

CORRIGENDA

- p. vii, line 2: ...according to a family tradition passed down orally from his ancestors,
- p. 27, number 3: The Pei-chi ( Pole Star ) class.
- p. 31, line 11: (add) i.e., that they come from the 61st Heavenly Master at Lung-hu Shan in Kiangsi,
- p. 39, lines 9 and 10: change Great Substance to read Great Simplicity.
- line 2: Great Yang is what is prior to breath;
- p. 107, line 10: Then seminal essence is at the full.

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FOLK RELIGION AND FOLKLORE IN TAIWAN:

A STUDY OF POPULAR TAOISM.

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April 11, 1971

Doctoral Dissertation  
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## Resumé

The following is a work on popular religious Taoism, the result of field work carried out in Hsinchu city, Taiwan, between the years 1964 and 1970. It concerns the teachings of an orthodox Cheng-i Heavenly Master sect Taoist named Chuang-Ch'en, and his necessary relationships with the folk religion and its adherents.

The first chapter shows that the basic principles of China's folk religion and of popular Taoism are the same. The second chapter cites the folklore and legends shared by the folk religion and Taoism, as well as the myths known only by the Taoist, concerning the origins of the cosmos, and of the doctrines of religious Taoism. From a secret Taoist manual the five kinds of Taoist orders are made known for the first time.

The third chapter tells the legends of the Ho-t'u and the Lo-shu, showing how these two ancient charts are the basis for Taoist liturgy. Chapter four gives an interpretation of the Yellow Court Canon, (a cryptic text hitherto considered by scholars as a form of Taoist Yoga,) according to which the text must rightfully be considered a manual for liturgical meditation. Chapter five shows how Taoist meditation and the ritual of the popular Taoist are intimately connected. Finally chapter six describes the great festival of the folk religion called Chiao, in which Taoism and the aims of the folk religion are united. The thoughts presented represent orthodox Cheng-i Taoism as practised in north Taiwan, the origin of which can be traced to the Taoist monasteries of mainland China.

## INTRODUCTION

The following pages present a study of popular religious Taoism, as it is practised in north Taiwan. The starting point for the investigation was the witnessing of a Taoist ritual in a seaside village near the city of Hsinchu, Taiwan, in November of 1964. Subsequently the author was accepted as a disciple of an orthodox Heavenly Master sect Taoist named Chuang-ch'en, in December, 1967, and received from him a set of rare manuscripts which became the sources for much of what is written below.

The subject of the research is popular religious Taoism, as distinguished from other themes suggested by the term "Taoism," which can refer to a political theory, a philosophy, and other sub-systems such as alchemy, yogic practises, and eccentric recluses. In the present work, therefore, the meaning of the word Taoism is limited to the religious sense. Religious Taoism is further distinguished into monastic and popular. The monastic Taoists live in the famous Taoist centers of mainland China, and practise meditation, liturgy, and other forms of religious exercises. Popular Taoists, also called "Fire-dwelling" Taoists because they live among the common folk and marry, spend their lives in the arduous task of helping their fellow men through the difficult stages of life.

A popular Taoist is a member of the elite priesthood

dedicated to serving the folk religion. He is called upon to assist at birth, marriage, and burial. He is also asked to help cure the sick and to expel harmful demons. Finally, he is asked to officiate at the grand once-in-a-lifetime festival called Chiao, celebrated by the villages and cities of Taiwan and the home provinces on the mainland of China.

It was the witnessing of one such Chiao that moved the author to undertake the present work. The Chiao [ 醮 ] is celebrated by each of the villages and cities of Taiwan at least once every cycle of sixty years, or as near to the cycle as men and gods agree. During the festivities, Taoist priests are hired to perform their ancient ritual for the sake of the village community. The Taoists perform the ritual partially behind the closed doors of the temple, and partially in public for all to see. To the people of the village, the ceremonies have a threefold effect. First, the petitions of the community are presented in a great memorial to the Jade Emperor of the Heavens. Second, peace, blessing and life are restored to the village for the coming generations. Third, the suffering souls of the ancestors and the "Orphan spirits" of the underworld are freed in a general amnesty, to join the "Bright spirits" of the heavens.

The ceremonies which the Taoists perform in public, which are meant to attain the three purposes mentioned above, the people understand and witness. The rituals which the Taoists perform behind the closed doors of the temple, though done for

the sake of the villagers, are only witnessed by a few of the village representatives, and their deeper meaning is understood by only the Taoist and his immediate entourage of disciples. It is the elite part of the Chiao rituals which only the Taoist knows, which is the subject mainly treated in the present work.

Ancillary to a study of the ritual of popular Taoism is a treatment of the folk religion of China. The Taoist is primarily a devout believer in the folk religion, and an expert on its myths, legends, and practises. Chapter one will discuss the relationship between the folk religion and the elite knowledge of the Taoist. The basic principles on which the folk religion is based will be described, and the kinds of functionaries which serve the folk religion listed.

In chapter two the folklore and myths regarding the origin of religious Taoism will be presented. The source for the presentation will be a secret manual called Tao Chiao Yuan Liu, a document given once a generation by the Taoist high priest to the son who is to succeed him, at the time of his ordination. The manual is hitherto unpublished, and contains much information unknown to the scholarly world. One of the startling discoveries, taken from its pages is the list of 5 kinds of Taoists, each divided into twice nine or 18 grades of excellence, similar to the mandarinates of imperial China.

Chapter three examines two ancient charts called the Ho-t'u and the Lo-shu. They are symbolic representations of the eight trigrams, the basis of the famous I-ching, the Book

of Changes. They are also the theoretical basis for Taoist liturgy, an interpretation totally unknown because the liturgy of orthodox Taoism has only recently been brought to the attention of sinologists. The Ho-t'u or "Chart of the (Yellow) River" is actually a symbolic representation of the life-bearing activity of the five elements in the Prior Heavens, and the basis of the eight trigrams as ascribed to Fu Hsi. The Lo-shu, or writings on the turtle's back which emerged from the Lo river, are actually the eight trigrams of King Wen, and represent the gradual change from Yang to Yin (life to death) in the Posterior Heavens.

Chapter four gives an entirely new interpretation to the Yellow Court Canon, a text which sinologists, following the work of Maspero, have interpreted to be a sort of manual for Taoist yoga. A commentary given by the 61st Heavenly Master of Dragon-tiger mountain in Kiangsi province to Chuang's grandfather, in 1851, shows that the Yellow Court canon is for the Taoist a manual of ritual meditation. The meditations of the Yellow Court canon are partially used during the Chiao ritual.

Chapter five shows how the Taoist summons the spirits of the Prior Heavens, that is, the spirits who give life and blessing, into the microcosm of his body. The spirits are then summoned forth to assist the adherents of the folk religion through the perilous journey of life and death. The basic text whereby the popular Taoist lives is the Tu Jen canon, the introductory passages of which are included in the work. Some



of the Lu or registers of the spirits' names which the Taoist must know are listed, and finally the meditation for summoning the spirits into the microcosm, the same basic meditation which is used when performing the liturgy, is described.

Chapter six, the final chapter of the work, presents the main rituals of the Chiao festival. There are probably few religious ceremonies which can rival the splendor, beauty, and antiquity of the Chiao rituals, the description of which must be limited to a verbal exposition. Illustrations placed at the end of the work give a limited visual perspective of their stateliness and complexity. The Chiao appears as the summation and height of all the acts of the folk religion, the meeting place of esoteric orthodox Taoism and the faith of the common man.

The work has deliberately left out all mention of Taoist sources, and western interpretations which did not originate in Hsinchu city, or were not a part of the Taoists' knowledge who function in that city. The main source for the following pages was the explanation of the orthodox Taoist Chuang-ch'en, and the books at his disposal. A secondary source was the less orthodox "Red-head" Taoist Ch'ien, whose contributions will also be noted during the course of the work. The author has tried in all instances to be faithful to the instructions of Chuang-ch'en, and present Taoism according to the sources at his disposal only. To do otherwise would be to present a version of religious Taoism not verified by actual practise,

in present day north Taiwan, the locale of the field research. The author is aware that there are other interpretations for the texts used, which interpretations will be mentioned in the footnotes. The manner of performing the liturgy also differs in different parts of Taiwan, and in many of the monasteries of mainland China. The value of Chuang-ch'en's version of orthodox religious Taoism is precisely that it comes from the headquarters of southern Taoism, Dragon-tiger mountain [ Lung-hu Shan ] in Kiangsi province, on mainland China. It also comes, through Chuang's forebearers, from two other important sources, the Wu-tang Taoist center in Hupei province, and the famous monastery atop Hua Shan in Shensi province. Such are Chuang's claims of origin, and as such, his presentation of religious Taoism is valuable in as much as the origins are genuine, and the manuscripts at his disposal verifiable.

The Taoist who figures so prominently in the pages of the work, Chuang-ch'en, is a man in his mid-sixties. Suffering from poor health, he still manages a youthful appearance and the requisite endurance for performing the grueling three or five day rituals of the Chiao. In the many chests stored away in the family residence are documents brought back by Chuang's maternal grandfather from Lung-hu Shan, stamped with the seal of the 61st generation Heavenly Master, ca. 1851. A set of older documents inherited from a Taoist clan named Wu hail from Wu-tang Shan, the home of the "North Pole" Taoists. Chuang uses these rituals to perform the purificatory Chin-t'an ceremony during the Chiao, as will be described below. Finally,

Chuang possesses a set of four exquisitely written documents which, according to the tradition passed down from his ancestors, come from the monastery atop Hua Shan in Shensi, some 38 generations in the past.

If Chuang is singular among the Taoists of Taiwan for his rare and ancient manuscripts, he is no different from any of the other orthodox Taoist priests in possessing hundreds of ritual documents for performing the intricate ceremonies of the village festival called Chiao, and for helping the devout adherents of the folk religion through the difficult stages of life. The present work will make use of only a fraction of these manuscripts to describe the basic knowledge which makes a Taoist, and the relationship of the Taoist to the folk religion of the common folk of China; more specifically, of the believers in the folk religion, Fukienese and Hakka immigrants, in and around the city of Hsinchu in north Taiwan.

Nothing will be said about the history of religious Taoism, which has been adequately treated by such eminent scholars as Kubo, Obuchi, Yoshioka, and Fukui. Their works have been cited in the footnotes, and are listed in the bibliography at the end of the book. The excellent treatises of Holmes Welch, Kaltenmark, Anna Seidel, Schipper, and Rolf Stein have also been used, and appear in the bibliography. The present pages hope only to present the sources at the disposal of a practising religious Taoist priest, namely Chuang-ch'en. In revealing the secrets which rightfully can be passed on to only one son a generation, it was Chuang's hope that the beauties of religious Taoism be preserved in an age which no longer values or understands its practises.

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## FOLK RELIGION

Religious Taoism in China is a topic little known either to the general public or to the world of scholarship. This is in spite of the fact that a host of eminent scholars have written on one or another of the many aspects of religious Taoism.<sup>1</sup> The topic is a wide and a rich one. At the highest level it touches upon the famous Taoist monasteries on China's mountain tops, where esoteric meditation is practised. From the heights of meditation there is a gradual descent to the level of the common man and the folk religion, and it is with this level, the popular Taoist, that the present work is concerned.

To equate Chinese folk religion with popular Taoism is misleading. Equally misleading is the statement sometimes heard to the effect that Taoism is to the folk religion what the beliefs of a parish priest are to the concepts of a villager in south France. Though the present chapter does not claim that they are the same thing, it will attempt to show that the sources of popular Taoism and folk religion are one.

Popular religious Taoism and folk religion are in origin the same. At the practical level, they remain not merely different sides of the same coin, but identical, or at least inseparable. That is to say, Taoism and Chinese folk religion are essentially expansions on somewhat different planes of the same

religious belief system. The folk religion represents the pragmatic extension of this underlying system, and it is this eclectic, non-codified extension which has led to claims by foreign observers that Chinese religion is a "blend" of Taoism, Buddhism, Confucianism, and other elements. The richness of the visible manifestations of Chinese popular religion, the fact that the popular religion remains uncodified, and misunderstanding of the delimitation between popular religion and the various codified "-isms" of which it is "composed", have all contributed to the lack to date of structural research in depth on Chinese folk religion.

If Chinese folk religion represents the pragmatic extension of a common Chinese belief system, Taoism represents its transcendental extension. In Taoism we do find a highly sophisticated and codified system, which is essentially the domain of trained initiates. It is precisely this codification, of course, which defines "Taoism" as an entity, distinct from Buddhism, Confucianism, and so on, just as the lack of formal codification has led to the lack of recognition by scholars of the reality of the folk religion.<sup>2</sup>

However, absolutely essential to the understanding of Taoism is the understanding of the fact that whereas it is meaningless to consider Chinese who are not initiates or conscious adherents of one of the codified religious systems as "Taoist" or "Buddhist", or whatever, it is equally erroneous to imagine that the Taoist initiates [ priests and other practitioners ] do not believe in the folk religion. The Taoist

shares fully in the full range of folk religious beliefs, and is in no way set off from the "laity" in this respect. In the person of the Taoist priest, folk religion and Taoism are united.

The Taoist priest is called upon to perform rituals for the believers in the folk religion. He assists at births, marriages, and funerals, blesses new buildings, exorcises evil spirits, and helps cure the sick. He is also a member of an elite esoteric tradition which practises a meditative ritual dating from the 4th and 5th centuries A.D. This elite ritual, performed behind the locked doors of the village temple, unites the more elite forms of transcendental Taoism with the purposes and needs of the folk religion. It is performed during the festival called Chiao, the summit and most elaborate of the celebrations of the folk religion.

The present chapter will elucidate, then, on the above topics. It will first give a brief description of Taiwan, the island which in a special way keeps alive China's traditional folk religion, and of the city Hsinchu in north Taiwan where the research took place. Thereupon the folk religion will be discussed, and the relationship of the Taoist to it. Finally something will be said of the esoteric ritual which the Taoist performs during the Chiao when Taoism and the folk religion are united.

#### i. Taiwan

Taiwan, known to the Portuguese as "Isla Formosa", island beautiful, lies approximately 120 miles off the coast of Fukien province in south China. It is a verdant semi-tropical island

among the most fertile in southeast Asia. Cut in half by the Tropic of Cancer, the island is not quite 300 miles long by 80 miles wide. A long range of mountains with several peaks over 12,000 feet in altitude rise boldly from the center of the island. The land is fertile, with an abundance of wet rice, vegetables, and fruits produced by the farmers.

Men have lived in Taiwan since prehistoric times. Cord-marked pottery has been dated to a period exceeding 4,000 B.C.<sup>3</sup> Yüan-shan pottery in northern Taiwan, and Lungshanoid style pottery from southern Taiwan seem to date at a conservative estimate from approximately 2,500 B.C., when a millet growing and perhaps rice growing people inhabited the area. Non-chinese Aboriginal peoples still dwell in the highlands and east coast lowlands. Their brothers of the west coast lowlands were either absorbed or eliminated by Ming and Ch'ing dynasty immigrants. 14 extant aboriginal languages, which fall into three major groupings, are all members of the Austronesian ( "Malayo-polynesian" ) family, akin to the languages of the Philippines and Indonesia.<sup>4</sup> The Aborigines are today a minority, numbering less than 300,000 in a population of 13 million.

Although Chinese history records many travels and sailings back and forth in the Taiwan straits, including an expedition to Taiwan's western shores as early as the Sui dynasty, ca. 608 A.D.,<sup>5</sup> it was not until the Ming dynasty that farmers from the Chang-chou and Ch'üan-chou districts near Amoy city in southern Fukien province on the China mainland began arriving in great numbers. The arrivals increased greatly until the middle of the



19th century, and the people from southern Fukien now constitute more than 4/5ths of the population. It is about these people that the present work concerns itself; it is they who preserve the folk religion of China and who sponsor the Taoist priests who immigrated with them from mainland China.

Another Chinese speaking group also came to Taiwan from western Fukien province, and the borders of Kwangtung and Kuangsi. These people are called "Hakka" or guest people<sup>6</sup> and though they may have preceded the Chinese from southern Fukien, their numbers were never so great, and their position was not as advantageous as the people from Chang-chou and Ch'üan-chou. The Hakka people are also devout adherents of the folk religion, and Taoists also administer to their needs.

Many other groups also occupied Taiwan for longer or shorter periods. Among such were the Dutch who settled in southern Taiwan, and the Spanish who built a fortress overlooking Keelung harbor in the north. The Dutch destroyed the Spanish fortress in 1642, and were themselves overpowered and run off the island by the famous Koxinga ( Cheng Ch'eng-kung ) in 1661. Koxinga attempted to set up a Ming dynasty rule in exile, but was vanquished by the Manchus and the new Ch'ing dynasty in 1683. With the Koxinga family defeated, Taiwan became a lowly prefecture of Fukien province on the mainland.<sup>7</sup> In 1895 the Japanese began a fifty year rule which ended in 1945, when Taiwan was restored to China. In 1949 the defeated troops of the Nationalist Chinese government, with Chiang K'ai-shek at their head, began arriving on the island, and have

continued to rule until the present.

The physical features and the weather of Taiwan vary considerably between the northern and southern half of the island. Strong winter winds and rain lash the northern half of the island, and the city of Hsinchu where the research for the present work was conducted is called the "windy city" by the rest of Taiwan. From the center of the island southwards, however, the winters are mild, and three crops a year can be gathered in the southern farms. There is no time of the year, however, when the island does not live up to its Portuguese name of "Formosa."

#### ii. Hsinchu

The study concentrates on the city of Hsinchu in north Taiwan, noted for its strong winds. Hsinchu was an important administrative center during the Ch'ing dynasty, boasting a county magistrate, and a huge Ch'eng Huang temple [ the god of the city walls and moats ] as the spiritual counterpart to the imperial rule. Except for this and other temples, little remains of the Ch'ing dynasty splendor.

The city of Hsinchu is constructed in the ideal fashion of a county magistracy. Four quarters, East, South, West, and North, surround the great Ch'eng Huang temple complex in the center. The Ch'eng Huang deity is the spiritual ruler of north Taiwan, and the mandarins had first to pay their respects to this awesome figure before assuming office. Each year on the 15th day of the Seventh month, a statue of the Ch'eng Huang deity is still carried around the four quarters of the city on a tour of inspection.

The eastern quarter of the city is the most affluent, with modern shops, the homes of the wealthy and influential families, and a clean "Temple of the Eastern Peace" within its limits. The patron of the Eastern Peace temple is Ti-tsang Wang,<sup>8</sup> a Bodhisattva who acts as Amitabha's agent to help souls in the underworld. The secondary patron is Nung Shen,<sup>9</sup> the god of agriculture. A once beautiful East Gate, refurbished in the tasteless style of the Republic, is the sole remaining relic of the four walls which formerly surrounded the city.

To the south sprawls a great suburb, famous for a dozen or so high schools, and a large temple dedicated to Kuanyin Buddha, the goddess of mercy.<sup>10</sup> In the confines of her temple is a secondary shrine dedicated to the goddess who gives help in childbirth. From the center of the city to a location just beneath the public park and zoo was moved the temple of Confucius, which looks out over a rice field for its parish. This revered structure is now vacant except for a government sponsored ceremony on Confucius' birthday.

In the western sector of the city is a huge and recently rebuilt temple dedicated to the Jade Emperor Above, Yü-huang Shang-ti,<sup>11</sup> the highest god of the folk religion. The dedication of the temple is to take place at a great Chiao festival in 1974, for which the Taoists are now preparing themselves.

Finally in the northern sector of the city is a temple dedicated to the virgin goddess Matsu.<sup>12</sup> Badly in need of repairs, its location is too near to the Ch'eng Huang temple to draw away the crowds from the surrounding markets there.

The city of Hsinchu is, in a dimension above the street shops and Nationalist administration, a city of the gods of the folk religion. The center of the city is a temple, and the focal point of each of the four quarters is a temple, with a patron deity to bring health and blessing to the people of the city. The recreation, the buying and selling, even the politics of the city center around the temple, especially the great Ch'eng Huang temple, the very hub of the city.

### iii. Folk Religion

For the person who resides for any length of time in Taiwan, the importance of the folk religion becomes self evident. From the very first act of the mother in the morning, when incense is lit to the door gods, the ancestors, and the spirits on the family altar, until the very last act at night, when the children and the spirits are put to bed, there is no single more powerful force to unify the family and its activities than the folk religion. The folk religion can be defined as a summation of the social, political, economic, and recreational life of the common man. The rites of passage, the occasion for ritual festivities, even the common everyday acts of the family are controlled by its principles.

Though the central government is the visible head of the common man, an invisible government of the spirits in fact rules the village and the city streets. The "Dukes of the Soil" [ Mand. T'u-ti Kung ] <sup>13</sup> rule over every street and hamlet. Each trade, guild, and area honors its special patron, who sends down

blessing from the world of the spirits. The great Ch'eng Huang deity of Hsinchu's temple was enfeoffed as king of all the city gods of Taiwan during the Kuang Hsi Emperor's reign.<sup>14</sup> The virgin goddess Matsu, a girl of Sung dynasty China who died unmarried at a tender age is patron of fishermen and farmers, and serves as the special guardian for most of southern Taiwan.<sup>15</sup> The god Hsüan-t'ien Shang-ti of the North Pole star, who is special patron for a sect of Taoists [ the "North Pole" Taoists of Wu-tang mountain in Hupei ] is also the patron of barbers.<sup>16</sup>

The gods of pestilence [ Amoy dialect, "Ong-ia" ] hold court mainly in southern Taiwan. As the patrons and causes of sickness, rituals are held in many of the ports of Taiwan for casting them out to sea on a colorful boat laden with food.<sup>17</sup>

Besides the spatial configuration of the gods, descending in a triangular proliferation from the highest Jade Emperor Above, there is superimposed upon the spatial a temporal cycle of the festivals of the gods celebrated throughout the year. The Heavenly gods under the aegis of Tz'u-wei Ta-ti hold sway from the 15th day of the First Lunar month to the 15th day of the Seventh Lunar month.<sup>18</sup> The earthly gods, under the rule of Ch'ing-hsü Ta-ti reign from the 15th of the Seventh month until the 15th day of the Tenth month.<sup>19</sup> Finally, the gods of the watery regions dominate from the 15th day of the Tenth month until the new year, under the direction of Tung-yin Ta-ti.<sup>20</sup>

The Winter Solstice, the solar new year, is the day on which the Taiwanese count themselves a year older. It is the day on which the sun [ T'ai-yang ] the Great Yang having reached

its nadir, begins to grow in strength again. The lunar New Year festival is in fact called Ch'un Chieh the festival of Spring, a sort of cosmic renewal. The festival's recurring throughout the year echo man's prayers and hopes to receive blessing and avoid evil, according to the season and the crops, the heat of summer and the cold of winter.<sup>21</sup>

Just as the folk religion provides feasting and merriment throughout the year's cycle, a respite from the grueling task of farming and the drudgery of the daily life in the shops and factories, so too it encompasses the rites of passage through man's total life. The birth of a child, the celebration of the completion of the first month, the reaching of puberty, all are given place in its ample system. Marriage is surpassed in formality only by burial.

The complicated structure of the folk religion has been extensively discussed by De Groot in his six volume work The Religious System of China.<sup>22</sup> The first three volumes deal with the many rituals and ceremonies concerned with death and the grave. The fourth volume is devoted to a discussion of the concept of the soul and ancestor worship. The passages from the ancient classics cited by De Groot are especially pertinent to the present work as they are basic to both the folk religion and to popular Taoism.

The theory of Yin and Yang, the two cosmic principles which produce the visible world, can be found in such early works as the Tso-chuan, the I-ching, and the later Li Chi, compiled during the Han dynasty.<sup>23</sup>

According to a literate tradition, affirmed and reaffirmed throughout the history of China's great thinkers, the cosmos is a series of progressions from the One Great Ultimate, the T'ai Chi, to the two principles, Yin and Yang, the three sources, heaven, earth, and man, the four seasons, five elements, eight trigrams, and so forth. From the combination of Yin and Yang the myriad creatures are produced.

The principle Yang is conceived to be the rule of the heavens. It corresponds to light, fire, life, masculinity, and movement. The principle Yin is realized in the earth. It corresponds to darkness, water, death, femininity, and stillness. The two principles Yin and Yang divide to form the four symbols, or the four seasons. The seasons correspond to the points of the compass. Winter correlates to the North, when Yin is at Zenith and Yang is reborn. The Winter Solstice celebrates this event. Spring responds to the East, and the color green when the world of nature is reborn. Summer matches with the South; Yang is at Zenith and Yin is reborn. Finally Autumn and the West respond to the setting sun, when nature has finished producing its crops for men, and begins the long rest of Winter. As was seen in the preceding pages, the folk religion provides festivals for each of these seasons. <sup>24</sup>

The point to be made here, and confirmed in the following pages is that not only the folk religion but also the rituals of popular Taoism are firmly rooted in the same set of principles. Yin and Yang, the three origins, the four seasons, and the five elements are basic to the rites of religious Taoism.

To the believer in the folk religion as well as to the Taoist, the body of man is composite. The principles of Yin and Yang are the basis for this composition. The Yin part of man is conceived of as that part which returns to the soil upon death. The Yang part is that which wanders upwards as a spirit. <sup>25</sup>

De Groot quotes the Li Yün chapter of the Li Chi to the effect, "Man consists of the beneficial substances that compose the heavens and the earth, of the cooperation of Yin and Yang, and the union of a Kuei and a Shen. He consists of the finest breath of the five elements." <sup>26</sup> The soul of man is therefore composite. The Yin part of the soul is called Po, a character composed of the word for demon and white. [白鬼]. This part of the soul is also called Kuei [鬼], and it is the Kuei or Po which returns to the earth upon death. <sup>27</sup>

The Yang part of the soul is called Shen [神] or Hun [元鬼]. Shen means spirit, and the spirit is said to wander about as an orphan until an ancestor tablet is erected for it, or until it can be released to waft upwards as a "Bright Spirit." De Groot again quotes the Li Chi from the Chi Yi chapter: <sup>28</sup>

. . . The 'Ch'i-breath' is the full manifestation of the Shen, and the Po is the full manifestation of the Kuei. The union of the Kuei with the Shen is the highest of all tenets. Living beings are all sure to die, and as they certainly return [kuei 歸] to the earth after their death, the soul which accompanies them thither is called Kuei [鬼]. But while the bones and flesh moulder in the ground and mysteriously become earth of the fields, the Ch'i [氣] issues forth and manifests itself on high as a shining Ming light.

There is then a three fold relationship between Yang, breath, and spirit, and between Yin, demon, and Po. The name for



the Yang part of man's soul before death is Hun, and after death is Shen. The term for the Yin part of the soul before death is Po, and after death is Kuei.<sup>29</sup> The gods in the Chinese temples are called Shen-ming, that is, "Bright spirits" because they have wafted to the bright heavens, and have been enfeoffed with authority to grant blessing or punish men in the visible world.

Others of the gods of the folk religion are in fact demonic, though they are given the title Shen as a euphemism. In all such cases they were human beings who died a violent death in the popular folklore accounts of their origins. Such demonic spirits are the Yamen gods of the Ch'eng Huang temple who haul unfortunate souls to the underworld for punishment.<sup>30</sup> Also in this class are the gods of pestilence called Wang Yeh [ Amoy dialect, Ong-ia ]. According to one of the many folklore accounts, the Wang Yeh were once mandarins in Fukien province. Walking along a country roadside, they came upon a well that had been cursed by a demon, and was causing a plague in the countryside. To save the people from the plague, they threw themselves in the well, thus in dying saving the people from drinking the water.<sup>31</sup> In a frenzied ceremony performed by the popular Taoists, the Wang Yeh are expelled from the village precincts, by being pushed out to sea in a boat, or being burned in effigy.<sup>32</sup> The exorcism of the Wang Yeh protects the villagers from the ravages of sickness. Thus the distinction between a Kuei or demon and a Shen or spirit is one of burial. The Kuei is a spirit which has not been properly returned to the earth.

The Po part of man, the Yin souls, are traditionally divided into seven, and are said to control the passions. The Hun souls are divided into three, and produce the virtues. <sup>33</sup> The lengthy passage of De Groot on the topic can be summarized in the following chart:

1. Yang produces the Hun, which produces human nature, composed of:

<u>Benevolence</u>	<u>Righteousness</u>	<u>Propriety</u>	<u>Wisdom</u>	<u>Faith</u>
Liver	Lungs	Heart	Kidneys	Spleen
Wood	Metal	Fire	Water	Earth
East	West	South	North	Center
Blue	White	Red	Black	Yellow
Eyes	Nose	Ears	Tubes	Mouth
Dragon	Tiger	Red Bird	Tortoise	Crucible

2. Yin produces the Po, which governs the passions:

Joy.....West  
 Anger.....East  
 Sorrow.....Nadir (Hsia)  
 Merriment.....Zenith (Shang)  
 Likes.....North  
 Dislikes.....South  
 Desire.....

In the above chart, the virtues produced by the Yang soul, the Hun, correspond to the five directions, the seasons, the elements, and so forth. One of the basic rituals of popular Taoism will be to restore the primordial state of these organs in the microcosm, filling them with the spirits of the heavens. <sup>34</sup> Since the microcosm and the macrocosm correspond, the Taoist subsequently plants the same life giving primordial breath into the five directions of the community village.

If the principles of the folk religion can be expressed in a clear and succinct manner, one can say that the purpose

of the prayers, rituals, and other activities of the system is to win the blessing of Yang and suppress the evil of Yin. To the mind of the common man, the powers of good and evil, Yang and Yin, are personified into world after world and layer after layer of spirits. The layman offers incense and food to the spirits, and begs for blessing, or the expulsion of evil. He burns paper money to win the favor of the gods, or to buy the soul of an ancestor out of the bureaucratic horrors of hell. When a child cries at night, incense is burned to the mother goddess of the bed.<sup>35</sup> When a member of the family is sick, one first asks which of the ancestors are displeased or suffering in the underworld, and then thinks of applying the proper medicine. When a favor is sought, a powerful deity is asked to intercede; the granting of the favor by the god means that the devout family will buy a new silk gown for the statue of the deity,<sup>36</sup> and sponsor a puppet show on the stage of the neighborhood temple.

None of the above acts are to be interpreted as naive superstition. Rather they are interpreted as acts of filial piety [ i.e., looking after one's ancestors ] and repaying a debt; one treats the gods as one's neighbor. A man of virtue does to his fellow men as he does to the gods. The man who acts as heaven acts, munificent in distributing blessings, will in return be blessed by spirits and men.

#### iv. Functionaries.

Though the usual functionary in offering sacrifice to the spirits of the folk religion is the individual, there are times

when a specialist must be called in. Thus when a person is sick, a medium or divining youth [ Amoy dialect, Tang-ki 童乩 ] is asked to identify the spirit. To locate the proper place for a grave, or the proper direction and height of a new house, the geomancer is employed. For curing the sick, a Red-head Taoist is summoned, and to bury the dead, one calls for the Black-head Taoist. These terms will be explained immediately below.

The medium or Tang-ki is a man or woman who becomes possessed by a spirit, and speaks in the strange voice of the god. When possessed, a series of questions may be put to him or her. The medium, speaking in the voice of the spirit, can ask after the welfare of an ancestor in hell, prognosticate blessing or ill for some project, and in general communicate directly with the world of the spirits. Some of the Tang-ki also perform on the occasion of festivals for the gods, or annual processions, at which times they beat themselves mercilessly with spiked balls, cut their foreheads and backs with a dull sword, or pierce tongue and cheek with a long metal spike. These tortures prove the efficacy of their possession, and the power of the spirit over matter.<sup>37</sup> During the blood-letting performance, talismans made of yellow paper are dipped into the blood running down their backs, to be used for expelling evil demons.<sup>38</sup>

De Groot in the Religious System of China, Vol. III devotes a lengthy section to the geomancer, the Feng-shui expert, which need not be repeated here. Also among the functionaries

of the folk religion must be included the makers of paper objects for use during ceremonies and rituals. These people belong to the Taoist entourage, and are expert at the art of paper figurines, houses, spirits, and so forth, to be burned during ritual ceremony. The musicians who play for the Taoist rituals, the puppeteers, the temple custodians who help read fortunes, all must be included in the professional functionaries who serve the folk religion.

Finally, in the highest place, are the Taoists themselves. The Taoists are divided by the people into two groups; those called Red-head, and a special group called Black-head. The Red-head Taoists are described as being involved in rituals concerned with life, curing sickness, and exorcism. The Black-head Taoists are especially involved in burying the dead, though they also can perform all of the functions of the Red-head Taoists. This general terminology used by the people of north Taiwan is valid, though misleading. The distinctions made by the Taoists themselves will be described in Chapter Two; the Taoists as they are known to the people of the folk religion will be described below.

The Red-head Taoists of Hsinchu city fall into several classifications. The first type is called the "Three Sisters" sect, [ San-nai P'ai ]. This type, when performing their special liturgy, actually wrap a red cloth around their heads. They go by another name as well, the sect of Mount Lü [ Lü-shan P'ai ] and are said by the other Taoists to be Hsieh or heterodox.<sup>39</sup> Both men and women belong to this sect of Taoists.

The Three Sister's sect or Lü-shan sect is very popular in Hsinchu city. This is due to the fact that many members of the sect, men and women, practise the role of medium. The medium when in trance speaks in a garbled way, and the Lü-shan Taoists act as interpreters and managers. Many of the small temples which have a medium cult are under their control.

The Lü-shan sect also perform their special ritual, with a red cloth wrapped around their heads. A sword is held in the right hand, and a buffalo horn in the left. The ritual chanting is simple and melodic. When performing in the complicated Chiao ritual, they sometimes dress in distinctive bright orange robes, with a five-colored silk crown on their head.

One of the distinctive features of the sect is that both men and women perform. In the other Taoist sects only men are allowed to perform the ritual, whereas the Lü-shan sect uses men and women together in a rite where the chief Taoist stands in the center with four girls in each of the four directions, making 16 in all. Often boys are used in the place of young women, who usually refuse to perform after marriage. Boys, once trained, continue to perform in adulthood.

The folklore relating the founding of the sect is commonly known to the story tellers in the temples. The following account was taken from a Provincial Gazette:<sup>40</sup>

Hsü-chia Chen-jen was a pile of white bones by the side of the road. As a man, he had been foolish, and could neither read nor write. Lord Lao [Lao-tzu] used a Fu-talisman and an incantation to change him into a realized man. He honored Lord Lao as his true master; since not knowing how to read or write made life difficult, Lord Lao was able to teach him how to write Fu-talismans, in order to save the common people of the world.

The Lü-shan Taoists do not have the great literate tradition of their more orthodox brethren. Their ritual is called Hsieh or heterodox by the other Taoists, because it is involved more in exorcising demons, and even harming other men. Since one of the special features of the sect is the use of women, it is further stigmatized by the other Taoists who do not permit women to perform their ritual.

The group is also called the Three Sister's sect [ San-nai P'ai ] because the founders of the sect were said to have been women instructed in revelation by Hsü-chia Chen-jen, during the T'ang dynasty. The folklore account is found in the Taiwan Provincial Gazette: <sup>41</sup>

Ch'en, the eldest of the [3] ladies studied the Tao on top of Mount Lü. There, in a trance, Hsü-chia Chen-jen taught her the secrets of the sword held in the right hand and the cow-horn held in the left. With a red cloth wrapped around her head, dancing the steps of the 24 constellations, the ritual for expelling demons and curing sickness was passed on to her. She was the foundress of the San-nai sect.

The folklore relates that with lady Ch'en were two <sup>42</sup> other Taoists, ladies Lin and Li. All three were co-founders of the Lü-shan sect. The other Taoists of Taiwan consider the Lü-shan Taoists to be the lowest in an ascending order of ranks and grades. Many Taoists, however, practise the Lü-shan variety of liturgy on special occasions. Its efficacy in exorcising the demons of pestilence, for instance, is well known.

Another sect of Taoists, also considered to be a lowly grade, are the Lord Lao [ Lao Chün ] sect. They are to be found in the villages around Hsinchu city, mainly ministering to the needs of the Hakka people. Lao-tzu is their special patron. <sup>43</sup>

Finally the highest grade of Red-head Taoists are called the Heavenly Master sect [ T'ien-shih P'ai ]. They perform a number of ritual ceremonies, curing sickness by "Fu"-talismans, incantations, and prayers, expelling evil demons, blessing houses, and so forth. The highest form of their ritual is performed during the great village festival called Chiao, and will be described at length in the Sixth chapter. The manner of performing the ritual, however, differs considerably from the Black-head Taoists, who will be described immediately below. For the real distinction between these, the highest of the Red-head Taoists, and the Black-heads, one must refer to the private manual of the Taoists Tao Chiao Yüan Liu ( the Origin of Taoism ) which will be the basis for Chapter Two.

The Black-head Taoists belong to the Cheng-i sect. Their headquarters are traditionally said to be at Dragon-tiger mountain in Kiangsi province on the mainland. During the 19th century many of the ancestors of the present Taoists of north Taiwan made the long trip to Dragon-tiger mountain to receive a document of ordination from the head of the Cheng-i sect, the Heavenly Master himself. They therefore consider themselves to be orthodox, and all of the Red-head Taoists mentioned in the paragraphs above to be heterodox. The distinguishing feature between the Black-head and the Heavenly Master sect Red-head mentioned immediately above, is that only the Black-head Taoist buries the dead.

Thus in north Taiwan the term Black-head refers to the Taoists who bury the dead, and the term Red-head is used for all other forms of Taoists, whether or not they wrap a red cloth



around their heads while performing liturgy. This terminology is true only of northern Taiwan. In parts of southern Taiwan the term Red-head is taken to mean only a Lü-shan Taoist who wraps the red cloth around his head. In the north of Taiwan the people interpret the color red to refer to "happy" events, that is, the curing of the sick, exorcising of demons, and so forth. The color black refers to the Taoists who bury the dead.

Within Hsinchu city are three groups of Taoist priests who figure in the pages of this study. The first is headed by the elderly Taoist Ch'ien, who is a Red-head of the Heavenly Master sect. In his youth he practised the rites of the Lü-shan sect, and performed as a medium. Upon receiving the ordination of a Heavenly Master sect Taoist, however, he turned to a more strict type of orthodox liturgy. Mr. Ch'ien has wrapped the red cloth around his head, and performed the exorcistic rituals of the San-nai (Three Sister's) sect.

A Black-head Taoist named Ch'ien Ting-feng heads a second group of Taoists. Ch'ien, as a Black-head Taoist, spends most of his time in the grueling task of performing ritual for burial services. He is noted for being an expert musician, and received a very high rank as a Taoist priest at his ordination.<sup>45</sup> True to the traditions of his profession, however, Ch'ien refuses to talk about his profession, the secrets of his trade, or the large collection of manuscripts in his possession. Ch'ien is on good terms with the aging Red-head Ch'ien, and often receives demands for his services promoted by Ch'ien.

The third and by far the most famous group of Taoists in Hsinchu city is headed by the Black-head Taoist Chuang-ch'en. 莊陳  
 The fame of Chuang-ch'en is inherited, from a grandfather by adoption who was ordained at Dragon-tiger Mountain in 1851. The grandfather by adoption, whose name was Ch'en [ thus the double name Chuang-ch'en ] was a young and brilliant scholar who passed the imperial examinations and held the rank of Chin-shih, ( the equivalent of a doctor of letters. ) He was appointed to the post of Chih-chou or county official in Hsinchu, at the end of the Tao-kuang emperor's reign ( ca. 1848 ). In the first year of the Hsien Feng Emperor's reign, he took a three year leave of absence, and lived as a monk in the monastery at the foot of Dragon-tiger mountain in Kiangsi province. While there, he received the highest possible ordination of a Black-head Taoist, and was given by the 61st Heavenly Master a set of precious rituals, secret rubrical annotations, "Fu-" Talismans, and the ordination manual used by the Heavenly Master himself. Each of these precious documents were stamped with the seal of the Heavenly Master, and carried back by Ch'en to Hsinchu city as a precious legacy for his offspring.

Not only did the Taoists of Taiwan come to Ch'en for instruction, Taoists from as far away as Chang-chou and Ch'üan-chou on the China mainland came to Hsinchu to study with the scholarly Ch'en. In a diary kept by the mandarin-turned-Taoist is a list of 14 names of Taoists from mainland China who came to Hsinchu to study and receive an orthodox Black-head ordination. The Taoists of Hsinchu were indeed famous.

The rule of the orthodox Taoist priest that only one son a generation be given the secrets and the ordination of the tradition, is still strictly observed in Taiwan.<sup>46</sup> If the Taoist has no son, he must adopt a boy from a near relative in order to pass the tradition on to a family member. The secrets and manuscripts of the Ch'en grandfather were passed on in due course to his own son, who received a rank just slightly less than his father.<sup>47</sup> But the son of the famous scholar Ch'en had no male offspring.

The father of Chuang-ch'en also came from a long line of Black-head Taoists. As a youth he enrolled in the large entourage of the famous Ch'en, and became one of the favored disciples. The daughter of the family was chosen to be his bride, and so a daughter of the Ch'en family was given in marriage to the clan of Chuang. It was only natural that when the Ch'en family had no male offspring, it was the eldest son of Chuang who was chosen to receive the many documents, secrets, and ordination of the Ch'en family. Thus the Taoist who figures so prominently in the following pages, Chuang-ch'en, was taken at an early age to the home of his maternal grandfather, and trained in the traditions and secrets that the scholarly Ch'en family received so long ago at Dragon-tiger mountain in Kiangsi.<sup>48</sup> The documents which he received and eventually brought back to his father's house number several hundred. A few will be used as the sources for the following pages. The value of these and the remainder of Chuang's collection is prodigious.<sup>49</sup>

## v. Chiao.

If the folk religion and Taoism are united in the person of the Taoist, the ritual in which the union pre-eminently takes place is the Chiao [ 醮 ]. The Chiao is the great festival of the folk religion, so expensive and complicated to celebrate that each village and city of Taiwan can afford it only once in a generation.<sup>50</sup> The occasion for a Chiao is the repairing of a temple, the exorcising of the demons of pestilence, prayers to avert some natural calamity, or simply the cyclical renewal of a village once every sixty years.

To the people of the village, the Chiao is celebrated in order to win P'ing-an, peace and blessing for the coming generations. Its purpose is accomplished by the performance of a complicated set of rituals, calculated to win the desired blessing. The temple is repaired, and the people of the community are asked to contribute for the repairs according to their wealth. All of the spirits are invited to attend the ceremonies from neighboring temples. Wealthy families vie with each other in building huge temporary structures called T'an to honor the more popular of the visiting deities. Huge wooden and cloth structures, highly decorated, are erected in honor of the Jade Emperor, Chang T'ien-shih, (the patron of the Taoists), the goddess Matsu, and so forth. The Chiao rituals usually last 3 or 5 days, and on the last day a huge banquet is given, for the spirits, the ancestors, and invited human guests.

A team of Taoists are hired to perform the ceremonies. These ceremonies are divided into two kinds, those performed

outside the temple, for the benefit of all to see, and those performed behind the closed doors of a temple, for only the chosen few of the community to witness. The ceremonies performed outside the temple are directed towards the people and the gods of the folk religion. Those performed inside are especially directed to the patrons of the Taoists, the Heavenly Worthies [ T'ien-tsun ] whose intercession is sought in winning peace and blessing for the next generations.<sup>51</sup>

To the people of the community, the ceremonies which they perform or witness are the high points of the festival. They witness the erection of huge wooden and cloth structures called T'an to house the deities invited to the Chiao.<sup>52</sup> They observe a strict abstinence from meat on the three or five days that the rituals are being performed. They attend many of the ceremonies performed by the Taoists in front of the temple. On the evening before the last day, each family joins in a long procession to the sea, where a lantern is floated by a son representing each clan, summoning the souls from the underworld to a banquet. On the morning of the last day, they see the Taoists perform a striking ritual in front of the temple, where from a high platform ( like the Emperor atop T'ai Shan ) the petitions of the community are offered to the Jade Emperor in Heaven. Finally during the afternoon of the last day, a banquet is given; first the souls of the departed are fêted, then the living are wined and dined in a sumptuous meal.

While the rituals for the common man are being performed outside the temple, the Taoists who remain inside, sealed off

from the rest of the world, are performing their age old ritual dating to the 4th and 5th centuries A.D. in its present form, and to feudal China in some of its unique details.<sup>53</sup> A few of the village elders, the community leaders, and the temple custodians are allowed to witness the strikingly beautiful liturgy of the orthodox Taoist priests. To the people of the community, the rites are efficacious for attaining the ends of the Chiao; that is, they gain blessing and peace for the coming generation, purify and bless the newly decorated temple, free the suffering souls of the ancestors from the bureaucratic tortures of the underworld, and present the petitions of the community in a series of memorials and communications to the heavens.

The point to be stressed is that in the minds of the Taoists, they are doing what the people expect them to be doing, that is, winning heaven's blessing, freeing the souls of the ancestors, and presenting the petitions of the community to the Heavenly Emperor. The method they are using to attain these ends is, however, unknown to any but the chief Taoist and those few of his disciples whom he has instructed. The following pages will attempt to show the knowledge which the Taoist has of the origin of his liturgy ( Chapter Two ), then successively the principles on which the liturgy is based ( Chapter Three ), and the preparation for calling the spirits of the heavens into the body ( Chapter Four ). In Chapter Five the meditative ritual which teaches the ideals whereby the Taoist lives is discussed. Finally, in Chapter Six the liturgy of orthodox Taoism as performed by the Taoists of Hsinchu city is described. It is in this ritual that the aims of orthodox Taoism and the folk religion are united.

## II

### POPULAR TAOISM

In the present chapter the knowledge which the Taoist has of himself and his religious profession will be examined. The source which the Taoist uses for knowing the details of religious Taoism and its history is a secret manuscript called Tao Chiao Yüan Liu, the Origin of Religious Taoism.<sup>1</sup> The book is passed on by the elder Taoist to the son who is to succeed him. It is usually about 150 manuscript pages in length, and contains a wealth of material. The book is divided into several sections, among which are 1.) a list of the spirits which the Taoist knows, and implants in his body; these spirits are summoned forth to aid the Taoist during ritual performances. 2.) A dictionary of Taoist terms. 3.) a collection of the mythological history and the folklore relating to the spirits and to religious Taoism. 4.) A list of the 5 kinds of Taoists and the 9 grades within each kind. The spirits which the Taoist plants in his body will be discussed in later chapters. The distinction to be made between various kinds of Taoists and the mythological history of Taoism will be discussed here.

The Tao Chiao Yüan Liu is only one of several hundred manuscripts which a Taoist preserves in his collection. The manuscripts are a legacy which a Taoist passes down to one

of his sons only. Not all of the manuscripts, however, are kept completely secret. Some are given to disciples for copying. Others are published, for the edification of the pious faithful.<sup>2</sup> The Tao Chiao Yüan Liu is classified with those special documents reserved for the use of the Taoist, and the son who is to succeed him.<sup>3</sup> It is no doubt due to the perfect way in which the secret has been kept, that scholars have been unsuccessful in classifying the Taoists as they classify themselves.

#### i. Kinds and Grades of Taoists.

According to the Tao Chiao Yüan Liu there are five kinds of Taoists. They are described in the following manner:

##### 1. The Yü-ching ( Jade Capital ) class. 玉京

Into this classification fall the great monastic orders, such as the Ch'uan-chen sect and the Lung-men sect, who practise Taoist meditation in China's famous Taoist centers. The Yellow Court Canon and the Lao-tzu are some of texts used in their meditations.

##### 2. The T'ien-shu ( Heavenly Pivot ) class. 天樞

The Heavenly Pivot Taoists include such well-known centers as the complex of monasteries at Mao Shan in Kiangsu province, near Nanking. The books of the Shang Ch'ing tradition are their special possession. The Heavenly Pivot Taoists are feared by the Taoists of Taiwan, who claim that in the past they acted as the "spies" or informants on the other Taoist sects of the mainland.(4)

##### 3. The Pei-chi ( North Pole ) class. 北極

The North Pole class of Taoists are the military order among the Taoists of China and Taiwan. One of their centers is the Ming dynasty monastery at Wu-tang Shan in Hupei Province. Their liturgy is noted for the use of sword, halberd, spear and axe, instead of the sword alone used by the other Taoist orders for purificatory ritual. Mr. Chuang's ancestors received an ordination in this order as well, and Chuang still uses the frenzied style and 4 weapons when performing purifications.



4. The Yü-fu ( Jade Pavilion ) Class. 玉府

The Black-head Taoists of Taiwan belong to the Yü-fu class of Taoists. Their headquarters is traditionally said to be at Lung-hu Shan in Kiangsi province, the home of the Cheng-i sect. The books and the rituals of orthodox Taoism (Cheng-i) are their prerogative.

5. The Shen-hsiao ( Spirit Cloud ) Class. 神霄

All of the various Red-head Taoists of Taiwan fall into this class. They include the Three Sister's sect, the Lao-tzu sect, the Ling-pao sect, and the Heavenly Master sect. All of the Shen-hsiao Taoists make use of the exorcist ritual originating from the Lü-shan sect, a 關山 ritual which according to Chuang corrupted many of the more orthodox monasteries on the Mainland.

The Tao Chiao Yüan Liu not only classifies Taoists into five major groups, it further sub-divides the Taoists within each group into nine grades of excellence. Thus there are nine grades of Black-head Taoists, just as there are nine grades of Red-head [ Shen-hsiao ] and nine grades of each group mentioned above.<sup>5</sup> With very few exceptions, the highest grade of Taoist to be found on Taiwan, whether Black-head or Red-head, is a grade six. Chuang's grandfather, however, received the highest possible ordination of a Black-head Taoist during his two and a half years of residence on Lung-hu Shan, from 1851-1854.<sup>6</sup>

To understand the distinction in the nine grades, however, the Tao Chiao Yüan Liu is not sufficient. Were the Taoists able to know the differences of excellence, it would of course be a simple matter to acquire the documents and study their content under a master. The method of ascent, however, is also a jealously guarded secret. In order to understand its complexities, a second manual is required, a manual given to Chuang's grand-

father by the head of the Cheng-i sect, the 61st generation Heavenly Master, in 1851. The document is an ordination manual for passing on the registers of spirits' names, endorsing the right to perform Taoist ritual in the orthodox tradition. The manuscript is in good condition, and bears the seal of the 61st Heavenly Master.<sup>7</sup>

In a terse passage the manuscript explains how the Heavenly Master judges the proficiency of the Taoists coming to Lung-hu Shan for an orthodox ordination. If a Taoist is able to use the Huang T'ing Ching (the Yellow Court Canon) he is given the highest rank, that is, grade one, in whichever of the five classes of Taoists he belongs to.<sup>8</sup> Thus there is no difference in a grade one monastic Taoist, nor the highest grade popular Taoist, a fact hitherto unknown to the world of scholarship. Sinologists, both Chinese and western, were consistently wrong in classifying Taoists as "self-perfecting", such as the Ch'uan-chen sect in the north of China, and "other-perfecting" such as the Cheng-i sect in southern China. Both sects practise interior meditation based upon the Yellow Court Canon, and both sects practise ritual for the sake of the common man.<sup>9</sup>

If the Taoist knows the spirits of the Shang Ch'ing sect, the female deities occupying the nine palaces of the heavens, ( the nine palaces of the head, in the microcosm ), he is to be given a grade two or three ordination, again regardless of which kind of Taoist he claims to be.<sup>10</sup> If he knows the spirits and registers of the Cheng-i sect, he is made a grade four or a

grade five Taoist.<sup>11</sup> Finally, if he knows the "Lord Lao [ T'ai-shang ] 3 - 5 Surveyor of Merits" register, he is given a grade six ordination.<sup>12</sup> The term "register" [ Lu ] is used frequently in the text. Its meaning will become clear as the work unfolds itself; for the present, it can be defined as a list of spirits, including their names, a description of their clothes, their retainers, and their place in the macrocosm as well as the microcosm of the Taoist's body. It is basically a knowledge of the spirits and how to use them which places a Taoist in one of the nine grades within his order. To know the registers, he must be in possession of a certain number of books, and have their content explained by a master. The distinctions in the nine grades can be seen in the following chart.

	Yü-ching	T'ien-shu	Pei-chi	Yü-fu	Shen-hsiao
Grade 1	a	The <u>Yellow Court Canon</u>			
	b				
Grade 2	a				
	b				
Grade 3	a	The <u>Shang Ch'ing canon</u> and its registers			
	b				
Grade 4	a				
	b	The <u>Cheng-i Canon</u> and its registers			
Grade 5	a				
	b				
Grade 6	a	The <u>Three-five Surveyor of Merit registers</u>			
	b				
Grade 7	a				
	b				
Grade 8	a				
	b				
Grade 9	a				
	b				

14 registers  
only, includ-  
ing Hsü-chia  
Chen-jen.

The ordination manual of the Heavenly Master, head of the Cheng-i sect, does not mention the registers which a Taoist

must know who is less than grade six.<sup>13</sup> The manual does indicate, however, that a Taoist who is grade five or above may include in his official title the words "Immortal Minister" [ Hsien Ch'ing ] whereas the sixth grade Taoist and lower may only use the term "Immortal Official" [ Hsien Kuan ]. The grade of a Taoist can therefore be easily determined by asking his lengthy title, which was given at his ordination. The title includes the highest kind of registers he has received, and in the case of the Taoists of Taiwan the term "Immortal Official", thus indicating that very few of the present day Taoists are above grade six.<sup>14</sup>

The authenticity of the documents in Chuang's possession seems beyond question. The books from Lung-hu Shan in Kiangsi province are stamped with the seal of the monastic library, and with the personal seal of the 61st Heavenly Master. The rice paper on which the characters are perfectly written bears on the outer edge Cheng-i Szu T'an, "Heir of the Cheng-i altar". The 63rd generation Heavenly Master, who fled Lung-hu Shan in 1931 when the monastery was burned by the communist armies, came many times to Chuang's residence in Hsinchu to see the rare manuscripts. Chuang adamantly refused to relinquish the documents, though they were the last extant copies.<sup>15</sup> According to the tradition of the Cheng-i sect, he preserves them for the son who will succeed him.<sup>16</sup>

The ordination manual shows that the Heavenly Master may grant titles and grades of ordination in any of the five classes of Taoist orders. It also shows that the Lung-hu Shan monastery which acted as headquarters for the sect, practised the same kind

of meditations that was supposed to have distinguished the monastic sects of north China. Another of the rare documents given to Chuang's grandfather by the 61st Heavenly Master was a woodblock print commentary on the Yellow Court Canon. It was through meditation and study of the Yellow Court Canon that the grandfather Ch'en was able to ascend to the highest grade of Yü Fu ordination. This document will be substantially cited in chapter four. Its use at Lung-hu Shan shows that the Cheng-i sect practised the meditations of the Yü-ching monastic orders, and granted ordinations in the monastic sects as well.

Though the literature is scanty on the subject, it is also clear that the great monasteries practised orthodox liturgy much as the popular Taoists of Taiwan.<sup>17</sup> The Chiao festival on Taiwan uses rituals that can be found in the Tao Tsang, a fact that will be discussed in chapter six. These rituals were used in the great Taoist monasteries, sometimes with the emperor in attendance, as well as in the festivals of the folk religion. The Tao Chiao Yüan Liu defines three kinds of rituals to be used in the Chiao. The first is named "Yellow Register", [Huang Lu] and is used for funeral ritual.<sup>18</sup> The second is called "Jade Register" and is a lengthy Chiao performed for the nation, or for the emperor, and lasting 49 or 99 days. Finally the third kind is called "Gold Register" and refers to the sets of rituals used by the Taoists of Taiwan for the Chiao festival. The Shen-hsiao or Red-head Taoists do not perform the Yellow Register, that is, funeral ritual. Thus the term "Red" applied to their ranks by the people of north Taiwan refers to this fact. Red is

the color traditionally used at happy events. It is used at weddings, at rituals asking for children, and at exorcisms for expelling harmful demons. Red symbolizes Yang at Zenith, and is thus efficacious for expelling the evil forces of Yin.<sup>19</sup> It is therefore a color which accurately symbolizes the ritual limitations of the Shen-hsiao class of Taoists. It is in this sense that the people of north Taiwan classify such Taoists as "Red-head", since they are limited in their ritual performances to ceremonies for the benefit of the living.

The Black-head Taoists can perform all the ceremonies which the Red-heads perform, and besides are called upon to bury the dead. Thus they make use of the Gold Register rituals in performing the Chiao ceremony for village festivals, and perform exorcisms, cure sickness, and so forth, as do their lesser brothers the Red-head Taoists of north Taiwan. They also make use of Yellow Register ritual for burying the dead. For this reason the people call them Black-head Taoists, the terminology being one of function, rather than one of dress. Professionally, the Black-head Taoists know many more registers, or lists of the spirits' names, dress, and summons, and know how to use more ritual manuals than do their lesser brethren, the Red-head Taoists of north Taiwan.

Some research scholars have mistakenly suggested the possibility that Red-head referred to the red cloth wrapped around the head of the Lü-shan or Three Sister's sect Taoists during liturgical performances. Black-head refers to the black

skull cap worn during more orthodox liturgical services.<sup>20</sup> Almost all of the Taoists use the black skull cap with the small gold crown when performing their rituals, and almost all know how to perform the frenzied heterodox ritual of the Lü-shan or Three Sister's sect. A simple questioning of the Taoists of north Taiwan will show that Taoists who call themselves Heavenly Master sect [ T'ien-shih P'ai ], Ling-pao sect, Lord Lao sect, Three Sister's or Lü-shan sect, and even the interpreters of the mediums ( the men who interpret the mutterings of the mediums when in trance ) go by the name of Red-head. Further research will show that most of the Black-head Taoists possess the frenzied exorcist rituals of the Lü-shan sect, and even put them to use, because the people of the folk religion ask for such ritual.

Chuang has vivid recollections of the large collection of Lü-shan manuscripts which his father possessed. Upon the death of his father, Chuang's mother, daughter of the famous Ch'en who had been to Lung-hu Shan, systematically burned all of the heterodox manuscripts of the Lü-shan sect, lest they be put to use by her son.<sup>21</sup> Only a six page set of Fu-talismans escaped her search, a sample of which will appear in the appendix of the present work.

The real distinction between the Shen-hsiao or Red-head Taoist and the Yü-fu or Black-head Taoist, then, can only be known to the person who possesses the ordination manual of the Heavenly Master at Lung-hu Shan. The Black-head Taoist knows some or all of the 24 registers of a "Three-five Auspicious Alliance Surveyor of Merit"; the Red-head Taoist knows only the

14 registers of the "Auspicious Alliance" class of Taoist. Included in this set of spirits' names and summons is a register dedicated to Hsü-chia Chen-jen and the spirits of the Lü-shan sect. These two sets of registers will be compared in chapter five, where the meditations in which the Taoist implants the spirits in the microcosm of his body will be discussed. The point to be learned from the Tao Chiao Yüan Liu is that the difference between the Red-head [ Shen-hsiao ] Taoist and the Black-head [ Yü-fu ] is one of spiritual knowledge. The Black-head possesses lists of spirits, summons, and rituals which give him power over the world of the living and the dead. The Red-head Taoist controls spirits with powers over the living only. It is possible but very difficult to progress up the grades of Taoist ordination within each classification. It is even harder to cross over from one class, as for instance a Red-head, into a higher class, that of a Black-head. This is because the Black-head Taoists are very strict in revealing the secrets of their profession to none but one son a generation. The Red-heads, on the other hand, take many disciples, and do not always follow the traditional rules of transmission. Finally, some Taoists, especially in southern Taiwan, practise both Lü-shan ritual with the red cloth tied around their head, and Black-head ritual for burying the dead. The rules are not always kept in a strict fashion.<sup>22</sup>

#### ii. Myth and Legend.

The history of Taoism as the Taoist of north Taiwan tells it is mixed with fact and legend. There are in general three



kinds of sources which the Taoist draws upon to explain his origins. The first is the semi-legendary semi-historical accounts of the actual men and women who were the founders of religious Taoism. These accounts, such as the encounter between Chang Liang and Huang Shih Kung during the Ch'in dynasty, immediately preceding the establishment of the Han, can be found in the Dynastic Histories of China. A second kind of history or story is concerned with the popular spirits of the folk religion, such as the Duke of the Soil, [ T'u-ti Kung ], the virgin goddess Matsu, or the Emperor of the Dark Heavens [ Hsüan-t'ien Shang-ti ]. Such stories must rightfully be classified as folklore. As such, they are part of the public domain, and can be heard in any village temple. The third kind of history is only found in the Tao Chiao Yüan Liu, the private manual which the Taoist keeps for his own use. It is mainly concerned with the protogenesis of the macrocosm, and the hagiography or at least a brief description of the Heavenly Worthies, the worship of which is the private domain of the Taoist.

The distinction between the folk religion and popular Taoism can be seen here very clearly. The gods of the folk religion, the legendary history of which is public domain, are the objects of respect and worship of both the believers in the folk religion and the Taoist. That is to say, the Taoist is also a devout believer in the folk religion. To attain the ends of the folk religion, the blessing of man in the visible world, and the entrance after death into the world of Yang and brightness instead of Yin and punishment, is the work of the Taoist. To

accomplish these ends, the Taoist is invested with a whole new set of spirits, unknown to the common man. Because of the secret powers he has received, he can summon and command the spirits who are essential in the winning of blessing for mankind.

It is precisely in this point that the Taoist is different from the common man who professes belief in the folk religion. The Taoist professes the same faith as the common man in the demons of the world of Yin, and the "bright spirits" that fill the world of nature around man. But he also knows a third and higher set of spirits, the heavenly worthies who control the origins from which the universe is generated and formed. By using the secret rituals he has learned, the Taoist can in effect control the moving principles of the universe, personified by the gods which have been implanted into the microcosm of his body.

To the Taoist, then, the macrocosm and the microcosm are the same in structure. The spirits that fill the universe also fill the body; the workings of the microcosm find resonance in, and vastly effect the workings of the macrocosm. It is the genius of the ancient Chinese mind, reflected in the cosmology of the Taoist, to express the working principles whereby the universe was formed in terms of personified spirits. The five primordial elements, the five directions, the four seasons, the three principles of the universe which form heaven, earth, and man, the two primordials, Yin and Yang, and finally the transcendental Tao are personified spirits which fill the

microcosm, the body of the Taoist. It is about these spirits that the Tao Chiao Yüan Liu mainly speaks.

The myths of origin found in the Tao Chiao Yüan Liu are abbreviated and concise. They are used by the Taoists as a reminder, rather than as a text. When the myths were explained to the author by Chuang, he first took incense and lit it before the gods of the family altar.<sup>23</sup> He then took up pen and paper, and wrote out the short account from memory, as it appeared in the secret manual. Finally, while pacing up and down in front of the family altar, he expanded the text into a much longer narration and commentary. Usually four or five pages of notes were required to record Chuang's commentary on the short formulae appearing in the manual.

The Tao Chiao Yüan Liu (The Origin of Taoism) does not speak of creation, but of generation. Before heaven and earth were divided there was simply a primordial undifferentiated mass called Hun-t'un. The mass seathed and churned until in the very center was formed a drop of primordial breath. The mass, before congealing was the nameless primordial ultimate, the invisible transcendent principle, Wu-chi [無極]. The drop which congealed in the center was the visible, immanent "Great Ultimate", the T'ai-chi [太極].<sup>24</sup>

The great ultimate moved, and gave birth to Yang. Having fulfilled its movement, it then rested, and gave birth to Yin.<sup>25</sup> Yin and Yang then joined in a productive and harmonious union which gave birth to the five elements, in the following fashion:<sup>26</sup>

From the Great Yang comes water;

Great Yang is prior to breath;

From the Great Beginning is born fire;

The Great Beginning possesses breath but  
is prior to substance.

From the Great Origin comes wood;

The Great Origin has form, but  
does not yet have material substance.

From the Great Substance is born metal;

The Great Substance possesses material substance  
but does not yet have phenomenal aspect.

From the Great Ultimate is born earth;

Visible form and material substance are complete  
in the Great Ultimate [ the T'ai-chi ]. <sup>27</sup>

The above process is a foreshadowing of the productive activity of Yin and Yang that causes the five elements to give birth to each other. The production of the five elements is forecast in the five-fold stages from the Transcendent Ultimate Wu-chi to the visible immanent ultimate T'ai-chi. The process which precedes all transformational change in the visible world is itself a series of five changes, which takes place in the Prior Heavens. It is significant that the number is five, the basic number of the Ho-t'u, the life-giving chart that will be described in the third chapter.

The five primordials can be found at every level of the macrocosm and the microcosm. It is to be found firstly in the

Prior Heavens, the abode of the primordial breaths described above. It is also to be found in the earthly dimension, in the five sacred peaks of China. Finally it is to be found in the microcosm within man, in the five central organs of the body. Just as the five virtues of benevolence, righteousness, and so forth, are basic to the doctrines of Confucianism, so the five elements are central to Taoism.<sup>28</sup>

The Tao Chiao Yuan Liu describes the above notions in the following fashion:<sup>29</sup>

The Wu-chi gives birth to the T'ai-chi

( The T'ai-chi ) moves and gives birth to Yang...

Rests, and gives birth to Yin...

Yang shifts, Yin unites,

Then is born water, fire, wood, metal, and earth.

The Five Breaths make things flourish in their proper order;

The four seasons progress according to them.

Thus the seasons, and all of the visible world are governed by the breaths of the five elements. The five elements are spatial as well as temporal concepts. Thus the element wood governs the spring, the East, and the liver within man. The element fire governs the summer, the direction South, and the heart of man. The element metal governs the West, the season autumn, and the lungs of man. The element water governs the North, the season winter, and the kidneys within man. Finally the element earth governs the center, and the spleen within man.

The whole of man's body thus corresponds to the primordial workings of the Great Principle, T'ai-chi, Yin and Yang, and the five elements. When Yin and Yang divided, Yang being light went upwards and formed the heavens. Yin being heavy descended and formed the earth.<sup>30</sup> Man's body also corresponds to this distinction; the head is the heavens, and the eyes are sun and moon.<sup>31</sup> In each of the parts of the body, corresponding to the structure of the universe, is a spirit. The five organs mentioned above have a ruling spirit. The left and right hands are official spirit messengers. The left and right feet are dragon and tiger lords.<sup>32</sup> The upperparts of the body contain the Yang spirits of the heavens, and the lower parts hold the Yin spirits of earth. As the head is heaven, so the feet are earth.<sup>33</sup>

The text goes on to explain how the spirits must be summoned forth from the body during the orthodox Taoist rituals. The part of the ritual in which the spirits are summoned forth is called Ch'u-kuan, sending forth or exteriorizing the officials.<sup>34</sup> The Tao Chiao Yuan Liu says simply:<sup>35</sup>

The heart spirit comes forth from the mouth  
 The kidney spirit comes forth from the ears  
 The lung spirit comes forth from the nose  
 The liver spirit comes forth from the eyes  
 The spleen spirit comes forth from the navel

The commentary of the Taoist master, a form of oral tradition not included in the text, is essential for a complete understanding of the passage. It is not enough to know the names of

the spirits, or the external organs from which they are summoned forth. One must also know the mudras, or positions of the hands, the talismans that act as heavenly command and contract, the position in which the feet and the body are held, and the incantations which are secretly recited, in order to make the calling forth of the spirits successful. Each of these trade secrets requires a separate manual from the Taoist's collection in order to understand.<sup>36</sup> The Tao Chiao Yuan Liu therefore acts as a unifying teaching guide to a series of esoteric manuals, which would be otherwise unintelligible without a master.

To explain the genesis of the heavens and the earth, Chuang took from one of the great trunks in his room, filled with sacred vestments, a set of beads. There were four large green beads, made of carved jade, equally separating 108 smaller beads ( 27 in each section ) strung on a lengthy necklace.<sup>37</sup> The top bead, made of green jade, represented the Wu-chi, the Transcendant Ultimate. The very bottom large green bead represented the T'ai-chi, the visible, immanent Great Ultimate. The two large jade beads on the left and the right represented Yang and Yin, respectively. The 108 beads, divided into four equal segments of twenty seven each, represented the 36 divisions of the heavens and the 72 divisions of the earth. The Taoist wears the lengthy necklace during solemn ritual ceremony, a reminder of the genesis of the cosmos as written above in the Tao Chiao Yuan Liu. Chuang then began to explain the 36 stages of the heavens, in the following manner.

The head of the bright spirits, patrons of the folk religion, is the Heavenly Emperor, Yü-huang Ta-ti. ( The Great Jade Emperor ). He rules from the heavens as his counterpart on earth, the visible emperor, rules the world of men. But higher than the Jade Emperor, and exempt from his rule are the Heavenly Worthies, and the highest of all the Heavenly Worthies are the Three Pure Ones, who rule in the three highest heavens. The Three Pure Ones [ San Ch'ing ] are described in the Tao Chiao Yüan Liu in brief and concise terms:<sup>38</sup>

Hsüan ( dark, mysterious ) is heaven; the color blue;

Yüan ( origin ) is earth; the color yellow;

Shih ( beginning ) is man; the color white;

The San Ch'ing ( three pure ones ) are lords

of primordial breath.

The One gives birth to the Two;

The Two give birth to the Three;

The Three produce the 10,000 things.<sup>39</sup> (Lao-tzu, 42)

The three primordial breaths which produce the heavens, the earth, and man are therefore given three colors, and are related by the Taoist manual to a passage of the Tao-te Ching. In an earlier passage the Tao Chiao Yüan Liu assigns names and palaces to each of the Pure Ones:<sup>40</sup>

Pure Subtlety Palace    Jade Purity Saint's realm    Primordial

Heavenly Worthy [ Yüan-shih T'ien-tsun ].

Yü's Abundance Palace    Highest Purity Realized realm    Ling-pao

Heavenly Worthy [ Ling-pao T'ien-tsun ].



Great Red Palace    Great Pure Immortal's realm    Tao-te

Heavenly Worthy [ Tao-te T'ien-tsun ].

The realm of the first Heavenly Worthy, Yüan-shih T'ien-tsun, is the abode of the saintly ones [ Sheng-jen ]; the court of the second Heavenly Worthy, Ling-pao T'ien-tsun, is the abode of the Realized men [ Chen-jen ]; and finally the court of the third Heavenly Worthy Tao-te T'ien-tsun, is the home of the immortals [ Hsien-jen ]. A subsequent passage gives names to the Three Pure Ones: Yüan-shih T'ien-tsun is named Chang Tzu-hsiu; Ling-pao T'ien-tsun is named Liang Wei-tzu; and finally the third Heavenly Worthy is none other than Lao-tzu himself.<sup>41</sup> In the accompanying commentary of Mr. Chuang, the first Heavenly Worthy is the patron of the meditative tradition within the Taoist orders, such as the Yü-ching class of Taoists who meditate on the Yellow Court Canon; the second Heavenly Worthy is the patron of the ritual tradition; and the Tao-te Heavenly Worthy is the patron of the exorcistic curing tradition in the Taoist orders.

Not only do the Three Pure Ones rule from their palaces in the three highest heavens, they also have their spheres of influence within the microcosm of the body of man.<sup>42</sup> The Jade Pure One, [ Yüan-shih T'ien-tsun ] rules the upper cinnabar field within the brain of man; the Highest Pure One [ Ling-pao T'ien-tsun ] rules the central cinnabar field, the heart of man; Great Pure One [ Tao-te T'ien-tsun ] rules the lower cinnabar field in the belly of man. The first of the Pure Ones is the lord

of man's spirit; the second of the Pure Ones is lord of primordial breath; the third Pure One is lord of primordial semen.

The above information can be summarized in the following chart:

Tao	name	color	cosmos	rule	source	secret word
One	Yüan-shih	Blue	Heaven	Head	Spirit	靈
Two	Ling-pao	Yellow	Earth	Heart	Breath	靈
Three	Tao-te	White	Man	Belly	Semen	靈

The Tao Chiao Yüan Liu gives only one of the secret characters which the Taoist must know in order to summon the Three Pure Ones. Among the rare books which Chuang's grandfather brought back from Lung-hu Shan in 1851 is a manuscript document entitled Han Tsu T'ien-shih Chuan Chu T'ien-ti Hui, (The Transmission from the Han Heavenly Master of the taboo-names of each of the Heavenly Emperors).<sup>43</sup> The manual contains a set of four or five names for each of the Heavenly Worthies, and all of the heavenly spirits summoned during ritual performances. The three characters printed in the chart above, the "taboo" names of the Three Pure Ones, are but a fraction of the total number of secret names which are necessary to summon forth the spirits, and perform orthodox Taoist liturgy. The characters in the Tao Chiao Yüan Liu are but a minimal requisite for ritual use. Many of the lower ranking Taoists of Taiwan know only the few taboo characters listed in the Tao Chiao Yüan Liu, and Chuang considers their attempts at liturgical performance with great disdain.

The deities of the heavens, the five peaks, the ten directions, the spirits of earth and of the underworld are all listed in sequential order in the Tao Chiao Yüan Liu. The manner of implanting the spirits in the body will be treated of in chapter four. The rituals for summoning the spirits will be described in chapter five. The present chapter will turn to some of the legends regarding the spirits, especially the legends of Lao-tzu, which take up a greater part of the latter section of the manual. It will finally mention the hagiography of the founder of religious Taoism, Chang Tao-ling. The legends of the Tao Chiao Yüan Liu present an interesting variation on some well known themes in the body of Chinese folklore.

The first of the legends occurring in the manual concerns the origin of the Three Rulers, San Kuan Ta Ti.<sup>44</sup> The Three Rulers are:

1. The Heavenly Ruler, giver of blessing, Purple Subtlety Primordial Yang Great Emperor.
2. The Earthly Ruler, middle principle, forgiver of sins, effulgent spirit Pure Void Great Emperor.
3. The Water Ruler, lower principle, dissolver of evils, gold spirit, Abyss of Yin Great Emperor.<sup>45</sup>

On the first day of the Chiao festival the Taoist priests read several sets of canonical texts in honor of these three deities, to forgive sins and win merit.<sup>46</sup> Their festivals are

celebrated in the calendar of the folk religion; the Heavenly Emperor's feast is the 15th of the First Month. The Earthly Emperor's feast is the 15th of the 7th Month. The Water Emperor's feast is the 15th of the 10th Month. So powerful and all pervading is the influence of the folk religion that Buddhist temples celebrate these festivals and use the Taoist canons to read before the statues of the Buddha in their own monasteries.

The Tao Chiao Yuan Liu tells the following story of the origin of the Three Rulers. Long ago in the presence of the Heavenly Worthies, Lord Lao<sup>47</sup> (Lao-tzu) summoned all the saints and sages of the three realms, heaven, earth, and water, in the center of the Seven Jewel Forest. There he explained the Taoist canons and rituals. When he had finished, all of the spirits returned home except one, the Dragon King of the Eastern Ocean, the ruler of all the watery regions. He expressed his desire to speak with the Heavenly Emperor, and was granted audience. In his old age, the Dragon King had but three daughters, and had not yet found worthy husbands for them. "Let us go to see them," Shang-ti said. In a grand procession, the heavenly court paraded to the palace of the Dragon King, and their at a sumptuous banquet the daughters were introduced to the Heavenly Emperor.

As a result of the meeting at the banquet, the three daughters "naturally" conceived, and each gave birth to a son.<sup>48</sup> The Dragon King then memorialized the Heavenly Emperor; in his munificence the Jade Emperor decreed that his new sons would be

enfeoffed with the positions of rulers of heaven, earth, and the watery regions, in answer to the Dragon King's memorial.<sup>49</sup>

Perhaps the most striking quality of the myth is its simplicity. The details of the story are in no way secret; versions of it can be heard in the local temples, as recounted by the story-teller. A number of scholars from the western world have included it in collections of folk tales.<sup>50</sup> The Tao Chiao Yüan Liu adds an important detail, in that it makes Lord Lao into an ancestor of the Heavenly Emperor, thus confirming that the Three Pure Ones and the pantheon of Taoist gods are in a spatial and temporal sense superior to the Jade Emperor Above. It also demonstrates how the rule of the gods is a model for the earthly rule of the emperor; the three sons of the Heavenly Emperor are enfeoffed with three kingdoms, recalling the golden age of China's feudal past. The myth then is a type of those stories which demonstrate the necessary connection of the Taoist with the folk religion.

The manual next tells the history of the founding of religious Taoism. The eighth generation predecessor of the founder of religious Taoism was Chang Liang, a hero who helped in the overthrow of the Ch'in dynasty and the establishment of the Han. The Tao Chiao Yüan Liu says simply that Chang Liang was the disciple of the Duke of the Yellow Stone [ Huang Shih Kung ].<sup>51</sup> The one line reminder in the Taoist manual is a reference to a biography in the history of the former Han dynasty.<sup>52</sup> Chuang recounts the tale almost verbatim from the Han dynasty history.

Chang Liang was an official of the minor Han kingdom, which was annexed by the legalistic state of Ch'in in 230 B.C. Chang, then a young man, swore vengeance on the dictatorial Ch'in regime. He wandered about in exile, until one day he met an old man sitting by a bridge. The old man dropped one of his sandals, and asked Chang to retrieve it. The young Chang did so with great deference, which so pleased the elderly sage that he promised to deliver a secret book to Chang five days hence.

Chang returned to the bridge on the morning of the fifth day, only to find that the old man had been waiting for some time. He angrily refused to yield the book, and insisted that the young Chang return again five days hence, and not keep the older man waiting. Chang waited the five days, and returned to the bridge before sunrise. Again he was too late, and again the old man refused to yield the book. A third rendezvous was set another five days hence.

Determined not to keep the old man waiting a third time, Chang Liang went to the bridge during the night; the old man came just before dawn, and was elated to find Chang Liang waiting. He delivered over a book called T'ai-kung Ping-fa, the Military Methods of [ Chiang ] T'ai-kung.<sup>53</sup> With this manual, Chang would become the instructor of kings, and the leader of many successful military ventures. The old man revealed his name as Huang-shih Kung, the Duke of the Yellow Stone. Chang later became one of the generals who helped in the founding of the Han dynasty.

It was interesting that Chuang would spend more time on this story, which comprised only a few short lines of the Tao Chiao Yuan Liu, than on the following story of Chang Tao-ling, the founder of religious Taoism and patron spirit of Lung-hu Shan, the headquarters for Cheng-i Taoism. Chang Liang was the 8th generation predecessor of Chang Tao-ling. But the important part of the story to Chuang was the book of military methods; this was a type of military Taoism which relied on spirits and on magic, Chuang said, and was typical of the military orders of Taoists such as at Wu-tang Shan in Hupei, and in earlier times at Hua Shan in Shensi. Chuang made much of the fact that the book given to Chang Liang by Huang-shih Kung was the same used by Chu-ko Liang in the wars of the Three Kingdoms, and that the same book was still a part of the military taoists' ritual.

Chuang then took from his manuscript collection a document in exquisite handwriting, which had been copied out by his maternal grandfather in 1851, shortly before going to Lung-hu Shan for his ordination, and just after passing his examinations for the Chin-shih, the highest grade of literati. The book was a part of the legacy which had been in the grandfather Ch'en's family for generations, and had been transmitted by a Taoist instructor from Hua Shan. The name of the book was Ch'i-men Tun-Chia, a marvelous book for summoning and commanding the six Chia and the six Ting spirits.<sup>54</sup> The preface dated from the Sung Dynasty, but Chuang insisted that it was the same manual that had been used first by Chang Liang to help found the Han, and then by Chu-ko Liang, in the period following the Han.<sup>55</sup>

The possession of a document from Hua Shan in Shensi was to Chuang proof of his family's long connection with orthodox Taoism. The Ch'i-men Tun-chia was a basic document for the militaristic orders among the Taoist sects, and related Chuang's family to Wu-tang Shan and to Hua Shan.<sup>56</sup> Chuang's family was the only Taoist lineage on Taiwan that could claim such a heritage. Chuang was equally proud of possessing the Yellow Court Canon, [ Huang T'ing Ching ] and the commentary that showed the meditative use which the monastic Taoists made of the manual. In the same fashion as above, Chuang told a legend of origin for the Yellow Court canon, and brought forth the manuscript, showing the connection of his family with the Yu-ching or monastic-meditative tradition.<sup>57</sup> Finally he brought forth the many ritual manuscripts which his maternal grandfather had received from the 61st Heavenly Master at Lung-hu Shan in 1851. All three Taoist traditions were thus to be found in the Chuang family.

In each of the above cases, Chuang's explanation followed the same pattern. First, the myth of origin was related; then Chuang would produce the manuscript which contained the secret revealed in the myth. Finally, he would relate the manuscript to his own family tradition, and explain its ritual use. Thus in the case of the military ritual described above, Chuang made use of the Wu-tang Shan style liturgy on the first day of the Chiao festival, during the ceremony for purifying the sacred area before ritual. Myth of origin and ritual were so closely related as to be almost inseparable.<sup>58</sup>



The Tao Chiao Yüan Liu thus has three distinct types of myths or legends. The first relates the genesis of the visible world, and is closely connected with the liturgy. Each of the accounts of the transformational change from the Great Ultimate to the two principles, and the three origins, are to be found represented in the liturgy, as described in chapter six. The second kind of story is semi-historical and semi-legendary. It can be found in standard history books, but is used by the Taoist to give credence to the origin of a document. The third kind of story is part of the corpus of Chinese folklore, and is known by all. This last sort of story affirms the close ties of the Taoist priest with the folk religion.

The Tao Chiao Yüan Liu spends many pages in the second kind of description, relating the pious accounts of the life of Lao-tzu, and of Chang Tao-ling, the founder of religious Taoism. It is perhaps significant that Chuang did not speak of these topics, but went directly to the theoretical explanations which occur in the following chapters. This was quite the contrary of the Red-head Taoist Ch'ien, who also opened his huge collection of Lü-shan manuscripts for the author to photocopy. To Chuang, the meditative tradition of the Shang-ch'ing sect and the liturgy of the Cheng-i orthodox sect were the most important. To Ch'ien, the heterodox Red-head taoist, the curing of the sick and the exorcism of evil demons took precedence. Ch'ien too knew the ritual of orthodox Taoism, but he and his entourage performed quite differently from Chuang and his Black-head confreres. This was born out by the Red-head's use of the

Tao Chiao Yüan Liu to speak of Lao-tzu. Lord Lao, the third of the Three Pure Ones, was charged with curing the sick and expelling evil demons. Thus the two Taoists, the Red-head Ch'ien and the Black-head Chuang used the manual, each in his own tradition, to explain the origins of the various facets of religious Taoism.

The Tao Chiao Yüan Liu is therefore a manual which acts as a basic source for the understanding of religious Taoism. But it is only a basic work, and requires many other supplemental sources, both oral tradition and written documents, to be fully understood. Chuang followed his discussions of the origin of Taoism with three other texts, on three levels of understanding respectively. Religious Taoism is fundamentally a method, based on the belief of the cosmology of the T'ai-chi (Great Ultimate, Yin and Yang, Three Principles, and so forth) for restoring the state of primordial life, blessing and Yang. On the highest level, the principles of Taoism can be expressed as a primitive science, and a cosmology. To explain this phase Chuang made use of the prefaces to the I-ching, the Book of Changes, and especially the two charts Ho-t'u and Lo-shu, which will be explained in the next chapter.<sup>59</sup>

On the next level religious Taoism is a meditative tradition. The principles of the Ho-t'u and the Lo-shu are anthropomorphized into a series of spirits, to be implanted in the microcosm by a series of meditations. Chapter four will treat of Chuang's explanation of this second phase, towards an understanding of the complexities of religious Taoism.

On the third, and lowest level, religious Taoism uses a set of rituals whereby the spirits implanted in the body are summoned forth to help man through the difficult stages of life. The basis for this third stage, the Tu Jen Ching, the canon for helping men through the uncertainties of life, is explained in chapter five. The Taoist considers himself to be a man dedicated to helping his fellow man, precisely by restoring the power and blessing of Yang and life.

In the final chapter, the ritual of orthodox Taoism as practised by Chuang-ch'en will be described. In the liturgy, all three of the above stages are verified. On the lowest level, the Taoist summons forth a number of heavenly spirits, each of whom carries the petitions of the men and women of the community to heaven, before the throne of the Jade Emperor. In the second and higher stage, the spirits of the highest heavens are called into the Taoist's body, and then implanted in the community, causing the blessings of the five primordial elements, and the life-bearing power of Yang, which they represent. On the highest, philosophical plane, the process described by the Tao Chiao Yüan Liu, the proto-genesis of the cosmos, is being re-enacted. The process in which nature changes from life to death, summer to winter, ( that is, the Lo-shu ) is arrested. In its stead, the process of generation which took place in the prior heavens, before change, ( that is, the Ho-t'u ) is made to be present among the community of men. It is this process which will be described in the next chapter.

HO-T'U AND LO-SHU:  
THE PRINCIPLES OF TAOIST LITURGY.

Before giving any further instructions in religious Taoism, Chuang insisted that the author read a number of commentaries on the I-ching, the Book of Changes. The commentary which Chuang himself preferred, and which he picked out from the shelves of a Taipei book shop for the author to purchase, was the I Tao Hsin Fa Chen Chuan, a commentary on the I-ching written by a Ch'ing dynasty Taoist named Liu I-ming.<sup>1</sup>

To Chuang, Taoism had many levels of knowledge, and the simple Red-head Taoists, who merely summoned spirits hardly had the right to call themselves Taoist. Liturgy, in the estimation of Chuang, was a profession, which could be put to use to support one's family. A Taoist who performed the rituals for pecuniary considerations alone was heterodox. The more orthodox the Taoist, the closer did he approach his monastic brethren on the mainland of China, who spent their lives in meditation. Meditation was both a necessary precondition for performing the liturgy, and an essential part of the Taoist's life. But in order to perform Taoist meditation, one must first understand the principles of the I-ching, the theoretical basis for both liturgy and meditation.

The prefaces of the I-ching pointed out by Chuang as applicable all spoke of the Ho-t'u and the Lo-shu.<sup>2</sup> The Ho-t'u was an esoteric term for the Pa-kua ( Eight Trigrams ) as drawn by the mythical emperor Fu Hsi, and the Lo-shu was another name for the Eight Trigrams as drawn by King Wen, ancestor of the founder of the Chou dynasty.<sup>3</sup> The commentary of Chuang, following the I Tao Hsin Fa,<sup>4</sup> was highly complicated.

### 1. The Ho-t'u.

The Ho-t'u is the chart of the Prior Heavens [ Hsien-t'ien ]. It is the Tao of the Wu-wei, the transcendant invisible act; Wu-chi, ( Transcendant Ultimate ).<sup>5</sup> It is also a depiction of the cosmos in its life-bearing order, the order of the five elements when they give birth to each other.<sup>6</sup> This is called the Shun ( Prosperous ) series of the elements; it represents the progress of Yang from its birth in the north ( the Winter Solstice ) advancing through spring in the east, to the heat of summer in the south when Yang is at maturity. The Ho-t'u is thus a chart of Tzu-jan ( nature ) when life is flourishing.

The legend of the Ho-t'u says that it originated in the time of the mythical emperor Fu Hsi, who saw a dragon-like horse emerge from the Meng river.<sup>7</sup> On its back was a marvelous chart, consisting of a series of dots. 2 and 7 were by the head, 1 and 6 behind; 3 and 8 were on the left, and 4 and 9 on the right. 5 and 10 were in the center. It resembled the following

illustration:<sup>8</sup>

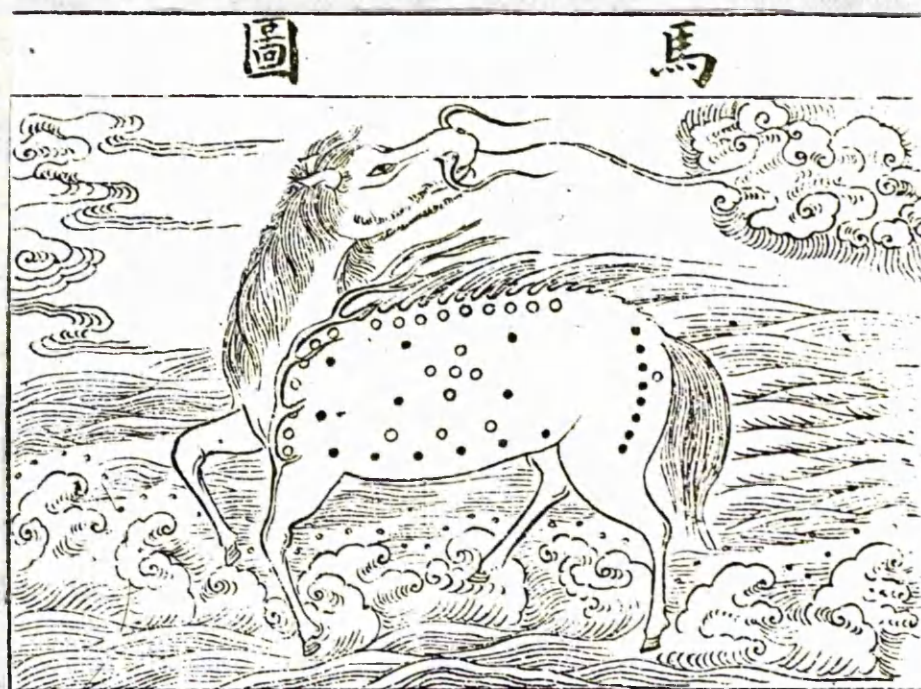


Fig. 1.-- The Ho-t'u as seen by Fu Hsi, emerging from the Meng River.

The dots represent the Prior Heavens, before the differentiation of Yin and Yang, or the process of transformational change. In the prior heavens, there is always life, that is, there is no process from life to death, as in the visible world. It is therefore a very desirable state to be in, freed from sickness, death, and the evils of Yin. An abstract of the chart resembles the following diagram, which has arranged the dots in a circle, the shape of the heavens. The dots represent the primordial aspects of the five elements in the order in which they give birth to each other:<sup>9</sup>.

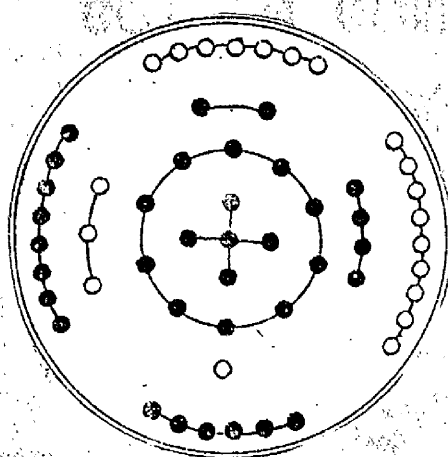


Fig. 2-- An abstract of the Ho-t'u

There are five sets of white dots, 1, 3, 5, 7, and 9; there are also five sets of black dots, 2, 4, 6, 8, and 10. Each set of dots represents one of the ten heavenly stems, in two series; the even numbered series represents Yin and the odd number represents Yang. The figure is symbolic of the seasons and the elements, in as much as they give life and blessing. The relationship can be seen more readily in the following graphic form:

TABLE 1

Chart showing the relation of the Ho-t'u to the cosmos

Yang series	Element	Yin series	Direction	Season
Chia--3 甲	WOOD 木	Yi--8 乙	East 東	Spring 春
Ping--7 丙	FIRE 火	Ting--2 丁	South 南	Summer 夏
Wu--5 戊	EARTH 土	Chi--10 己	Center 中	--
Keng--9 庚	METAL 金	Hsin--4 辛	West 西	Autumn 秋
Jen--1 壬	WATER 水	Kuei--6 癸	North 北	Winter 冬

Fu Hsi was inspired by the chart on the horses back, which he had seen emerging from the Meng river, to construct the eight trigrams of the prior heavens. The eight trigrams of Fu Hsi do not demonstrate the changes from Yang to Yin that govern the visible world, but rather the eternal transcendent state of the invisible heavens, which produce continual life. The eight trigrams of Fu Hsi can thus be superimposed on the Ho-t'u:

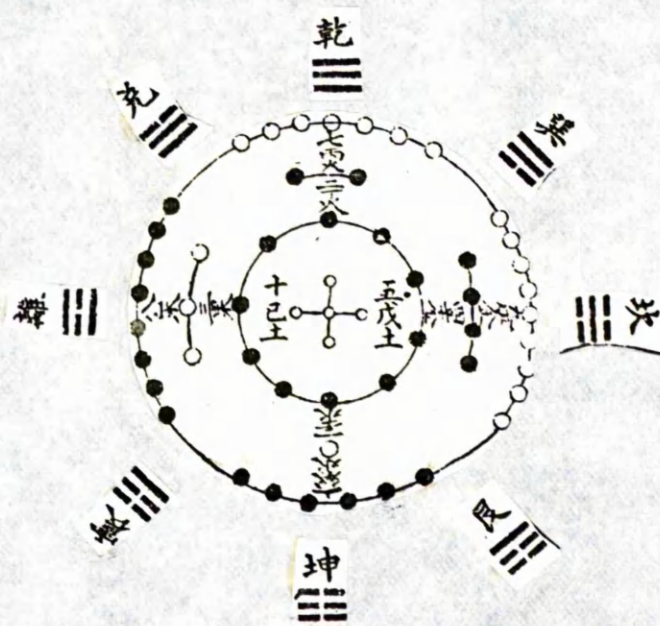


Fig. 3-- The Eight Trigrams of Fu Hsi represent the Ho-t'u.

The Ho-t'u, or the chart which came out of the Meng river therefore represents the five elements, the four seasons, and inspired Fu Hsi to construct the Eight Trigrams of the Prior Heavens [ Hsien T'ien Pa Kua ]. There is a two-fold meaning to the trigrams; they represent firstly the life-producing force of the prior heavens, and secondly the marriage between heaven and earth, Yang and Yin, which brings forth life and blessing.



In the first sense, the Ho-t'u represents the primordial elements in as much as they give birth to each other. Thus wood in the east gives birth to fire in the south. Fire gives birth to the earth of center. From earth is produced metal in the west. From metal in the west comes water in the north. Finally, water begins anew the cycle of life by begetting wood in the east.

Again referring to the Ho-t'u each of the elements has two numbers assigned to it, and two sets of dots. The even sets are black, and represent Yin, while the odd numbered dots are white and represent Yang. The meaning is symbolic, that is, the Great Ultimate first moved and produced Yang ( 1 ), then rested and produced Yin ( 2 ). In the Ho-t'u, then, the numbers 1, 3, 5, 7, 9 represent the Yang series of the five elements, whereas the even numbers 2, 4, 6, 8, 10 represent the Yin series of the five elements.

Counting is done by means of the ten heavenly stems.<sup>10</sup> At the bottom, representing the north, the one dot and the character Jen signify yangified water; the six dots and the character Kuei symbolize yinified water. In the south, the top of the chart, the number seven and the character Ping represent yangified fire; the two dots and the character Ting represent yinified fire. On the east side ( the left side of the figure on page 58 ) the three dots and the character Chia represent yangified wood; the eight dots and the character Yi symbolize yinified wood. In the west ( the right side of the figure )

the nine dots and the character Keng represent yangified metal; the four dots and the character Hsin represent yinified metal. Finally, in the center, the five white dots and the character Wu represent yangified earth; the ten black dots and the character Chi stand for yinified earth.<sup>11</sup>

The overall shape of the chart is round, thus symbolizing the heavens. As such it represents the forces of yang, life, and blessing. It describes the action of the cosmos from winter through spring and summer when Yang is in ascendancy and Yin is in abeyance. The five elements are forces which bring forth life, and produce each other.

The total number of dots in the Ho-t'u is 55. Of these, 25 are white dots, the sum of 1, 3, 5, 7, and nine. 30 are black dots, the sum of 2, 4, 6, 8, and 10. Since the Ho-t'u represents the state of the prior heavens before change, a second and a third chart can be constructed from it, showing the state of the pure heavens, and the state of the pure earth ( that is, the state of pure Yang and pure Yin ) before they were joined in the fruitful union which begot all things.

The Ho-t'u therefore has a second meaning. Besides depicting the life-bearing order of the five elements, in the prior heavens, it also represents the marriage of heaven and earth which gave birth to the myriad things. The symbolization can only be seen by taking the Ho-t'u apart, and re-assembling it again, as in the following charts.<sup>12</sup>

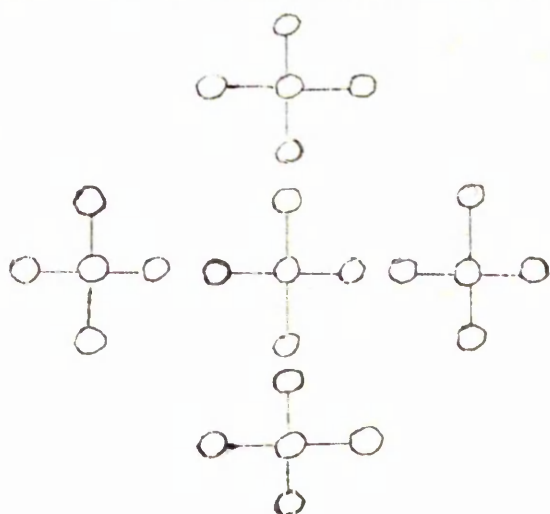


Fig. 4-- The chart of the pure heavens; the 25 Yang dots of the Ho-t'u.

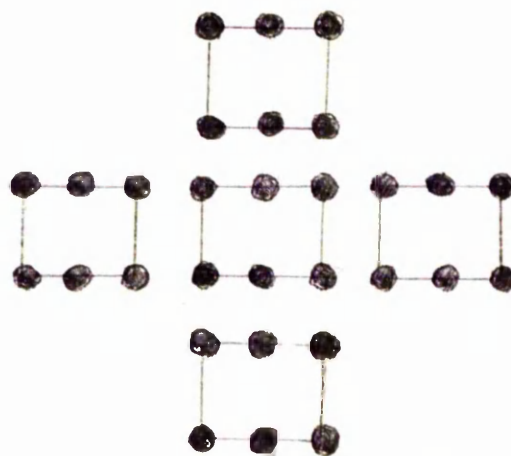


Fig. 5-- The chart of the pure earth; the 30 Yin dots of the Ho-t'u.

The above two figures represent the Ho-t'u divided into its two aspects, the chart of the heavens ( Fig. 4 ) with the 25 Yang dots spread evenly over the five directions, and ( Fig. 5 ) the pure earth, with the 30 Yin dots divided evenly over the five cardinal points. Five then becomes the basic number of the heavens, and six the basic number of earth.<sup>13</sup> The two charts are necessary to explain the fundamentals of religious Taoism; the relationship between the Ho-t'u and the commentaries on the I-ching become clear when the Taoist's disciple is instructed in the first lists of spirits' names, the registers of an orthodox Taoist. The very first set of spirits which a Taoist learns to summon are the 25 Yang spirits of the heavens, and the 30 yin spirits of earth. For each of the numbers in the Ho-t'u chart, the Taoist envisualizes

a spirit, or a series of spirits, corresponding to the spatial and temporal structure of the cosmos. The Ho-t'u is then a mandala representing the cosmos, which instead of being a set of abstract dots, or mathematical figures, is in reality a chart of the spirits who control the universe. Chuang first explained the Ho-t'u, then went on to describe the spirits, which corresponded to the numerical structure of the chart of the Prior Heavens.

The Ho-t'u is constructed by combining the two charts shown in figures 4 and 5. The combination is done in the following fashion. The numbers 1, 2, 3, and 4 are subtracted from the chart of the heavens; 1 is subtracted from the east, 2 from the west, 3 from the north, and 4 from the south. 5 in the center remains constant. These numbers are then added to the earth chart. 1 is added to the south, 2 to the east, 3 to the west, and 4 to the center, with 6 in the north remaining constant. The revised figures look like the chart below:<sup>14</sup>

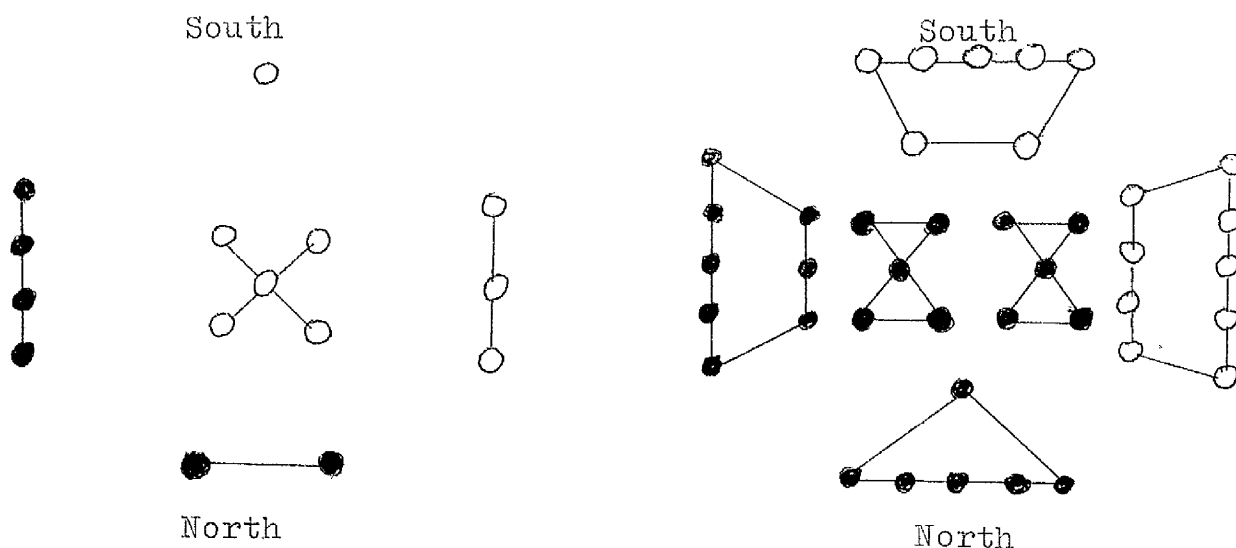


Fig. 6 -- Chart of heaven and earth before marriage.

In the above figure, the chart on the left, with the series of dots from 1 to 5 represents the revised chart of the heavens, and the chart on the right with the series from 6 to 10 symbolizes the revised chart of the earth. In the next step of the process, the two charts are combined, in such a way that the north of heaven is married or paired with the south of earth, the east of heaven with the west of earth, and so forth. The combined chart is the Ho-t'u, and resembles the following:

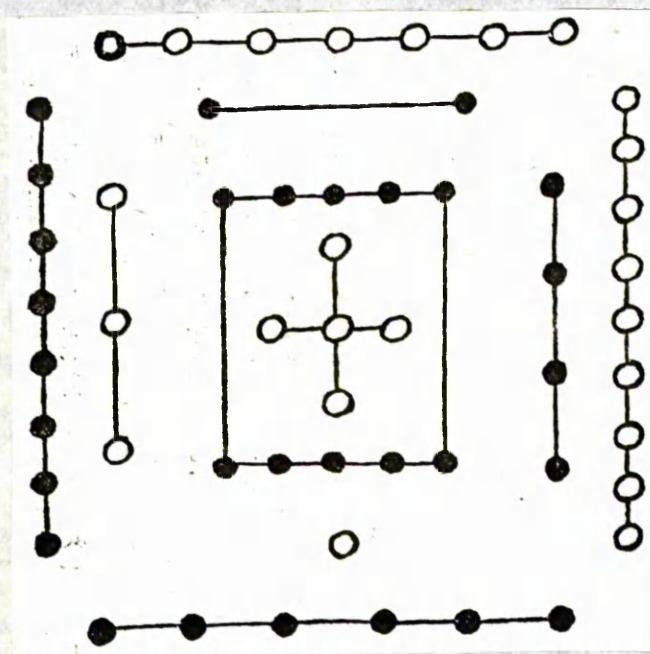


Fig. 7 -- The marriage of Heaven and Earth in the Prior Heavens.

The Ho-t'u is, then, a chart of the prior heavens showing the five elements as giving birth to the myriad creatures. But it is also a symbolic representation of the marriage of heaven and earth, Yang and Yin, which produces the five elements ( a mandala of the cosmos ) and the myriad creatures. The Taoists will take the Ho-t'u, and make spirits

of its numbers. The spirits will then be summoned into the Taoist's body, implanted therein by ritual meditation. By calling the spirits into his body, the Taoist is in fact implanting the life-giving chart of the prior heavens, the Ho-t'u in the microcosm. The Ho-t'u ceases to be a mere symbol, and becomes that which it represents. The dots which represent the primordial elements have been changed into spirits, who by their very presence in the microcosm bring the life-giving effects of the prior heavens into the Taoist's body. The Ho-t'u is then basically a mandala of the prior heavens, depicting all the spirits which reside therein. The Taoist plants the Ho-t'u into his body in order to perform the liturgy. During ritual, he calls forth the spirits and implants them into the community, thereby restoring the life of the prior heavens.<sup>16</sup>

The Ho-t'u therefore has very extensive application in the rituals of religious Taoism. The central point of the Ho-t'u, that is, the very center dot of the five which appear in the middle of the chart, is the abode of the transcendental Tao in the microcosm and the macrocosm. Chuang interprets this point to be the Yellow Court of the Spirit, the subject of the Huang T'ing Ching, which shall be explained in chapter four. He also interprets it to be the flowing red pearl, into which the primordial worthy Yüan-shih T'ien-tsun leads all the heavenly spirits. The red pearl is central to the Tu Jen Canon, cited in chapter five. In the interpretation of Mr. Chuang,

then, the meditative tradition represented by the Huang T'ing canon, and the liturgical tradition, represented by the Tu Jen canon are equated. The flowing pearl into which Primordial Heavenly Worthy leads the heavenly spirits, the Yellow Court in the microcosm, and the center of the Ho-t'u are the same.

The tradition which Mr. Chuang represents can be traced both to Lung-hu Shan in Kiangsi province, and to the Taoist monasteries of Shensi province from which Chuang claims original descent. The commentary on the Ho-t'u used in the present chapter is from Ch'i-yün Kuan in Shensi. The same Taoist Liu I-ming who writes the commentary on the Ho-t'u and the I-ching, is the author of the commentary on the Huang T'ing canon in chapter four. According to Liu, who wrote at Ch'i-yün Kuan in the third year of the Chia-ch'ing emperor's reign, 1799, "The central dot in the central five of the Ho-t'u and Lo-shu," "Primordial Heaven's true, one breath" "Gold cinnabar," the "Wu-chi" the "T'ai-chi" and the "Tao" are equivalent.<sup>17</sup> As will be seen below in chapter four, the same Liu I-ming commentating on the Yellow Court canon [ Huang T'ing Ching ] makes the Yellow Court into the residence of the Tao within man, and equates the Yellow Court to the flowing pearl.<sup>18</sup>

The relationship of the meditative Yellow Court Canon with the liturgical popular tradition of Taoism is not known simply because it is a part of the secret esoteric knowledge which elevates the popular Taoist to the highest grades in

ranks of Taoism. Referring back to the ordination manual of the 61st generation Heavenly Master cited in chapter two, the Taoist is given the highest grade who knows the meditations of the Yellow Court canon.<sup>19</sup> The lower grades are determined by the number of spirits which have been led into the Yellow Court, ( synonymous with the flowing pearl, cf. chapter five ) that is, with the number of spirits invested in the microcosm of the Taoist's body. The Ho-t'u, then, appears in the Taoist sense as the plan of the spirits, or the mandala of the spirits implanted in the Taoist's body.

If the Ho-t'u refers to the spirits within the Taoist's body, it can also be applied to the structure of the body itself. Thus the yang series of the elements are taken as symbols for the essential parts of man. These relationships can be seen in the following chart:

TABLE 2

The Ho-t'u as applied to the Yang series of elements

Stem	Number	Element	title
Jen	1	Water	semen 精
Chia	3	Wood	nature 性
Wu	5	Earth	breath 炁
Ping	7	Fire	spirit 神
Kuei	9	Metal	affection 情



Thus, the number 1 and the character Jen representing yangified water in the north symbolize seminal essence. The number 3 and the character Chia representing yangified wood in the east are symbols for nature [ hsing ]. The number 5 and the character Wu representing the yangified earth of center symbolize primordial breath. The number 7 and the character Ping representing yangified fire in the south symbolize primordial spirit. Finally the number 9 and the character Keng for yangified metal in the west symbolize man's affections.<sup>20</sup>

The five Yang constituents of the body cause virtuous acts in man. Primordial semen or seminal essence causes wisdom. Primordial spirit causes the person to communicate with heaven, and inclines a person towards Li, courtesy, propriety, and ritual. Man's Hsing or nature must naturally be inclined to act benevolently, a benevolence, which Chuang insists, in commenting on the passage must extend to every living creature, man, animal, and plant. Thus the man who would practise the Tao must be filled with the virtues of the Tao, which extend everywhere. Primordial affection means to be strict in fulfilling one's duties of reciprocity, Yi towards one's fellow men. Finally, primordial breath is the Hsin, or pledge of faith, spoken by the "Pure One" breath of the primordial heavens. The Prior Heavens never breaks its covenant, to restore primordial breath and life in the cosmos.

The Yin series of the five elements have their effect in the microcosm of man's body also. This too can be shown in

a chart, as follows:<sup>21</sup>

Table 3

The Yin series of the elements and their effect in the Microcosm; the order of the elements towards death.

Stem	Number	Element	Title
Ting	2	Fire	greed for knowledge
Hsin	4	Metal	demon-soul [kuei-po]
Keng	6	Water	sullied semen
Yi	8	Wood	wandering soul [yu-hun]
Chi	10	Earth	unseemly will

The above series is actually a description of the five elements in the order in which they overcome each other, or cause change from Yang to Yin, life to death. As such, they fall under the chart of the Lo-shu, to be mentioned immediately below. But their place in the Ho-t'u is not improper, since in the Ho-t'u the Yin elements, always present, are subordinate to the Yang elements, now in ascendance.

The number 2 and the character Ting stand for yinified fire, and the thirst for knowledge in man. The number 4 and the character Hsin symbolize the demonic part of the soul of man, the Kuei or the Po, as mentioned earlier in chapter one. The number 6 and the character Keng ( water ) symbolized sullied semen, which has been allowed to flow out aimlessly.

The number 8 and the character Yi stand for yinified wood, and the "wandering soul", that part of man which wanders about aimlessly after death until purified from the stains of Yin and wickedness in the fiery underworld. One of the purposes of Taoist liturgy is to free the wandering soul from the world of Yin, after death. Finally the number 10 and the character Chi, representing yinified earth, symbolize the unseemly will, man's uncontrolled desires.

These five elements in the so-called Ni ( contrary ) order in which they destroy each other, inevitably lead man from the state of pure Yang at his birth and during childhood, to the state of Yin at death. The "wandering soul" [ Yu-hun ] is master of birth and life. His nature is Shan good. Moved by feelings, he produces joy. The ghost-spirit [ Kuei-po ] is the master of death. His nature is evil. Moved, he produces anger. The spirit of knowledge is in command of the spirit-soul. He is basically poor and impoverished. When moved, he seeks after knowledge for the sake of pleasure. Sullied seminal essence is ruler of the uncertain. His nature is sickness, and when moved, he produces sorrow. The uncontrolled will rules outgoing motion. Its nature is rebellion, and moved, it produces desire. <sup>22</sup>

Even though these five creatures of the microcosm are transformations of the five elements, and only have power in the visible world of the posterior heavens, not in the state

of the Ho-t'u, there are still some distinctions to be made in the above chart. Of the five, seminal essence, knowledge, and will are generated after the Hun and the Po souls. Of these two, the Hun soul is prior to the Po. In answer to the Buddhists, the Taoists say that it is the Hun soul which has within it the seeds of Karma and reincarnation, and is that which makes a man a man, and a demon a demon. The saint and the sage are refinements of it; good and evil deeds are its doing.<sup>23</sup>

Another term for the five yin elements in man is the "Five thieves." When the five elements of the prior heavens, ruled by Yang, are joined to the five elements of the posterior heavens, in the Ho-t'u, then the "five thieves" of the posterior heavens are said to be ruled by the five primordials of the prior heavens.<sup>24</sup> The "five thieves" are overcome by the five virtues. Both in quiescence and in movement, it is the Yang of the prior heavens which is master, and Yin is servant. This is man's state at birth. Yang is at its zenith, and Yin is at nadir. Yin gradually grows, and takes the ascendancy. As day succeeds day, and year succeeds year, seminal essence flows out, the mind is confused, and the heart upset. The five Yin elements grow in strength, and the five thieves mature. The five primordials, the Yang series of the elements gradually disappear. The breath of Yin becomes pure, and the breath of Yang is exhausted. It is thus that all men finally must die, in following the course of the posterior heavens, the movement from Yang to Yin, life to death.<sup>25</sup>

The possession of the Ho-t'u in the microcosm is, then, a very valuable asset. If one were able to follow solely the Shun order of the prior heavens, in which the five primordials always give birth to each other, and Yang were always in ascendancy, then there would always be life, blessing, and peace. Then would one possess the learning and treasure of the sage and the holy man, the Tao of the prior heavens, the Wu Wei, the action whereby generation and birth come about. By use of the Ho-t'u, the power of the prior heavens becomes one's own legacy. Even though living in the visible world of the posterior heavens, the person who possesses the Ho-t'u, and therefore possesses the power of the Yang series of the elements can reverse the process of the change in the visible world, can nourish, and bring about a continual state of the prior heavens. It is this power which is the special prerogative of the Taoist, which is his inherited secret. When the Taoist performs liturgy, he effectively plants firstly into his own body the spirits of the prior heavens, symbolized by the mandala of the Ho-t'u, and then calls the spirits forth to restore the primordial life and blessing of the prior heavens to the community of men about him. To accomplish this objective, however, a second chart is necessary, a chart which shows the workings of the visible world of the posterior heavens.

## 2. The Lo-shu

The Lo-shu is the chart of the posterior heavens, depicting the blending and separating of Yin and Yang in the visible

world. It is the order of the five elements in which they destroy each other, called Ni-yün ( contrary motion ), depicting the inevitable process from Yang to Yin. It is the visible Tao of immanence, as opposed to the invisible Tao of transcendence. It is the Yu-wei [有為] as opposed to the Wu-wei [無為]. It is therefore the Tao of transformational change in the visible world of the posterior heavens.

The myths regarding the Lo-shu relate that it was discovered by Yü the Great, who saw it depicted on a spirit tortoise's back, which emerged from the Lo river. Thus, it was called Lo-shu, the writings from the Lo river. Yü used the Lo-shu and the Ho-t'u to control the floods, the myth continues.<sup>26</sup> In order to restore blessing and livelihood to the world, both charts are necessary as complements to each other. The Lo-shu resembled the following:

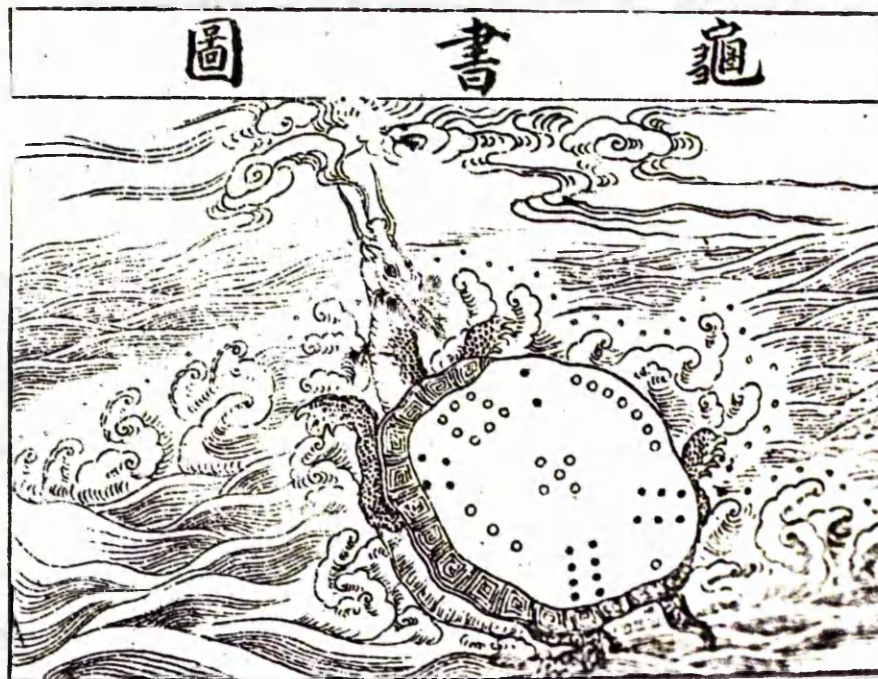


Fig. 8. The tortoise Yü saw emerging from the Lo river.

The Lo-shu, unlike the Ho-t'u, was composed of lines rather than dots, and the lines were spread out over the 8 points of the compass, on the carapace of the tortoise's back. Nine lines were at the head, and one at the tail. Three lines were on the left, and seven on the right. Four lines were on the upper left side, and two lines on the upper right. Six lines were on the lower right side, and eight lines on the lower left. In the center there were five dots. There were in all forty-five positions, ten less than the Ho-t'u. The outer 8 positions, arranged on the 8 cardinal points of the compass, were the inspiration for King Wen's construction of the eight trigrams, and the present form of the 64 hexagrams of the I-ching. In the Lo-shu, the numbers 7 and 2 have changed place with 9 and 4, from their original positions in the Ho-t'u. The ten dots of the center are removed. For the sake of convenience the lines are depicted as small circles, and the Lo-shu usually is shown in the following form:<sup>28</sup>

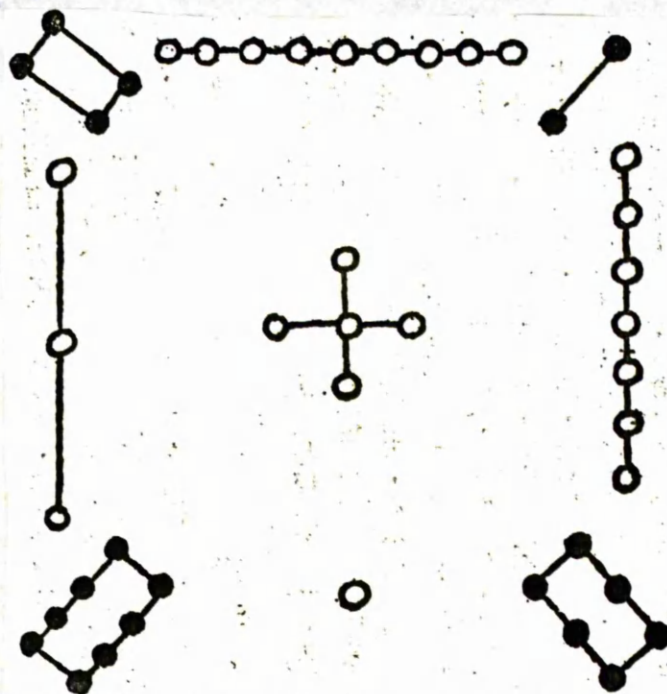


Fig. 9. The  
Lo-shu.

A glance at the Lo-shu reveals that it is in fact a magic square. No matter in which direction the numbers are added, they always will yield the sum of 15. The number is not arbitrary, for 15 is in fact the sum of the numbers 6 and 9, where six represent "old" yin, that is, Yin which is about to be changed back into Yang, and nine symbolizes Yang at zenith, "old" Yang, also immediately prior to change. In the Lo-shu, 6 is the number of earth, and 9 is the number of heaven. The magic square can best be demonstrated by arranging the Lo-shu in the following fashion:

4	9	2
3	5	7
8	1	6

Fig. 10. The magic square; no matter in which direction the numbers are added, the sum is always 15. The Lo-Shu is a magic square.

The Taoist priests make use of the Lo-shu in two ways. First, it is used as a floor plan for liturgy. The temple or the area in which ritual is to be performed is conceived of in the Taoist's mind as being arranged according to the eight trigrams



of King Wen, or the Lo-shu of Yü the Great. The use of the diagram will become clear in chapter six when the liturgy is described in fuller detail. The second use of the Lo-shu is in performing the ritual dance steps of Yü the Great, used in almost every orthodox liturgy. The steps of the dance ( there are many other patterns besides the Lo-shu ) follow the order of the magic square, in the following fashion:<sup>29</sup>

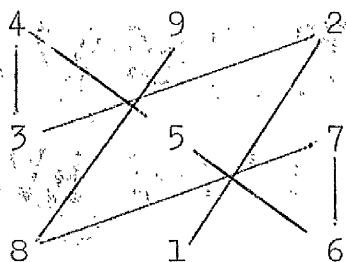


Fig. 11. One of the types of the ritual steps of Yü, used in Taoist liturgy.

In the concept of the magic square which the Taoist envisages on the floor of the temple, during the performance of liturgy, the Lo-shu is envisioned as being the eight trigrams of Wen Wang, superimposed on the eight directions. Thus, the north is the trigram K'an, the east is the trigram Ch'en, the south is the trigram Li, and the west is the trigram Tui. The northwest is the trigram Ch'ien, and represents the gate of heaven. The southwest is the trigram K'un and symbolizes the entrance of earth. The southeast is the door of men, represented by the trigram Hsün. Finally the northeast is the trigram Ken, the devil's gate. The center is conceived in the Taoist's mind to be the Yellow Court, the locus where the

audience with the eternal Tao takes place, during liturgical performances. The eight trigrams of Wen Wang, as the Taoist conceives them in the ritual area, are pictured below.<sup>30</sup>

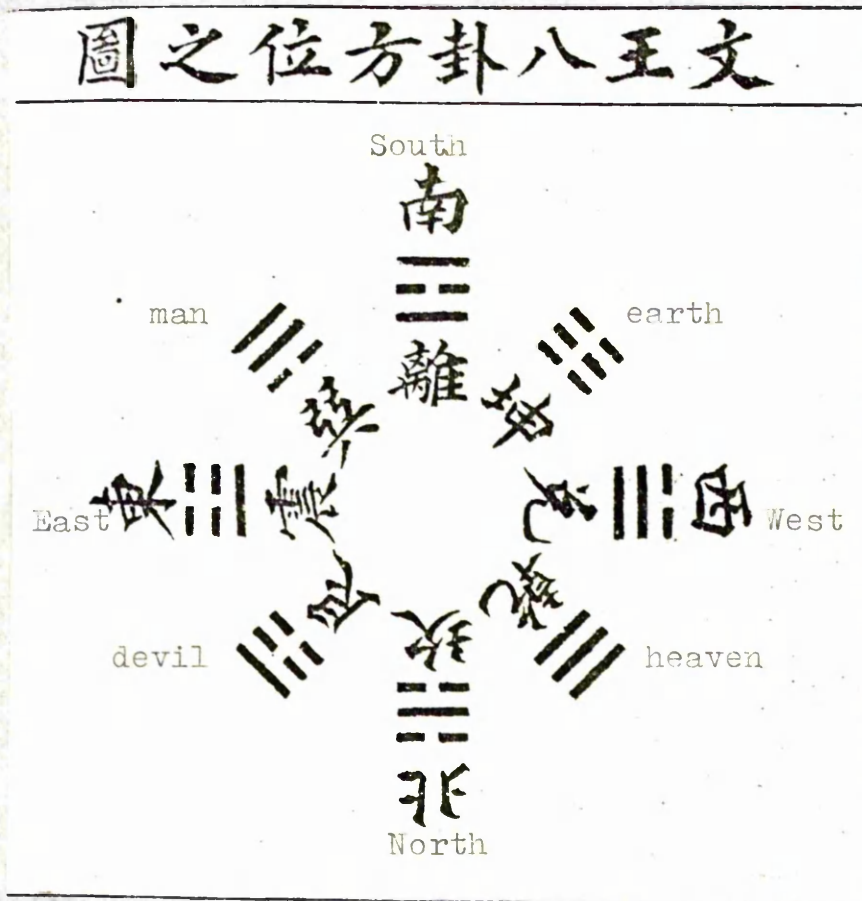


Fig. 12. The Lo-shu, or the eight trigrams of Wen Wang, as the Taoist envisions the plan of the temple floor during the performance of ritual.

Recalling that the Lo-shu is also a chart of the five elements in the order in which they destroy themselves, the following process must be superimposed upon the above illustration. Earth in the center position overcomes water in the north. Water in the north then destroys fire, moved in the Lo-shu to the west. Fire in the west destroys metal, changed to the south. Metal in the south overcomes wood in the east. Finally wood in the east subordinates earth in the center.

Yin is now in the position of authority, and Yang is overcome. Even though Yin is by nature quiescent and Yang moving, the quiescent has overcome that which is moving, and the "thief" is now lord. <sup>31</sup>

The purpose of the Taoist in performing ritual is to reverse the above process. That is, in lieu of the five elements destroying each other, the Taoist by imposing the Ho-t'u on the Lo-shu, causes the five elements to restore each other instead. He does this firstly by calling the spirits of the five directions who cause life and blessing, and who suppress evil and Yin, into the five organs of his body. Thereupon he summons forth the spirits, and plants or inserts them into the five directions of the village community. This ritual is called Su-ch'i, and takes place late at night, after the first full day of orthodox ritual. <sup>32</sup>

The second purpose of the Taoist, once he has planted the Ho-t'u in the community of men, is to cause the marriage of the elements in the center. It must be remembered that the elements fire and metal have changed places in the Lo-shu. Fire, originally in the south, is now in the west, and metal, originally in the west, is now in the south. Fire and metal appear as the two elements most responsible for change and for destruction. Wood, water, and earth are the elements responsible for life. As long as the elements are separated, there is death, but once joined in the productive union of the center, then once more life can be generated. The very

fact of being in the center, the Yellow Court, the abode of the transcendent Tao, is enough to cause life, blessing, and the restoration of primordial Yang.

The Taoist therefore takes the water in the north, assigned the number "1", and metal in the south, assigned the number "4", and joins them in the middle. Joined together the sum of metal and water is therefore equivalent to "5", the symbol of life in the center. Thereupon the Taoist takes the wood in the east, whose number is "3" and joins it with the "2" of fire in the west. The sum of the two elements, now married in the center, is also "5", the number symbolizing the audience with the life-giving Tao of the center. Finally, the audience of the element earth in the center, whose number is "5" is accomplished, so that the five elements, in 3 sets, each of which is equivalent to five, have audience with the Tao in the center. These three audiences are called the Tsao Ch'ao ( morning audience ), Wu Ch'ao ( noon audience ), and Wan Ch'ao ( night audience ) respectively. They take place on the second day of a three day Chiao ritual. <sup>33</sup>

Finally, the Taoist seeks to close off the gates of the Yellow Court, so that the three primordial principles, that is, primordial breath, seminal essence, and primordial spirit do not flow away. In order to accomplish this end, the three primordial spirits, Yuan-shih T'ien-tsun, Ling-pao T'ien-tsun, and Tao-te T'ien-tsun, are invited to a banquet in the center of the Yellow Court, that is, in the center of

the ritual area, as well as in the center of the microcosm of man. The Yellow Court is conceived of as having two gates, the Hsüan gate from whence the primordial principles flow away, and the P'in gate which is the entrance to the Yellow Court. Once inside, the Taoist hopes to seal the Hsüan gate so that the Three Pure Ones may no longer flow away. This ritual is performed on the last day of the Chiao festival, when the Three Pure Ones are invited to a banquet. The ritual is called Tao Ch'ang, and immediately precedes the grand presentation of the people's petitions to heaven.<sup>34</sup>

In all three of the above cases, then, the performance of Taoist liturgy required a knowledge of and applied use of the Ho-t'u and the Lo-shu. The title of a grade six Taoist, "Three-five Surveyor of Merits" is itself symbolic of the relationships described above.<sup>35</sup> The three sets of five are brought to an audience with the Tao in the center. The three sets of five are married in the center. Finally the three fives are kept at the eternal banquet in the center. Mr. Chuang therefore insisted that the author, and his other disciples, including his son, know the prefaces to the I-ching, and the uses of the Ho-t'u and the Lo-shu, before explaining the rubrics of Taoist liturgy. The theoretical basis for religious Taoism, then, including meditation and ritual, was found in the prefaces to the I-ching, in two charts symbolizing the eight trigrams of Fu Hsi and Wen Wang. By means of the Ho-t'u and the Lo-shu, the Taoist could control the universe.

The esoteric knowledge of the Ho-t'u and Lo-shu has three levels of application. In its most elite sense, it is the basis for Taoist meditation, as will be seen immediately below in chapter four. In a second sense, it is the reversal of the Ni-yün process of the elements, so that instead of destroying themselves, the elements bring life. Finally, in the use of the Ho-t'u as even the lowest Taoist knows it, the ritual called Su-ch'i is the controlling of the spirits of the universe. The pendulum has swung full, and the principles have been totally anthropomorphized into spirits. Though there is no difference in what the higher and lower Taoists are doing, the lower grade Taoist may only know that the spirits of the prior heavens are coming.

The above distinction can be demonstrated by a brief discussion of the Su-ch'i ritual, which is more amply described in chapter six. In the Su-ch'i ritual, performed late at night after a whole day of Chiao ceremonies, the Taoist plants the five primordial breaths of the five directions first into his own body, then into the community. Using the theoretical basis of the Ho-t'u, the following process can be described.

When the Ho-t'u chart is superimposed on the Lo-shu, the primordial breath in the center of the Ho-t'u, the yangified Wu earth causes the center to be restored to life. This is caused by the presence of the eternal Tao, whose Hsin or covenant is always to restore life. The eternal Tao is unchanging, transcendent life, and by contact with the earth of the center,

restores it to its primordial state of Yang and life. The earth of center, however, is still the earth of the Lo-shu, and so moves northward in the order of death and destruction.

The earth of center, being restored to its Yang state, instead of destroying and robbing water of the north, restores the yinified water to its pristine Yang state. The chief Taoist envisualizes the process by seeing the primordial breaths of the elements in colors. Thus the primordial breath of the north is seen as a purple-black color; the west is a white vapor; the south is red, the east is blue, and the center is yellow. The Taoist high priest, such as Chuang himself, stands in the center meditating on the process, while the disciples, chief and assistant cantors, sing a description of the process, and perform rubrical movements symbolizing what is happening.

Water of the north then proceeds to destroy fire in the west, but again the process is reversed, and instead fire is restored to its pristine state of Yang. Fire then moves to restore metal in the south. Metal restores wood in the east, and wood finally returns to earth in the center.

The restoration is seen through the primordial colors which symbolize the elements in their Yang state. To the lesser Taoist of the Shen-hsiao class, the restoration is simply a summoning of the spirits associated with the direction and the color of the element. The knowledge of the Taoist, then, according to the rank or grade he has received, varies from the

elite theoretical explanations of the Ho-t'u and the Lo-shu, and the meditations which restore primordial breath, to the simple summoning of spirits which control the forces of nature.

In esoteric terminology, the five elements have all "had audience with the Origin", [ Ch'ao Yüan ]. It is this audience with the eternal, invisible Tao symbolized by the center dot of the Ho-t'u, which gives life, blessing, and eternal peace and happiness. The five elements have been joined in the center. The three sets of five have had audience with the Tao. To unite the three fives within the microcosm of man is to cause a new Tao-life to be born within, to insure immortality by reversing the process from life to death, to an order where life and Yang are always in ascendancy. This is not to say that the Taoist or the man who practises the Tao does not die. Rather the interior invisible part of man is perfected, so that upon death one is wafted up in broad daylight to join the world of the heavenly worthies, as an immortal, a realized man, or a holy person. <sup>36</sup>

In the estimation of Chuang, discussing the processes described above, the duty of the Taoist was to help the men of the world through the difficult stages of life, by using the marvelous powers which he had received when called upon to do so. This was the basic definition of a Taoist; a man without personal selfish ends, but who acted like the eternal Tao in unexhausted giving. <sup>37</sup>



## THE YELLOW COURT OF THE SPIRIT

When the author first visited the Chuang residence, it was with the expressed hope to study the beautiful Taoist ritual called Chiao. Chuang was the most famous of the Taoists in Hsinchu, and in fact north Taiwan, for the orthodoxy and perfection of his ritual performances. But Chuang laughed at the idea of studying ritual alone. Instead, as related in the last chapter, he insisted that the author read the prefaces to the I-ching, and understand the use of the Ho-t'u and Lo-shu as a theoretical basis for liturgy. Next, he brought out from the many trunks stored away in the second floor of the house, under the rafters, the sets of manuscripts brought back by his maternal grandfather from Lung-hu Shan on the mainland. These documents he wanted the author to photo-copy, and study.

The most important of the documents, in Chuang's estimation, were the Yellow Court canons and their commentaries. A Taoist who merely performed liturgy and did not meditate was to Chuang heterodox, in that his only interest was in earning a living, and not in practising the Tao. Having understood the theoretical basis for Taoist liturgy, the next step in the process was to understand the application of theory to the practise of Taoist meditation. Through meditation, the Ho-t'u, and

especially the central point of the Ho-t'u, the abode of the eternal Tao, was to be implanted into the microcosm of man's body. The most essential of all texts, then, to perform orthodox liturgy was the Yellow Court canon, which was in Chuang's estimation a manual of interior meditation.

There were two Yellow Court canons, the Wai Ching, that is the exterior or exoteric canon, and the Nei Ching, the interior or esoteric canon. <sup>1</sup> Chuang spoke first of the Wai Ching, the exterior canon, but did not want to discuss the Nei Ching, since it mentioned the esoteric spirits and their names. In all Chuang gave four volumes to the author for photo-copying, the exterior canon,<sup>2</sup> the interior canon,<sup>3</sup> an 18 page commentary on both canons from Ch'i-yün Kuan, a Taoist monastery in Shensi,<sup>4</sup> and a very rare document from Lung-hu Shan which was used by the 61st Heavenly Master at the ordination of his grandfather, a liturgical performance of the Huang-t'ing Ching. This last document had both the interior canon, in 36 headings, and subsequently the exterior canon in 23 headings, written together as one document. The signature of the text held the interesting note that the two chapters run together were the old form of the Huang T'ing Ching ( Yellow Court Canon ).<sup>5</sup>

Though Chuang was unwilling to speak of the spirits, he gave to the author another set of manuals to be photo-copied along with the Yellow Court canons. These documents, all from Lung-hu Shan, and bearing the seal of the 61st Heavenly Master,

were lists of the names, orders, commands, and talismans for summoning the spirits into the body, and calling them forth again to perform liturgy.<sup>6</sup> The manuscript pages carried the title "Oral secrets transmitted from the Han Dynasty Heavenly Master" and bore the seal of Lung-hu Shan and the 61st Heavenly Master on the cover. Chuang had shown them to no one, neither to the then reigning 63rd generation Heavenly Master, nor to his own sons.<sup>7</sup>

When the author had photo-copied the documents, Chuang then used them as a basis of instruction. The usual rule in such a case was that the disciple write out the texts by hand, and present these to the master for commentary. Chuang was most anxious, however, that the beautiful script of the scholarly grandfather Ch'en be preserved, and insisted that the photo-copy process be used instead. Both the time element, and the imperfection of foreign handwriting made the arrangement ideal.

Chuang's method of transmitting the documents and their meaning was as follows. When visitors had all left, and the children and grandchildren of the extended family had all gone to bed, he would first light incense to the spirits on the family altar. Then, opening the manuscripts or documents to be transmitted, he would pace up and down in front of the altar, while the author would take notes. Finally, Chuang would summarize what he had said by writing it out with brush and ink.<sup>8</sup>

In the following pages the summary of what Chuang said as copied in the notes of the author will be presented. Whenever Chuang directly quoted the text of the Huang T'ing Ching ( Yellow Court Canon ) or the commentary from Ch'i-yün Kuan in Shensi Province on the Yellow Court Canon, the words of the text will be put in quotation marks, and the text cited in a footnote. Much of what Chuang said differed quite basically from the interpretation which Maspero gave to the Yellow Court canon, which interpretation is known to Chuang through the Japanese translation of Maspero's book.<sup>9</sup> Chuang was in general impressed with Maspero's work on Taoism, but considered his interpretation of the Yellow Court Canon to be wrong, as will be seen below.

The interior or esoteric canon Nei Ching was revealed by the Ling-pao Heavenly Worthy, and the exterior or exoteric canon by the Tao-te Heavenly Worthy, Lord Lao.<sup>10</sup> Although the book is divided into two parts, the exterior canon and the interior canon, the subject matter of the two sections is the same. The book is concerned with the dot which is central to the Ho-t'u, the residence of the Tao in the microcosm. The name given to the center is the "Yellow Court" because its subject is the Yellow Court of the center, and its environs.<sup>11</sup>

Yellow is the symbolic color of the center, and the word "court" [ T'ing ] signifies the residence of a person, or of a spirit.<sup>12</sup> In this case it is the symbol for the residence of a spirit in the microcosm.

The center of the Yellow Court is void. Because of this, there is no color which it does not contain, no principle which it does not implement.<sup>13</sup> It is called "Court" [ T'ing ] because in its center it houses the pivot and principle of life. The ten-thousand things all derive from it as center, and thus it is called the "Yellow Court."<sup>14</sup> [ Huang T'ing ]

The last word in the title, Ching or canon is a homonym for ching, a path, or Tao.<sup>15</sup> The canon of the Yellow Court is therefore a treatise on the Tao of the center. "The center is shapeless and formless, so that when looking at it, nothing is seen; listening to it, nothing is heard; seized, nothing is grasped."<sup>16</sup> It is obscure, and hard to understand; one can use the epithet Wu, and thus call it the invisible, transcendent, nothing; and also apply the term Yu, the possessed, the visible, and the immanent. Within it are held the 3,000 macrocosms, the four seasons, the five elements, the nine palaces, the eight trigrams, the three principles, and the nine breaths.<sup>17</sup>

It is the place in the microcosm where the ten-thousand spirits congregate, and so, in the interpretation of Chuang, it is the same as the red pearl into which the Primordial Heavenly Worthy leads all the spirits for an encounter with the Tao.<sup>18</sup> It is by reason of knowing the Yellow Court and its environs that the saint, the realized man, and the immortal are formed; it is the same principle, by way of condescension, whereby the Buddha is fashioned. In neo-confucian terms it is called the T'ai-chi, the Great Ultimate. The Buddhist names it the Chen-

k'ung, the true-empty. The Taoist names it the "void transcendant", the "Gateway to all mysteries", and the "Primordial female's gate." [ Yüan P'in chih Men ]<sup>19</sup>. The last is a reference to the entrance to the Yellow Court.<sup>20</sup>

The Yellow Court discussed in the text of the canon has no physical locus within the body. There are other texts where locations within the body are given the term Yellow Court; for instance, the physical center of the body, the point between the kidney and the heart, as well as the place between the navel and the kidneys are all given this title in other texts. Finally, it is not one of the nine palaces in that part of man which corresponds to the heavens, the head, which is sometimes given the name as well.

The Yellow Court is precisely the "void between", the center of the body which cannot be seen or touched. Since all of the bodily organs can be seen, none of them can be the Yellow Court which is the abode of the invisible, the transcendant within man. Thus, the other organs are called ching, the environs of the Yellow Court. The other organs are the residences of the various spirits of the body which surround the center, where the primordial spirit lives, in the Yellow Court. It is in the center that the audience with the Tao takes place; Taoist ritual is thus something which basically takes place within the microcosm of man, and is merely ritually symbolized by the external liturgy.<sup>21</sup>

The Yellow Court is therefore called the root and the visible organs and parts of man's body the branches of the microcosm. Each part of the body has a spirit, and the body is itself divided into three sections, corresponding to the three divisions of the cosmos, the heaven, earth, and water regions.<sup>22</sup>

1. The 8 spirits of the upper section, corresponding to heaven:

Hair spirit	髮神
Brain spirit	腦神
Eye spirit	眼神
Nose spirit	鼻神
Ear spirit	耳神
Mouth spirit	口神
Tongue spirit	舌神
Teeth spirit	齒神

2. The 8 spirits of the middle section, corresponding to earth:

Throat spirit	喉神
Heart spirit	心神
Liver spirit	肝神
Spleen spirit	脾神
Stomach spirit	胃神
Gall spirit	膽神
Lung spirit	肺神
Three Tracts spirit	三焦神

## 3. The 8 spirits of the lower regions, corresponding to water:

Lower Abdomen spirit	腹神
Big Intestine spirit	大腸神
Small intestine spirit	小腸神
Bladder spirit	膀胱神
Left Yang spirit	左陽神
Right Yin spirit	右陰神
Left Kidney spirit	左腎神
Right Kidney spirit	右腎神

The above classifications divide the body into 24 administrative divisions, 8 in each of the three spheres of the visible cosmos, heaven, earth, and water. There is a second set of spirit rulers corresponding to the invisible prior heavens, dwelling in the organs of the microcosm. Their names are as follows:

4. The nine realized men in the center of the body:<sup>23</sup>

Heart: Vermillion Palace realized man

Kidneys: Cinnabar Origin Palace realized man

Liver: Orchid Pavilion Palace realized man

Lungs: The Shang Book Palace realized man

Spleen: The Yellow Court Palace realized man<sup>24</sup>

Gall: Heaven Soul Palace realized man

Big Intestine: Eternal Spirit Palace realized man

Little Intestine: Primordial Spirit Palace realized man

Bladder: Body Aula Palace realized man



Five of these organs are especially important, because they correspond to the five elements, the five directions, and the five sacred peaks of the macrocosm. They symbolically represent the five points of the Ho-t'u, and the primordial life of the Prior Heavens, implanted into the microcosm. The commentary which Chuang was using did not give the names of the spirits of the five organs, nor the Fu talismans, the secret titles, and so forth. Other books were needed for the purpose of implanting the spirits, and summoning them forth. In order to know fully the secrets of the meditative ritual whereby the spirits were summoned into the body, it was necessary to be given a description of such minute details as the clothes the spirit wore, the colors, and the equipment he or she carried, so as to envision perfectly what the spirit looked like, the size of the entourage of accompanying spirits, and so forth. Chuang did not describe the spirits, but gave further manuals for the author to photocopy and study, presuming that the disciple would have studied and memorized the secret texts. It was not until the transmission of the Tu Jen canon as described in chapter five that the lists of spirits were actually mentioned, and described.

The commentary went on to describe the nine spirits within the heavenly palaces, that is, within the head of man. The nine palaces in the head, corresponding to the nine courts of heaven, are conceived of as being directly behind the eyes, with five courts on the first level, and four courts directly above, on a second level. Two spirits, called the Double Cinnabar

Palace realized men [ Shuang T'ien Kung Chen-jen ] guard the entrance to the heavenly courts. The names are as follows:<sup>25</sup>

5. The realized men in the nine palaces of the head:

- i. The Ming-t'ang Palace realized man
- ii. The Cinnabar Field Palace realized man [Tan T'ien]
- iii. The Tung-fang Palace realized man<sup>26</sup>
- iv. The Ni Huan Palace realized man
- v. The Flowing Pearl Palace realized man [Liu Chu]
- vi. The Great Ti Emperor Palace realized man
- vii. The Heavenly Court Palace realized man [T'ien T'ing]
- viii. The Ultimate Truth Palace realized man [Chi Chen]
- ix. The Great Huang Emperor Palace realized man

The arrangement of the palaces within the head is as follows:

		T'ien	Chi	Ni	Ta	
		T'ing	Chen	Huan	Huang	
eyes	Shuang	Ming	Tung	Tan	Liu	Ta [Yü]
	T'ien	T'ang	Fang	T'ien	Chu	Ti

Fig. 13 -- The arrangement of the palaces within the head of man.

There were in fact more than one spirit within each of the palaces, and many of the spirits were feminine. The knowledge of these spirits was the criterion for judging a second or third grade Taoist. Chuang, who knew the spirits because he had received the books of his maternal grandfather, nevertheless had only been given a grade six ordination before his father's death. At this point was revealed one of the most

significant features of religious Taoism, the role of women in the transmission of the secrets. Chuang as a young man had worked for the invading Japanese government. To the neglect of his Taoist duties, he had taken up the post of a minor government official translating texts and interpreting. He had traveled to Japan, and had a book of poetry published. During the Second World War he had been to the China mainland as interpreter and scribe. It was not until after the end of the war that Chuang returned to Hsinchu, and began again to study the exacting profession of Taoist ritual and service.

Shortly after Chuang's return to the life of a Taoist, his father died. He had received up to that time only a lowly grade six register for his ordination. It was from Chuang's mother that he received his basic instructions in the higher grades of Taoist knowledge. This good woman, who had helped first in her father's household, then in her husband's career, knew more than Chuang's own father of the higher mysteries of the Taoist orders. She first systematically destroyed the heterodox texts of the Lü Shan sect, which her husband had been collecting.<sup>27</sup> She thereupon instructed her son in the orthodox ways of her father, Chuang's maternal grandfather, Ch'en. It was thus that Chuang knew of the gods and goddesses that were the privileged knowledge of the monastic orders of the mainland.<sup>28</sup> The learning that he had neglected to acquire from his maternal grandfather and his own father, the knowledge that could have made him a high ranking Taoist before his father's death, Chuang learned from his mother, who was more orthodox

than her husband in the traditions of the Yellow Court canon. The tradition of the Chuang-ch'en family was originally monastic, and Chuang took great pride in the fact that his performance of the liturgy came from the great monastic traditions of Lung-hu Shan in Kiangsi, Wu-tang Shan in Hupei, and the Hua Shan monastery in Shensi. It was precisely in his knowledge of the gods and goddesses of the nine palaces in the head, that the connection with the monastic orders of China mainland could be established. Chuang had received much of this knowledge from his mother, as well as from the large collection of books deriving from the monasteries of mainland China.

The commentary on the Yellow Court canon continued to enumerate the spirits, including the six Chia and the six Ting spirits,<sup>29</sup> the nine orifices, the hundred joints, and so forth. There are various Yellow Courts mentioned in the text, and once again the commentary warns that the visible yellow courts, three in number, are not to be confused with the real yellow court. The Ni Huan palace in the head, the central part of the body between the heart and the kidneys, and the spleen in the lower part of the body are all referred to as "Yellow Court". But these are all ching [ 景 ] or phenomenal appearances surrounding the Yellow Court. It is the "One, great, all encompassing Yellow Court" which is the subject of the text. It is a great enfolding net [ I Ta Pao Luo ], omnipresent [ wu suo pu tsai ] and eternally present [ wu shih pu yu ].<sup>30</sup>

If a person possesses the spirit of the Yellow Court

then the five central organs and the six lower organs, the nine orifices and the hundred joints, are all filled with a vivifying yangified primordial breath, which flows up and down in the body's circulatory system, restoring the body to life and rejuvenation. The spirit of the Yellow Court, then can be identified with the central dot of the Ho-t'u, which when brought into the visible world of the posterior heavens, that is, when superimposed on the Lo-shu, causes the five elements to be revived with the power of Yang. So too the spirit of the Yellow Court penetrates into all the sections of the body, restoring the life-giving forces of Yang.

The ruler of the spirits in the microcosm is the heart. That is, the five organs, six channels, nine orifices, and hundred joints are ruled by the spirit which resides in the heart. The name of the spirit is "Realized man of the vermilion palace," as well as Hsin Wang, king of the heart.<sup>31</sup> But, the only reason why the spirit of the heart has power over all the other spirits of the body, in fact the explanation of why he is able to be a spirit, is because the "One spirit of the Yellow Court moves him to be so."<sup>32</sup> If the spirit of the heart does not totally rely upon the power of the "One" spirit of the Yellow Court, then he himself would have no power, and would cease to be a spirit.

Thus the spirit of the Yellow Court is master over the heart, and as such rules and organizes all the spirits of the

body. The commentary says that the "One" spirit is divided and becomes the many spirits; the many spirits then return [ kwei ] and become the "One" spirit.<sup>33</sup> The text is not to be interpreted to mean that the spirits of the body are in fact identical with the spirit of the Yellow Court. If such were true, then the body could not die, and the process from Yang to Yin, childhood through maturity to death would be impossible. Rather, the spirits are revived by the passage of the Yellow Court spirit through the body; the spirits in turn come to have audience with the "One" spirit of the Yellow Court in the center of the body. Taoism can therefore be applied to three levels; it can firstly be seen in the abstract, through a description of the same process in the Ho-t'u, as in chapter three above.<sup>34</sup> It can secondly be applied to the interior meditation of the Yellow Court Canon, as in the present chapter and the following fifth chapter, when the spirits of the body are brought in meditative audience before the "One" spirit of the center. It can finally be applied to the liturgy of orthodox Taoism, when the same process is performed ritually, for the revivification of the whole community, as described in the last chapter of the work.

The commentary then goes on to define the spirit of the Yellow Court as the spirit of the center, the T'ai-chi. There never was a spirit that was not identified with the center, and the commentary attempts to prove this by a contrived analysis of the character for spirit, Shen.<sup>35</sup>

The character Shen [ 神 ] is composed of the radical 礻 and the phonetic 申. The phonetic side can be symbolically interpreted to represent the character for center 中. The character for center 中 [ chung ] can further be interpreted as composed of the character for one, turned perpendicular 丨, and the symbol of the T'ai-chi ○, a circle. Thus the character shen or spirit, when referring to the spirit of the Yellow Court symbolizes the Tao of the center, the Great Ultimate,<sup>36</sup> the "One" spirit. Spirit is center, and center is spirit.

Because the spirit of the Yellow Court is present in the center, the five central organs and the six lower organs, the nine orifices and the hundred joints all perform their separate functions in harmony with each other. They are not rebellious, nor do they oppose each other. But if the spirit of the center is not present, then sickness, rebellion, and all evils will enter the microcosm. The parallel can be once again drawn between the chart of the Ho-t'u, which causes the five elements to flourish and give birth to each other, and the Lo-shu, when the elements oppose and destroy each other. The presence of the spirit of the Yellow Court is like the application of the Ho-t'u to the macrocosm. In the first case, the One spirit of the center makes the microcosm flourish; in the other, the yangified primordial breath of the center in the Ho-t'u causes the five elements to restore each other. The Great Ultimate of the macrocosm is the Yellow Court spirit of the microcosm.

The purpose of the meditations on the Yellow Court canon

is, then, first to know the spirits in the environs surrounding the Yellow Court. Knowing too that the spirits are illusory, that is to say, subordinate to Yin, one must gradually "yangify" them. The "yangifying" process is done by union with the "One" in the center. By this process, in esoteric terminology, brass becomes gold, stone becomes jade, and the microcosm is returned to its origin, the root of all things.

If all of the body in its present state is subservient to the chart of the posterior heavens, that is, the Lo-shu, and therefore is inescapably in the process which moves from Yang to Yin, life to death, it now becomes necessary to point out that part of the body which can hold the transcendant Tao, the source of primordial life-giving Yang. The commentary says that there is within the body somewhere a drop of the seminal essence of Yang. It is not in the heart, nor in the kidneys, but behind an aperture to the primordial pass.<sup>37</sup> If one can discover this aperture, the whole body can be refined, the seminal essence of Yang obtained, and the cinnabar pill of longevity formed within.

The secret of the Exterior canon is that these many terms are but synonyms for the same thing. Seminal Yang is nothing else than the spirit of the Yellow Court. Another name for the spirit is Ku shen the spirit of the valley, a term taken from the sixth chapter of the Lao-tzu. The Yellow Court is the "aperture to the primordial pass", the gateway to the transcendant Tao, the root of heaven and earth.<sup>38</sup>



The esoteric terms for the Yellow Court are so many that the uninitiated, when reading the text, cannot hope to decipher them. The commentary by Liu I-ming defines "Highest One", "True attained", "Root of spirit", "Flowery root", "Spiritual Ling root", "Spiritual mushroom", and "Jade hero" all as other terms for the spirit of the Yellow Court.<sup>39</sup> Esoteric terms for the process whereby one nourishes the spirit of the Yellow Court, becomes aware of and establishes its presence are: "Banquet in the void center", "Congeal the pearl", "Harden seminal essence", "Feed upon primordial breath" and so forth.<sup>40</sup> Once one has passed through these mysterious portals, and held audience with the eternal Tao, then the interior self is no longer in the stream of Yin and Yang's alterations, but stands perpetually before the changeless transcendant.

The Yellow Court, or the "Primordial Pass" is the place where the spirit of the valley resides. "The five organs, the six passages, the nine orifices, the hundred joints, move and are quiescent, receive and give forth, due to the movement of the spirit of the valley," the commentator relates.<sup>41</sup> "The man who possesses it is blessed; the man who loses it dies."<sup>42</sup>

The commentator then drew the following chart in order to illustrate spatially the descriptions of the preceding pages. The circle in the center represents the Yellow Court, and the spirits surrounding are the "environs":<sup>43</sup>

Teeth, Tongue, Mouth, Ears, Nose, Eyes,  
Brain, Hair spirits; the head.

Gall spirit

Spleen spirit

3 Tubes spirit

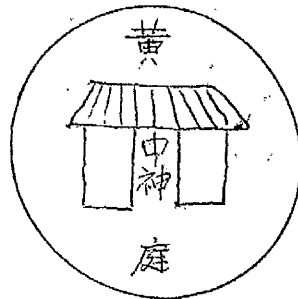
Stomach spirit

Bladder spirit

Small Intestine  
spirit

Left Yang spirit

Right Yang spirit



9 Head spirits

9 Center spirits

12 Month spirits

Heart Spirit

Throat spirit

Liver spirit

Lung spirit

Great Intestine  
spirit

Belly spirit

Left Kidney spirit

Right Kidney spirit

Fig. 14 -- The Yellow Court of the spirit  
and its environs; the microcosm.

When the spirit of the valley, or the spirit of the Yellow Court is present, then all within the microcosm functions smoothly. The text becomes lyrical in singing the hymn of the microcosm in perfect order: 44

The hair causes the blood to ascend; the hair spirit!

The brain preserves seminal essence; the brain spirit!

The eyes see; the eye spirit!

The ears hear; the ear spirit!

The mouth moves; the mouth spirit!

The tongue tastes; the tongue spirit!

The teeth chew; the teeth spirit!

The throat swallows; the throat spirit!

The heart's perception is bright; the heart spirit!

The lung's breath is regulated; the lung spirit!

The liver nourishes the blood; the liver spirit!

The spleen dispels (harmful) grain; the spleen spirit!

The stomach stores away grain; the stomach spirit!

The gall's majestic brightness; the gall spirit!

The three tubes are warm and ripe; the tube spirit!

The great intestine expels impurity; the spirit of the  
great intestine!

The little intestine receives water; the spirit of the  
little intestine!

The bladder expels water; the bladder spirit!

The belly holds matter; the belly spirit!

Left Yang sends up Yang breath; the left Yang spirit!

Right Yin conveys Yin breath; the right Yin spirit!

The left kidney is master of preserving semen; the  
left kidney spirit!

The right kidney is master of expelling semen; the  
right kidney spirit.

The nine palaces in the body's center, each managing  
it's own affairs; the nine center palace spirits.

The nine primordial courts in the head, each with its  
own spirit; the spirits of the nine primor-  
dial palaces of the head.

The 12 spirits in two series bring food and drink; the  
twelve spirits of the storied towers.<sup>45</sup>

The commentary does not list any more spirits or their functions. It says simply that the four limbs, the hundred blood vessels, all that is inside and outside of man, each small part of the body has its own spirit. It is the One spirit of the Yellow Court which presides over all of the myriad lesser spirits, and makes them act as one body. Only the person who knows all the spirits in the inner and outer parts of the microcosm, can cause each and every one of them to be united with the "One" spirit in the center. The spirits are thus revived with the principle of Yang, through the audience with the Tao in the center.

The person who can cause the spirits of the microcosm to have the audience with the eternal Tao in the center of the Yellow Court thereby gains control of his nature and fate; his name is entered on the register of the immortals, a register held by the highest Pure Ones; his name will be erased from the register of the dead, because he has received and preserved the "One" spirit in the Yellow Court within.

The basic and first step towards being a Taoist is, then, to be invested with the eternal transcendent Tao within the Yellow Court, the center of the microcosm. Thereupon the Taoist must know all the spirits of the microcosm, and summon them to the solemn audience with the Tao in the center, an audience which drives out the forces of Yin and restores the original state of primordial life-giving Yang. Finally, with

the marvelous array of Yang spirits now invested in the Taoist's body, the Taoist priest can then summon forth the spirits and cause in the exterior world that which has already taken place within the microcosm of his own body, the destruction of the forces of Yin, and the restoral of all things to the pristine state of Yang.

In order to realize the presence of the Tao within the microcosm, a lengthy preparation is necessary. The young Taoist is first taught to establish peace of heart, in order to attain that quietness and stillness of the passions which is necessary for "fixing" the spirits within. Both anger and leivitous joy "make the Tao pass one by".<sup>46</sup> The Yellow Court canon warns that unless the will and passions are calmed, the fearsome "wandering spirits" [ Yu shen ] will destroy all possibility of possessing the Tao within.<sup>47</sup>

It is therefore necessary to watch over the passions, and guard the heart. In so doing, the three "wandering spirits" will find no entrance, or if already present, will wither and die.<sup>48</sup> The three "wandering spirits" are none other than the so called "Three Corpses" [ San Shih ] which enter into the body of man and destroy the powers of Yang therein.<sup>49</sup> The first of the Three Cadavers attacks the brain of man, destroying the Ni Huan and the Tan T'ien palaces of the head. He also causes headaches, loss of sight, poor hearing, running noses, and so

forth. The Taoist envisions the evil corpse of the head as a middle aged mandarin with a short beard and moustache, with hair combed back under a crown. <sup>50</sup>

The second of the cadavers attacks the middle part of man's body, concentrating especially on the heart of man. Besides causing sickness in the five central organs, he also is one of the great sources of attachment to sensual pleasures and lustful acts. In appearance the second cadaver is like a small dog with a lion-shaped head. <sup>51</sup> The third of the three corpses attacks the lower part of man's body. He attacks the belly, weakens the blood, and opens the gateway of the right kidney, which makes seminal essence flow away. In appearance the third cadaver is the most terrifying of all, resembling a single leg with a cow's head set on the top. <sup>52</sup>

The wandering spirits or "cadavers" take root in man because he is not stable, but changes from movement to rest, and back to movement again, using up his vital forces, far from interior peace. When man finally realizes that visible reality is not genuine, that only the Tao of the Prior Heavens is unchanging and true, and all the rest is false, then will there be peace in the heart within, and the vital forces will not be wasted. Only then will the three cadavers be prevented from taking root within.

Once the heart has been purified from external desires, then the spirit of the Yellow Court can be kept within. The text of the Yellow Court canon is as follows: <sup>53</sup>

Constantly Ts'un ( consider as present ) the

Jade Chamber;

Bright spirits will come!

Always think of the Great Azure,

There will no longer be hunger or thirst.

The "Jade Chamber", the commentary assures the disciple, is another word for the Yellow Court. Jade is synonymous with the Yangified Wu earth of the center, that belongs to the Prior Heavens. One must continually and habitually keep one's heart and mind in this Yellow Court, not letting it wander abroad; only then will the "Yellow Bud" blossom forth, and the "Spiritual sprout" will be present, all terms for the spirit of the Yellow Court.<sup>54</sup> The marginal gloss reads:<sup>55</sup>

Yin rises up and Yang descends

True Primordial breath congeals

In the Yellow Court

Watering the Earth of the center.

Then, the Yellow Bud blossoms forth

from it,

That which is called the Ling sprout.

The mystical union of the self with the Tao can only take place when the person is truly at peace, and when mind, heart, and will are emptied of disturbing passions. The commentary goes on to say that when the heart "dies", only then does the spirit truly live.<sup>56</sup>

When the heart and the will have "died" to external things, then the three cadavers are starved into annihilation. Then the Three Pure Ones, symbolizing the three primordial principles, are born in their stead.<sup>57</sup>

When the eye does not look outside,

Then spirit is present;

When the nose does not sniff ( external breath )

Then Primordial Breath is born;

When the ears do not hear external things,

Then seminal essence is saved.

Primordial spirit, breath, and semen are represented by the Three Pure Ones, Primordial Heavenly Worthy, Ling-pao Heavenly Worthy, and Tao-te Heavenly Worthy. In the meditation where the Taoist is successful in expelling the three cadavers, he sees the Three Pure Ones entering into the microcosm through the eyes, the heart, and the navel, respectively, taking the place of the exorcised demons.<sup>58</sup>

With the body now in a purified state, with primordial breath, spirit, and semen kept inside in the center, and not allowed to flow away, all is now in readiness for the grand audience. The Tao conceived within the microcosm is called a Yao elixir, a sprouting blossom, or a new born child. As an elixir, it is composed of the union of primordial spirit, breath, and semen; in the center; in a more spiritual sense, it is conceived as the Three Pure Ones, manifestations of



the eternal Tao of the Prior Heavens. The spirits of the microcosm must now be brought before the Yellow Court in the center for the audience which revivifies and restores life and Yang.

But the audience with the Tao is not yet ready to begin, because the Yellow Court of the center has not been prepared, or decorated. The very first of the spirits to come, says the text, are the "Six Ting" lady spirits with their mates, the "Six Chia" Jade boys.<sup>59</sup> The purpose of the "Six Ting" ladies is to beautify the interior of the Yellow Court, to fill the various organs with heavenly music, and to seal off the exit in the Yellow Court through which spirit, breath, and semen flow away. When the principles of life, three in number are not kept in the Yellow Court, then they pass freely through the passages in man's body, ascending and descending ( the Jen and the Tu passages ) and are gradually dissipated. If the "Six Ting" ladies are not kept present, continually watching over the gates of the Yellow Court lest the vital breaths flow away, then the Tao cannot be conceived within.<sup>60</sup>

The commentary warns over and over again that keeping these orthodox spirits within the microcosm is a very difficult matter. It is "like treading on a tiger's tail," or "like walking on thin ice."<sup>61</sup> The slightest movement of the heart towards the pleasures or hatreds of the exterior world will cause them to leave; the ears, eyes, mouth, and nose must be figuratively kept closed from the ever present forces of Yin,

always ready to enter. The keeping of the sullied breath of exterior things from polluting the interior of the Yellow Court is the practise of virtue, Hsiu Te, a virtue which leads to the gateway to the eternal Tao, ta Tao chih men.<sup>62</sup> The first section of the commentary ends with the promise that if one practises this kind of virtue, then like the four-legged serpent that becomes a dragon, and the pheasant which becomes a phoenix, a spirit will be formed within man, a spirit with three manifestations.<sup>63</sup> These three, the Three Heavenly Worthies who are the center of Taoist ritual as well as Taoist meditation, are the gateway to audience with the Tao.

The next step in the Yellow Court canon is the application of the principles of the Ho-t'u and the Lo-shu as described in the last chapter, to the microcosm. It is an application of the primordial breath of the Prior Heavens to the five elements within man. The text of the Yellow Court canon says simply:<sup>64</sup>

The five elements have a Ch'ien and a Tz'u

( even and uneven ) series,

But all have the same root.

The three sets of five joined

with primordial breath

Will be rooted in the "One."

There are two series of the five elements, says the commentary. There is the Ch'ien or heavenly series of uneven numbers, subservient to Yang, and the K'un or earthly series

subordinate to Yin. The Yang series is given the esoteric term Ch'en [參] in the text, and the Yin series is called Tz'u [差]. Both series come from the same root, that is, from the Wu or yangified earth and the Chi or yinified earth of the center.

Recalling the two sets of the eight trigrams, the Fu Hsi arrangement of the Prior Heavens, and the Wen Wang arrangement of the Posterior Heavens, the following changes take place:

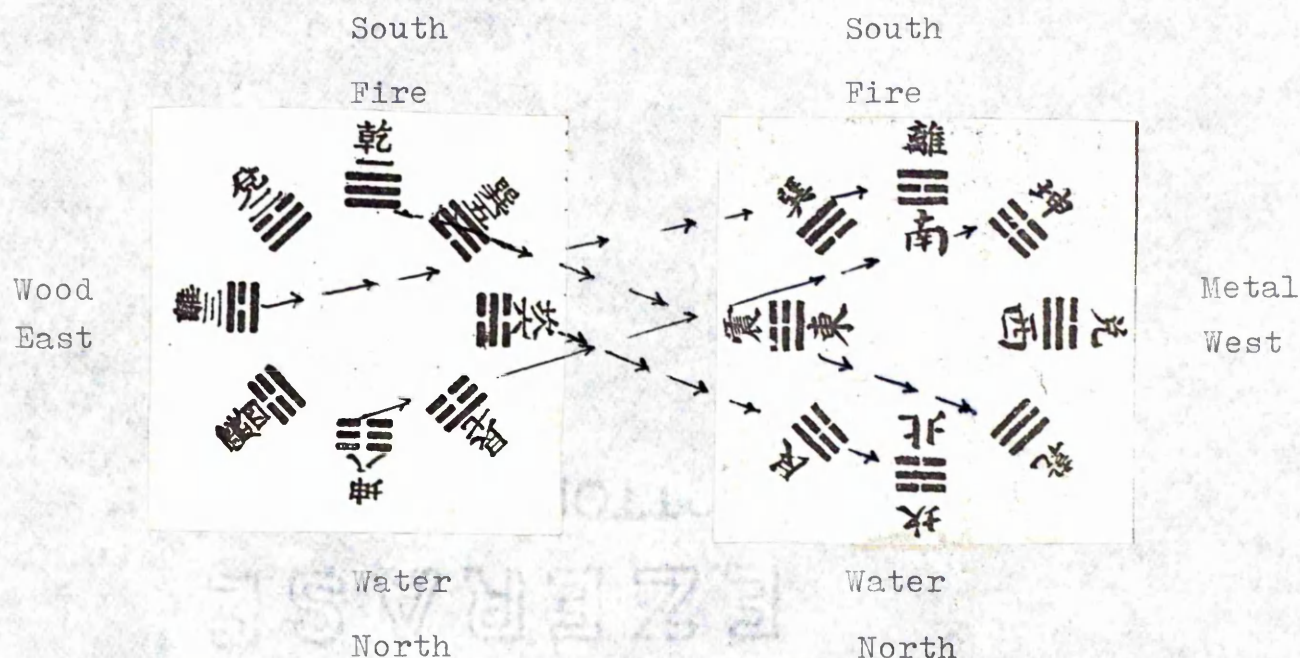


Fig. 15 -- the Fu Hsi arrangement of the eight trigrams on the left, and the Wen Wang arrangement on the right. In the changes, wood in the East joins with fire in the South; the Yellow Court Canon calls these two male elements. Metal in the West joins Water in the South, both female elements. Wood's "3" and fire's "2" add up to five. Water's "1" and Metal's "4" also add up to five. When these two sets are married or joined in the center, then the life-giving spirit in the center, the spirit of the Prior Heavens, causes re-vivification.

Turning back to the explanations of the Ho-t'u in chapter three, one recalls that the five elements are assigned numbers. Water is "1" and metal is "4"; the Yellow Court canon calls both of these elements female.<sup>65</sup> The esoteric term for the union of water and metal is "A tiger is born from water", and the theoretical expression of the same is "seminal essence." Seminal essence, it must be remembered, is anthropomorphized into the third of the Three Pure Ones, the Tao-te Heavenly Worthy. The sum of "1" and "4" is five, and so the first of the three fives is formed.

Wood in the east is "3" and fire in the south is given the number "2"; wood and fire joined together are also equal to five, the second set of the three fives. The esoteric term for the union is "A dragon comes out from fire"<sup>66</sup>, and this combination is taken to be the male set of elements. The anthropomorphized aspect of the union is the Ling-pao Heavenly Worthy, and Primordial Breath is the symbol.

Finally earth in the center is the number five, the symbol for primordial spirit, and the Primordial Heavenly Worthy, Yüan-shih T'ien-tsun. With these three brought into the center of the Yellow Court, then the primordial breath of the Ho-t'u, that is, the Transcendant Tao of the Prior Heavens deigns to be present. There is much more to be learned from the Yellow Court canon, but it was here that Chuang's conversations with the author on the document came to an end. Chuang

advised the author to read the entire manual again and again, a hundred times over, until it was memorized and thoroughly understood. The Ming dynasty commentator Shih Ho-yang had read the manual for twenty years before understanding it.<sup>67</sup> The commentary used above was the result of his study. So, too, the disciple of religious Taoism must use the manual over and over again, until its principles were completely understood.

Chuang's understanding of the Yellow Court canon, based on commentaries from famous monasteries on the Chinese mainland, was both meditation and liturgy oriented. The same text of the Yellow Court canon quoted above says:<sup>68</sup>

Hold onto the Jade,

Cherish the Pearl,

Join them in the (center) room.

The Jade and the Pearl joined and cherished in the center are symbols of the three Pure Ones, joined together in the Yellow Court. The red pearl, the drop of Yang in the sea of Yin, the central point of the Ho-t'u hidden in the microcosm, are all esoteric terms for the activity taking place within the Yellow Court of the spirit. It was the flowing pearl, the drop of Yang in the infinite sea of Yin, that is the point of departure for the following chapter. In the Tu Jen canon, the next document revealed to the author by Chuang, the Primordial Heavenly Worthy leads all of the spirits of the microcosm into

the pearl in the center. The bright pearl, says the commentary, is the Yellow Court of the center with the presence of the eternal Tao. The Tao is present when the three fives have been joined in the center, that is, when primordial breath, semen, and spirit are joined in the Yellow Court.<sup>69</sup>

Primordial breath is conceived of as the yangified elements fire and wood. Seminal essence is the yangified elements metal and water. Finally, spirit is the yangified earth of center. These three principles are anthropomorphized into the Three Heavenly Worthies, and their presence in the Yellow Court of the spirit is the sign that the eternal Tao of the Prior Heavens is present. The term for the Yellow Court when the Tao of the Wu Wei, the transcendant ultimate principle is present, is the precious pearl which is cherished in the court of the center.<sup>70</sup>

The connection of the Yellow Court canon with the liturgy of orthodox Taoism is therefore evident, a relationship which will be demonstrated again in chapter six. During the liturgy, the Taoist applies the Ho-t'u, the yangified five elements to the visible world during the ritual called Su-ch'i. The audience with the Three Pure Ones takes place during the rituals called Morning, Noon, and Night Audience, respectively. Finally, the Three Pure Ones are joined in the center on the last day of ritual, during the rite called Tao-ch'ang.

The Taoist must therefore know how to call the Three Pure

Ones, and all of the heavenly spirits into the microcosm; he must also be able to summon them forth again in order to perform liturgy for the sake of his fellow men. The books which Chuang revealed to the author from this point on were all concerned with the esoteric knowledge proper to the religious Taoist, that is, the method of summoning, commanding, and controlling the spirits. In the following chapter the process whereby the spirits are called into the body by Taoist meditation will be discussed. In the sixth and final chapter, the summoning forth of the spirits to perform the beautiful ancient liturgy of orthodox religious Taoism will be described. Though many of the lesser Taoists of Taiwan do not know the connection of the elite Yellow Court canon with the intricate liturgy they perform, all of them know the secret commands, conjurations, hand symbols, footsteps, and lists or registers of spirits as described in the following pages. Only a Taoist who had received a high ordination such as Chuang's maternal grandfather would know the meditations performed in private; but all of the Taoists, even to the lowest disciples, know something of the meditative liturgy whereby the spirits are summoned forth and commanded, for the sake of blessing the common man of the village community. It is indeed in the liturgy that elite meditation, esoteric spirits, and the belief of the common man are united.

## IMPLANTING THE SPIRITS: TAOIST MEDITATION

If the Yellow Court canon is interpreted by the monastic Taoists to be a manual of interior meditation, and the physiological terms to be symbols for spirits, it remains necessary to know how to call and summon forth the spirits. The popular "fire dwelling" Taoist may or may not know the elite meditative tradition of his monastic brethren. But all Taoists who perform liturgy must know something of the spirits, and the meditations which implant them into the body. They must know as well the meditative ritual which summons forth the spirits in order to perform the liturgy. For this purpose the Yellow Court canon is not necessary, that is, the lower grades of Taoist ordinations which do not include a knowledge of the Yellow Court canon, are in no way impeded from performing the liturgy.

On the lowest level, the Taoist priest of the village community is a man who knows how to summon the spirits, and who can expel the evil forces of Yin. To do this, he must be able to perform a certain kind of ritual meditation, wherein through the use of hand gestures, secret conjurations and talismanic contracts the spirits are made present and controlled. The meditation wherein the spirits are seen as present



in the ritual area, are sent off with the petitions of the community to the heavens, or are commanded to cast out the evil forces of Yin, are an essential part of every liturgy.<sup>1</sup>

The popular Taoist must consider the purpose of his life to be the helping of his fellow men through the difficult stages of life and death. A Taoist who does not act like the eternal Tao, that is, who does not give selflessly without thought of personal interest, is a Taoist in name only. The seventh chapter of the Tao-te Ching is therefore the model of a Taoist's life, where heaven and earth are said to be enduring because they act selflessly. To Chuang the word Wu-szu, no self-seeking, and Wu-wo, no ego, were synonymous. The term Wu-wo, originally a Buddhist term, meant for the Taoist not that there was no self, but rather that the Taoist must act as if the self did not matter.<sup>2</sup> When called upon to perform the liturgy for his fellow men, no matter what time of day or night, no matter for the rich or the poor, the Taoist must immediately summon forth his marvelous powers and come to the aid of the distressed.

In order to teach this principle, Chuang next gave to the author the Ling-pao Wu-liang Tu-jen Ching, the basic text of the popular Taoist.<sup>3</sup> The book can be translated as the "Ling Pao canon for helping men over the difficult stages of life." The introductory section of the canon describes the attitude of the Primordial Heavenly Worthy towards the suffer-

ings of men in the world of the posterior heavens; that is, he desires blessings, good health, and longevity for all living things. This part of the canon Chuang interpreted as the model for the "fire-dwelling" Taoist to live by.

The Tu-jen canon next relates how the Primordial Heavenly Worthy leads all of the myriad heavenly spirits into the pearl, large as a grain of rice, which must be interpreted according to Chuang as the Yellow Court of the Spirit in the microcosm. In the following pages the first part of the Tu-jen canon will be presented, in which these two themes are mentioned. The meditative style of performing the canon will then be described, as the author was allowed to perform the rite during a Chiao ceremony. Next, the lists of the spirits called into the microcosm will be given. The registers of the Black-head Taoists, and the shorter lists of the Red-head Taoists will be compared. Finally the meditations which the higher grades of Taoists perform will be recounted. With the spirits implanted in the body, the rituals of chapter six are able to be performed.

#### 1. The Tu-jen Canon.

The Tu-jen canon has three uses. It can be read in private, in a sort of meditative contemplation. It is requisite material to be chanted at funeral ritual. Finally, it is used as one of the canonical readings during a Chiao festival. The

reading of the text alone is considered to be efficacious enough to give immortality. In the introductory passages to the canon the stars are described as stopping in their course, and nature as waiting in breathless expectation. For seven days and seven nights, ( the length of a greater Chiao festival ) the "sun and moon, the stars of the 28 constellations, the Big Dipper, all pause in their revolutions." The spirits of the wind and the quiet valleys, the depths of the ocean, the mountains, streams, forests and trees, the very earth all assemble; taking their appointed seats, they listen to the Primordial Heavenly Worthy recite the text. In a pulse of primordial breath, inhaling and exhaling, uniting with the ineffable Tao, the Primordial Worthy ends the reading and begins again.<sup>4</sup>

Primordial Heavenly Worthy

Sits above in the heavens

On a five colored lion.

He speaks the canon a first time;

All the heavenly sages praise it! The deaf hear!

He recites the canon a second time;

All the blind can see!

A third time he reads it;

All the dumb can speak.

A fourth time... the lame walk!

The fifth time, the sick are restored to health!

He reads the canon a sixth time;  
White hair turns to black!  
Fallen teeth grow out again.  
A seventh time he reads the script;  
The old return to robust youth.  
The small and weak mature and are strong.  
An eighth time, ... wives are pregnant!  
Animals conceive; those who have offspring,  
Those who have not yet, all give birth successfully.  
He says it a ninth time;  
From the earth's depths pools spring forth;  
Gold and jade like dew appear.  
A tenth time, dried bones are born again,  
Rise up, and become men.  
Then do all the men and women of the nation,  
To a man, experience a change of heart.  
All, through the passage of life protected,  
Together receive eternal life.  
The Tao speaks! --  
When the Primordial Heavenly Worthy spoke  
The first time, from the East, the limitless  
Measureless ranks, they who had attained the true,<sup>5</sup>  
Great spirits, unbridled multitude,<sup>6</sup>  
Floating through the skies assembled.  
When a second time he read the canon,

From the south, the limitless measureless ranks,  
Of great spirits, Tao-realized, unbridled  
Multitude, floating through the skies, assembled.

He read the canon a third time;

From the west, limitless, measureless ranks,  
The Tao-realized great spirits, unbridled multitude,  
Floating through the skies, assembled.

When he read the canon a fourth time,

From the north, limitless measureless ranks,  
The Tao-realized great spirits, unbridled multitude,  
Floating through the skies assembled.

A fifth time he read the canon;

From the northeast, limitless, measureless ranks,  
The Tao-realized great spirits, unbridled multitude,  
Floating through the skies, assembled.

When a sixth time he read the canon,

From the southeast, limitless, measureless ranks,  
Tao-realized great spirits, unbridled multitude,  
Floating through the skies, assembled.

A seventh time he read the canon;

From the southwest, limitless, measureless ranks,  
Tao-realized great spirits, unbridled multitude,  
Floating through the skies, assembled.

An eighth time he read the canon;

From the northwest, limitless, measureless ranks  
Tao-realized great spirits, unbridled multitude,

Floating through the skies, assembled.

He read the canon a ninth time;

From the upper regions, limitless, measureless ranks,

Tao-realized great spirits, unbridled multitude,

Floating through the skies, assembled.

He read the canon a tenth time;

From the lower regions, limitless, measureless ranks,

Tao-realized great spirits, unbridled multitude,

Floating through the skies, assembled...

-----  
Thereupon the Primordial Heavenly Worthy

Revealed the One precious pearl,

In size, huge as a grain of rice,

In the center of the void mystery,

Deriving from the earth's five writs.<sup>7</sup>

Primordial Heavenly Worthy ascending led the others,

The heavenly Tao-realized great spirits,

Highest, Holy, exalted worthies,

Walking among marvels, realized men,

From the ten directions, limitless, Tao-realized

Great spirits, the unbridled multitude,

Each and every one entered into the center of

The precious pearl.

The first part of the text explains the different functions of the Taoist. He ministers to the sick, helps in

easing the difficulties of childbirth, and making the earth fertile. He gives new life to the departed souls, making them pass from the punishments of the underworld to the life of the bright heavens. His basic duty is to help men through the passage of life; the meaning of Tu-jen given to the canon means precisely this, the passing through the difficult stages of man's life in the visible world of the posterior heavens.

The second part of the introduction is a mandala of the prior heavens, calling the spirits from the eight directions, and the heavenly and earthly regions. The spirits summoned are all "Realized men" who have had audience with the Tao. The passage is symbolic of Taoist ritual, when the spirits are summoned forth to construct the mandala inside the sacred area of the temple, before the audiences with the eternal Tao.

The last, short passage shows the Primordial Heavenly Worthy leading all of the realized spirits of the heavens into the precious pearl, "large as a grain of rice." Chuang identifies the pearl with the Yellow Court of the last chapter, the center of the microcosm when the eternal Tao is present. The reference to the earth's five writs is an allusion to the Ho-t'u, the five primordial elements planted in the earth, to revivify the community of men. The precious pearl derives from the center of the Ho-t'u. The Primordial Heavenly Worthy leads all of the spirits into the center, for the sacred audiences with the Tao.

At this point in the progressive instructions on religious Taoism, Chuang's interest turned away from the books of theory to the performance of meditative liturgy. Always reluctant to speak directly of the spirits, Chuang instead gave to the author another set of manuals for photo-reproduction. The manuscripts were very old, and in bad condition. The first of the documents was called Ch'u Chuan, the "Beginner's Manual", and showed how the spirits were to be summoned forth from the body to construct the Ho-t'u mandala, before every major liturgical performance. The ritual was called "Sounding the ritual drum 24 times", "lighting the incense burner," and "summoning forth the officials."<sup>8</sup>

The Ho-t'u, or mandala of the spirits of the Prior Heavens is symbolically represented by the Taoist's left hand. The spirits are summoned into the microcosm, and summoned forth to construct the mandala during ritual, by touching the thumb to different joints on the palm of the left hand. The spirits correspond to the 12 earthly branches, over which is superimposed the eight trigrams of Fu Hsi, the map of the Prior Heavens. As the Taoist reads the text which summons forth the spirits, he touches his thumb first to the earthly stem which corresponds to the spirit, then to the point on the eight trigrams ( the Ho-t'u ) through which the spirit is summoned. In so doing, the spirit is summoned forth from the microcosm, and takes up a corresponding position in the four directions



with the Taoist in the center. The left palm of the Taoist is conceived of in the following illustration:<sup>9</sup>.

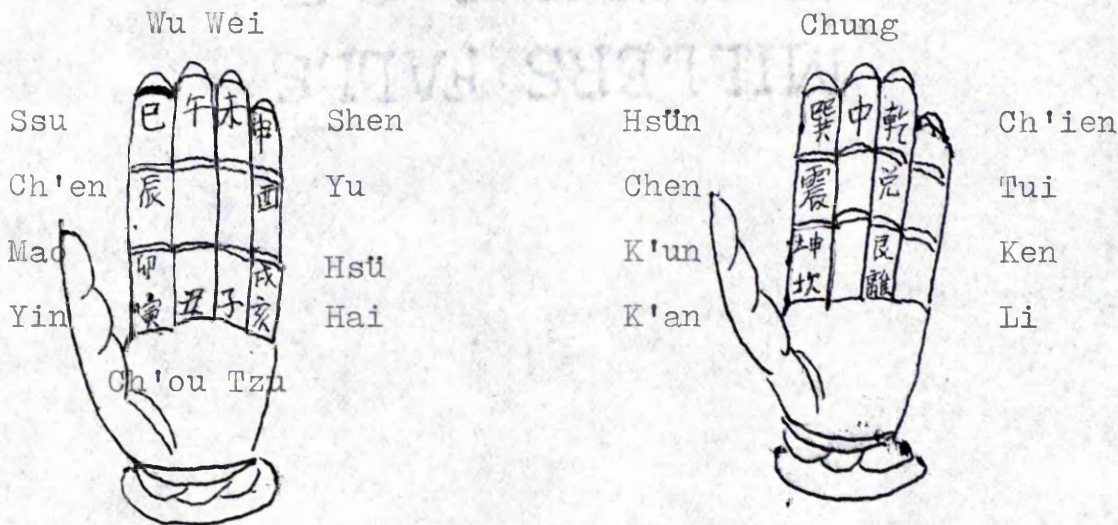


Fig. 16 -- The palm of the left hand of the Taoist, as representing the Ho-t'u, and the 12 earthly branches, during liturgy. By touching a joint, a spirit is summoned.

Before reading the Tu Jen canon meditatively in the privacy of the Taoist's home, or before performing any of the rituals of the Chiao festival, the Taoist then summons the spirits in the following manner. He firstly purifies himself ritually, by bathing, and by abstaining from meats, not wearing leather or wool, or any killed animal, reddolent of the forces of Yin. Next he enters the meditation room, or the ritual area, and lights incense. He then grinds his teeth 24 times; the left row of teeth are ground 8 times, summoning the 8 sets of heavenly spirits. The right row of teeth are ground 8 times summoning the earth spirits. Finally, the center teeth are ground 8 times, summoning the center spirits.

Then, closing his eyes, the Taoist sits in the lotus position, if in the privacy of his own home, or kneels before the altar in the center of the temple, and begins to recite the formulae for summoning the spirits, and constructing the mandala:

Highest Hsüan, Yüan, T'ai Shang Lord Lao<sup>10</sup>

The Taoist sees his body as floating in the vapors of the Three Pure Ones, a green, yellow, and white mist. He puts his thumb on the tips of the fingers Ssu, Wu, and Wei positions, in figure 16. He then visualizes the Three Pure Ones coming out from their ritual positions directly under the scalp of his head. They take up their position in the temple by the north wall, the position in which the emperor usually sits. To welcome their presence, the Taoist also sees the four mythical creatures in the four directions of the cosmos, the blue dragon of the east, the white tiger of the west, the red bird of the south, and the dark warrior of the north, surround himself, the Taoist, in the center. Above his left forehead is the sun, and above the right forehead is the moon.

He also sees two rows of mythical animals whose presence lend awesome respect to the occasion. Two rows of 8 lion spirits and 8 heron spirits welcome the Three Pure Ones as they come forth. He then recites:

Summon forth from my body's midst the three-five

Kung-ts'ao<sup>11</sup>

The Kung-ts'ao spirits are in two sets. The "five" Kung-ts'ao are staff of the five spirits of the central organs, which correspond to the five elements of the Ho-t'u. The Taoist sees the heart spirit issuing from his mouth, in a red vapor. The spirit from the spleen issues forth through the nostrils, in a yellow vapor. The "Left Hsüan" spirit from liver comes forth through the right eye, in a green vapor. The "Right Hsüan" spirit of the lungs comes through the nose, in a white vapor. Finally the spirit of the kidneys issues forth from the belly, in a black vapor.

The second set of three Kung-ts'ao, are the head officials who come forth through the brows, the officials of the central regions of the body who come forth through the mouth, and the officials of the lower regions who come forth through the navel. While summoning these spirits, the Taoist puts his thumb on the Yin and the Ch'ou positions in figure 16.

He then chants the following phrase summoning the six Chia and the six Ting spirits:

The left and right official messengers.<sup>12</sup>

The left part of the breast is the residence of the six Chia spirits, and the right side of the chest is the residence of the six lady Ting spirits. The thumb touches the Mao and the Yu positions. Next he summons the "incense bearing gold lads" from the left eyebrow, and the "Message carrying Jade ladies" from the right eyebrow. The Five emperors from the five central organs are summoned,<sup>13</sup> and lastly, the "36 Chih-jih"

incense officials, are each called forth.<sup>14</sup>

There is a Chih-jih official for each of the 360 days a year, the name and day of each which must be recalled by the Taoist when summoning the spirits. The 36 spirits correspond to the three divisions of the cosmos, upper, middle, and lower, with a set of eight spirits in each division. Added to these are the seven Po spirits and the three Hun spirits within man, making ten in all. Lastly, the lords Yin and Yang are added to the list, making a grand total of 36. These spirits of the Prior Heavens, arranged according to the plan of the Ho-t'u around the Taoist, are thus summoned forth before every ritual and meditative reading.

For reading the Tu-jen canon, which the author was allowed to do during one of the Chiao rituals, having constructed the mandala, the Taoist then breathes in the vapors of the Prior Heavens, in five stages. Facing the East, he inhales the green primordial breath, filling the liver with it. Facing the south, he inhales vermilion primordial breath, filling the heart. Turning to the west, he breathes in white primordial breath, filling the lungs. Turning to the north, he inhales black primordial breath, infusing the kidneys. Finally, standing in the center and facing the altar, he breathes in yellow primordial breath, and fills the spleen. He then begins to read the Tu-jen canon, the merits of which help all men to be filled with the Tao of the Prior Heavens.

Having come this far with the study of religious Taoism, it was clear that in order to study further, the disciple would have to learn endless lists of spirit's names, the secret formulae for summoning them, and the intricate ritual which symbolically represented by dance, mime, song, and gesture, the restoration of life and blessing to the community of man. The next stage in the training of the Taoist was lengthy and complicated. It consisted in learning the spirits names, in lengthy registers, their dress and ornaments, even to the minutest detail. It also meant memorizing several hundred texts, with the musical notes, ritual footsteps, secret characters and talismans, to summon and command them. It meant finally that like the literati who must pass the imperial examinations, so as to be able to compose memorials, rescripts, and learned documents for the throne, so the Taoist must be able to compose lengthy documents to the emperor of the heavens, and have his compositions read by the people of the community as well as by the spirits of the Prior Heavens.

The following pages will describe but a very minute part of the immense knowledge which a Taoist possesses. It will name some of the spirits which the Taoist knows from his registers, and will describe some of the meditations whereby the spirits are implanted into the body. Then, in the final chapter, the application of the Taoist's knowledge to the actual performance of a Chiao ritual can finally be described.

## 2. The Registers of the Spirits

A Taoist's rank at ordination is determined by the number of spirits which he can summon. Thus the number and kinds of ritual which he can perform are limited by his rank, and his knowledge of the spirits. The lists of spirits are called Lu or registers. In the ordination manual given by the 61st Heavenly Master to Chuang's grandfather, the names of the various registers are found. A summary of these titles was given briefly in chapter two. As was shown in the foregoing pages, the highest rank of Taoist ordination is given to the Taoist who can use the Yellow Court canon. But it was very difficult to know from the titles in the ordination manual what the actual lists or registers of spirits consisted of, in the Taoist's mind.

The Red-head or Shen-hsiao Taoists of Hsinchu city knew that their registers were different from the Black-head or Yü-fu Taoists. The elderly Red-head Taoist Ch'ien insisted in conversations with the author that he was a T'ai-shang <sup>15</sup>Cheng-i Meng-wei titled Taoist, whereas the Black-heads were San-wu Tu-kung, "Three-five surveyors of merit" register <sup>16</sup>Taoists.

Chuang agreed with the designation, admitting begrudgingly that the heterodox Red-head Taoist was in at least one instance correct.<sup>17</sup> Chuang knew 24 sets of registers. With this evidence in

hand, it was easy enough to look up the registers in the Taoist Canon. Bringing the various volumes of the canon to Chuang's home, several days were spent pouring over the lengthy registers. The T'ai-shang San-wu Meng-wei register had indeed 24 sets of spirits, all of which Chuang knew. The Cheng-i Meng-wei registers on the other hand held only 14 sets of spirits, one of which was Hsu-chia Chen-jen, one of the patrons of the Shen-hsiao or Red-head kind of Taoist. The lists will be compared below, with the titles only extracted from the text.<sup>18</sup>

I. The T'ai-shang San-wu Meng-wei Registers:

- 1.) T'ung-tzu One general.
- 2.) " " Ten generals.
- 3.) 150 generals.
- 4.) 3 generals, T'ang, Ko, and Chou.
- 5.) Shang Ling register for expelling 100 demons.
- 6.) Primordial Life Hun-t'un Red register.
- 7.) Higher Immortal register for expelling the 100 demons.
- 8.) The nine continents register for controlling demons.
- 9.) The star-web register of the five Tou.
- 10.) The Ho-t'u, for preserving life.
- 11.) Register to release the tiger who causes 6 ills.
- 12.) Nine phoenix register for cleansing impurity.
- 13.) Register of the 1,200 Chang. ( seals or chapters.)

- 14.) Register for eradicating impurities
- 15.) Military talisman register of the Nine Heavens.
- 16.) Nine Heavenly Palaces register.
- 17.) The Eight Trigrams register.
- 18.) Register for expelling demons.
- 19.) Red Palace register for cutting off evil.
- 20.) Jade men and women register to suppress evil.
- 21.) Register for bringing primordial breath into the body.
- 22.) Register for cutting off the river of heterodoxy.
- 23.) Register of the 3-5 Kung-ts'ao.
- 24.) Register for lengthening life and preserving vitality.

The titles are deceiving, and only by examining the actual contents of each register does the meaning become clear.

Turning to the shorter Meng-wei registers, which the Red-heads claim to be proper to their order, the following titles appear: 19

- 1.) The One palace T'ung-tzu register. ( Lady spirits.)
- 2.) The Ten palaces T'ung-tzu register. ( " " )
- 3.) The 75 palaces T'ung-tzu register. ( " " )
- 4.) The 3-5 Red palace evil destroying register, (Men).
- 5.) T'ai-i General who protects the body register.
- 6.) Breath of the 24 stages register.
- 7.) Register for longevity and suppressing disasters.
- 8.) Register for lengthening life and preserving vitality.
- 9.) Phoenix register for dissolving impurities.
- 10.) 3-5 talismans for curing women's sicknesses.



- 11.) The register given by Lord Lao to Hsü-chia Chen-jen.
- 12.) Register for increasing wealth and blessing.
- 13.) The 9-1 Ho-t'u register.
- 14.) The 150 generals register.

The registers of the Shen-hsiao Taoists are therefore fewer in number and different in content from those of the Yü-fu or Black-head Taoists. The differences are born out by watching the Chiao festival ceremonies as performed by the two groups. Both the order and content of the Red-head or Shen-hsiao rituals show diversity and variation from the rituals of the Black-heads. Especially in southern Taiwan, the Taoists tend to combine both styles of ritual, having evidently received the ordination and registers of both traditions.<sup>20</sup>

Looking into the content of the registers as Chuang and Ch'ien know them, the titles are not only misleading, but fail to give any hint as to the numbers of spirits, the dress, and the functions of the deities included under each heading. The first register, called T'ai-shang Cheng-i T'ung-tzu I Chiang-chün Lu, the T'ai-shang Orthodox One Youth "One" General, included under the heading Shang Hsien, Heavenly Immortals, the following: three Kung-ts'ao liaison spirits, one left official messenger, one Yang spirit messenger, twelve wolf-tiger spirits, 12 lackeys, 12 P'u She village officials, 12 armored generals, 12 knights, and 12 "breath" messengers. They wore gold armour and green belts.

Under the same first register were a second series of spirits, with the title Shang Ling, Heavenly "Ling" spirits, and the same number of officials in each heading. Their armour was gold, with green belts. They hold sway from the Li-chün festival, the establishing of spring, 45 days after the Winter Solstice, for a period of fifteen days.<sup>21</sup> The second register, similar to the first, was also two series of spirits, who were considered to hold sway from their festival on the Wei-chen day, 60 days after the Winter Solstice.

The next set of spirits, the third register, held 150 titles, divided into two sections. The first section was called Yang, and consisted of 75 male spirits, whereas the second part were Yin, 75 female spirits. The first 75 were directly related to the numerical composition of the Ho-t'u, as described in chapter three. The 75 male officials were entitled Hsien Kuan, Immortal Officials, and they corresponded to the earthly branches Mao, Ch'en, and Ssu, as depicted on the Taoists left hand in figure 16 above ( cf. p. 124 ) or, the numbers 4, 5, and 6.<sup>23</sup> The basic number of the Ho-t'u is 5, that is, the five primordial elements of the Yang series, in the center. If one multiplies each of the above numbers, that is, 4 ( seasons ) 5 ( directions ) and 6 ( earthly stems ) by the vivifying 5 of the center, the total is 20, 25, and 30 spirits respectively; the sum of these three numbers ( according to the principle enunciated above in the Ho-t'u chapter ) becomes 75 male spirits, protectors of the interior parts of man.

If a man does not commit evil deeds, and does not work contrary to the forces of Yang within himself, that is, the order of the seasons, the elements, and the earthly stems, then the 75 immortal officials will protect him, blood and breath will be peacefully united, the five organs of the interior will respond to the five Yang elements, and the residence of the spirit within man will be made bright by the presence of the eternal Tao. In the words of the Tao Tsang commentary, one unites with the true, and makes a feudal contract with the Tao.<sup>24</sup>

The second set of 75 spirits in the third register are lady deities, called Ling officials. They correspond to the last three earthly branches, Yu, Hsü, and Hai, and the numbers 10, 11, and 12. Since they are the Yin counterparts of the 75 men spirits mentioned above, their basic numbers too are 4, 5, and 6; multiplied by the 5 of center, they become 75 lady spirits, married to the 75 men in the Yang series. Thus, the total number of the spirits is 150. With the 150 major spirits are another series of retainers, messengers, and troops, as in the first two registers. Their festival, and therefore days of ascendancy are on the "Awakening of Bugs" day, 75 days after the Winter Solstice.

The fourth register is that of the three heavenly generals T'ang, Ko, and Chou. They are lords of the three stars in the handle of the constellation Ursa Majoris, and their

fixed place in the microcosm is in the heart and the two kidneys. They are summoned forth for every Taoist ritual, and have other esoteric names, such as "The primordial breaths of T'ai Shang's three palaces," and "the seminal essence of fire and water."<sup>25</sup> The Chen-tsung emperor of the Northern Sung dynasty was supposed to have seen them in vision atop T'ai Shan during the imperial sacrifices in 1008 A.D., and subsequently enfeoffed them with the titles of the Three Officials, lords of heaven, earth, and watery regions.<sup>26</sup>

The fifth register of spirits names is called the Hun-t'un primordial fate red register. It is a list of the other four spirits in the receptacle part of the Great Dipper. These four are called Hsüan-chi, and the former three stars and their spirits are called Yü-heng. All seven of the spirits fulfill from the heavens what the seven ministers who surround the emperor on earth do for the visible world. Theirs is the duty to order primordial chaos from the heavens, and regulate primordial fate. In these and in all the registers, a host of immortal messengers, generals, and officials accompany the main spirits of the register.

And so the registers continue, listing all the spirits and their retainers which the Taoist must summon forth to perform ritual. The spirits of the northern palace who control death, the spirits of the south who bring life, the spirits of the eight trigrams, the generals K'ang of the east and Chao of the west, dragon and tiger spirits who guard the sacred area

during ritual, each has his own register, and a host of accompanying retainers.

The most important of all the registers are of course those which give to the Taoist the power to use the Ho-t'u. With the method of using the Ho-t'u in his grasp, the Taoist can truly control the heavens, calling down the primordial breath which gives life in the Prior Heavens, to restore blessing in the world of the Posterior Heavens. The register of the Ho-t'u includes many sets of spirits, which come in fives; the spirits are summoned by means of a Fu or talismanic contract, which the Taoist must know how to write and send off, to effect the summons.<sup>27</sup>

The most important registers for establishing the five primordial breaths are the tenth, the fourteenth, and the fifteenth sets. In the tenth set, the Taoist receives the plan of the Ho-t'u map, with the eight trigrams and their arrangement in the sacred area where ritual is to take place. It also shows the positions of the Three Pure Ones in the ritual area. These arrangements will be described in chapter six, where Chuang is seen setting up the ritual area.

In the fourteenth and fifteenth registers, the Black-head Taoist receives lists of spirits names and talismans which restore primordial breath, expel evil, control other spirits, and penetrate through all the stages of the universe. He first receives a set of spirits and talismans for planting the five

primordial breaths into his own body. He then receives sets of talismans for each of the cosmological divisions, for the heavens ( five directions), the earth ( five directions) the watery regions ( five directions) and expelling evil spirits ( also in five directions).<sup>28</sup> It would be wrong to think that there were only one set of five talismans, therefore, or one single application of the Ho-t'u. Simplicity is not a desired virtue in the transmission of Taoist secrets, or the practise of professional Taoist ritual. Chuang became very angry when the author asked the names of the set of five spirits, which represent the Ho-t'u.<sup>29</sup> There were not one, he insisted, there were many. One could learn the names from the ritual called Ch'ing Shen, when the spirits were summoned on the first day of ritual. The sets of rubrical manuals which Chuang gave to the author had many sets of five talismans, for almost every ritual purpose.<sup>30</sup> The most important set was that used in the ritual called Su Ch'i, which will be described in the next chapter. Chuang next spoke of meditation.

### 3. The Meditation on the Five Breaths.

If the five primordial breaths were important to the performance of ritual, they were also the basis of meditation in the privacy of the Taoist's home. Chuang was very proud of the fact that the monastic tradition was in his family legacy, and took great pleasure in demonstrating the method

of summoning the spirits into the body during private meditation. Each of the sets of spirits in the registers were to be implanted into the Taoist's body, and invested in their proper places. The meditation was performed on appointed days, during an entire year. The spirits were summoned according to the season and the time of year that corresponded to their position in the cosmos. Chuang assumed the lotus posture to demonstrate the method, opening and closing the eyes, swallowing saliva, and grinding the teeth in preparation.

The method for summoning the five spirits of the Ho-t'u will be described below. It is called the meditation on the five sprouts, which are equivalent to the five primordial breaths. In the heavens they are the five "old" emperors; in the canonical books they are the five writs, or Fu talismans. In the five directions of the compass, they are the Blue Emperor of the east, the Red Emperor of the south, the White Emperor of the west, the Black Emperor of the north, and the Yellow Emperor of the center. In the visible heavens they are the five planets, and on the earth, the five sacred peaks. Among creatures, they are called the five elements, and in men they correspond to the five central organs.<sup>31</sup> The Taoist must in the preparatory stages towards his ordination, "eat" or implant into his body the primordial breaths of the five directions, establishing the above relationship with the cosmos.

The point to be remembered in speaking of Taoist medi-

tation is that what the monastic Taoist performs in the quiet of his cell, the popular Taoist also performs during the celebration of the liturgy. The Taoist high priest kneels in the center of the ritual area or stands in the appropriate position and performs the same mental summonings and envisions the same spirits and colors which the monastic-oriented Taoist accomplishes in private. The Su-ch'i ritual performed at midnight between the first and second day of ritual summons the five primordial breaths represented by the five emperors of the directions into the Taoist's body. This mental summoning and implanting causes the same process to be effected in the macrocosm, planting the "true writs" into the five sacred peaks of the visible world, represented in the ritual area of the temple. Ritual imitates the meditation going on within the Taoist's mind, and its efficacy lies in the fact that the Taoist is envisioning what is happening. Meditation and ritual are then one; what is described here below as meditation is in fact the basis for the popular Taoist's performance of ritual.

To implant the five primordial breaths into his body for the first time, the young Taoist, on the day of the solar calendar called Li-ch'un, the establishing of spring, ( usually on or around Feb. 5 ) prepares himself for the first meditation. Between the hours of 3 and 5 in the morning, after bathing, and after hearing the first cock crow ( the cock is a symbol of Yang ) he goes to his room, and faces the Yin position,<sup>32</sup> ( ENE by E ). Composing himself, he sits down in the lotus



position, regulates his breath, and closes his eyes. He grinds his four front teeth 9 times, a total of 36 summons,<sup>33</sup> and then casts all exterior thoughts from his mind. This is done by systematically breathing, opening and closing first the left eye, and then the right eye, and swallowing saliva. The Taoist then envisions himself as standing before the Great Void, the eternal, transcendent Tao. He feels a warmth rising up from the midst of his body, and consciously exhales once, expelling all sullied Yin breath from the body. He then sees himself in audience with the Great Abyss, at the north pole star, in the Cinnabar Field palace.<sup>34</sup>

From the east he sees a green breath ascending, and from his liver a similar green vapor arises. He breathes in the vapor from the east, which is joined with the Green Emperor of that area, the spirit representing the Tao-realized life-giving primordial breath of the east. The green breath fills the whole body, each of the five organs, head, center, and lower parts of the microcosm. The Taoist sees the 36,000 spirits of the body joined with the revivifying breath of the Green Emperor.<sup>35</sup> Finally the Taoist arises, pays his respects to the spirits, and retires. The ritual meditation is repeated a month later on the festival called "Awakening of the insects," facing the Mao position, in the east.

On the Ch'ing Ming festival, usually about April 5, the Taoist again performs the meditation, facing the Ch'en position

( ESE by E ). The color is yellow, the symbol of the Yellow Emperor, and the primordial breath of the center. The organ of the body is the spleen. The meditation is begun between 7 and 9 in the morning. And so the meditation is done once a month for an entire year, at the hour and facing the position which corresponds to the five emperors, the breaths, and the time of the day, according to the following schedule:<sup>36</sup>

Date	Festival	Time	Compass	Branch	Color	Organ
		A.M.				
Feb 5	Li-ch'un	3-5	ENE x N	Yin	green	liver
Mar 5	Bugs awake	5-7	East	Mao	green	liver
Apr 5	Ch'ing Ming	7-9	ESE x E	Ch'en	yellow	spleen
May 5	Li-hsia	9-11	SSE x E	Ssu	red	heart
Jun 6	Grain forms	Noon 11-1	South	Wu	red	heart
Jul 7	Slight heat	1-3	SSW x W	Muo	yellow	spleen
Aug 7	Li-ch'iu	3-5	WSW x S	Shen	white	lungs
Sep 8	White dew	5-7	West	Yu	white	lungs
Oct 8	Cold dew	7-9	WNW x N	Hsü	yellow	spleen
Nov 7	Li-tung	9-11 Midnight	NNW x N	Hai	black	kidney
Dec 7	Heavy snow	11-1	North	Tzu	black	kidney
Jan 6	Slight cold	1-3	NNE x E	Ch'ou	yellow	spleen

It thus takes a whole year of repeated meditations to instill the spirits of the prior heavens into the body. The performance of Taoist liturgy is no different from the performance of Taoist meditation, in the mental activity of the

Taoist high priest, who stands in the center of the sacred area meditating, while the lesser Taoists perform the intricate rubrics of the liturgy. The great contribution which the Taoists of Taiwan can make to an understanding of religious Taoism is, then, precisely in this area. The interpretation of the inner alchemical texts of the Taoist Canon, the circulation of breath, and the attainment of immortality is to the Taoists of Taiwan a meditation upon and instilling into the body of the spirits of the Prior Heavens. These spirits are then summoned forth to restore primordial breath, life, and blessing to the people of the community, through the mediation of the Taoist and his ancient liturgy. The secret of the Taoist, hidden behind the locked doors of the temple during the Chiao festival, and hidden even more deeply in the recesses of his mind, to be revealed only once a generation to a single son, is the method of summoning and meditating upon the gods of the prior heavens.

Amidst the curling vapor of the incense and the clamor of percussion instruments, double reed flutes, and strings, while his disciples are performing ritual dance steps, burning Fu talismans, and chanting, the head Taoist sits or stands in the center of the temple, and meditates. By placing the thumb of his left hand onto the positions of the Ho-t'u, imagined on the palm of the left hand, he summons the spirits of the prior heavens. In the colors representing the

primordial breaths of the heavens, blue-green, red, white, purple-black, and yellow, he sees the spirits of the five directions assemble. By planting them into his body, the microcosm, he also effects their insertion into the five directions of the macrocosm. He then summons the Three Pure Ones, and finally causes the union of heaven and earth, Primordial Breath and Seminal Essence, with the spirit of the Center. Meditation and ritual are based on the same rule.

Having come this far in the instructions of religious Taoism, Chuang then invited the author to witness a solemn Chiao ritual, in which the principles described above were illustrated by the performance of the liturgy. Though the preparation described in the above pages was complicated and lengthy, it is only a minute part, and almost insignificant in the total preparation required to perform the ritual of orthodox religious Taoism. A very basic description of the intricate and complicated rituals will be given in the following pages, knowing that only the several hundred manuscript volumes which a Taoist possesses can do it complete justice.

## VI

### THE GREAT CHIAO FESTIVAL

In the first chapter, the Chiao festival was described as the pinnacle and summation of the celebrations of the folk religion. A great Chiao festival occurs only once in a lifetime in each of the villages of Taiwan. Since each village decides for itself when the festival will occur, it is possible to see the Chiao almost annually in the villages around Hsinchu. Districts vie with each other in the lavish preparations and the widespread celebration of the event. To the common man, the Chiao means a great religious festival in which the wrongdoings of the past generation are swept away, and life, blessing, and prosperity are restored for the coming generations.

According to the Tao Chiao Yüan Liu, the secret manual of the Taoist priest cited in the first and second chapters, the word Chiao means a sacrificial offering, that is, it is equivalent to the word Chi for religious sacrifice.<sup>1</sup> Chiao means specifically sacrifice directed towards the heavenly spirits, in which the things offered do not include meat, especially uncooked meat. The offerings consist of incense,

music, sweet things, wine, and so forth.<sup>2</sup> An ordinary sacrificial offering to the ancestors or to the spirits includes cooked meat, whereas meat of all sorts is strictly forbidden during the Chiao ritual. Not until the last day of the festival, after the Taoist has finished the orthodox rituals inside the temple, and comes out to offer the memorial to the Jade Emperor of heaven, is meat allowed to be used for offering.<sup>3</sup> The people then slaughter pigs, goats, chickens, and ducks, to be offered in the P'u-tu ritual, which frees the souls of the ancestors from the fiery underworld. Chiao then has the special meaning of respect and worship for the Heavenly Worthies, in which wine and incense are the main things offered.<sup>4</sup>

Chiao, in its final sense is a religious ritual of renewal. The renewal is expressed in many ways, however, and includes, in the minds of the common man a series of themes and objectives which lead up to the grand finalé, the restoration of the village to its pristine state of life and blessing for the coming generation.

The first of the themes leading to village renewal is ritual purification. For as long as a month before the Chiao festival begins, the people are encouraged to abstain from meat. A week before the ritual, meat is discouraged, and from the day the festival actually begins until the morning of the last day, before the P'u-tu banquet for the ancestors, no living animal may be slaughtered. On the day which ritual begins,

all the members of the village community must bathe, and divest themselves of wool or leather clothes. The laymen who guard the side door of the temple keep strict surveillance that no one wearing leather or wool is allowed to enter the temple area.

The doors of the temple are sealed off, and not only are wool, leather, and all dead things forbidden entrance, but the color white is also not permitted to be worn inside the temple, since white is symbolic of the west, the direction where Yin is in dominance, and death is prevalent. The ritual purification therefore symbolizes the expulsion of death, sickness, and the evil forces of Yin from the precincts of the village. Yang, life, and blessing are to be restored, whereas Yin, death, and calamities are forbidden entrance.<sup>5</sup> Women, representing the powers of Yin are in some communities forbidden entrance as well, but this taboo is a local fiction, and not universally observed. Women who are community leaders are allowed to watch the inner rituals, and the women who cook for the men sealed within the temple are also allowed entrance.<sup>6</sup>

The second theme of the Chiao leading to renewal is the performance of works of merit. Many of the canons which the Taoist is hired to perform are called "Canons of merit and repentance", and the acts of the people during the three or five days of ritual are aimed at increasing the merit of the individual and the community towards winning the final blessing. Thus, the members of the community are all asked to contribute according to their means towards the renewal of the village

temple. Each family or clan pays for a lamp which is kept burning inside the temple during ritual performances. The lamp is set in a bushel of pure rice, in which are inserted a ruler and a scales, for measuring good and bad merit, a pair of scissors for cutting evil, a sword, a mirror for identifying good and bad spirits, and seeing the true interior of the man who looks into it.<sup>7</sup>

The wealthier clans of the community also build huge cloth and wood structures called T'an which act as temporary lodgings for the heavenly spirits who attend the rituals. The T'an are sometimes as high as three or four stories, and are sumptuously decorated.<sup>8</sup> The effigy of the spirit housed inside is given a new pair of silk clothes for every day of the festival, and the various rooms of the T'an are decorated with artifacts, and opened to the inspection of the visiting crowds who come to watch the Chiao festivities.

Other works of merit include the hiring of opera troupes and puppet shows to perform in the streets, for the benefit of the visiting deities and the crowds of mortals. Beggars, lame, blind, and all sorts of the afflicted sit or lay by the wayside, attracting alms from the passersby. Gifts of money to the temple and the beggars, entertainment for the spirits and the visiting mortals, and finally the rituals going on inside the temple, add up the accumulated merits of the community.



A third theme dependant upon the purification and merit of the village is the care of the souls of the departed. To the people one of the most important events of the festival is the P'u-tu ritual on the last day, and subsequently the banquet for the deceased and for the living. The great banquet, in which a 24 course meal is served, is the final act of meritorious giving which frees the souls from the underworld, and sends them to join the world of the bright spirits. To the adherents of the folk religion, many of the sicknesses and natural calamities of the village community and of the family are caused by an unattended ancestor, or the "wandering souls" who have no ancestor tablet, or no offspring to look after them. For the sake of the happiness, prosperity, and peace of the village for the coming generation, no single act is more important to the people, than the freeing of these tortured souls in the underworld.<sup>9</sup>

For the performance of these and many other deeds of merit, the purpose of the Chiao is fulfilled, that is, the people gain P'ing-an, peace, blessing, and the renewal of life for the next life cycle. Crops will flourish, babies will be born, and the members of the community will live at peace with each other and their neighboring villages.

The Taoist prepares himself for the Chiao in the same fashion as the people. He too does not eat meat, immediately prior to the Chiao. The last month or so before the rituals

begin, he conducts the intensive preparation for the ritual performances inside and outside of the temple. A price must be agreed upon with the temple, for the Taoist's services.<sup>10</sup> When the price is agreed upon by the temple custodians and the Taoist high priest, then other Taoists are called in to assist. Chuang spends several weeks contacting all the Black-head Taoists who had worked in the past either for himself, or were some how associated with his father and grandfather. The duties are divided between the rituals performed secretly inside the temple, and those to be done outside, for all to see. Chuang reserves the interior rituals for himself, his sons, and his immediate entourage of disciples. The exterior rites, which include visiting as many of the homes of the villagers as possible and reading a purificatory blessing, is given to lesser Taoists, who are acquaintances. In all, as many as 12 to 15 Taoists are engaged during a Chiao festival.<sup>11</sup>

Inside the Taoist's home, the preparations are intensive.<sup>12</sup> Every member of the family, the author included, is engaged in writing the Fu talismans, the lengthy documents, memorials, rescripts, messages, and so forth, to be used during the rituals. Each of the rituals has its own document, which is addressed, one by one, to designated heavenly worthies. The heavenly worthies then act as intermediaries, on the last day of the ritual, to present the great Yellow Memorial to the Jade Emperor above, in the rite called Chin Piao.<sup>13</sup>

In the preparation for the Chiao ritual, all of the Taoists, high ranking Black-head and lowly Red-head, are alike. The elite meditations of the Yellow Court canon and the theoretical discussions of the preface to the I-ching, the Ho-t'u and Lo-shu, are forgotten. The Taoist has become a functionary of the folk religion, the principles have become spirits, and all attention is now focused on summoning them properly, preparing the right documents for sending messengers to appear before the heavenly throne, and in satisfying the demands of the people for a ritually perfect performance during the Chiao.

A Taoist's reputation, his popularity at ritual performances, and therefore the livelihood he makes by his profession are dependant upon the manner in which he performs the liturgy. Chuang's price is high. It is known throughout Hsinchu and parts of north Taiwan that Chuang's performance is perfect. The price of the Red-head Ch'ien is much less, and only the poorer villages hire him for a Chiao. The Red-head Taoist Huang, however, who lives in the city of Chung-li, north of Hsinchu, is a famous Taoist master who is often called upon to perform two or three Chiao festivals simultaneously. Huang agrees to perform at all of them, and then hires Ch'ien of Hsinchu, with his entire entourage, as well as other famous Red-head Taoists of Taipei, to the north, to fill in at the various ceremonies. Each Taoist has his own specialty, and goes around from Chiao to Chiao, performing in staggered intervals.

Such is not the case with Chuang, who will not be bought

for a lesser price, and who considers the unscrupulous methods of the Red-head Taoists to be sufficient proof of their heterodoxy. One of the duties which the Taoist master must assign himself is the composition of an eight-legged essay, much as the scholar must do who hopes to pass the imperial examinations. The subject of the essay is the eternal Tao, and the audience which is the ritual summit of the Chiao festival, the restoring of primordial life to the community. The essay is couched in the esoteric terms of religious Taoism, and is posted outside on a temple wall for all the people of the community and the visitors to see. Along with the essay on the Tao is a long list of all the names of the villagers, published like the list of scholars who pass the imperial examinations. On the last day of the ritual this list is posted on an exterior temple wall also, showing that the villagers have been elected to the roster of the immortals, having passed the severe trials of the Chiao rituals, and presented the great memorial before the throne of the Jade Emperor. The composition of all these varied documents, the preparation of the ritual manuals, the vestments, summoning the musicians and practising for the ritual performances, are a part of the Taoist's preparation.

On the evening of the day when the ritual is to begin, the Taoists enter the temple. The initial ceremony, the Fa Piao or presentation of the memorial which announces the beginning of the Chiao usually takes place at about midnight. Before that time the Taoists must set up the temple in the proper manner

for performing ritual ceremony. The statues of the gods have already been removed to an altar in front of the temple. The interior of the area has been filled with the oil lamps in ornate hand-carved stands, each filled with white rice, and holding the symbolic instruments, mirror, scissors, sword, ruler, and scale. The oil lamp is laid in the center of the stand, atop the rice, with a mirror behind it. Along the left and right walls of the temple, and along the rear or north wall are hung scrolls representing the heavenly worthies. The Three Pure Ones each have a scroll, on the north wall. The Yang spirits are on the left or east side of the temple, and the Yin spirits are on the west or right side. A special table is placed in the center of the temple, for the use of the Taoist.

On the table in the center the Taoist lays the precious manuscripts from which the liturgies are chanted. On the east side of the table is a brass bowl, and on the west side a large hollow wooden instrument, called the "wooden fish." The Taoist master, who is entitled Kao-kung Fa-shih, "Master of exalted merit", stands in the center, in front of the ritual manuscript. The chief cantor Tu-chiang stands on the east side, and is in charge of beating the brass gong, representing Yang. The assistant cantor stands on the west side and strikes the wood fish, representing Yin. The original rubrics call for a stone instrument instead of the wooden fish, but wood seems to have generally replaced the stone instrument.

The temple as re-arranged by the Taoists resembles the following chart:<sup>14</sup>

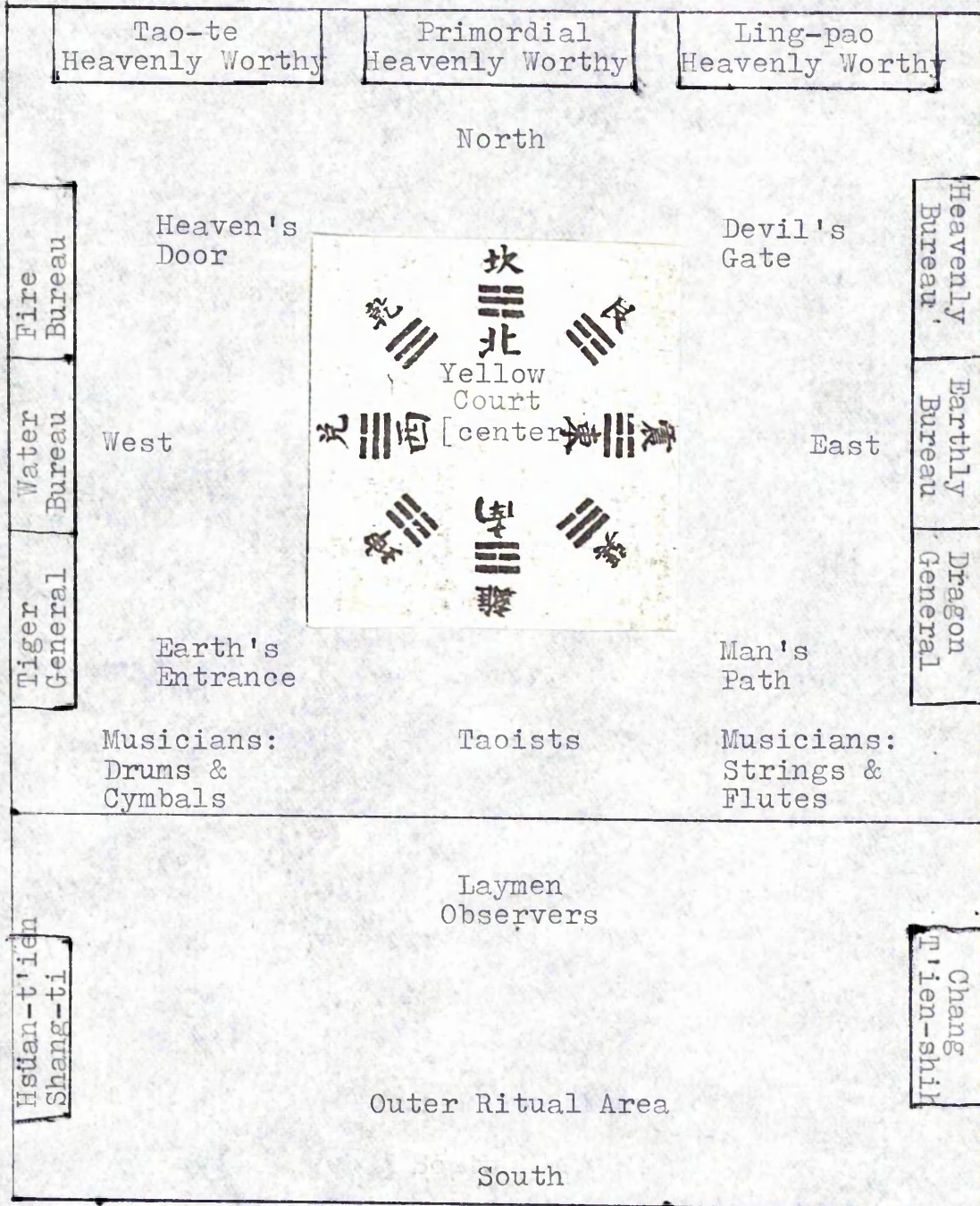


Fig. 17 -- The temple arranged for Taoist ceremony.

As the hour of midnight approaches, the laymen begin to arrive. Only those who have been elected by the community to participate in the secret inner rituals are allowed into the temple. These participants represent the various clans of the village, each of which sponsors a votive lamp inside the temple. Certain members are required to be present at each of the orthodox rituals, to stand behind the Taoist priests, and hold incense as representatives of the community. To each of the participants an arm band is issued, so that they may enter and leave the temple as necessary. No one else is allowed to enter the temple, until the last day of the festival, after the major rituals have ended.

Both the order and the content of the rituals differ, for the Red-head and the Black-head Taoists.<sup>15</sup> Since the three or more days of ritual are very complicated, the basic order for a Chiao ritual will be presented in the following pages, before describing the content. When a Taoist performs liturgy for one day only, he follows a standard pattern, which is used both in Taoist and Buddhist rituals done for the sake of the laymen. The Buddhists use the same Taoist rituals of the Chiao when performing popular festival rituals, adding to the program the sutras of Buddhist faith. A basic one day ritual, then, whether for Buddhist or Taoist, resembles the following chart:

1. Announcing the Ritual &
2. Summoning the spirits

3. Purification of the area
4. The Three Officials canon
5. The North Pole Star canon
6. The South Pole Star canon
7. The Noon Offering
8. Tao Ch'ang (Black-head ritual) or  
Loosening the Bonds ( Red-head ritual )
9. The Three Origins canon
10. The P'u-tu ritual for freeing the souls.
11. Thanking and seeing off the spirits.

The above set of rituals is standard for any celebration involving the adherents of the folk religion. It is followed in the popular temples of the folk religion, as well as in the Buddhist temples which have a large popular following. The Buddhists would substitute or add to the morning rituals the reading of the popular versions of the Lotus Sutra, the Diamond Sutra, and other Buddhist texts in place of the strictly Taoist rituals such as the Tao Ch'ang or the Loosening of the Bonds.<sup>16</sup> But the Buddhist temples actually perform the reading of the Three Officials, North Pole, and South Pole Star Canons, because they are popular and well known texts in the folk religion. The above being the basic order of a one day liturgical performance, the next chart will show the secret elite rituals which only the Taoist knows, and which are performed behind the locked doors of the temple.



Table 1

The Basic Taoist Chiao Ritual.

- ( 1st day )
1. Announcing the Chiao
  2. Inviting the Spirits
  3. Purifying the T'an area
  4. Noon Offering
  5. Rite of New Fire [ Pen Teng ]
  6. Applying the Ho-t'u [ Su Ch'i ]
- ( 2nd day )
7. Morning Audience ( Primordial Heavenly Worthy )
  8. Noon Audience ( Ling-pao Heavenly Worthy )
  9. Night Audience ( Tao-te Heavenly Worthy )
- ( 3rd day )
10. Tao Ch'ang ( Banquet for the Three Pure Ones )
  11. P'u-tu ( Freeing the Souls )
  12. Thanking and seeing off the gods

In the above set of rituals, the noon offering on the first day is repeated on all three days; the first and second rituals are common to all ceremonies, and the P'u-tu is of course performed outside for all the people to see. If one were to combine the above chart with the first list of ordinary ritual, and add to it the special external ceremonies of the three day Chiao, the program of the festival would be complete. In presenting the following chart, the order of the Black-head Taoists will be listed on the left, and the program of the Red-head Taoists will be on the right.

TABLE 2  
ORDER FOR A 3 DAY CHIAO

Black-head Chiao	Red-head Chiao
( First Day )	( First Day )
1. Fa Piao ( Announce )	1. Fa Piao
2. Ch'ing Shen ( Invite )	2. Ch'ing Shen
3. Purify the T'an	
4. Jade Pivot Canon	3. Jade Pivot
5. Three Officials Canon	4. Three Officials Canon
6. North Pole Canon	5. North Pole Canon
7. South Pole Canon	6. South Pole Canon
8. Noon Offering	7. Noon Offering
9. Three Origins Canon	8. Three Origins Canon
10. Fen Teng ( New Fire )	9. Fen Teng
11. Su Ch'i ( 5 writs )	
( Second day )	( Second Day )
12. Re-invite the spirits	10. Re-invite the spirits
13. Morning Audience	11. Morning Audience
14. Canonical Readings	12. Canonical Readings
15. Noon Audience	13. Noon Audience
16. Noon Offering	14. Noon Offering
17. Canonical Readings	15. Canonical Readings
18. Night Audience	16. Night Audience
19. Floating the Lanterns	17. Floating the Lanterns
	18. ( Chin-t'an & Su-ch'i ) <sup>17</sup>

Black-head Chiao, cont'd	Red-head Chiao, cont'd
( Third Day )	( Third Day )
20. Re-invite the spirits	19. Re-invite the spirits
21. Summoning the Jade Emperor	20. Summoning the Jade Emperor
22. Jade Emperor Canon	21. Jade Emperor Canon
23. Tao Ch'ang ( Banquet for the Three Pure Ones )	22. Chin Piao ( offering the petitions of the people )
24. Chin Piao ( presenting the petitions )	23. Noon Offering
25. Noon Offering	24. P'u-tu ( Banquet for the souls)
26. P'u-tu ( Banquet for the Hungry Souls )	25. Wan-ling Teng ( Red-head version of the Tao-ch'ang)
27. Thanking the spirits	26. Ju Ch'ao ( Audience with the Three Pure Ones; closing the <u>T'ian</u> area )
28. Seeing off the spirits	27. Thanking the spirits
	28. Seeing off the spirits
	29. Expelling the demons of pestilence, ( if called for)

The above list is by no means complete. The external rituals performed in public for the people to see, and the many "little" rites which the Red-head Taoists add to the ceremonies for dramatic effect, are not mentioned. The kinds of ritual can be divided into three general classifications. The first is the orthodox elite Chiao ritual performed behind the closed doors of the temple. The second are the canonical readings done as acts of repentance and merit. These rituals are like the Buddhist

ceremonies, in that they are preceded by almost identical purificatory prayers and conjurations, and are simply read or chanted kneeling before the main altar. The third kind of rituals, some of which are performed in public and some inside the temple, are dramatic and instructive in nature; they illustrate such themes as purification, the expelling of evil, and the presenting of the petition to the heavenly emperor in such a way that the laymen can understand the purpose of the ritual while watching.

The first kind of ritual the orthodox, elite rites performed inside the sealed temple, are the special prerogative of the Cheng-i sect of Taoists. One must be at least a grade six Taoist to be able to perform them, that is, he must know the sets of registers listed above on pages 130 - 132.<sup>18</sup> This kind of ritual is called K'o-i, that is, the ritual of dialogue.<sup>19</sup> In this ritual, the Taoist high priest, who plays the role of the T'ai-chi, the ultimate Tao, stands or kneels in the center, while the Chief Cantor [ Tu-chiang ] and the Assistant Cantor [ Fu-chiang ] alternate in singing the ritual text.<sup>20</sup> The Chief Cantor is sometimes referred to as the "Dragon" for east, or Yang, and the Assistant Cantor as the "Tiger", for west, and Yin.

The K'o-i ritual always follows the same pattern, and is the core of the Chiao liturgy. After an introductory passage, in which Chuang reproduces accurately the monastic

training of his grandfather, starting from outside the ritual area and entering solemnly through the "Gate of Heaven" entrance as illustrated on page 153, the ritual begins in the following manner.<sup>21</sup> While sounding the great drum 24 times, the incense is lit, and a special Heavenly Worthy for each of the elite rituals is sent off to summon the spirits from heaven.<sup>22</sup> Then the Taoist kneels and performs the Ch'u Kuan ritual, in which the deities are summoned forth from his body and the mandala of the Ho-t'u is constructed around his body, in space, as was described in chapter five. The spirits which the Taoist summons correspond to the number of registers he has received at his ordination. Thus the Red-head Taoists summon fewer than the Black-head; Chuang, having received the monastic tradition from his maternal grandfather, summons the spirits of the monastic registers.<sup>23</sup>

Thereupon the various rituals of the orthodox tradition are performed, such as the Su-ch'i, the Three Audiences, and the Tao-ch'ang, as will be described below.<sup>24</sup> The Taoist first performs the meditations according to the Ho-t'u, the Yellow Court canon, and the Five Primordial Breaths as described above in chapters three, four, and five. Thereupon a banquet is presented to the Three Pure Ones, consisting of wine (the original meaning of Chiao is the presentation of wine as an offering) and incense.<sup>25</sup> Following the offerings the Taoists perform an intricate ritual dance, while singing the beauties of the heavens where the spirits reside, and in

which the Taoists are now traveling. The Red-head Taoists, always more inclined to dramatic effects, demonstrate the fact by dancing atop a rattan mat, which has been turned over; the word Tien to "turn over" is a homonym for T'ien, heaven.<sup>26</sup> The Taoists are now truly dancing in the heavens, before the presence of the Heavenly Worthies and the eternal Tao.

Finally a great document is burned, which lists the names of the people, their petitions, and the purpose of the ritual being offered. The rituals then close with recitation of the twelve vows of the Taoist, the recalling of the spirits into the Taoist's body, and the exit from the ritual area.<sup>27</sup> The actual performance of the rituals is necessarily far more complicated than the brief description given above. Since the purpose of the following pages is to show the relationship between the Ho-t'u, the Yellow Court Canon, and the meditative liturgy of religious Taoism, as described by Chuang, a more detailed description of the rituals in their rubrical aspects must await a later expository study;<sup>28</sup> it was the theoretical meaning of the Chiao which Chuang first indicated for explanation. The basic meanings of the rituals, and the meditations accompanying them will be described below.

### I. The First Day

The first day of ritual begins at midnight with the ritual called Fa Piao, "Sending off the Memorial"; the purpose of the rite is to announce to all the spirits of the three

stages of the cosmos that a Chiao is to begin.<sup>29</sup> The purpose of the ritual is indicated by the fact that the Taoists face the south, the area where the bright spirits of the folk religion are now placed. The final act is the sending off of a huge memorial containing the names of all the people, the various petitions, and the purpose for which the Chiao is being offered. The Red-head Taoists include in the ritual an "Opening of the Eyes" ceremony<sup>30</sup> in which the various paper-maché statues of the deities invited, and the scrolls of the heavenly worthies are touched with a brush. The brush has been dipped first in red ink, then into blood drawn from the comb of a cock, the beak of a duck, and the Taoist's tongue.<sup>31</sup> Chuang does not perform this heterodox ritual, but many of the Black-head Taoists at least touch the scrolls with a brush dipped in red ink. Such dramatic effects help the people appreciate the symbolism of the deeper orthodox ritual being performed simultaneously.

The second rite, which follows immediately upon the Announcing ritual is called Ch'ing Shen "inviting the spirits," or Chu Sheng, convoking the saintly ones.<sup>32</sup> This rite is the converse of the former, and is meant to summon the Heavenly Spirits who are the special object of the Taoist's worship. The direction of the rite is the north, and the spirits summoned are those of the Taoist's register. All of the spirits of the mandala, the various sets of five for the "Five Talismans", the messengers, retainers, jade ladies and gold men, are all invited into the ritual T'an area.

On the morning of the first day occurs the first of the dramatic ceremonies outside the temple. The people prepare three long bamboo poles 40 to 50 feet in length. These have been erected from a platform in front of the temple. Next three lanterns and three standards are prepared, one for the Heavenly Spirits, one for the North Pole constellation with its seven stars, and one for the orphan souls who will be summoned for the final banquet. The Taoists come out from the temple, and officiate at the ceremony for raising the standards and the lanterns on the three poles, which act as an external summons to the spirits. Some communities erect one pole for each day of ritual, so that a five day Chiao will have five poles. Others erect a great number of bamboo poles, including one at each home in the community that is actively taking part in the ceremonies. Three poles only, however, seem to be standard throughout Hsinchu county, no matter how many days or what the size of a Chiao.

The third of the orthodox rituals on the first day of the Chiao is the Chin-t'an, the purification of the sacred T'an area. This ritual is supposed to take place early in the morning of the first day. Many of the Red-head Taoists do not perform it in this place, however, saving it for a prelude to the Su-ch'i ( also performed out of place on the evening of the second day by many Shen-hsiao Taoists ) or even as late as the third day, before the Tao Ch'ang ritual. Chuang always performs the ritual on the morning of the first day.<sup>33</sup>



Chuang's manner of performing the ritual varies slightly from the other Black-head Taoists of north Taiwan. The usual instrument of purification is the Taoist sword, used with water to cleanse the area of evil spirits. Chuang uses four instruments, sword, halberd, spear, and axe, a variation learned by one of Chuang's ancestors at Wu-tang Shan in Hupei, the home of the North Pole sect of Taoists.<sup>34</sup> The ritual is performed in the following manner.

The Taoist chosen to perform the ritual, in this case the son of Chuang who is chosen to succeed him, dresses in the shorter tunic of a Chief Cantor, without the flame-pin inserted in his crown.<sup>35</sup> The ritual takes place in the southern part of the temple, facing the south.<sup>36</sup> On the floor of the temple the Taoist imagines the 8 trigrams of Wen Wang, and puts himself in the position marked "Entrance of Earth," that is, the southwest, or K'un position of the trigrams.

From his position at the entrance of earth, he Ts'un "fixes" in his mind the images of the spirits who will be summoned forth to assist him. He first sees the three spirits in the handle of the constellation Ursa Major, the lords T'ang, Ko, and Chou, each with his own apparel, in great detail. He then sees them entering the T'an area, sword in hand, ready to assist at the purification.<sup>37</sup>

He then envisions directly above his head all seven stars of the big dipper, and in the four directions around him, he sees the four mythical creatures, the Green Dragon of the east,

the Red Phoenix to the south, the White Tiger to the West, and the Dark Tortoise to the North. The Taoist of course stands in the center of the cosmos. Directly above he envisions the sun and the moon, and the five planets of the heavens.

He next begins to summon the spirits from his body, beginning with a sacred hand gesture whereby the thumb of the left hand is touched to the middle joint of the middle finger, while the tip of the fourth finger touches the center of the palm. He first summons the Green Dragon from the microcosm, thinking of the corresponding constellation of the east. The music being played by the musicians graphically represents the visions going on within the Taoist's mind. Accompanied by clouds of green vapor which fill the T'ian area, the dragon comes forth through the left eye of the Taoist. Next he calls forth the White Tiger, thinking of the corresponding constellation of the west. The Tiger is envisioned as responding with a roar, coming out in clouds of white vapor, from the right nostril of the Taoist.

The red bird of the south is summoned, with a host of spirits coming in clouds of jade vapor. The red bird and the spirits of the south issue forth through the mouth.<sup>38</sup> Finally he summons the mysterious dark creature of the north, in the form of an armored tortoise, born by transformation from the great Yin. The creature of the north comes forth from the ears of the Taoist, with a host of spirits, in a dark vapor.<sup>39</sup>

He then summons all the spirits of the microcosm, the sun and the moon, the four directions, the nine provinces, the 16 generals subordinate to the T'ai-i deity in the east,<sup>40</sup> and finally the spirit officials of heaven, earth, and the underworld. Fortified by this splendid array of evil-expelling deities, he is now ready to begin the purification of the area.

The Taoist priest then takes the great sword into his hand, from the bushel of white rice in the center of the altar. He recalls in an incantation that the sword was forged from the five elements, fire, wood, water, earth, and metal. Hardened into matchless steel, it is a sword for killing or forbidding entrance to evil spirits and demons. It is this great sword which helps the five elements to move in their proper order, forbids demons, and causes the Tao to be spread abroad, everywhere. The 28 heavenly constellations, the seven stars of the dipper, all support its holder, and spread the hundred blessings to the ten-thousand directions of the cosmos.<sup>41</sup>

In his left hand he takes a small metal bowl, filled with water. In a second incantation he states that the water is not common everyday water, taken from rivers, streams, or the ocean. It is spirit water, emitted by a dragon, for purifying heaven and earth. For the ruler who drinks it, there will be life, ten-thousand years, and blessing. Today it will be used to purify and expel sullied demon breath.<sup>42</sup>

The Taoist then commands the five dragons of the five

directions in the watery underworld, to enter the water in the small bowl in his hands. He does this by means of talismanic characters written in the air with the sword. The dragon kings then enter the water, along with the primordial breath of the five directions, and the five heavenly stars. It is through the use of the sword, "no ordinary sword" the Taoist repeats, that the talismans can be written and the water purified. It is now "no ordinary water" for the spirits of the five directions have penetrated it.<sup>43</sup> Taking a sip from the bowl, he finishes the incantation with a crescendo command, blowing a spray of water from his mouth in the form of a great cloud of vapor.<sup>44</sup>

The Taoist then purifies each of the "gates" in the central T'an area, as depicted in the diagram on page 153. In the present rite, the eight trigrams of King Wen, as imagined by the Taoist to be depicted on the floor of the temple, have moved with the Taoist to the southern part of the temple. The Taoist is always the center of the cosmos, and the eight trigrams move with him to the north or the south of the temple, depending in which direction he performs the ritual. The Taoist therefore paces around the circle of the eight trigrams, stopping at the gate of heaven [ Ch'ien ], the entrance to earth [ K'un ] the road of man [ Hsün ] and the devil's door [ Ken ]. In each position he draws a talisman in the air with the sword, and blows a cloud of spray from his mouth, in purification, thus keeping even the smallest demons from entrance.<sup>45</sup>

Having purified the area a first time, and summoned the spirits of the heavens to engage in the battle against evil, the Taoist then proceeds to the entrance of earth position in the southeast, and begins to make present the five emperors of the five directions, with their heavenly hosts of accompanying messengers, knights, and foot soldiers. The summons is in accord with the Ho-t'u, thus constructing or superimposing on the eight trigrams of Wen Wang, ( the chart of the Posterior Heavens, the Lo-shu ) the chart and the spirits of the Prior Heavens.<sup>46</sup>

Respectfully on high we invite  
 The Green Emperor of the east  
 Wood official who dissolves impurities,  
 Lord messengers nine men;  
 The Red Emperor of the south  
 Fire official, dissolver of impurities,  
 Lord messengers three men;  
 The White Emperor of the west  
 Metal official, dissolver of impurities,  
 Lord messengers seven men;  
 The Black Emperor of the north  
 Water official, dissolver of impurities,  
 Lord messengers five men;  
 The Yellow Emperor of the center  
 Earth official, dissolver of impurities,

Lord messengers twelve men;  
 Ye who bear on high the talismans  
 That dissolve impurities, Lord messengers;  
 Ye who this year, this month, this day,  
 This moment bear the talismans to dissolve  
 Impurities, messenger troops,  
 Young men, Jade women, 120 in all  
 Altogether come down to this sacred T'an.<sup>47</sup>

The Taoist meanwhile envisions the five emperors  
 as coming forth into the T'an area, as he paces around the  
 five directions of the compass in a ritual dance. He paces  
 to the west, faces east, and summons forth the emperor of the  
 east. From the west he paces to the north, faces south, and  
 summons the red emperor of the south, envisioning three  
 young men enveloped in "red cinnabar" breath. He sees the  
 red phoenix spit forth a fire which purifies the area of  
 evil spirits. In similar fashion, standing in the east he  
 summons the emperor of the west, and standing in the south  
 he brings the emperor of the north, each with their vapors,  
 retainers, and special functions.<sup>48</sup>

Finally he steps to the middle where he summons the  
 Yellow Emperor of the center. The vapor of the center is  
 called the "Hun-t'un Primordial One Yellow Breath", the same  
 primordial element which is the center of the Ho-t'u, which  
 restores youth and causes renewal.<sup>49</sup> By summoning the spirits

and sending off the messengers with the talismans, the Taoist prays that all living things may with joy "enter the Tao of the Wu-wei."<sup>50</sup>

The Taoist then purifies the people present by blowing on them some of the sacred water. He chants: <sup>51</sup>

Water has no fixed form  
 But now, by incantation, its form is fixed.  
 It is, here in my hands, now named spirit water.  
 Sprayed on the heavens above, it purifies;  
 Blown on the earth below, it causes lasting peace;  
 Spewed on man, it produces eternal life;  
 Blown on demons, it causes their form to wither.  
 With one puff, pure as dew;  
 A second puff, clean as new-fallen snow;  
 A third puff, and the 10,000 evil forces  
 Are cut off, demons are entirely suppressed,  
 And natural calamities are brought to an end.

The Taoist then prays that the whole body of everyone present be purified. He asks that the primordial breath of the center pene-trate deeply into every part of the body, the five organs, the six intestines, the seven ruling officials, the nine palaces of the head, 12 spirit rooms, 180 spirit passes, 360 joints, and so forth. The three Hun souls on the left and the seven Po souls on the right are each to be filled and made one with the Tao. All three of the microcosmic

sections of the body, with eight orders of spirits in each, corresponding to the 24 divisions of macrocosm, are filled with the eternal Tao.<sup>52</sup>

The Taoist then changes his perspective back to the sacred area, and the final summation of the ritual, the sealing of the Devil's gate, so that the forces of Yin may not enter the sacred T'an area during the performance of orthodox ritual. The Taoist envisions the four mythical beasts as surrounding and supporting himself, before the final frenzied ritual dance. He sees the dragon going ahead to welcome the heavenly forces, the tiger falling in behind beating gong and drums. The Dark warrior of the north supports him from beneath and the Red Phoenix of the south is above, bearing the standards. He sings:<sup>53</sup>

Above, my head is crowned with a Red Phoenix  
 Beneath, my feet supported by the Dark Warrior  
 On my left, the imperial Green Dragon  
 On my right crouches the White Tiger.

The purpose of closing the Devil's Gate is to keep the primordial forces of breath, seminal essence, and spirit within man's center, and not let them flow away. The three primordial forces are of course symbolically represented by the Three Pure Ones, who are soon to be called into the sacred area for audience, and for a banquet. The purification of the T'an area from the forces of evil is necessary to induce the Three Pure Ones to come, just as it was necessary to purify the







Yellow Court of the spirit in chapter four, before inviting the eternal Tao to be present. The evil Yin spirits must be expelled, and the heavenly worthies brought into the Yellow Court of the center, here represented visibly in the sacred T'an area, before the three audiences with the Tao can begin.<sup>54</sup>

The Taoist then begins to perform a series of complicated ritual dances, demonstrating the purification in a dramatic fashion. He begins by dancing the steps of Yü, the sacred pace which Yü the Great used when he controlled the flood waters long ago. The steps imitate the numbers of the Lo-shu, as in figure 11 on page 76 above. He again purifies the four gates with the water from the small bowl. Then, adjusting his robes, the Taoist does a frenzied dance, with the sword and other military instruments, demonstrating visually his power to expel all the forces of evil. The stances of the Taoist are very much like the military dances of classical opera, where battles are done in mime. The age of the Tao Tsang ( Taoist Canon ) texts which describe the rubrics of the dance steps can be dated to a far earlier period, however, showing that the Taoist version was far earlier than the popular opera, which often used the same techniques.<sup>55</sup> The stance of the Taoist imitating the Pei Tou, North Pole star, is frequently used during the frenzied dance ritual, for expelling evil, a stance also repeatedly to be seen on the stage.<sup>56</sup>

The rite as Chuang performs it here differs from the other Taoists of Taiwan, because he preserves the ritual dance

pattern and the use of military weapons of the North Pole sect from Wu-tang Shan in Hupei, a practise which the author has not seen among other Taoists in Taiwan. In the bushel of white rice on the center of the altar, Chuang's son, now trained to perform the difficult dance routine, has placed four weapons, a sword, halberd, spear, and axe. One by one he takes the weapons, and using the greatest skill and athletic prowess, fights off the legions of underworld demons, with the gestures, thrusts, parries, and blows of a knightly hero. Chuang stands by justly proud of the expert performance of the son who is to succeed him, and the laymen speak loudly in praise of the ritual.

Finally the climax has arrived. The Taoist traces the steps of the dipper on the floor of the sacred area. Then he summons all of the heavenly forces, from the five directions, the three great rivers and the four oceans, the five peaks, and the nine heavenly mansions, to assemble at the gate of Yin, the devil's door, and seal it off forever.

Taking the great sword in his right hand, the Taoist draws a circle on the floor, three revolutions from left to right, in this fashion: , moving from the outside towards the center. He then super-imposes a second circle, from right to left, in a counter-clockwise motion, thusly: . Over these two concentric circles he draws seven horizontal lines, representing heaven,  and seven vertical lines representing earth, . Finally he draws over the entire diagram the

character for demon, Kuei 鬼. In a sudden gesture, he runs the character through with the sword, and blows the purifying water on it from his mouth, thus sealing forever the Devil's Gate, and keeping the sacred area pure, for the arrival of the Heavenly Worthies. With the Devil's gate now sealed, the heavenly spirits will no longer wish to leave, and the audiences with the Three Pure Ones, and the banquet in the Yellow Court of the center may now begin.<sup>57</sup>

The laymen know nothing of the meditation going on within the Taoist's mind during the ritual. They see only the frenzied dance steps, which demonstrate in visible fashion the purification which the Taoist is performing. Certainly the highly dramatic nature of the Chin-t'an purificatory ritual make it much easier for the laymen to watch, who must attend the rituals inside the temple as the chosen representatives of the community. To the laymen, except for the occasional dramatic pieces of orthodox liturgy, the Chiao is truly a time of abstinence and penitence, especially during the lengthy reading of the canons of merit and repentance. The Taoists are, to the multitudes, offering incense and wine to the gods in a traditional, efficacious manner, which only the Taoist knows how to perform. The aims of the folk religion are being attained, but the layman does not know by what special means it is being accomplished.

The morning and afternoon of the first day are taken

up with the reading of the canons of merit and repentance. The main texts are listed on page 157, and include the Jade Pivot canon, the Three Officials canon, the North Pole canon and the South Pole canon.<sup>58</sup> The Noon Offering is a pleasant interlude to the endless reading of the canons. The Red-head Taoist Ch'ien performs this rite as one of his specialties, and indeed he justly deserves the praise the other Taoists afford him for his stately performance. The rite consists of offering nine items to the Heavenly Spirits, and takes place each day at noon, during the Chiao. The items consist of incense, wine, rice, fire, a variety of sweet things, fruit, flowers, tea, and precious jewels. The laymen of the community often provide jewelry and old coins for the occasion. The Taoist offers each item with ritual dance steps;<sup>59</sup> the rite is offered first inside the temple to the heavenly spirits, and then outside to the spirits of earth.<sup>60</sup>

The afternoon is filled with the reading of canons, the main texts being the canons of the Three Origins, San Yuan.<sup>61</sup> The Taoists and musicians are given lunch after the Noon Offering, which consists of a vegetarian diet; rice, bean-curd, pickled vegetables, and bamboo shoots are the only items served. The canons are normally performed by the disciples, in turn, while the other Taoists sleep or rest in their special quarters, usually in a room off the east side of the temple. Chuang frequently spends this time giving instructions to his sons and disciples on the rubrics of the coming rituals.<sup>62</sup>

The evening of the first day, the climax of the first 24 hours of ritual, is the most physically strenuous and spiritually exhilarating experience of the Chiao festival. At about 8:00 P.M., the Taoist performs the "Lighting of the Lamps," a liturgical performance of the Forty Second chapter of the Lao-tzu.<sup>63</sup> Just before midnight he begins the Su Ch'i,<sup>64</sup> the rite for restoring the five primordial breaths to the village community. The two rituals will be described below.

The Tao Tsang (Taoist Canon) says of the Fen Teng ritual for lighting the lamps,<sup>64</sup>

The Fen Teng is the taking of fire from the center of the sun. It is to use the Yang fire..., the sun's realized fire, to light the oil lamps. Though it is evening, one does not know that it is dark.... It is to use the Yang light of heaven to illumine the darkness of the Yin world below.

Five Taoists take part in the ritual, including the high priest, the chief cantor, assistant cantor, procession leader, and incense bearer.<sup>66</sup> Each of the Taoists carries a torch, consisting of a bamboo rod about two and a half feet in length. The tip of the torch is wrapped with cotton cloth and dipped in lamp oil. The torches are lit from a newly made fire. Usually the Taoists simply strike a match to the wicks, meanwhile extinguishing the votive lamps standing before the scrolls of the Three Pure Ones. The High Priest then chants:<sup>67</sup>

The void transcendant mysterious Tao  
 In the beginning gave birth to the One.  
 The One, it is primordial breath's beginning.  
 Therefore let us light one lamp  
 Before the Primordial [ Yüan-shih ] Heavenly Worthy  
 To illumine the first green ancestral  
 Primordial breath's coming forth!

When the high priest has finished the chant, the chief cantor [ Tu-chiang ] then lights the votive lamp in front of the scroll dedicated to the Primordial Heavenly Worthy, Yüan-shih T'ien-tsun. The Taoist entourage sing a hymn in his praise. The high priest then intones:<sup>68</sup>

The Tao gave birth to the One breath,  
 The One gave birth to the Two.  
 The Two, it is the second primordial breath;  
 Therefore let us light a second lamp  
 To the primordial [ Ling-pao ] Emperor,  
 Thereby illuminating the beginning of the  
 Shih-huang Two primordial breath.

The assistant cantor [ Fu-chiang ] then lights the lamp in front of the scroll to the Ling-pao Heavenly worthy, and the Taoist entourage sing a hymn in his honor. Again the high priest intones:<sup>69</sup>

The One gives birth to the Two,  
 The Two give birth to the Three.

The Three is next in the series of primordials;

Therefore let us in the third place

Light a lamp before the Primordial Old One,

Thereby illuminating the primordial Old One's

Coming forth.

The chief cantor then lights the lamp in front of the scroll to the Tao-te Heavenly Worthy, Lord Lao, and again a lengthy hymn is sung in his honor. Finally the high priest sings the complete text of the Forty Second chapter of the Tao-te Ching,<sup>70</sup> "The Tao gives birth to the One, the One gives birth to the Two, and the Two give birth to the Three; the Three give birth to the 10,000 things." The Taoists thereupon perform a beautiful and frenzied dance ritual around the sacred area, while holding the torches. They pray that all four seasons be free from catastrophe, and filled with blessing. The light of new Yang, symbolized by the votive lamps lit before the Three Pure Ones, and the torches in the Taoists' hands now fills the sacred area, and the community of men.

Two ceremonies may be added at this time, appended to the Fen Teng ceremony. The first is called "Rolling up the Screen," [ Chuan Lien ], and the second is "Sounding Bell and Chime," [ Ming Chung Chia Ch'ing ].<sup>71</sup> The first mentioned ritual recalls the imperial audience where the emperor sits behind a screen, and the officials wait in solemn audience. The manner of performing the ritual, and the place in which it is performed vary throughout Taiwan. Chuang's method, learned at Lung-hu Shan

by the maternal grandfather Ch'en, is as follows. While the high priest sings the praises of the Primordial Heavenly Worthy, kneeling in the center, the chief cantor and assistant cantor by pantomime imitate the rolling up of a huge screen in the center of the sacred area, the "Yellow Court", behind which the Primordial Heavenly Worthy is present in solemn audience. The screen is rolled up a second time, for an audience with the Ling-pao Heavenly Worthy, and then a third time for the Tao-te Heavenly Worthy.

The manuscript document of the Fen Teng ceremony which the author found in the British Museum, originating from the Ch'eng Huang temple in Chang-chou city, Fukien Province, on the mainland of China, indicates in the rubrics that the ceremony can be performed in another way. A screen with the characters Chin Ch'üeh, gold court written on it is hung in the center of the area, over the table where the Taoists are chanting the liturgy. The screen is rolled up first one inch, then two inches, and finally half way, indicating that the Three Pure Ones are consecutively made present for a solemn audience. The Taoists of Tainan city in southern Taiwan perform the ritual after this manner.

The "Sounding of Bell and Chime" ceremony is then performed. The chief cantor first rings the brass gong representing Yang 24 times. The assistant cantor then sounds the wooden fish 24 times, representing Yin. The two are then sounded to-



gether 36 times, representing the union of Yin and Yang in the Prior Heavens which brought forth the 10,000 things. Finally the gong is sounded 9 times and the wooden fish 6 times, symbolizing the separation of Yin and Yang, the breaths of heaven and earth after the union is consummated.

The versions of these last two ceremonies appended to the Fen Teng ritual are found in separate places in the Taoist Canon.<sup>72</sup> The Red-head Taoists of Hsinchu city and north Taiwan perform the rituals separately, placing the "Raising the screen" ritual and the "Sounding the bell and chime" ceremony during the Noon Audience on the second day.<sup>73</sup>

The main ritual of the first day, and in fact one of the most important rites of the Chiao festival is now ready to begin. The ceremony is called Su Ch'i, an esoteric term "Night Announcement", the true meaning of which is the secret of the Taoist. In its most elite sense, the Su Ch'i is the planting of the Ho-t'u, that is, the primordial breath of the five elements in their life-giving order, into the community of men. The meditation described at the end of chapter five, above, is repeated in liturgical fashion, in the Su Ch'i ritual.

As with all Taoist ceremonies, however, there is an elite as well as a popular meaning. To the lower ranking Taoist orders, the Su Ch'i controls the spirits of the entire world. There is no contradiction between the former and

the latter themes. The lower and the higher grades of Taoist perform the same ritual, with the same end in mind, the restoration of the cosmos to its pristine life-bearing state. In the case of the lower-ranking popular Taoist, the restoration is done by calling down the spirits of the Prior Heavens, especially the Five Emperors and their myriads of retainers, in the Su Ch'i ceremony. By so doing the forces of evil, in fact the spirits of the entire world are controlled by the power of the spirits of the Prior Heavens.

To the more elite Taoists of a higher ordination, exactly the same ritual is being performed, with identical effects. But added to his knowledge of performing the ritual is the theoretical knowledge of the higher ranking Taoist, who is performing the meditation described at the end of chapter five above,<sup>74</sup> and simultaneously causing the Yin elements of the Posterior Heavens to be changed into the Yang elements of the Prior Heavens, as described at the end of chapter three.<sup>75</sup> The spirits of the heavens are called down to control the forces of Yin, but the workings of the cosmos, the principles of the Ho-t'u and the Lo-shu, and the meditations of the Yellow Court canon are simultaneously used by the higher Taoist, while he controls the spirits. The lower Taoist is simply commanding the spirits.

The Su Ch'i is performed in several variations on the main theme of "planting" or "pressing down" the five talismans, which represent and summon the five heavenly spirits of the

primordial life-giving elements. The method of performing the ritual as learned by Chuang's grandfather at Lung-hu Shan in 1851, is described in the following paragraphs.

The ritual begins as do all other liturgies with the lighting of the incense and the construction of the mandala around the Taoist. The Taoist performs the "audience with nature", offering incense to the 10 directions, and dedicates his heart to the Tao, the sacred scriptures, and the Heavenly Masters, a rite obviously inspired by Buddhism.<sup>76</sup> The main part of the Su Ch'i ritual, where it is like no other ceremony, is then ready to begin. To the sound of the great ritual drum and the strains of strings and flutes, 25 Taoist disciples enter the sacred T'an area. Five are dressed in green, and bearing a green banner, stand in the east. Five more in red stand in the south, with a red banner, five are in the west with a white banner, five dressed in black stand in the north, and five dressed in yellow stand in the center. Five mountains have also been represented by placing five bushels of rice, each wrapped in a cloth representing the element, in the five directions.

The Taoist high priest then progresses one-by-one to each of the five directions, and presses down the "True Writ" [ Chen-wen ] of that direction into the bushel of rice. As he reaches each direction, the chief cantor sings, "The True Writ of the East, please Master, press it in;" thereupon the high

priest inserts a talisman into the bushel of rice, and holds it in place with a "gold dragon", that is, a paper-maché horse. He then meditates on the Green Emperor of the east, seeing him come with all his legions of men and retainers, in a blue-green vapor arising from the east. A similar blue-green vapor comes out from the liver of the Taoist, and fills the cosmos, and all the people present within the T'an area. 77

The Taoists then move to the south, and perform the same ceremony, with the color red and the emperor of the south and his legions of men filling the area. Thereupon the west, the north and the center are the subjects of the Taoist's restorative meditation. Each area is in turn revived, brought alive with the vivifying forces of the yangified elements, represented by the heavenly spirits of the east, south, west, north, and center. When the meditations have ended, the Taoists offer wine and incense to the Three Pure Ones, do a stately ritual dance, and present the petition, written in official style and wrapped in gold cloth, for the spirits. The ritual ends in the first hours of the morning, and the Taoists, tired though exhilarated, retire for a few hours of rest.

In fact none of the Taoists of Taiwan perform the Su Ch'i in this fashion, and Chuang himself has not done it in such splendor since before the Second World War.<sup>78</sup> The use of 25 Taoist disciples, due to the post-war rise in costs and gradual secularization of society, has limited the number of people that

can be hired to assist at the ceremony. When performing the ritual for an ordinary three or five day Chiao Chuang dispenses with the 25 assistants, and enacts the ceremony in a far more simple fashion. While the other priests intone the words of the five "True Writs", Chuang remains in the center and meditates, performing the dramatic ritual in his mind. It is the meditation, Chuang insists, which is efficacious, and not the exterior drama enacted by the ritual. Instead of pressing down or inserting the five talismans into the bushels of rice, the talismans are burned, summoning the spirits into the microcosm, and into the village community.<sup>79</sup>

The Su Ch'i ritual is not performed by the Red-head Taoists in this manner, and in fact their version which is called Su Ch'ao or midnight audience, is actually a banquet ceremony on the third day which the Black-head Taoists call Tao Ch'ang, as will be described below. The Su Ch'i ritual as performed by the Black-head Taoists is certainly one of the most ancient and solemn of the Taoist's repertoire of ceremonies. Even the music used for the ritual is different, containing long meditative passages, and many catching rhythms.<sup>80</sup> There is no doubt both from the respect which the Taoists give to its performance, and the special place it holds in the Chiao ceremonies that the Su Ch'i must be considered the most impressive of the three or five days of ritual.

## II. The Second Day

The second day of ritual begins with a short ceremony to re-invite the spirits, and is followed immediately by the first of the three audiences, the Tsao Ch'ao. The Tsao Ch'ao<sup>81</sup> or morning audience is supposed to begin between the Yen and the Mao hours, that is, between 3 and 5 in the morning. It is especially dedicated to an audience with the first of the Three Pure Ones, that is, the Primordial Heavenly Worthy.

As in other K'o-i ritual, described above, the Taoist first builds the mandala of the heavenly spirits around himself, concentrating upon the spirits of the ten heavenly directions. In the elite meditation performed by the high priest, a green-blue vapor is seen coming out of the east, and corresponding to it a green-blue vapor arises from the kidney. The vapors fill the whole T'an area, and in their midst the Taoist envisions rows of blue dragons, and awesome lion-like creatures, who wait as guardians before the presence of the Primordial Heavenly Worthy. The Taoist and the people in the area are purified by the vapors into a pure gold substance, due to the primordial vapor which has filled all present, during the audience with the Primordial Heavenly Worthy.<sup>82</sup>

The Morning Audience then continues with a lengthy offering of incense to the ten directions, a stately ritual dance, and the offering of a small blue piece of rice paper on which are written the petitions of the community.<sup>83</sup> The Red-head Taoists often do not follow the orthodox rules, and use

a large piece of red paper, with all the names of the villagers on it, to satisfy the demands of the people. Not knowing the more elite meditative ritual, the Red-heads offer the Morning Audience as a rite to the spirits of the ten directions.

As on the first day, the morning and afternoon of the second day is filled with the reading of canonical texts for repentance and merit. The noon offering of nine items for the spirits is performed again, and the duties outside the temple are attended to by a special team of Taoists, who visit and bless the homes of the villagers, and look after the offerings of food and incense in the various T'an structures housing the visiting deities around the village. <sup>84</sup>

Meanwhile inside the temple the Taoists prepare for the second of the three audiences, called Wu Ch'ao, or Noon Audience. <sup>85</sup> The Noon Audience is traditionally supposed to begin between the Ssu and the Wu hours, that is, between 9 and 11 in the morning. <sup>86</sup> It is an audience with the Tao under the aspect of the Ling-pao Heavenly Worthy, the god of the liaison between heaven and earth. In the elite meditative sense, the preceding Morning Audience was a celebration of the uniting of wood and fire. The joining of wood and fire ( or the numbers "2" and "3" as described in chapter 3, page 79 above ) add up to the five of center, and the color yellow. The meditative color of the second audience is therefore Yellow, and the audience taking place within the microcosm of the Taoist's body is with the Lord of Earth, the Ling-pao Heavenly Worthy. <sup>87</sup>

As in the Morning Audience, the Taoist high priest meditates in the center of the area, seeing a yellow vapor coming from his spleen, and filling the sacred T'an area. The Ling-pao Heavenly Worthy is summoned for a solemn audience, and fills the Taoist and all present with revivifying primordial breath. To the ordinary popular Taoist, the Red-heads, however, the Noon Audience is a conglomeration of many things, in which the gods of the five earthly directions have audience with the Tao, as the focal point of the ritual.

The Red-heads of Hsinchu, and north Taiwan, begin the Noon Audience with the ceremony called "Rolling up the screen", described above. Thereupon they burn talismans in the five directions, as described in the Su Ch'i ritual above, and quickly follow this rite with the "Sounding of bell and chime"; all of these ceremonies were performed by the Black-head Taoists on the evening of the first day. Finally, the Red-heads do a frenzied though graceful rite called "dancing the steps of the 28 heavenly constellations." In the rite, they place a rattan mat in front of the central altar, and then turn the mat over, symbolizing that heaven has come down into the area. A Taoist then steps onto the mat, and to the accompaniment of an intricate rhythm on the drums, dances a series of ritual steps imitating the shape and order of the heavenly constellations.

The rite demonstrates the basic difference between the Red-head or Shen-hsiao order of Taoists, and the Black-head or Yü-fu order. The Red-heads of Taipei, T'ao-yüan, and Hsinchu



counties in north Taiwan perform the rite in this manner. All of them also practise the Lü-shan ritual, and call themselves either Ling-pao Taoists or Heavenly Master sect Taoists [ T'ien-shih P'ai. ]<sup>88</sup>

The Black-head Taoists end the rite with the offering of incense and wine to the Three Pure Ones, a stately ritual dance, and the presentation of a large red document to the heavens, containing the names of the people and their petitions. The document is red, symbolizing the time of day and the fire of the south, prevalent at high noon.

The third of the audiences, called Wan Ch'ao or Night Audience is supposed to take place just at sunset. Due to other ritual duties, especially the ceremony called "Floating the lanterns" which lasts many hours, the rite of the Night Audience often does not begin until late in the evening. The Night Audience is the complement of the Morning and Noon Audiences, in which the Taoists meet in solemn fashion the Tao-te Heavenly Worthy, the Lord of Men.<sup>89</sup> The vapor which the Taoist envisions is white, arising from the lungs, and the encounter with Lord Lao revitalizes primordial essence. With the third audience, joining in symbolic fashion metal's "4" with water's "1", as described on page 79 in the third chapter above, the three sets of five have all had audience with the Tao in the center, and the second day of Taoist ritual has come to an end, in the elite sense of orthodox ceremonial.

To the Red-head Taoists the Night Audience is a summoning and paying of respect to the spirits of the ten directions, that is, the eight points of the compass, and the upper and lower regions of the cosmos. The offering of incense to the ten directions is the basis of the rite, a ceremony called "Audience with Nature" by the Black-head Taoists, who also perform the ritual at this time. The Black-heads end the rite as in the earlier audiences, by offering incense and wine to the Three Pure Ones, performing a ritual dance, and presenting a huge petition written on yellow paper, and wrapped in yellow silk cloth. The color yellow symbolizes the union of the three sets of five in the center, that is, wood and fire ( 3 plus 2 ) water and metal ( 1 plus 4 ) and the earth of center ( 5 as symbol of center ) have all had audience with the Tao. The Ho-t'u, therefore, is basic to understanding the ritual of orthodox Taoism. The description of the joining of the three sets of five, as explained on page 79 above, and the same process as described in the Yellow Court canon on page 110 and 111 above, is therefore seen to be the basis for the Three Audiences of Taoist ritual.<sup>90</sup>

To Chuang, then, the ritual of orthodox Taoism was based upon the Ho-t'u, and the Yellow Court Canon. An understanding of these principles as outlined in chapters three and four above was essential to following the ritual of religious Taoism. Without understanding these principles, one could still perform the liturgy, and summon the spirits, but the rank of

Taoist ordination would consequently be very low.

Towards the end of the second day, the role of the Taoists turns more and more towards the folk religion, and away from the elite rituals being performed inside the temple. In the afternoon of the second day, the people begin to collect in front of the temple. Each family sends its male members, and each branch of the clan a paper lantern, fastened to a small bamboo raft. The greater clan prepares a large frame 20 or 30 feet in height, from which is strung a myriad small lanterns, with a light bulb inside. The Taoists assemble in front of the temple, and a procession is formed, which passes throughout the entire village and surrounding area. As dusk approaches, the procession grows until every male in the city has joined, with bands, motorized floats, and lanterns in splendid array. By nightfall the procession is 2 or 3 miles long, and the glow of lanterns is indeed an impressive sight.<sup>91</sup>

Finally the procession winds its way to the sea, or to a river, where one by one the lanterns are floated on the moving waters. Literally ten thousand lanterns rush out to sea on the swift waters of the river, summoning the souls of the departed, ancestor souls and orphaned souls, to the banquet on the morrow. The Taoists chant the formulae for summoning the souls by the riverside, and the people explode firecrackers and burn incense, inviting the souls to the meritorious banquet on the final day of the Chiao ceremony. This ceremony and the Evening Audience bring to an end the second day of ritual.<sup>92</sup>

The third day of the Chiao festival is dedicated mainly to rituals oriented to the people and the folk religion. The Taoist begins early in the morning with a popular ceremony summoning the awesome and terrifying Jade Emperor, the head of the spirits of the folk religion. All rituals directed to the bright spirits of the folk religion [ Shen Ming ] and to the Jade Emperor Above, face the south, and take place in the exterior T'an area. All of the rituals for the Heavenly Worthies and the special deities of the Taoists, on the other hand, face the north, and take place in the inner T'an area. The rituals of the three day Chiao can now be seen in a popular sense as a grand agglomeration of merits, and petitions, to be presented on the last day to the Jade Emperor. The mediation of all the Heavenly Worthies having been won, they from their lofty positions in the highest three heavens, can be seen bringing efficacious pressure on the Jade Emperor and the bright spirits, to grant blessing, new life and all good things to men, as well as to free the suffering and wandering souls in the underworld. The third day of the Chiao orients all the rituals to the understanding of the adherents of the folk religion.

Following the frenzied rite which summons the Jade Emperor, the Canon of the Jade Emperor is read, the most efficacious of the canonical readings of the total ceremony.<sup>93</sup> Thereupon the Taoists perform the last of the elite orthodox rituals, called the Tao Ch'ang, the mandala of Taoist

heaven. It is also called Cheng Chiao, the orthodox or true offering. It is basically the celebration of a banquet in the Yellow Court of the center, the final act of orthodox ritual. In the rite, after the usual beginning, constructing the Ho-t'u mandala and making all the spirits present, the Taoist invites the Three Pure Ones in meditative ritual to a banquet in the center.<sup>94</sup> The meditation which he uses is taken from the Yellow Court canon, as described in chapter four, page 97 and preceding. To the accompaniment of rhythmic drumming and flutes, incense and wine are offered to the Three Pure Ones. Here the proper sense of the word Chiao is seen, that is, the offering of wine in respect.<sup>95</sup> When the rite has ended, all of the Heavenly Worthies are summoned, and a huge yellow sheet of rice paper called Piao or memorial is presented to the Jade Emperor, with the Heavenly Worthies as mediators in its presentation. While the presentation is going on, through the ritual dance steps of the chief cantor, the Taoist high priest meanwhile kneels and summons back into his body the five talismans which had been meditatively planted in the village during the Su Ch'i ritual on the first night. This part of the rite is called "Receiving back the True Writs"<sup>96</sup> and is a separate ceremony in a greater Chiao ritual, but is performed quietly and unnoticed in the 3 or 5 days Chiao of Taiwan.

The presentation of the Memorial and the recalling of the five primordial breaths ( symbolized by the five True Writs) into the Taoist's body signals the end of the secret ceremonies.

The Taoists next go out to the front of the temple and perform for the first time an orthodox ritual for all to see. The rite is called Chin Piao, presenting the memorial, or "Climbing up T'ai Shan and explaining the Tao", that is, the Taoists mount a high stage in front of the temple, and while singing the praises of the Tao, present the great yellow document again to the Jade Emperor, in front of the assembled community.<sup>97</sup>

Now for the first time meat can be slaughtered, and the people of the community have already laid out several pigs and goats, sacrificed for the Jade Emperor and the bright spirits, as well as for the souls of the ancestors. The people are now preparing for the huge banquet, and tables of food are being laid out in front of the temple. As far as the eye can see, all is festivity, opera shows, puppet performances, and tables of food. Thousands of visitors begin to stream into the village, to be received in the local families and fed at the banquet.

The Taoists pause to enact the Noon Offering for a last time, before the assembled deities. Thereupon they come out from the temple again, to perform the great rite of liberation, freeing the wandering souls from the tortures of the underworld. The Taoist high priest dresses as one of the gods of the underworld, and chants the rite called P'u-tu.<sup>98</sup> The merits of three days of ritual, the money gifts and good deeds of the people of the community, the dedicating and refurnishing of the local temple, and finally the great 24 course banquet

all work as a grand summation of meritorious deeds and ritual to win blessing for a coming generation. The duties to the ancestors and the wandering souls are completed. The community has been spiritually revived and renewed, symbolized by the repairs and dedication of the temple. The Taoists go back into the temple, to thank the gods, and send them back to their heavenly palaces. Life can continue for another generation, until the next Chiao cycle is completed.

Such is the great Chiao festival as celebrated in the villages and cities of Taiwan, a festival which dates back to the earliest days of religious Taoism on the mainland of China.<sup>99</sup> The present work has concentrated on only one aspect of the Chiao, that is, the meditative ritual performed by the Taoist high priest, and several of the sources which he uses for that meditation. The Chiao is seen to be a vehicle of the ritual of orthodox Taoism, performed behind the locked doors of a village temple. But its purpose, and function, are not separated from the folk religion of the people of China. A Taoist is called upon to perform a Chiao festival by the adherents of the folk religion, to win blessing and free the ancestors. The renewal of the temple is symbolic of the village renewal, which lasts for another generation. The Taoist is himself a devout believer in the folk-religion, and in performing the elite ritual of his profession, he does not exceed the aims or the principles of the folk religion.

At the same time, if he is a high ranking Taoist, he

makes use of the classified elite knowledge of the monastic Taoist on the mainland, from whom he derives his origins. Among the books which he uses, are the prefaces to the I-ching which describe the Ho-t'u, the chart of the Prior Heavens, and the Lo-shu, the magic square, or chart of the visible Posterior Heavens. He also makes use of the Yellow Court canon in a manner which sinologists hitherto did not know was possible, that is, as a ritual meditation manual. The great secret of the Taoist is that ritual and meditation are basically and essentially the same. The efficacy of the ritual which the Taoist performs depends upon his professional ability to summon the spirits, send off the proper officials, documents, and talismans, and make use of hand gestures, conjurations, and other devices which make his liturgy efficacious. But primarily and fundamentally the rites are efficacious because of the meditation which is going on inside the Taoist's mind, which the rubrics and gestures only make possible. It is here that Chuang and the Taoists of north Taiwan make a startling contribution to the understanding of Taoism as a religion, and to the systematization of that amorphous body of doctrines called the folk-religion.

The Taoist is basically an expert of the folk religion, who knows its folk stories, its religious acts, and its purpose. In order to fulfill his function of servant to the adherents of the folk religion, he makes use of the esoteric knowledge which was described in the preceding pages. It was Chuang's deepest wish, in revealing his secrets, that they be preserved and



cherished in an age which holds in low esteem the world of the invisible and the mystic. Chuang and his sons, along with the other Red-head and Black-head Taoists of north Taiwan are perhaps the last in a long line of religious experts, whose work is made redundant by the machine and the advent of western "science." In revealing the secrets which he should have told only to the one son who is to succeed him, Chuang's choice was for preservation. If there was a basic weakness in the system, it is precisely in the fact that so few people were ever allowed to witness or to understand it. Perhaps the beauty of the ritual itself would preserve it, were it to be brought forth from behind the doors of the temple, for all to see.

FOOTNOTES: CHAPTER ONE

1. The study of religious Taoism from the historical and bibliographical perspective has been carried out for some years by a number of eminent Japanese scholars, such as Koyanagi, Fukui, Yoshioka, Obuchi, Kubo, and others. Their works appear in the bibliography. Maspero's Le Taoisme ( Paris, 1950 ) is a basic work in French, and Kaltenmark's Lao-tzu and Taoism, with Holmes Welch's The Parting of the Way ( Kaltenmark, Stanford, 1969, Welch, Boston, 1957 ) are unsurpassed in English.
2. The author is indebted to David G. Mandelbaum's article "Transcendental and Pragmatic Aspects of Religion" in the American Anthropologist ( Vol. 68, No. 5, Oct. 1966 ) pp. 1174-1191, and to Professor Raleigh Ferrell, for clarifying the distinction found here between the pragmatic beliefs of the folk religion, and the transcendental aspects of the elite Taoist liturgy.
3. For the prehistory of Taiwan, refer to the definitive work of Raleigh Ferrell, Taiwan Aboriginal Groups, Academia Sinica Monograph 19, Taipei, 1969, pp. 1-25.
4. Ferrell ( 1969 ) p. 26.
5. Ferrell ( 1969 ) p. 4.
6. Hakka ( Mand: K'e-chia客家 ) a minority Chinese group. cf. Davidson, James, The Island of Formosa, (London, 1903 ) p. 8, et in aliis locis. The origin of the Hakka is disputed. Professor André G. Haudricourt has made the interesting suggestion that linguistic analysis may prove the Hakka to have been a proto-Thai group, long ago sinicized. cf. "Note sur les dialectes de la Région de Moncay" in the Bulletin de L'École Française d'Extrême Orient, Tome I, Fasc. 1, ( 1960 ) p. 177.

7. Davidson ( 1903 ) pp. 63 ss.
8. Ti-tsang Wang 地藏王; cf. Werner, E.T.C., A Dictionary of Chinese Mythology, ( Shanghai, 1932 ) pp. 497-499.
9. Shen Nung 神農; Werner ( 1932 ) p. 419.
10. Kuan Yin 觀音; Avalokitesvara. Werner, ( 1932 ) pp. 225-227.
11. Yü-huang Shang-ti 玉皇上帝, the supreme god of the folk religion. Cf. Werner ( 1932 ) 598-601; also Feng Han-chi's excellent scholarly article "The Origin of YÜ Huang" in HJAS, 1, ( 1936 ) p. 242-250. Feng finds evidence in T'ang times for the appellation Jade Emperor being given to Shang-ti.
12. Matsu 媽祖, cf. Matsuda Fukutaro, Taiwan no Shukyo ( The Religions of Taiwan ) chapter on Matsu, pp. 158-164 ( Tokyo, 1939 ).
13. T'u-ti Kung 土地公; Werner, ( 1932 ) 527-528; and 412-415.
14. Ch'eng Huang 城隍, Saso, Michael, Taiwan Feasts and Customs ( Hsinchu, Taiwan, 1964 ) pp. 53-61.
15. Saso, ( 1964 ) pp. 41-47. Matsu is popular all over Taiwan, but her main cult centers are in the city of Peikang, on the west coast of central Taiwan, the port of Lukang, also on the central west coast, and the city of Tainan in the south. Each of these cities boasts a large temple in Matsu's honor. In recent years the temple of Peikang has surpassed the others in popularity. A daily stream of pilgrims patronize the Peikang temple, making it one of the busiest in all Taiwan.
16. Hsüan-t'ien Shang-ti 玄天上帝, whose cult is very strong in central Taiwan, is patron of the Taoist monastery at Wu-tang Shan [ 武当山 ] in Hupei province on the mainland. cf. Matsuda ( 1939 ) pp. 29-31; Werner, 177-178; Doré, Henri, Researches into Chinese Superstition, Vol. IX, art. 5, pp. 20-25.
17. Ong-ia [ Mand. Wang-yeh ] 王爺, cf. Liu Chih-wan's article "On the Temples of the Gods of Epidemics" in the Bulletin of the Institute of Ethnology, Academia Sinica, Taipei, 1966

- pp. 53-95. Also, Matsuda ( 1939 ) pp. 26-27.
18. Tz'u-wei Tai-ti 紫微大帝, cf. Doré, ( 1920 ) Vol. VI, pp. 22-34. To know a more accurate account of this and the other two of the Three Officials, one must make use of the Tao Chiao Yuan Liu, the "Origins of Taoism" manual of the Taoist, as will be cited in chapter two. The treatise on the Three Officials from page 96 and 97 of that manual will be quoted on pp. 46-48 below.
  19. Ch'ing-hsü Ta-ti 清虛大帝, as in footnote 18.
  20. Tung-yin Ta-ti 洞陰大帝, also cf. note 18 above.
  21. For the cycle of feasts, cf. Saso ( 1964 ) for a description of the various festivals throughout the year. The lunar new year is in popular terms a spring festival 春節 ; The fifth day of the fifth month known to foreigners as the day of the dragon boat race, is in fact a festival to protect children from summer sickness. The 15th day of the seventh month, the festival of the earth official mentioned in note 19 above, is the day on which the souls from hell come forth and are fêted with a banquet, as during the the last day of the Chiao ceremony to be described in chapter six. The earth, which is about to yield a harvest of crops, symbolically first yields up the souls imprisoned in its depths. Finally, the Chiao festival of village renewal is celebrated just before the Winter Solstice, when the symbol of life and Yang is itself reborn, and the sun begins to wax strong again.
  22. De Groot, J.J.M., The Religious System of China, 6 vols. Leiden, 1892-1910.
  23. De Groot ( 1910 ) Vol. IV p. 2 and following; Vol. III, p. 960 and following.
  24. cf. especially Bodde, Derk, Tun Li-ch'en, Annual Festivals and Customs in Peking, Henri Vetch, Peking, 1936, for a Chinese description of similar festivals in north China.

25. The Po souls are Yin and the Hun souls are Yang: 魄=陰, 魂=陽.
26. De Groot, ( 1910 ) Vol. IV, p. 3
27. 禮記, 郊特牲, 第十一之二, 國基叢書, (上 p. 64, Kuo-chi, 092)  
 「魂氣歸於天, 形魄歸於地」... 魂氣歸於天者, 陽也。  
 形魄歸於地者, 陰也。 The passage is quoted by De Groot  
 ( 1910 ) Vol. IV, p. 5 ... "The Hun or Ch'i returns to the  
 heavens; the body and the Po return to the earth." The  
 commentary adds that Hun is Yang and Po is Yin.
28. De Groot ( 1910 ) Vol. IV, p. 4; quoting the Li Chi;  
 cf. the Kuo Chi edition, Vol. 093, p. 55.
29. This does not mean that an ancestor or a soul is automa-  
 tically a Kuei or demon upon death. As will be seen immed-  
 iately below, the folk religion distinguishes between a  
 violent death, an orphaned soul with no ancestor tablet,  
 and the ancestor whose cult is localized in the tablet  
 on the family altar, and who is properly buried in the  
 grave. The demonic spirit is one who has not been properly  
 buried, or who came to a violent and untimely death. The  
 ancestor does not properly fit the definition of a demonic  
 spirit, since he has been buried, and he has descendants  
 to burn incense at the family shrine. The Kuei or demonic  
 part of his soul has been properly cared for.
30. Examples of such gods are General Fan and General Hsieh,  
 who stand guard by the door of the Ch'eng Huang temple;  
 General Fan drowned, and General Hsieh hanged himself.  
 Their duty is to bring the souls of the deceased before  
 the throne of the city god, Ch'eng Huang, for judgement  
 immediately after death. cf. Saso, ( 1964 ) pp. 53-54.
31. cf. Matsuda ( 1939 ) pp. 26-27.
32. Liu ( 1966 ) Op. Cit; also Schipper, K.M. The Divine  
Jester, BIE, Academia Sinica, Vol. 21 ( 1966 ) pp. 81-94.

33. cf. illustrations in the appendix from the Hsing-ming Kuei-chih showing the 7 Po souls and the 3 Hun souls as young mandarins at rest.
34. the meditation described at the end of chapter five, and the ritual called Su Ch'i mentioned in chapter six fulfill the purpose of filling the five organs with the five primordial spirits representing the life-giving forces of the elements.
35. This ritual is described in the charming set of children's tales prepared by Huang Feng-tzu and Nishikawa Mitsuo called Taiwan no Shojo ( A Young Girl of Taiwan ) published in Taipei in 1940, p. 66 and following.
36. Many of the statues wear five or six sets of clothes at once, testifying to the efficacy of prayers offered to them, and the reward when the prayer is granted.
37. The Tang-ki ( Mand. T'ung-chi ) are often controlled by a sect of Taoists called Lü-shan ( the Taoists from Mount Lü ) or San-nai P'ai ( The Three Sister's sect ) who interpret their strange words when in a trance. De Groot ( 1910 ) in Vol. VI, pp. 1188-1242 gives ample evidence from Chou and Han dynasty times that a similar arrangement was in existence from very ancient times; the Wu or mediums were accompanied by their interpreters the Chu or conjurers who controlled their seances and interpreted for them. The medium and his or her interpreter are common throughout most of Asia today, having both a lengthy history and a wide geographical spread.
38. cf. illustrations in the appendix, of the Tang-ki cutting their backs, and the Fu talismans dipped in the blood.
39. The Three Sister's sect 三奶派, or Mount Lü sect 閩山 are said to be heterodox or Hsieh 邪 by the other Taoists, who fear their malefic talismans and frenzied ritual. The sect is very powerful and popular for certain smaller rituals, but can in no way rival the splendor of the orthodox Taoist

ceremonials, which far exceed Mount Lü rites in splendor and perfection. For this reason, according to the Taoist manuscripts which will be introduced in chapter two, the heterodox Taoists are drawn into the fold and given an ordination in orthodox Taoist ritual by the Heavenly Master sect, under the title Shen Hsiao. These are the Red-head Taoists of Taiwan.

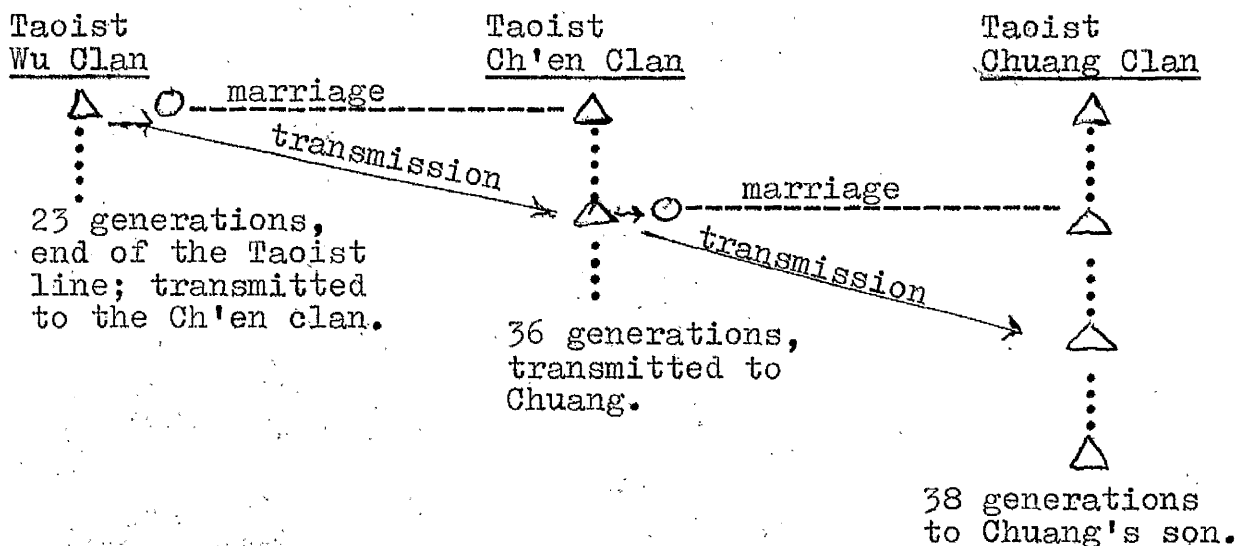
40. Taiwan Sheng T'ung-chih Kao, Tsung-chiao P'ien, Taiwan Sheng Wen-hsien Wei-yüan Hui, ( 1956 ) p. 46 ( Taiwan Provincial Gazette, Religion Section ) from a Taoist manual.
41. *ibid.* This passage and the above are taken from a Tao Chiao Yüan Liu, the secret manual which a Taoist priest receives on or near his ordination. One such manual will be used extensively in chapter two of the present work.
42. The legends of the Three Sisters Lin, Li, and Ch'ien are a part of the commonly known corpus of folklore, and can be bought in the form of a popular paperback novel, called Lin-shui P'ing Yao "Laying low the evil spirits by the (Lo) river".
43. The Lao-chün or Lord Lao sect has been encountered by the author many times during the Chiao ceremony. In all cases, they were Hakka speaking Taoists, who collaborated with the Heavenly Master sect Red-head Taoists Huang and Ch'ien, mentioned below. Their manner of performing the rituals was extremely simple, and the chanting of the canonical texts was not unlike what can be heard throughout the temples of southeast Asia. They are discussed by Liu Chi-wan in his monograph on the Chiao festival for Academia Sinica, ( No. 14, 1967 ) pp. 46-49.
44. 正一派, 玉府品, 高頭, as distinguished from the 天師派, 神霄品, 紅頭. The Red-head Taoists of north Taiwan are called Shen Hsiao in technical Taoist manuals, and the Black-head are called Yü-fu ( "Spirit Cloud" and "Jade pavilion." )

45. As will be seen in chapter two, there are five kinds of Taoist ordinations, with twice nine or eighteen ranks in each. Thus within the Black-head or Yü-fu order there are nine grades, numbered from 1 to 9, each with an "A" and a "B" division. Almost all of the Black-head Taoists of Taiwan are a grade six in the Yü-fu order. The Red-head or Shen-hsiao Taoists are also divided into twice nine or 18 ranks, according to the number of ceremonies they know how to perform, and the number of heavenly spirits they know how to control and summon.
46. The rule that only one son a generation be given the secrets of the orthodox tradition dates back to the beginning of religious Taoism. cf. Maspero, Le Taoisme, Paris ( 1950 ) pp. 43 and following. The rule can be found in the Taoist Canon, Vol. 78, Hsüan-tu Lü-wen p. 11a and following; this book was first listed in the San Tung Chu Nang [三洞珠囊] a T'ang dynasty compilation of Taoist books in common use. The book therefore dates to an earlier period. The rule can be seen in use from a far earlier period, as seen in Ch'en Kuo-fu's Tao Tsang Yüan Liu K'ao, discussing the transmission of texts at Mao Shan. cf. Ch'en ( 1949 ) 道經傳授表, p. 31; ( Ch'en Kuo-fu, A Critical Study of the Origin of the Taoist Canon, Shanghai, 1949, pp. 18-62 ) 陳國符道藏源流考; for dating the text, cf. Yoshioka Yoshitoyo, A Treatise on the History of Taoist Canonical Texts, Tokyo, ( 1955 ) 吉岡義豊, 道教經典史論, p. 382. It is possible, according to the tradition, to make oneself a disciple of a Taoist master, and receive the texts though not a descendant, as demonstrated by Ch'en's discussion of the Mao Shan sect, cited immediately above. Chuang's maternal grandfather Ch'en trained many disciples, as will be seen below; but he saved the most secret texts for his own family.
47. The rank of the grandfather Ch'en was the highest possible of the Yü-fu order, for which he received the Yellow Court



canon, and other manuals of the Maō Shan or Shang Ch'ing tradition ( e.g., the Ta-tung Chen Ching 大同真經 ). The son of the grandfather Ch'en, Chuang's maternal uncle was made a grade four Black-head. When no male offspring was born to receive the family legacy, Chuang was adopted into the family and trained in the traditions of the Ch'en family. The 61st Heavenly Master had decreed, however, that the grandson could only be given a grade six ordination, because, as Chuang asserts, it was prophesied that he would give all the secrets away to a foreigner.

48. There are three Taoist traditions in the Chuang family, in demonstration of which three names appear on the family ancestor tablets. The transmission of texts can be illustrated in the following chart:



The Wu clan had received an ordination at Wu-tang Shan in Hupei, before coming to Taiwan during the Chia Ch'ing reign, at the turn of the century. They had been Taoist for only 23 generations when the clan died out, and the texts were given to the Ch'en clan. The Ch'en clan had been Taoist for 36 generations when the documents and traditions were passed on to the Chuang clan. In both cases, marriage of a daughter to another Taoist family, and the adoption of a son of that family, had preceded the transmission.

The Chuang family had been Taoist for many generations as well, but never of a very high rank. The marriage of Chuang's father with a daughter of the house of Ch'en meant the introduction of a much more orthodox kind of ritual into the family. Chuang's father was a famous magician, and tales are still told of his feats and marvelous powers. The daughter of the Ch'en family, however, looked askance at such heterodox practises, and as will be seen below, refused to let her son learn them.

49. Chuang's collection of Taoist manuscripts can basically be divided into three classifications. There are first the ritual manuscripts, rubrics, and documents used for performing the various liturgies, including burials, lesser daily rites, and the grand Chiao festival. Second, there is the extremely valuable collection of manuals which the maternal grandfather Ch'en brought back from Lung-hu Shan in Kiangsi, the gift of the 61st generation Heavenly Master. These Chuang preserves with great care, and usually refuses to let anyone see them. Lastly, there are various documents from the libraries of the Ch'en and Wu clans, many of which were destroyed during the American bombings of the Second World War. Among some of the documents which Chuang managed to save was the Ch'i-men Tun-chia a manual for controlling the Chia and Ting spirits, which claimed origin from Hua Shan in western China; 奇門遁甲.
50. Liu Chi-wan, ( 1967 ) gives an accurate description of the preparations for a Chiao festival, its origins, and physical lay-out of the temple, as witnessed in the Matsu temple of Sung-shan, near Taipei, in 1963. Some of the details will be described in chapter six, below.
51. The difference between the faith of the folk religion and the transcendental gods of the Taoists is again clearly seen here. The people's gods, the Shen-ming are put outside

for the people to worship. The patrons of the Taoists are the T'ien-tsun, the Heavenly Worthies, who are placed inside the temple, in the northern section, for the special rites which the Taoists perform. The gods of the folk religion are for everyday worship, and those of the Taoists are for special occasions, burials, sickness, and the renewal of the village once in a generation.

52. The inner part of the temple where the Taoists perform their liturgy is also called T'an 壇; the T'an here described are used to house the visiting deities who are summoned to attend the Chiao. For a more complete description, cf. chapter six.
53. Though the dating of the various rituals is beyond the scope of the present research, the aim of which is to present the knowledge of the Taoist and his role in the folk religion as seen in north Taiwan, one cannot help commenting on the obvious age of some of the rituals. The Su Ch'i ritual, for instance, as performed by the Taoists in Taiwan today, and as found in the Taoist Canon can be dated to the 5th century and the reforms of the Taoist master Lu Hsiu-ching, whose name appears in Tao Tsang Vol. 281, Ch. 16, as collator of the text. The structure of the rite, listing five directions and the spirit-emperors of the directions, is similar to the ritual described in the Yüeh Ling chapter of the Book of Rites, Li Chi. The spirits, colors, directions, and corresponding parts of the body are identical. cf. chapter 6. This is not a part of the knowledge of the Taoists of Hsinchu, however, and therefore not directly included in the field research. The meditation which happens during the rite is described at the end of chapter five, and the ritual itself is described in chapter six.

## CHAPTER TWO

1. The Tao Chiao Yuan Liu 道教源流, approximately 150 manuscript pages. The Red-head version differs from the Black-head text in some important points. An orthodox manual lists the five kinds of Taoists with the 18 grades within each. The Red-head text often has only the 18 steps of Lü-shan grades.
2. The 北斗, 南斗, 三官, 玉樞, and so forth, all of which can be bought in the bookstalls by the pious faithful.
3. Chuang's attitude to his Tao Chiao Yuan Liu and his other precious documents is quite different from the Red-heads of Hsinchu. Chuang is highly secretive about the texts, and lets almost no one see them. The Red-head Ch'ien, on the other hand, is most free and open about his collection, and allowed the author to photograph freely any of his documents. Chuang allowed the author to photograph his documents at will, but turned away other foreign scholars and the 63rd generation Heavenly Master from seeing them. cf. below.
4. The Taoists of Taiwan are quite non-committal about the Mao Shan Taoists, about which many conflicting things are reported. Many of the monasteries were supposed to have been "corrupted" by evil practises, including the use of the Lü Shan rites, according to Chuang. Mao Shan is included among the corrupted mountains. It is, however, the origin and home of the Shang Ch'ing school, and the great meditative tradition in the Taoist religion. Chuang's forebearers claimed descent from its meditative tradition. The characters for the five kinds of Taoists are the following:
  1. Yü-ching 玉京 ; Yellow Court Canon 黃庭經.
  2. T'ien-shu 天樞 ; Ta T'ung Ching and Shang Ch'ing canon. 上清經
  3. Pei-chi 北極 ; exorcistic military rites such as the Ch'i-men Tun-chia 奇門遁甲 .
  4. Yü-fu 玉府 ; the Black-heads of Taiwan. The Cheng-i registers 正一, 三五正一盟威錄, 三洞五雷.
  5. Shen-hsiao 神霄 ; Lü-shan registers and the Cheng-i texts.

5. The nine grades, like the imperial mandarinates, are once again divided into an "A" and a "B" section. Thus, there is a grade one "A" and a grade one "B". The Chinese characters Cheng and Ts'ung are used, so that the grades read; 正一, 從一, etc., thus making 18 grades within each kind of Taoist.
6. A grade six Taoist is always entitled San-wu Tu-kung 三五都功, a 3-5 Surveyor of Merit. Grades six and below have the title Hsien Kuan, as will be expressed below on page 31. The highest ranking Yü-fu Taoist can only be a grade two, because receiving that grade automatically gives an ordination in the highest Yü-ching or monastic sect as well. Thus there is basically no difference in the knowledge of the monastic Taoist such as a Ch'uan-chen monk from Pai Yün temple near Peking, and a Cheng-i monk of high standing from south China, former scholars notwithstanding. The common opinion that northern monks were "self-perfecting" and southern monks "other perfecting" was erroneous.
7. Chi Lu T'an Ching Yüan K'o 給錄壇靖元科 ; the document is written on rice paper, stamped with the seal of Lung-hu Shan, the 61st Heavenly Master. 48 pages, 4 1/2"x 10".
8. That is to say, no matter whether a monastic Taoist or a popular Taoist, he who knows the Yellow Court Canon, its list of spirits, and how to use it, is given the highest rank at ordination. The text actually says Ta Tung Ching, but the book which Chuang's grandfather received was the Yellow Court Canon, which Chuang insisted was the basic text of the larger work. cf. Maspero, ( 1950 ) p. 79 who calls the Huang T'ing Ching an earlier form of the Ta Tung C Chen Ching. 大同真經.
9. cf. Goullart, Peter, The Monastery of Jade Mountain, where the Lung-men and Cheng-i monasteries near Nanking and Shanghai are shown to be practising ritual for the people as well as Taoist meditation ( London, 1961 ).

10. These lists of spirits are to be found in TT 73, 上清三尊譜錄 and TT 319, 上清大洞九宮朝修祕訣上道.
11. TT 877, 太上三五正一盟威籙, 24 registers.
12. TT 878, 盟威法籙, a set of 14 registers including 許真人. This list was confirmed by Mr. Ch'ien, who insisted on calling himself a Meng-wei Fa-shih, Meng-wei or Auspicious Alliance Master of the Law, whereas the Black-head Taoists were San-wu Tu-kung, Three-five Surveyors of Merit.
13. A person making the long trip to Lung-hu Shan of course received an ordination of at least a grade 6 ranking. The lower grades, 7, 8, and 9 are actually useful only inside a Taoist monastery. Upon ordination, a Taoist must be able to perform the orthodox liturgy of the Chiao festival, as well as the daily orthodox ritual for the sake of the common man. In order to do this, he must be able to summon forth the spirits from the microcosm of his body, as will be explained in the following chapters. The right and ability to perform this ritual is the prerogative of the grade six Taoist and above, and therefore the rite of ordination begins with a grade six Taoist.
14. The late 63rd generation Heavenly Master, did not entirely follow the distinction of ranking Taoists according to their knowledge of the lists of spirits and rituals. It was always necessary to pay for the privilege of being ordained by the Heavenly Master, an honorarium being of course demanded for the privilege of receiving the official document and approval of the Heavenly Master. But in Chuang's estimation, the 63rd generation T'ien-shih had not been properly trained, and did not know the proper distinctions between the registers, as listed in notes 10-12 above. The Red-head Taoists of Hsinchu on the other hand gave a royal welcome to the Heavenly Master, and received high ordinations from him. Chuang refused to relinquish his documents to the T'ien-shih, except to show him the ordination manual.

15. The 63rd Generation Heavenly Master had been forced to flee the complex of temples in the little town of Shang Ching Kung, near Lung-hu Shan in Kiangsi province, by the invading communist armies in 1931, probably under the command of Chu Teh. The valuable collections of Taoist books were to a great extent lost. Holmes Welch ( 1957 ) first suggested that the date was 1927, and then revised the year to 1931 in the 1965 edition of The Parting of the Way p. 149. A picture of Dragon-tiger Mountain, and of the village where the Heavenly Master resided can be found in Kupfer's Sacred Places of China ( Cincinnati, 1911 ) pp. 90-97.
16. Chuang has given the documents to the author to be copied and studied by the world of scholars. He did not want them to be taken and sold by the Heavenly Master to the other Taoists of Taiwan, or otherwise be used for commercial publication.
17. Goullart, ( 1961 ) chapters four and eight, showing the liturgies in a Lung-men and a Cheng-i monastery for the sake of pilgrims. Also, the Taoist Canon Wei-i sections, such as the vast collection of rituals from volumes 208 to 263 are compilations and rubrical directions of Ch'uan-chen monastic Taoists of the Sung dynasty. The ritual texts of the Taoists of Taiwan do not differ from those of the Taoist canon, except that the Taiwan versions are more complete.
18. Huang Lu 黃錄, to the Taoists of Taiwan means ritual for funeral ceremonies, or for the dead.
19. The significance of the color red is far deeper than would at first appear. Red is the color of the south, the place in which the earth gods are placed during the Chiao rituals. Black is the color of the north, the place of the Heavenly Worthies. The Red-heads in this sense are seen as primarily custodians of the Shen-ming, gods of the folk-religion, and the Black-heads as the servants of the Heavenly Worthies. The role of the Red-heads is therefore seen as expelling the forces of evil, and that of the Black-heads as restor-

ing the forces of the Prior Heavens, the good spirits of blessing and light. But the roles are reversed, or complementary, and both sides can perform the rites of the other.

20. A simple error. According to Chuang, all popular Taoists with no monastic or mountain-centered loyalties are to be classified with the Shen-hsiao or Red-head kind of Taoists, whereas the other four classes are definitely associated with a mountain or a style of meditation. The Black-head Yu-fu are the Cheng-i sect; the North Pole belong to the Wu-tang military sect; the Heavenly Pivot belong to the Mao Shan Shang Ch'ing sect; finally, the Yu-ching or Jade Capital class include the strictly ascetic orders such as the Ch'uan-chen, Lung-men, and so forth. Viewed in this light, the Red-head Taoists are seen to be all the popular fire-dwelling class who do not belong to some specific mountain headquarters. The very term Lü-shan, Mount Lü, does not refer to a monastery or a mountain in China, but to a movement or school among the popular Taoists, which influenced or corrupted some of the major monastic centers with its style of liturgy. Mao Shan, Wu-tang Shan, and Ling Shan, or at least parts of the Taoists associated with them became corrupted by its innovative and heterodox liturgy. But professional interests, especially the duty of performing the Chiao drew the Lü Shan Taoists back into the fold of orthodoxy. Thus popular Taoists wear the black hat and gold crown when performing orthodox liturgy, and wrap the red cloth around their heads when exorcising evil demons. The Heavenly Master ordains all classes, because all Taoists must know the registers of the Cheng-i sect in order to be able to perform liturgy. This is confirmed by TT-282, Ch. 17, p. 7a, l. 4-5. 道士不受都功盟威錄,不可出宮行齋(醮).
21. This stalwart woman, the daughter of the Ch'en who had been to Lung-hu Shan, and mother of Chuang, had a very strong influence in shaping her son. More orthodox than her husband, who had made a large collection of Lü Shan texts,



the mother of Chuang actually took an active part in training her son as a Taoist, in the tradition of her own family's strict monastic discipline.

22. The one occasion when the Black-head Taoist is almost forced to use the heterodox Lü Shan rites is during the ceremony for expelling the demons of pestilence. At the end of a three or five day Chiao festival, the Ong-ia or gods of pestilence are put aboard a boat, soaked with wine, and pushed out to sea. The Taoist must dress as a Red-head in order to perform this rite. Chuang always refuses to do it, though he begrudgingly admits that in his youth he has taken part in the rite at the sea port village of Nan Liao, for his wife's relatives.
23. Chuang has vivid recollections of how his father passed on the stories in similar fashion, when Chuang was himself quite young. The explanations of the origin of Taoism and the legends of the gods were always transmitted late at night; Chuang was made to stand in the corner, next to the ancestor tablets, for falling asleep during the lesson.
24. Tao Chiao Yuan Liu ( TCYL ) p. 89; Chuang's commentary spoke of four steps between the Transcendant Ultimate and the Great Ultimate 無, 有, 有無, 有有無無, 無無有有 → 一氣盤結于中. → 太極.
25. *ibid.* 無極生太極, 動而生陽, 陽極靜而生陰, 陰靜極而後動.
26. *ibid.* 陽變陰合而生水火木金土 (五氣順布, 四時行焉) (周敦頤太極圖說 p. 2, l. 1-2).
27. 太陽生水。未有氣曰太陽。太初生火。有氣未有形曰太初。太始生木。有形未有質曰太始。太素生金。有質未有象曰太素。太極生土。形有質俱曰太極。
28. ( TCYL ) p. 83. 肝屬木, 青色。肺屬金, 白色。腎屬水, 黑色。心屬火, 紅色。脾屬土, 黃色。儒有仁義孝忠信。道有水火木金土。

29. TCYL p. 89, same as note 25-26 above, plus the lines:  
五行氣順布, 四時行焉。
30. TCYL p. 90: 陽氣(輕清)居上而為天. 陰氣(重濁)居下而為地。
31. TCYL p. 83, L. 7-8: 兩眼日月, 頂上為天, 為陽。
32. TCYL p. 83, L. 14: 兩手即左右宮使. 兩腳為龍虎君。
33. TCYL p. 90. This and the above passages can be found in the Huai Nan Tzu, Ch. 7, p. 2a line 8, but the Taoist is not aware of the relationship between the early Han text and his own esoteric manual: 頭圓象天, 足方象地。
34. TCYL p. 84 line 3: 祭爐出官, ... 五神五藏 ... 身之理也。  
心神從口中出; 腎神從耳中出。肺神從
35. TCYL p. 84 lines 1-2: 鼻中出。肝神從眼中出。脾神從臍中出。
36. The mudras or hand gestures are contained in separate manuals. Chuang has two manuals from Lung-hu Shan with exquisite illustrations of several hundred mudras, not unlike those to be found in the Buddhist canons. Another set of hand gestures from Hua Shan in Shensi are totally unlike the Buddhist versions. The hands are either held separately or joined to form various characters and talismans. Each of the Heavenly Worthies has his own special hand gesture, efficacious for summons.
37. Refer to the photo of Chuang in the appendix, for an illustration of the necklace.
38. TCYL p. 91: 考曰天, 青色。元曰地, 黃色。始曰人, 白色... 三清, 即炁君。一生二, 二生三, 三生萬物焉。
39. Lao-tzu, Tao-te Ching, Ch. 42; TCYL, p. 92:
40. TCYL, p. 24: 清微天宮. 玉清聖境. 元始天尊.  
高餘天宮. 上清真境. 靈寶天尊.  
太赤天宮. 太清仙境. 道德天尊。

41. TCYL, p. 42: 玉清, 姓張, 名華, 上清, 姓深, 名系佳;  
大清, 姓李, 名暉。
42. TCYL, p. 121: 玉清, 上丹田, 泥丸府, 主神。上清, 中丹田, 降宮府, 主氣。大清, 下丹田, 交會府, 主精。[靈寶齋]。
43. 漢祖天師傳諸天帝諱, 正嗣壇, 28 Folio pages, from Lung-hu Shan, library of the 61st Heavenly Master, 1851.
44. cf. Doré, Vol. VI, pp. 22-35. 三官大帝
45. TCYL, p. 96: 上元賜福天官紫微元陽大帝  
中元赦罪曜靈清虛大帝 [地官]  
下元解厄水官金靈洞陰大帝。
46. cf. Chapter six, below: [北斗經, 南斗經] 三官經, 三元經。
47. The text actually makes all three of the Pure Ones do the summoning. The Seven Jewel Forest is an esoteric term for the microcosm, that is, the audience with the Three Pure Ones takes place within the body of the Taoist, as in orthodox ritual. The name of the Heavenly Emperor, Shang-ti occurs almost incidentally in the text, separating him, as Chuang insists must be done, from identification in any way with the Three Pure Ones.
48. TCYL, p. 97, line 2: 後, 自然有學。
49. TCYL, p. 97, line 4: 封你天地水三官, 掌握三界。
50. Doré, cf. note 44 above; Werner, ( 1932 ) pp. 400-403.
51. TCYL, p. 97, line 6: 祖張良, 拜黃石公為師。
52. Han Shu, Chang Ch'en Wang Kuo Chuan, Kuo-chi edition, pp. 2479-2480.
53. T'ai-kung Ping-fa, 太公兵法。
54. Ch'i Men Tun Chia 奇門遁甲. For the six Chia and six Ting spirits, cf. Doré, Vol. VII, p. 388-393; Werner, p. 423-426; also, Schipper, Kristofer M., L'Empereur Wou des Han

Dans La Légende Taoïste, ( Paris, 1965 ) pp. 34-42.

Schipper cites various sections from the Taoist Canon where the six Chia and the six Ting spirits are mentioned, connecting their ritual use with the Shang Ch'ing sect and Mao Shan. It was quite natural to suppose that Chuang's grandfather Ch'en would have some knowledge of the registers of spirits' names from the monastic Shang Ch'ing sect, since he had received the highest orthodox ordination, which included those registers. The manual called Ch'i Men Tun Chia contained in written form the Fu talismans, summons, conjurations, and detailed descriptions of the Chia and Ting spirits, from the Shang Ch'ing sect.

55. There is no evidence other than the preface of the Ch'i Men Tun Chia in Chuang's possession that the famous general of the Three Kingdoms Chu-ko Liang had any connection with the Ch'i Men Tun Chia, or that it was the same text as the T'ai Kung Ping Fa. The text has a very ancient name, however; a book called Ch'i Men Tun Chia occurs in the Hou Han Shu, the Fang Shu chapter. Its origin is ascribed to an early Han apocryphal work, the I Wei Ch'ien Tsao Tu. [易緯, 乾鑿度]. Refer to the appendix for a description of the contents; 奇門遁甲.
56. More than a hearsay connection to the Hua Shan or the Wu-tang Shan monasteries on China's mainland, the book actually connects the traditions of the Wu and the Ch'en families, from which Chuang inherited the manuscript, to the famous Mao Shan complex in Kiangsu. When questioned about this obvious connection, Chuang's reply was evasive. The Mao Shan sect was feared in Taiwan, Chuang replied. He felt that he should not betray the secrets which his ancestors had transmitted to him. Shortly thereafter Chuang informed the author that he had allowed the registers of the Mao Shan sect to be photocopied, namely in

the document describing the Chia and the Ting spirits, and in the spirits listed in the Yellow Court Canon. To all outward appearances, however, Chuang was no different than the other Black-head Taoists of north Taiwan, and claimed simply to be an orthodox Cheng-i sect Taoist.

57. The legend of Wei Hua-ts'un, the formidable lady Taoist who was supposed to have revealed the Yellow Court canon to Yang Hsi in a vision, during the 4th century of our era, was written in the introduction to the Huang T'ing Ching which the author received from Chuang. The same canon is the basis for chapter four below. A complete account of the life of Wei Hua-ts'un, and the founders of the Mao Shan sect, Yang Hsi, Hsü Mi, and Hsü Yü, can be found in Ch'en Kuo-fu's Tao Tsang Yüan Liu K'ao ( Shanghai, 1949 ) pp. 31-37.
58. The passages quoted from the secret manual Tao Chiao Yüan Liu in the footnotes directly above, will be found verified in the liturgy, as described in chapters five and six. The restoration of the five elements to their pristine life-bearing state is performed in the Su Ch'i ritual, the meditation of which ritual is mentioned at the end of chapter five, and the rite itself is described in chapter six. The passage quoting the 42nd chapter of the Lao-tzu becomes the basis for the Fen Teng ritual described in chapter six. Thus, the myths of origin found in the Tao Chiao Yüan Liu can be seen as a basis for the meditative ritual of orthodox Taoism.
59. The Ho-t'u [河圖] and the Lo-shu [洛書] will be explained immediately below in chapter three.

## CHAPTER THREE

1. Liu I-ming, I-tao Hsin-fa Chen Chuan ( Chi-yün monastery, Shensi, 1799 ) 劉一明, 易道心法真傳  
Reprinted by the Tzu-yu Press, Taipei, 1962.
2. Lai Chih-te, I-ching T'u Chieh ( Kuei-chou, ca. 1598 )  
來知德, 易經圖解  
Ta Hsin Shu Chü, Taipei, 1969.
3. For a well researched study on the origin of the Lo-shu and Ho-t'u cf. the excellent article of Cammann in the History of Religions, Vol. 1, No. I, pp. 37-80 ( Schuyler Cammann, "The Magic Square of Three in Old Chinese Philosophy and Religion," 1961.) cf. also Joseph Needham, Science and Civilization in China III, Cambridge, 1959, pp. 54-62; and M. Granet, La Pensée Chinoise, Paris, 1934, pp. 177-208. The explanation of the following pages will be limited to the I-tao Hsin-fa of Liu I-ming, and Chuang's understanding of the Ho-t'u and Lo-shu.
4. Introduction to the I-tao Hsin-fa [ ITHF ] pp. 1-30.
5. Refer to chapter two, pp. 38-40, and the TCYL manual.
6. Chapter two, p. 39. Wood - Fire - Earth - Metal - Water
7. Note that the legend says the Meng river, a tributary of the Yellow river, and not the Yellow river itself, as is commonly thought. ITHF p. 2 line 1:
8. From Lai, I-ching T'u-chieh [ ICTC ] p. 507.
9. ITHF, p. 1 for figures 2 and 3; table 1 is the author's.
10. The Ten Heavenly Stems: 天干。甲乙丙丁戊己庚辛壬癸
11. ITHF, p. 2.

12. The charts and explanations are from the I-hstieh T'ung Lun, by Wang Ch'iuang-shan, The Kuang-wen Press, Taipei, 1962; the selection is Chuang's.
13. No explanation is given as to why 5 should be the number of heaven, or 6 the number of earth. The ten heavenly stems are twice five, that is, ten in number, representing the Yin and Yang ( earthly and heavenly ) aspects of the elements. The twelve earthly branches are twice six, also representing the Yin and the Yang aspects of nature; six months ( the 11th to the 4th ) are "supported by" Yang, and six months ( 5th to 10th ) are "supported by" Yin, according to the TCYL pp. 90-91. Even numbers are Yin, and odd numbers Yang. Thus, the reasoning powers justifying the assignations are endless.
14. IHFL, p. 74.
15. IHFL, p. 76.
16. cf. chapter five, pp. 139-141, and chapter six, pp. 181-182.
17. ITHF, ( Liu, 1799 ) p. 30: 無極太極, ..金丹, 卽是在河圖洛書之中五之中一點... 卽本來先天真一之氣.
18. cf. chapter four, p. 100, note 40; p. 112, note 68.
19. cf. chapter two, pp. 30-31, note 16.
20. ITHF, p. 2, lines 11 ss. 一為元精, 屬水. 為壬水. 三為元性, 屬木. 為甲木. 五為元氣, 屬土. 為戊土. 七. 神. 火. 丙. 九精, 金. 庚.
21. ITHF, p. 2, line 17 ss. 二識神, 火. 丁. 四鬼魄, 金. 辛. 六, 濁精, 水. 癸. 八游魂, 木. 乙. 十妄意, 土. 己.
22. ITHF, p. 3, line 1
23. ITHF, p. 3, line 2
24. ITHF, p. 3, line 10
25. ITHF, p. 3, lines 19-20 日復一日. 年復一年. 陰氣純而陽氣盡. 不死豈能乎.

26. ITHF, p. 6, line 1: 洛書者, 五行逆運, 有為變化之道也。大禹治  
水時, 有神龜出洛河。等。
27. ICTC ( Lai ) p. 507.
28. Wang, IHTL p. 77.
29. Refer to the Chin-t'an ceremony, chapter six, p.171.
30. Lai, ICTC, p. 24.
31. ITHF, pp. 6-9, of which the above was a summary.
32. Chapter six, pp. 179-183.
33. Chapter six, pp. 184-188.
34. Chapter six, pp. 190-191; also chapter four, pp. 112-113.
35. San-wu Tu-kung 三五都功 ; T'ai-shang Cheng-i San-wu  
Tu-kung 太上正-三五盟威錄 ; cf. chapter five, pp. 130 to  
137 for a description of the 24 sets of spirits which the  
Taoist High priest must know to deserve this title.
36. 仙人, 真人, 聖人
37. 無私.



## CHAPTER FOUR

1. Huang T'ing Wai-ching 黃庭外經 can be found with the Huang T'ing Nei-ching 黃庭內經 in many places in the Taoist Canon. It is to be found in TT 130, 131; TT 167, 168; TT 189, 190; and finally in the Sung Dynasty collection called "Seven Tally Cloud Box" Yün-chi Ch'i-ch'ien, TT 679, Ch. 11 and 12. A more systematized form of the same basic work is to be found in the Taoist Canon TT 16-17, under the title Shang Ch'ing Ta-tung Chen Ching 上清大洞真經 which Chuang insists is the same as the Yellow Court Canon. Maspero makes note of the similarity on page 79 of his work Le Taoïsme ( 1950 ), where for stylistic reasons he assigns an earlier date to the Wai-ching or Exterior ( Exoteric Canon ), making it pre-5th century, and proposes that the Nei-ching or Interior canon was written sometime between the 5th and 7th centuries. The Interior and the Exterior canons were supposed to have been received by the formidable lady Taoist Wei Hua-ts'un in the year 288 A.D., when a Han dynasty mystic and recluse named Wang Pao appeared to her and delivered a series of books, including the Ta-tung Chen Ching and the Yellow Court Canon. Wei Hua-ts'un died in the year 334, and shortly after that time a friend of her son, Yang Hsi, with Hsü Mi began the establishment of a Taoist center in the Mao Shan complex of mountains, in Kiangsu province. In the year 365 Wei Hua-ts'un appeared in a vision to Yang Hsi, and transmitted the basic books of the Shang Ch'ing or Mao Shan school to Yang Hsi. These legends are known to Chuang, who considers the Yellow Court canon the basic text for the meditative, monastic tradition. For a detailed account of the era, cf. Ch'en Kuo-fu, Tao Tsang Yüan Liu K'ao ( 1949 ) pp. 31-37.
2. 齋隱子註黃庭外景經, 李明宿評閱, 乾隆五十八年, 白雲山房。

3. Huang T'ing Nei Ching Ching, Lin Wen-teng, Lung-hu Shan, 1850;  
黃庭內景經 林蘊澄書 庚戌 龍虎山
4. Liu I-ming, Huang T'ing Ching Chieh, Chi Yün Kuan, ca. 1799;  
 ( Chi Yün Kuan is a famous Taoist center in Shensi, cf. Ch'en Kuo-fu, ( 1949 ) pp. 283-289. 劉一明 黃庭經解 棲雲山
5. Huang T'ing Nei Wai Ching K'o-i, Liturgy of the Inner and Outer Yellow Court Canon, Lung-hu Shan, Lin Wen-teng, 1850.  
黃庭內外景科儀 林蘊澄, 龍虎山, 庚戌年 (兩卷古黃庭)
6. cf. the appendix, for the list of documents from Lung-hu Shan in Chuang's possession, and a description, of each.
7. cf. chapter two, note 43, for the title of the above mentioned manuscript.
8. Besides having a good mind and a superior memory, a Taoist must be an expert with the brush, and a practised calligrapher. As a young man, Chuang was trained by his father in penmanship, and in literary composition. Under the Japanese regime, Chuang had a book of verse published, and was hired by the government as a scribe and interpreter. Due to the numerous documents which must be written during the Chiao festival, and sent off to the heavenly officials, each Taoist priest and disciple must be trained in calligraphy and literary composition.
9. Maspero, Le Taoïsme, translated by Kawakatsu Yoshio, Dokyo, Fushi no Tankyu Tōkai University Press, Tokyo, 1966; 道教, 不死の探察. 東海大学, 東京, 1960.
10. The commentary of Liu I-ming, Huang T'ing Ching Chieh [HTCC] will be used from here through note 45, p. 102. The present citation is from page 1, lines 5-7. 內篇者, 太上玉晨道祖之所著。是謂正經。故名內篇。外篇者, 太上老君道祖之所解。是謂輔經。故名外篇。
11. HTCC p. 1, lines 7-8: 其言黃庭諸景之義一也。[人能守此虛無正室之黃庭... 諸神皆歸於黃庭之一神]
12. HTCC p. 1, line 8: 黃者, 中央之色。即中之象。庭者, 人居之處。即神室之象。

13. HTCC p. 1, line 9: 無色不包。無理不具
14. HTCC P. 1 line 9 to p. 2, line 1: 萬物皆從此出。
15. Ibid.: 經者徑也。道也。黃庭經即演說中之道也。
16. HTCC p. 2, line 2-3: 這箇中。無形無象。視之不見。聽之不聞。搏之不得。
17. HTCC p. 2, lines 4-5: 包羅三千世界。內有四象。五行。九宮。八卦。三元。九氣。
18. cf. below, chapter five, pp. 121-122.
19. HTCC p. 2 lines 6-7: 虛空。道曰虛無。眾妙之門。元牝之門。
20. Lao-tzu, Tao-te Ching, chapter six; cf. Lung-men sect commentary. 玄牝之門。
21. Here is stated the basic point which Chuang insisted so strongly upon. The liturgy of orthodox Taoism was simply an externalization of the meditations of the Yellow Court. Primordial breath, seminal essence, and spirit brought into the center of the microcosm, causing the birth of a new "Tao" child within, are symbols both of rebirth, and revitalization. The three principles, spirit, breath, and semen are personified by the Three Pure Ones, Primordial Heavenly Worthy, Ling-pao Heavenly Worthy, and Tao-te Heavenly Worthy, who are brought into the Yellow Court of the center for audience. So too, all the spirits of the body are brought into the center for an audience, including the spirits of the five directions ( five elements). Liturgy is inseparable from meditation., as will be seen at the end of chapter five, and throughout chapter six.
22. HTCC pp. 4-5.

23. HTCC p. 4, lines 8-9: 身中九宮真人:  
 心爲絳宮真人。腎爲丹元宮真人。肝爲蘭臺宮真人。肺爲尙宮真人。脾爲黃庭宮真人。膽爲天靈宮真人。大腸爲永靈宮真人。小腸爲元靈宮真人。膀胱爲身房宮真人。
24. NB., not the Yellow Court of the center, but one of the three visible yellow courts of the microcosm.
25. HTCC p. 5, lines 2-4: [雙丹宮真人] 明堂宮真人。丹田宮真人。洞房宮真人。泥丸宮真人。流珠宮真人。大帝。天庭。極真。大皇。  
 This passage is to be compared with TT 193, the 5th century compilation of the Mao Shan Taoist T'ao Hung-ching, Teng-chen Yin-chüeh 陶弘景撰 登真隱訣 上, 三, 九宮。
26. The text of Chuang is corrupt, leaving out the Tung Fang, which must be added here.
27. Only a six page set of harmful talismans escaped the notice of Chuang's more-than orthodox mother. The only sample of Lü Shan documents in Chuang's collection appears with the documentation in the appendix.
28. Certainly not every Taoist's wife would have the knowledge that Chuang's mother possessed. Chuang is embarrassed about the fact that he neglected the training of his youth to serve unwillingly with the Japanese, during the Second World War. Many of the Taiwanese were forcefully conscripted into the Japanese army. Chuang's mother acted as the preserver of the family traditions during his absence, and helped in his re-training after the war.
29. cf. chapter two, note 54; for their role in the Yellow Court, cf. below, p. 108, notes 59 and 60.
30. HTCC p. 6, lines 2-3: 一大包羅; 無處不在, 無時不有。
31. HTCC p. 6, lines 6-7: 絳宮真人。心王

32. HTCC p. 6 line 8: 其所以能神者,總是黃庭一神運動焉。
33. HTCC p. 7, lines 2-3 一神分而為諸神,諸神歸而為一神。  
p. 12, " 3-4 萬神來朝於一神。
34. cf. chapter three, page 79, where the five elements are paired and joined in the center.
35. HTCC p. 7, line 7: 不神而未有不中,中而未有不神。
36. HTCC p. 7, lines 4-6. 中即神也,神即中也。中字從口從一。口象  
太極 ○即黃庭也。一象一氣。⊙即神也。口內有一而為神。
37. HTCC p. 11, line 1: 不在心腎而在乎元關一竅。
38. HTCC p. 11, line 5: 陽精不是別物。即是黃庭之神。又名谷神。因其  
為天地之根。陰陽之門。性命之源。元關。
39. HTCC p. 9, lines 1-2: 上一。至真。神根。華根。靈根。靈芝。  
玉(靈)英。皆黃庭神之別名也。
40. HTCC p. 9, lines 2-3: 虛中宴。結珠。固精。服食元氣,即養  
黃庭神仙道也。
41. HTCC p. 11, lines 7-8: 五臟六腑,九竅,百骸。一動一靜。一收  
一放。皆谷神(黃庭神)默運之。
42. HTCC p. 12, line 3: 守之則昌,失之則亡。
43. HTCC p. 13, chart.
44. HTCC p. 14, line 3 to p. 15 line 4.  
髮升血。髮之神也。腦藏精。腦之神也。眼能視。眼之神也。  
耳能聽。耳之神也。鼻能嗅。鼻之神也。口能食。口之神也。  
舌能味。舌之神也。齒能嚼。齒之神也。喉嚥物。喉之神也。  
心靈明。心之神也。肺調氣。肺之神也。肝養血。肝之神也。  
脾消穀。脾之神也。胃藏穀。胃之神也。膽威明。膽之神也。  
三焦溫熱。三焦之神也。大陽出穢。大陽之神也。小陽受  
水。小陽之神也。膀胱出水。膀胱之神也。腹包物。腹之神也。  
左陽升陽氣。左陽之神也。右陰運陰氣。右陰之神也。左腎主  
受精。左腎之神也。右腎主出精。右腎之神也。身中九宮。各司其  
事。身中九宮之神也。元首九宮。皆含其靈。元首九宮之神也。  
重樓其二串送飲食,重樓十二之神。

45. 十二重樓 residence in the microcosm of the 十二不申, the left and right sides of the chest.
46. The text of the Yellow Court canon says that man must watch his heart and keep it peaceful in order to attain the Tao: 觀心得道; the line is similar to a passage in early Han dynasty text Huai-nan-tzu, Ch. 7 p. 6a, line 8: 喜怒者道之過也 . cf. Huang T'ing Wai Ching, Sung Yin-tzu commentary, p. 15a, Shang.
47. From here until page 114, notes 47 through 68, Chuang's edition of the Huang T'ing Ching, with the commentary of Sung Yin-tzu and the marginal notes of the Pai Yün Kuan monastery Taoist Li Ming-ch'e will be used. cf. note 2, above, for the Chinese characters, of the title. The marginal note of Li Ming-ch'e states here that ( Shang, 15b ) peace of heart alone is enough to destroy the "Wandering spirits" which are so harmful to the Tao: 止心則滅
48. Maspero gives a lengthy description of the dietetic and physiological methods of destroying or expelling the Three Worms, or Three Cadavers, in Le Taoïsme, ( 1950 ) pp. 98-114, and in the article "Les procédés de 'nourrir le principe vital' dans le religion taoïste ancienne," in Journal Asiatique 229, ( 1937 ) pp. 177-252, and pp. 353-430. Chuang, in reading the Japanese version of Maspero's work felt that it was incomplete. The interpretation given by the commentary in the following pages is the proper one, in Chuang's estimation.
49. HTWC, Shang, 16a lines 1-2. 為學道人第一仇敵... 遊神, 三尸。
50. For illustrations of the Three Cadavers, cf. TT 580, 太上除三尸九蟲, p. 7a and following.
51. Ibid.
52. Ibid.

53. HTWC, Shang, 15a, lines 3-4: 常存玉房神明達  
時念太倉,不飢渴
54. HTWC, Shang, 16b, lines 5-7; also marginal gloss of Li:  
玉房者,黃庭也。玉乃一土也。乃乾家之戊土所居。  
故曰玉液者,亦同此義也。
55. Ibid. marginal gloss of Li: 陰升陽降,真炁聚於黃庭。  
滋潤中土而黃芽由此發生。所謂靈苗是也。
56. HTWC Shang, 17a, line 2: 心死神活,心死則遊神死。  
遊神死而元神現!
57. HTWC Shang, 17a, gloss of Li: 目不外視,神自存。鼻不呼吸  
元炁生。耳不外聽,精自盈。
58. TT 580, Op. Cit. The illustration on page 25a shows the  
Taoist sitting in the lotus position, on the skin of a  
tiger, symbolizing the death of Yin, with the Three Pure  
Ones emanating in a vaporous cloud from his head. The  
purification of the Yellow Court and the expulsion of the  
Three Cadavers is an essential condition for having the  
Three Pure Ones dwell in the microcosm of the Taoist's  
body, according to the commentary in Chuang's possession.
59. HTWC Shang, 17b. 六丁神女,天之陰干神名。
60. HTWC Shang, 18a, lines 7-8 [開子精(鬼)路可長活] 不待六丁之  
謁...所以百萬羣中行任督者,無一長活。  
The commentary of Sung Yin-tzu confirms the opinion of  
Chuang that the text is a manual of ritual meditation, more  
than a kind of breath exercise, or a circulation of semin-  
al essence. The Tu and the Jen passages, conceived of as  
two channels running from the top of the lip over the head,  
to the base of the spine, and back up to the lower lip,  
respectively, are filled with the 10,000 spirits, coming  
for an audience with the eternal Tao in the Yellow Court.
61. HTWC Shang, p. 21a, line 2: 欲得此玉女之存,必敬少怕。  
如履虎尾,如蹈層冰。

62. HTWC, Shang, p. 21a, lines 5-6: 達道之門.
63. HTWC, Shang, p. 21a, lines 7-8: 修者如蛟之修龍. 雉之修鳳. 以德而化神... 無有三才則如道之門.
64. HTWC, Chung, p. 2b, lines 1-2: 五行參差. 同根節.  
三五合炁, 要本一.
65. HTWC, Chung, p. 3a, line 4: 以女而為金水之性. 龍從火裡出. 虎向水中生. 北一西四, 二五也.
66. HTWC, Chung, p. 3a, lines 4-6: 東三南二, 一五也. (男而為木火之性) 戊巳(土)本五, 三五也... 合其先天之炁.
67. HTWC, Preface, page 1: 子(嵩陰子)幼慕黃庭. 誦黃庭二十餘年而自謂未明一字...
68. HTWC, Chung, 2b, line 2: 抱玉懷珠. 和子室.
69. The process described here is symbolically represented in a series of rituals, namely, the Three Audiences, on pages 184-189, and the Tao-ch'ang on pages 190-191.
70. The connection between the Yellow Court canon and the Tu Jen canon of chapter five is found in the "Bright Pearl", which is a term for the Yellow Court when purified and inhabited by the Three Pure Ones. The preservation of seminal essence, primordial breath and spirit in the center was described in note 68 above as holding on to the Jade and the pearl. Li Ming-ch'e adds in marginal note on page 3b that "he who cultivates 'true' Yang will discover the bright pearl.." [真陽養就明珠發先..]. The next document which Chuang then gave the author was the Tu Jen canon described in chapter five, immediately below, where the Primordial Heavenly Worthy leads the ten thousand spirits into the bright pearl.



## CHAPTER FIVE

1. For the gods inside the body which the Taoist summons forth to perform ritual, cf. Maspero Le Taoïsme, ( 1950 ) pp. 19-24, and 116-147. Holmes Welch also mentions the spirits in The Parting of the Way ( 1957 ) pp. 105-112. A complete list of the spirits, divided into heavenly bureaus, and falling under the jurisdiction of the Three Pure Ones, is to be found in the beginning of the Tao Chiao Yüan Liu, the manual mentioned in chapter two above. Also of great use in organizing the spirits into their proper cosmological order is the ritual called Ch'ing-shen [清神] mentioned in chapter six, below, where the heavenly spirits are invited, one by one, to be present at the Chiao.
2. The term Wu Wo, originally a Buddhist word to be found in such famous canons as the Diamond Sutra, is a stage of enlightenment usually ascribed to the Bodhisatva. In the Taoist sense, however, it is synonymous with the term Wu Ssu to be found in the 6th chapter of the Lao-tzu; that which to the Buddhist meant the non-self or non ego, to the Taoist means selflessness, acting for the sake of one's fellow men, the rule of the Tu Jen canon. Chuang used the term continually, in this second sense, and became wrathful at any suggestion by the author that the term was originally Buddhist. [ Wu Wo 無我 ; Wu Ssu 無私 . ]
3. The Ling-pao Wu-liang Tu-Jen Shang-p'in Miao Ching, 靈寶無量度人上品妙經, is to be found in volume 38 of the Taoist Canon, with a commentary by the Sung dynasty Taoist Ch'en Ching-yüan; cf. Maspero, Kawakatsu, (Japanese edition of Le Taoïsme, Tokyo, 1966 ) p. 278 note 9. Yoshioka also treats of the work in Dokyo Keiten Shiron, A Treatise on the History of Taoist Works, Tokyo, ( 1955 ) pp.383, 393, 401, 405, etc. The Tu Jen canon is first mentioned in the T'ang dynasty list of Taoist works called San Tung Chu Nang, TT. 780-782.

4. The quotation is from Chuang's copy of the Tu Jen Ching; the Taoist Canon version ( TT 36 ) is identical, for which cf. TT 36 p. 2a line 6 to 5b line 8; the text is quoted in toto in the appendix.
5. Chih chen [至真] means to attain the stage of Chen, truth, or Tao-realized. It refers to the Chen-jen, the immortal who dwells in the heavens of the 2nd Heavenly Worthy, Ling-pao T'ien-tsun, and therefore is the ideal of the Taoist in the Ling-pao liturgical tradition. It is therefore translated Tao-realized, which is the meaning that the Taoist assigns to it. The three stages are Hsien Jen, or immortal, under the Tao-te Heavenly Worthy, the ideal of the lowest stage; the Chen-jen or realized man, under the Ling-pao Heavenly Worthy, and the highest Sheng-jen or saintly man, under the Primordial Heavenly Worthy.
6. Wu Yang [無鞅] means literally unbridled, as a horse without reins. The term is a reference to the myriad realized men who assemble from the heavens to hear the reading of the Tu Jen canon, an esoteric word of the Taoist. cf. the illustration in the appendix from the Ming dynasty woodblock print, showing the Wu Yang realized men as heavenly worthies assembling on foot.
7. The 5 writs, Wu Chen-wen [五真人] are the five talismans used in the Su Ch'i ceremony described below, in chapter six, pages 180-183. For a scholarly treatment of the 5 True Writs, cf. Kristofer Schipper, "Le Wou-yue tchen-hing-t'ou et son culte" in Etudes Taoïstes [ Japanese publication, 道教研究二, edited by Yoshioka Yoshitoyo and Michel Soymié, Tokyo, 1967 ], pp. 114-162.
8. Ch'u Chuan 初卷; cf. appendix for a description. Sounding the ritual drum 24 times: 鳴法鼓二十四通. Lighting the incense burner: 祭炉; Ch'u-kuan 出官; cf. TT 193, Hsia, T'ao Hung-ching's Teng-chen Yin-chüeh for a 5th century version of the text. T'ao Hung-ching who collated the texts claims that they come from the original Heavenly Master, through Wei Hua-ts'un; cf. Hsia, 6b, l. 5.

It certainly must be considered to be one of the oldest rites of religious Taoism.

9. Illustration taken from Chuang's Beginner's Manual, 初卷.
10. (Characters taken from the Ch'u-kuan, rite Tao Ch'ang, Chuang's manual; compare, TT 67, Shang, 9a and following for similar text): 無上玄元太上道君
11. 召出臣身中三五功曹
12. 左右官使者 The commentary of the Ch'u Chuan manual explains that these are the six Chia and six Ting spirits.
13. 五帝直符.
14. 直日香官, 各三十六人.
15. 太上正一盟威法籙.
16. 太上三五正一盟威法籙.
17. Chuang actually knew many more registers than the 24 required for a grade 6 San-wu Tu-kung. He felt, however, that to ask the 63rd Heavenly Master for a higher grade would be improper, due to the expense, and the Heavenly Master's practise of selling higher grades for a price without knowing the proper number of registers. He felt in all respects a duty to be loyal to the tradition learned by his grandfather from the 61st generation Heavenly Master, and the books in his possession.
18. cf. TT 877; the titles of the registers are listed in the appendix.
19. TT 878; titles are listed in the appendix.
20. Many Taoists, especially in southern Taiwan, practise both styles of ritual, for which cf. Liu Chi-wan (1967) pp. 44-45. The rites are kept strictly separated in north Taiwan.
21. TT. 877, Ch. 1 p. 2a-3b. Chuang went over the lists with the author, recognizing them all.

22. cf. TT 877, Ch. 1, p. 4a-6b.
23. For parallel texts, cf. TT 990, [CIHCLI]  
(Sung dynasty, ca. 1124 A.D. ) p. 4b, lines 10 ss.
24. TT 990 CIHCLI, 4b, lines 1-6.
25. TT 990 CIHCLI, 5b, lines 3-5.
26. cf. Doré, ( 1920 ) vol. 6, page 36; the Three Generals are not considered by the Taoists to be the Three Officials, but rather messengers in charge of the records of the Three Realms. Doré was incorrect on this point.
27. cf. Schipper, Op. Cit. note 3, above ( Dokyo Kenkyu, II, 1966 ) pp. 114-162; in this article the Five Talismans are identified with the chart of the five peaks mentioned by Ko Hung in the Pao-p'u-tzu, and the Ling-pao Five Talismans, in their ancient form. The Sung dynasty work Shang Ch'ing Ling-pao Ta-fa, TT 964-966 as well as the manuals of Chuang for performing the liturgy suggest that there are many sets of five talismans, one for each level of the spirits. The talismans are seen as methods to control the spirits of the entire cosmos. cf. next note, number 28, below.
28. TT 877, Ch. 5 lists 5 talismans for the body, 5 for expelling demons, five for the "Nine Heavens", for the stars, the elements, and so forth. The texts of both Chuang and Ch'ien suggest that there are different talismans and different spirits for each of the areas of the cosmos; thus, the five peaks have different spirits, and different talismans than the five dragons of the water, the five stars, the five emperors, and so forth. Chuang insists that the Ling-pao Five Talismans were sets, rather than a single series; that is, the Ho-t'u (or five elements in their life-giving order) are applied by different spirits and varying talismans in Taoist ritual.
29. Chuang referred to the Ch'ing Shen ritual, as in chapter six, below, page 161, note 32.

30. The manuals are 1. Ch'u Chuan <sup>初卷</sup> ; 2. Chin Lu Wen Hsien <sup>金錄文獻</sup> ; cf., appendix for description.
31. The meditation is to be found in the Sung dynasty work of the Taoist Chin Yün-chung, Shang-ch'ing Ling-pao Ta-fa, <sup>金允中</sup>, 上清靈寶大法 (宋) TT 964, Ch. 7. Chuang has performed this meditation privately only once, before his ordination; it is, however, basically the same meditation which goes on in the Taoist's mind during the Su Ch'i ritual as described in chapter six.
32. For a parallel passage, cf. also TT 990, CIHCLS, 13b ss. Yin <sup>寅</sup> .
33. Note that the number is 36, corresponding to the divisions of the Prior Heavens, rather than 24, the divisions of the Posterior Heavens and the total cosmos.
34. 朝太淵。北極。丹田真宮 [黃庭]。
35. TT 990, CIHCLI 14b, lines 7-8: 身中三萬六千神與青帝真氣合。
36. The chart summarizes CIHCLI 14b to 16b ( TT 990 ) .

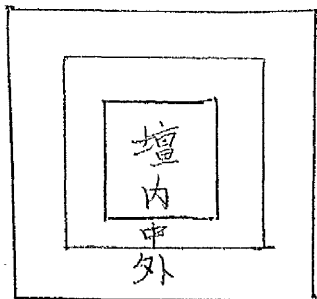
## CHAPTER SIX

1. 醮者祭之別名也 ; cf. Liu, ( 1967 ) pp. 1-2 for a summary of the various definitions of Chiao.
2. There is a triple signification to the forbidding of meat; raw meat is offered to the orphan souls and the wandering spirits on the last day of the Chiao; cooked meat is offered to the Shen-ming, the Jade Emperor, and to the human guests; wine, incense, and sweets are offered to the Heavenly Worthies, sages, and immortals, the recipients of the Taoist's special worship. The gods of the prior heavens are thus seen as freed entirely from the influence of Yin or Yang, life or death; they represent the state of the heavens before the influence of transformational change, and therefore their banquet consists of an esoteric diet, as outlined in the Noon Offering below.
3. No meat is allowed to be slaughtered within the confines of the city, or the ward where the Chiao is being offered. The first slaughtering of pigs actually takes place on the morning of the last day, immediately before the Chin Piao sacrifice in front of the temple.
4. The original usage of the word Chiao [ 醮 ] can be found in chapters 43 and 44 of the Book of Rites [ Li Chi. ] In the Kuan ritual celebrating the twentieth birthday of a son, the "coming of age" rite was performed by offering a cup of wine in respect to the family. In the wedding ceremony, the newly wed couple were offered a cup of wine as they entered the ancestral temple. By the end of the Han dynasty, the word came almost exclusively to be used for the ritual offered by the Chi Chiu, the village wine libationer who later came to be called Taoist. cf. Obuchi Ninji, Dokyo shi no Kenkyu ( 1964 ) pp. 8-12 on the Chi-chiu; also Stein's article in TP 50, 1963, vol. 1.

5. Obuchi, ( 1964 ) p. 49, gives a list of prohibitions from early Han times, showing that the forbidding of meat, the strict diet, and other purifications before ritual were not due to Buddhist influence, but stemmed from the customs of feudal China. The killing of animals during ritual was considered as untimely, during village sacrifices. cf. p. 18, quoting the T'ai-p'ing Ching, Ch. 118.
6. Women not being allowed inside the ritual area is not a Taoist prohibition as much as a custom of the folk religion. The Shang-ch'ing tradition from Mao Shan has monasteries for lady Taoists, and many of the Taoists of north Taiwan are not unwilling to allow women into the ritual area. The forbidding of leather, wool, white garments, and women participating in the rituals as lay observers are prohibitions stemming from the folk religion. The author has seen Taoists wearing leather inside the T'an area, and has seen women allowed in to hold the incense during the orthodox rituals. As pointed out by Obuchi in the passages cited above, the custom stemmed from Han dynasty village practises.
7. cf. Liu, ( 1967 ) p. 117-122.
8. Liu, ( 1967 ) pp. 73-80.
9. One must distinguish between an ancestor, who has died a ( 1 ) timely death, and has offspring to take care of the ancestor cult, and therefore control the spirit, and (2) a relative such as a young girl who has died a violent or untimely death, and therefore has no one to take care of her, or who simply wants revenge for a violent and early ending, and (3) the unknown bones of a person who has no one at all to care for the spirit. The Chiao looks after the welfare of all these of these classes, ancestor, [祖先], wandering spirit [遊魂], and orphan soul [孤魂].
10. Ch'uang's price for a 3 day Chiao is 20,000 Taiwan dollars, about 500 U.S. dollars, and 30,000 for a 5 day Chiao, 750 U.S. Dollars.

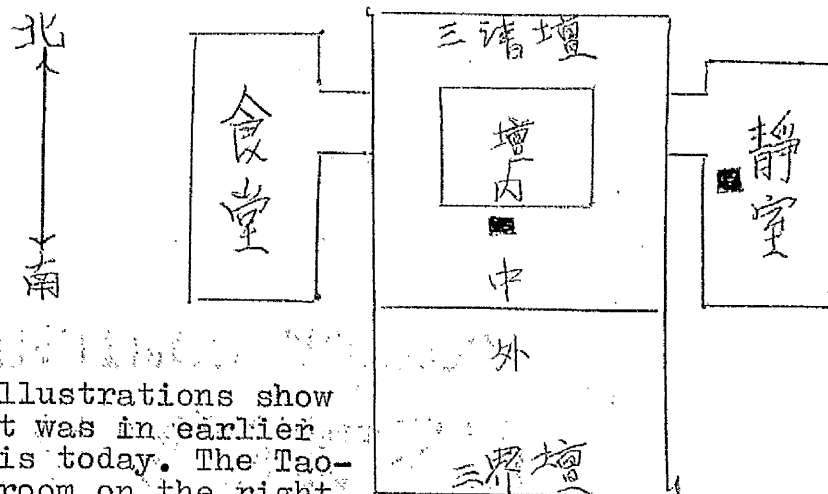
11. The rituals performed by the Taoists in the private homes of the people is remunerated by an honorarium for each house visited. The Taoists contracted to work outside the T'an area are therefore paid separately from the funds allotted to the Taoist entourage in the interior.
12. For the preparations done by the people of the community and the temple financial committee, cf. Liu, (1967) pp. 51-56, 73-81, et passim.
13. The structure of ritual as described here is the understanding which the people of the community and the lesser grades of Taoists have of the proceedings. The Taoists visibly offer a great petition at each of the ritual ceremonies, on which is written the names of the people, or at least the main clans participating, the purpose for which the Chiao is being offered, and the particular spirit to which the petition is being presented. The summation of the Chiao is the presentation of the petition on the last day to the Heavenly Emperor, in public, and then the freeing of the souls in the underworld by the rite called P'u-tu. The theory of the Ho-t'u and the meditations of the Yellow Court remain the privileged knowledge of the Taoist initiates.

14.



1. ancient outdoor T'an.

2. modern temple made into a T'an:



The above illustrations show the T'an area as it was in earlier times, and how it is today. The Taoists sleep in the room on the right, and keep a shrine to hold their ritual instruments, the flaming headpiece and ivory sceptre. The dining hall is on the left.



15. Contrary to the data of K. Schipper, as reported by Holmes Welch, in his article "The Bellagio conference on Taoist Studies" in History of Religions, IX, 2-3, p. 123, the Red-head and the Black-head Taoists of north Taiwan do not differ in their dress when performing the Chiao ritual. The term "Red-head" which applies to a red cloth wrapped around the head is probably valid only for Tainan city, where both the "Red-head" or Fa-shih and the Black-head Taoists wrap a red cloth around their head when expelling the demons of pestilence. The Red-head and Black-head Taoists of north Taiwan dress exactly the same during the Chiao ritual, with the Chiang-i [降衣] or Great Robe of descent, the black skull cap, and the gold crown. All of the Taoists insert the gold "flame pin" into the crown on their heads, when performing the orthodox K'o-i liturgy. The Red-head Taoists, also called Fa-shih [法師] use the color orange for their long sleeves, and sometimes use orange silk as a background for the great embroidered vestment called Chiang-i. Orange or red is thus seen as a color which distinguishes the Shen-hsiao class of Taoists, the lowest of the five kinds described in chapter two. Refer to the appendix for illustrations of the various Taoists, in their ritual apparel.
16. Tao Ch'ang 道場 ; Chieh Chieh 解結 .
17. Many of the Shen Hsiao Taoists perform the Su Ch'i in the wrong temporal sequence, and many others do not perform it at all, substituting other rituals in its place. Thus what Mr. Ch'ien the Red-head calls Su Ch'i is in fact a shorter version of the Tao Ch'ang or audience with the Three Pure Ones, in which the five talismans are burned briefly at the beginning of the rite.
18. The point is confirmed by TT 282, a description of the "ancient" way of doing the Three Audiences, where the

the Sung dynasty commentators point out that the Meng-wei and the Tu-kung rank Taoists are the minimum grades required to perform the Ch'u-kuan ceremony.

19. The term K'o-i [科儀] refers to the orthodox liturgy of the Taoists, as well as to the debate or dialogue in the Buddhist monastery before the assembled brethren, wherein two monks expound the Buddha's teaching. The two lecterns can still be seen in the older temples of Kyoto, where the monks gathered to hear their masters expound. In the Taoist sense it means literally "alternating" or "seried ritual" accurately describing the ancient rite of religious Taoism. The high priest stands or kneels in the center, meditating in the fashion described at the end of chapter five, while the chief cantor and the assistant cantor [都講 副講] stand on the left and the right and describe in melodic chant what the high priest is accomplishing. The chief cantor stands on the east side, and represents Yang, while the assistant cantor stands on the west and represents Yin. The Red-head Taoists call the two cantors "dragon" and "tiger" respectively, symbolizing their roles.
20. The high priest is called Kao-kung Fa-shih 高功法師.
21. Chuang's manner of entering is quite different from the Red-heads, who simply walk on informally, and begin the ritual in front of the altar.
22. 鳴法鼓二十四通
23. cf, the spirits of the Ch'i-men Tun-chia, the Shang-ch'ing registers; San-tung Wu-lei register [三洞五雷] of the grade 2 and 3 Taoist, as given to Chuang's grandfather.
24. Thus the beginning, end and format of K'o-i ritual are always the same. The meditation and central theme only change.
25. cf. page 145, and note 4, above.
26. 顛, 天.

27. 祭願; 復爐; 出堂。
28. cf. Holmes Welch, History of Religions, IX, 2-3, 1970, pp. 107-136, for a list of the projected studies in religious Taoism soon to be published or in preparation.
29. Fa Piao 祭表; TT 278, Ch. 3.
30. K'ai Kuang 開光。
31. Blood is efficacious for expelling evil. Some Taoists have the laymen breathe on the brush, instead, to give "life."
32. Ch'ing Shen 請神; or Chu Sheng 祝聖; TT 278, Ch. 6, 7.
33. Chin T'an 禁壇; TT 985.
34. Wu Tang Shan 武壇; Pei Chi P'in 北極品 cf. chapter two.
35. The Chin T'an is performed in the outer area, and so does not deserve the pin, which is reserved for the Nei T'an, ( cf. note 14 above ) and the heavenly worthies.
36. cf. page 153, floor plan of the temple.
37. The following pages are taken from the manuals of Chuang, the Red-head Ch'ien, and the Taoist Canon version in TT 985, which is basically the same text as Chuang's. The version of the Taoist Ch'ien has many rubrics included, which will be pointed out in the notes.
38. Ch'ien's manuscript describes the places from which the spirits issue forth.
39. compare TT 985, page 3a.
40. cf. Doré ( 1920 ) Vol IX p. 102 for the history of T'ai-i.
41. 百福周臻, 周流万方。
42. 江河淮海非神水; 五龍吐出, 清天地... 今日吾將淨妖氣。
43. TT 985, Ch. 7, p. 4a lines 6-7; the TT text is corrupt here; the Taiwan text, as in many other instances, has the correct version:  
 五劍非凡之劍, 九鍊聖剛, 七星夾旁 (道藏)  
 吾之劍非凡劍, 九鍊聖剛, 七星劍。(台灣)

44. 噴水 ; the water is blown from the mouth like a cloud of white vapor, a truly difficult feat.

45. cf. TT 985, 6b, line 2.

46. 謹上請東方青帝木官。

解穢君吏九人南方赤帝火官。

解穢君吏三人西方白帝金官。

解穢君吏七人北方黑帝水官。

解穢君吏五人中央黃帝土官。

解穢君吏一十人。

天上直符解穢君吏。

地下直符解穢君吏。

今歲今日今日今時。

直符解穢吏兵童子玉女。

各百二十人一合具官來。

下降此壇所。

47. The Taoist has in fact summoned the spirits of the five directions from the Primordial Heavens, as in the Su Ch'i. The difference is that the Chin T'an faces south, instead of north.

48. cf. TT 985, pp. 5a to 8a, Ch. 7.

49. 混沌元一黃氣。

50. 入道無為。

51. 水無定形以呪為定在吾手中號曰神水噴天廓清噴地永寧噴人長生噴鬼滅形一噴如霜二噴如雪三噴之後萬邪斷絕鬼魅潛伏災殃殄滅。

52. The purpose of the prayer here is to purify the various parts of the body in preparation for the audiences with the Three Pure Ones. The Taoist says, "Now I am the child of T'ai-shang ( Lord Lao ) and the grandchild of Hsüan-huang" ( the Primordial Heavenly Worthy ): 吾是太上之子。玄皇之孫。
53. Ch'ien's text: (compare TT 985, Ch. 7, 9b, lines 9-10)  
 頭冠朱雀。脚踏玄武。左有青龍君。右有白虎神。(錢)  
 頭冠朱雀。足履玄武。左御青龍。右踞白虎。(TT 985)
54. Just as the Taoist must purify the microcosm before the spirits of the Prior Heavens will enter, as in chapter four above, so now he must purify the sacred T'an area before the three audiences with the Tao, on the second day of the Chiao, cf. below.
55. An interesting point which requires more research is the relationship between the ritual steps of the Taoist and the classical stage. Chuang's son was called upon to demonstrate some of the steps, during his military service, in conjunction with an operatic performance at camp. Professor Masakatsu Gunji of Waseda University in Tokyo has pointed out to the author certain similarities between the rubrics of TT 985 Ch. 7, the Chin T'an, and the steps and hand gestures of the Noh stage, a subject beyond the competency and scope of the present work to comment on. K. Schipper in the interesting article "The Divine Jester", in BIE, Academia Sinica, No. 21 ( 1966 ) pp. 81-95, points out definite relationships between the marionette theater and Taoist ritual.
56. cf. illustration in the appendix, Chuang in the Pei-tou stance.
57. compare TT 985, Ch. 7, p. 12 b to 16 a.
58. TT 25, Jade Pivot canon [玉杵經]; TT. 341, North Pole and South Pole canon [北斗南斗經]; TT 295, Three Officials canon [三官經].

59. Wu Hsien [午獻]; cf. TT 564.
60. The distinction between the deities whom the Taoists worship and the gods of the folk religion is again clearly indicated. The Heavenly Worthies of the Taoists are inside the sacred area, in the north; the spirits of the folk religion and the Jade Emperor are in the south; the souls of the departed and the mortal guests who come to the banquet are outside the purified precincts of the temple.
61. Shang Yuan, Chung Yuan, Hsia Yuan [上元, 中元, 下元], TT 295.
62. Chuang was in the process of training his two sons during the 5 day Chiao witnessed by the author in December, 1970. The rubrics for each of the major K'o-i liturgies were discussed before the performances with the entourage of disciples present.
63. Fen Teng [分燈] TT 213, Ch. 27.
64. Su Ch'i [宿啟] TT 281, Ch. 16.
65. TT 263, Ch. 320, also TT 220, Fen Teng, p. 5b-6a.
66. 日中以取火。是謂太陽真火。接以點油燭。至晚不絕昏黃...  
以天上之陽光開地下之陰暗也。  
高功法師。都講。副講。引班。值香。
67. Fen Teng text ( Chuang ): 虛無妙道 初生乎一。  
一者炁之始也。故燃一燈於元始之前。  
以明始青，祖炁之初。
68. Fen Teng text ( Chuang ): 道生一炁，一生於二。二者炁之次也。故次燃一燈於元皇之前。以明始皇二炁之初。
69. Fen Teng text ( Chuang ): 一生二，二生三。三者炁之列也。故三燃一燈於元老之前。以明始老之初。
70. Fen Teng text ( Chuang ): 道生一，一生二，二生三，三生萬物。
71. Chuan Lien [卷籙] TT 212, Ch. 17; Ming Chung Chia Ch'ing, [鳴鐘奠磬] TT 211, Ch. 14.

72. For the version of the Fen Teng in which all three occur together, cf. the British Museum collection of Taoist liturgical manuscripts, OR 12693/28, Chang-chou, ca. 1821.
73. cf. Noon Audience, p. 186, below.
74. cf. pp. 139-141, above.
75. Chapter three, pp. 81-83.
76. The Three Precious things: 三寶; 道經師.
77. pp. 139-141, above.
78. Chuang hopes to perform the Su Ch'i in the solemn fashion as described here, in 1974 for the dedication of the Jade Emperor temple in Hsinchu's western quarter. This temple, bombed during the Second World War, was recently rebuilt at great expense. Preparations for the Chiao festival to celebrate its consecration are already under way.
79. The text of the Five True Writs is to be found in the Tao Tsang, 966, Ch. 18, and in the Su Ch'i text in the British Museum collection, OR 12693/G. The talismans are not to be confused with the writs. The talismans are written out on a piece of yellow rice paper, and burned, in lieu of being pressed into the bushels of rice. The author was instructed in writing the talismans, and allowed to photocopy the manual in which Chuang had their various forms recorded. But Chuang was unwilling that they be published, or seen outside of his own home.
80. The music of orthodox Taoism alternates between fast and slow, bright and sombre melodies, demonstrating the working of Yin and Yang in the universe. In the Su Ch'i ritual, according to the rubrics practised by Chuang, the whole passage in which the meditation on the five writs is taking place, is a continual unbroken melody in a quick bright rhythm. The melody is played on the drum, by loosening and tightening the drum skin through hand pressure.
81. Tsao Ch'ao [早朝] TT 282, Ch. 18.

82. cf. TT 962, Ch. 21, pp. 6b-7b, describing the meditation.
83. The size and color of the paper is determined for each rite. The people of the community usually want to hear their names read out during the presentation of the document, which moves many Taoists, especially the Red-head sects, to always use large red or yellow paper, and to disregard the rules of size. Chuang refuses to change the size or color of the paper, and only includes the names of the wards or districts of the city participating in the Chiao, since the blue document is too small to include more.
84. The Taoists who are engaged to work outside the temple, are remunerated by the families whose homes they visit, and equally divide the stipends at the end of the day.
85. Wu Ch'ao [午朝], TT 222, Ch. 92; TT 976, Ch. 21, p. 8a for the meditation.
86. The Taoists of Taiwan do not always observe the correct hours for beginning the rituals, either from a lack of knowledge of the stricter monastic rules, or because the duties outside the T'an area for the sake of the people take up the time allotted for the orthodox K'o-i ritual to begin. The Taoist must always subordinate his own rules to the will or custom of the local place where he has been engaged to work; thus many of the rituals occur at different times, or out of their proper order.
87. For this and the other two audiences, the relationships with the Ho-t'u of chapter three, and the Yellow Court canon of chapter four, perhaps need not be pointed out; in Chuang's sense of the rituals, the relationship was basic; yet there was no great difference in the actual manner of meditating between Chuang, and the lesser Red-head Taoists such as Ch'ien, and Huang, and their disciples.
88. The Taoist master Yang of Taipei city calls himself a Ling-pao Taoist. There is no difference between his way of per-



forming the rituals, however, and the manner of Huang, from Chung-li city to the north of Hsinchu, or that of Ch'ien. All of these Taoists were of the Shen-hsiao order and called themselves Red-head.

89. Wan Ch'ao [晚朝], TT 222, Ch. 93; cf. TT 967, Ch. 21, p. 8a for the meditation.
90. cf. also p. 79, chapter three.
91. Floating the Lanterns: 放水灯 .
92. The Taoists of Tainan city perform the Su Ch'i out of place, on this the second night of a three day ritual. Some of the Red-head Taoists of north Taiwan perform a very short version of the rite on the third day, during the Tao Ch'ang ceremony.
93. Yü-huang Ching [玉皇經] TT 23.
94. cf. p. 94, note 69.
96. Ch'i Chen-wen [起真文] TT 229, Ch. 142.
97. Chin Piao [進表] .
98. P'u-tu [普度] .
99. cf. Liu Chih-wan ( 1967 ) pp. 1-3, who traces the use of the word Chiao to the beginnings of religious Taoism, and the rituals of Chang Tao-ling, out of which the Chiao was formed. Cf. also the works of Fukui Kojun, Dokyo no Kihon teki Kenkyu ( Tokyo, 1955 ) p. 37ss, and Maspero, ( 1950 ) p. 162ss.

WORKS FROM THE TAOIST CANON;

BIBLIOGRAPHY I

1. Ta-t'ung Chen Ching [上清大同真經 TT. 16-17; 三天龍書, 大洞真經, 三十九章經, 宋, 朱自英序.]  
The book is mentioned by T'ao Hung-ching in the Chen Kao [陶弘景真誥] ca. the end of the 5th century. The version to be found in vol. 16-17 of the Tao Tsang has the signature of the 23rd generation master of Mao Shan, Chu Tzu-ying, Sung dynasty. The book is a manual of meditations for instilling the spirits of the Yellow Court Canon into the body of the Taoist.
2. Yüan-shih Wu-liang Tu-jen Shang-p'in Miao Ching [元始無量度人上品妙經, 四註 (度人經) TT 38-39 ].  
The Tu-jen Ching, the basic text whereby a Black-head Taoist lives, is first mentioned in the T'ang dynasty index of Taoist books 三洞珠囊. The version in TT 38-39 bears the signature of the Ch'i dynasty Taoist Yen Tung [ ca. 479-501] and three T'ang dynasty Taoists. The commentary of Ch'en Ching-yüan dates from the Sung dynasty.
3. Hsüan Tu Lü Wen [玄都律文] TT. 78. Contains the rules for transmission of Taoist secrets. The book is first cited in the T'ang dynasty San Tung Chu Nang [三洞珠囊] TT 780-782.
4. T'ai Shang Huang T'ing Nei Ching Yü Ching, Wai Ching Yü Ching [太上黃庭內景玉經, 一卷, 太上黃庭外景玉經 一卷。 ]  
TT 168; Maspero ( 1950 ) holds that the Wai Ching is earlier than the Nei Ching, putting the latter between the 5th and 7th century. cf. also TT 189, 190, and the Yün Chi Ch'i Ch'ien vol 11-12 [雲笈七籤] TT 677-702. The Yellow Court Canon was mentioned in Ko Hung's list of Taoist books in the Pao-p'u-tzu, published in 317 A.D.

5. Teng Chen Yin Chüeh [登真隱訣 TT 193], compiled by the Liang dynasty Taoist T'ao Hung-ching [梁, 陶弘景] 452-536 A.D.
6. Ling-pao Ling-chiao Chi Tu Chin Shu, 320 volumes [靈寶領教濟度金書. 三百二十卷] TT 208-263. Collated by the Sung dynasty Taoist Jan Ch'uan-chen. The major rituals of the Chiao festival as described in Chapter Six are to be found in this collection, e.g., Su Ch'i, Fen Teng, 3 Audiences, etc.
7. Wu-shang Huang-lu Ta-chai Li Ch'eng I, 57 volumes [無上黃籙大齋立成儀. 卅七卷], TT 278-290. Some of the oldest specimens of Taoist liturgy are in this collection, including the Su Ch'i ritual in TT 281, Ch. 16, bearing the signature of the Liang Dynasty Taoist Lu Hsiu-ching.
8. T'ai-shang Cheng-i Meng-wei Lu [正一盟威籙], or T'ai-shang San-wu Cheng-i Meng-wei Lu [太上三五正一盟威籙] TT 877. A list of the 24 registers with the sets of spirits which must be known by the grade 4 and 5 ranking Black-head Taoist. The Grade 6 Taoist knows the basic registers of this list in order to perform liturgy, particularly in order to perform the Ch'u Kuan rite at the beginning of each ceremony.
9. T'ai-shang Cheng-i Meng-wei Fa Lu; [太上正一盟威法籙.] The 14 registers which are the basic knowledge of the Red-head Taoists, or the Shen-hsiao order. A Red-head Taoist is thus called a Meng-wei Fa-shih, whereas a Black-head Taoist is a San-wu Tu-kung.
10. Shang-ch'ing Ling-pao Ta-fa, [上清靈寶大法]; TT 963-972. Perhaps the most helpful set in the Taoist Canon for explaining Taoist liturgy and Taoist meditation, this collection of 44 volumes was written by the Sung dynasty Taoist Chin Yün-Chung ca. 1220 A.D. [金允中].
11. Tao-men T'ung Chiao Pi-yung Chi, [道門通教必用集] TT 984-985; Collated and commented on by the Sung Dynasty Taoist Lü T'ai-ku [宋, 呂太古]. The rubrics for the Chin T'an ritual are contained in great detail, in Ch. 7 of the collection.

12. Cheng-i Hsiu Chen Lieh I [正一修真略儀]; TT 990; anonymous. This text contains the 24 registers of the San-wu Tu-kung, and a description of the interior meditations going on during the liturgy. It also lists the days for Taoist meditation on the five primordial breaths.

The above is a list of the texts directly cited from the Taoist canon in preparing the text. Items 6 and 7, which contain a total of 377 titles, have been shortened to the general title of the collection. Works consulted but not cited are not included in the bibliography.

#### OTHER WORKS IN CHINESE: BIBLIOGRAPHY II

1. Ch'en Kuo-fu, Tao Tsang Yüan Liu K'ao, Chung Hua Press, Shanghai 1949; 陳國符 道藏源流考 中華書局 上海
2. Ch'en Kuo-fu, Tao Tsang Yüan Liu K'ao, 2 Volumes, Chung Hua Press, Peking, 1963; " 二卷, 北京 中華書局.
3. Sung Yin-tzu, Shih Ho-yang, Huang T'ing Wai Ching ..( T'ai-shang Huang T'ing Ching Chu ), Li Ming-ch'e P'ing; Pai-yün Shan Fang, Peking, 1794; 嵩隱子石和陽 黃庭外景經註 李朋徹評: 白雲山房 北京 1794
4. Liu An, Huai Nan Hung Lieh Chi Chieh, Kuo-hsüeh Chi-pen Ts'ung Shu, Shang-wu Press, Taipei, 1969; 劉安 淮南鴻烈 國基 台北.
5. Li Chi, Kuo-hsüeh Chi-pen Ts'ung Shu, Shang-wu, Taipei, 1969; 『禮記』 國基 台北
6. Lao-tzu, Tao-te Ching, Kuo-hsüeh Chi-pen Ts'ung Shu, Shang-wu, Taipei, 1969. 老子 道德經 國基 台北.
7. Liu Chih-wan, Taipei-shih Sung-shan Ch'i An Chien Chiao Chi Tien, Academia Sinica Monograph No. 14, Nankang, Taipei, 1967. 劉 叔萬 台北市松山祈安建醮祭典 中央研究院 南港, 台北.
8. Koyanagi Shigeta, Tao Chiao Kai Shuo, Tr. Ch'en Pin-ho, Shang-wu Press, Shanghai, 1926. 小柳 司氣太 道教概說 商務書館, 上海, 1926.

9. Lai Chih-te, Lai Chu I-ching T'u Chieh ( Ming), I-chün Press, Taipei, ( reprint ) 1969; 來知德『來註易經圖解』明。益群出版社。
10. Taiwan Sheng Tung-chih Kao, Chuan Erh, Tsung Chiao P'ien; Taiwan Wen-hsien Wei-yüan Hui. Taipei, 1956.  
台灣省通志稿, 卷二, 宗教篇。台灣文獻委員會。台北。
11. Liu P'ei-yüan ( Liu I-ming ) I-tao Hsin-fa Chen-chuan; Ch'ing, 1799, Ch'i-yün Kuan; ( reprint ) Freedom Press, Taipei, 1962.  
劉培元(劉一明)『易道心法真傳』清, 1799, 自由出版社。台北。
12. Wang Ch'iuung-shan, I-hsüeh T'ung-lun, Kuang-wen Press, Taipei, 1962. 王瓊珊『易學通論』廣文書局 台北。

TAOIST MANUALS TRANSMITTED TO THE AUTHOR  
BY CHUANG-CH'EN: BIBLIOGRAPHY III

1. Chi Lu T'an Ch'ing Yüan K'o; Lung-hu Shan, 61st Heavenly Master, Cheng-i Tz'u T'an ( 1851 ) 46 pp.  
給錄壇靖元科。六十一代天師門下。正一關壇。  
The ordination manual of the 61st Generation Heavenly Master, containing two ordination rituals, the list of books and registers necessary for higher ordinations, and the titles of ordination which the Heavenly Master grants.
2. Ch'i Men Tun Chia; copied in 1851 by Chuang's grandfather Ch'en. The preface claims that the book was the same used by Chu-ko Liang in the wars of the Three Kingdoms. It contains the registers of the 6 Chia and 6 Ting spirits, Fu talismans, conjurations, and hand gestures for using the spirits in war, for causing rain and wind, and controlling the elements. 208 folio pages, 63 chapters, in four Chüan; 奇門遁甲。
3. Chia P'u [家譜] of the Wu clan; from Hupei province, the Wu-tang Monastery, home of the Pei-chi military Taoists.
4. Chin-lu Cheng Chiao Ch'ao-chen K'o-i; 1809; 80 pp. 金籙正醮  
朝真科儀。
5. Chin-lu (Chiao) Wen-hsien; containing the rubrics for the rituals of the Chiao festival, as well as a list of the 5 kinds of Taoists and the 18 ranks in each. 金籙。文獻

6. Lung-hu Shan Shih Chuan, Chu Shuai Chiao Hsieh Mieh Wu San Hsien; 龍虎山師傅朱帥教邪滅正三限 (正一關壇)  
One of the basic manuals of the "Thunder Magic" variety of Taoist ritual which originates with the Orthodox Cheng-i sect; to know this manual qualifies a black-head Taoist for a grade two or three ordination. Part two of the manual explains that its purpose is to counter the harmful magic of the Lü Shan Taoists, the mediums, and subsequently the Mao Shan Taoists who were corrupted by the Lü Shan rituals. 65 pages; Cheng-i Tz'u T'an 正一關壇, 1851.
7. Huang T'ing Ching Chu, Shih Ho-yang Shu, Li Ming-ch'e P'ing. Ch'ien Lung 58 Nien (1794), Pai-yün Shan Fang. 黃庭經註。  
石和陽述。李明徹評。乾隆五十八年。白雲山房。  
The Yellow Court Canon cited in chapter four, from the Taoist monastery Pai-yün Kuan near Peking, home of the Ch'üan-chen sect.
8. Ch'u Chüan [初卷] The Beginner's Manual, showing the various ritual dance steps, the Fu talismans, the names of the spirits and the registers of the Black-head Taoist.
9. Han Tsu T'ien-shih Chuan Chu T'ien-ti Wei ( Cheng-i Tz'u-t'an). 漢祖天師傳諸天帝諱。正一關壇 (老天師傳家)。  
The manual of the secret taboo names of the spirits. 1851, library of the 61st Heavenly Master. 27 pages.
10. Huang T'ing Ching Chieh [黃庭經解] The 18 page commentary on the Yellow Court canon from Ch'i-yün temple in Shensi. The text is authored by Liu I-ming, the same Taoist who wrote the commentary on the I-ching in Bibliography II, item 11, ca. 1800. The text is substantially cited in chapter four.
11. Huang T'ing Nei Wai Ching Ching [黃庭內外景經科儀] The Yellow Court Canon in liturgical form. The signature of the book is dated 1850, and says of the text, "兩卷古黃庭" the two volumes run together are the old form of the Yellow Court canon. It was given to Chuang's maternal grandfather at Lung-hu Shan by a Taoist named Lin Wen-teng, whose name appears on the cover. 40 pages.

12. Ling-pao Chin-lu Chien Chiao P'ing Ch'i Kung Ch'an; Cheng-i Tz'u T'an; 靈寶金錄建醮平炁宮懺(全卷)正一闡壇  
A ritual version of the history of Taoism, with the names of all the spirits of the Cheng-i sect, and the Heavenly Masters from the first until the 61st generation. The book bears the personal seal of the 61st Heavenly Master. 50 pp.
13. Ling-pao Tu-jen Wu-liang Miao Ching 靈寶度人無量妙經, 三卷  
cf. Bibliography 1, item 2.
14. Li Tou Hsüan Kung Chüeh 禮斗玄功訣. 正一闡壇; a manual from the personal collection of the 61st Generation Heavenly Master, bearing the personal seal and the library seal of Lung-hu Shan. The book is a list of registers, containing the spirits names, secret summons, and a description of their appearance. Six chapters, 81 pages.
15. Mi Shou Chou Tsao Chih-ping Chüeh Yao; 秘授呪禁治病訣要  
Personal seal and library seal of the 61st generation Heavenly Master. A manual for curing sickness. 19 pages.
16. Su Ch'i K'o-i 宿啟科儀 ; Yung-cheng 13th year. 1736. 37 p.
17. Ta Fan Tou Tsou Kao Fu Mi; 大梵斗奏告符秘. 正一闡壇.  
Personal seal and library seal of the 61st generation Heavenly Master. A book of Fu talismans, with incantations, and directions for use. 23 pages.
18. Ta Ch'i Tzu Ts'ui Sheng Fu Mi; 大氣字催生符秘. 正一闡壇  
Personal seal and library seal of the 61st generation Heavenly Master. Ritual manual of talismans and incantations for hastening and easing birth. 28 pages.
19. Ta Sheng Ch'i Chih-ping Fu Mi; 大生氣治病符秘.  
61st Heavenly Master. Cheng-i Tz'u T'an. Manual of talismans and incantations for curing sickness.
20. T'ai-shang Fen-teng K'o; 太上分燈科 27 pages.
21. T'ai-shang Chin-t'an K'o; 太上禁壇科 18 pages.
22. T'ai-yi Pei-yü K'ao Hsieh Mi; 太乙北獄拷邪科.  
61st Heavenly Master, personal seal and library seal. 27. p.

23. Tao Ch'ang K'o-i 道場科儀 59 pages. 1883.
24. Wang Shuai San Hsien Chih Hsieh Fu Mi; 王帥三限治邪符秘  
Personal seal and library seal of the 61st Generation  
Heavenly Master. Talismans and rituals of the grade two  
and grade three Black-head Taoist; thunder magic. 21 pages.
25. Wang Shuai Shan Chih Ta Fa Fu Mi; 王帥夔治大法符秘  
61st Heavenly Master personal seal and library seal. Thunder  
magic registers of spirits, talismans, and incantations.  
71 pages.
26. Tao Chiao Yuan Liu 道教源流 ; the secret manual of  
the Taoist priest, passed on once a generation to the son  
who is to succeed to the orthodox ordination. The latest  
section of the manual, an appendix at the end, dates the  
composition to 1283 A.D., during the reign of Kublai Khan.

The above list does not include a complete set of ritual manuals for the Three Day Chiao, given to the author by the Red-head Taoist Ch'ien, nor the more than 300 volumes in Chuang's collection not photocopied by the author. Among the more valuable books in Chuang's collection are a set of manuals containing finely drawn Mudras or hand gestures, also from the 61st Heavenly Master at Lung-hu Shan, and a number of very old documents from Wu-tang Shan in Hupei, received from the Wu clan. To the above list must be added the 6 page remnant of a Lü Shan manuscript, the only sample not destroyed by Chuang's mother. The Taoist Ch'ien, a Heavenly Master sect Red-head [ Shen-hsiao ] possesses a very complete set of Lü Shan manuscripts, and has offered them to the author for photocopying. The above list is unique in that it contains rare "Thunder magic" manuals, and a whole set of rituals with the seal of the 61st generation Heavenly Master imprinted upon them. All were a gift of the 61st Heavenly Master to Chuang's grandfather in 1851.



## WORKS IN JAPANESE : BIBLIOGRAPHY IV

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5. The Heavenly Master sect Red-head Taoist Ch'ien Chih-ts'ai.

6. A medium or Tang-ki cutting himself with a sword. A Fu-talisman has been placed on the wound.



天真大神上聖高尊妙行  
真人無缺數眾乘空而來  
飛雲丹霄綠輿瓊輪羽蓋  
垂蔭流精玉光五色鬱勃  
洞煥太空七日七夜諸天  
日月星宿璇璣玉衡一時

停輪神風靜默山海藏雲  
天無浮翳四氣初清一國  
地土山川林木緬平一等  
無復高下土皆作碧玉無  
有異色眾真侍坐元始  
天尊應坐空浮五色獅子

之上說經一通諸天大聖  
同時稱善是時一國男女  
聾病耳皆開聰說經二通  
盲者目明說經三通暗者  
能言說經四通跛病積連  
皆能起行說經五通久病

痼疾一時復形說經六通  
髮白反黑齒落更生說經  
七通老者反壯少者皆強  
說經八通婦人懷妊鳥獸

露形說經十通始骨更生  
皆起成人是時一國是男  
是女莫不傾心皆受護度  
咸得長生道言是時  
元始天尊說經一通東方  
無極無量品至真大神無

鞅之眾浮空而至說經二  
通南方無極無量品至真  
大神無鞅之眾浮空而至  
說經三通西方無極無量  
品至真大神無鞅之眾浮  
空而至說經四通北方無

極無量品至真大神無鞅  
之眾浮空而至說經五通  
東北方無極無量品至真  
大神無鞅之眾浮空而至  
說經六通東南方無極無  
量品至真大神無鞅之眾

浮空而至說經七通西南  
方無極無量品至真大神  
無鞅之眾浮空而至說經  
八通西北方無極無量品

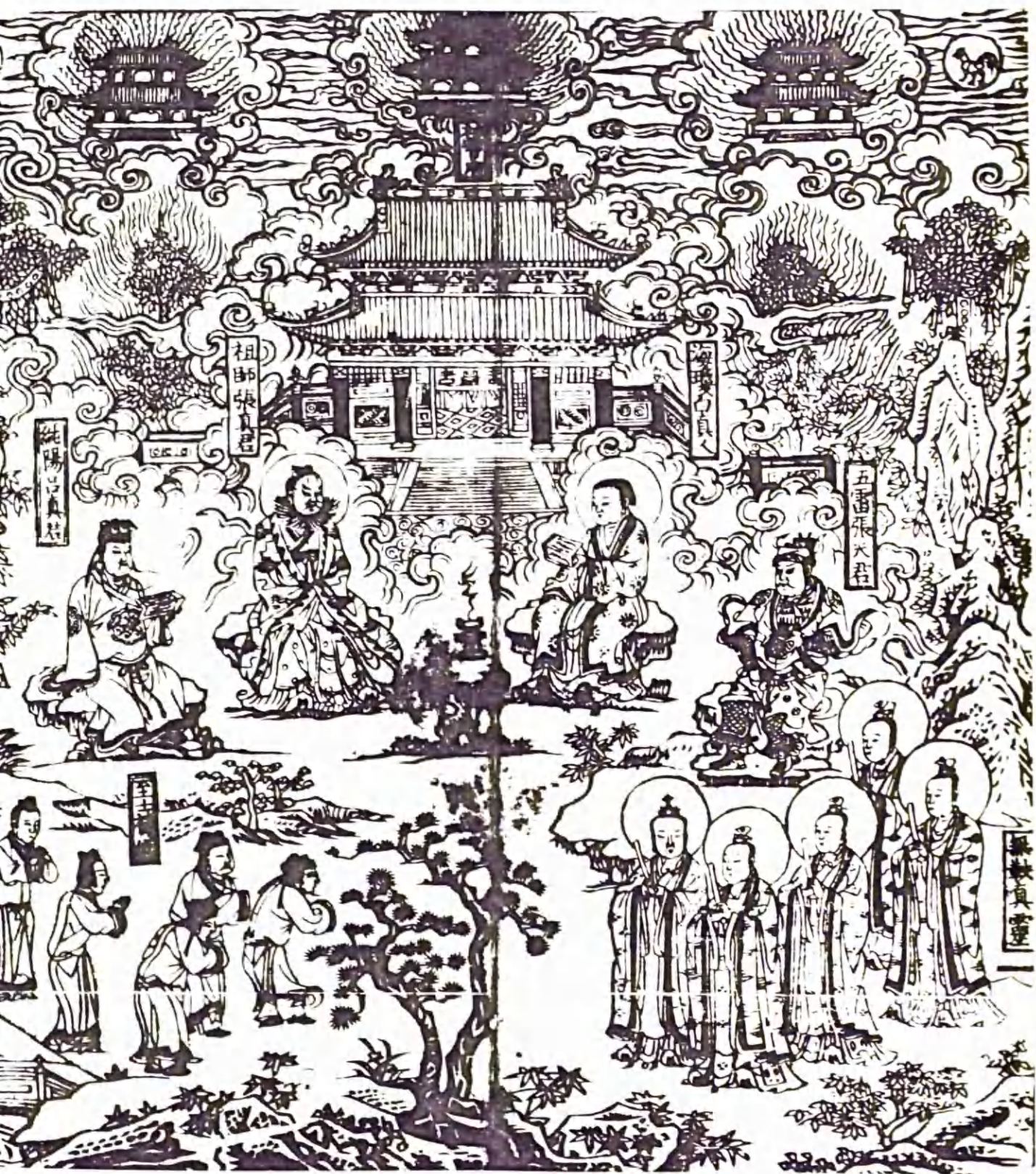
無量品至真大神無鞅之  
眾浮空而至說經十通下  
方無極無量品至真大神  
無鞅之眾浮空而至十通  
周竟十方無極天真大神  
一時同至一國男女傾心

歸仰來者有如細雨密霧  
無鞅之眾逐國一半土皆  
偏陷非可禁止於是元始  
懸一寶珠大如黍米在空中  
玄之中去地五丈元始登  
引天真大神上聖高尊少

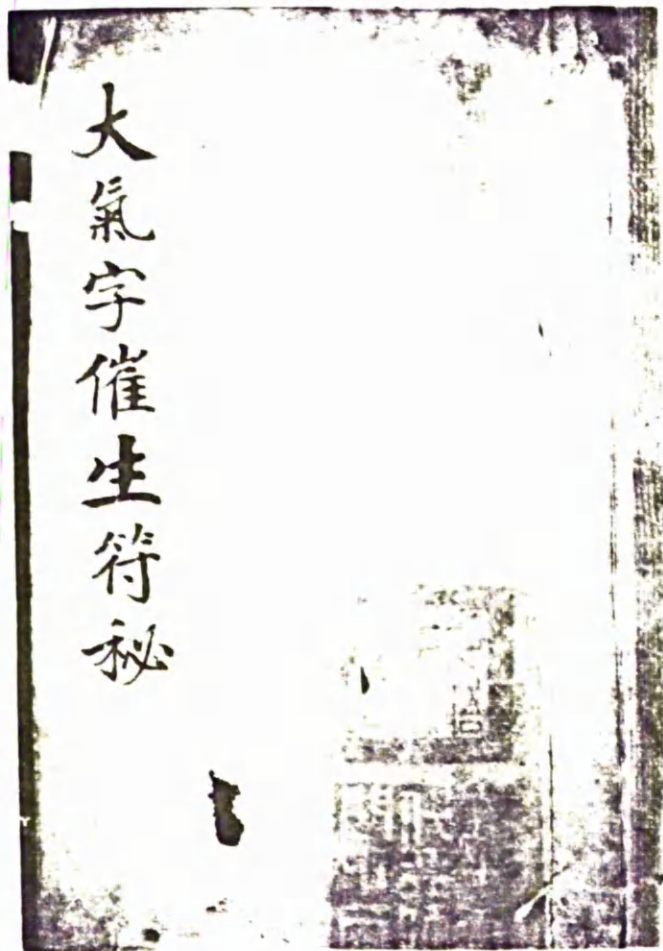
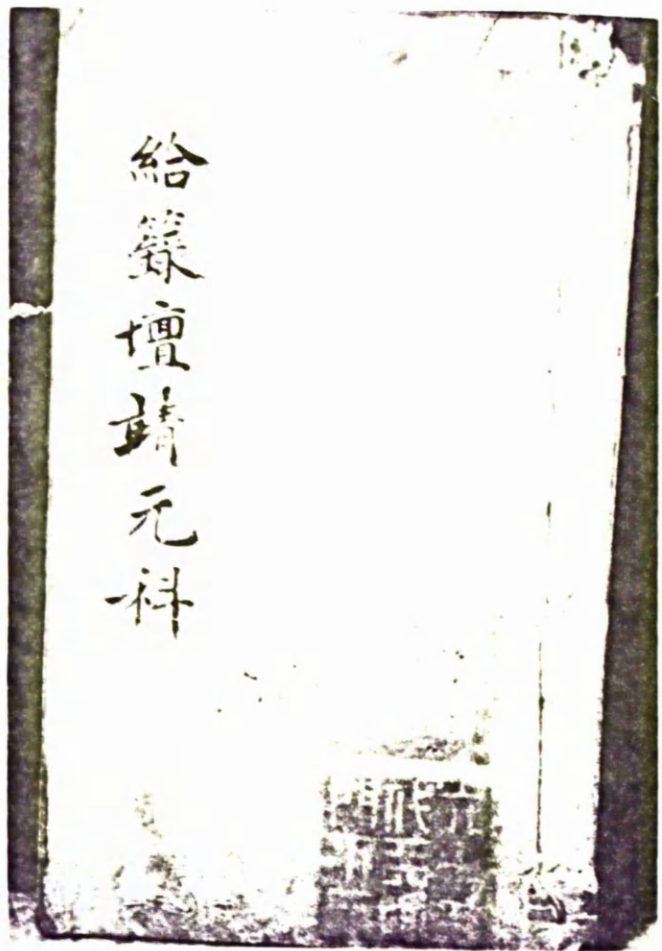
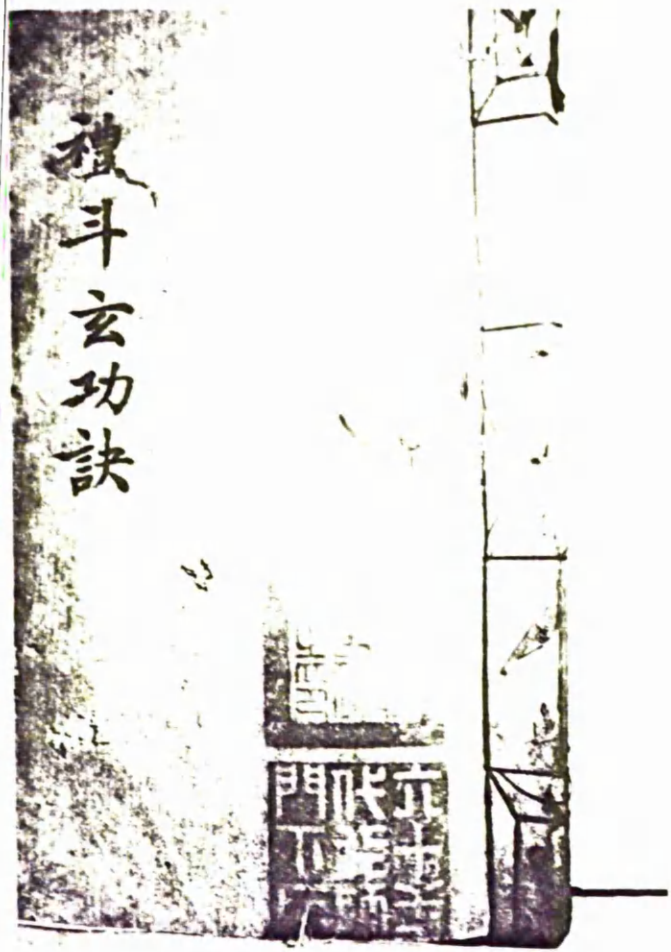
行真人十方無極至真大  
神無鞅眾象俱入寶珠之  
中天人仰看唯見勃勃從  
珠口中入既入珠口不知  
所在國人廓散地還平正  
無復歌偈元始即於寶

珠之內說經都竟眾真監  
度以授於我當此之時喜  
慶難言法事粗悉諸天復  
位候款之間寂無遺響是





8. Ming dynasty woodblock print depicting the meditation within the Taoist's mind during liturgy. British Museum.



9. Documents from the collection of the 61st Heavenly Master



魂者氣之神有清有濁口鼻之所  
 以呼吸者呼為陽伸吸為陰屈也  
 魄者精之神有虛有實耳目之所  
 以視聽者視為陽明聽為陰實也

魂 魄 圖

陽神曰魂  
 陰神曰魄  
 魂之與魄  
 互為室宅

生謂之精氣  
 死謂之魂魄  
 天地公共底  
 謂之鬼神也



11. The three Hun and the seven Po souls. Ch'ing dynasty woodblock.



2. Chuang-ch'ên in the Pei-tou stance.



3. Fen-teng ritual



1. The Taoist Chuang-ch'en in full vestments.

