explains, “In ancient times, people used the branches of a peach tree to dispell bad luck. Hou Yi^[19] was killed with a staff made of peachwood, and therefore latter peoples use peachwood to drive away ghosts. The current rod of Tianpeng is a stylisation of that” (「古者祓除不祥，用桃枝，后羿死於桃棒，故後世逐鬼用之，今天蓬尺是其美也。」). Nowadays, however, the rod is used less frequently.

The ritual rod exhibited was made of peachwood in the early 20th century.

[18] a Divine General

[19] husband of Chang'e

銅八卦懺鐘

明代

銅鐘：高 23CM 直徑 17CM 木架：高 44CM 寬 23CM

北京白雲觀藏

道教宮觀和科儀中重要法器。鐘也為中國古代打擊樂器，其歷史久遠，陝西省長安縣龍山文化遺址曾出土有陶鐘，是新石器時代晚期遺物。商代以降鐘由銅鑄，中空，懸之以木石擊之，有聲，能遠傳。按中國古代禮儀，在舉行祭祀或宴會時皆須鳴鐘。早期道教並無擊鐘禮儀，魏晉南北朝時道教科儀中方有鳴鐘。《要修科儀戒律鈔》卷八引《太真科》云：「齋堂之前，經台之上，皆懸金鐘玉磬，鐘磬依時鳴。」鳴鐘「非唯警戒人眾，亦乃感動群靈。神人相聞，同時集會，弘道濟物，盛德交歸」。法事中鳴鐘以控制法事進行節奏，警示經師。宮觀中也依鳴鐘警示道眾日常生活。故鳴鐘有著嚴格的規定程式。《要修科儀戒律鈔》稱，「鳴鐘，正法服，先至鐘所，手執鐘槌，祝曰：圓槌震法鐘，流聲遍十方。入下通長夜，登高響玉房，九幽聞離苦，七祖上仙堂。」擊鐘之聲由輕漸重。不同用途擊鐘次數也有所不同。鐘有大有小，各有所用。

展品中的「懺鐘」用於科儀法事，是配合鼓以統領法器的，為明代銅鑄，鐘身上鑄有八卦圖紋和道教經文，鐘鈕為龍形。



Bronze Bell of Repentance

Ming dynasty (1368–1644)

Bell: H23CM Diameter 17CM

Frame: H44CM W23CM

Collection of Beijing Bai Yun Guan

An important ritual instrument from Taoist rites and ceremonies. The bell is a percussion instrument dating from ancient China with a long-standing history. An earthen-ware bell was excavated at the cultural site of Long Shan Mountain in Kesheng Village, Chang'an County, Shaanxi Province, which has been identified as a relic from the late New Stone Age. Ever since the Shang dynasty, bells have been cast from bronze and then struck with wooden or stone implements to create a penetrating sound. According to the rites of ancient China, a bell would be sounded during rituals and for banquets. Originally, the sounding of a bell was not included in any Taoist rite, only appearing in Taoist ritual after the Wei, Jin, Northern and Southern dynasty period. As the introduction "Most True Rites" (Tai Zhen Ke) to the eighth scroll of "Notes on Essential Rituals" (Yao Xiu Ke Yi Jie Lü Chao) explains, "Before the dining room, upon the scripture-reading table, golden bells and jade chimes are there arrayed, the bells and chimes sounding each in turn" (「齋堂之前，經台之上，皆懸金鐘玉磬，鐘磬依時鳴。」). The sound of the bell is thus described, "Not only able to alert human listeners, but to move the spirits. The human and spirit world hear each other, meeting for a moment, in which we spread the Tao and achieve salvation, a meeting of great virtue" (「非唯警戒人眾，亦乃感動群靈。神人相聞，同時集會，弘道濟物，盛德交歸」). The sound of the bell helps to regulate the rhythm of the rite as it progresses, as well as acting as a signal to the Scripture Masters. The sound of the bell may also be used to give notices to the Taoist brethren during the daily life of the temple. As such, the sounding of the bell is subject to strict regulations. The "Notes on Essential Rituals" further states, "To sound the bell, first the appropriate ritual robes should be donned, then upon reaching the bell, with the hammer in hand, the following should be recited: 'the round hammer strikes the ritual bell, the sound fills all ten directions, pervades downwards into the long night, climbing high to reach the jade rooms, heard by those in the Nine Realms of Darkness their souls are delivered from suffering and one's seven generations of Ancestors may enter the Hall of the Immortals.'" (「鳴鐘，正法服，先至鐘所，手執鐘槌，祝曰：圓槌震法鐘，流聲遍十方。入下通長夜，登高響玉房，九幽聞離苦，七祖上仙堂。」) The bell should be struck softly at first, then with gradually increasing force. The number of strikes also differs with the purpose of the sounding the bell. Different sizes of bells can also determine their

different uses.

The Bell of Repentance exhibited here is the kind used in rites or ceremonies, in coordination with the drums, to lead the rest of the ritual instruments. It is a bell cast in bronze from the Ming dynasty. The designs cast upon the bell's surface include the Eight Trigrams and extracts from Taoist scripture, whilst the crown of the bell is moulded in the form of a dragon.



景泰藍水盂

清代

高 10CM 盂口直徑 10CM

北京白雲觀藏

道教科儀法事所用之法具。水盂為道教作法事時盛放淨水的器具，一般為口小腹大類水杯狀器具。水盂有銅鑄、銀鑄、陶鑄等等。盂外常飾有花紋圖案。法事時高功以左手執盂，右手用柳枝沾取淨水，遍灑法壇內外，以淨法壇。

該件水盂為銅景泰藍造，為晚清製品。



Water Chalice Covered in Blue Enamelware

Qing dynasty (1644–1911)

H10CM Top diameter 10CM

Collection of Beijing Bai Yun Guan

A ritual article used in Taoist rites and ceremonies. The Water Chalice filled with pure or blessed water is used during Taoist rites. It is usually fashioned in the shape of a cup without a handle, with a full belly and narrower rim. Chalicees come in cast bronze, cast silver, earthenware and other such materials. The exterior of the chalice is usually decorated. During a ritual the Ritual Master will hold the Chalice in his left hand, whilst in his right hand he holds a sprig of willow which he uses to disperse the pure water in all directions around and about the altar to purify the area where the ritual takes place.

This chalice is made of copper covered in blue enamelware, it was made in the late Qing dynasty.

銅磬

民國

直徑 33CM 高 22CM

北京白雲觀藏

仰磬為仰鉢式坐磬。道教在盛大的活動中，以磬配合鐘使用。《洞玄靈寶三洞奉道科戒營始》稱：「凡磬，以節度威儀，容止所要。」《上清靈寶大法》稱：「壇場將肅，鐘磬交鳴，韻奏鈞天，彷彿神遊於帝所；高音梵唱，依稀境類於玄都。」鐘磬聲音清亮典雅，被道教認為似天廷仙樂，用於整肅威儀。故《道門通教必用集》稱：「欲令群官整肅，儀軌森然，須先鳴鼓擊磬，齊眾而後升壇。」

道教宮觀中，有信眾向神靈祈禱叩拜時也須擊磬，用以通達神靈，使神靈得知信眾在祈拜。道教宮觀中擊磬是有嚴格規定的，不可隨意亂擊。

展品「仰磬」為銅鑄，民國年間造。



Bronze Chime (Qing)

Early 20th century

Diameter 33CM H22CM

Collection of Beijing Bai Yun Guan

The Raised Chime is a round, bowl-shaped chime that sits upon a cushion. During major Taoist activities the raised chime is used to keep time along with the bell. The “Mysterious Cavern Lingbao Three Caverns the Origins of Faith in Taoist Rites and Abstinences” (Dong Xuan Ling Bao San Dong Feng Dao Ke Jie Ying Shi) states, “The chime is used to regulate rhythm and impart a sense of solemnity, this is its function” (「凡磬，以節度威儀，容止所要。」). The “The Great Rites of Shangqing Lingbao” (Shang Qing Ling Bao Da Fa) says, “Hush falls upon the altar, the chime and bell sound in unison, a harmony that reaches Heaven, as if the gods were paying a visit to Imperial rooms; lofty notes and the chanting of scripture, as if reaching a mysterious and rare realm.” 「壇場將肅，鐘磬交鳴，韻奏鈞天，彷彿神遊於帝所；高音梵唱，依稀境類於玄都。」 In the Taoist faith, the resonant and elegant sound of the chime and bell sounding together is compared with the music of the spheres or of Heavenly Realms, and so is used to establish an atmosphere of solemnity and peace. Therefore the “Comprehensive Collection of the Taoist Religion” (Dao Men Tong Jiao Bi Yong Ji) notes, “In order to make the company still and bestow the ceremony with a sense of awe, it is necessary to sound the drums and the chime, only beginning the rite when all the company are focused.” (「欲令群官整肅，儀軌森然，須先鳴鼓擊磬，齊眾而後升壇。」)

In Taoist temples, the chime is sounded when the believers listening to the rite pay their obeisance, its sound is believed to reach the gods and alert them to the prayers of the faithful. The striking of the chime in a Taoist temple is subject to strict regulations and must not be struck in a casual fashion.

The Raised Chime exhibited is cast from bronze and was made in the early 20th century.

令牌

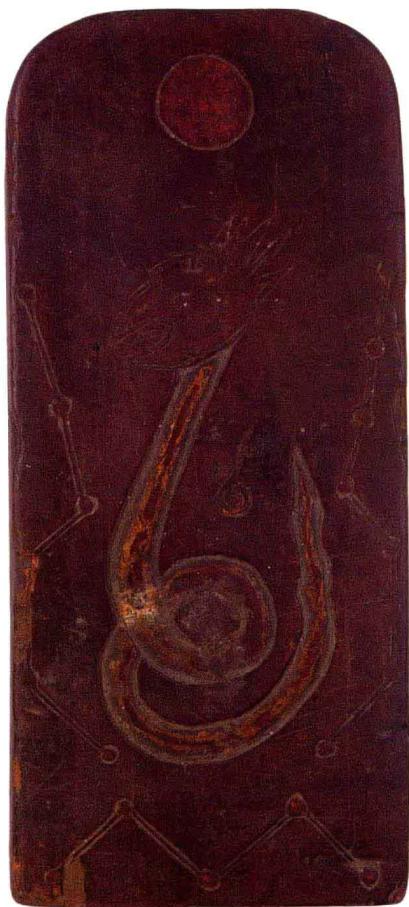
晚清

長 17.5CM 寬 7.5CM 厚 3CM

北京白雲觀藏

道教科儀中必用之法器。令牌源於古代之虎符，用於天子調兵遣將。魏晉南北朝以降，道教用之以召遣神將。《道書援神契》「令牌」條稱：「《周禮》牙璋以起軍旅。漢銅虎符上圓下方，刻五牙文，若垂露狀。背文作一坐虎形，銘其旁曰：如古牙璋，作虎符。今召將用令牌，此法也。」今道教宮觀中令牌多以棗木或桃木製造，高約十八厘米，寬約七厘米，厚約三厘米。形狀為圓頂平底，象徵天圓地方。牌的正面雕有「五雷號令」符文，兩側雕有日月及星象圖紋，背面雕有雲龍圖案。兩側還寫有「一聲霹靂」和「萬神速降」的文字。在道教法事中，高功執令牌上可通天，下可傳達天神號令，召遣神將。

該令牌為木質，晚清製造。



Token of Orders

Late Qing dynasty (1851–1911)

L17.5CM W7.5CM D3CM

Collection of Beijing Bai Yun Guan

An essential item amongst Taoist ritual instruments. The Token of Orders in this form originated from the tiger-shaped tokens used in ancient times by generals to signify that their orders came direct from the Emperor. Ever since the Wei, Jin, Northern and Southern period, such tokens have been used within the Taoist faith to summon Divine Generals. The relevant passage referring to Tokens in “The Key to the Sacred Foundation of Taoist Scriptures” (Dao Shu Yuan Shen Qi) says, “In the ‘Zhou Book of Rites’ (Zhou Li) the Yazhang^[20] token was used to dispatch armies. During the Han dynasty, bronze tiger tokens were made round without and flat within, carved with Wuya patterns in tear-drop shapes, the outside edge is carved like a sitting tiger, on their sides will be carved the order, and so it is said that tiger tokens were created in the likeness of the Yazhang. The Tokens of Orders of the present day are made in the same tradition” (「《周禮》牙璋以起軍旅。漢銅虎符上圓下方，刻五牙文，若垂露狀。背文作一坐虎形，銘其旁曰：如古牙璋，作虎符。今召將用令牌，此法也。」). Nowadays, the Tokens of Orders used in Taoist temples are often made of peachwood or jujube wood, they are made approximately 18cm tall, 7cm wide and 3cm deep. They are curved at the top and flat on the bottom, symbolising the Chinese belief that the Heavens are rounded whilst the Earth is flat. The front of the Token is carved with a written charm composed of the characters “Command of the Five Thunders” (Wu Lei Hao Ling), whilst the sides are carved with images of the sun, moon and stars, dragons flying in the clouds are carved upon the reverse side. On the sides we can still make out the characters, “A Peal of Thunder” (「一聲霹靂」) and “All Spirits Swiftly Descend” (「萬神速降」). In a Taoist rite, a Ritual Master holding such a Token of Orders is able to communicate with Heaven and transmit their orders to the Underworld, as well as commanding Divine Generals.

This Token of Orders, which is made of wood, was made in the late Qing dynasty.

[20] Like tiger tokens, the Yazhang was composed of two halves, one carried by the Emperor, one by the general carrying out his order. The bumps and recessions on each side meant that only a matching pair would fit neatly together proving the authenticity of the orders.



泥法印

晚清至民國時期

長 7.2CM 寬 7.5CM 厚 3CM

北京白雲觀藏

道教科儀中所用之法器。歷代為印可以金、銀、銅、鐵、玉石、牙、木等多種質地。印上文字可用真、楷、篆、隸等不同書體。還可分為陰紋和陽紋不同刻法。魏晉南北朝以降道教科儀使用法印，主要用以在文牒中加蓋仙聖的名號和靈寶醮壇的各種印簽。南寧金允中《上清靈寶大法》卷十云：「隆古盛時，人鬼各安其所，陰陽不雜其倫，故道之用，唯見於修真煉本，以致輕舉飛昇。中古以降，慢真日益，正道日晦，邪偽交馳，上下反覆，於是出法以救其弊，表章以達其忱，付降印篆以為信志。故用印之義近同世俗，亦道運因時損益者也。」明代《上清靈寶濟度大成金書》卷二五「靈寶印令品」收錄有印四十六種，各有品目，各有用途。

展品中的這枚法印為晚清至民國間，以泥燒製的，《道經師寶》印。



Ritual Stamp

Between Late Qing and Early 20th century

L7.2CM W7.5CM D3CM

Collection of Beijing Bai Yun Guan

A ritual instrument used in Taoist rites and ceremonies. Throughout history there have been stamps made of such materials as gold, silver, bronze, iron, jade, ivory, wood and so on. The characters upon the stamp may be executed in various forms of calligraphic script including Zhen, Kai, Zhuan or Li scripts. In addition, the writing may be carved in convex, Yang characters or concave, Yin characters. Taoist rituals have utilised ritual stamps ever since the Wei, Jin, Northern and Southern period. They are primarily used to imprint the holy title of one of the gods upon a written document or to produce the various printed labels used in Lingbao offering ceremonies. In the tenth scroll of the “Great Rites of the Shangqing Lingbao” (Shang Qing Ling Bao Da Fa) from the Southern Song Dynasty, written by Jin Yunzhong, “In the prosperous times of the ancients, the realms of man and the divine were clearly demarcated, the principles of Yin and Yang were lucid, thus the effect of the Tao was visible only by cultivation of the Truth and practice of the Fundamental, until such a point as one becomes light and airbourne. Ever since the Middle Ages, there is ever more to impede the Truth, the correct Tao grows ever more obscured, evil and falsity roam about, struggling for supremacy, hence rites are brought forth to save us from this fate, just as memorials are written to express sincere concern and an official seal is bestowed to ensure faith. As such, the use of the stamp is similar to that in the mortal world, it is employed by the Tao according to the state of the times” (「隆古盛時，人鬼各安其所，陰陽不雜其倫，故道之用，唯見於修真煉本，以致輕舉飛昇。中古以降，慢真日益，正道日晦，邪偽交馳，上下反覆，於是出法以救其弊，表章以達其忱，付降印篆以為信志。故用印之義近同世俗，亦道運因時損益者也。」). In scroll number twenty-five of “Lingbao Stamps and Orders” (Lingbao Yi Ling Pin) of the “The Collated Golden Book of Salvation of Most High Lingbao” (Shang Qing Ling Bao Ji Du Da Cheng Jin Shu) from the Ming dynasty, there are forty-six different kinds of stamps recorded, each itemised and with its own specific usage.

The ritual stamp exhibited was produced in the period of time between the late Qing dynasty to the early 20th century, it is made of fired clay and bears the characters, “Dao Jing Shi Bao” stamp.

銅鑊鈸
民國
直徑 9.2CM
北京白雲觀藏

Bronze Nao and Bo Cymbals
Early 20th century
Diameter 9.2CM
Collection of Beijing Bai Yun Guan

打擊樂器，道教科儀法事中所用之法器。鑊和鈸是兩種形似的樂器，可以統稱為鑊鈸，均由銅鑄而成。一副鑊鈸由兩片組成，每片中間隆起似碗形，四周有平寬邊。碗中間有小孔可繫繩或綢布，供手拿拍擊方便。兩片相擊發聲響亮。鑊鈸在道教法事中主要是烘托法事氣氛和起伴奏作用。

展品「鑊」、「鈸」均為民國年間銅鑄。

銅鑊
民國
直徑 19.8CM
北京白雲觀藏

Bronze Cha Cymbal
Early 20th century
Diameter 19.8CM
Collection of Beijing Bai Yun Guan

Percussion instruments and ritual instruments used in Taoist rites. The Nao and Bo cymbals are similar in appearance, they may also be referred to collectively as Naobo. Both are cast from bronze. Each set of cymbals comprises two parts, the centre of each part has a hollow centre shaped like a bowl (the varying size of which is the only way to differentiate the Nao from the Bo), and flat edges surrounding that. A small hole in the very centre allows for the attachment of strings or lengths of silk, which makes the cymbals easier to hold. Striking the two parts together creates a penetrating sound. The Naobo cymbals are used in a Taoist ritual primarily to heighten the mood of the rite in progress, as well as providing a musical accompaniment.

The Naobo cymbals exhibited are bronze cymbals from the early 20th century (1912–1949).



法鼓

晚清

直徑 31CM 厚 7CM

北京白雲觀藏

道教法事中奏樂禮神所擊之鼓名為法鼓。法鼓有大有小，均為圓木框，兩面蒙皮，以木質或竹質鼓槌擊之，發出聲響。鼓在科儀中起著統領其他法器的作用。

展品「法鼓」為晚清所製。鼓兩邊皮面為麒麟圖案。

Ritual Drum

Late Qing dynasty (1851–1911)

Diameter 31CM 厚 7CM

Collection of Beijing Bai Yun Guan

The drum which is struck during a Taoist rite both as a musical element and as a part of the offering of respects to the gods is known as a ritual drum. Ritual drums come in a variety of different sizes, but all are round, made of wood and have a skin at either end, and sound is created by beating them with a baton made either of wood or bamboo. The role of the drum in a Taoist rite is to lead the rhythm of the other ritual instruments.

The ritual drum exhibited here was made during the late Qing dynasty. There is a picture of the mythic beast Qilin on the skin at either end of the drum.





令旗

晚清

高 73cm 寬 64cm

北京白雲觀藏

道教齋醮科儀中之法物，又稱旛。令旗由布帛製成，三角形，邊上綴有燕尾狀邊。旗上書「敕召萬神」。其上可通天，下可召敕神兵神將，也具法壇威儀之用。《洞玄靈寶三洞奉道科戒營始》卷三稱：「旛、節、幢、旛，亦神仙所持，既具經典，即威儀之限，如今國家所製也。」



Banner of Orders

Late Qing dynasty (1851–1911)

H73CM W64CM

Collection of Beijing Bai Yun Guan

A ritual article used in Taoist rites and ceremonies, also known as a pennant. The Banner of Orders is made of cloth and silk in a triangular shape, the edges are trimmed in a swallow-tail border. The characters upon the banner read “Summoning all Gods” (Chi Zhao Wan Shen). It is believed to have the power of communicating with the Heavens above and the Divine Generals and legions of the Underworld, as well as imposing a sense of awe over the altar where a rite will take place. The third scroll of the “Mysterious Cavern Lingbao Three Caverns the Origins of Faith in Taoist Rites and Abstinences” (Dong Xuan Ling Bao San Dong Feng Dao Ke Jie Ying Shi) states, “Such various banners, streamers and pennants are held by the Immortal Gods, classic in their style, they also imbue a rite with solemnity, much like the banners created nowadays” (「旛、節、幢、旛，亦神仙所持，既具經典，即威儀之限，如今國家所製也。」).

木質漆金蓮花冠

晚清

高7cm 直徑6.2cm

北京白雲觀藏

道教高功法師在齋醮儀式中所戴之冠。

蓮花冠又稱上清冠，舊時為木製，形似蓮花，上面有一支帶雲頭的木簪，從上貫撮其髮。道書《三洞法服科戒文》稱道士威儀之冠服有七種：「一者初入道門，平冠，黃帔；二者正一，芙蓉玄冠，黃裙絳褐；三者道德，黃褐，玄巾；四者洞神，玄冠，青褐；五者洞玄，黃褐，玄冠，皆黃裙對之。冠象蓮花」；「六者洞真，褐帔」，「飛青華裙，蓮花寶冠」，「七者三洞，講法師」，「五色雲霞山水袖帔，元始寶冠」。在道教舉行齋醮儀式時，高功要戴蓮花冠。在道教繪畫和造像中，天尊、天師、真人均戴蓮花冠。當今蓮花冠已不用木製，而是用珠串等製成，輕巧美觀。



Wooden Lotus Crown with Gilt Painting

Late Qing dynasty (1851–1911)

H7CM Diameter 6.2CM

Collection of Beijing Bai Yun Guan

The crown worn by the Ritual Master during Taoist rites and ceremonies.

In previous times the lotus crown was made of wood in the shape of a lotus flower, with a hairstick, decorated with a cloud, which would pass through the knot of hair and secure the crown in place. The Taoist scripture, “Three Caverns Writings on Ritual Apparel and Rites” (San Dong Fa Fu Ke Jie Wen) states that the strict system of ritual crowns and robes for Taoists may be divided into seven categories: “The first, for those new to Taoism, a flat crown, a yellow cape; the second for the One and Orthodox (Zhengyi), a dark hibiscus crown, yellow cape and burgundy top; the third for the Tao and Te (Daode), yellow cloth, dark top; the fourth for Perceiving the Spirit (Dong Shen), dark crown, green top; the fifth for Perceiving the Cavern (Dong Xuan), yellow cloth, dark crown with a yellow robe to match, a crown in the shape of a lotus flower” (「一者初入道門，平冠，黃帔；二者正一，芙蓉玄冠，黃裙絳褐；三者道德，黃褐，玄巾；四者洞神，玄冠，青褐；五者洞玄，黃褐，玄冠，皆黃裙對之。冠象蓮花」); “the sixth for Perceiving the True (Dong Zhen), a short cloth cape” (「六者洞真，褐帔」), “a loose patterned robe, a jewelled lotus flower crown” (「飛青華裙，蓮花寶冠」); “the seventh for Perceiving the Three (San Dong) and he who explains scripture” (「七者三洞，講法師」), “a sleeved cape of five colours and patterns of clouds and landscape, the jewelled crown of the Primordial Beginning” (「五色雲霞山水袖帔，元始寶冠」). When a Taoist offering ceremony is held, the Ritual Master will always wear a lotus crown. In Taoist paintings and sculptures, Celestial Worthies, Heavenly Masters and Zhenren may all be seen wearing lotus crowns.

硬木八仙如意

清代

長 54CM 頭部寬 14CM 尾部寬 6.5CM

頭部厚 9CM 尾部厚 2CM

北京白雲觀藏

法器、禮器、陳設品。如意早期僅為日常搔癢之用，後來經文人、士大夫之推廣，使之成為防身、助談、把玩、表意、饋贈之器物，後來又成為陳設和宗教之法器，並隨著用途的不同，其形狀也發生了很大的變化，形成了如今我們看到的雲形和芝形的模樣。至清代乾隆年間，如意被推到了其發展史上的頂峰，流傳至今的大量如意多為清代所製。清代皇帝在壽誕、婚禮、外交等重要活動中都要贈送如意。其質地有金、玉、木、角、銅等等。

道教法事中使用如意應始於魏晉南北朝時期，據當時的道教經典《洞玄靈寶三洞奉道科戒營始》記載，如意「雖非天尊左右急須，亦道士女冠供養切要，並隨時造備，不得闕替」。明代《天皇至道太清玉冊》卷六稱，「如意」為「黃帝所製，戰蚩尤之兵器也。後世改為骨朵，天真執之，以驅群魔。」今之道教以如意之形狀比之「心」字字形，稱「如意，心之表也」。如意之形有三點，其首尾部常作雲或芝形，中間的一點作圓形，取三位一體之義，即一心尊道經師三寶也。

如意，在道教法器中有法器之王的說法，它在法器中地位最高。如在道教特定的科儀法事中，高功一旦捧起如意時，將代表法壇中最高的神真。例如在超度法事上，高功在升座之後，戴上五老冠將要正式代天尊說法，這時，放下笏板，捧起如意，這時的高功只接受別人揖拜，而不得向別人揖拜。

該如意為清代木雕八仙人物如意，雕工精美，人物生動。



Wooden Ruyi Sceptre of the Eight Immortals

Qing dynasty (1644–1911)

L54CM Front: W14CM D9CM

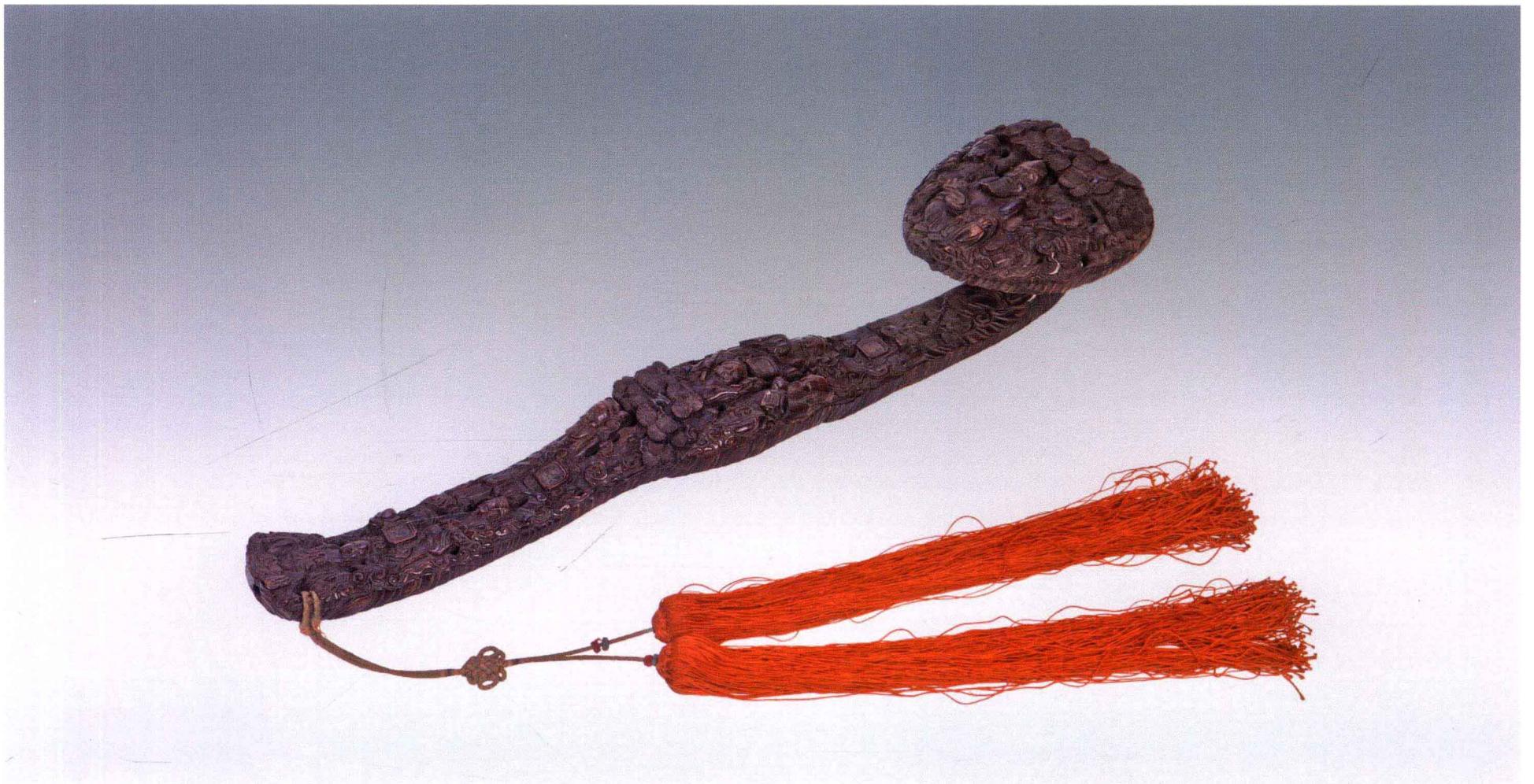
Rear: W6.5CM D2CM

Collection of Beijing Bai Yun Guan

This sceptre is a museum piece, as well as being an implement of ritual and religious significance. In its early days the Ruyi was used exclusively as an everyday back-scratcher, it is only following its wide use by literati and officials, and its popularisation as a potential weapon, conversation point, amusement and gift that it has gradually become an object for aesthetic appreciation and a ritual instrument. According to its various uses, its appearance has also undergone considerable changes, giving us the cloud-shape and ganoderma-shape we are familiar with today. By the reign of Emperor Qianlong of the Qing dynasty, the Ruyi sceptre had reached the pinnacle of its popularity, and as a result a large proportion of Ruyi sceptres that we see today were produced during the Qing dynasty. Emperors of the Qing dynasty would include such sceptres in their gifts on the occasions of birthdays, weddings and important events such as diplomatic exchanges. They can be made of various materials including gold, jade, wood, horn and bronze.

The use of the Ruyi sceptre in Taoist rites dates from the Wei, Jin, Northern and Southern period. According to the Taoist classic of the time, the “Mysterious Cavern Lingbao Three Caverns the Origins of Faith in Taoist Rites and Abstinences” (Dong Xuan Ling Bao San Dong Feng Dao Ke Jie Ying Shi), the Ruyi sceptre, “although not essential to the Celestial Worthies, it is important to Taoists, male and female alike, it is carried at all times and there is nothing that may take its place” (「雖非天尊左右急須，亦道士女冠供養切要，並隨時造備，不得闕替」). The sixth scroll of the “Highest Purity Jade Book of Heavenly Emperors and the Utmost Tao” (Tian Huang Zhi Dao Tai Qing Yu Ce) from the Ming dynasty states that the Ruyi sceptre was “a weapon made by Huang Di in order to defeat Chi You^[21]. Later it was re-created as a club often carried by Heavenly Immortals to control hoards of demons” (「黃帝所製，戰蚩尤之兵器也。後世改為骨朵，天真執之，以驅群魔。」). Nowadays in the Taoist faith the shape of the Ruyi is compared to that of the character for ‘heart’ or ‘mind’, it’s name Ruyi meaning “heart’s desire”. There are three parts to the shape of the

[21] legendary creator of weaponry, in legend he is said to have eighty-one bestial brethren who join him in battle



Ruyi sceptre, two ends that are often made in the shape of a cloud or ganoderma, and the rounded central part, the three parts united as one reflect heartfelt respect for the Three Treasures, that are the Tao, the scriptures and one's teacher.

The Ruyi sceptre is known as the King of all the Taoist ritual instruments, its position in ritual is also indicative of the highest rank. The moment a Ritual Master picks up a Ruyi sceptre during the course of a Taoist rite he becomes a representative of the highest ranking god, presiding over the rite. For example, during a transcendence ceremony^[22], after taking his seat the Ritual Master dons a "Wu Lao Guan" crown and formally begins to recite scripture in the name of the Celestial Worthies, at this moment he will put down the tablet he holds in his hands and pick up the Ruyi sceptre. Once he has done this the Ritual Master cannot perform any act of obeisance, he may only receive the respects of others.

The Ruyi sceptre exhibited here is a wooden sceptre made in the Qing dynasty depicting the Eight Immortals, it is delicately carved and the figures upon it bear lively expressions.

[22] a ceremony which is performed to allow spirits of the dead to transcend and escape suffering

五供

供器，即擺放於神位前，供燃香、點蠟燭和盛放香灰的香爐一隻，燭台一對，香筒一對，計五件，稱為五供。

香爐，道教宮觀及科儀法壇上常用之法具。香即用香料的粉末和填充混合物製成條狀或塊，或盤狀，晾乾後在神位前點燃。道教中有獻香、頌香科儀，並有降真香、信靈香、返魂香等等多種用途之香。魏晉南北朝時期道教宮觀和科儀中開始使用香爐。《洞玄靈寶三洞奉道科戒營始》卷三稱：「凡造香爐，有一十五種相，一者雕玉，二者鑄金，三者純銀，四者鑄石，五者鑄銅，六者柔鐵，七者七寶，八者雕木，九者彩畫，十者純漆，十一者瓷作，十二者瓦作，十三者石作，十四者竹作，十五者時作。皆大小隨時，舞鳳盤龍，飛雲卷霧，或蓮花千葉香山，或復雕鏤隱起，或樸素平緩，三足、六足、九足、獨足，各隨所宜也。」本次展出香爐有明嘉靖三十五年製銅香爐和明宣德御賞香爐各一隻。明宣德年間所製香爐因款式多樣、造形精美而稱於世。

燭台：插蠟燭的供器。本次展出的一對燭台為明代所鑄銅器，形制大氣簡潔。

香筒：存香的供器，內存條香，以備上香之用。此次展品中一對銅花瓶造於明代年。一對圓形雙耳瓶，一對方形雙耳瓶。

The Five Offering Vessels

Offering vessels are those vessels which are placed before the shrine to a god for making offerings of incense and candles, comprising five pieces in total: an incense burner, two candlesticks and two incense holders. These are what are known as the Five Offering Vessels.

Incense Burners

A ritual article used upon the altar in rites held in Taoist temples. The word 'incense' refers to any scented material that has been powdered and formed into sticks, bricks or coils, which, after drying, may be burned before the shrine to a god. Within the Taoist tradition there are rituals for the presenting of incense and offering of incense in praise, as well as different kinds of incense such as "Calling down the True", "Faithful Soul" and "Returning Spirit" incense, each with their own individual purposes. Taoist temples began to use incense burners as part of their rites in the Wei, Jin, Northern and Southern period. The third scroll of the "Mysterious Cavern Lingbao Three Caverns the Origins of Faith in Taoist Rites and Abstinenes" (Dong Xuan Ling Bao San Dong Feng Dao Ke Jie Ying Shi) states, "Those making an incense burner may choose from one of fifteen types, there are those made of jade, cast gold, pure silver, pyrite^[23] stone, cast bronze, soft iron, the seven jewels^[24], carven wood, painted clay, pure lacquer, porcelain, earthenware, stone, bamboo or any other material that is both suitable and available. The size may be determined according to the situation, patterns such as flying phoenixes and coiled dragons, clouds and mists, lotus flowers or the 'thousand peaks' design. The decoration may be composed of multiple layers of carvings or carved in a simple flat relief. It may stand upon three, six, nine or a single foot as is appropriate." (「凡造香爐，有一十五種相，一者雕玉，二者鑄金，三者純銀，四者鑄石，五者鑄銅，六者柔鐵，七者七寶，八者雕木，九者彩畫，十者純漆，十一者瓷作，十二者瓦作，十三者石作，十四者竹作，十五者時作。皆大小隨時，舞鳳盤龍，飛雲卷霧，或蓮花千葉香山，或復雕鏤隱起，或樸素平緩，三足、六足、九足、獨足，各隨所宜也。」) The large Incense Burner exhibited is from the thirty-fifth year of the Jiaqing period of the Ming dynasty and smaller Incense Bruner is from the Xuande period of the Ming dynasty. Incense burners from the latter period are famed for their rich variety of designs and exquisite craftsmanship.

Candlesticks

An offering vessel for holding candles. The pair of candlesticks exhibited here are a simple and bold design of cast bronze from the Ming dynasty.

Incense Holders

An offering vessel used to hold unburned incense sticks before they are used in an offering. The incense holders exhibited here are two pairs of bronze vases from the Ming dynasty. One pair is a round vase with twin handles, the other pair is a square vase with twin handles.

[23] or Chalcopyrite, a mineral stone containing both iron and copper ore that is golden coloured and oxidises to a green hue

[24] A term from scriptures that includes gold, silver, pearls and a variety of semi-precious stones

銅圓口雙耳圓瓶

明代嘉靖 35 (1556) 年

高 48CM 底口 23CM 瓶口直徑 16.25CM

北京白雲觀藏

道教五供之一。又稱香筒，一對。擺放於神像前的供桌香爐兩側，供插香支之用。明代銅鑄。

Bronze Round Vase

35th year of the Jiaqing period of the Ming dynasty (1556)

H48CM Bottom diameter 23CM Top diameter 16.25CM

Collection of Beijing Bai Yun Guan

One of the Five Offering Vessels. A pair, also known as incense holders. They would stand to either side of the incense burner upon the offering table in front of the Deity's image and be used to hold unburned incense. Ming Dynasty cast bronze.



銅方口雙耳方瓶

明代嘉靖 35 (1556) 年

高 59CM 瓶肚 24.4CM 厚度 18CM

北京白雲觀藏

道教五供之一。明代嘉靖 35 年銅鑄，一對。擺放於神像前供桌上，供插放鮮花之用。

Bronze Rectangular Vase

35th year of the Jiaqing period of the Ming dynasty (1556)

H59CM Bell diameter 24.4CM D18CM

Collection of Beijing Bai Yun Guan

One of the Five Offering Vessels. Cast bronze from the 35th year of the Jiaqing period of the Ming Dynasty. A pair. Placed upon the offering table in front of the Deity's image and used to hold offerings of cut flowers.



銅燭臺

明代嘉靖 35 (1556) 年

高 66.5CM 底口直徑 30CM

北京白雲觀藏

五供之一，一對。擺放於神像前的供桌上，供插蠟燭之用。明代銅鑄。

Bronze Candlestick

35th year of the Jiaqing period of the Ming dynasty (1556)

H66.5CM Bottom Diameter 30CM

Collection of Beijing Bai Yun Guan

One of the Five Offering Vessels, a pair. Placed upon the offering table in front of the Deity's image and used to hold candles. Ming Dynasty cast bronze.



銅燭臺

明代嘉靖 35 (1556) 年

高 78CM 底口直徑 30CM

北京白雲觀藏

五供之一，一對。擺放於神像前的供桌上，供插蠟燭之用。明代銅鑄。

Bronze Candlestick

35th year of the Jiaqing period of the Ming dynasty (1556)

H78CM Bottom Diameter 30CM

Collection of Beijing Bai Yun Guan

One of the Five Offering Vessels, a pair. Placed upon the offering table in front of the Deity's image and used to hold candles. Ming Dynasty cast bronze.



銅香爐

明代嘉靖 35 (1556) 年

高 60CM 上口直徑 35CM

北京白雲觀藏

五供之一，銅鑄。擺放於神像前的供桌中央，供禮神插放燃點的香支之用。

Bronze Incense Burner

35th year of the Jiaqing period of the Ming dynasty (1556–1644)

H60CM Top diameter 35CM

Collection of Beijing Bai Yun Guan

One of the Five Offering Vessels, Cast bronze. Placed in the centre of the offering table before the Deity's image and used to hold burned incense offered to the Deity.





銅鑄鍍金香爐
明代嘉靖八年
高 117cm 直徑 118cm
北京白雲觀藏

明代嘉靖乙丑年（1529）製鑄，相傳為皇家所賜。該爐鑄造工藝頗高，爐身遍佈大小不同，形態各異的高浮雕金龍，四十九條，十分生動精美。如今因長期在爐內焚香，龍身上的金色已看不到了。但因人們的長期撫摸，本來的銅亮色露了出來。原藏北京東嶽廟，1956年經文物局調往北京白雲觀使用，成為白雲觀的鎮觀之寶。

Bronze Incense Burner

8th year of the Jiaqing period of the Ming dynasty (1529)

H117CM Diameter 118CM

Collection of Beijing Bai Yun Guan

Cast in the year 1529 of the Jiaqing period of the Ming dynasty, this burner is said to be a gift from the emperor. The skill of production shown in this burner is outstanding, the subtle variety shown in its shaping, the deep relief designs of golden dragons each with their own unique characteristics, makes them appear most lively.

The gold upon the dragons has already been lost due to many years of use as a working incense burner, but owing to constant handling, the original brilliance of the bronze has shown through all the more clearly as a result. Originally kept in the Dong Yue Temple in Beijing, in 1956 it was transferred to the Beijing Bai Yun Guan for daily use by the Beijing Municipal Bureau of Cultural Heritage, where it has become one of the temple's main treasures.





宣德款銅香爐
明代宣德年間
直徑 13.5CM 高 6CM
北京白雲觀藏

明代宣德間（1426-1435）善於製作各種香爐，其所制香爐，以其形狀之多，品質之好聞名於世，故為後世藏家所鍾愛。

Bronze Incense Burner in Xuande Style
Xuande period of the Ming dynasty (1426-1435)
Diameter 13.5CM H6CM
Collection of Beijing Bai Yun Guan

The Xuande period of the Ming Dynasty (1426-1435) is known for its skilled production of incense burners, the variety and delicacy of their shapes being broadly recognised worldwide, they have become a firm favourite with collectors.





銅供盤

清代

直徑 24CM 底座直徑 11CM 高度 10.5CM

北京白雲觀藏

道教宮觀和齋醮法壇上所用之供器，盛放供品的器物。中國古代在祭祀禮儀中均要擺放犧牲和果餅等食品作為供品。道教繼承這一傳統，在道教宮觀和齋醮法事神位前也需擺放乾鮮果品和餅餌等食物，以供盤盛之。《道書援神契》云：「古者祭用黍稷、犧牲。梁武帝以面為犧牲代之，唐玄宗又以餅餌代之。《周禮》籩人掌棗栗菱芡，又有糗餅粉資，又酒正掌五齊三酒。」法壇上所用供盤的多少，視供品數量的多少而定。該供盤為清代銅鑄。



Bronze Offering Plate

Qing dynasty (1644–1911)

H24CM Base diameter 11CM H10.5CM

Collection of Beijing Bai Yun Guan

An offering vessel used within Taoist temples and during Taoist rites and ceremonies to hold the objects given in offering. In ancient times offerings made as part of prayers or rites usually consisted of sacrifices or fruit, bread or cakes and other foodstuffs. The Taoist faith maintains this tradition, with foods such as fresh fruits, bread and cakes placed upon offering plates being presented to the shrines of Deities in the halls of Taoist temples or during offering ceremonies. “The Key to the Sacred Foundation of Taoist Scriptures” (Dao Shu Yuan Shen Qi) explains, “In ancient times, offerings comprised of grain and sacrifices^[25]. Emperor Liang Wudi (464–549) instigated the replacement of animal sacrifices with offerings of flour, Emperor Tang Xuanzong (685–762) in turn instigated the replacement of these offerings with offerings of bread and cakes. “The Zhou Book of Rites’ (Zhou Li) states that those with fruits may offer baskets of dates and various grains, dry provisions and steamed cakes, those with liquors may offer various types of liquor^[26]” 「古者祭用黍稷、犧牲。梁武帝以面為犧牲代之，唐玄宗又以餅餌代之。《周禮》籩人掌棗栗菱芡，又有糗餅粉資，又酒正掌五齊三酒。」. The number of offering plates that will be used on a ritual altar depends upon how many items are to be presented as offerings. This offering plate is cast in bronze and was made in the Qing dynasty.

[25] animal sacrifices had to be animals of perfect form (xi) and uniform colouring (sheng), the two words describing these states put together give us the modern word ‘sacrifice’ as a noun or verb.

[26] Here ‘three states of liquor’ refer to the lengths of time different liquors may be preserved for, whilst the additional ‘five types of liquor’ define the quality of the liquor produced, giving three states and five types of liquor that may be offered, which we have translated as ‘various types’ for simplicity.



錫燭臺

民國

高 31CM 直徑 10CM

北京白雲觀藏

一對，民國年間造。

Pewter Candlesticks

Early 20th century

H31CM Diameter 10CM

Collection of Beijing Bai Yun Guan

A pair, from the early 20th century.



錫花瓶

民國

高 22CM 直徑 9CM

北京白雲觀藏

一對，民國年間造。

Pewter Vases

Early 20th century

H22CM Diameter 9CM

Collection of Beijing Bai Yun Guan

A pair, from the early 20th century.



金鐘

清代

高 20.5CM 直徑 12CM

北京白雲觀藏

Golden Bell

Qing dynasty (1644–1911)

H20.5CM Diameter 12CM

Collection of Beijing Bai Yun Guan



金鐘、玉磬

展品中的金鐘為黃金和銅合金鑄成，鐘身鑄有八卦圖案等，鐘鈕為雲龍形。

磬原為中國古代打擊樂器，有石製、玉製、銅和鐵製等。磬最早用於宮廷樂舞等禮儀活動中，成為象徵身份地位的禮器。單個的磬稱為特磬，而由多具編組的磬稱編磬。展品中的玉磬為新疆墨玉所造，刻有雲紋，十分古樸。

相傳清朝康熙皇帝禮遇道教，拜當時在北京白雲觀傳戒的王常月方丈為師，受「方便戒」（即本人並不參加傳戒活動，只是掛個名頭），之後將這套金鐘玉磬作為紀念禮品贈送給王方丈。

玉磬
清代
長 25CM 寬 9CM
北京白雲觀藏

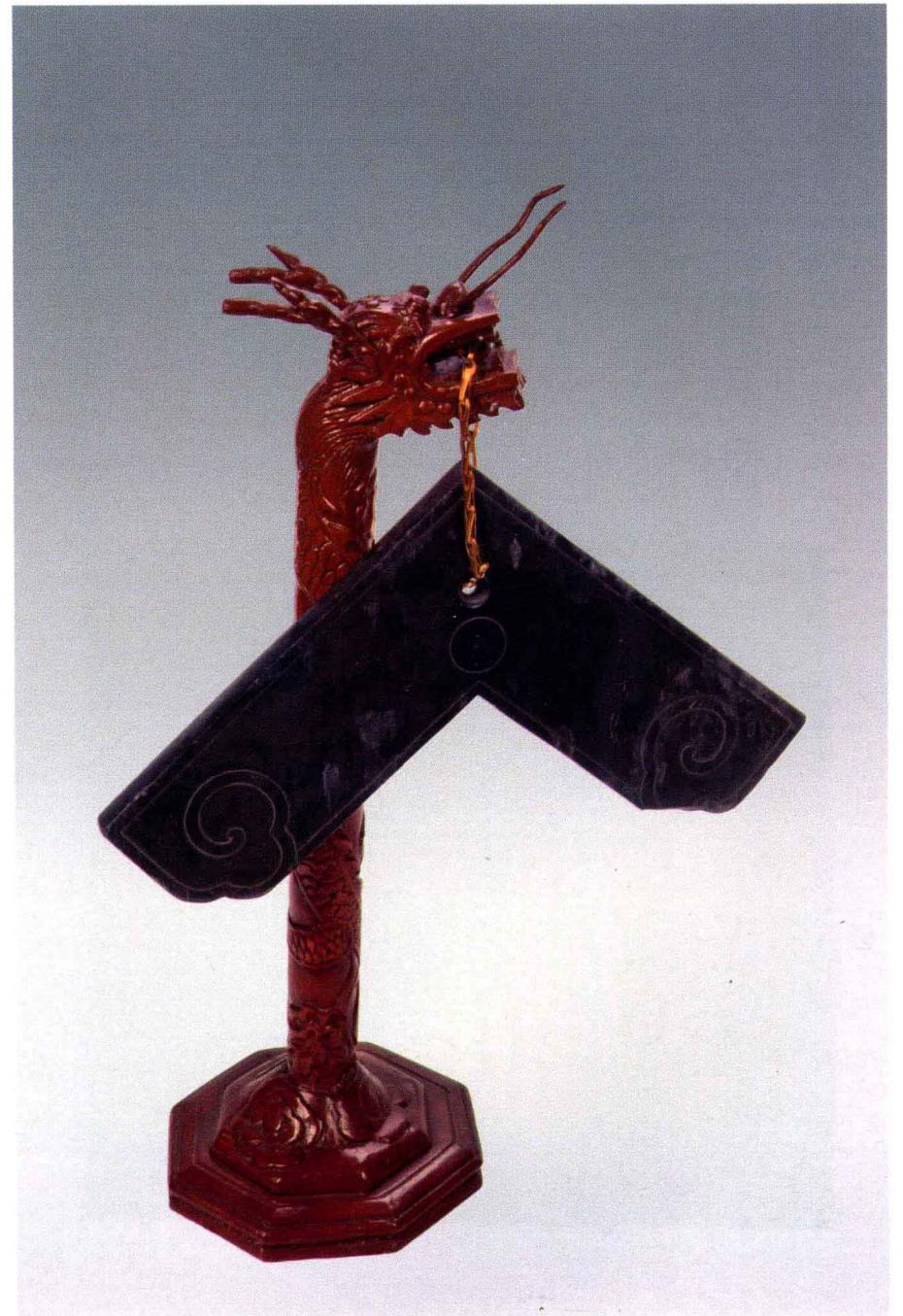
Jade Chime
Qing dynasty (1644–1911)
H25CM W9CM
Collection of Beijing Bai Yun Guan

Golden Bell and Jade Chime

The bell exhibited is cast from an alloy of gold and bronze, the patterns of the Eight Trigrams are cast onto the body of the bell, whilst its crown is modelled in the form of a dragon in the clouds.

The chime was originally a musical instrument in ancient China, which could be made of stone, jade, bronze or other such materials. Chimes were played at the palace for musical or dance performances or during ritual acts. As such they became a ritual implement indicating a certain social standing. Single chimes are known as 'individual' chimes, whilst a row of chimes are called 'strung' chimes. The chime exhibited is made of Ink Jade from the area of Xinjiang, and carved with cloud patterns, in a most simple and unassuming style.

It is said that when Emperor Kangxi of the Qing dynasty came to pay his respects to the Taoist faith, he applied to Wang Changyue, the abbot of the time who proclaimed the abstinences at the Beijing Bai Yuan Guan, to become his disciple and received the 'convenient abstinences' ("Fan Bian Jie") (that is a purely nominal situation, where the person in question does not actually participate in abstinence at all) after which he presented this set of a golden bell and jade chime as a commemorative gift to Abbot Wang.



金籙白簡長生靈符木質經板

清代

長 27CM 寬 24.2CM

北京白雲觀藏

符又稱為「神符」、「道符」、「天符」，是道教重要的道術手段之一。「符」原為中國古代的信物，可用以調兵遣將，如虎符。漢代時方士、巫師們已開始依託神明將領，使用符信，用以招劾鬼神，鎮壓精怪。東漢時袁康所撰《越絕書》中就提到有關的一組神符——《靈寶五符》。道教創立後，繼承了使用神符為其重要的法術手段，並加以發展，創造出種類繁多而有系統的神符，如從神尊來分，有老君符、天師符等等；從用途上分有可以治病符、鎮妖符、護身符等等。道教的符文是特殊文字寫成的，正如《太上洞玄靈寶素真符》卷上所言：「凡一切符文皆有文字，但人不解識之。」書寫符文多以筆形曲折盤紆的文字，例如常以雲篆、複文符多種字體。符文一般書於紙上，或鑄刻在桃木板，鐵札上，供印刷。

此次展品中有符板兩塊，為《金籙白簡長生靈符》和《靈寶解獄死傷符命》。均為清代刻板。

Printing Block for “Jin Lu Bai Jian Chang Sheng Ling Fu”

Qing dynasty (1644–1911)

L27CM W24.2CM

Collection of Beijing Bai Yun Guan

Charms, also known as “Charms of the Immortals”, “Charms of the Tao” or “Charms of the Heavens” are an important facet of Taoist practice. The charm was originally a kind of token of faith used in ancient China, which could be used to give orders to generals and armies, such as military tiger tokens. Magicians and hermits of the Han dynasty had already begun the use of tokens of faith stemming from their interaction with the spiritual world, which were used to make supplications to the Divine Realm and suppress demons. The text “Surpassing the Extreme” (Yue Jue She) by Yuan Kang of the Eastern Han dynasty mentions a set of spiritual charms called “The Five Charms of Lingbao” (Ling Bao Wu Fu). After the foundation of Taoism as a religion, the use of charms was preserved as an important part of their rituals, and was further developed so that many new systemised spiritual charms came to be created. If we look at them by the Deity to whom they are attributed, they vary from “Lao Jun” charms to “Heavenly Master” charms; alternatively from the point of view of usage we see that there are those for the curing of illness, for the suppression of harmful spirits, for protection and so on. Taoist charms are composed of special characters, just as the first scroll of “The Supreme Mysterious Cavern Lingbao Pure and True Charms” (Tai Shang Dong Xuan Ling Bao Su Zhen Fu) says, “The writings in a charm are all characters of some kind, but they are not legible to the average person.” (「凡一切符文皆有文字，但人不解識之。」). The characters of charms are written in a style characterised by its twists and turns, in scripts such as cloud-seal script (Yun Zhuan) or double-writing charm (Fu Wen Fu) script. Charms are usually written upon paper or engraved upon peachwood or iron plates for printing.

There are two printing blocks for charms exhibited, one is for the “Jin Lu Bai Jian Chang Sheng Ling Fu” and the other for the “Lingbao Charm for Restoration from Hell, Death and Injury” (Lingbao Jie Yu Si Shang Fu Ming). Both are engravings upon wood from the Qing dynasty.



靈寶解獄死傷符命木質經板

清代

長 31CM 寬 22CM

北京白雲觀藏

Printing Block for “Lingbao Jie Yu Si Shang Fu Ming”

Qing dynasty (1644–1911)

L31CM W22CM

Collection of Beijing Bai Yun Guan



《呂祖仙方》刷印板

清代

長 15.7CM 寬 8.85CM

北京白雲觀藏

呂祖以普度眾人著稱，該經板為呂祖解救病難之小方劑的木刻板，用以印刷仙方，分發信眾。

Printing Block for the "Immortal Prescriptions of Ancestor Lü"

Qing dynasty (1644–1911)

L15.7CM W8.85CM

Collection of Beijing Bai Yun Guan

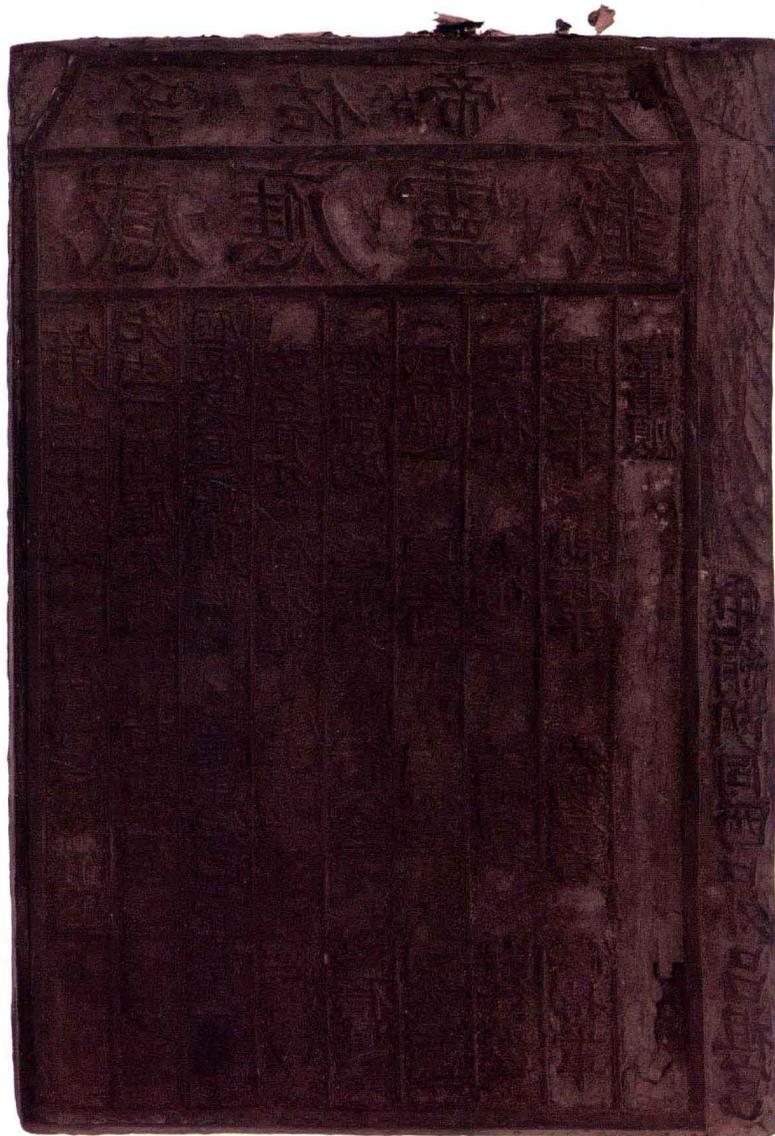
Ancestor Lü is known for his wide-ranging acts of benevolence and this wooden printing block was used for printing the prescriptions and treatments for illness attributed to Ancestor Lü. The 'Immortal Prescriptions' would be printed and then distributed to believers.



孚佑帝君感應靈籤木質經板
清代
長 17.8CM 寬 12.45CM
北京白雲觀藏

中國古代即有通過抽籤來瞭解自己未來命運的方法，道教創立後加以繼承和發展，出現了多種有系統的「靈籤」，並有多種解釋靈籤的經文。這些經文多刻於木板上，通過印刷分發給信眾。

展品中的《孚佑帝君感應靈籤》板即為印刷籤紙所用。



Printing Block for the Reading of Divination Sticks

Qing dynasty (1644–1911)

L17.8CM W12.45CM

Collection of Beijing Bai Yun Guan

In ancient China there was a fortune-telling system based upon the random selection of bamboo sticks. Following the foundation of Taoism as a religion, this tradition was preserved and developed to create a large and systematic range of divination sticks or Spiritual Slips (Ling Qian) as well as scriptures outlining the correct interpretation of them. These are mostly carved upon wooden blocks and printed so that they may distributed to those seeking their fortune told.

The exhibited printing block was used for the printing of the interpretations of the “Faithful Protector Sovereign’s Responsive Spiritual Slips^[27]” (Fu You Di Jun Gan Ying Ling Qian).

[27] a set of fortune telling attributed to Ancestor Lü, also known as the Faithful Protector

梓潼帝君化書（卷四）木質經板

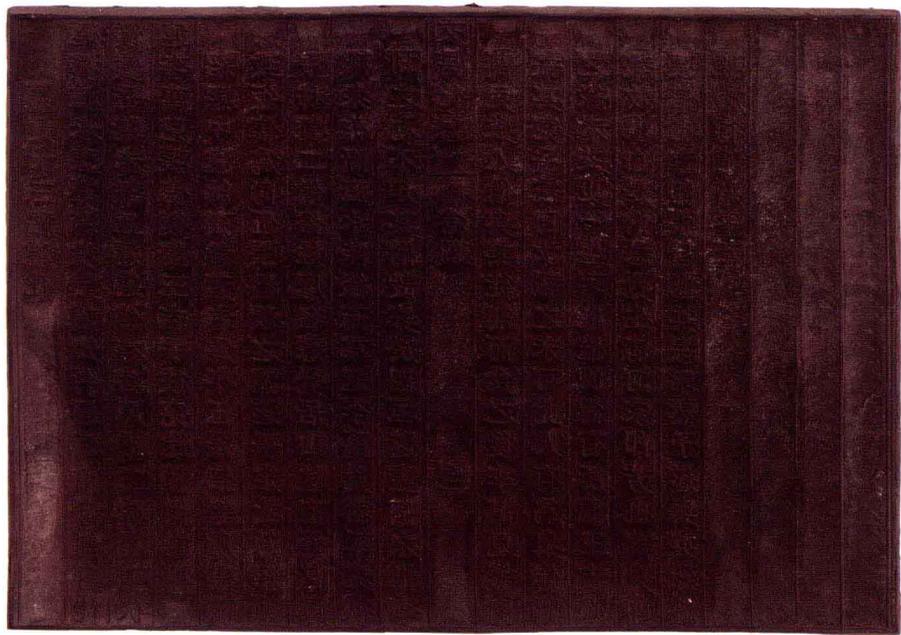
清代

長 25.7CM 寬 18.3CM

北京白雲觀藏

道教經典。又稱《文昌化書》，四卷，收於明版《正統道藏》洞真部譜錄類。此書敘述梓潼文昌帝君歷世顯化事蹟。全書分九十七化，每化一節。以詩話文體為主。傳文始自周，訖於元初。

雕板印刷起始於中國唐代武則天時期，宋代開始大量使用。展品經板為印刷《梓潼帝君化書》卷四的經板之一。鑄刻於清代。



Printing Block for the Scripture: The Transformation Book of Lord Zitong

Qing dynasty (1644–1911)

L25.7CM W18.3CM

Collection of Beijing Bai Yun Guan

A Taoist Scripture also known as the “Transformation Book of Wen Chang” (Wen Chang Hua Shu), comprising four scrolls, appearing in the Ming dynasty edition of the Orthodox Taoist Canon (Zhengtong Daozang) under the ‘listings’ part of the ‘Perceiving Truth’ (Dong Zhen) section. This book describes the miraculous events and history of Lord Wen Chang. This scripture describes in total ninety-seven transformations, with a chapter dedicated to each, written mostly in the form of poetry. The dissemination of this text is thought to have begun in the Zhou dynasty and continued until the early Yuan dynasty.

Engraved block printing began in the Wudi period of the Tang dynasty during the reign of Empress Wuze Tian and was in common usage by the Song dynasty. The exhibited printing block is one of the blocks used for printing the four scrolls of “The Transformation Book of Lord Zitong” (Zi Tong Di Jun Hua Shu) scripture. It was engraved in the Qing dynasty.

高上玉皇心印妙經木質經板

清代

長 27CM 寬 21.2CM

北京白雲觀藏

《高上玉皇心印妙經》，簡稱《高上玉皇心印經》、《心印經》，收入明版《正統道藏》洞真部本文類。為道士早壇功課習誦經文之一。此經為內丹修煉的重要理論經典之一。全真道將其列為內修五經之一。

展品經板鑄刻於清代。

Printing Block for the “Most High Jade Emperor’s Miraculous Scripture on the Impressions of the Heart”

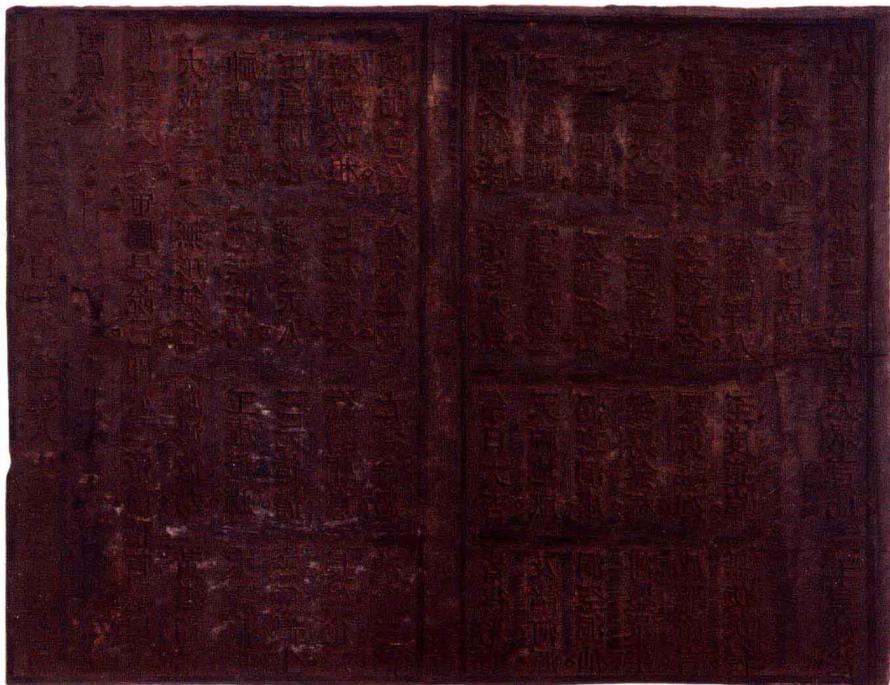
Qing dynasty (1644–1911)

L27CM W21.2CM

Collection of Beijing Bai Yun Guan

The “Most High Jade Emperor’s Miraculous Scripture on the Impressions of the Heart” (Gao Shang Yu Huang Xin Yin Miao Jing), known as “Jade Emperor’s Scripture on the Impressions of the Heart” (Gao Shang Yu Huang Xin Ying Jing) for short or simply the “Impressions of the Heart” (Xin Yin Jing) scripture appeared in the Original Writings part of the Perceiving Truth (Dong Zhen) section of the Ming dynasty edition of the Orthodox Taoist Canon (Zhengtong Daozang). It is one of the scriptures that is recited by Taoists in the morning scripture readings. It is also an important classic text on the theory of inner alchemy. The Complete Truth sect of Taoism classes it as one of the Five Classics on the practice of inner alchemy.

The printing block exhibited was engraved in the Qing dynasty.



淨戒牒木質刷印板

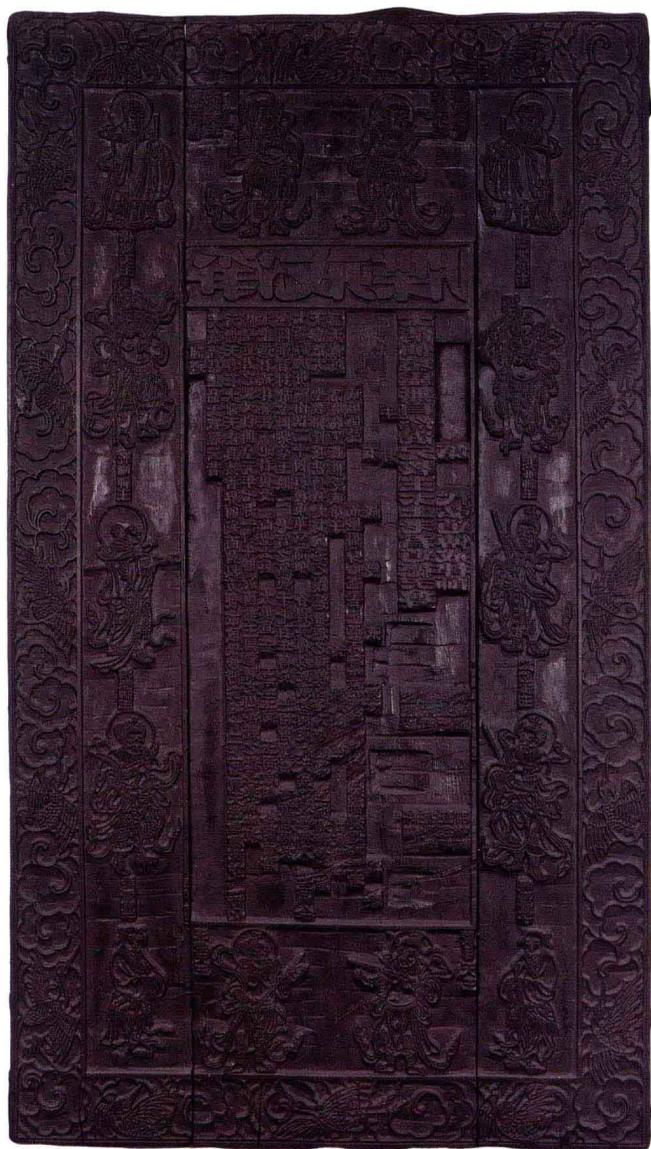
清代

高 103CM 寬 57.5CM 厚 5CM

北京白雲觀藏

戒，為道教約束道士言行，防止「噁心邪欲」、「乖言戾行」的規戒。清初，全真龍門派第七代律師王常月真人於北京白雲觀傳初真戒、中級戒、天仙大戒，合稱「三壇大戒」，戒期百日。受戒弟子在受戒圓滿結束後，要發給衣、鉢、戒牒，以證明其受戒合格。

戒牒，相當於今日學生畢業證書。展品「淨戒牒」木刻板即印刷戒牒之用。鑄刻於清代。



Printing Block for Certification of the Pure Abstinences

Qing dynasty (1644–1911)

H103CM W57.5CM D5CM

Collection of Beijing Bai Yun Guan

Abstinences are the rules which govern the speech and actions of those belonging to the Taoist faith. They are regulations intended to eliminate “evil thought, impure desires, irregular words and improper actions”. At the beginning of the Qing dynasty, the seventh generation leader of the Dragon Gate (Longmen) branch of the Complete Truth (Quan Zhen) sect of Taoism, Zhenren Wang Changyue proclaimed three different sets of abstinence precepts called ‘Early Truth’ ‘Primary Level’ (Chu Zhen Jie), ‘Middle Level’ (Zhong Ji Jie) and ‘Heavenly Immortals’ (Tian Xian Da Jie) abstinences from the Beijing Bai Yun Guan; these abstinences are collectively known as “The Great Abstinences of the Three Altars”, the duration of each period of abstinence being one hundred days. Disciples who have completed the term of abstinence would then be presented with the suitable attire, bowl and a certification of their acceptance of the abstinences.

This type of certification works in a similar way to the degree certificate given out by universities to graduate students today. The exhibit shows the printing block for producing such “Certification of the Pure Abstinences”. It was engraved in the Qing dynasty.



元始天尊說梓潼帝君應驗經、本願經 國家一級文物

明代萬曆 43 年

出土時間：1982 年 地點：北京三教寺

長 31.5CM 寬 11.5CM 厚 1CM

北京白雲觀藏

道教經典，二經同卷，收在明版《正統道藏》洞神部本文類。《應驗經》稱，元始天尊見眾生遭諸劫運，受輪回生死之苦，皆因嫉妒貪婪，不知悔改，故說五言二十八句贊文，又說五言十二句頌文，勸人改惡從善，好生奉道。經後有“帝君聖號”百餘字。《本願經》稱，元始天尊召梓潼帝君來，教其消除大劫，救度末世。經中有贊、頌、偈、懺悔文、發願文等。

此展品經書是 1982 年發現於從北京原三教寺調往北京白雲觀的銅像“文昌帝君”腹中。經尾有“大明萬曆四十三年九月吉日，御制印造，梓潼應驗、本願共一卷一藏。專祈保祝壽福無疆，皇躬有慶保扶劫運，延續年令，宮闈肅睦，內外平寧者。”可知該經書專為神像裝藏所印，而且是皇家內府所印，社會上不見該版本傳世，故極為珍貴。



The Scripture of Yuan Shi Tian Jun

Describing the Trials of Lord Zitong and The Original Vow Scripture
Grade-One Cultural Relic

43th year of the Wanli period of the Ming dynasty (1615)

Excavated from the Temple of Three Faiths (San Jiao Si) in Beijing in
1982

H31.5CM W11.5CM D1CM

Collection of Beijing Bai Yun Guan

These two Taoist scriptures appear in the same scroll in the Original Writings part of the Perceiving Truth (Dong Zhen) section of the Ming dynasty edition of the Orthodox Taoist Canon (Zhengtong Daozang). The “Describing the Trials” (Ying Yan Jing) scripture describes how the Yuan Shi Tian Jun, bearing witness to the fact that the many trials of the living and the torment of reincarnation were all due to human jealousy and greed and our ignorance of the need for repentance, decided to create the following hymn in twenty-eight, five character phrases along with a eulogy of twelve, five character phrases, both of which implore people to turn from evil to goodness and to honour life and uphold the Tao. At the end of this scripture there is a piece of writing approximately one hundred characters long comprising the holy title of the Heavenly Lord. The Scripture of the Original Vow (Ben Yuan Jing) describes how the Yuan Shi Tian Jun Celestial Worthy summoned Lord Zitong to his side and taught him the method of eliminating disasters and saving lives for the day of reckoning. The scripture also includes the sections of a hymn, eulogy, chant, repentance and vow passages.

These exhibits were discovered hidden in the belly of a bronze statue of Lord Wen Chang when it was transferred from the late Temple of the Three Teachings (San Jiao Si) to the Beijing Bai Yun Guan in 1982. A line of characters at the end of the scripture says, “An auspicious day of the ninth lunar month, in the forty-third year of the Wanli period of the Great Ming dynasty, printed by imperial order, one scripture and one repository containing the Trials of Lord Zhitong and the Original Vow scriptures. To be used in prayers for protection, unlimited longevity and happiness, the Emperor offers prayers for a long life, a harmonious palace and peace on all sides.” (「大明萬曆四十三年九月吉日，御制印造，梓潼應驗、本願共一卷一藏。專祈保祝壽福無疆，皇躬有慶保扶劫運，延續年令，宮闈肅睦，內外平寧者。」) Thus we are able to say that this scripture was printed especially to be placed within that statue, and that it was printed by the interior of the imperial palace, as such it is a rare print and exceptionally valuable.



持經訣要

凡誦經者必先至心誠意盥漱齋沐嚴
 整衣冠焚香正身端坐洗心滌慮絕念忘
 情思真如對然後朗誦。

淨心神呪

太上台星 應變無停 驅邪縛魅

保命護身 智慧明淨 心神安寧

三魂永久 鬼無喪傾 急急如律令

淨口神呪

丹朱口神 吐穢除氛 舌神正倫

通命養神 羅千齒神 却邪衛真

侯神虎賁 氣神引津 心神丹元

太和山瑞圖（絹本手卷）國家一級文物

明代

長 1022CM 縱 56CM

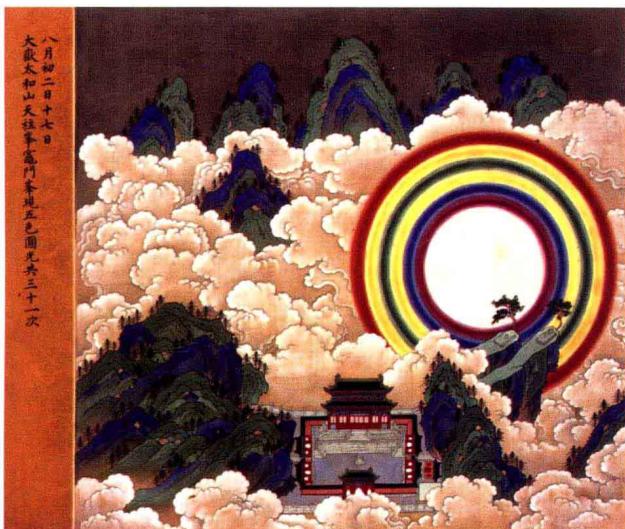
北京白雲觀藏

明代，手卷，絹本，工筆重彩。

明初，朱元璋（1368－1398）稱帝後，封其諸子為各地藩王。四子朱棣為燕王，駐藩北京，鎮守北邊。他智勇大略，能推誠任人，曾多次率兵，擊敗元朝殘餘勢力。朱元璋去世後，其孫朱允炆即帝位，因恐其諸叔輩勢力過大，便聽從齊泰、黃子澄建議，開始對諸王削廢。燕王朱棣恐削到自己頭上，遂先發制人，以討伐齊、黃奸臣為名，發起了「奉天靖難」之戰，歷時三年，於建文四年（1402年）六月攻進南京，遂自立為帝，年號為永樂（1403－1424）。因朱棣起兵「靖難」，叔叔奪了侄子的帝位，是有違正統倫理綱常之事，於是在姚廣孝的謀劃下，「靖難之變」就變成了「皇權神授」。即朱棣之所以起兵稱帝是因為得到真武大帝顯聖護佑的結果。朱棣的內侍臣子便據其授意，稱湖北武當山展旗峰出現了祥瑞雲彩和白面皂旗，又先後出現了宮殿，最後真武大帝在空中顯聖，並將這一過程繪成長卷，即《太和山瑞圖》，呈給朱棣。其後，朱棣為報答真武大帝助他稱帝，遂據此圖在湖北武當山和北京等地大興土木，營造供奉真武之廟宇。其後該圖賜北京白雲觀保藏。

《太和山瑞圖》繪畫技法精細，雖似連環畫和界畫之間，卻不失大氣。色彩用寶石顏料，至今十分鮮豔。該圖對研究武當山道教宮觀建制，有重要參考價值，為海內孤本。

2000年曾赴美國芝加哥、舊金山兩地展出，展出前曾由故宮博物院科研處修復廠揭裱修補，現今品相很好。



The Auspicious Painting of Taihe Mountain (Manuscript on Silk)
Ming dynasty (1368–1644)

L1022CM W56CM Grade-One Cultural Relic
Collection of Beijing Bai Yun Guan

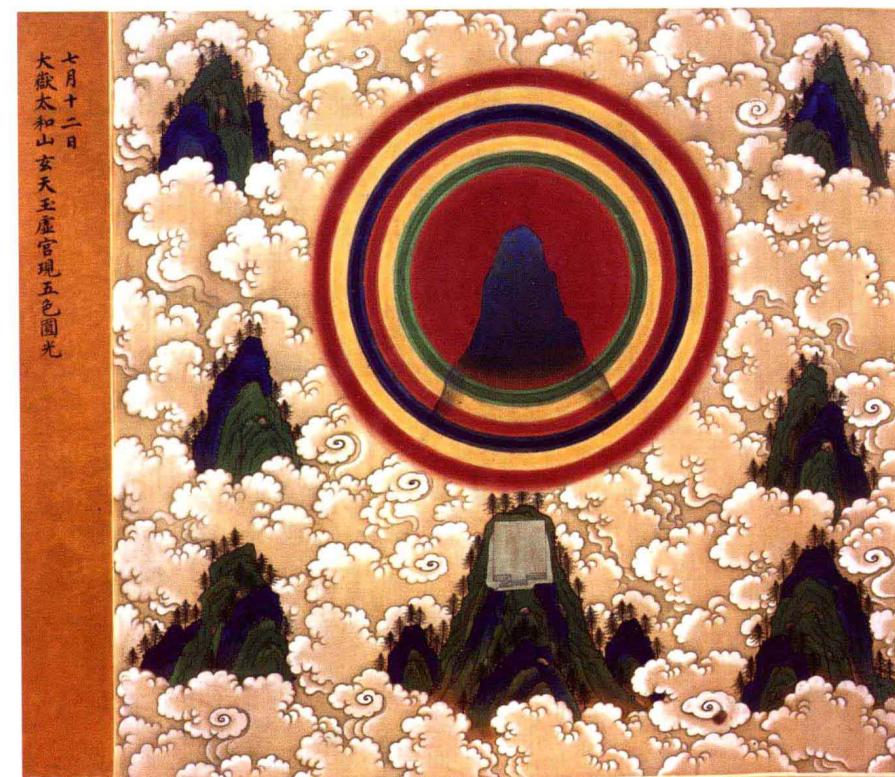
During the early Ming dynasty, Zhu Yuanzhang was proclaimed emperor for the period 1368–1398. After becoming emperor, he named his sons as feudal monarchs of various areas across the land. His fourth son, Zhu Di was named King Yan, who reigned over the area of Beijing, guarding the northern borders. He was a brave and wise man and ensured that he was surrounded by trustworthy men. He was in charge of an army and was responsible for defeating the vestiges of Yuan dynasty control. After Zhu Yuanzhang's death, his grandson Zhu Yunwen succeeded him to the throne. Fearful that his various uncles were each wielding too formidable a power, he followed the advice of ministers Qi Tai and Huang Zicheng and began stripping them of their positions. King Yan, Zhu Di was afraid that he would be next to be stripped of his position, so he pre-emptively sent an envoy to accuse Qi Tai and Huang Zicheng of being traitors, thus the Fengtian Conflict Settlement war was waged. It was a war which lasted three years and finally ended with the seizure of Nanjing in the sixth lunar month of the fourth year of the reign of Jianwen^[28] (1402), after which Zhu Di proclaimed himself emperor, and gave his reign the name of Yongle or Everlasting Joy (which would last 1403–1424). Zhu Di's uprising to 'settle conflict' concluded with an uncle usurping the throne from his nephew, and this was contrary to the orthodox transfer of power between relatives. At this point it was up to Yao Guangxiao, a high-ranking Buddhist monk involved in the politics of the time, to rename the Fengtian uprising as a 'divine transference of imperial power' instead. Henceforth it was proclaimed that the reason Zhu Di was able to successfully

[28] Zhu Yunwen

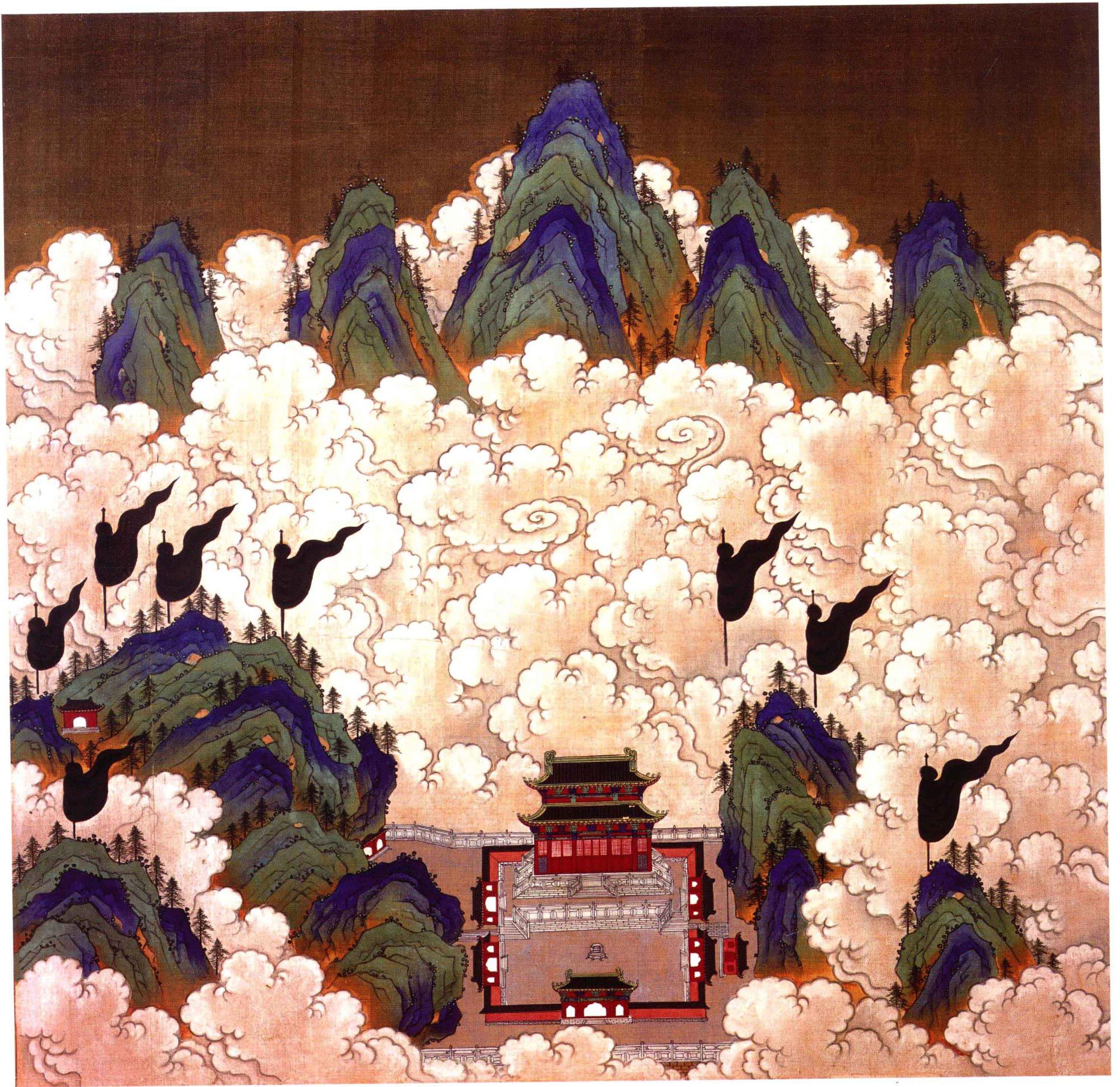
lead an armed uprising and proclaim himself emperor was due to the fact that he was afforded spiritual protection from Zhen Wu Da Di. Zhu Di's personal aides, taking the lead from him, then announced that auspicious coloured clouds had appeared over the Zhanqi peak about Wudang Mountain in Hubei, along with white and black flags, and then a palace had appeared, followed by Zhen Wu Da Di himself, and this process was finally set down in a scroll painting, which is the Auspicious Painting of Taihe Mountain (Tai He Shan Rui Tu), which was presented to Zhu Di. Afterwards, in order to show his gratitude to Zhen Wu Da Di for his assistance in helping him become emperor, Zhu Di embarked on major construction projects in both Beijing and on Wudang Mountain, building temples to honour Zhen Wu Da Di, according to their appearance in the scroll painting. The scroll was finally presented to the Beijing Bai Yun Guan for preservation.

The painting technique in the Auspicious Painting of Taihe Mountain (Tai He Shan Rui Tu) is exquisite. Although it is a combination of a continuous painting and individual framed paintings, it nonetheless remains quite striking. The pigments used were ground from precious stones, the colours of which remain vivid to this day. The scroll painting is of significant value to those researching the structure of temples upon Wudang Mountain, and it is the only copy of its kind within the Chinese mainland.

This scroll painting has previously been shown in exhibitions in Chicago and San Francisco in the year 2000. Prior to those exhibitions it was handed over to the scientific research department of the Forbidden City Museum's restoration team to be dismantled and re-touched, so that it is currently in an excellent state of preservation.







金液還丹印證圖（絹本手卷）

清代

長 1388CM 縱 30.2CM

北京白雲觀藏

手卷，絹本設色，工筆重彩。創作於清代（1644 – 1911）。該圖為北京白雲觀所藏重要文物，也為世間孤品。據卷首題籤所云，為清人仿龍眉子傳南宋白玉蟾《金液還丹印證圖》。因流傳日久，圖中部分字跡已模糊或缺佚，卷首作者自序部分缺 200 餘字，又另有十一行下半段文字也已不存。2000 年至 2001 年赴美國芝加哥、舊金山兩地展出前，曾由故宮博物院科技處修復廠揭裱修補。

《金液還丹印證圖》底本為明版《正統道藏》洞真部靈圖類，沒有彩色。圖題為龍眉子撰。龍眉子為南宋嘉定（1208 – 1224）時煉師，生卒年月不詳，係翁葆光再傳弟子。該圖卷首有龍眉子於南宋嘉定戊寅年（1218）所寫之序。序中說為避免人們在修煉時不能正確掌握方法，「因述師旨，繪作圖章，著外法象九章，所以盡造丹之微妙；著內法象九章，所以條養丹之詳細……通前《警悟》及後《還元》共二十章」。此二十章，每章一圖，後附七律一首。由前至後分別為：原本、警悟、乾坤、鼎器、鉛汞、和合、真土、採取、製度、輔佐、服丹、九鼎、進火、退火、抽添、沐浴、金液、抱元、朝元、還元等（順序與手卷有所不同）。皆依道教內丹修煉之步驟敘述，描繪了當時內丹修煉之全過程，對於人們研究道教內丹學有著重要的參考價值。序後圖前有「此圖是先師白玉蟾親受，得祖師龍眉子親筆圖述……端平甲午（1234）武寧王景玄啟道書」。卷後附有吳興林靜於己酉年（1249）所寫後記，林靜在後記中對該圖給予了很高評價，說：「觀其采煉藥物，養蛻胎仙，工夫次第，猶階而升，於丹旨之要，經書之合，一開卷頃，了然乎余心矣！」

該圖為目前所知唯一以長卷彩圖講述內丹修煉之作品，十分珍貴。

Jin Yi Huan Dan Yin Zheng Tu (Manuscript on Silk)

Qing dynasty (1644–1911)

L1388CM W30.2CM

Collection of Beijing Bai Yun Guan

This painting is one of the most important relics in the collection of the Beijing Bai Yun Guan and the only one of its kind in the world. According to the title and signature at the beginning of the scroll it was executed by someone living in the Qing dynasty, in the style of Long Meizi who was passing on an original “Jin Yi Huan Dan Yin Zheng Tu” as painted by Song dynasty Taoist Bai Yuchan (Bo Yuchan). Owing to its age the scroll has been subject to some wear and tear, and unfortunately some characters are unclear or lost. In the painter’s introduction alone there are some 200 characters missing, whilst there is a paragraph of eleven lines after that which has been completely eliminated. In the years 2000–2001 prior to the scroll being shown at exhibitions in Chicago and San Francisco, it was handed over to the scientific research department of the Forbidden City Museum’s restoration team to be dismantled and re-touched.

The source of the “Jin Yi Huan Dan Yin Zheng Tu” comes from the Spiritual Images part of the Perceiving Truth (Dong Zhen) section of the Ming dynasty edition of the Orthodox Taoist Canon (Zhengtong Daozang). The title lists it as having been added by Long Meizi. Long Meizi was a practitioner of alchemy during the Jiading period of the Southern Song dynasty (1208–1224), although the dates of his birth and death are unknown, we do know that he was a disciple once removed to Weng Baoguang. The original diagram contains a foreword written by Weng Baoguang in the year 1218 of the Jiading period. In that foreword, he writes that it is to ensure that practitioners master the correct methodology that “this painting and descriptions have been created according to the master’s instructions, nine parts cover all external phenomena, wherein the subtleties of producing Cinnabar are exhaustively described, nine parts cover all internal phenomena, wherein the details of preserving Cinnabar are described ... in addition the ‘Jing Wu’ (Alert Enlightenment) section at the beginning and the ‘Huan Yuan’ (Returning to the Beginning) section at the end makes twenty parts altogether.”（「因述師旨，繪作圖章，著外法象九章，所以盡造丹之微妙；著內法象九章，所以條養丹之詳細……通前《警悟》及後《還元》共二十章。」）These twenty parts each come with a picture and a poem made of seven characters per line. From beginning to end the sections are: Origins, Alert Awareness, Heaven and Earth, The Tripod, Aluminium and Mercury, Combination, True Earth, Gathering, Regulation, Assistance, Taking the Elixir, Nine Tripods, Adding Fire, Reducing Fire, Adding and Removing,

Washing, Golden Fluid, Embracing the Origin, Facing the Origin, Returning to the Origin and so on (N.B. the order given here does not follow the same order as the scroll.) The scroll follows accordingly the descriptions of the steps of inner alchemy as practiced in the Taoist faith, describing the complete process of inner alchemy as it was known at the time, which is of significant value to those researching the subject. After the foreword and before the first picture there is written: "This painting was personally passed down by Master Bai Yuchan, having a foreword personally written by Grand Master Long Meizi ... the year 1234 of the Duanping period, inscribed by Wang Jingxuan of Wuning, stylised name Qi Dao."

At the end of the scroll there is attached a postscript written by Linjing in the year 1249 of the Wuxing period, in which Linjing gives the painting the highest praise, saying, "In observing the gathering and refining of the medicines, the cocoon that is a womb to immortality, the order of steps, that ascends like a stairway, the essentials of creating Cinnabar, a combination of scriptures laid out in one scroll, how clear it becomes in one's mind!" (「觀其采煉藥物，養蛻胎仙，工夫次第，猶階而升，於丹旨之要，經書之合，一開卷頃，了然乎余心矣！」)

This painting is the only long scroll painting in colour of the process of internal alchemy known to be in existence and as such is very valuable.



警悟



委散四視積如山 別漫翻為四海瀾
世界到頭猶會壞 人生無指有何歡
成男作女應千變 戴角披毛歷萬端
不向此生生果性 此生盡處作磨看

鼎器



煉丹全藉鼎和爐 爐鼎乾坤要正樞
圓統五三圖徑一 唇周四八腹臍數
鼎鉛欲審須中定 陽火將奔在下鋪
不過至人親指授 教君何處談玄樞

鉛汞



鉛出白銀汞產砂 丹家便把此來誇
若將金石為真藥 猶指木芝望長麻
坎位黃男為汞祖 高中玄女是鉛家
分明辨取真和偽 產出真鉛似馬牙

合和

輔佐



壇築三層天地人 九宮八卦布令旬
鏡懸上下法精惟 劍列方隅鎮鬼神
禹步登時三界肅 巫生指處百魔賓

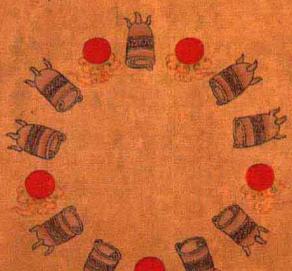
補助同聲不可無 三人一志互相扶
魁罡坐鎮當先主 善鼎輔模貴次俱
審定鼎銘龍虎躍 精調氣候武文俱
中間首尾須明取 全仗籌徒仔細呼

印證國內法象九章 服丹



李得黃芽在掌中 息吞切莫厭匆匆
滿身陰汞烟飛漢 一得陽鉛舍入籠
春惡豈殊兒兒母 和諧無異此道權
精勤火假無今失 十月胎圓壽不窮

九鼎



金丹秘術紀九人 六百篇將九道名
帝為範本恣怡作 軒皇鑄就道方成
徒侍真合丹家法 用後無令取物疑



煉丹本是一年功 兩月都緣要住工
先過上元時便止 鶴達七月半鳥終
早鍾水滂因差過 兩順風調為遠中
刑德既加宜沐浴 傾危斷不到吾窮

金液



朝朝金鼎飛炎烟 氣足河車運上天
甘露猶空滋蕩藥 靈泉一派汎長川
猶如雀卵團團大 間似隋珠顆顆圓
龍子脫胎丹入口 此身已是陸行仙

抱元



功足丹成子脫胎 且逃換而逐輪迴
色身雖已堅難壞 慧照當從定裏開
念念覺圓無一物 頭頭顯露絕纖埃
九年面壁成何事 隻覺根塵任去來

朝元

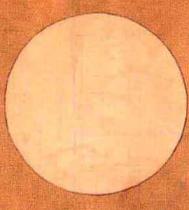


鶴上揚州誰能假我扶搖一舉同遊在十洲
我之志樂可見矣爾其勉諸因遂投道寶海無
庚戌歲也遊丹合和未肯盡得復有所指與申
歲投遊寺海濱公於姑蘇始決其秘蓋虛亦劉
所授也余學道三十矣於嘉定壬子與陸先師
始全訣火候之秘於虎丘之上念慈二年願方
拘屢更難泯沒塵鞅恐復因循況陸仙書深有所
所恐遂撰此圖庶有契會焉昔西山許君誅純
之日曾留語曰吾耳天後一千二百有四年間
五陵之內嘗有八百人得仙自來晉承義近我
宋淳熙已得其數因念五陵之內在今日鍾靈
孕秀而篤志者皆仙材也是篇之作不無意乎
李冬三日用鐵源流于水
金液還丹印證圖

得之者之謂方圓具
為志清虛門戶通求
百師所學皆非過而分
聞而大矣上聖所以不言
迴若天機之輕淺祖則
已則過大將言提舉欲
玄微若若鋪陳其授器
外法後九章所以益造丹
章所以備養丹之詳細
故有原卷焉有本後生
莫練故有開器焉無器
明分兩故有合和為合和
丹成實能取故有未取
度為制度有同志故有補
丹之九章也未得既後
鼎為溫養全藉火故有
有退火為退還有文家
息故沐浴為沐浴故有
性未能故有抱元為守
天關但真人故有朝元
九章也服丹後能養火
假壽二十七二十三萬
二四六八之實身書則
均齊物我混一色空陽
正覺動為遊戲靜入涅
元來之本通前覺性反
倍外有鍊丹行持所以
遂成所以辨正邪分別
為非教為道者之親授
將宋是元庚寅仲冬元
此圖係

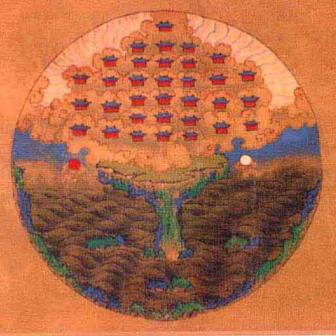
先師玉鐙親授得
祖師龍眉子親筆圖述
端平甲午武寧王真玄
宋寧宗朝與陳泥丸同
人

全流還丹印證圖
印證圖外法象元章
原本

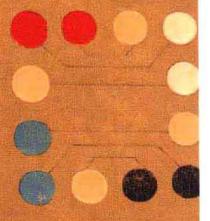


溟涬無光太極先
都因靜極生運動
一氣本從虛氣兆
生生化化無窮盡

乾坤



混元未判是先天
清濁分來二象全
坤乾男婦一氣
木龍金虎開千年



二八清正一斤
不知合和陰陽處
申上建元當用已
遇相合處成三五

真土
即真鉛黃芽



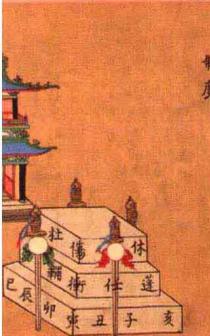
先天一氣燒真鉛
萬化滋強綠脈兆
有形生質皆非正
寄語道流勤學取

採取



夜半震光北海明
不如採取知玄妙
鶴翅每達霜色助
憑它氣類潛通感

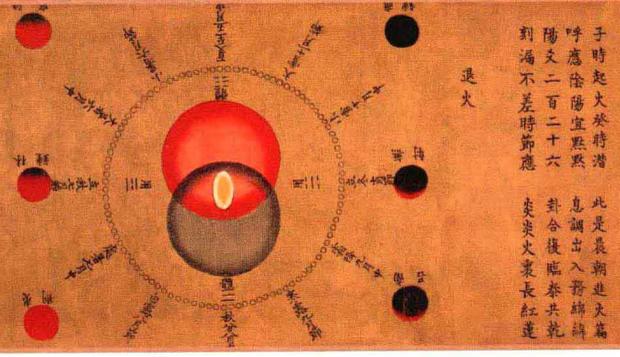
制度



時起火於時潛
呼應陰陽宜照
陽文二百二十六
到漏不差時節應



退火



抽添



一四進火一四陽
陰陽和鉛隨日減
添承抽鉛全藉火

形神俱妙道為捷
實昭降時騰鶴馭
仙官短赫誰論貴
積德勤求終有遇

還元



南非南芍東非東
賢惡本自無分別
認赤作朱成性習
有為一切皆非實

鍊丹行

坎男與離女此是黃芽
宗祖等分共一斤八
陽當夜午太虛氣盈
惟壇登三級土騰
忽融光玄珠懸一
靈丹既入歸霧散
魄住陽火與陰符
添宜審獲九鼎鍊
藥聖兒脫胎去十
不足求唯向修門
試看指迷與與全
指迷訣

長生可學在道可得
濁世名利難離遊者
所得皆備餐餐氣打
石然三式密運六丁
曉露大藥秋石小
禁法採陰陰偏清
爾思三四果菜道
混元小品七二六
趣向茫茫以此等
中原求魚緣水尋
故逐印証以來後
苦海救實解船師
得逐真度覽此會
雲軒上賓玉帝極
化惟念茲在茲斯
華春

後識

余師若一子常日
生云吾師乃廣益
前拜靈祥雖性不
固念同舍之有孫
其道願力不能成
於朝市方便接引
於虎丘之下吾切
浙江跨浦橋承真
此圖係

編後語

柯偉順

文物是古人留下來的珍貴遺產。每件文物都蘊含着豐富的歷史故事及藝術價值。是次展出的文物均屬中國本土的宗教——道教的產物，別具深遠的意義。魯迅先生曾說：「中國根柢全在道教」，可見宗教文化在潛移默化之中已經成為人們生活習俗不可或缺的部分。這些特具重要歷史意義的道教文物隱含了發人深省的故事，在歷史的長河裏散發着精神文明的光輝。它們經過多次的搬遷、經過戰火的洗禮、經過多少人世世代代的心力保存至今，輾轉之中，來到道教全真派祖庭北京白雲觀，能與大家見面，實在很不容易！今年，適逢香港回歸祖國十五周年，契機當前，本園特此舉辦「尊道重禮——道教經壇文物展」，讓珍貴遺產來到香港市民跟前，與大家作近距離的接觸。這次展覽不止於一睹文物風貌，更重要的是宣揚道教的歷史文化，使大家細察道教底蘊。

伴隨展覽出版的《尊道重禮——道教經壇文物展》專輯》價值不單為讀者介紹每件珍品的可貴之處，亦旨在娓娓道出背後的故事。大如文物外觀，細緻如法衣上的圖案花紋都值得讀者一一細味。本書與其他文物書籍不同，加入了眾多學者，諸如中國道教協會研究員王宜峨教授、副秘書長孟至嶺教授、前香港大學美術博物館總監楊春棠先生等多年來鑽研道教文化的智慧結晶。此書結集的不止籌委會全體全人的心血，更有學者們研究的成果，堪謂一本充滿傳統文化價值、值得珍藏的經典著作。本人衷心期望讀者在欣賞珍品背後的故事，了解道教源遠流長的歷史之際有所得著，把當中的文化精髓發揚光大，延續我國優秀的文化傳統。

最後，本人衷心感謝全體董事會成員的信任及支持，使本人得以組成籌備委員會，順利開展各項工作。在編輯此書的過程中，有幸得到中國道教協會、本園黃錦財主席、沈墨揚董事等悉心指導，特致謝忱。此書付梓在即，謹此感謝各位籌委會及編輯委員會成員。由於時間緊拙，如有錯漏，敬請各方同道友好不吝賜教雅正。



Postscript

Or Wai Shun

Cultural relics are a precious inheritance left to us by our ancestors. Each item contains a wealth of stories and artistic value. The relics on show at this exhibition are products of the Taoist faith, the indigenous religion of China, and as such have their own profound meaning. Lu Xun said, “The roots of China all lie in Taoism”. It is clear that this religious culture has imperceptibly permeated our everyday customs and become an inseparable part of our lives. Thought-provoking tales lie within these relics of great historical significance, like points of the brilliance of spiritual civilisation in the river of time. They have been moved repeatedly, undergoing baptisms by fire and battle, maintained to this day through the efforts of generations of people, passing through many different hands, finally arriving at the birthplace of the Complete Truth sect, the White Cloud Temple in Beijing. How rare a chance we are granted in seeing these relics firsthand! This year, in celebration of the 15th anniversary of the establishment of the Hong Kong Special Administrative Region, our temple prepares to hold the exhibition entitled, “The Significance of Taoism and Rites – Taoist Cultural Relics Exhibition”, allowing this precious inheritance to be laid before the people of Hong Kong, giving us the chance of coming into closer contact with these cultural relics. This exhibition is not intended simply to give the audience a chance to view the relics, more important is the advancement of the historical culture of the Taoist faith, allowing everyone the chance of examining the its profundities.

The catalogue accompanying “The Significance of Taoism and Rites – Taoist Cultural Relics Exhibition”, is valuable not only as an introduction to the specific points of interest of each of the treasures in this exhibition, it also aims to exhaustively describe the stories behind each item. All aspects, from more general descriptions of appearance to the finer details of the designs on the ritual robes are presented for the careful consideration of the reader. This catalogue differs from other types of publications on cultural relics in that it also contains the works of several scholars, such as associated researcher of the Chinese Taoist Association (CTA) Professor Wang Yi'e, Vice-Secretary of the CTA Professor Meng Zhiling, former Director of the Hong Kong University Museum and Art Gallery Mr Yeung Chun Tong, presented herein is the crystallisation of their many years of dedicated research. A catalogue that brings together not only the efforts of our

organising committee, but also the academic achievements of scholars in the field, making it a volume full of genuine traditional cultural significance, a classic worth collecting. It is my heart-felt wish that the reader, whilst enjoying the stories of these cultural relics, may further gain insights into the long history of the Taoist faith, unlocking the quintessence of its culture and furthering the excellent cultural traditions of China.

Finally, I would like to offer my sincere thanks to the Board of Directors for their faith and support, allowing me to form the organising committee and complete various tasks without setback. In the process of editing this catalogue, I have been fortunate enough to receive wise guidance from the Chinese Taoist Association, Chairman of Sik Sik Yuen Mr Wong Kam Choi, and Director Dr. Francis B Y Sim, to whom I would like to extend my gratitude. With the catalogue ready to go to press, I would also like to offer my thanks to each member of the Organising Committee and editing body. Owing to our tight schedule, if there have been any oversights, I respectfully ask my friends within the Taoist faith to be generous in offering your observations and comments.



道教經壇文物展花絮

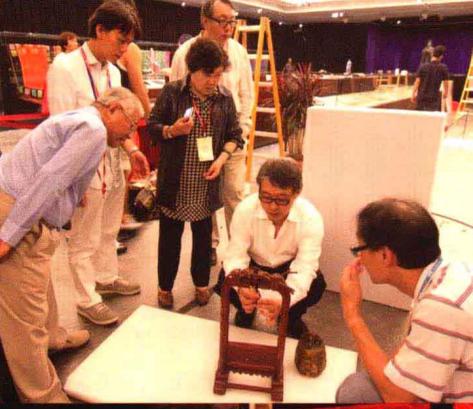
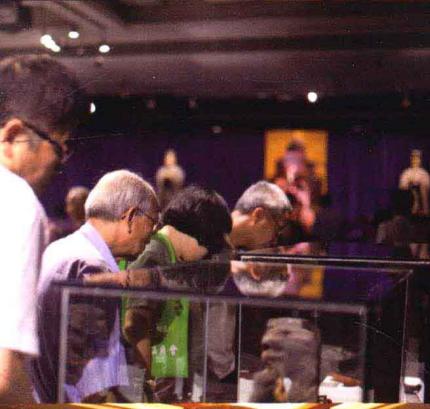
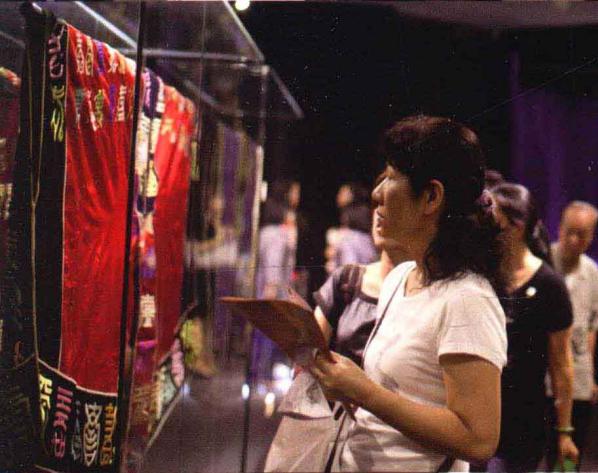
Highlights of "The Significance of Taoism and Rites – Taoist Cultural Relics Exhibition"

* 籌備委員會及工作人員籌備剪影 *

Scenes of preparation by Organising Committee and staff

* 文物展開幕禮、參觀及講座盛況 *

Grand opening ceremony, public visit and seminars of the exhibition





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