

Journal of Daoist Studies

Volume 6
2013

Journal of Daoist Studies

The *Journal of Daoist Studies* (JDS) is an annual publication dedicated to the scholarly exploration of Daoism in all its different dimensions. Each issue has three main parts: Academic Articles on history, philosophy, art, society, and more (limit 8,500 words); Forum on Contemporary Practice on issues of current activities both in China and other parts of the world (limit 5000 words); and News of the Field, presenting publications, dissertations, conferences, and websites.

Facilitators: Livia Kohn, James Miller, Robin Wang

Editorial Board: Shawn Arthur, Friederike Assandri, Stephan-Peter Bumbacher, Suzanne Cahill, Joshua Capitanio, Alan Chan, Chang Yi-hsiang, Shin-yi Chao, Chen Xia, Kenneth Cohen, Donald Davis, Catherine Despeux, Jeffrey Dippman, Ute Engelhardt, Stephen Eskildsen, Elisabeth Friedrichs, Norman Girardot, Seth Harter, Jonathan Herman, Adeline Herrou, Dominique Hertzner, Shih-shan Susan Huang, Clarke Hudson, P. J. Ivanhoe, Jiang Sheng, Kang Xiaofei, Paul Katz, Sung-Hae Kim, J. Russell Kirkland Terry Kleeman, Louis Komjathy, Ronnie Littlejohn, Liu Xun, Liu Yi, Lü Xichen, Victor Mair, Mei Li, Mark Meulenbeld, Thomas Michael, Christine Mollier, Harrison Moretz, Mori Yuria, David Palmer, Fabrizio Pregadio, Michael Puett, James Robson, Harold Roth, Robert Santee, Elijah Siegler, Edward Slingerland, Richard Wang, Robin Wang, Michael Winn, Xu Liying, Yang Lizhi, Yao Ping, Robin Yates, Yen Hsüeh-cheng, Zhang Guangbao, Zhang Qin

Submissions: To make a submission, please contact us at daojournal@gmail.com. Articles are reviewed by two anonymous readers and accepted after approval. A model file with editorial instructions is available upon request. Deadline for articles is September 1 for publication in February of the following year.

Orders:

Printed Paperback: US \$25 plus S & H

www.threepinespress.com

Download PDF File: US \$15

www.lulu.com

Cover Art: Lord Lao as Qigong Master, Bagua Xundao Gong Red Cross Medical Exchange Center, Beijing; Director: Wan Sujian. Used by permission.

© 2012 by Journal of Daoist Studies ISSN 1941-5524

Table of Contents

Articles

GALIA DOR	
The Chinese Gate: A Unique Void for Inner Transformation	1
MIHWA CHOI	
Materializing Salvation: A Liturgical Program and Its Agenda	29
ELMAR OBERFRANK	
Secretly Transmitted Direct Pointers to the Great Elixir	58
DANIEL M. MURRAY & JAMES MILLER	
The Daoist Society of Brazil and the Globalization of Orthodox Unity Daoism	93
XU LIYING	
Daoist Temples in Modern City Life: The Singapore City God Temple	115

Forum on Contemporary Practice

SHARON SMALL	
New Visions of the <i>Zhuangzi</i>	145
MICHAEL M. TOPHOFF	
Daoist Principles in the Martial Arts: Their Relevance for Illness Prevention	161
ADAM D. FRANK	
Enacting a Daoist Aesthetic through Taiji quan Training	176

GERHARD MILBRAT & KNUT GOLLENBECK	
Master Li Jiacheng and the New Ways of Internal Alchemy	193
STEVE JACKOWICZ	
<i>Om Mani Padme Hum</i> in Daoist Revision	203
JEANNE WHITE	
Flowing in Life with the <i>Yijing</i>	211

News of the Field

Publications	223
Conferences	235
New Venues	239
Science on <i>Qi</i>	241
Contributors	248

Articles

The Chinese Gate

A Unique Void for Inner Transformation

GALIA DOR¹

How concrete everything becomes in the world of the spirit:
When an object, a mere door, can give images of hesitation,
Temptation, desire, security, welcome and respect.
If one were to give account of all the doors one has closed and opened,
Of all the doors one would like to re-open,
One would have to tell the story of one's entire life.

Gaston Bachelard, *The Poetics of Space*, 1969

Abstract

The gate, a conspicuous element in the Chinese architectural landscape, appears as the character *men* 門 in ancient Daoist philosophers as well as in later religious Daoist and Buddhist texts, works on Chinese medicine, and more. Its many, varied occurrences notwithstanding, this paper focuses on the symbolic meaning and significance of the gate in the first chapter of the *Daode jing* and its medieval expansions in combination with an analysis of the gate's role in architecture.

Gates in architecture differ according to structural type, and their symbolic meanings vary accordingly. Nevertheless, they all constitute a powerful *locus* that conveys diverse messages and connects two different realms—inside and outside. I suggest taking the Chinese gate as a significant, multi-layered symbol that constitutes a “potentiality gap,” in which a rite of passage takes place. It also offers a unique opportunity for any human being to take a quantum-leap of the mind and internal transformation. Earthly and textual gates can be named and discussed in ordinary language, yet they carry the potential of opening to the

¹ This paper constitutes a part of my ongoing research on the gate in Chinese philosophy and architecture. I would like to convey my deep thanks to Livia Kohn for her invaluable help and to the anonymous readers of the *Journal of Daoist Studies* for their comments.

way to the world of absolute truth (i.e., take part in the creation of Dao), which cannot be named or talked about. Special emphasis will be given to one specific type of 'transformative gate', namely, texts (or books).

Semiotics, Analogies, and Language

The gate is an architectural element represented in the Chinese language by the character *men* 門. I use the word "represent" intentionally because, beyond the fact that every language is a semiotic system of representations, Chinese in particular is characterized by mega-symbols. As J. R. Allen remarks,

The speaker of/about Chinese in the end must speak of graphs (i.e., what are commonly called "characters"). Long before grammatology there was, and still is in China, a graphology that is part of everyday life. This quotidian graphology is designed to contextualize the spoken language by attaching it to the written graph, which performs the dual role of signifier and signified. This is a meta-language (i.e., a language whose referent is language itself) of the most real kind: not theory, but rather the basic material of linguistic competence. (1992, 189)

The Chinese written language consists of visual symbols or characters, each standing for and conveying a world of meanings. Whether language has been the source of a highly developed symbolism in the history of China or whether the need for symbolism in Chinese culture was the cause of the development of this unique language is an intriguing question. The clues and examples of this phenomenon abound in almost any field of culture. Already the *Tai ping jing* 太平經 (Scripture of Great Peace, DZ 1101; trans. Hendrichske 2006), an early Daoist work from the 2nd century CE says, allocating a sign (*xiang* 象) to every being. It says, "Heaven and Earth follow immutable laws and never deviate from these laws. Whether far or near, each being equally is an emblem or sign" (Robinet 1993, 21).

The ancient Daoist classic *Daode jing* 道德經 (Book of the Dao and Its Virtue) contains many metaphors and symbols to convey subtle meanings. A. C. Graham notes, "His interweaving of metaphors, water, valley, root, gate, mother, with Way itself as only another of them, is not the

illustration of abstract thoughts, it is the thinking itself. [The *Daode jing*] is the masterpiece of a kind of intelligence at the opposite pole from the logical" (1989, 218).

Li Rong 李榮, the 7th century commentator of the *Daode jing*, similarly notes that "symbols are a bridge between the constructed existence of objects and the complete freedom from all mental classifications" (Kohn 1991, 205). The word "bridge" is significant in this context of the "gate" because the latter serves as a meta-symbol—a *bridge* that in itself is a *connector*. Semiotics is clearly present in Chinese art and poetry. Lillian Tseng, in an intriguing study of the visual representation of Heaven (*tian*, 天) in early China, cites Cai Yong, a scholar of the Eastern Han, as saying, "The eight doors represent the eight trigrams (of the *Yi-jing* 易經 [Book of Changes])" (2011: 67). When it comes to architecture, moreover, the following passage demonstrates the underlying assumption of my research, that is, that the *built* and the *written* (i.e. a construction made of stones and a philosophical text) can indeed stem from the same intellectual ideal or principle:

An attempt will be made to investigate architecture as a "manifestation of culture" or *wen* 文. Note first, the meaning of *wen* as "writing" or "words" (*wenzi*) and second, the legendary origins of *wen* as cosmic or exemplary patterns (*tianwen* or *diwen*, literally "heavenly patterns" and "earthly patterns"); architecture can then be seen as manifesting imperishable words and potent patterns-embodies images. (Knapp and Lo 2005: 141)

The Chinese, it appears, design their world with a double purpose in mind: not only should their man-made world correspond to laws and principles found in cosmology and nature; it should also promote their lives in its many and varied facets—from the personal, innermost aspect (microcosm) to the social, political, and universal (macrocosm). Symbols play an important role in this design as they connect subjects to objects and resonate between different layers—that are not at all separate—of the same terminological world. Looking at the human world from that philosophical perspective, the distinctions between city planning, home architecture, physical awareness, self-cultivation, and philosophy no longer serve as separators but become connectors. This is beautifully ex-

pressed in the following passage from the “Daxue” 大學 (Great Learning) chapter of the *Liji* 禮記 (Book of Rites):

In ancient times those who desired to make clear through the whole world their brilliant virtuous power first put in order their state/capital. Those who desired to put in order their state/capital first arranged their household. Those who desired to arrange their household first cultivated their body/self. Those who desired to cultivate their body/self, first corrected their mind. Those who desired to correct their minds first focused their thoughts. Those who desired to focus their thoughts first brought their knowledge to the fullest. Bringing their knowledge to the fullest lies in confronting objects (Lewis 2005: 3)

This paragraph reveals an important “practical model for humanity,” central to the understanding of ancient Chinese society and philosophy. It teaches that in order to have peace, order, and a virtuous life, one must cultivate life both in the microcosm and the macrocosm equally simultaneously. As Fabrizio Pregadio says when defining “Macrocosm and Microcosm”:

Cosmos, human being, society, and ritual area are analogically related to each other, so that an event or an action that occurs within any of these domains can be relevant for the others; this is determined by the principle of “resonance” (*ganying* 感應, lit. “impulse and response”), by which things belonging to the same class or category (*lei* 類) influence each other, Symbolic numbers and images (*xiang*) play a central role in establishing these relationships. In Daoism, however, numbers and images also perform an even more important function, as they serve to express both the emanation from Dao to macrocosm, and the reverse process of return to the Dao (*fan*), which is often performed with the support of a microcosmic framework (2008: 56)

To connect the above conceptions to our subject in hand, I hold that philosophy and architecture are in effect different manifestations of the same ideas, ideals, or concepts. Thus the gate (*men*) should not be treated as merely “architectural” or “textual,” but as one symbol that represents both at the same time and should accordingly be studied in both dimensions. As a connector between macrocosm and microcosm, the gate offers the opportunity to enter a different realm of consciousness and thus

connect to Dao. The term *men* accordingly has various meanings in different spheres of reality

Sphere	Meaning
Physical	door (an opening), also a barrier
Social	family, clan, sect, friends
Knowledge/education self-development	locus of instruction, school, doctrine, teacher, turning point

This diversity of meanings shows clearly that *men* is multivalent and needs to be explored in texts, architecture, and society. In many ways it is closely related to the word *dao* 道 which similarly plays a role in different dimensions.

Dao has been the focus of Chinese philosophers since ancient times and is still one of the most significant terms in Chinese philosophy. The term denotes a path, a direction, a road, or a process, combining spatiality and time. It is a physical road on which one strides, but it can also represent the social, political, and personal path of a human being. Beyond that, it can refer to higher developments, placing it in the mystical, transcendental sphere.² *Dao* is thus concrete, indicating a practical way of living, an actual path one chooses to take, a method of transformation; it is also intangible. As Xu Keqian defines Dao:

[Dao is] a suitable way of correctly handling the relations between man and man or man and his situations, constructed by man among subjects, rather than some permanent objective existence out there waiting for our knowledge to exactly correspond with. ...it can in a sense be understood as the

² At times, in order to appreciate a certain phenomenon, we need to put it side by side with its parallel in another culture, notwithstanding the difficulty of comparing different ways of thought and the risk of over-simplifying things. When compared to the foundations of Western philosophy, Dao reveals its uniqueness. Xu Keqian says that, "the pre-Qin scholars' enthusiastic attitude in pursuing "Dao" was quite similar to the attitude of the ancient Greek philosophers in pursuing "truth" (2010: 42). Western philosopher tended to look for fixed laws or principles such as truth, knowledge, or ethics—something that exists always, without any relation to human beings, and must be pursued as an ultimate goal. The quest for Dao, as well as Dao itself, is critically different.

whole process of searching itself, rather than just the end of that process of searching (2010: 45, 47).

Kirkland adds, with reference to Daoists:

The more meaningful approach is to ask not what a Daoist thinks, but rather what a Daoist does. And from that perspective, it seems that Daoists throughout history have generally been people who agreed that they should refine and transform themselves to attain full integration with life's deepest realities." (2004: 75).

Dao, therefore, can be thought of as an architectural term in the sense that human beings tread on it: a built road that shows us the way. At the same time, they also take part in creating it, i.e., it indicates the way in which people construct a road. One metaphor that might explain this notion is the way a river forms: the water runs along the least resistant path, that is, the Way is already there. But at the same time the water—with its powerful energy—takes part in the river's creation and determines its characteristics. Intriguingly, "the earliest appearance of *Dao* is in the Book of Documents in the context of cutting a channel and 'leading' a river to prevent the overflowing of its banks" (Ames and Hall, 2004:57).

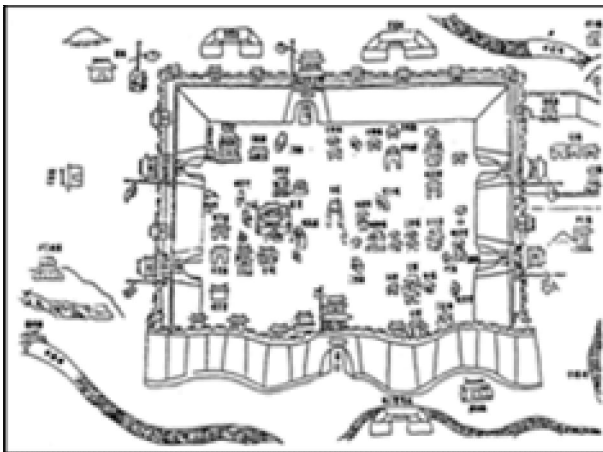
Thus, *Dao* should not be thought of as a fixed entity with which man unites but as a process, with which man continuously takes part according to the unfolding circumstances of the life's journey. *Dao* offers a practical, guiding path for human beings which is in itself "*Dao*-making" and transformative. As Ames and Hall state, "*Dao* is not only way but also way-making" (2004: 58). Way-making is constructive, it is a sort of architectonic process which builds layer upon layer of all that constitutes life. Hence it is not linear and does not start at a certain point to eventually reach a certain destination or target. *Dao* itself is transformative and along it, at significant junctions or turning points—one encounters gates which offer unique opportunities for inner transformation. Ames and Hall point to this important characteristic of the gates, saying:

Importantly, "gateway (men 門) is a recurring locative expression; it is the "where" and "when". The swinging gateway – opening and then closing- is where and when dao spontaneously "opens out" to provide creativity a

space through which to make its entrance, qualifying the processive nature with the immediacy and specificity of the creative act (2004: 59)

Gates in Chinese Architecture

The gate is one of the most prominent features of Chinese architecture, in history as well as today. Gates welcome you to imperial cities; they stand at the entrance to private residences or temples. They catch the eye conspicuously as memorials for widows who never re-married or for exemplary filial sons. They mark the entrance to mausoleums and graveyards as much as to the different realms of the living. Beyond architecture, gates feature in art and literature—in religious painting, murals, and illustrated scrolls; in poetry, hagiography, and legends; in alchemy, medicine, folk beliefs, and more. They constitute a defined, delineated space, an almost mandatory element of any built setting or structure. They create a gap, an opening between spheres, thorough which one enters or leaves. On the other hand, they also form a barrier—they can, after all, be closed.



Pingyao (Shanxi), 1707 Gazetteer (Xu 2000: 60)

Imperial cities are a physical expression of the ruler's control over the people, the country, and the cosmos. As Xu Yinong says about Han cities,

It was at this quintessential cosmic pivot that the royal palace was raised. Here resided the king, the Son of Heaven, who upheld and represented the harmony of macrocosm and microcosm. Such a proper sitting was regarded as responsible for aligning the human realm with the moral pattern of the cosmos" (2000: 32).

Architecture thus constitutes an ideational system that forms part of the Chinese aspiration for a harmonious universe. Even as early as the Han dynasty, it was structured carefully. "The officials at the court of Emperor Zhang appeared to enjoy encoding architecture, making every aspect of the Bright Hall the cosmos in miniature (Tseng 2011: 67). Cai Yong was a scholar of the Eastern Han who showed prominence in elaborating and modifying this popular set of codes. When it came to the construction of cities, for example, it was inconceivable in ancient China to have one without walls—in fact, the word for "city" (*cheng* 城) is the word for "wall." Walls (and, by extension, their gates) pointed "to the ultimate and Chinese desire to create and maintain order as much in the minds of the individuals as in society; which should be in accord with both the order of the world and the cosmos" (Xu 2000: 86). Along the walls, then, the gates were the openings for communication between outside and inside, forming an essential threshold between two realms. Politically, moreover, the gates of imperial cities functioned as an extension of the government and the names of famous people and important messages were posted on them.



A bird's eye view of the Forbidden City.
White arrows indicate the gates arranged along the main axis.
(Author's photo and graphics)

Gates are also the nodal points of thoroughfares. A major and constant feature of Chinese architecture is the central axis that runs through structures. In many instances, such as the Forbidden City, the visitor walks along this main way, starting from the southern (more public) parts of the structure to the more private, intimate and sometimes, sacred sectors (as moving north). Thus the visitor experiences a process of revelation while treading the path—an internal/external (dialectical process of inside-outside: *wai/nei* 外/内) progression that occurs simultaneously. In many instances, the main axis is dotted with gates, through which the visitor passes and which constitute a symbolic “leap of the mind.”

In addition, gates also were a special location for imperial rituals. As Xu Yinong notes, gates “were thus loci from whence the maintenance of social order and security was transmitted... The city gates by their practical attributes represented the openings through which the function of government was carried out” (2000: 119). Gates of imperial cities served to communicate the strength of the central government, convey a sense of order, and provide the threshold that connects and, if necessary separates, inside and outside—i.e., the ordered and the chaotic, the civilized and the barbaric, the living and the dead.

The latter function is essential in gates that line so-called Spirit Ways (*shendao* 神道), designed as paths leading to a tomb and often marked by stone figurines erected on both sides. They were “built not for the living but for the departing soul which, it was commonly believed, traveled along the path from its old home to its new abode, crossing the pillar-gate that marked out the boundary between these two worlds” (Xu 2000: 252). Intriguingly, gates that portray the threshold between this life and the afterlife were also depicted on Han tombs, as shown in the carving below. They represent the threshold between this life and the afterlife as they virtually accompany the deceased on his own very tomb.



Ming dynasty tomb gate, north of Beijing (author's photo)

As E. Y. Wang describes it,

The gateway is a heartbreaking place. While it promises a journey leading to the land ruled by the Queen Mother of the West and other frolicking immortals, one knows nothing of what lies beyond it. The Great Beyond is a country from whose Bourne no traveler returns. Up to this point the living can accompany the spirit of the diseased on the journey; beyond this pint, the deceased's spirit will have to fare for itself. This boundary is thus heavily invested psychologically, emotionally and symbolically. (2005: 31)



Horse-drawn chariot approaching a pillar-gate gateway (Wang 2005: 37)

Yet another form of the gate is the *que* 闕, often translated "tower" but more accurately described as "gate post" or "marker," which is a symbol both of social status and the act of observing or overlooking. Interestingly, its original definition was simply "a gap": the empty space framed by some architectural forms (Wu 1995: 277).



Eastern Han *que* at the Tomb of Gao Yi , Ya'an, Sichuan (author's photo)

Tower gates were erected on either side of a getaway to a walled city or an enclosed domain of royalty or nobility. According to *A Narrative History of the Three Gorges*, “tower” refers to symbolic sentinels on both sides of a city gate.

The *que* as a symbol emerged in the Zhou dynasty (c. 1100-221 BCE); by the Han, it referred not only to the sentinel of a city gate but also to the stone carvings erected in front of temples, courtyards, or tombs. Towers appeared in palaces, city gates, entrance doors, and tomb sites; they were often depicted on funerary art and tomb stones. During the Eastern Zhou, political and social changes lead to the development of an addition to the *que*-tower: the flanking observatories (*guan* 觀), “whose concrete shape and height could symbolize social status” (Wu 1995: 277).

According to the Han-dynasty dictionary *Erya* 爾雅, “*guan* means *que*.” The literal meaning of *guan* is “to look” or “observe,” which implies two reasons for building a higher rising structure, tower or observatory (Wu 1995: 277).³ Gate (*men*) in architecture being as a gap while its rampart (*que*) is a place to look and observe becomes highly relevant in later Daoism, as particularly illustrated in the hagiography of Laozi as discussed below.

A yet different kind of gate is that erected to commemorate exemplary widows and filial sons, symbol of the proper rites (*li* 禮) as defined in traditional Confucianism. Such memorial gateways are singular landmarks which were built in order to laud widows who never remarried after their husbands’ death or sons who excelled in Confucian studies and virtues. They also remind the populace of the necessity to honor one’s ancestors throughout the generations. A purely ritual structure, gates of this kind serve no specific practical function—often placed in the middle of empty fields, they have no areas to divide or connect, nor can (or need) they be opened and closed. The memorial gate, erected for many generations, is thus a unique symbolic reminder of Confucian education and a symbol of virtue which edifies and enlightens.

The common characteristic, shared by all these different gates is that they, no matter how practical, connect different realms and allow movement from one to the other. One term that best captures this charac-

³ Note that there are two *guan* (both pronounced in the first tone) that might be at play here: 觀 “to look, observe” and 關 “pass, barrier, check point.”

teristic in anthropology is the "rite of passage": a symbolic action that moves an individual to a different level of society and/or raises the person in on the quest for inner growth.



Memorial gate, Hubei (author's photo)

Note that access is open both through the center and the side.

As Mircea Eliade points out in *The Sacred and the Profane*:

All these rituals and symbolisms of passage, we must add, express a particular conception of human existence; when brought to birth, man is not yet complete; he must be born a second time, spiritually; he becomes complete man by passing from an imperfect, embryonic state to a perfect, adult state. In a word, it may be said that human existence attains completion through a series of "passage of rites," in short, by successive initiation. (1959: 180)

Gates function in a similar way. They first and foremost allow one to pass from one sphere to another and thereby come to signify a potential "leap" along the ladder of personal development. For example, the gates of the Great Wall constitute a ritual passage (and symbolic separation) from the barbarian (chaotic) states beyond the borders to the civilized (orderly) state within. Similarly, imperial city gates (such as in the Forbidden City) constitute a ritualized passage (and formal division) from

chaos to order. Temple gates move people from the profane to the sacred (and keep the gods in their own sphere), while the gates at mausoleums and tombs signify the passage from this life to the afterlife (and assure that the dead stay away from the living). Memorial gates, moreover, constitute a passage from life lacking in values to a life of Confucian morality. Highly symbolic, gates of cities already signify levels of meaning that become more explicit in gates of society, body, and mind. Their understanding enhances the comprehension of how gates function in philosophical schools and texts. One significant meeting point that blends philosophy, religion, and architecture, moreover, is the mystical hagiography of Laozi.

The Hagiography of Laozi

Hagiographies are in themselves an in-between entity. They stand between history and mythology, between fact and fiction, between biography and legend. The question that arises when one listens to or reads a hagiography is whether or not it contains what level of truth. This question is more of a theological nature; it might be relevant to scholars of Chinese history, however, most students of Chinese philosophy and religion see the significance of hagiographies in their fictional aspect. Their basic assumption is that they developed their particular, established narrative in order to convey certain religious ideas and ideals to generations of believers. Thus, in reference to the hagiographies in general, Livia Kohn says:

Hagiography as genre belongs to the class of religious or sacred biographies which, located between mythology and biography, makes use of biographical data or legendary stories about a saintly person to express the “emerging mythical ideals” of a given religion or tradition. The life of such a person- whose birth and death are marked by supernatural signs- in the unfolding of a hagiography becomes a metaphor for the key concepts and ideals of the religious community (1998: 7)

Laozi's hagiography begins with an entry in Sima Qian's 司馬遷 *Shiji* 史記 (Historical Records). Aside from basic biographical date, it describes only two major episodes: Laozi's emigration as a civil servant and his

transmission of the *Daode jing*. "Over the centuries, this grew into a complex narrative. The two basic tales were expanded both in depth, through additional motifs and symbols and in structure, with new episodes built around them" (Kohn 1998: 225)

Kohn sees the hagiographic narrative of Laozi as consisting of six parts:

1. Creation (Laozi creates the world);
2. Transformation (Laozi descends as the teacher of dynasties);
3. Birth (Laozi is born on earth);
4. Transmission (Laozi emigrates and transmits the *Daode jing* to Yin Xi);
5. Conversion (Laozi and Yin Xi go west and convert the barbarians)
6. Revelations (Laozi ascends to heaven and comes back to reveal Daoism) (Kohn 1998: 13)

For our purposes, the fourth section is most relevant: Laozi is stopped at the gate by the Guardian of the Pass, Yin Xi, who asks him to put down his philosophy in writing. This episode can be divided into significant stages: the encounter between Laozi and Yin Xi; the composing of the *Daode jing* and its transmission; and the ensuing inner transformation of Yin Xi. Steven Burik believes the story to be metaphoric as well but he extends his interpretation:

Is it a coincidence that the legendary Laozi was stopped by the "gatekeeper" and that this gatekeeper persuaded him to write down his teachings before he definitely moved to the other side? And that the gatekeeper said to him: "As you are about to leave the world behind, could you write a book for my sake?"

I interpret this story metaphorically as telling us something about what the Daoist texts can mean to us, in that the Daoist gatekeeper wanted to know how to stay at his post, the gate, in this world, from where he could respond to the diverse challenges that would inevitably come to him, yet without turning this into a fixed dogmatic position. (2010: 501)

Yin Xi is the focus of this story. As soon as he receives the *Daode jing*, he leaves his post and joins Laozi on his westward journey.⁴ This significant,

⁴ In other variants, Yin Xi did not join Laozi on his journey. See Kohn 1991.

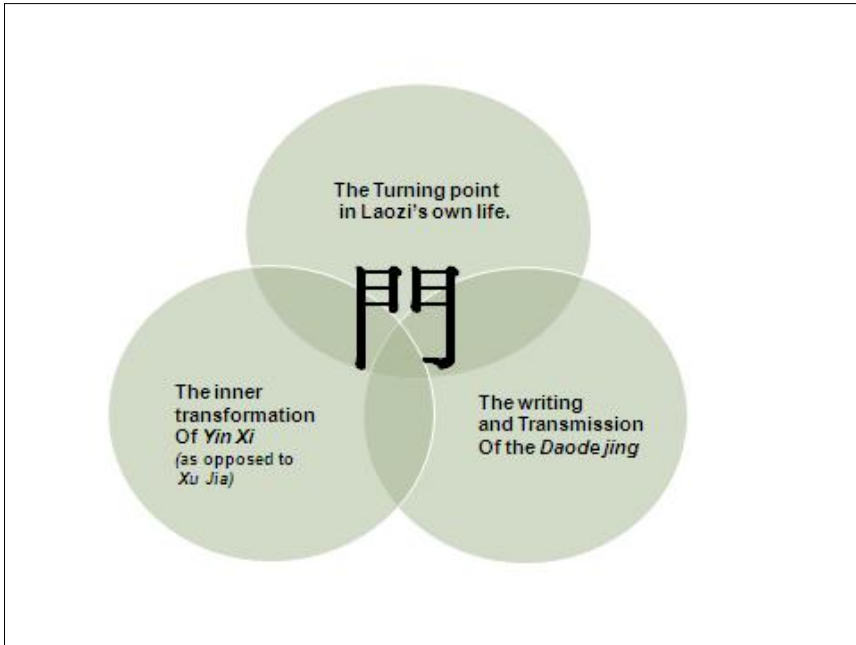
life-changing event—which, as Burik says, refers metaphorically to all human beings—takes place at the gate, in this “in-between” realm. Livia Kohn similarly sees the importance of this event as rooted in its spatial location. She says:

The importance of this event, moreover, stands in an intimate relationship with its setting, both spatially at the border pass and developmentally in Lord Lao’s early progress. It is precisely because the god emigrates that the transmission of the *Daode jing* is made possible. Because he is between China and countries to the west, and between being a clerk and a divine savior, a new beginning can be made and the textual manifestation of Daoist teaching can arise....

The text would not have the same pivotal power without its being taken, in symbolic inversion, from the thinker against his express will; nor would it be the same set anywhere but on the pass, the threshold between plains and mountains, between china and countries to the west, between Laozi the philosopher and Lord Lao the god. (1998: 260)

Thus, we have two thresholds here: the spatial as expressed in the gate and the border between China and the barbarians, and the transformational, the turning point in the lives of Laozi and Yin Xi. Yin Xi at this point is given a now-or-never opportunity: take the chance, leave ordinary life behind, make an internal sea-change, and gain the chance of complete transformation. Or let it pass by, so that the opportunity is gone and will (probably) never come again.⁵

⁵ It is noteworthy, I believe, that the episode contains yet another character who “plays” the opposite role to Yin Xi, i.e., Laozi’s servant Xu Jia. Proving himself unworthy and of bad character, he lacks in integrity and is punished by Laozi who sends him on his way to oblivion. Yin Xi, on the other hand, shows determination, courage, and wisdom. He comes to demonstrate the value of personal conduct and the importance of having the will to change. His role shows that any opportunity that comes only once in a lifetime depends very much on us!



The message of the story is that we all need to ask ourselves, in the depths of our own hearts and minds (*xin* 心) whether the time for change has come. If the answer is "yes," we have to move courageously and without hesitation. This asking is significant: the Guardian of the Pass, the gatekeeper who mans the threshold, is a person whose job is to ask questions and listen for answers, checking each person who passes through. As Burik notes:

For the Daoist sage, the way to get to this ever-shifting place is by "asking" (*wen* 問) and "hearing" (*wen* 聞), the characters for which stress the importance of language, and I now want to focus on these characters and especially on the "space between" (*jian* 間) character as characters that are paronomastically close to the gateway. To start with, the *Daode jing* chapter 5 talks about "space between" heaven and earth as man's abode. The "space between" character is closely related to the gateway character and can therefore be seen as that shifting place that is itself nothing but from which all diversity issues. (2010: 503)

Taking all these clues into account, it becomes clear that the gatekeeper metaphorically represents the inner voice of Laozi, who struggles between his own “absolute” and “relative truth,” to borrow Nagarjuna’s terminology. That is, he is torn between his desire to leave something for the guidance of humanity—even if words cannot really convey Dao—and his personal wish to “fly off on the wings of the dragon” and become the living personification of his philosophy.

The scripture says that Laozi wanted to leave China because of the deterioration of its values. Why does the narrative take us along such a winding path to the eventual event of the writing and transmission of the *Daode jing*? What is the need for the meeting at the gate? The answer lies in the transformation of Laozi who reaches the understanding that words, language, texts, and books can benefit human beings and contribute to change. This is a call to action: instead of giving up when society seems to be morally collapsed, new visions and teachings can take people to new heights.

At the same time, the story demonstrates how any recipient of the teaching, as represented by Yin Xi, can be transformed, enlightened, and eventually saved. As Laozi decides to transmit his philosophy and give it to Yin Xi, he forges a connection between humanity and Dao. This connection occurs at a specific place, a gate, and with a specific device, a text, the Text of Five Thousand Words. “The gateway is the meeting place of humankind and Dao precisely through language” (Burik 2010: 502).

This struggle of whether to bring forth the inner world and convey it to others or keep it hidden within oneself is a classic experience of philosophers and authors, whether in history or today. It appears in various Chinese textual traditions. Galia Patt-Shamir mentions the 4th – century Buddhist thinker Sengzhao 僧肇 as one who “criticizes the noise of verbal teachings, yet chooses not to remain silent” (2011: 481). The *Zhuangzi* refers to the same phenomenon in the narrative that connects language and the fish trap. Burik says:

It is important to understand this passage not as saying that we can do without language once we have the meaning of life, but as saying that we must always return to language, even when we think we no longer need it. Otherwise Zhuangzi could have stopped at “where can I find a man who

has forgotten words," but he deliberately added "so I can have a word with him (2010: 510)

This betweenness is of essential significance as it constitutes the void that lies inside the gate, as opposed to the open road one faces after passing through. Burik supports this idea when he says that "it is evident that a closer investigation is called for of the *gateway* character (*men*), as a character that defines movement from one side to the other, understood as *in-between*" (2010: 501, emphasis added).

Scripture as Gate

With all the various events converging at the gate, the central transformative agent and focus of the action is the sacred text, the *Daode jing*. Taking this one step further, I would like to suggest that the gate and the text are indeed one and the same. In other words, the phenotype of the gate in this case is a text. This matches closely the Daoist vision of sacred scriptures as transformative power. As Isabelle Robinet notes with regard to the character *jing* 經:

The *ching* are at the center of all teaching and at the foundation of life. They manifest the *tao*... the Tao is substance and the *ching* are function. So also the *ching* establishes the foundations of a school and a school and a doctrine as a small sacred world. According to the regular formula is these matters, it is the act of transmitting the *ching* that formally establishes a master and defines him. (1993: 23)

Books and texts in Chinese culture are of essential importance. They represent an embodiment of Dao, a manifest sign of profound existence. The act of transmission of a *jing*, moreover, formally establishes the formation of a school or doctrine, and indeed the *Daode jing* transmission story is the blueprint for medieval Daoist ordination. This, then, further connects with the established meanings of *men* listed above: the word also indicates school (or doctrine) and teacher. Robinet further states: "The Chinese compare the term *ching* with its homophone meaning 'road' and, in this sense, it becomes a synonym for the Dao or the Way. *Ching* is the track or path that guides, shows, and unveils" (1993: 19).

This means that a sacred text may be a synonym for Dao: it can serve as a track or a path that guides people. In this way again, Dao and gate have a similar function—they are both guides, but whereas Dao is subtle, allusive, and intangible, gates are present and visible, and earthly manifestation. The close connection between the two is already borne out in the *Daode jing*, where the word “gate” occurs prominently in the very first chapter.

First chapters in general are significant. They constitute the first meeting point between the text and the reader. Robert Allinson notes, with regard to the first chapter of the *Zhuangzi*:

At the beginning of the *Chuang-tzu*, we are being invited to practice what is, if you like, the theoretical aim of the text as a whole. The fundamental objective of the *Chuang-tzu* lies in the area of self-transformation: we must ultimately transform our understanding... we must switch from the adult reader's critical stance to the childlike openness which is characteristics of the reader or the listener to myth. We know that what we are about to be told is something that is not true in the ordinary sense in which we use the word but we also know that it is intended to be true in some extraordinary sense... we are being prepared for that eventual insight into the truth that all myths promise. (1989: 30)

About the first chapter of the *Daode jing*, David Loy says similarly that, “of its eighty-one chapters, no one denies that the most important is the first and many scholars (e.g., Wing-tsit Chan, Chung-yuan Chang) go further to claim that it is the key to the whole work” (1985: 369). A challenging *koan*, whose answer provides a key to the whole book, the first chapter is essential. It runs in its entirety:

The way that can be spoken of is not the constant way;
The name that can be named is not the constant name.
The nameless is the beginning of Heaven and Earth;
The named is the mother of the myriad beings.
Hence, always rid yourself of desires in order to observe its secrets;
Allow yourself to have desires in order to observe its manifestations.
These two are the same but diverge in name as they issue forth.
Being the same they are called mysteries,
Mystery upon mystery: the gate to manifold secrets. (Lau 1964)

These stanzas are enigmatic in that they define Dao by what it is not—it cannot be named—but at the same time, there is this text dedicated to it. The last line, read variously in the commentaries, has generally been understood to mean that Dao is in fact the gate (*men*) to all mystery. This interpretation is based on the assumption that the word “its” (*qi* 其) in lines 5 and 6 points back to Dao. However, analyzing the first chapter linguistically, Yoav Ariel and Gil Raz find that *qi* may well be, pointing forward, to something yet to be mentioned.

This analysis demonstrates that while the chapter as a whole may be a discussion of Dao, the most grammatically appropriate referent to the particle *qi* in the fifth and sixth lines is the final nominal clause of the chapter, the “gateway of all marvels.” . . .

Reaching this conclusion leads to the idea that “the ambiguity of the two *qi* is intended, and that the reader is to realize that the contextual referent, *Dao*, and the grammatical referent, “gateway,” are in fact one and the same. (Ariel and Raz 2010: 394, 399)

In this sense, then, the text itself constitutes a gateway, a door people pass through to change—provided that they can decipher the encoded meaning and are ready for it. Then they just might encounter the marvelous and manifold secrets that lie beyond. Here text and Dao are synonymous, existing as two analogous realities. In her book on the *Xisheng jing* 西昇經 (Scripture of Western Ascension, DZ 726), Livia Kohn says that, “the text is part of the mystic effort to bridge the eternal gap between realization and knowledge, between practice and teaching” (1991: 26).

More precisely, it embodies “this and that” simultaneously—both aspects of reality exist at the gate at the same time. David Loy speaks of these two aspects of reality, saying that, “the fact that reality has two aspects and yet is one, is here declared to be a great mystery” (1985: 378). The “great mystery” is the outcome of the meeting of these two realities—appearing at the void contained within the gate at the same time—the innate part of their physical structure. I see this void as a unique space of potentiality that is in effect more important than the gate that frames it and has concrete form. As A. C. Graham says in a discussion of *Daode jing* 11:

The most startling of the reversals is the elevation of Nothing above Something: "Thirty spokes share one hub; just where it is nothing is the usefulness of the cart. You knead clay to make vessel; just where it is nothing is the usefulness of the vessel. You bore doors and windows to make a room; just where it is nothing is the usefulness of the room. Therefore it is where they are something that we find them beneficial; it is where they are nothing that we find them useful." (1989: 225)

This passage, moreover, contains a direct link to architecture: empty, open space in a room is beneficial to people precisely *because* it is empty. Similarly the *Xisheng jing* says, "Emptiness and nonbeing, the vague and obscure, are the root of all being" (1991: 25).⁶ The void, therefore, has a double function, in two analogous spheres: it is the root of all being (i.e., something indefinable that creates life and all its manifestations); it also defines the state of mind required for inner transformation. Kohn refers to this phenomenon by saying that in the *Xisheng jing*, "the usefulness of the empty is taken further in that it is applied specifically to the functioning of the realized mind." As the text itself has, "Trying involves having yearning and thoughts. This goes against Dao. Therefore, one finds the usefulness of the bellows and the flute in their being empty" (18.4; Kohn 1991: 134).

The person passing through the gate (or one reading the book) must be in a unique state of mind. He or she must "let go" of all mental burdens and judgmental thinking to allow a borderless mind to flow that is open and free of any distinctions and definitions. David Loy refers to this state of mind when discussing the worlds of form and formlessness: "Whenever you 'let go' of all intentions, you will experience the wonder; whenever you have intentions, you will see forms. These lines are the heart of the [first] chapter" (1985: 375). A similar reference is also present in the *Yijing*, which has its own gate symbolism, presenting the image of a passage between absolute reality and non-absolute reality. Connecting this to Nagarjuna's absolute and relative truth, F. M. Doeringer says:

⁶ The subject of void or Nothing as opposed to Something (or Action versus Nonaction) forms a central theme in philosophy, aesthetics, architecture, and other fields of Chinese culture. It matches the Japanese concept of *ma* 間, widely recognized as highly important..

The gateway is a kind of threshold. It must stand in a way at the point where incipient change begins to assume form and resolution. Given the analytical framework of formed and formless, it takes no great imagination to conclude that the gate metaphorically demarcates these two realms and serves as a passage through which things are distilled out of the formless into the world of form. The gateway of change, therefore, is a passage between the ultimate and non-ultimate aspects of reality, connecting them so as to fuse constancy and change in an enigmatic whole. (1982: 315)

Beyond the first chapter, the gate appears four more times in the *Daode jing* (chs. 6, 10, 52, and 56). The symbolism is strong in all of them, but to give just one example, chapter 52 speaks of "the gate of the dark female." In Wang Bi 王弼 in his commentary interprets this: "The door [from] which the dark female [comes] I call the root of Heaven and Earth" (Wagner 2000: 139). The dark female is a symbol of reversion, of going back, through the gate, to the origins, to pure Dao. Serving as a link between Dao and world, the gate here comes to be very close to the Great Ultimate (*taiji* 太極), the state where yin and yang are combined and ready to bring forth the world, at the root of Heaven and Earth.

Going back to the source through a cycle of change, moreover, takes all phenomenal beings or entities back to nonbeing, to formlessness. Only a feminine force—yielding reactivity—can operate this gate. Creation in China is an endless process that persists always, the way (Dao) forever manifesting itself in the concrete. Thus, yin, the female, is the creative power. The Daoist sage acts out of nonbeing, nothingness, or emptiness, holding on to yin and thereby achieving change. Richard Lynn notes that nonbeing or nothingness is Wang Bi's key concept, i.e., "the perfect absence of conscious design, deliberate effort, prejudice, or pre-direction.... The Dao always 'acts out of nothing' (*wuyiwei* 無以為) and thus never functions deliberately or with conscious design; that is, it never 'act out of something' (*youyiwei* 有以為). As the true sage embodies nothingness and is one with the Dao, he never makes a false or wrong move" (1999: 17). It is therefore from emptiness, from the open space in the gate, from the nonbeing of life that inner transformation is possible.

Further Implications

The gate, a structure consisting of a frame enclosing a gap or void, connects one sphere to another in a dichotomy of inner and outer. It offers a unique, once-in-a-life-time opportunity for a quantum leap of the mind, the arising of new insight, and the chance to grow and transform. It does not promise anything beyond, i.e., rather than merely passing through it, one is in it where “this and that are together,” and thus the transformation occurs. The symbolic message here is that the “rite of passage” is the inner transformation itself—the practice is the Way. There is no ultimate goal that awaits one at the end of a long road. The goal is not transcendent, but here and now; the change is not far-off but internal. As Steven Burik notes,

I argue that when considered closely, the use of this “gateway” character, especially in the *Daode jing* and also in the *Zhuangzi*, does not point to a transcendent *dao* beyond the “gateway” but to an inner-worldly *dao* understood as defining regularity within a process world. (2010: 499)

This “in-betweeness” demands a state of mind that is continuously changing, relentlessly being present in both worlds, without borders or dissimilarities. One needs to let go of all forceful egoistic tendencies and be in continuous and open awareness. Thus the “mystery” comes to be revealed at the gate. As Galia Patt-Shamir puts it,

The “darkness” that in Daoism is a gate to knowledge is intuitively connected to *hundun* 混沌 as the primordial order, which as natural chaos is empty from borders, distinctions or particularizations, and thus is “the gate” to life, where things have no beginning or end, and in which everything is “in itself so” (*ziran* 自然). In this way, “darkness” demands of us a continuous process which goes through the abstract to the concrete and turns the “mystery” itself, to be also the “gateway” to it. (2011: 477)

This matches the tendency in *Daode jing* 1 to describe Dao in terms of what it is not: Dao cannot be named and cannot be spoken of. However, gates can be named and spoken of; books can be named and spoken of. This is so precisely because they exist on this earth and constitute approachable openings to Dao, being earthly mediators between human-

ity and Dao. They have a name and a function (exactly like architectural gates), and they transform us internally. This transformation, however, does not lead into another world but is in effect an inner experience that transforms the person in the here and now.

In this context, letting go means relinquishing all force, releasing our forceful yang side and instead turning toward yin. In other words, we become receptive to the stream of events and processes and no longer push to be their initiator. Yet at the same time, we require inner strength and self-confidence to express our inner philosophy because any thinking that stays locked away cannot change the world. This is how and why Laozi underwent his transformation at the gate.

Being central to transformation, the gate itself represents both the tension and the connection between our inner, private and the external, public world. Books are a wonderful demonstration of this: they present the materialization of the author's thoughts that have "crossed" the threshold of "in-out" in an ongoing process of conquering fears. In addition, books also connect author and reader—the latter entering the book (gate) with an open mind and experiencing the transformation offers. Isabelle Robinet in this context quotes Luis Borges: "A book—and the *Tao-te-ching* is that no less than any other—is not a closed entity; it is a relationship" (1998, 121). As human beings, we each must take every opportunity for transformation life offers, because these opportunities are always a one-time chance that we must not miss. As Roger Ames and David Hall state

We as human beings have a proactive role in making our way in the world. The *Dao* certainly entails the continuing disposition of experience that gives us context and there is a palpable, glacial weight to this configuration of experience as it inches ahead....

Making our way includes making productive adjustments in the direction of the lived experience by manipulating the more fluid and indeterminate opportunities that come with the unfolding of experience.... As such, *dao* is not only "way" but also "way-making", a forging of an always new way forward. (2004: 58)

Transformation is internal but, as many can attest from their own lives, when we go through such potent changes, their effect is so strong that

the world around us seems suddenly different As Robert Allinson says in the context of the *Zhuangzi*:

Spiritual transformation is perhaps best likened to a change in one's level of consciousness. It is an experience one undergoes which is transforming of one's personality and one's perspective. One sees in a different way than one saw before the transformation.... Spiritual transformation which is the core message of the *Chuang-tzu* is equally available to all. (1989: 8)

Whoever comes to the gate has the opportunity for change or transformation but it is neither guaranteed nor automatic. It is like the seed of a tree or an embryo—they have the latent potential to grow and develop into their full designated power but only if they receive the right, proper conditions. In the case of a tree, this means water, sun, and nutrients; in the case of a person, this means education and appropriate practice. As the inner alchemy master Wu Shouyan 伍守陽 (1574-1644) says in his *Tianxian zhengli zhilun* 天仙正理直論 (Straightforward Discourses on the Correct Principles of Celestial Immortality):

The embryo is nothing but spirit and *qi*. This does not mean that there is truly an infant or something provided with form and image.... It is like an embryo in the womb: it does not breathe but cannot be without breathing; existence and extinction coexist, coming and going are joined. It is like the coming to life of an actual embryo; therefore we use the metaphors of “becoming pregnant,” “moving the embryo,” and “delivering the embryo.” (blog.goldenelixir.com/2010/10/elixir-as-embryo.html)

Every single one of us, as we receive the unique opportunity offered at the gate, needs to make a choice—as Yin Xi did in Laozi's hagiography—to work toward overcoming the difficulty or obstacle present at that moment. We need to let go of fear, ego, and judgment; we have to be courageous and enterprising to take a new step into the unknown. The message of the gate in all its forms is that anyone and everyone has the ability and potential to change and transform in the continuous inner process of becoming fully human and even rise above the human level--as a true man of Dao.

Bibliography

- Allen, J. R. 1992. "I Will Speak, Therefore, of a Graph: A Chinese Meta-language." *Language in Society* 21. 2:189-206.
- Allinson, Robert E. 1989. *Chuang-Tzu for Spiritual Transformation*. Albany: SUNY Press.
- Ames, Roger, and David Hall. 2004. *Daodejing: Making This Life Significant*. New York: Ballantine Books.
- Burik, Steven. 2010. "Thinking on the Edge: Heidegger, Derrida and the Daoist Gateway." *Philosophy East and West* 60.4: 499-516.
- Doeringer, F. M. 1982. "The Gate in the Circle: A Paradigmatic Symbol in Early Chinese Cosmology." *Philosophy East and West* 32. 3:309-24.
- Eliade, Mircea. 1959. *The Sacred and the Profane*. New York: Harcourt Brace.
- Gaston, Bachelard. 1969. *The Poetics of Space*. Boston: Beacon Press.
- Graham, A. C. 1989. *Disputers of the Dao*. La Salle, IL: Open Court Press.
- Hendrichske, Barbara. 2006. *The Scripture on Great Peace: The Taiping jing and the Beginnings of Daoism*. Berkeley: University of California Press.
- Kirkland, Russell. 2004. *Daoism: The Enduring Tradition*. London: Routledge.
- Knapp, R. G., and Kai-Yin Lo. 2005. *House Home Family: Living and Being Chinese*. Honolulu: University of Hawai'i Press.
- Kohn, Livia. 1991. *Daoist Mystical Philosophy: The Scripture of Western Ascension*. Albany: SUNY Press.
- . 1998. *God of the Dao: Lord Lao in History and Myth*. Ann Arbor: University of Michigan, Center for Chinese Studies.
- Lau, D. C. 1964. *The Dao Te Ching*. Hammondsworth: Penguin.
- Lewis, M.E. 2005. *The Construction of Space in Early China*. Albany: SUNY Press.
- Loy, David. 1985. "Chapter One of the *Dao Tê Ching*: A 'New' Interpretation." *Religious Studies* 21.
- Patt-Shamir, Galia. 2011. "The 'Dual Citizenship' of Emptiness: A Reading of the *Bu zhenkong lunji*." *Journal of Chinese Philosophy* 38.3:474-90.
- Pregadio, Fabrizio, ed. 2010. *The Encyclopedia of Daoism*. London: Routledge.

- Robinet, Isabelle. 1993. *Daoist Meditation: The Mao-shan Tradition of Great Purity*. Translated by Julian F. Pas and Norman J. Girardot. Albany: SUNY Press.
- _____. 1998. "Later Commentaries: Textual Polysemy and Syncretistic Interpretations." In *Lao-tzu and the Tao-te-ching*, edited by Livia Kohn and Michael LaFargue, 119-42. Albany: SUNY Press.
- Tseng, Lillian Lan-ying. 2011. *Picturing Heaven in Early China*. Cambridge, Mass.: Harvard University Press.
- Wang, E. Y. 2005. *Shaping the Lotus Sutra: Buddhist Visual Culture in Medieval China*. Seattle: University of Washington Press.
- Wu Hung. 1995. *Monumentality In early Chinese art and architecture*. Stanford University Press.
- Xu, Keqiang. 2010. "Chinese 'Dao' and Western 'Truth': A Comparative and Dynamic Perspective." *Asian Social Science* 6/12.
- Xu, Yinong. 2000. *The Chinese City in Space and Time*. Honolulu: University of Hawai'i Press.
- Yoav, Ariel, and Gil Raz. 2010. "Anaphors or Cataphors? A Discussion of the Two *Qi* 其 in the First Chapter of the *Dao De Jing*." *Philosophy East and West* 60.3: 391-42.

Materializing Salvation

A Liturgical Program and Its Agenda

MIHWA CHOI

Abstract

The *Wushang huanglu dazhai licheng yi* synthesizes both old and new rituals dedicated to saving souls from purgatory at the time that the Yellow Register Purgation has increasingly become a popular form of death ritual. The ritual presented in the text is designed to assure supplicants that the ritual performance is successful in bringing about the salvation of the deceased.

The text adopts the “old method” of constructing the basic structure of the Ritual Enclosure, one that represents it as a micro-cosmos. As each space and item within the Ritual Enclosure functions as an index to the cosmos, they are expected to have a direct influence on that for which they stand. The ritual also employs a heavy use of official documents addressing deities and other spiritual beings in the highly bureaucratized World-beyond. Their official confirmation of the success of each rite is meant to assure the participants of the desired outcome of the liturgy.

The text also incorporates new highly theatrical liturgical programs such as the Rite of Smashing of Purgatory and burning talismans in the Rite of Refinement. Despite such a high level of dramatic performance, the ritual keeps the Ritual Master’s visualization as the very ground by which all ritual acts are made possible because they are performed with the assumption that the content visualized has been activated. As such, the ritual at once manifests the world of the imaginary that has taken place in the world of the Ritual Master’s visualization, but also acts upon that world. The ritual program offers a visual message underscoring the immediacy of the ritual efficacy of salvation that has taken place in the here-and-now of the altar.

The Yellow Register Purgation (*Huanglu zhai* 黃籙齋) emerged as one of the most popular death rituals during the Song, along with the Buddhist ritual of the Water and Land Purgation (*shuilu zhai* 水陸齋).¹ Both rituals feature the salvation of souls from purgatory and offer universal salvation performed in a setting of community service. The *Wushang huanglu dazhai licheng yi* 無上黃籙大齋立成儀 (*Complete Rituals Established for the Unsurpassed Grand Yellow Register Purgation*, DZ 508), compiled in 1223, is one of the best available sources on its liturgical program. The use of “Grand” in the title is quite appropriate, as this ritual is far more extensive and elaborate than any previous Daoist death rituals. The introductory remarks declare that “as for saving the ancestors of seven generations by rescuing them from the misery of the Three Realms (*santu* 三塗), the Grand Yellow Register Purgation (*huanglu dazhai*) is the best (1:7a).” The Three Realms refer to purgatory as well as the spheres for ghosts and animals. Although this statement specifies the efficiency of the ritual in ensuring the salvation of deceased family members only, the text itself includes a rite of universal salvation. As the basic form of the liturgical program employed in this text has remained intact over the years and appears in contemporary practices (Lagerwey 1987, 46), it goes without saying that the text has been very influential in shaping Daoist death rituals.

Rather than tracing a history of numerous individual rites employed in this extensive text, this essay focuses on delineating the ritual program as a whole unit. The liturgical manual presents vivid and concrete descriptions for the construction of the altar, the use of associated paraphernalia, and the actions of liturgists. These serve to reveal and emphasize the materialization of the celestial and infernal realms and to enact the events taking place in those realms. Key to the ritual is its message that progress toward salvation is realized concurrently with the ritual performance at the altar. This essay delineates the liturgical program

¹ For an overview of various rites employed in the Yellow Register Purgation during the Southern Song, see Matsumoto 2006, 139-92. For a brief comparison of the two rituals, see Davis 2001, 227-41; Matsumoto 2006, 208-12. For an overview of Daoism during the Song, see Skar 2000. For the study of the contemporary Daoist death rituals, including their textual genealogy, see Lagerwey 1987. For the musical aspects of the Daoist ritual of Universal Salvation, see Boltz 1996.

presented in the text, and then explores its agenda by identifying several key elements of the liturgy. It explains how these elements are conceptually linked in a way that best delivers the implied liturgical agenda. In so doing, this essay helps us better understand the ritual's popularity during the Song, and also its enduring influences in the Daoist liturgical tradition.

Historical Context

The Yellow Register Purgation was one of many *zhai* rituals performed in medieval China (Yamada 2000, 249).² There are not many pre-Song liturgical manuals of the Yellow Register Purgation. The *Taishang dongxuan lingbao xiayuan huanglu jianwen wei yi jing* 太上洞玄靈寶下元黃籙簡文威儀經 (*Scripture of the Most High from the Dongxuan Lingbao Canon Regarding the Tablet of the Yellow Register for the Ceremonial of the Inferior Principle*) was written during the Eastern Jin (317-420 CE).³ While this text identifies the goal of the ritual as being the salvation of the suppliant's ancestors of the nine generations, it does not present a concept of universal salvation for lost souls. Fundamental to the salvation of the soul is the extirpation of sins, a conception marginalized in later texts related to the Yellow Register Purgation. The *Wushang biyao* 無上秘要 (*Essentials of Supreme Mysteries*, DZ 1138), compiled in the late sixth century, includes a volume, 54, which does introduce the Yellow Register Purgation. This short version of the liturgical manual is an excerpt from the *Xiayuan huanglu jianwen lingxian pin* 下元黃籙簡文靈仙品 (*Section on Immortals from the Tablet of the Yellow Register for the Inferior Principle*), which is also the basis of the *Taishang dongxuan lingbao xiayuan huanglu jianwen wei yi jing*.

The first complete form of the ritual is presented in the *Taishang huanglu zhai yi* 太上黃籙齋儀 (*Rituals for the Supreme Yellow Register Purgation*, DZ 507; Verellen 2004b, 578-80) compiled by Du Guangting 杜光庭 (850-933). The text indicates the ritual is held for a diverse set of pur-

² For the history of the pre-Tang Daoist rituals, see Lú 2008; 2010; Lagerwey 2009. For an overview of Daoist rituals, see Benn 2000.

³ *Zhonghua Daozang*, compiled by Zhang Jiyu (Beijing: Huaxia chubanshe, 2004) 3:273-281. See Schipper in Schipper and Verellen 2004, 224-25.

poses; saving souls from purgatory is only one of them. For example, a service conducted in highly structured ritual settings in the case of the birth of a crown prince is included in *juan* 10 to 12. This text strongly emphasizes the Rite of Contrition as a precondition for the wish-fulfillment of the supplicant. In the ritual of soul salvation, there is no isolated rite of Smashing the Purgatory (破獄) which is crucial in later ritual of the kind.

Outside of the liturgical manuals, the *Daojiao lingyan ji* 道教靈驗記 (*Records of Evidential Miracles in Support of Daoism*) recounts many anecdotes on the performance of the Yellow Register Purgation from the Sui (581–618) and Tang (618–907) periods.⁴ The records show that the ritual was performed by people from a variety of social strata: officials, commoners, and merchants. Most rituals were for the salvation of a parent upon a child's becoming aware of the parent's suffering in purgatory. Instances involving collective salvation outside of one's family were much less frequent. In those cases, a supplicant was usually performing the ritual in order to placate an aggrieved soul that was causing trouble for the supplicant and/or his or her family, but not for the sake of the unknown lost souls itself.

Historical evidence shows that the Yellow Register Purgation was not associated exclusively with death prior to the reign of Zhenzong (997–1022). The emperor held the ritual for a month immediately following his mystical encounter in 1007 with what was described as a divine being.⁵ In this case, the ritual was intended to bring about the emperor's personal spiritual purification. Later evidence, however, shows that the Yellow Register Purgation was employed for the state's collective death ritual, which necessarily included the Rite of Universal Salvation (*pudu* 普度). For example, a liturgical petition or *qingsi* 請詞 written by Zhang Gang 張綱 (1083–1166), author of many works in this genre, states that the Yellow Register Purgation is performed on behalf of orphaned souls whose deaths were caused by war, robbery, hunger, pestilence, cold

⁴ The *Daojiao lingyan ji* is collected within in the *Yunji qiqian* 雲笈七籤 (DZ 1032) by Zhang Junfang (fl. 11th cent.) Anecdotes about the Ritual of the Yellow Register Purgation are listed in the *juan* 120–21 of the *Yunji qiqian*.

⁵ Tuo Tuo (1313–1355), *Song shi* 宋史 (Beijing: Zhonghua shuju, 1977), 104: 2539.

weather, and natural disasters.⁶ There is no direct reference that allows us to pinpoint when the Yellow Register Purgation was taken up as a collective ritual sponsored by the state. However, the proliferation of liturgical texts of the Yellow Register Purgation in the twelfth to thirteen centuries might be an indication that this ritual was widely adopted for collective death rituals, both at the social and state levels.

The ritual performed during the Southern Song had continuities with earlier liturgies, yet also presented significant elements of innovation. The *Wushang huanglu dazhai licheng yi* is one of several liturgical texts that derived from the tradition of the *lingbao dafa* (Great Method of Lingbao [for saving the souls]). This tradition, which developed particularly during the Southern Song, is devoted to the "ritual of salvation" (*kaidu* 開度); it includes a series of rites for rescuing a soul from purgatory and then transforming it into divinity (Davis 2001, 231-232). The *Lingbao wuliang duren shangjing dafa* 靈寶無量度人上經大法 (The Great Lingbao Method on the Book of Universal Salvation, DZ 219; Lagerwey 2004e) predates the *Wushang huanglu dazhai licheng yi*. Two other texts cite both of the abovementioned two texts: Jin Yunzhong's 金允中 (fl. 1225) *Shangqing lingbao dafa* 上清靈寶大法 (The Great Lingbao Method of the Shangqing Heaven, DZ 1223; Lagerwey 2004d); and Wang Qizhen's 王契真 (u. d.) *Shangqing lingbao dafa* (DZ 1221; Lagerwey 2004c). All these texts include manuals for the Yellow Register Purgation performed exclusively for death rituals.

Among all the abovementioned texts, only the *Wushang huanglu dazhai licheng yi* is devoted solely to the Yellow Register Purgation. It was compiled by Jiang Shuyu 蔣叔與 (1162-1223) in 1223. The postface of the text in the *juan* 57 records that Liu Yongguang 留用光 (1134-1206), Jiang's master, received various texts from a *fangshi* 方士, and transmitted them to Jiang Shuyu in 1202. He encouraged Jiang to revise the work of Tian Jushi 田居實 (b. 1074) (Lagerwey 2004a, 1015), indicating that the former

⁶ Halperin 1999. Zhang Gang, "Zhonghui huanglu qingsi," *Huayang ji, Siku quanshu zhenben san ji*, vol. 261-62 (Taipei: Taiwan shangwu yinshuguan, 1972), 30:1a-1b.

might be the originator of the text.⁷ However, Jiang did not only revise the texts received from Liu, but also conducted thorough research by comparing them with both traditional and contemporary materials.⁸ Jin Yunzhong, the author of the *Shangqing lingbao dafa* and a harsh critique of the contemporary Daoist rituals, acknowledged Jiang's painstaking research as far exceeding that of Du Guangting, a definitive figure in framing the classical Daoist rituals (Lagerwey 2004d, 1026-1027). Jiang clarified the sources of received texts in each *juan*. Some parts of the text, such as Nocturnal Invocation (*suqi* 宿啓, *juan* 16), are labeled as an "old method (*gufa* 古法)," and are credited to Lu Xiuqing 陸修靖 (406-477), Zhang Wanfu 張萬福 (fl. 711-713), Li Jingqi 李景祈 (u. d.), Liu Yongguang and Jiang Shuyu. Collections of liturgical formulae and talismans are appended in the *juan* 32 to 60, the majority of which having been transmitted from Liu Yongguang; some are solely attributed to Jiang alone as the editor.

Jiang saw a need for including contemporary practices, including the Rite of Bathing of the Lost Soul (*mu yu wangling yi* 沐浴亡靈儀), the Rite of Refinement (*liandu* 鍊度), and the Rite of Universal Salvation (*pudu* 普度). They are in the *juan* 25 to 31 with his name alone, either for revision (*xiu* 修) or for selection (*xuan* 選) of available texts. Those rites were commonly practiced within a newly emerged liturgical tradition, the Great Lingbao Method or *Lingbao dafa*. They also share some elements from various other schools of the time: the Rectifying Rites of the Heart of Heaven (*Tianxin zhengfa* 天心正法), the Divine Empyrean (*Shenxiao* 神霄), and the Great Method of the Jade Hall (*yutang dafa* 玉堂大法) especially in the use of talismans and the procedures for the Rite of Refinement (Skar 2000, 420-427). Such borrowing of practices from others and interaction with different schools was a general trend of the time (Lagerwey 2004a, 1019). In fact, Liu Yongguang himself studied the

⁷ John Lagerwey surmises that Tian Jushi is none other than Master Tian to whom a rite in the *Lingbao wuliang duren shangjing dafa* is attributed. Lagerwey 2004e, 1029.

⁸ For example, Jiang discussed the limitations of contemporary manuals such as Cai Zhixu's 蔡致虛 *Huanglu zhaijiaoyi* 黃籙齋醮儀 and Lu Shizhong's 路時中 *Huanglu dazhai yifan* 黃籙大齋儀範. Both texts are not listed in the *Ming Daozang*. 15:5.

Zhengyi ritual and also associated with the *Tianxin zhengfa*, and he made both of them a part of his legacy in the transmitted texts to Jiang Shuyu (Skar 2000, 445).

Jiang synthesized both past and contemporary manuals into an extremely extensive single, coherent volume. He often clarified differences among different versions of received texts, and then exercised editorial discernment in his selection and prioritization of a particular text over others. In this process, Jiang went beyond the task placed by his master, and presented his own notion of what constituted the complete and standard Yellow Register Purgation.

Overview of the Program

The text of the Yellow Register Purgation specifies a preparation period and four days for a main ritual performance. The main ritual presents three sets of rites: one mainly for individual salvation, another for universal salvation, and a concluding ritual. For an individual soul, the *zhai* (purgation) ritual is performed; for all lost souls, the *pudu* (Ritual of Universal Salvation) is performed following the previous ritual. As a finale, the *jiao* (offering) is performed that entails offerings of vegetables, fruits, and alcoholic drinks. The procedure in the main ritual reflects the passage of time that the souls are presumed to experience. The Grand Ritual Master (*gaogong fashi* 高攻法師) presides over other liturgists, such as chief cantor (*dujiang* 都講), the supervisor of the *zhai* (*jianzhai* 監齋), the attendant of incense (*shixiang* 侍香), the attendant of the scriptures (*shijing* 侍經), and the attendant of lamps (*shiding* 侍燈) (2:2b; 18:17). The supplicant and lay people of the community also participate. The ritual as a whole is made up of many isolated units of rite that share common structures and elements.

The table below summarizes the elements of preparation and main ritual of the Yellow Register Purgation as presented in the *juan* 1 of the *Wushang huanglu dazhai licheng yi*.

PREPARATION	
Selection of date for the ritual	An auspicious place and day in accordance with the conventional schedule of the death

	ritual is selected.
Construction	Construction of the altar and installing statues of deities
Prior Announcement (<i>yugao</i>)	On the 32 nd (or 24 th) day before the main ritual, "prior announcement" to the many deities is issued.
Delivery of the "authentic memorials (<i>zhengzou</i>)"	On the tenth (or seventh) day before the main ritual, the "authentic memorials" are sent to various deities.
Rehearsal gathering	Two days before the main ritual, the Ritual Master and other liturgists gather.
Bell ringing, sealing of the altar, division of the lamps, Nocturnal Invocation	A day before, bells are rung at noon. Sealing the Altar, and the Division of the Lamps are performed. At night, Nocturnal Invocation is performed.
MAIN RITUAL	
First day	Practicing the Way (<i>xingdao</i>) is performed three times a day. The Rite of Reciting Scripture is held twice a day. ⁹ At night, the rite of Smashing the Purgatory is performed.
Second day	At night, the Rite of Bathing and the Rite of Refinement are performed. Precepts and talismans for ordination are passed down to the soul.
Third day	Late in the morning, the petitions for the soul's ascension to heaven are presented. At night, the Rite of Universal Salvation is held.
Fourth day	At dawn (or the previous day), announcement of performing the <i>jiao</i> is made. Statement of Merits (<i>yangong</i>) is issued. The altar is dismantled and placards are removed. Tossing the Dragon and Tablet (<i>toulongjian</i>) is performed. In the evening, the <i>jiao</i> is held.

⁹ Both rites are repeated on the second and third days.

Preparation Ritual

First, the Ritual Enclosure or *daochang* 道場 is set up. Jiang makes it clear that its regulations concerning the array of the altar follow earlier texts, such as the *Xiayuan huanglu jianwen lingxian pin* 下元黃籙簡文靈仙品, which is also cited in juan 54 of the *Wushangbiyao*, written circa 580 (Lagerwey 1987, 26-36).

The altar is a three level composite, each of the superimposed subaltars, or "levels," conceived as reflecting one another (2:1-12a). The outer-altar is on flat ground and represents the individual human realm.¹⁰ Earth is represented by the superimposed middle-altar. The highest or inner-altar represents heaven. It has ten doors, each symbolizing one of the ten directions in heaven. There are eighteen long sticks with hanging silk belts, and ten short ones. In addition, thirty-two celestial banners, representing the same number of heaven, are placed in the inner altar. Between two banners, a stick is placed, on which a silk belt and lamp are hung together. At night, the lanterns are lit.

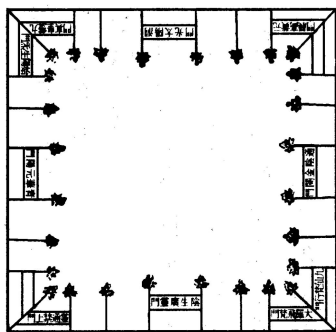


Fig. 1. The Inner-Altar, Heaven

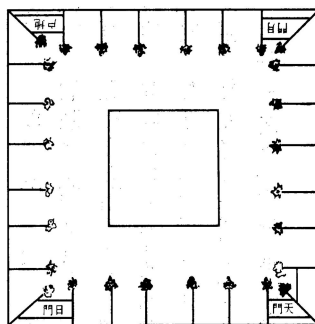


Figure 2. The Middle-Altar, Earth

The middle altar references the cosmic structure including the earth. There are four gates representing location or direction in the cosmos. According to the cosmological diagram of the Eight Trigrams, the north is designated as the celestial realm while the south is for humans and ghosts. The Gate of the Earth lies in the southeast and the Gate of Heaven is found northwest. The Gates of the Sun and Moon are located

¹⁰ The height of each stage can vary: 1.5, 1.2, or 0.9 feet.

northeast and southwest, respectively. Eight long sticks with hanging silk belts and twenty short sticks are placed along the edges. Lanterns are placed between the two flowery banners as in the inner altar. Liturgists can enter through the Gate of the Earth but cannot enter through the three other gates, implying that human beings cannot enter the transcendental realm. There is one exception: the Ritual Master enters through the Gate of Heaven when he assumes the identity of a celestial deity.

The outer altar contains Eight Palaces (*gong* 宮) which represent different organs in the human body (Lagerwey 1987, 27). They also represent the Eight Trigrams. (*Ibid*, 30). When a liturgist enters or leaves a place, he does not close the door but leave it open. Nine long sticks with hanging silk belts and the sixteen short sticks are placed inside. As in the other altars, a lantern is placed between two sticks.

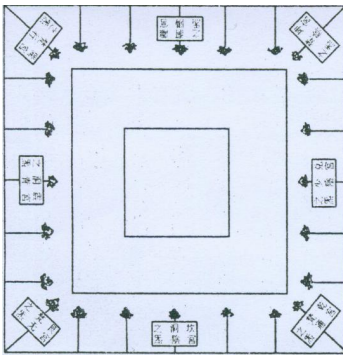


Figure 3. The Outer-Altar, Human Realm

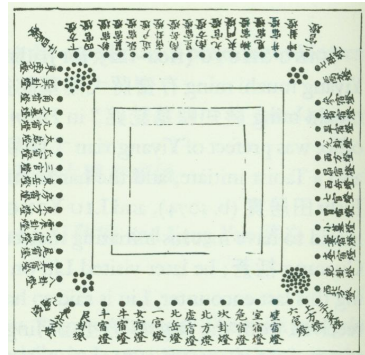


Fig. 4: Ritual Enclosure

The Ritual Enclosure includes the perimeter of the altar, where 159 lanterns are placed. Each lantern outside the altar represents a person, a place, or concept, such as a deceased individual's destiny (*benming* 本名), his or her year of birth, seven generations of the supplicant's ancestors, the Eight Trigrams, the Nine Palaces, the Five Mountain Peaks, or the ten directions. On the east and west sides of the altar, three curtains are hung under which the images of deities are placed to receive the ritual offering. In addition, there are eight halls to be used for specific parts of

the ritual.¹¹ Inside each hall a divine seat is installed for the deity who is in charge of the particular function of that hall.

On the 32nd day before the main ritual, an announcement of the performance of the main ritual is issued, both to the deities and to people in the community. The ritual text renders the directions as follows:

The Form for the Announcement of Establishing the Altar for the Authentic Offering (*Zhengjian toutan zhuangshi* 正薦投壇狀式)

Hometown, lineage, current address, official title, and family name of the supplicant.

The abovementioned [supplicant's name] has lost his parent— (note, if the deceased does not belong to the supplicant's family, his family name is written). His fate is determined as his date of birth falls in a certain month of a certain year in the sixty-calendar cycle. He passed away on a certain day, month, and year, at a defined place, and at a precise age, and was buried at a particular place.

On the specific date of this month, during a particular festival season (Note: If one wants to repent for the sins of the deceased, one should briefly detail the sins that he committed during his lifetime and the affairs about which he had remorse.), we worry he may be stuck in the netherworld since he passed away. We entreat that the establishment [of this ritual] would work for the soul's redemption (3:1).

Zhengjian refers to a ritual that is performed for an individual soul, and thus often has private sponsorship. In case of communal sponsorship, *pujian* 普薦, or the common offering, is announced as one that includes diverse sponsors: "literati and commoners; men and women at the ritual assembly (3:2a)."

A day before the main ritual, the Ritual Master holds the Rite of Sealing the Altar (*jintan yi* 禁壇儀) in order to prevent evil forces from polluting the consecrated place (19).¹² He performs the "walking the

¹¹ These halls are as follows: the Hall for Refinement, the Hall for the Divine Tiger on the right, the Hall for [the Deities'] Descending, the Hall for Receiving Salvation, the Hall for Silence, the Hall for Universal Salvation, and the Hall for Reciting Scripture.

¹² Authorship of this rite is solely attributed to Du Guangting.

guideline (*bugang* 步罡).” It consists of “three steps and nine traces,” also called the Steps of Yu (*yubu* 禹步). Each step is believed to expel evil forces (Anderson 1989-1990, 17). On the Gate of the Earth, the Master writes a word, “ghost” (*gui*) and plants his sword upright on the heart of the word (19: 6b) At this point the Rite of Lightening and Division of the Lamps (*qingguang fendeng yi* 請光分燈儀) is performed (23). Lanterns are lit at the Gate of the Earth, by which souls to be saved are invoked.¹³

At night, the Nocturnal Invocation (宿啓 *suqi*) is held, by which construction of the altar is accomplished with its consecration. Jiang Shuyu labels his version of the Nocturnal Invocation as that of the “old method,” and attributes its authorship to five people: Lu Xiujing, Zhang Wanfu, Li Jingqi, Liu Yongguang, and himself. After critical reviews of differences among many texts in terms of its timing and the content of the performance, Jiang states that the “Audience with the Spontaneous (*ziran chao* 自然朝) is the ancestor of the *zhai* ritual. At the beginning of the *zhai* ritual, it is necessary to perform the Audience with the Spontaneous (16:12a).” Because it refers to a series of audience rites (*chaoli* 朝禮), Jiang puts it before the Nocturnal Invocation (Lǚ 2010, 1292). Jiang rejects some elements in the text transmitted from Liu Yongguang because they do not follow the “old method” (16:13a).

First, people gathered at the Hall for Silence, and the Ritual Master enters therein. He arrived at the Door of the Capital (都門) at the outer-altar, which is none other than Fengdu (豐都), or the netherworld (Lagerwey 1987, 34-35; 234). The Rite of the Golden Bell and the Jade Chime Stone (金鍾玉磬儀) follows (23:4-6). The instruments are placed at the outside of the Door of the Capital. Ritual Master ascends to the inner altar through the Gate of Heaven and presents incense to the Ten Directions. With the bell sounds, the celestial spirits and deities are summoned; with the chime stone, the infernal officers are summoned. Incense offering (*falu*) is made. The master exteriorizes various deities who reside in his own body (*chuguan* 出官). They assume the titles of emper-

¹³ Rite of Lighting Lamps follows the *shangyuan jinlu jianwen* 上元金籙簡文, which is a part of the *Taishang dongxuan lingbao jinlu jianwen sanyuan weiyi ziran zhenjing* 太上洞玄靈寶金籙簡文三元威儀自然真經. Lǚ Pengzhi argues that the ritual prescribed in this text is the very origin of the Yellow Register Purgation. Lǚ Pengzhi 2010, 1291.

ors, high officials, and ordinary officers in the various celestial bureaus. Central to Nocturnal Invocation is to place the True Writs (*zhenwen* 真文) on the table in all five directions by suppressing them with the figurines of the gold dragon (*jinlong* 金龍) (16: 8b-10a). The chief cantor's role is prominent in this rite as his songs alternate with the Master's ritual acts.

The ritual in the form of audience rites is conducted by the Ritual Master and consists of the following common elements arranged in order, and continues throughout the various ensuing rites.

- (1) Making of an incense offering (*fulu*);
- (2) Reading of official documents and spells in order to entreat the deities to grant the specific wishes;
- (3) Performing the relevant ritual;
- (4) Burning of talismans whose contents have been read aloud;
- (5) Transforming into the deities (*bianshen* 變神) and making the announcement that the liturgical entreaty has been fulfilled;
- (6) Extinguishing the incense (*fulu*).

Main Ritual, First Three Days: Saving Souls

First Day

On the first day of the main ritual, the Ritual Master begins with the rite of Practicing the Way (*xingdao* 行道) (17). It is performed three times a day for the three days of the *zhai* performance, which constitutes the "Orthodox Purgation (*zhengzhai* 正齋)." Jiang Shuyu again characterizes his manual as employing an "old method," one which is based on Li Jingqi's text. Once inside the Gate of the Earth, the Ritual Master recites the spells (17: 1a). Then he enters the altar, and ascends to the Gate of Heaven. He makes incense offering in all ten directions. He then pronounces the spells for the guards of the five directions. The chief cantor sings along with drum beats. The Ritual Master burns incense, and then grinds his teeth 24 times to visualize deities coming out of his body.¹⁴ The Ritual Master and other liturgists seek contrition on behalf of the soul(s) by kowtowing towards the 20 directions one by one. The chief cantor

¹⁴ For detailed descriptions of "gritting teeth," see Lagerwey 1987, 121-122.

sings while he performs the Walk in the Void (*buxu* 步虛).¹⁵ Between the three performances of Practicing the Way (*xingdao*), the rite of Reciting Scriptures (*zhuanjing* 轉經) is held at the altar.

At night, a series of rites are performed for redeeming souls from purgatories. This part of the ritual is transmitted from Liu Yongguang. First, the Rite of the Divine Lanterns of the Nine Obscurities (*jiuyou shendeng yi* 九幽神燈儀) is performed (24).¹⁶ The Master invokes deities with visualization. He requests each of the nine deities to bring light into the purgatories in the eight major directions, plus one at the center.

To the Celestial Worthy of the Luminous Treasure of the Ten Directions: Down below may you bring light to the central purgatory for robbers in general, and smash the darkness of all purgatories and open [the world of] bright light. ... May you let all anguished souls stop suffering and feeling pain, and wipe away their sins and crimes. May all [lost souls] enter the realm of light and depart from the town of darkness permanently (24:1b-2a).

After addressing each deity, the Ritual Master performs the Rite of the Divine Lanterns of the Nine Purgatories (*jiuyu shendeng yi* 九獄神燈儀). Lay participants stand in the place that represents purgatory, while liturgists offer incense. The Ritual Master announces the content of "the true talisman of Jade Purity for the smashing of the purgatories." After invoking deities, he burns the talisman. When he assumes the Celestial Worthy of Ten Directions Redeeming from Suffering (*shifang jiuku tianzun* 十方救苦天尊), he burns the banner upon which the talisman hangs and throws the banner into the (imagined) purgatory in the altar. After gritting his teeth nine times, he silently recites the spells for bringing light into the dark place (24:11).

Now the Ritual Master is ready to smash the nine purgatories. First he holds a staff in front of the purgatory. Relying on the quintessence of his internal alchemy, the Master meditates on the content of the petition

¹⁵ For the history and the practice of the *buxu*, see Schipper 1989.

¹⁶ John Lagerwey argues that the earliest Daoist ritual for the salvation of souls in purgatories is a lamp ritual as prescribed in the *Dongxuan lingbao changye zhi fu jiuyou yugui mingzhen ke* 洞玄靈寶長夜之府九幽玉匱明真科 (DZ 1411) dated early fifth century (1987, 199).

for illuminating light. As a result, the Primordial Precious Light (*yuanshi baoguang* 原始寶光) illumines and overcomes the darkness of the purgatory. He repeats this procedure six times at different sides of the (imagined) purgatory at the altar. Now, all purgatories are demolished. Afterwards, he performs the Rite of Turning the Wheel-shape Lanterns for Illuminating Five Kinds of Suffering (*wuku huiyao lundeng yi* 五苦廻耀輪燈儀) (24:19-24). It seeks to illuminate different types of purgatories which have inflicted pain upon the souls' heart, spirit, shape, energy, and spirit, depending on their sins.

Second Day

During the night of the second day, a process of soul transformation takes place. Although the soul has been rescued from purgatory, he or she cannot ascend to heaven directly without assuming a purified and refined body. This part of the ritual is uniquely Southern Song, one that has not been included in Du Guangting's text. The authorship for the description of various rites taking place this night is solely designated to Jiang Shuyu himself as the editor.

It begins with the Rite of the Soul-calling Banner (*yangfan yi* 颺旛儀), which entreats deities to lead souls to depart from purgatory, relying upon a flying banner (25). Then, the Rite of Summoning the Soul (*zhaoling yi* 召靈儀) is performed to bring souls to the Ritual Enclosure (26). First, liturgists prepare an incense and flower table at the Gate of the Ghost, and then place the soul-calling banner in front of the table. The Master then transforms himself into various gods, announces the official release of the soul, and congratulates him or her. He also encourages the released soul to recover his or her original physical form and spirit.

Afterwards, the Master performs the Rite of Bathing the Lost Soul (*muyu wangling yi* 沐浴亡靈儀) (26). First, inside the bathing hall, liturgists carefully arrange two perfumed bathrooms (for males and females, respectively), and wash all the items necessary for the rite. A clean wooden container filled with water is placed on the major pathway. The Master leads the participants to the incense table and makes incense offering. Then he brings the water to the bathing hall. He recites an incan-

tation for the soul's bathing and its changing clothes. Drinks, food, water and flowers are offered in front of the soul seat.¹⁷

Now the soul goes through "refinement" (*liandu*), which consists of the rites of Fire Refinement (*huolian* 火鍊) and Water Refinement (*shuilian* 水鍊) (27).¹⁸ Refinement refers to a process that the human body goes through in order to obtain an immortal, durable body, a process which is analogous to an alchemical procedure. At the northwest corner of the altar, the Master places a square utensil and a plate on which the following text is laid: "The Pond of Water Refinement of the Great Yin of the South Palace." He places a round utensil at the southeast corner of the altar and a plate with the text, "Fire Refinement Pond of the Great Yang of the South Palace." He also prepares a yellow tinted basin containing "holy water." He heats the water by lighting a fire underneath the altar using willow-tree charcoal. He then sets up either 36 or 24 seats for receiving the offering.

The Master invites numerous deities to come to the scene. Throughout the whole sequence of this particular rite, there is heavy usage of talismans. Using the breeze from different directions, depending on the individual ritual act, the Master blows the talisman aloft so it will drop into the pond [i.e. the basin]. An example of the rite for inviting deities reads as follows:

Afterwards the Ritual Master commands the commissioners in charge of the pond. The [celestial] retinues and military officers who mold the shape [of the lost soul], and the numinous roots of the yellow lunar efflorescence, quickly descend to the pond and serve to pull out the lost soul. Enter the pond to purify the quality of the soul and to mold their shape in accordance with the regulations. Hastily, hastily! (27:6b)

The master visualizes (*cunxiang* 存想) the Gate of Heaven. He sees the auspicious smoke, vapor, and beaming clouds. The Compassionate Wor-

¹⁷ The text indicates that a large portion of this rite derives from the *Taishang dadao yuqing jing* 太上大道玉清經 (DZ 1312)

¹⁸ A manual of meditational version of *liandu* is found in the *Lingbao dalian neizhi xingchi jiyao* 靈寶大鍊內旨行持機要 (DZ 407). The text is translated by Lagerwey 1987, 233-235. Also see Boltz 1983.

thy of the Three Treasures, the Supreme Thearch of Azure Black, the numerous celestial sages and the multitude of the refined Perfected Ones descend solemnly (27:8a).

Now the master begins actual process of Fire Refinement. He summons the numerous individual deities who are in charge of the human organs. An example is:

Afterwards, holding the "talisman of engendering heart (*shengxin fu* 生心符), the master incants:

"I sincerely summon the god of the heart, Lord Origin of Cinnabar.

His pen name is the Protecting the Numinous; he takes on red color." (27:10b).

He blows the talismans aloft using the air from the direction with which each god is associated, and burns them inside the basin. With the burning of the talismans, the contents of the writings are activated. The master visualizes that the lost soul emerges from the fire pond with the appearance of an infant of beaming luster. Then, the rite of Water Refinement follows, of which procedure is similar to the above.

The refinement process is now complete, and the Master reads the talisman. By this means, the Celestial Worthy of Loving Life and Saving Destiny (*Haosheng duming tianzun* 好生度命天尊) congratulates the soul on becoming a Perfected Being (*zhenren* 真人). The Master repeats the process with several other Celestial Worthies of different titles who also announce the perfection of the soul's body. The text describes the soul as follows: "His or her body has the beam of jade illumining bright and clear. His or her appearance is neat and solemn with the beautiful clothing of the immortal (27:21b)."

As the soul is ready to ascend to heaven, the Master conducts the Rite of Conferring Precepts and Talismans for the Lost Soul's Ascension to Heaven (傳授戒符昇度亡靈儀) (28). A Daoist Master leads the soul with the soul banner to the place for receiving the precepts (*jie* 戒) for ordination. After paying homage to the Three Treasures –the Dao, the scriptures, and master– the nine precepts are pronounced. The Master then enters the Gate of Heaven, and visualizes the Supreme Thearch of the Three Treasures at the Golden Portal of the Jade City (*Yujing jinqu sanbao shangdi* 玉京金闕三寶上帝), sitting in his royal seat. The Supreme

Thearch commands the golden lads and jade lasses to descend from the Gate of Heaven while holding the talismans and tablets (*jian* 簡). Holding the tablet, the Master grits his teeth three times. With vapor, he blows the “talisman of the announcing longevity.” He then pronounces the “golden talisman of longevity and salvation,” which is “the document of initiation, signed and sealed by the three initiating masters” (Lagerwey 1987, 184). After the reading, the document is tied to the soul banner. The Master then reads the “writ of announcing the contract for the ascension to heaven” (*shengtian quan gaowen* 昇天券告文). After the reading, he tears the “contract document” (*quan* 券) in two. He binds the right side of the certificate to the foot of the vertical banner, and puts the other half inside an envelope and seals it (28:8a). With this certificate, the soul is able to enter the heaven.

Third Day, Late Morning

Late in the morning of the third day, the rite for the soul’s ascension to heaven is performed. In this rite, paper money, the soul’s expense in heaven, is burned many times. The Master summons numerous celestial officers and deities who will assist in the process of the soul’s ascension. He incants the soul’s crossing the Bridge of the Law (*faqiao* 法橋). Once this is done, the soul is considered to be in heaven. Talismans, tablets, scriptures, banners, and items for the soul are burned.

Salvation of Lost Souls and Offering of Thanks

Third Day, Night

During the night of the third day, another unit of the ritual is performed for the salvation of the ancestors of the supplicant’s family, and all other orphaned souls (孤魂) without descendants to take care of them. The entire unit is called *pudu* 普度, or the Rite of Universal Salvation. It starts with the performance of the Rite of Summoning the Souls in Darkness to Ascend in Full Physical Form and to Recover Divinity by the Five Bureaus in the High Clarity Heaven (*Shangqing wufu shezhao youhun quanxing shengdu huanshen fuxing yi* 上清五府攝召幽魂全形昇度還神復性儀) (28). This rite is intended primarily for orphaned souls whose deaths

were caused by war and other disasters, and thus untimely and unfortunate. The directives of the rite are as follows:

First, the Ritual Master faces the Gate of the Ghost and arranges the incense table. Following the meditative techniques, he smashes the darkness [of the purgatories] and opens passageways. He burns incense. He stands upright and recites the spell of purifying heaven and earth one time. He blows air into four directions. He visualizes an immortal officer of smashing the nine phoenixes who wears a red gown and black turban. The immortal officer straddles the nine phoenixes which spit out fire in front of them. Their body is wrapped in fire.

Afterwards the Ritual Master takes "the walk of guidelines" for the nine phoenixes' smashing filthiness. The master circles around the nine phoenixes' body three times. In the midst of burning fire, they are transformed into nine glorious immortals. The fire disperses onto heaven and earth and illuminates the ten directions for a long time. The master imagines that the Celestial Worthy of the Primordial leads Great Sages of Celestial Perfection and Lofty Perfected of Supreme Sage, from all ten directions with no geographical limits. They sit in a circle in the midst of beams and bow to one another nine times. (29:5a)

These dramatic events occur in the imagination of the Master. A theatrical performance of smashing purgatory with the master's staff is absent at this ritual of universal salvation. Rather, visualization, incantation, and burning of the talismans are performed for opening the roads from the purgatory. The orphaned souls are invoked for recovering their full human form because their bodies were damaged at the time of the unfortunate death (29:11a). The light illuminates both heaven and earth. The numerous nameless immortals and sages are summoned from all places in the cosmos to participate in the process of universal salvation. All kinds of orphaned souls are summoned to the altar. The Ritual Master blesses them as follows:

Contemplate the days of your lifetime.
Due to a thunderbolt, water, fire, capital punishment, weapon...
Untimely and violent death, death by sickness or false allegation,
[Your] *Hun*- and *po*-souls are damaged and lost

[Your] Spirit and consciousness float around and then sink.
 [Your] Appearance is not wholesome and four limbs are incomplete...
 Today in accordance with the canonical teachings,
 I have announced to and called up the numinous officers
 To perform the grand ritual and get hold of perfect energy (*qi* 氣)
 For the sake of all of you.
 May [the numinous officers] cure the illness [of these souls],
 Release them from the roots of suffering,
 Recover their whole form, and return their spirit (*shen* 神) and mind (*xing*
 性) (29:11a).

Afterwards a simpler version of the rite of bathing, compared to the rite of the day before, is performed.

The ritual feast is offered for all orphaned souls who have just finished bathing. It is called the Rite of Benediction With the Five Bushels of Food in the Grand Purgation of the Universal Salvation of the Lingbao Tradition (*Lingbao pudu dazhai jiachi hushi yi* 靈寶普度大齋加持斛食義) (30). The word *jiachi* is a translation of the Sanskrit word *adhiṣṭhāna* which means “benediction.” This rite parallels the Buddhist ritual of the Dispensation of Food (to hungry ghosts) (*shishi fa* 施食法). This element of feeding the hungry ghosts had been included in the Buddhist ritual of the Water and Land Purgation (Davis 2001, 236-241). For this Daoist rite, the Ritual Master leads the souls from the Bathing Hall and has them enter a ritual grass coffin. After he reads the Song of Light, he circles around the coffin. Then he leads the ritual participants in forming a line at the place for the feast.

The Master presents incense and then assumes the identity of the Celestial Worthy of Salvation from Suffering (*Jiuku tianzun* 救苦天尊). At the altar, numerous Perfected Ones Saving from Suffering (*Jiuku zhenren* 救苦真人) and celestial deities, golden lads and jade lasses, gather. The banquet consists of the three layers of food and drinks on the offering table. A Daoist Master recites the Song of the Universal Sacrificial Offering, a part of which reads as follows:

Natural food from the celestial kitchen,
 Its taste is beyond description.
 May universal salvation occur for the ghosts and spirits in the six realms
 Who have not yet been saved.

The taste fully marinated with sweet dew,
 All enjoy it to your fill.
 [May the taste be] in this wondrous gathering,
 And in everything everywhere.
 May the ghosts and spirits be reborn in heaven.
 Arise to the Purple Star [i.e., the immortals' residence].
 And ascend to the Palace of the City of Purity (30:4a).

After reciting this, the Ritual Master performs visualization meditation through which he creates the following imaginary in his mind:

The golden beam vapor of the Way is present inside the Gate of Heaven. It descends like tens of thousands of silk threads. As the master has the vapor inside of the pot along with offerings of food and drink, the light illuminates the inside and outside of the pot. The Three Worthies of the Grand Supreme, the Supreme Thearch of the Blue Abyss, and numerous sages from the ten directions make pledges deep in the air (30:4a).

Afterwards, the "Sermon at the Rite of Dispensing Five Bushels in the Grand Purgation for Universal Salvation in the Lingbao Tradition" (*Lingbao pudu dazhai shihu xuanyan fayu yi* 靈寶普度大齋施斛宣演法語義) is held (30:10-17). It is addressed to orphaned souls wishing their cultivation of the Dao and their salvation.

After this ritual feast, the Master performs the Rite of Refinement, and the Rite of Conferring Precepts and Talismans for Ascending to Heaven, essentially repeating the rites he performed the previous day (31). The whole ritual ends with the Rite of Releasing the Living Creature (*fangsheng* 放生) (31: 21b-25). This rite is an emulation of the Buddhist practice of the Ceremony of the Releasing Living Creatures (*fangsheng hui*) (Stevenson 1999, 367–69). The supplicant's family have already purchased a turtle and/or fish from a market for this particular rite and put either or both in a specific spot. The *zhai* ritual ends with the act of releasing the turtle or fish. This act is considered to accumulate merit for the souls benefiting from the ritual performance.

Fourth Day

On the fourth day, *jiao*, or offering, is performed for thanking 360 deities for their benevolence during the entire ritual. Jiang Shuyu makes a statement about the rationale for including the *jiao* in the Yellow Register

Purgation despite it not being an “old method.” Jiang states this tradition has already been a common practice in his time since Du Guangting included it as a part of the Yellow Register Purgation (15:3b). The Rite of Dismantling the Altar and Announcing Merits (*santan yangong yi* 散壇言攻儀) begins at dawn with the announcement of the *jiao* (18). It addresses Supreme Thearchs of the Three Purities (*sansheng shangdi* 三清上帝), and Great Thearchs of Three Offices (*sanguan dadi* 三官大帝). After ascending to the Gate of Heaven, the Master announces the successful accomplishment of the ritual, i.e., salvation of all souls, and thanks deities. The Master announces the performance of the rite of tossing the three tablets: one each for mountain (*shanjian* 山簡), river, (*shuijian* 水簡), and ground (*tujian* 土簡), respectively. After revering the Three Treasures, the altar and flags are removed.

Now, it is time for the rite of Tossing the Dragon and Tablet (*toulongjian* 投龍簡). Liturgists and participants arrive at a cave-heaven, and find a flat ground at its outside; alternatively, inside of a boat or on top of a rock (21:1a). Seats for deities are established. It starts with the Mountain Tablet (*shanjian*). The Master visualizes the deities through externalization. The Master wishes for the well-being of the primary soul for whom the ritual has been offered, for all lost souls, for the supplicant’s ancestors and his family members, and for the state. He also reads the “writ of the Mountain Tablet” (*shanjian wen*) (45:16b-17a). With blue paper, the Master envelops the document on which the writ is written. With blue thread, he ties it with the dragon, knob, and jade disc.¹⁹ The document is attached to the dragon because it is believed to belong to the cavalry of the celestial station (1:13a). The items are tossed into the cave. For the Water Tablet (*shuijian*), yellow paper and plain thread are used for the same purpose. The items are tossed to the river. The Earth Tablet has already been buried under the ground of the center of the altar during the Rite of Announcing Merits.

At night, the Ritual of Offering for Benediction (*qing'en shejiao yi* 請恩設醮儀) is held at the same place where the rite of the Tossing the

¹⁹ For this entire rite, three jade disks, three gold golden dragons, and twenty-seven golden knobs are needed. For a state ritual, gold is used for making dragons and knobs; ordinary officials and commoners use silver and bronze, respectively, with gold overlay.

Dragon and Tablet was performed (22).²⁰ After purifying the altar, the Master circumambulates the *jiao* feast table while holding incense. A drum beats 24 times. The Master externalizes the deities from his body. Incense, tea, and wine are offered to them. After giving thanks for the salvation of the souls, the Master requests blessings to the supplicant's family. Carts and horses loaded with money are presented. Incense is extinguished. The Grand Ritual is over.

The Liturgical Agenda

The Grand Yellow Register Purgation presented in the *Wushang huanglu dazhai licheng yi* is designed to assure supplicants that the ritual performance is successful in bringing about the salvation of the deceased. The ritual not only operates for facilitating salvation, but also entails the idea that process of salvation has actually taken place in the invisible world. To this end, the ritual synchronizes three major elements that contribute to its efficacy in bringing about salvation: the bureaucratic deities, the talismans, and the Ritual Master's visualization. The ritual arrays them as being complimentary to one another, so that the supplicants' faith in the ritual's presumed efficacy would be reinforced. Both liturgists and supplicants take part in ritual actions for progressive stages of salvation in the three-day long *zhai* ritual; and the Ritual Master offers verbal confirmation of the immediate results of the actions.

For this conceptualization of the process of salvation, the first step is to establish the ritual altar as a microcosm directly influencing cosmic events. The Ritual Enclosure is organized based on Yin/Yang theories, cosmology of the Eight Trigrams, and numerology. Yin and Yang theory classifies space according to a binary system: for example, female/male and ghostly/heavenly. In the middle-altar, the Gate of Earth represents a *yin* world to the *yang* world of the Gate of Heaven. The outer-altar is based on the Eight Trigrams, another application of Yin and Yang theory. Numerology informs the construction of the altar and the ritual process, especially the determination of the number of ritual objects. The num-

²⁰ Authorship of this rite is attributed to Liu Yongguang with Jiang Shuyu's revision. This rite is relatively shorter than most other parts of the rites in the Jiang's text.

bers assigned to directions and ritual paraphernalia are usually 4, 24, and 32. These numbers are usually multiples of four (the directions) by which all directions or ubiquity is indicated (Lagerwey 1987, 35). As such, these numbers are deliberately chosen so that they will convey the completeness of the objects for which they stand. For example, the number of heaven is 32: eight in each of the four directions. By employing numerology, the Ritual Enclosure becomes an abstraction of the cosmos.

Once the conceptual identification of the Ritual Enclosure with the cosmos has been established, concrete places, such as purgatory and bathing halls, are located within the framework of the imaginary World-beyond. Most ritual objects take on characteristics of the qualities or concepts that they signify. For example, the lit lanterns symbolize the bringing of light to the purgatory. The pure water in the small basin in the altar is identified with the holy water in the pond of the World-beyond. Likewise, the fire that heats up the utensil symbolizes the fire of the alchemical process that the deceased undergoes in order to obtain the indestructible immortal body. Spatial demarcation also directs the ritual actions of liturgists and participants as they move in a specific place in particular directions with concrete objects. For example, the tablet of the lost soul is transferred from the front of the Gate of the Ghost to the Gate of Heaven as the ritual progresses. Moving the spirit tablets from one place to another represents the soul's transition within the World-beyond. As each space and item within the Ritual Enclosure functions as an index to the cosmos, they are expected to have a direct influence on that for which they stand. As such, Ritual Enclosure not only materializes the invisible world, but also functions as the center that will generate effects in that world.

During the performance of the main ritual, various types of ritual languages are used in the entire procedure for bringing forth salvation. The most prominent feature of ritual language is that it adopts vocabularies, speech, and procedures employed in government offices as deities are characterized to assume official titles. Those liturgical documents addressing deities include the memorial (*zou* 奏), the official document (*zhuang* 狀), the official report (*shen* 申), the supplication (*ci* 詞), the petition (*zhang* 章), and the appeal (*shu* 疏). In the course of the formalized procedures, various official documents are presented to the deities and

call for their involvement in the measures necessary for salvation.²¹ In this process, deities are primarily conceived of as rulers and officials in both the celestial and the infernal bureaucracies. Distinctions between individual deities are demarcated primarily by their official titles, rather than by their individual characters. In a sense such liturgical documents put the deities in a position to act on entreaties and render blessings. Without exception in the prescribed manual, deities respond to them by announcing the official statement (*biao* 表) and other kinds of documents informing their assistance in the process of salvation. They also confirm and offer congratulations concerning the accomplishment of the goal of the ritual actions. Emphasizing the deities as bureaucratic agents does marginalize their individual agency, yet their bureaucratic authority remains crucial as it confirms the ritual's efficacy.

Another kind of ritual language is incantation. Especially in the Rite of Refinement, the Master is heavily involved with incanting spells (*zhou* 呪) and/or "blessings" (*zhu* 祝). Some spells are patterned after official documents addressing various deities. In many spells, the first half describes circumstances in the World-beyond, and the second half calls for actions on the part of the deities to overcome certain difficulties. On the other hand, the "blessings" tend not to describe negative circumstances, but simply entreat the deities to provide assistance. The contents of the spells are activated by burning of the talismans (*fu* 符). In the Daoist tradition, a talisman in general is supposedly revealed to human beings by deities (Seidel 1983, 310–332). Burning of talisman is particularly prominent in the Rite of Refinement, as burning symbolizes the activation of changes in quality. Jiang Shuyu adopts new talismans from contemporary practices as his generation saw significant changes in talismans employed by presenting more pictorial and human-like images of a concept or object that they convey (Despeux 2000, 515–517).

Theoretically, incantations employed in this ritual defy the logic of magic because they entail supplication to deities; magic presupposes that

²¹ This tradition of presenting a petition to deities originated from the Heavenly Master's school, and was later adopted by the Zhengyi school with which Liu Yongguang once associated. Jin Yunzhong was critical of Jiang's use of the petitions of Zhengyi origin in the Lingbao ritual. See Largerwey 2004c; Lǚ 2009.

formulaic ritual languages and actions themselves induce desired effects without necessarily invoking supernatural agent's intervention. Nonetheless, as far as the deities' responses are prescribed in the ritual, the mechanism of the ritual—the use of spells, blessings, and talismans—is based on a logic that is similar to that of “magic.”

On the other hand, there is an undercurrent throughout the whole program that makes deities present in the altar and also connects the altar with the World-beyond, which operates outside of the realm of magic. It is the Ritual Master's *cunxiang* 存想 or visualization, which has been practiced in the Shangqing tradition. Before invoking deities, the Master grits his teeth several times to exteriorize deities from his body so that they can receive liturgical statements. He also often performs the *bian-shen* 變神 or “transformation to deity” in order to assume the role of deities. Thus, throughout the ritual he plays a double role: officiant and deity. As officiant he orchestrates the ritual languages and actions with his knowledge of the transmitted text. As a deity, he responds to liturgical petitions. In the Rite of Universal Salvation, the master sits in the Gate of Heaven and visualizes a cosmic scene in which he as a deity orchestrates other celestial beings.

At the same time, the ritual does not restrict visualizations taking place only to the Master's mind. Right after the visualization, the Master utters the content of the visualization in liturgical languages so that the participants would hear them and act accordingly. At the highlight of the ritual, namely, the smashing of the fortress of a purgatory, the Master first visualizes a deity taking an action with a staff. He then theatrically enacts that motion at the gate of the purgatory in the Ritual Enclosure. He repeats the smashing action several times as he assumes different deities. Such performance enhances the cognitive assurance of the suppliant and other lay participants about the gradual process of salvation. Jin Yunzhong later criticizes the theatrical performance of smashing purgatories with a staff and also installing the image of the purgatory at the altar. He sees it as “doing patch work [of incorporating noncanonical elements] by following vulgar trends” (*Shangqing lingbao dafa* 34:7a).

Jin instead urges prayer to the Supreme Thearch or Shangdi earnestly to open the Gate of Purgatory out of the god's compassion, and keep the “smashing of purgatory” in the Master's visualization only.

Here, Jin is aware that the Master's theatrical performance presents an impression that it is his spiritual power that smashes purgatory by conflating the officiant with a deity visually. Jin Yunzhong is perceptive in identifying the liturgical agenda of the *Wushang huanglu dazhai licheng yi*. The Yellow Register Purgation prescribed in this text materializes the saving process and delivers a message that salvation is immediate and is achieved in the ritual altar. In the process, the Master mediates both worlds: the altar, i.e., microcosm, and the World-beyond.

Conclusion

Jiang Shuyu, the compiler of the *Wushang huanglu dazhai licheng yi*, synthesizes both old and new rituals dedicated to saving souls from purgatory at the time that the Yellow Register Purgation has increasingly become a popular form of death ritual. In his grand synthesis, Jiang adopts the "old method" of constructing the basic structure of the Ritual Enclosure, one that represents it as a micro-cosmos. At the same time, he adds new paraphernalia and facilities within that structure, hoping that the ritual space better materializes the imaginary of the World-beyond and thereby enhances the theatric effects of the performance. Another element drawn from the traditional practice is a heavy use of official documents addressing deities and other celestial beings in the highly bureaucratized World-beyond. Their official confirmation of the success of each rite is meant to assure the participants of the desired outcome of the liturgy.

Jiang Shuyu also incorporates new liturgical programs that are popular during the Southern Song. They are the Rite of Bathing, the Rite of Refinement, and the Rite of Benediction With the Five Bushels of Food. In those rites, the events in the world-beyond are manifested with minimal abstraction by presenting concrete ritual acts of bathing, refining, and feeding souls. Despite such a high level of dramatic performance, the ritual keeps the Ritual Master's visualization as the very ground by which all ritual acts are made possible because they are performed with the assumption that the content visualized has been activated. As such, the ritual at once manifests the world of the imaginary that has taken place in the world of the Ritual Master's visualization, but also acts upon that world. The ritual program offers a visual message underscoring the

immediacy of the ritual efficacy of salvation that has taken place in the here-and-now of the altar.

Bibliography

- Anderson, Poul. 1989-1990. "The Practice of *Bugang*." *Cahiers d'Extreme-Asie* 5:15-53.
- Benn, Charles D. 2000. "Daoist Ordinations and *Zhai* Rituals in Medieval China." In *Daoism Handbook*, edited by Livia Kohn, 309-339. Leiden: Brill.
- Boltz, Judith M. 1983. "Opening the Gates of Purgatory: A Twelfth-Century Taoist Meditation Technique of the Salvation of Lost Souls." In *Tantric and Taoist Studies*, Vol.2, edited by Michel Strickmann, 487-511. Brussels: Institut Belge des Hautes Etudes Chinoises.
- _____. 1996. "Singing to the Spirits of the Dead: A Daoist Ritual of Salvation." In *Harmony and Counterpoint: Ritual Music in Chinese Context*, edited by Evelyn S. Rawski and Rubie S. Watson, 177-225. Stanford: Stanford University Press.
- Davis, Edward L. 2001. *Society and the Supernatural in Song China*. Honolulu: University of Hawai'i Press.
- Despeux, Catherine, 2000. "Talismans and Sacred Diagrams." In *Daoism Handbook*, edited by Livia Kohn, 498-540. Leiden: Brill.
- Halperin, Mark Robert. 1999. "Buddhist Temples, War Dead, and the Song Imperial Court." *Asia Major* 3rd series 12. 2:71-99.
- Lagerwey, John. 1987. *Taoist Ritual in Chinese Society and History*. New York: Macmillan.
- _____. 2004a. "Wushang huanglu dazhai licheng yi." In *The Taoist Canon: A Historical Companion to the Daozang*, edited by Kristofer Schipper and Franciscus Verellen, 1014-1018. Chicago and London: University of Chicago Press.
- _____. 2004b. "Lingbao yujian." In *The Taoist Canon: A Historical Companion to the Daozang*, edited by Kristofer Schipper and Franciscus Verellen, 1028-1021. Chicago and London: University of Chicago Press.
- _____. 2004c. "Shangqing lingbao dafa [DZ 1221]." In *The Taoist Canon: A Historical Companion to the Daozang*, edited by Kristofer Schipper and Franciscus Verellen, 1021-1024. Chicago and London: University of Chicago Press.

- _____. 2004d. "Shangqing lingbao dafa [DZ 1223]." In *The Taoist Canon: A Historical Companion to the Daozang*, edited by Kristofer Schipper and Franciscus Verellen, 1024-1028. Chicago and London: University of Chicago Press.
- _____. 2004e. "Lingbao wuliang duren shangqing dafa." In *The Taoist Canon: A Historical Companion to the Daozang*, edited by Kristofer Schipper and Franciscus Verellen, 1028-1032. Chicago and London: University of Chicago Press.
- _____. 2009. "Daoist Ritual from the Second through the Sixth Centuries." In *Foundations of Daoist ritual a Berlin symposium*, edited by Florian C. Reiter, 135-163. Wiesbaden: Harrassowitz.
- Lǚ Pengzhi. 2008. *Tangqian daojiao yishi shigang* 唐前道教儀式史綱. Beijing: Zhonghua shuju.
- _____. 2010. "Daoist Rituals." In *Early Chinese Religion, Part Two: The Period of Division (220-589 AD)*, edited by John Lagerwey and Lǚ Pengzhi, 1240-1350. Leiden: Brill.
- Matsumoto Kōichi. 2006. *Sōdai no Tōkyō to minkan shinkō* 宋代の道教と民間信仰. Tokyo: Kyuko Shoin.
- Schipper, Kristofer. 1989. "A Study of Buxu: Taoist Liturgical Hymn and Dance." In *Studies of Taoist Rituals and Music of Today*, edited by Pen-yeh Tsao and Daniel P. L. Law, 110-120. Hong Kong: Society of Ethnomusicological Research.
- _____, and Franciscus Verellen, eds. 2004. *The Taoist Canon: A Historical Companion to the Daozang*. 3 vols. Chicago: University of Chicago Press.
- Stevenson, Daniel B. 1999. "Protocols of Power: Tz'u-yun Tsun-shih (964-1032) and T'ien-t'ai Lay Buddhist Ritual in the Sung." In *Buddhism in Sung Dynasty China*, edited by Peter N. Gregory and Daniel A. Getz, Jr., 340-408, Honolulu: University of Hawaii Press.
- Yamada Toshiaki, "The Lingbao School," In *Daoism Handbook*, edited by Livia Kohn, 225-255. Leiden: Brill.

Secretly Transmitted Direct Pointers to the Great Elixir

ELMAR OBERFRANK¹

Abstract

This paper presents a complete annotated translation and exegesis of the *Michuan dadan zhizhi* 秘傳大丹直指 (Secretly Transmitted Direct Pointers to the Great Elixir), a late imperial text that deals with various practical, theoretical, and philosophical concepts in relation to internal alchemy. Despite its relevance and high quality, it has hardly been noticed so far in China and was only published very recently. In the West, it is virtually unknown, even among China scholars and Daoist practitioners. Its fifteen chapters have much to offer to our understanding of the system and process of internal alchemy.

The *Michuan dadan zhizhi* 秘傳大丹直指 (Secretly Transmitted Direct Pointers to the Great Elixir) is a typical text on internal alchemy (*neidan* 內丹) and reflects many facets of Chinese intellectual history. It uses the symbolism of the *Yijing*, applies citations and terms from the Daoist classics *Zhuangzi* and *Daode jing*, and works with concepts of ideas typical for the Han period.

Historically, the text is hard to place. It contains some citations that go back to the Tang period; its alleged author, Qiu Chuji 丘處機 (1148-1227), lived under the Jin and Yuan, coinciding with the Southern Song, when internal alchemy first flourished. However, the earliest version of the text most likely appeared under the Qing. A secret, handwritten manual, the text was handed down from generation to generation within

¹ I am deeply grateful to Livia Kohn and the anonymous readers for their useful comments and corrections that greatly helped to improve this paper.

small circles and was never recorded in the bibliographies. Around the middle of the 20th century, it underwent first historically documented changes, being edited by the Daoist scholar and practitioner Chen Yingning 陳櫻寧 (1880-1969).

Probably because it contained many inconsistencies and its content was only partially understandable, the text remained virtually unknown even in Daoist circles. Only in the 1990s, after the Daoist master Tian Chengyang 田誠陽 revised the text on the basis of Chen Yingning's record and provided annotations for it was it published under the title *Qiu zu mi chuan dadan zhi zhi* 丘祖秘傳大丹直指 (Patriarch Qiu's Secretly Transmitted Direct Pointers to the Great Elixir). In content, it refers to a very wide range of Chinese intellectual history, from the Zhou era all the way to the late 20th century (Tian 1999c, 701-02).

The text deals mainly with theoretical concepts and practical methods that are for the most part typical for the syncretistic, integrative tradition of internal alchemy. Its first chapter describes and defines fundamental terms; its second and third chapters provide fundamental theoretical explanations concerning the micro- and macrocosmic orbits. They make it clear obviously internal alchemy and Chinese medicine follow the same theoretical principles with regard to the human body.

Chapters four to six deal with human beings as a microcosm. They explain the formation and functioning of the human body, repeatedly suggesting that it is possible to restore oneself to the original prenatal state. The chapters also present specific breathing techniques, discussing their purpose in the typical terminology of internal alchemy.

Chapters seven to ten are slightly more practical, but they still work mainly with theoretical contents. In addition to giving theoretical explanations, they outline instructions on how to practice various methods, divided in several different sections but all geared toward uniting the different forms of *qi* in the body. Chapters eleven, twelve, and fourteen, next, focus on the various inner-body orbits, discussing them in a more concrete and more practical way than earlier chapters.

The thirteenth chapter is different from the remainder of the text in terms of content, because the methods it mentions on how to absorb the perfect *qi* (*zhenqi* 真炁) of Heaven and Earth—unlike the other methods described in the text—go beyond its overarching concern with the inner

human being. The chapter deals with the merging of the microcosm and the macrocosm, explaining how human beings are connected to the greater universe, thus addressing an important aspect of internal alchemy.

The final chapter of the text is the fifteenth. It outlines how to return to Dao, the ultimate goal of internal alchemy. Here it follows the well-known teachings of the Quanzhen 全真 (Complete Perfection) school and emphasizes the meditative aspect of the practice: the heart (*xin* 心), the seat of spirit (*shen* 神) and inner nature (*xing* 性), is at the center of all events. It has to quiet down, so that adepts can experience the Dao and return to their origin.

Authorship and Development

The *Michuan dadan zhizhi* is attributed to Qiu Chuji, aka Changchun 長春. He is the best known among the so-called Seven Perfected (Qizhen 七真), the first-generation disciples of Wang Zhe 王嘉, the school's founder (Zhang X. 2003, 42). The text's association with the Quanzhen school is not only by tradition but also in substance (Chen in Hu 2006, 389). However, it is in no way identical to a text of a rather similar title, the *Dadan zhizhi* 大丹直指 (Direct Pointers to the Great Elixir; DZ 244),² a text also attributed to Qiu Chuji. This is an entirely different text, contained in the Daozang, far better known, and already translated variously (Belamide 2002; Komjathy 2006; 2013).

The *Michuan dadan zhizhi*, on the other hand, is still a rather unexplored work on internal alchemy. The only source that describes its history before 1948 is the preface added by Chen Yingning in that year (see Chen in Hu 2006, 389): It was a confidential manuscript, handed down by Daoists in Qingdao 青島, Shandong Province—a place only about twenty miles west of Mount Lao (*Laoshan* 嶗山) where Qiu Chuji stayed for some time (Pregadio 2008, 610-11). The manuscript's owners probably had connections to Quanzhen temples on the mountain. The attribution to Qiu Chuji may indicate that it was composed in this region or at least circulated here for some time. However, in the late 1930s or early 1940s, a

² Texts in the Daoist canon are cited after Schipper and Verellen 2004; Komjathy 2002.

Daoist from Qingdao—otherwise unknown³—brought the manuscript to Shanghai and presented it to Chen Yingning, asking him to examine and to evaluate it.⁴ Containing many passages where words or phrases were arranged incorrectly, the text did not present an obvious logical arrangement of ideas. This indicates that its transmission was not too short but reaches at least to the late imperial era.

Chen Yingning corrected the text and sent it back to its owner. In this new version the text appeared in a limited oil print edition for the first time. Chen Yingning duly received his editor's copy but he was dissatisfied with his corrections and went over the text a second time. Even then, as he writes his preface, he still did not consider the text satisfactorily corrected (Chen in Hu 2006, 389). But he did not amend it further. His twice-edited version in 2006 was published posthumously under the title *Qiu Changchun zhenren michuan dadan zhizhi* 丘長春真人秘傳大丹直指 (Perfect Qiu Changchun's Secretly Transmitted Direct Pointers to the Great Elixir). Its editors were Hu Haiya 胡海牙 and Wu Guozhong 武國忠, and it appeared in the collection *Zhonghua xianxue yangsheng quan shu* 中華仙學養生全書 (pp. 389-96).

Hu Haiya, one of Chen Yingning's disciples (Liu 2009a, 277), began editing various Daoist texts from Chen's estate in the late 1980s (Hu 2006, 12-13). By that time, the *Michuan dadan zhizhi* was rediscovered, apparently forgotten for about forty years. Worried that this rare work might be lost completely, Hu encouraged the Daoist master and Daoist Association member Tian Chengyang in the early 1990s to revise it once more.⁵ Based on Chen Yingning's original corrections and with Hu Haiya's support, Tian modified the text again, adding thirty explanatory notes: his version is known as the *Qiuzu michuan dadan zhizhi*. In this new format,

³ Tian Chengyang, personal communication, 11/23/2009.

⁴ Chen Yingning was an influential theoretician and practitioner of internal alchemy (Liu 2009a, 1). In 1961, he was elected as the head of the Chinese Daoist Association (*Zhongguo daojiao xiehui* 中國道教協會) (Liu 2009a, 278).

⁵ Tian Chengyang is both as a teacher and scholar who published a number of essays and several books. In 1989, he served as secretary of the Institute of Daoist Affairs in the Baiyun guan 白雲觀 (White Cloud Temple) in Beijing. In 1992, he worked at the Chinese Research Institute for Daoist Culture (*Zhongguo daojiao wenhua yanjiusuo* 中國道教文化研究所) (Tian 1999a, 462-66).

both he and Hu finally considered the text to be understandable and decided to publish it (Tian 1999c, 701). It duly appeared in 1992, in volume 3 of *Shanghai Daojiao* 上海道教, the journal of the Shanghai Daoist Association, which is the biggest regional branch of the Chinese Daoist Association (see Pregadio 2008, 1282).⁶ In 1993, the text was also published in volumes 6, 7, and 9 of the journal *Wuhun* 武魂 (Tian 1999a, 472). In 1999, moreover, it was included in three different collection, all published by Tian Chengyang: *Xianxue xiangshu* 仙學詳述 (Auspicious Art of Immortality; 1999a), *Xiudao rumen* 修道入門 (Introduction to Daoist Cultivation; 1999b), and *Zhonghua daoia xiulian xue* 中華道家修煉學 (Studies on Chinese Daoist Cultivation; 1999c).

The most significant difference between the versions of the text have to do with the arrangement of chapters and paragraphs, as well as the transposition of single sentences, phrases, and words. The *Qiu Changchun zhenren michuan dadan zhizhi* contains a number of repetitions that do not appear in Tian's version while also leaving out certain parts, which on occasion leads to contradictions within the text. Altogether it is obvious that it was less revised than Tian's *Qiuzu michuan dadan zhizhi*.

Below I present a complete English translation of the *Qiuzu michuan dadan zhizhi* together with brief comments and interpretation. The text consists of fifteen chapters that paragraphs sometimes are relatively independent. Tian Chengyang's explanatory notes, if utilized, appear in the footnotes or the comments, with the goal of highlighting certain parts of the content and explaining key terms and concepts (for more, see Oberfrank 2010).

Several slightly different versions of the text are circulating on the Internet. I have refrained from using those and instead base my work on the version published by Tian (1999a, 333-47; 1999b, 106-20; 1999c, 701-15).⁷

⁶ Tian Chengyang, personal communication, 11/23/2009.

⁷ An exact comparison reveals that the text contained in *Xiudao rumen* (Tian 1999b) contains eleven typographical errors. In most of these cases, the erroneous characters look similar to the correct ones. For example, in certain cases the text has *jian* 間 for *lū* 闕, *ren* 人 for *ru* 入, *ri* 日 for *yue* 曰, and *bai* 白 for *zi* 自.

1. The Three Treasures and Three Essentials

In cultivating and refining, there are Three Treasures and Three Essentials. The Three Treasures are essence [*jing* 精], *qi*, and spirit [*shen* 神]. Essence is a bit of prenatal original yang.⁸ *Qi* is initial ancestral *qi* of the not-yet arisen human body.⁹ Spirit corresponds to inner nature [*xing* 性], [it is] what is endowed by Heaven. Regarding these three kinds of high medicine,¹⁰ refining essence to transmute it into *qi*, refining *qi* to transmute it into spirit, and refining spirit to transmute it into Dao: this is the goal of the Three Treasures.

As regarding the Three Essentials, the first is called crucible and furnace—although there are many different [things] called by these names, the One Orifice of the Mysterious Pass [*xuanguan yiqiao* 玄關一竅] is the real crucible and furnace. The second is called medicine—again many different [things] are called such, but the prenatal one *qi* is the real medicine.¹¹ The third is called Firing Times—many [things] are called thus, but the marvelous use of original spirit is the real Firing Times.

This initial chapter presents a few basic terms and concepts of internal alchemy, connecting them to each other. The second paragraph touches upon the terminological situation of internal alchemy where one and the same word may well refer to several distinct concepts. This makes it difficult to understand the precise meaning of a given term. A term of interest in this text is the One Orifice of the Mysteri-

For easy access, this version also appears on Tian Chengyang's homepage: <http://www.qingjing.net/index.php/wu-zhen-jing-yi/374-2012-04-11-09-00-03> (accessed 8/29/2012).

⁸ A bit (*yidian* 一點): More precisely "a point of prenatal original yang." This refers to the tiny inseparable oneness of prenatal matter, which inheres in any postnatal matter. It is the point where the work of internal alchemy begins.

⁹ Ancestral *qi* (*zuqi* 祖炁) is the *qi* transmitted from one's parents.

¹⁰ Three kinds of high medicine (*sanpin shangyao* 三品上藥): This passage is similar to the first verse of the *Gaoshang yuhuang xinyin miaojing* 高上玉皇心印妙經 (Wondrous Scripture of the Heart Seal, by the Most Exalted Jade Sovereign) (Tian 1999c, 409).

¹¹ The medicine is essence, *qi*, and spirit (Zhang X. 2003, 413). The text clearly states that these are actually one and the same: the prenatal one *qi* (*xiantian yiqi* 先天一炁).

ous Pass, or just the Mysterious Pass. It indicates the internal location of the undivided One, a floating, undefined place from where the medicine can be accessed. As Sara Neswald describes it, “The Mysterious Pass is not at a fixed location; rather, it opens at the moment when cultivation practices cause the first emergence of true yang” (2009, 46). When the Mysterious Pass opens, the work of internal alchemy begins. From here adepts have access to the medicine, they can pick it and begin to concoct their elixir.

2. The Three Passes and Three Fields

Now, on the back [there are] the Tail Gate [*weilü* 尾閭], the Narrow Strait [*jiāji* 夾脊], and the Jade Pillow [*yuzhen* 玉枕]: they are the Three Passes and sit along to the Governing Vessel [*dumai* 督脈], which is yang. On the front [there are] the Upper, Middle, and Lower Elixir Fields [*dantian* 丹田]: they are the Three Fields and belong to the Conception Vessel [*renmai* 任脈], which is yin. These [two vessels] are the paths, where yin and yang ascend and descend; the beginning of the up-flowing [through] the Governing Vessel along the spine is assigned to *zi* 子 [1st earthly branch]; the beginning of the down-flowing [through] the Conception Vessel on the front is assigned to *wu* 午 [7th branch]. To lessen and augment¹² at *zi* and *wu* is called the Firing Times of the microcosmic orbit.

Let us first talk about the Three Passes. The Tail Gate Pass lies on the back, below the Narrow Strait and is located at the base of the spine: it connects to the opening of the kidneys.¹³ If you go straight up until the place behind the back opposite the kidneys, this is called the Narrow Strait Double Pass. If you continue to go up to the [place] behind the brain, this is called the Jade Pillow Pass. When the Three

¹² To lessen and augment (*chou tian* 抽添) means to take out the yang line from the trigram Kan and the yin line from the trigram Li and to add them vise versa. So trigrams Kan and Li become the trigrams Kun and Qian (Zhang X. 2003, 404).

¹³ The opening of the kidneys (*neishen zhi qiao* 內腎之竅) is the place where the yang *qi* appears. It is identical with, or closely related to, the one orifice of the Mysterious Pass. The opening of the kidneys is discussed in more detail in chapter 9.

Passes are connected and open, a marrow path arises that is called Rivulet or also Yellow River. Here the yang *qi* ascends.

Now let us discuss the Three Fields: The Muddy Pellet [Niwan] is [also] called the Upper Elixir Field; its cavity is exactly in the middle between the two eyebrows and three inches inside [the head]. It has a diameter of 1.2 inches [and is] a cavity [in the form of an] empty space: here spirit is hidden.

3.6 inches below the heart is what is named Earthenware Cauldron or Yellow Court Palace; it is the Middle Elixir Field. It has a diameter of 1.2 inches and is also a cavity [in the form of an] empty space: here *qi* is hidden. It is the crucible, where the elixir is produced by refining.

Straight down to the area opposite the Navel Gate is a distance of about 3.6 inches. Therefore it is said: "Heaven above is 36 and Earth below is 36." From Heaven to Earth is 84,000 *li*;¹⁴ from the heart to the kidneys is 8.4 inches. The heart, [corresponding to] Heaven, is 3.6 inches [in size], the kidneys, [corresponding to] Earth, are [also] 3.6 inches [in size], while the Middle Elixir Field is 1.2 inches [in size]—how could it not be [a total of] 8.4 inches?!¹⁵

Behind the navel and in front of the kidneys [is what] is named Furnace of the Crescent Moon, aka Ocean of *Qi* [*qihai* 炁海]. 1.3 inches behind the navel [is what] is called Blossoms Bond, aka Lower Elixir Field.¹⁶ [It has a] diameter of 1.2 inches [and is] also a cavity [in the form of an] empty space: here essence is hidden; here the medicine is picked. This place has two openings: one leads up and connects to the kidneys, the other leads down and connects to the Tail Gate. In the center between [them] is the opening of Being Arising in Nonbeing [*wuzhong shengyou zhi qiao* 無中生有之竅]. Forced to give it a name, we call it Mysterious Pass. When the *qi* of the Perfect One¹⁷ emerges, the Mysterious Pass opens by itself.

This chapter discusses a number of important stations along the micro-cosmic orbit. It describes each of the Three Elixir Fields as "a cavity [in

¹⁴ One *li* 里 is about 500 meters or a third of a mile.

¹⁵ Such calculations on the correlation of micro- and macrocosm appear already in texts of the Zhong-Lü School 鍾呂 (Pregadio 2008, 1279).

¹⁶ In contrast to medical texts, alchemical works usually locate the Lower Elixir Field not below but behind the navel (Wang 2011, 21-22) (see also ch. 6).

¹⁷ The *qi* of the Perfect One (*zhenyi zhi qi* 真一之炁) is the medicine, the pre-natal one *qi* (Tian 1999c, 702-03).

the form of an] empty space." Their emptiness is an important requirement, allowing spirit, *qi*, and essence to assemble within them.

The Lower Elixir Field is described as a place with two openings. One opening leads up to the kidneys and therefore gives access to the kidney-water, the essence, which is stored here. The other leads down to the Tail Gate, which is the initial point of the Governing Vessel. The term Tail Gate appears already in *Zhuangzi* 17, where it refers to an outflow on the seabed (Watson 1968, 176). Some commentaries describe it "as a rock in the ocean that radiates an extreme heat. Water that comes into contact with the rock turns to vapor immediately" (Schipper 1993, 107). This image illustrates well the initiation of the microcosmic orbit: The kidney-water flows through the upper opening into the Lower Elixir Field, which is close related to the Ocean of *Qi*. Through the downwards opening, it flows to the Tail Gate, where it evaporates because of the impact of the fire, which is *qi*. As it becomes more subtle in this process, it can further ascend through the Governing Vessel along the spine (see also ch. 9 below).

The text describes the Lower Elixir Field as the place, where "the medicine is picked" and thus identifies it with the Mysterious Pass, which is also described as the opening of Being Arising in Nonbeing. This point opens by itself, that means, it appears only when "the *qi* of the Perfect One emerges." The Mysterious Pass is thus an opening in the center between the two other openings. This symbolizes simultaneously the polarity as well as its dissolution. "In this way, one can find the yin within the yang and the yang within the yin; these are then joined again in the center, which is the One Orifice of the Mysterious Pass" (Pregadio 2008, 1132). This "is the ideal space and time to experience the interpenetrating fluctuations of yin and yang" (Pregadio 2008, 1132). Therefore, the Mysterious Pass is chaos,¹⁸ the same as original *qi*, the most fundamental cosmic source of the internal alchemical work.

¹⁸ *Zhuangzi* 7 has chaos (*hundun* 混沌) personified as the emperor of the ceter, between the poles of north and south (Watson 1968, 97; Girardot 2009).

3. The Eight Extraordinary Vessels

Regarding the Eight [Extraordinary] Vessels, the Thrusting Vessel [*chongmai* 冲脉] is beneath the cavity of the Wind Palace;¹⁹ the Governing Vessel is behind the navel; the Conception Vessel is in front of the navel; the Belt Vessel [*daimai* 带脉] is in the waist area; the Yin Activation Vessel [*yin qiaomai* 阴跷脉] is in front of the Tail Gate and under the scrotum; the Yang Activation Vessel [*yang qiaomai* 阳跷脉] is two vertebrae above the Tail Gate;²⁰ the Yin Maintenance Vessel [*yin weimai* 阴维脉] is 1.3 inches before the top of the head; the Yang Maintenance Vessel [*yang weimai* 阳维脉] is 1.3 inches behind the top of the head.

All people have these Eight [Extraordinary] Vessels. They are typically associated with the yin spirit and [therefore] blocked and not open—only immortals push [them] open by using yang-*qi* and can thus attain Dao. The Eight [Extraordinary] Vessels are the root of the prenatal Great Dao, the ancestor of the one *qi*.²¹

To pick it, one must begin with the Yin Activation Vessel: only after [the *qi*] in this vessel is moving will the other vessels open. Next come the Governing, Conception, and Thrusting Vessels—all in all, it is the source of the creation of the vessels. Above, the Yin Activation Vessel connects to Muddy Pellet, below it penetrates to Bubbling Spring.²² If you can perceive this [and] cause the perfect *qi* to gather and spread, which happens by opening the [Mysterious] Pass, then the Gate of Heaven is open in perpetuity, the Door of Earth is shut forever.²³

¹⁹ The cavity of the Wind Palace (*fengfu* 风府) is located in the middle of the neck (Hempen 2009, 239).

²⁰ The tailbone consists of four joined vertebrae. Because they are not easy to distinguish, the counting of the vertebrae in this text does not correspond to anatomical facts. This is also obvious in chapter 9 below.

²¹ The one *qi* (*yiqi* 一炁) is also called prenatal one *qi* (*xiantian yiqi* 先天一炁) (Zhang X. 2003, 294). It is the same as the original or primordial *qi*, sometimes also called the immortal embryo and identified with nebulous immensity (*hongmeng* 鸿蒙) and chaos (*hundun* 混沌). In this text the one *qi* is discussed most detailed in chapter 15.

²² Bubbling Spring (*yongquan* 涌泉) is the first point of the kidney meridian in acupuncture, located in the center of the sole (Hempen 2009, 169).

²³ This is a citation from the *Xiuzhen shishu* 修真十書 (Ten Books on Cultivating Perfection, DZ 263), ch. 3. Heaven and Earth here refer to body sites and the point is to send the perfect *qi* to circulate up and down (Zhang X. 2003, 383).

[Following] the Rump Vessel [*kaomai* 尻脈], [perfect *qi*] circulates in the whole body, so that above and below are connected and the harmonized *qi* ascends of its own [*ziran* 自然]. Yang grows and yin vanishes: [this] is called “[between] Heaven’s Root and Moon’s Lair there is constantly free movement, so the thirty-six palaces all rest in vitality.”²⁴ One who has achieved this has a body both agile and strong. [His] facial expression returns from weak to strong and healthy; [he is] chaotic and mysterious, as if like drunk and stupefied.²⁵ Thus he can be identified.

This entire chapter cites, with some omissions and minor changes, the *Bamai jing* 八脈經 (Scripture on the Eight Vessels), a short text attributed to Zhang Boduan 張伯端 (Tian 1999c, 579-80). It focuses on the Eight Extraordinary Vessels, which need to be opened to begin the practice of the macrocosmic orbit. Their course through the body is described on the basis of certain body sites and channels. Some of them are localized slightly different than in traditional Chinese medicine (Hempen 2009, 56-59) which may well be because the body is modified in the practice of internal alchemy. This means that, as certain vessels change their quality, they may open up and get connected, and new circuits can develop.²⁶

The second part of the chapter emphasizes the special importance of the Yin Activation Vessel, the starting point of the entire process. According to the text, “above it connects to Muddy Pellet, below it penetrates to Bubbling Spring.” The same phrase appears again in chapter 6 below in reference to the Perfect Orifice (*zhenqiao* 真竅), a synonym of the Myster-

²⁴ This is a slightly altered citation from the *Guanwu yin* 觀物吟 (Chant on the Contemplation of Things), a poem by Shao Yong 邵雍 (1011-77). The passage may well refer to the unhindered circulation of *qi* in all the vessels of the body, thus opening the return to oneness. The terms Heaven’s Root 天根 and Moon’s Lair 月窟 refer to diverse things in the literature. Here they indicate body sites, but it is not clear which.

²⁵ *Hunhun momo* 昏昏默默 *ruzui ruchi* 如醉如痴: The first quatrain comes from *Zhuangzi* 11, where it describes the experience of the Dao. Watson (1968, 119) translates it as “mysterious and hushed in silence.” See also Girardot 2009, 48-49. The second connects to *Huainanzi* 21; being like drunk and stupid is often the way Daoist masters are described.

²⁶ One example is the microcosmic orbit, a product of inner cultivation that connects the Governing and Conception Vessels.

rious Pass. This, as well as certain similarities regarding its function, suggest that the Yin Activation Vessel is closely related to the Mysterious Pass.

This discussion of the Eight Extraordinary Vessels, and in particular the importance it gives to the Yin Activation Vessel, seems to find no in texts of before the Song-Yuan. However, similar statements are common in later works, such as the *Dacheng jieyao* 大成捷要 (Triumphal Essentials for Great Achievement), an important work that has a close connection to Mount Lao and probably goes back to the early 20th century.

4. The Trigrams Kan and Li (Water and Fire)

Before human beings are born, [there is] a bit of initial concretion, [but] essentially they are intermingled inner nature and life [*ming* 命]. In the third month, the Mysterious Female²⁷ is established, the navel is like the stem of a melon, and the embryo adapts to the mother's respiration.

As soon as [it] is born, and the umbilical cord is cut, Heaven and Earth change their positions,²⁸ so that only a tiny spot of perfect yang²⁹ settles in the navel. [The trigram] Qian turns into [the trigram] Li, while Kun turns into Kan: then spirit exits and *qi* begins to move, and embryo respiration can no longer be maintained. Without it being maintained, the heart-fire, associated with Li, wants to fly like mercury. Any thinking and brooding, and it will not connect with the kidney-water.³⁰

²⁷ *Xuanpin* 玄牝, a term from *Daode jing* 6, in internal alchemy is synonymous to Mysterious Pass.

²⁸ *Tianfan difu* 天翻地復, an expression that refers to the change from the prenatal to the postnatal state, with the trigrams changing positions. This is also described in the *Xiantian bagua tu* 先天八卦圖 (Chart of the Eight Trigrams in the Prenatal State) and the *Houtian bagua tu* 後天八卦圖 (Chart of the Eight Trigrams in the Postnatal State) (Wilhelm 1983, 247-49).

²⁹ *Yidian zhenyang* 一點真陽 refers to the point of perfect yang within postnatal yin, as represented by Kan.

³⁰ Internet versions of the text add a parallel sentence, referring to the kidney-water, the trigram Kan, and lead (e.g., <http://www.dao7.net/html/jd/xl/2008/08/26/DaDanZhiZhi/>) (accessed 8/29/2012). It also appears in the *Qiu Changchun zhenren michuan dadan zhizhi*, but in a slightly different form.

If the kidneys are only the kidneys and the heart is only the heart, water and fire each dwell for themselves.³¹ This allows them to properly ascend and descend [on their own], and Kan and Li cannot reverse. Not only is it impossible to grow the elixir, but disease begins to arise: how could there be the principle of life?

As regards embryo respiration [*taixi* 胎息], if the exhalation is not guided by spirit, the entire breathing process is incomplete. If the inhalation is not guided by spirit, the entire breathing process is also incomplete. If you return to the root, breath by breath, to receive the prenatal original *qi*, then spirit enters in the midst of *qi* and *qi* comes to envelop spirit from the outside.³² This is how the embryo inhales and exhales in the womb: embryo respiration.

Now, inhalation and exhalation³³ are *qi*, while spirit is the heart. With spirit you guide *qi*, and with *qi* you preserve your bodily form. By guiding *qi* with spirit, you attain Dao. By refining the medicine with fire,³⁴ you concoct the elixir.

Chapter 4 is about following (*shun* 順) and inverting (*ni* 逆), even though it uses neither term explicitly. The first paragraph describes the standard development of the human embryo from conception to birth. Birth marks the change from the prenatal to the postnatal state, from oneness to differentiation. This change is illustrated by the symbolism of the trigrams Qian (Heaven) and Kun (Earth), Li (Fire) and Kan (Water): before birth in this body, Qian is due south, while Kun is due north, Li and Kan are to the east and west.

In the course of birth creation, described as the union of Heaven and Earth, Kun desires to join with Qian and moves south. After connecting with Qian, it establishes itself in the southwest. Similarly, Qian, in an effort to merge with Kun, begins to move north and eventually comes to reside in the northwest. Li and Kan in the meantime rotate by

³¹ I.e., you do not cultivate them, and water and fire do not approach each other to connect. See also chapter 10 below.

³² I.e., spirit and *qi* are reunified, differentiation returns to oneness.

³³ Tian notes: "Here inhalation and exhalation refer to internal respiration of *qi* rather than [ordinary] respiration through mouth and nose" (1999c, 705-06). Elsewhere he identifies inner respiration as embryo respiration (Tian 1999c, 707).

³⁴ Fire refers to spirit and the heart; it play the active part in the inversion process [*ni* 逆] (Zhang X. 2003, 346).

ninety degrees and end up on the north-south axis. As Kan is established in the south and Li in the north, they match the set-up of the five phases that governs the world as we know it (Baldrian-Hussein 1984, 63). This process also means the separation of spirit and *qi*, so that *qi* is no longer guided by spirit. Spirit and *qi* come to restrain things and are restrained by things as well.

The second part of the chapter, then, deals with the inversion of this process, the reunification of spirit and *qi*, the connection of heart-fire with kidney-water, which causes the reversal of the position of Kan and Li and their return to the wholeness of Qian and Kun, who accordingly come back to occupy the due north and south positions. This means the return from differentiation to oneness. The method to achieve this is embryo respiration: to undertake this correctly the breath or *qi* has to be guided and accompanied by spirit.

5. Inhaling and Exhaling

Oral instructions state: *Qi* is a medicine that lengthens the years [of life]; the heart is what employs *qi* and spirit. If you know what spirit and *qi* are responsible for, you can become an immortal.

Now, respiration is what humanity arises from, [because] exhalation matches the original *qi* of the parents while inhalation matches the proper *qi* of Heaven and Earth. If I cause *qi* to unite with bodily form [*xing* 形] and spirit to unite with *qi*, there is life [*ming*] in me. Commonly, people do not know where to accumulate inhalation and exhalation. They force and block the in- and out-flow [of breath]: they are no different from the dead and silent. On the other hand, if they allow it to flow in and out [freely], then original *qi* joins ordinary *qi* in the form of breath, flows out, and is absorbed of Heaven and Earth.³⁵

Therefore, there is the theory of lessening and increasing, [which says] to cause inhaling and exhaling *qi* [to descend] to the root germ [*gendi* 根蒂]. [In doing so] the inhalation goes from outside to inside, and the exhalation also goes inside. While inhaling, [*qi*] moves into the jade grotto of the womb, and while exhaling, [it] goes straight up to the

³⁵ Tian notes: "This refers to natural breathing" (1999c, 706).

summit of Kunlun.³⁶ inhalation and exhalation cycle and become the one *qi*, thus turning into embryo respiration.

How, then, does the one *qi* turn into embryo respiration? Well, if you inhale and exhale for a long time, you become aware that there is only one single breath, which reaches to the innermost [center of the body]. It may last long, yet there is absolutely no shortness of breath, just like a child in the womb: this is embryo respiration. Common people only know that the inhalation is inside, they do not know that the exhalation is also inside. As soon as you know this, you absorb the proper *qi* of Heaven and Earth. Only then we speak of “a medicine that lengthens the years.”

This chapter deals with various types of breathing. It defines exhalation in terms of the original *qi* of the parents; and inhalation, as the proper *qi* of Heaven and Earth. The original *qi* of the parents “refers to the original *qi* that is transmitted from the parents before birth. Originally it is hidden in the Ocean of *Qi*; when breathing, it accompanies the air during exhalation and gets lost in the void” (Tian 1999c, 706). “The proper *qi* of Heaven and Earth refers to the *qi* that emerges [due to] the joining and mingling of Heaven and Earth. Its origin is in the void; all living things depend on it to live and to grow. When this *qi* is present [in your body], you live; when it is exhausted, then you die” (Tian 1999c, 706).

Given that these two kinds of *qi* are the foundation of human life, it is important to preserve and accumulate them in the body. This requires specific breathing techniques, such as embryo respiration, which require a certain intuition for the right balance of active engagement. If one strains too much and exerts too much pressure during practice, breathing—or rather, the *qi* in the body—is blocked. If one does not care at all about breathing and allows it to flow as it likes, then the original *qi* escapes from the body during exhalation. Embryo respiration not only

³⁶ This passage may refer to the method of reversed abdominal breathing. If so, the summit of Kunlun would be the navel (Schipper 1993, 106-07), and the jade grotto of the womb would be a place in the abdomen or on the sacral bone. It is also possible that the passage refers to the circulation of *qi* through the body. In this case, the summit of Kunlun is the top of the head, and the jade grotto in the abdomen.

prevents the loss of original *qi*, but also "you [can] absorb the proper *qi* of Heaven and Earth" and thus prolong life.

6. The Mysterious Orifice

It is also stated: To attain internal inhalation and exhalation, once you get it right and in its entirety, all affairs are done. Being a thing of the one, it has two openings, but these are really only one. Concerning the One Orifice, it has neither within nor without, nor does it have limits. In it are Qian and Kun ordering the Five *Qi*³⁷ and keeping the hundred spirits together. It is the place of the root germ, the site where the [immortal] embryo is formed. Inner nature and life begin here; essence, *qi*, and spirit emerge from here.

When my body first comes into being and receives *qi* is the very moment when essence and *qi* of the parents converge. They flow together in a single line, and there seems to be a tube that connects them. It is called a flute with no holes: there are no holes for anyone else to blow into.³⁸ Once this tube exists, the kidneys develop next, then all the internal organs: all vessels of the body come from here. It is also called the Gate of Comprehensive Control [*zongchi men* 總持門] or Essential Line of the Three Passes.

While in the womb, you inhale through this orifice, conforming with the descent of Heaven. You exhale through this orifice, conforming with the ascent of Earth. Another name is "nose of the tortoise." The One Orifice is the root germ of all internal inhalation and exhalation. Prenatal, original *qi* floats through it, the proper *qi* of Heaven and Earth enters from it.

People erroneously think that the Gate of Life [*mingmen* 命門] is the Mysterious while the Hall of the Kidneys is the Female and that they form the basis [of life], [but they] are totally wrong. They do not know

³⁷ The trigrams Qian and Kun here represent everything that exists, the whole universe. They are Heaven and Earth, male and female, pure yang and pure yin (Wilhelm 1983, 329).

The Five *Qi*, according to the *Zhonghe ji* 中和集 (Anthology of Central Harmony, DZ 249; *Daozang jinghua* 2.2, 47) are: essence (*jing* 精), spirit (*shen* 神), spirit souls (*hun* 魂), material souls (*po* 魄), and intention (*yi* 意).

³⁸ A flute with no holes to play it with the fingers is like a tube, at which the father, yang, is the first opening and the mother, yin, is the second. No other person can be involved.

that the Mysterious Female is nothing but the root of Heaven and Earth.³⁹ [It] is located in the southwest position of Kun-Earth, behind the navel and in front of the kidneys. It is not located 1.3 inches below the navel, nor is it an empty opening between the two kidneys.

It is nothing but the Perfect Orifice that one can attain and fully realize. Above it connects to Muddy Pellet, below it penetrates to Bubbling Spring, and in the center it links the heart with the kidneys. On the inside it is empty and clear: you can not see its shape nor comprehend with thought. The prenatal Perfect Seed⁴⁰ is hidden there, connecting to Heaven and Earth and all the spirits and sages. Attain this and live; lose it and die: this is the “perfected breathing all the way to his heels.”⁴¹ This is where celestial immortality begins. Abandon it and you sink into Fengdu and [the Realm of] Ninefold Darkness.⁴²

In this chapter, the Mysterious Orifice is described as an entity with two openings, that are in fact only one. Tian explains: “Regarding the two openings, one refers to mouth and nose while the other refers to the *Qi* Cavity, that is the [Lower] Elixir Field. When inhalation and exhalation through mouth and nose become internal respiration, the two openings converge into the One Orifice of the Elixir Field” (1999c, 708).

The One Orifice is “the site where the [immortal] embryo is formed.” Zhang Xingfa notes that the term “form the embryo” (*jietai* 結胎) means that spirit is made concrete and merges with *qi*, to then return to the Elixir Field to form the immortal embryo. Thereby, perfect *qi* guides

³⁹ This statement has a reference to *Daode jing* 6.

⁴⁰ The prenatal Perfect Seed (*xiantian zhenzhong* 先天真種) indicates original *qi*, transmitted from generation to generation. It represents the body in its most original state. Original *qi* represents the beginning of embryo life, and the immortal embryo grows from it. Over time it gets exhausted; when it is used up completely, the person dies (Schipper 1993, 110-11).

⁴¹ This refers to *Zhuangzi* 6 (Watson 1968, 78). Since the Song, “breathing to the heels” (*zhongxi* 踵息) in internal alchemy also refers to the circulation of different kinds of *qi*, which descend to the heels and then ascend from the Bubbling Spring to the top of the head (Pregadio 2008, 1287).

⁴² Fengdu and the Realm of Ninefold Darkness 酆都九幽 is the underworld that people have to pass through after death if they have not attained immortality. Tian interprets this in a more inner-body manner: “Fengdu and Ninefold Darkness refers to the large and small intestine in the human body” (1999c, 708).

the ordinary *qi* of inhalation and exhalation and ensures the arising of embryo respiration (2003, 414).

The human embryo is formed in a similar manner, illustrated in the tube metaphor. A tube has two openings with empty space between them—this is of fundamental importance. The fact that in a tube the two openings converge into a single one shows how the polar forces yang and yin, Qian and Kun, male and female, etc. merge in the One Orifice of the Mysterious Pass and return to undifferentiated oneness.

7. Closing the Mouth and Lowering the Lids

Closing the mouth⁴³ [is important because], if the mouth is open, spirit and *qi* disperse: always close it. Lowering the lids [is important because], if the eyes are wide open, the spirit leaks out; if they are firmly closed, spirit becomes dull. Thus lower the lids to being slightly open.

Between the eyes is Heaven's Root, also called the Pass of Inner Nature and Life. Its root grows in the eyes. The eyes belong to the heart. The heart gives birth to creation. Since it also belongs to the "mysterious and again mysterious," immortal masters call it the Gate of the Mysterious Female.⁴⁴

The heart and the kidneys are the internal sun and moon, which converge and connect to the interior. The eyes are the external sun and moon, which converge and connect to the exterior. Accumulate and hoard water and fire and do not let them disperse, then *qi* balances by itself.

A basic requirement for meditation in internal alchemy is that spirit and *qi* are firmly established in the body. To ensure this, as this chapter outlines two methods prevent spirit and *qi* from dispersing. The first is closing the mouth, so that spirit and *qi* can not escape through it. The second is lowering the eyelids so that spirit cannot leak away through the eyes. Since the eyes connect to the heart and the heart is the seat of spirit, spirit and eyes are closely linked. Spirit manifests itself in the eyes and the face, thus expressing itself on the outside (Lewis 1997, 105). If you focus too

⁴³ The term *saidui* 塞兌 goes back to *Daode jing* 52.

⁴⁴ *Xuan zhi you xuan* 玄之又玄 and *Xuanpin zhi men* 玄牝之門 go back to *Daode jing* 1 and 6, respectively. In internal alchemy it is synonymous with the Mysterious Pass (Tian, 1999c, 99).

much on the outside, get involved with external events, or think about them too much, then spirit is lost. On the other hand, as you focus the eyes toward the inside, you can preserve it (Cohen 1997b, 89-90).

8. Turning the Light Around and Balancing the Breath

To understand the [practice of] turning the light around [*hui guang* 回光] and balancing the breath [*tiaoxi* 調息],⁴⁵ you first have to know the marvelous use of the Hall of Sight and Sound (*guanyin tang* 觀音堂).⁴⁶ What is the Hall of Sight and Sound? Sight belongs to the eyes; sound belongs to the ears;⁴⁷ the ears belong to the kidneys. The place where heart and kidneys connect to each other is the Hall of Sight and Sound—the administrative center of the whole body.

According to the method, one starts from the two corners of the eyes and concentrates on the place between the eyes. The heart and spirit of the entire body are concentrated here. This is what is called “the simultaneous concentration of Qian and Kun and the Great Earth.” Once the heart is calm, let the eyes look down from here to the tip of the nose, then straight down to below the navel.

⁴⁵ A detailed study of “turning the light around” as described in the Qing-dynasty alchemical classic *Taiyi jinhua zongzhi* 太一金華宗旨 (Secret of the Golden Flower) and its modern psychological interpretation appears in Cott and Rock 2011. For more details on the practice of “balancing the breath” in Daoist cultivation manuals, see the *Huanzhen xiansheng fu neiqi juefa* 幻真先生服內氣訣 (Master Huanzhen’s Instructions on How to Absorb Internal Qi, DZ 828), translated in Kohn 2012, 230-50.

⁴⁶ On the one hand, *guanyin tang* 觀音堂 has a Buddhist connotation, since Guanyin 觀音 is the Chinese name of Avalokitesvara. On the other hand, *yintang* 音堂 and *yintang* 印堂 (Seal-Hall) in Chinese have a very similar pronunciation. The Seal-Hall is the point between the eyebrows (Hempen 2009, 259). *Guanyin tang* can thus also be translated, “to look at the Seal-Hall,” which would make sense taking the paragraph into account that immediately follows it.

⁴⁷ The *Qiu Changchun zhenren michuan dadan zhizhi* has this section in chapter 2 (Hu 2006, 391). It also contains a parallel phrase: “the eyes belong to the heart” (*yan shu xin* 眼屬心). The *Qiu Zu michuan dadan zhizhi* places it in chapter 7 and does not repeat it here.

As the eyes remain constantly focused, stay silent and without moving. Inhale and exhale freely through the nose, continuously balancing the breath as it comes in and goes out. If you do not make any artificial effort, perfect breath⁴⁸ will naturally be balanced. This is meant by the statement: "Breath does not leave through the nose, and all thinking stays in the body."

It is also stated: "The light of the toad, which illuminates the western river all day long,⁴⁹ is the root of the medicine." The toad is the light of the eyes and the western river is the Kun-Earth below the navel.⁵⁰ If you thus turn the light around to focus below the navel and balance perfect breath, spirit enters into the *Qi* Cavity.⁵¹ If you turn the light around for a long time, so that a bit perfect yang from the kidneys⁵² ascends and merges with heart-spirit,⁵³ heart and breath become interdependent.⁵⁴ Once heart and breath are interdependent, water and fire have already been transposed.

⁴⁸ Perfect breath (*zhenxi* 真息) is embryo respiration (Zhang X. 2003, 430).

⁴⁹ This cites the *Wuzhen pian* 悟真篇 (Awakening to Reality, DZ 263, chs. 26-30): "If it is asked: What is perfect lead? The light of the toad, which illuminates the western river all day long" (Zhang Z. 2003, 304). The light of the toad is thus perfect lead, the central line of the trigram Kan, i.e., perfect fire extracted from kidney-water. The light of the toad is also a metaphor for the light of the moon. The moon is a symbol for the human being, whose nature is yin but who holds a trace of yang within, i.e., inner nature. The toad thus symbolizes the original yang of inner nature (Darga 1999, 294).

⁵⁰ Kun-Earth stands for the Mysterious Female. See chapter 6 above.

⁵¹ The *Qi* Cavity (*qixue* 炁穴), in later traditions of internal alchemy, has a gender-dependent location: "in men, it is in the [Lower] Elixir Field, 1.3 inches below the navel; in women, it is between the breasts and known as the breast chamber" (Neswald 2009, 39). This text is male-centered, and identifies it with Kun-Earth, below the navel—unlike in chapter 6. Tian explains that it depends on posture: sitting versus lying (personal communication, 2/14/2010).

⁵² "A bit of perfect yang" is the central line of the trigram Kan. It is also called yang *qi* or original *qi*. See chapters 9 and 12.

⁵³ Heart-spirit is the central line of the trigram Li.

⁵⁴ "Heart and breath are interdependent" (*xinxi xiangyi* 心息相依) is explained in chapter 11 below. Tian points out that it refers to internal respiration, i.e., the circulation of *qi* in the body. Heart and breath accordingly stand for spirit and *qi* (1999c, 709, 713).

As regards turning the light around and balancing the breath: Practice whenever you are calm, whether at midnight or at noon, during any of the twelve double hours. Once you lose full attention during practice, stop the exercise. This is what is called: “To start or stop always depends.”

With prolonged practice, the heart naturally attains realization and the Five Thieves begin to disappear. The Five Thieves are the [attractions of] eyes, ears, nose, mouth, and intention. If the eyes do not look outside but radiate inside, the spirit souls rest in the liver and do not leak through the eyes. If the ears do not hear outside sounds but listen within, essence remains in the kidneys and does not leak through the ears.

If the nose does not smell scents but balances the breath, the material souls stay in the lungs and do not leak through the nose. If the mouth does not open to speak, but continues to be lightly closed, intention continues in the spleen and does not leak through the mouth. If intention does not rush out in desires but keeps silent, spirit resides in the heart and does not leak through the intention. Thus you accumulate and preserve them all—essence, spirit, spirit souls, material souls, and intention—in the position of Kun.⁵⁵ There is only cultivation and no more leakage.

This chapter deals with a concrete practice called “turning the light around,” commonly undertaken with another technique, “balancing the breath.” Their purpose is to lead the mind from the heart through the eyes into the *Qi* Cavity, so it can unite in the form of heart-fire with kidney-water.

This corresponds to the merging of spirit and *qi*: “Water and fire have already been transposed” (*shuihuo jiji* 水火既濟). *Jiji* 既濟 is the name of Hexagram 63, translated by Richard Wilhelm as “After Completion” (1950, 244; 1983, 229). This hexagram is composed of the trigrams – Kan (water) above and Li (fire) below. It illustrates that the ascent of water and thus of the perfect yang it contains together with the descent of fire and thus of the perfect yin it contains have been completed, so that prenatal order is restored.

⁵⁵ *Kunwei* (坤位) is the position of the trigram Kun in the *Houtian bagua tu*, the southwest quadrant (*xinan xiang* 西南鄉) (Hu 1995, 1170). Here it refers to the Mysterious Female (see also chapter 6).

9. Picking the Medicine

What is the medicine? It is the original *qi* in my body. Since original *qi* circulates among ordinary *qi* and blood, the ears can listen, the eyes can see, the hands can grasp, and the feet can walk. All human life is generated from original *qi*. Forced to give this *qi* a name, we call it "life" [*ming*]. In the heart resides the spirit. Forced to give it a name, we call it "inner nature" [*xing*].

If spirit and *qi* converge, inner nature and life merge: this we call "duo" or "joint-cultivation."⁵⁶ All cultivation work centers on the one idea of joining: if heart-fire rises up and kidney-water leaks below, they are not joined. Therefore, cultivating inner nature is simultaneously cultivating life. The method of duo-cultivation is none other than merging *qi* of the kidneys with spirit of the heart.

Instructions regarding the picking of *qi*: Next to the 21st vertebra of the spine, or the 7th vertebra from the bottom up,⁵⁷ the two kidneys are located. The Heavenly One generates water.⁵⁸ At the *zi* hour [11 p.m. – 1 a.m.] the one yang begins to rise. The original *qi* in the body circulates from below, moving to the kidneys from the cavity of the Tail Gate. In the middle between the two kidneys is an opening, right behind the 7th vertebra. From here yang *qi* emanates and pushes through the Yang Pass. Therefore, during sleep, beginning with the *zi* hour, the yang rises and the penis is erect. It does not come erect by itself. Rather, the *qi* emanates from the opening of the kidneys and thus the penis is erect.

⁵⁶ *Shuangxiu* 雙修 can refer to the cultivation of both inner nature and life in the body and also to internal practices with a partner. For more on the latter, see Liu 2009b. For a discussion of the different interpretations and applications of inner nature and life (*xingming*), see Lu 2009.

⁵⁷ This only counts a total of 27 vertebrae, when in fact the human spine has 33. However, the sacral bone consists of 5, and the tailbone of 4, joint vertebrae that are hard to distinguish—thus the divergence in count. The 21st vertebra is the 2nd lumbar. According to modern acupuncture, below its dorsal end is the Gate of Life (Elleberger 1995, 21; Hempen 2009, 233).

⁵⁸ *Tianyi shengshui* 天一生水: This phrase comes from the *Yijing* and is related to the *Luoshu* 洛書 (Luo Writ) and the *Hetu* 河圖 (River Chart) (Wilhelm 1983, 286–87). It sounds much like a Guodian manuscript entitled *Taiyi shengshui*. For more on this text, see Ritchie 2012.

When the yang *qi* of the kidneys has almost reached the penis, it is appropriate to put on clothes and to sit upright, lower the eyelids and close the mouth. Continuously balance the breath and focus all thought on the place between the two kidneys [to see] how the *qi* emerges. This *qi* is what we call lead: it is the metal in water.⁵⁹ It is also called the White Tiger. Practice every night, sitting in meditation for more than two hours and only then go to sleep.

The kidney meridian connects to the heart—action below [in the kidneys] means reaction above [in the heart]. Within a month [of practice] you notice the *qi* moving and emerging between the two kidneys.⁶⁰ Only by sitting upright and keeping silent without moving, can you reverse it and pick it. It is like having sex: you cannot stop even if you wanted to;⁶¹ you cannot separate [them] even if you wanted to.⁶² *Qi* must not be allowed to following [*shun* 順] [its ordinary course] and flow down. Rather, it must be inverted [*ni* 逆] and made to flow up.

The method of the elixir is based solely on the idea of “inverting.” Following [its ordinary course, *qi* flows] into the ordinary mother and turns into sperm; inverting [its ordinary course], it is received by the numinous mother and turns into the elixir. If the penis does not get erect, this confirms that the yang *qi* has not flowed [down]. Picking of not-picking, this is known as picking—it is called “refining essence to transmute it into *qi*.”

Similarly, when people eat the five grains and food of various flavors, their muddy [part] transmutes into excrement and their clear [part] turns into body fluids. The body fluids again change into yin essence, and if yin essence is not refined, it causes strange thoughts and desires. Only the natural wind of the Elixir Field can fan the true fire within. When fire is below and water is above, water receives fire and evaporates. It naturally transmutes into *qi* and ascends. This vapor then

⁵⁹ Metal in water (*shui zhong jin* 水中金) is the yang or central line in the trigram Kan. Water is yin and metal represents perfect lead (Pregadio 2008, 1101).

⁶⁰ Tian notes: “This is the living *zi* hour of the initial movement of the one yang; it is also [the time when] the Orifice of the Mysterious Pass opens” (1999c, 711). The living *zi* hour, “despite the reference to the *zi* hour [...] is actually a code name [for] [...] the time of the refining of the medicine” (Wang 2011, 106).

⁶¹ *Yuba buneng* 欲罷不能 comes from the *Lunyu* 論語 IX.10.

⁶² Tian points out that these metaphors of sexual intercourse here are used to describe the merging of spirit and *qi* (1999c, 711).

penetrates all the passes and orifices of the body: this is refining yin essence to transmute it into perfect *qi*.

In works of the Yuan period and before, penile erection is not explicitly addressed. It becomes evident in the Ming and Qing texts of figures such as Wu Shouyang 伍守陽 and Liu Huayang 柳華陽. However, what the present text says on this contradicts their statements, as they maintain that erection is unproblematic as long as there are no lustful thoughts and ejaculation. The *Qizhu michuan dadan zhizhi* in this respect advocates a similar view as the alchemy master Huang Yuanji 黃元吉, whose teachings spread in the late 19th century. Huang's *Daomen yuyao* 道門語要 (Essentials for Daoist Disciples) (*Zangwai Daoshu* 26; *Daozang Jinghua* 2.3) contains several similar statements as those presented here.

The third paragraph here explains the picking of the medicine. Yang *qi*, or original *qi*, connects with spirit after it rises from the opening of the kidneys but before it descends to the genitals, where it would effect an erection. Tian explains: "If you wait until original *qi* has manifested itself and the penis has become erect, [and] amorphous [original] *qi* already has become tangible, [your *qi*] has fallen into the postnatal sphere. We then say that the medicine has become too old (*yaolao* 藥老), and you cannot pick it any more" (1999c, 711).

To pick the medicine, it is important to find the right moment, the time when spirit has to become active. The process begins in the kidneys with the emanation of yang *qi*, to which spirit, residing above in the heart, must react spontaneously. If spirit hesitates, the right moment is missed and the medicine becomes too old. If spirit acts too intentionally, it anticipates the right moment too much and the medicine cannot be picked either: "When yang *qi* shows the first tiny signs of movement, when it is just about to manifest itself but has not yet done so, then it belongs indeed to the prenatal sphere, but is still too weak. [In this case], we speak of the medicine being too delicate (*yaonen* 藥嫩), and you cannot pick it either" (Tian 1999c, 711).

At the end of this section, the ideal situation is formulated in a paradox: "Picking of not-picking, this is known as picking." This points yet again, in a more concentrated form, to the fact that picking the medicine can solely be achieved if spirit reacts to the manifestation of yang *qi* spontaneously and without interference, i.e., in a state of nonaction (*wu-*

wei 無爲). Tian explains: “Spirit and *qi* are basically one body, joined and not separate. You should not pick it by acting intentionally (*youwei* 有爲), by fiddling with the postnatal state. It is only necessary that spirit and *qi* envelope each other, then picking is attained of its own” (1999c, 711).

The following paragraph moves on from picking medicine—here also identified with original essence (*yuanjing* 元精)—and speaks of the transmutation of yin essence (*yingjing* 陰精), which is the same as ordinary essence (*fanjing* 凡精).⁶³ Tian notes that “yin essence and original *qi* are not the same; if you refine [the former] in the proper way, you are only able to strengthen the kidneys and protect your foundation but you cannot create the elixir” (1999c, 711).

10. Cohabitation

When you sense the kidney-water is ascending, allow the *qi* of the heart to descend. The *qi* of the heart is called mercury because, as wood, it generates fire; it is also named the Green Dragon. If you allow the *qi* of the heart descend, water and fire meet, and the *qi* of the heart and that of the kidneys copulate spontaneously; they are husband and wife within the body. Intention works as the go-between [because] it lures [the two into action]. Intention is Earth in the center; it is also called *wuji*-earth.⁶⁴

When we speak of cohabitation, we refer only to the *qi* of the heart and the *qi* of the kidneys. They circulate in the space below the heart and above the kidneys; the Mysterious Gate [*xuanmen* 玄門] is their nuptial chamber. After circulating one hundred times, the number of copulations is sufficient, and [they] sink naturally into the Yellow Court to meet.⁶⁵ If there is no night without copulation, and [the two *qi*] sink into the Yellow Court every night, then original *qi* is manifested every single night. Ordinary people prolong their lives in this manner,

⁶³ Tian Chengyang, personal communication, 2/14/2010.

⁶⁴ *Wuji* 戊己 are the 5th and 6th of the ten heavenly steams; they are exactly in the center and associated with earth (*tu* 土). *Wu* also refers to the central line of Kan and means the original *qi*, while *ji* refers to the central line of Li and means the original spirit (Wang 2011, 54-55).

⁶⁵ Tian points out that the Yellow Court here refers to the Lower Elixir Field (1999c, 712).

cultivating the Mysterious Gate. Everyone can make use of this *qi* to accomplish the matrix of the elixir [*dantou* 丹頭].

The kidney-water is essence. Represented by the trigram Kan, it contains perfect fire, which is the original *qi*, indicated by the yang line in the center of the trigram. Analogously, the fire of the heart is *qi*, but it also represents the aspect of spirit that is imbued with desires. Symbolized by the trigram Li, it contains perfect water, the aspect of spirit that is free of desires, the original spirit. Perfect water is represented by the yin line in the center of the trigram Li (Pregadio 2008, 564, 1101). "Since wood generates fire, wood stands for the original spirit, and fire stands for the post[natal] spirit" (Wang 2011, 41).

As water and fire merge, so do perfect fire and water. Two different levels have to be distinguished here. The first concerns the merging of essence and *qi*; for this purpose Kan ascends and Li descends, and they meet in the center. When they merge, perfect fire and water, i.e., original *qi* and spirit free from desires,⁶⁶ are extracted. On the second level, they merge further and become the one *qi* (Pregadio 2008, 564, 1101). On the one hand, the second level follows the first and represents a consecutive stage. On the other hand, events on both levels occur simultaneously, so that they cannot be regarded as standing in chronological sequence, but in ideological order. The dynamics are essential to the whole process; the text demonstrates this in its vivid imagery.

11. The River Chariot

Original *qi* accumulates in the Elixir Field. [Since] it has no upward-leading path it could pass through from there, it has to push down to the Tail Gate. Moving through Tail Gate, Narrow Strait, Jade Pillow, and Muddy Pellet, the *qi* opens a passage along the back [of the body]. Then it descends along the front [of the torso], pulling the *qi* onward [after it has] ascended along the back. Alternating, it goes up and down, down and up.

⁶⁶ Original *qi* is life. Spirit free from desires and intentions is "empty spirit;" it corresponds to inner nature. The merging of fire and water is thus directly related to the joining of inner nature and life. See also chapter 9.

[This is] the Mysterious Gate, also known as the “circulation of the River Chariot,”⁶⁷ [or described as]: “From the Narrow Strait Double Pass penetrating the Top Gate,⁶⁸ honored by cultivating the vessels.” In other words, it is the connection of the Conception and Governing Vessels. The Conception Vessel rises from below the Central Pole⁶⁹ and goes up to the throat;⁷⁰ it belongs to the ocean of yin vessels. The Governing Vessel rises from below the abdomen and [goes up] to the Upper Magpie Bridge;⁷¹ it belongs to the ocean of yang vessels.

When the two vessels connect, the hundred meridians all open up. It is also stated: “The revolutions in the heavenly channels all take place inside the heart.” The “heavenly channels” are the two vessels—“if you keep them going day and night, you can live long.”⁷²

After circulating, *qi* again sinks into the Yellow Court. You then become aware that *qi* resides in the Yellow Court and store it there. Attend to it constantly with your heart—this is called “heart and breath are interdependent.” It is also called “manifest spirit enters into the *Qi* Cavity.” If you attend to it without stopping—whether walking, standing, sitting, or lying down—spirit and *qi* manifest themselves spontaneously. As the one *qi* returns to the center, the *qi* [you breathe in through] the nose declines naturally. Thus we say [*Zhonghe ji* 5]: “To balance the breath, you have to balance the breath of perfect breath.”

⁶⁷ The River Chariot (*heche* 河車) is a synonym for microcosmic orbit.

⁶⁸ The Top Gate (*dingmen* 頂門) is located between the forehead and the top of the head (Zhang X. 2003, 195-96).

⁶⁹ The Central Pole (*zhongji* 中極) is an acupuncture point, located on the upper edge of the pubic bone (Hempen 2009, 247). The Conception Vessel in medicine begins at Meeting Yin (*huiyin* 會陰) (Guo 2008, 143).

⁷⁰ The Conception Vessel in medicine goes up to Receiver of Fluids (*chengji-ang* 承漿), located below the lower lip (Guo 2008, 150).

⁷¹ The two Magpie Bridges (*queqiao* 鵲橋) connect the Conception Vessel with the Governing Vessel; thus circulation of the *qi* through these two vessels is possible. The Lower Magpie Bridge is between Meeting Yin and Tail Gate, while the Upper Magpie Bridge is between upper and lower jaw (Zhang Xingfa 2003, 449). To connect the Governing Vessel with the Conception Vessel on the Upper Magpie Bridge, it helps to place the tip of the tongue on the palate while practice of microcosmic orbit. (Cohen 1997, 267; Elleberger 1995, 233).

⁷² This is a slightly changed citation from the *Huangting neijing jing* 黃庭內景經 (Scripture of the Inner Effulgences of the Yellow Court), ch. 8.

This chapter describes the transition from the microcosmic to the macrocosmic orbit—the free circulation of original *qi* in the entire body that is closely related to the practice of perfect breath or embryo respiration. Here *qi* and spirit are fully merged, and the second stage of internal alchemy is reached: refining *qi* to transmute it into spirit (Zhang 2007, 243).

To balance perfect breath you have to consider the idea of nonaction (*wuwei*): you must not balance the breath as an intentional activity, so it can take place spontaneously and come about of its own account. Any conscious intention in this connection is counterproductive.

12. Picking the Qi of Perfect Yang

Always practice the method of the elixir before nightly *qi* is lost.⁷³ Just sit upright for a little while and allow spirit to manifest and *qi* to accumulate. After some time, spirit and *qi* return to their root, and being arises spontaneously from nonbeing.⁷⁴ As they gradually manifest and accumulate, a lump of yang *qi* emerges. Any sagely instructions you may hear about balancing the breath and nourishing inner nature, they all speak of making essence and *qi* flow through the body and thereby refining the yin [postnatal] *qi* of the entire body.

When, as you keep silent without moving, [you notice] a first sign of a movement, proceed according to the method to pick [the medicine; ch. 9]. At the same time you have to attend even more carefully to allow spirit to manifest itself and aid the work of the fire. In less than three months, either during meditation or while waking up, you will come to sense a diffused *qi* in your abdomen: it ascends, collides, and is highly unstable. Such are the movements of the *qi* of perfect yang.⁷⁵

At this point, use gentle intention to pick this *qi* of perfect yang and lead it on the right path to the top [of the head]. This is called "inverting the customary pattern and letting it ascend to the top." From the top [of the head] you then lead it down again, into the abdomen; from the abdomen, you lead it on to the Tail Gate Pass. Allow it to circulate several times front and behind. Continue this practice for a while—

⁷³ Yang *qi* must be picked before it gets too old, i.e., before it falls into the postnatal sphere and materializes in the genitals. See also chapter 9.

⁷⁴ This refers to the Mysterious Pass. See chapter 2 above.

⁷⁵ Tian notes: "[This is a] preliminary symptom of the Mysterious Pass" (1999c, 713).

once you have attained it, you have attained it forever, and *qi* continues to circulate by itself without stopping.

This chapter in many respects is very close to chapter 9. To pick the yang *qi* and lead it into the microcosmic orbit, active and creative intention (*yi* 意) is necessary. Used gently and correctly, it leads—or rather pulls (*yin* 引)—the *qi* through the vessels. In internal practice, intention always precedes *qi*, causing it to follow: “Where *yi* goes, *qi* follows,” as qigong masters say everywhere. It is important to proceed subtly: pulling the *qi* with strong intentional effort blocks the vessels (Elleberger 1995, 19, 222). Similarly, the expression “inverting the customary pattern” (*daoxing nishi* 倒行逆施) refers to the correct use of the intention: less serves a lot, but more is counterproductive.

13. Joining the Perfect *Qi* of Sun and Moon

It is also stated: If you are able to absorb the perfect *qi* of Heaven and Earth, you can live long. One way to achieve this is [by going] to a high place in the early morning and sit quietly in meditation facing the sun. Continue imagining how the Great Yang [*taiyang* 太陽] envelops your body, connects with it and transmutes it into great yang [*qi*]. As you are without thoughts and desires, resting in chaos, the *qi* of Heaven and Earth little by little returns into your body.

You can also align with the sun during the twelve double hours [day and night]. When the sun is in the east, let your eyes face east; when it is in the west, face west. The body and the Great Yang always enveloping each other, always rotating [with the sun], you attain it.

The same practice is also done to merging with the *qi* of the moon.

This chapter describes two methods to absorb the *qi* of Heaven and Earth. The central concept here is Great Yang—the intense, pure yang energy as represented by the sun and its powerful radiation, which corresponds to the *qi* of Heaven and Earth.

14. Merging with the *Qi* of Heaven and Earth

Once manifested unity for a long time, [the *qi*] circulates anew, revolving endlessly. The *qi* of the breath through the nose joins with the *qi* of Heaven and Earth. As the *qi* of Heaven and Earth enters through the

nose, it further joins with the ancestral *qi* from the kidneys, merging in internal circulation. Thus the *qi* of the human being gradually joins that of Heaven and Earth.

This extends base of refined *qi* and allows its transmutation into spirit: all worn out, lost perfect *qi* is repaired and increased. Thus we say: "Broken bamboo is repaired with bamboo." This is how you melt and transform ordinary essence and generate perfect *qi*. When there is enough perfect *qi*, it transmutes into spirit spontaneously and comes to permeate the entire body, within and without.

The subject of this chapter is the second stage of the alchemical process, refining *qi* to transmute it into spirit, and its preparation. For that purpose, it outlines certain breathing techniques, always related to the circulation of *qi* in the body. Eventually, the *qi* that was lost over the years and has been absorbed by Heaven and Earth, is brought back into the body and merged with ancestral *qi* and transmuted into spirit.

15. Receiving the Elixir

To successfully create the elixir, [first] you must abandon the world and reach great stillness. Small stillness is three days, medium stillness is five days, and great stillness is seven days. In [this deep] stillness a movement arises spontaneously. We say that "after great death, life reappears." At this time [you need] to rely completely on the protection and support of your Daoist friends.

In nebulous immensity and chaos, male and female join. "Nebulous immensity" [refers to] the one *qi* before division; "join" [means that] yin and yang are merged there and not separate. Before they separate, spirit manifests itself and *qi* accumulates; they merge and become one. On the inside one is unaware that there is a body; on the outside one never knows there are Heaven and Earth.⁷⁶ At one with Dao, the myriad thoughts disappear—all is vague and obscure. It cannot be grasped or named. Forced to give it a name, we say "the Great One contains

⁷⁶ This is a citation from Guo Xiang's commentary to the *Zhuangzi*, *Nanhua zhenjing zhushu* 南華真經註疏 (Commentary and Subcommentary to the Perfect Scripture of Southern Florescence, DZ 745; 7.39b) on the classic passage on "sitting in oblivion" in *Zhuangzi* 6 (Kohn 2010, 17). It means that there is no more differentiation between microcosm and macrocosm or subject and object.

perfect *qi*.”⁷⁷ We also call it “the prenatal one *qi*.” It is the mother of the Golden Elixir.

People today do not know the origin of the Great Dao. Some say that perfect lead is prenatal, others speak of the Heavenly One [that] generates water⁷⁸ as prenatal, yet others claim that the place of numinous brightness between the kidneys is prenatal. However, none of them are the prenatal [core] of the Great Dao.

It is also stated: “Pick the *qi* before nebulous immensity differentiates, and absorb essence when dragon and tiger begin to copulate.” If you enclose [*qi* and essence] in the Yellow Chamber and refine [them] into the most valuable treasure, keeping silent and without moving, then the heart connects with Heaven and you can attain the creation [of the elixir]. It is also stated: “Do not try to create [it] in the kidneys, make all efforts in the heart.”

Work hard and practice, and you will soon be equal to Zhongli Quan] and Lü [Dongbin].⁷⁹

This last chapter has several references to other chapters of the text, especially 9 and 10. It begins by describing the state of undifferentiated oneness to be attained by abandoning the world. This may well refer to a deep meditative state or trance, such as the absorption or oblivion of medieval Daoism, i.e., an utter retreat to the internal world. It is also characterized by complete stillness, differentiated according to different levels and durations. Its highest and longest, the great stillness, is compared to the great death, a classical concept in Zen Buddhism.

At this time one “relies completely on the protection and support” of others: On the one hand, they have to keep away any outer danger and disturbance; on the other, adepts may enter into trance states where

⁷⁷ *Taiyi han zhenqi* 太乙含真炁: This is a citation from the *Lingbao bifa* 靈寶畢法 (Complete Methods of the Numinous Treasure; trl. Baldrian-Hussein 1984), ascribed to Zhongli Quan (Zhang Z. 2003, 259). *Taiyi* “stands for the cosmic oneness [...] as well as for the experience of this oneness” (Pregadio 2008, 956).

⁷⁸ See also chapter 9 above.

⁷⁹ Zhongli Quan 鍾離權 and Lü Dongbin 呂洞賓 are two legendary immortals, the alleged authors of a corpus of important texts on internal alchemy (Skar 2000, 469; Lu 2009).

breathing and pulse may suspend and there is the danger that this can cause death, if not supervised.⁸⁰

In this state of absolute stillness, one can experience undivided oneness and nebulous immensity that corresponds to the one *qi*. There is no differentiation of self and other, Heaven and Earth, mind and body. This means that spirit, aka inner nature, and *qi*, aka life, are completely merged into single unity or oneness.

Conclusion

The *Michuan dadan zhiuhi* has undergone an eventful history, obvious in both its major versions. Since the only source for the original text is Chen Yingning's preface, which contains very little information, almost nothing certain can be said about its compilation process, i.e., its time and place of origin, its author, and its transmission history. The same applies to the Daoists of Qingdao, mentioned by Chen and also transmitters of the text.

Despite these shortcomings, both preserved variations are of great relevance. It is striking that they are free from any liturgical elements or moral precepts. They provide materials that shed light on the content of modern internal alchemy. The fact that Chen Yingning and Tian Chengyang considered it worthy of attention, moreover, indicates that its teachings reflect concepts and practices that leading modern practitioners continue to advocate.

The version of the text I chose for translation underwent not only the formative influence of Chen Yingning, but also that of Tian Chengyang. For this reason, it includes not only theoretical and practical concepts of the late imperial and Republican periods, but also provides insight into the world-view and practice of Daoists today. The *Qiuzu michuan dadan zhizhi* to a certain extent is a product by Tian Chengyang, from the early 1990s. In contrast to the Chen Yingning's version it is, therefore, a source not only for historical and early modern internal alchemy but also for internal alchemy today.

⁸⁰ Such practices appear in the early 20th century *Dacheng jieyao*, but not in earlier, more classical texts.

Despite the conciseness of the text, it deals with a considerable number of different theoretical concepts and practices. A major idea that appears throughout is the Mysterious Pass, often listed by one of its various synonyms. It is especially discussed in chapter 6, and its descriptions show a particular closeness to ideas and terms of the *Daode jing*.

Among the 15 chapters, especially 3, 8, and 9 present concepts that seem to be novel or rather late the literature of internal alchemy. They certainly do not find any precedents in Song and Yuan sources. For example the way medicine is picked in chapter 9 is very similar to the teachings of the late-Qing master Huang Yuanji, while descriptions like that of absolute stillness in chapter 15 are only found in relatively late texts. The work thus provides valuable insight in the thought and concrete application of internal alchemy in the modern age.

Bibliography

- Baldrian-Hussein, Farzeen. 1984. *Procédés secrets du joyau magique*. Paris: Les Deux Océans.
- Belamide, Paulino T. 2002. "Self-cultivation and Quanzhen Daoism, with Special Reference to the Legacy of Qiu Chuji." Ph.D. dissertation, University of Toronto, Toronto.
- Cohen, Kenneth S. 1997a. *The Way of Qigong: The Art and Science of Chinese Energy Healing*. New York: Ballantine.
- _____. 1997b. *Qigong. Grundlagen Methoden Anwendung*. Frankfurt a. M.: Krüger.
- Cott, Christopher, and Adam Rock. 2011. "'Turning the Light Around' in *The Secret of the Golden Flower*." In *Living Authentically: Daoist Contributions to Modern Psychology*, edited by Livia Kohn, 79-98. Dunedin, FL: Three Pines Press.
- Darga, Martina, ed. 1999. *Das alchemistische Buch von innerem Wesen und Lebensenergie – Xingming guizhi*. München: Diederichs.
- Elleberger, Oswald. 1995. *Qi Gong. Grundlagen und Grundübungen für Anfänger und Fortgeschrittene*. München: Kösel.
- Girardot, Norman. 2009 [1983]. *Myth and Meaning in Early Taoism: The Theme of Chaos (Hundun)*. Dunedin, Fla.: Three Pines Press.

- Guo Changqing 郭長青, and Liu Naigang 劉乃剛. 2008. *Zhenjiu xuewei suxue shouce* 針灸穴位速學手冊 Beijing: Huaxue gongye chubanshe.
- Hempen, Carl-Hermann. 2009⁹. *dto-Atlas Akupunktur*. München: Deutscher Taschenbuch Verlag.
- Hu Fuchen 胡孚琛, ed. 1995. *Zhonghua daojiao da cidian* 中華道教大辭典. Beijing: Zhongguo shehui kexue chubanshe.
- Hu Haiya 胡海牙, and Wu Guozhong 武國忠, eds. 2006. *Zhonghua xianxue yangsheng quan shu* 中華仙學養生全書 *Chen Yingning xiansheng dui jiankang changshou xue shuo zuo chu de dute gongxian* 陳櫻寧先生對健康長壽學說作出的獨特貢獻. Beijing: Huafu chubanshe.
- Kohn, Livia. 2010. *Sitting in Oblivion: The Heart of Daoist Meditation*. Dunedin, Fla.: Three Pines Press.
- _____. 2012. *A Source Book in Chinese Longevity*. St. Petersburg, Fla.: Three Pines Press.
- Komjathy, Louis. 2002. *Title Index to Daoist Collections*. Cambridge, Mass.: Three Pines Press.
- _____. 2006. *Daoist Texts in Translation*. www.daoistcenter.org/arti-cles.html
- _____. 2008. *Handbooks for Daoist Practice*. Hong Kong: Yuen Yuen Institute.
- _____. 2013. *The Way of Complete Perfection: A Quanzhen Daoist Anthology*. Albany: State University of New York Press.
- Lewis, Dennis. 1997. *Tao des Atems*. Kreuzlingen: Ariston.
- Liu, Xun. 2009a. *Daoist Modern: Innovation, Lay Practice, and the Community of inner Alchemy in Republican Shanghai*. Cambridge, Mass.: Harvard University Press.
- _____. 2009b. "Numinous Father and Holy Mother: Late-Ming Duo-Cultivation Practice." In *Internal Alchemy: Self, Society, and the Quest for Immortality*, edited by L. Kohn and R. R. Wang, 121-40. Magdalena, NM: Three Pines Press.
- Lu, Xichen. 2009. "The Southern School: Cultivating Mind and Inner Nature." In *Internal Alchemy: Self, Society, and the Quest for Immortality*, edited by Livia Kohn and Robin R. Wang, 73-86. Magdalena, NM: Three Pines Press.
- Neswald, Sara Elaine. 2009. "Internal Landscapes." In *Internal Alchemy: Self, Society, and the Quest for Immortality*, edited by Livia Kohn and Robin R. Wang, 27-53. Magdalena, NM: Three Pines Press.

- Oberfrank, Elmar. 2010. "Zu Theorie und Praxis der Inneren Alchemie im Daoismus." M. A. Thesis, University of Munich, Munich.
- Pregadio, Fabrizio, ed. 2008. *The Encyclopedia of Taoism*. London, New York: Routledge.
- Ritchie, Jennifer Lundin. 2012. "The Guodian Laozi and *Taiyi shengshui*: A Cognitive Science Reading." *Journal of Daoist Studies* 5:1-30.
- Schipper, Kristofer M. 1993. *The Taoist Body*. Translated by Karen Duval. Berkeley: University of California Press.
- _____, and Franciscus Verellen, eds. 2004. *The Taoist Canon: A Historical Companion to the Daozang*. 3 vols. Chicago: University of Chicago Press.
- Skar, Lowell, and Fabrizio Pregadio. 2000. "Inner Alchemy (*Neidan*).¹" In *Daoism Handbook*, edited by Livia Kohn. 464-97. Leiden: E. Brill.
- Tian Chengyang 田誠陽. 1999a. *Xianxue xiangshu* 仙學詳述. Beijing: Zongjiao wenhua chubanshe.
- _____. 1999b. *Xiudao rumen* 修道入門. Beijing: Zongjiao wenhua chubanshe.
- _____. 1999c. *Zhonghua daoia xiulianxue* 中華道家修煉學. Beijing: Zongjiao wenhua chubanshe.
- Wang, Mu. 2011. *Foundations of Internal Alchemy: The Taoist Practice of Neidan*. Mountain View: Golden Elixir Press.
- Watson, Burton. 1968. *The Complete Works of Chuang Tzu*. New York: Columbia University Press.
- Wilhelm, Richard. 1950. *The I Ching or Book of Changes*. Princeton: Princeton University Press, Bollingen Series XIX.
- _____. 1983. *I Ging. Text und Materialien*. Köln: Diederichs.
- Zhang Mengxiao 張夢逍. 2007. *Tujie Daojiao* 圖解道教. Shaanxi: Shaanxi laofan daxue chubanshe.
- Zhang Xingfa 張興發. 2003. *Daojiao neidan xiulian* 道教內丹修煉. Beijing: Zongjiao wenhua chubanshe.
- Zhang Zhijian 張志堅. 2003. *Daojiao shengxuan* 道教神仙. Beijing: Zongjiao wenhua chubanshe.

The Daoist Society of Brazil

and the Globalization of Orthodox Unity Daoism

DANIEL M. MURRAY & JAMES MILLER

Abstract

Taken out of Chinese cultural context, Daoism is often associated with physical cultivation practices such as *qigong* or *taijiquan* rather than the traditional lineages of Quanzhen or Zhengyi a hierarchically organized religion. The Daoist Society of Brazil, however, is an example of non-Chinese Daoist practice associated with the Zhengyi (Orthodox Unity) tradition. The society's ordained Brazilian priests perform rituals before a largely non-Chinese lay congregation. The result is a cultural hybrid form of Daoist practice that provides insight into how Daoism is transforming through globalization.

In Rio de Janeiro, outside the Templo da Transparência Sublime (Temple of Sublime Clarity) a small sign to the left of a locked metal gate reads *Sociedade Taoísta do Brasil* (Daoist Society of Brazil), with a Chinese translation above, *Baxi Daojiao Hui* 巴西道教會, and a yin-yang symbol. The Society, founded in 1991, maintains two temples, one in Rio de Janeiro and one in São Paulo, and is affiliated to the Orthodox Unity (*Zhengyi* 正一) lineage of Daoism.

We arrived that morning, Sunday, December 13, 2009, to attend the temple's monthly service and purification ritual, and were greeted by Hamilton Fonseca Filho, the high priest (*gaogong fashi* 高功法師) of the temple, formerly an artist's residence, wearing a dark blue robe and black slip-on shoes. He showed us around parts of the building that we had not seen during our first visit earlier that week and told us that he

had performed a *fa* 法 ritual in the temple earlier in the morning. “The people here do not like the *fa*,” he told us, but he performs it so the people at the temple that day can participate without worrying or thinking too much. In Taiwan, he added, such a ritual would not be necessary. Soon someone called out to Fonseca Filho from the lower floor telling him to come down, as the service would soon begin.



Image 1. Hamilton Fonseca Filho stands at the altar of the Templo da Transparência Sublime in Rio de Janeiro

We walked down the stairs and entered the temple that occupies one large room of the building. The walls were painted red, there were about fifty chairs set up in straight rows, five loudspeakers attached to the walls, and an altar at the far end. Behind it was an image of the Three Pure Ones (*San Qing* 三清) and statues from left to right of Zhang Hui 張回, General Zao 曾慥, Xuan Di 玄帝, Guan Di 關帝, Zhang Daoling 張道陵, Taishang Laojun 太上老君, Lü Dongbin 呂洞賓, and Doumu 斗母. When we took our seats there were a number of other people already sitting quietly waiting for the service to start, while others made offerings of incense to either the main shrine or a smaller shrine to Guandi at

the back of the room. A couple waited outside until they finished having a conversation, and anyone speaking inside was whispering.



Image 2: A general view inside the ritual space of the Templo da Transparência Sublime in Rio de Janeiro

The service began when the priests entered the temple chanting in Chinese and ringing a bell. The high priest, four additional priests (*daoshi* 道士), and two lay helpers approached the front of the temple and made prostrations to the altar. The chants continued with the sounds of the bell, singing bowl, and wood block, and the high priest started to burn a talisman (*fu* 符) and perform mudras. When the chanting stopped, one of the priests explained in Portuguese that they were offering incense as a token of sincerity of the congregation's lives, and another priest added that their prayers were invoking blessings and prosperity from the spirits.

A faster paced chant then began, reciting the names of different deities, and a temple volunteer started to help people form a line down the aisle between the rows of chairs. When the chant ended, the head priest

held incense sticks and a sword, and began to carve *fu* in the smoke. As the people from the line approached him, he wrote a *fu* for each person using smoke from the incense sticks. The other priests continued to chant quietly, and a temple helper showed people which door to exit once the ritual is finished.



Image 3: Wagner Canalonga inside the temple in São Paulo.

After everyone in attendance had gone through this ritual, the high priest drew another *fu* using the sword and the other priests knelt in front of the altar, and begin to chant again. Once the chanting ended, the high priest put on a microphone and began to talk in Portuguese about how Daoism can remove obstacles and prevent energies that stop people from completing their personal and spiritual journeys. He added that it also helps to maintain good relationships with friends and family. Daoism, he told the congregation, helps to maintain a balance between the self and the world. When he finished talking, the priests and lay volunteers bowed to each other, and then exited followed by the high priest.

This is certainly not the typical image of Daoist practice in Western countries. Generally speaking, European and North American Daoist

practice is based on *qigong* 氣功 and *taijiquan* 太極拳 groups that offer fee-for-service classes and retreats, or on individual study of translations of the *Daode jing*. While there are some Western initiates in traditional lineages, such as The Way of Complete Perfection (*Quanzhen* 全真), holding a lineage is not particularly common in Western Daoist practice (Clarke 2000; Siegler 2006: 257-280). At the same time, however, the ritual described is clearly different from what would typically be found in a Zhengyi Daoist temple in China or Taiwan. The Daoist Society of Brazil stands as an important case study of how Zhengyi Daoism can develop from its origins as ethnically Chinese religious tradition, negotiate different cultural and linguistic worlds and be transformed into a global religious movement.

Our research is based on fieldwork conducted in Rio de Janeiro and São Paulo between December 8 and 20, 2010. The fieldwork consisted of focus groups with members of the congregation, personal interviews with Daoist leaders, and participant observation in the ceremonies. Research was conducted with three different groups that affiliated themselves with Daoism: the Daoist Society of Brazil in both São Paulo and Rio de Janeiro; a group that practices *neigong*, *qigong* and other physical practices called the Grande Triade in Rio; and the Pai Lin Tai Chi Centre in São Paulo. Although the research we conducted at all three fieldwork sites helped to shape the direction of this research, this paper focuses on the Daoist Society of Brazil. We examine the development of the Daoist Society of Brazil and the members' understandings of Daoism. From this we develop a view of the features of Brazilian society that allowed for the formation of a Zhengyi Daoist community outside of ethnically Chinese people and discuss the implications of this for studies of the globalization of Daoism and religion in contemporary Brazil.

The Brazilian Religious Context

In Brazil the spread of Daoism mirrored the forms it took in North America and Europe in many ways, but with less influence from local scholars in the transmission of Daoist texts. As Steve Moore (1999: 57) writes "there is no Brazilian equivalent of the UK's Royal Asiatic Society or the USA's American Oriental Society, and this lack of academic inter-

est in the orient is apparently reflected across the entire South American continent.”

On the other hand, Brazil's colonial connections to Europe facilitated the propagation of Chinese texts translated into European languages, and its broad cultural diversity enabled the reception of Chinese body cultivation traditions. Beginning in the 1950s, many Brazilians in artistic and intellectual social circles became fascinated with European Orientalist ideas of exotic wisdom from the East (Rocha 2006: 66-73). Based on our interviews with self-identified Daoist practitioners, the most important elements in the transmission of Daoism to Brazil have been the translation of the *Yijing* and *Daode jing* into Portuguese, and the spread of *taijiquan* practice under the influence of Chinese immigration to Brazil.



Image 4: A photograph of Wu Jyh Cherng on a temple wall

Many translations of the *Yijing* have appeared in Portuguese since the 1960s, while the first Portuguese version of the *Daode jing* was not completed until Wu Jyh Cherng (Wu Zhicheng 武志成 1958-2004),¹ the foun-

¹ Although Wu Jyh Cherng's family name is Wu 武, he went by Cherng 成 (written as Cheng in the standard pinyin Romanization) to differentiate himself from his father, and so this paper will refer to him as Cherng for consistency with media reports and information produced by the Daoist Society of Brazil.

der of the Daoist Society of Brazil, published his in 1996 (Moore 1999: 49; Cherng 1996). As in the United States and elsewhere, the spread of Chinese somatic disciplines to Brazil began with immigration from China and Taiwan, when a number of migrants familiar with these practices began to teach *taijiquan* in the 1970s and 1980s. Liu Pai Lin (Liu Bailing 劉百齡 1907-2000)² was a *taijiquan* teacher who gained more attention than most, and his centers continue today under the leadership of Jerusha Chang (Zhang Yunyun 張芸芸).

The practices of *taijiquan* fit well with a growing interest in health and well being in Brazil (Neto 2006: 87-105). A former student of Liu told us that in his eyes, Liu was more successful because he assumed little or no previous knowledge from his students, first teaching them to understand their bodies and the concept of *qi*. Liu later connected *taijiquan* and Daoism in his more advanced classes, where he taught about the *Daode jing* and *Yijing*. Over the past thirty or forty years *taijiquan* has become a much more common activity in Brazil, and often connected in varying degrees to Daoism, which has helped to shape the conception of Daoism in Brazil.

Chinese immigrant groups also established a popular religious temple in São Paulo, but unlike the *taijiquan* teachings or textual translations, the amalgamation of Buddhism, Daoism, and popular belief practiced there has remained within the ethnic Chinese community (Benavides 2002: 358-359). The spread of Daoism to Brazil, therefore, did not occur originally as a religious practice. Although Daoism has traditionally been construed at least theoretically as a universal religion, the spread of Zhengyi Daoism was aided by a more general diffusion of Chinese cultural texts and practices.

A second factor influencing the spread of Daoist religion was the transformation in Brazilian society that enabled the acceptance of a wide array of religious diversity. While religion in Brazil has a long history of Catholic dominance, it is now a pluralistic religious environment and, particularly in major cities, there is a wide variety of religious choice.

² Although the standard Romanization of his name is Liu Bailing, we use his personally chosen transliteration, Liu Pai Lin, for consistency with his own publications, promotional material, and previous scholarship dealing with his practices.

Moreover even with Christian groups, the role and views of the laity have changed from a traditional top-down hierarchy. Individual choices about how to be religious have emerged, and although the majority of people continue to claim membership in the traditional religious institutions, this does not necessarily mean they take part in the practice of only one tradition. Brazilian religious practice involves many hybridizations, overlapping, and fusions of belief (Rocha 2006: 92).

There are three recent developments in Brazilian religion and society that make Zhengyi Daoism a more acceptable and appealing practice than may be the case in other societies: a familiarity with belief systems where spirits or deities are immanent within the world; increased interest in religious practices related to the physical body; and increased conversion to religions not connected to one's ethnicity, history or geographic location. Although in our interviews individuals all had their own reasons for joining the Daoist Society of Brazil, based on their own experiences, nonetheless the background transformations Brazilian religious belief make their choice of Daoism more likely.

Religion in Brazil has been described as a "dispute of spirits" (José Jorge de Carvalho qtd. in Rocha 2006: 93) and South American countries more generally have been described as "inspirited" or "enchanted" compared to other developed nations (Martin 1998: 109). Pentecostalism, Candomblé, and other Afro-Brazilian religions have different conceptions of the relationship between humans, spirit mediums and deities, but share the practice of physically experiencing and connecting with spiritual power(s). In particular, the awareness of Afro-Brazilian religious practice bring a larger acceptance of the lived experience of an immanent polytheistic sacred than can be found in predominately Protestant communities.

According to our interviews, many people cited the Daoist focus on the present world and the body as major reasons for joining the Daoist Society of Brazil. Daoism here is construed as a religious tradition that is focussed on the here and now, rather than the hereafter, and is focused on the livelihood of the physical body. This emphasis, while certainly important for Daoism, is also shared by other new religious groups in Brazil. Spickard (2004: 56) found that the middle class in Brazil are attracted to the group Sekai Kyusei-kyo 世界救世教 for its physical healing practices, especially if scientific medicine may not be affordable.

On a visit to a Kofuku-no-Kagaku 幸福の科学 temple in São Paulo, we observed Brazilians taking part in physical healing practices. Additionally, Chestnut (1997:170-197) and Burdock (1993: 15, 137) have linked the growing number of converts to Pentecostalism in Brazil to interest in improving physical health where health care is not affordable, and in some areas the Catholic church has also begun focus more on mysticism and healing (Rocha 2006: 105). These more bodily or health focused religious forms are practiced primarily by converts, and converting to different religions regardless of one's ethnic or geographic background. Studies of Buddhism in Brazil have made this point particularly in the case of urban centers (see Rocha 2005, 2006; Usarski 2002; Clarke 2005).

The Daoist Society of Brazil

The Daoist Society of Brazil (*Sociedade Taoísta do Brasil*) was founded on January 15, 1991 as part of the Orthodox Unity (*Zhengyi* 正一) tradition. Its founder, Wu Jyh Cherng moved to Brazil from Taiwan with his parents in 1973, returning to Taiwan for a number of years to train as a Daoist priest. After Cherng's death in 2004, Hamilton Fonseca Filho became the head priest of the temple in Rio de Janeiro, and Wagner Canalonga continued as the head priest in the smaller São Paulo temple. The two had initially trained under Cherng, but following his death traveled to Taiwan to receive further training from the Daoist Association of Taiwan.

Our informants gave us an oral history of Cherng's life that is particularly relevant to his religious life. Soon after his family moved to Brazil, he developed arthritis and almost died. While he was ill, his father decided to treat him with acupuncture and began teaching him *taijiquan* and meditation, while his mother would tell him stories from Chinese folklore. In the early 1980s Cherng had recovered from his arthritis and due to his interest in his mother's stories and father's body cultivation practices, he asked his father for the names of Daoist masters in Taiwan and China. He visited numerous masters who taught alchemy in the Western School and learnt both *neidan* 内丹 and *waidan* 外丹 practices, before arriving at Zhengyi Daoists in Taiwan, and became initiated as a *daoshi*. After returning to Rio he began to teach courses on *taijiquan* and the *Yijing*. As his students became more interested in the philosophical or cosmological side of things, he decided to translate the *Daode Jing* into

Portuguese under the title *Tao Te Ching—O Livro do Caminho e da Virtude* in 1996. Cherng continued to travel to Taiwan for further training and to collect images and statues for a temple, and on one trip brought twelve Brazilians for ordination in the lineage. In 1994 he was given permission to initiate people in the lineage himself, which led him to start a training program for Daoist priests in Brazil.

The Daoist Society of Brazil formed in 1991 with the foundation of the temple in Rio, the *Templo da Transparência Sublime*. Previously, courses had been taught in a gym, but the group had no permanent space of its own. The building now includes a school for Daoist arts on the lower floor and a temple on the second floor. Cherng also visited São Paulo to teach courses on the *Yijing* at a *taijiquan* school. As the São Paulo membership grew Cherng began to look for a more permanent space, and they moved into two different spaces for periods of six months before finding a more permanent location in 2002 and founded the *Templo do Tesouro do Espírito* (Temple of the Treasure of the Spirit). The temple later moved again to their current location in Liberdade, the Japanese district of São Paulo. Soon after founding the second temple, Cherng went on a one and a half year retreat in China. In 2004, after returning to Brazil, he died unexpectedly.

The death of Master Cherng appears to have had less impact in São Paulo than in Rio. Cherng had left for China a week after the temple opened, and the lay people had already accepted Canalonga as the head of the temple. However, the Rio temple already had a number of priests, who up until Cherng's death, had generally thought of each other as equals. According to the current head priest, Hamilton Fonseca Filho, Cherng chose him as his successor before his death. He says the choice was based on his knowledge of *fa* and level of meditation, but some other priests at the time found the change of leadership difficult to accept or were disillusioned after their master's death, and soon left the temple after their disagreements with the change. Nonetheless, under his leadership the temple has grown into what is now a thriving religious community.

Perspectives on Daoism

Although the foundation of the temples was the result of Cherng's family connections to Daoism and his ordination in Taiwan, they developed in a way that attracted a wide variety of Brazilian ethnicities. Consequently, none of our informants grew up with the same kind of connections to Daoist practices; all were converts. Our informants gave main reasons for adopting Daoism: (1) they practiced of *taijiquan*; (2) they studied texts associated with Daoism; (3) they tried a variety of religions trying to find the one that they thought was right for them. None of these is different from what has been found in research on Daoist practice by North Americans or Europeans who identify as Daoist (Siegler 2006; Clarke 2000). The first two categories are also the major forms of earlier Daoist transmission to Brazil in the forms of texts and physical practices, so it is not surprising people would consider these their first encounters with Daoism or the cause for them going to the temple. According to Skerkat (1997: 68-72), choosing a religion is not only based on one's belief, but like other choices depends on one's previous knowledge and experience of religions. Daoist practice then became more accessible to Brazilians by participating in the practices and texts that had disseminated to Brazil prior to the founding of the Daoist Society.

Those who came initially to practice *taijiquan* later developed an interest in what else goes on in the temple and how it connected to their physical practices, and joined study groups on the *Daode jing* or attended the rituals or talks. Many people around the world practice *taijiquan* without any connection to religion, however, the interviewees were brought into direct contact with Daoism by practicing at the temple and thought that *taijiquan* helped to change their way of thinking to one that is compatible with Daoist practice. Those who initially were brought to Daoism through studying the *Daode jing* or *Yijing* joined the study groups available at the temple, which led them to become interested in Daoism as a religion. While both studying these texts and practicing *taijiquan* are widespread in Brazil, the members of the society also take part in cosmological views, worship of deities, and rituals practiced in the Zhengyi lineage. These aspects are what were of more interest initially to the religious seekers who joined the temple after practicing Buddhism, Catholicism, Candomblé, and a variety of other religions. Two of the

priests had previously practiced Tibetan Buddhism, while Hamilton Fonseca Filho said he always knew he would be a religious official, it just took time to figure out in which religion. In fact, Cherng had asked him to make sure to study other religions before making his choice to become a priest. Many of the priests had a long term interest in religiosity, lineage, and ritual, but were not satisfied with what they previously experienced. It was not until they slowly become more involved with the Daoist Society that they began to think their religious needs were fulfilled.

The different ways that people began to practice Daoism at the Daoist Society of Brazil did not involve a direct conversion. Rather, they were part of a process that may have started with practices of *taijiquan*, individual or group study of different texts, or participation in other Asian or non-mainstream religious groups. This kind of process was seen in the group interview with lay people at the Rio temple. One woman said that “I believe that people, the culture here, does not accept Daoism as a religion.... For us, we have accepted Daoism as our religion, we don’t have another one.” She then said, “like her,” and motioned to another woman in the group who had said that she was a Catholic, but also likes to come to the Daoist rituals and does not identify herself as a Daoist. As Daoism is small and new religion in Brazil, people appear to approach it with caution, and take time to adjust and identify as a Daoist. This slow process allows people to take courses they may be interested in without feeling forced to become “religious” or pressured to commit.

The topic of “strict” and “loose” religions has been the subject of scholarly debate over the past decade. Iannaccone (1992; 1994; 1997: 35-36) has argued that loose religious organization does not produce commitment in the laity and that strict religions are more successful, though Miller (2002: 445) argues “reducing the demands placed upon potential customers [religious adherents] eases them into a religious organization.” Based on our observations at the Daoist Society of Brazil it appears that having a low required commitment level can still produce increasing commitment among members, particularly for religions that are not well understood by the public and are very different from the traditional mainstream beliefs.

In order to understand what members of the society thought was important about being a Daoist and how they would define their religion, we asked our focus groups how they would describe Daoism to a non-

Daoist friend and how they would explain what they do in the temple. Many of the interviewees said they would describe Daoism as finding a balance in life or a natural way. These ideas were seen as connected to Daoism's focus on this world and how to live in this life. One layperson described Daoism saying that it "concerns being human," while a priest, when asked about his thoughts on immortality, responded that "Daoism is about joy, about happiness. Life is happiness." For many followers, Daoism was important because they did not find it to be caught up in rewards in another world; rather it was seen as a practical way to help live in this life. Participants also contrasted this with Catholicism, which some members thought of as trying to control people or, as one woman said, Daoism does not "try to sell you fantasies." Candomblé was compared to Daoism in relation to spirits and possession. However, interviewees explained that Daoist practice gives oneself more self-control, as opposed to the experience of possession by Candomblé spirits. Daoism, therefore, was seen as giving people more control both in everyday life and within the spiritual realm.

This type of religiosity, one that is focused on this world and is based on a personal journey of what is right for the individual, is a common feature of the contemporary religious question across the world. Norris and Inglehart (2004: 74-75) see a shift from religiosity based on security in agrarian societies to one based on concerns about existential meaning in post-industrial societies. People who have become less interested in traditional (Christian) religious practice, have not given up on individual religiosity. Szerszynski (Szerszynski 2005: 10-23) discusses the transformation of religiosity to a more individual form, and sees these post-industrial societies as developing a "postmodern sacred." This kind of religiosity or sacrality is based on many different cosmologies and worldviews that develop from subjective experiences. In such a context it is up to the individual to work out their own religious meanings inside or outside of religious institutions. While the themes that appear in these contemporary religious forms are not so different from the notions expressed by our Brazilian Daoist focus groups, there is something of a difference that is due to the character of Zhengyi Daoism: it is rooted in lineage and tradition, and is not completely about individuality. Although informants described their decision to participate in these practices as an individual choice, what remains important about the practices

is that they their authenticity in part relies on their historic connection to Chinese religious practice.

Robertson (1992: 166) writes that in the contemporary world the representation of 'authenticity' becomes an important source of empowerment for people. Although Taylor (1991) links the importance of authenticity to the desire for individual choice, he also acknowledges the importance that authenticity is recognized (45-61). In Zhengyi Daoism the sense of lineage and the history of ritual practice help to establish commitment and an identity as a Daoist (Kohn and Roth 2002: 7-11), and in Brazil the connection to lineage affiliation and ritual also helps to provide this sense of 'authenticity' in religious practice.

From our interviews, however, it was clear that the ritual aspect of Zhengyi Daoism was most clearly understood by the two head priests, Hamilton Fonseca Filho and Wagner Canalonga. We asked how they understand the importance of rituals and what they think the rituals actually do. For both of them the chief function of rituals is to change energy. The goal of this is to help improve one's prosperity, harmony, and health. Hamilton Fonseca Filho, the head priest in Rio, said the most important aspects of Zhengyi tradition are the rituals, adding that they will help participants first gain material stability and then can improve belief. Wagner Canalonga explained that having an altar and a temple are important in order for the rituals to be successful, as these help to "create roots" that make the space more favorable for one's development in one's understanding of Daoism. Another priest said that most Western Daoists lose an important part of the tradition because they are not interested in ritual.

The importance of ritual practice has been noted by other scholars of Brazilian religions. In her study of Zen in Brazil, Rocha (2006: 23) discusses Coen de Souza, a non-Japanese Brazilian Zen nun, who was able to gain acceptance in the Japanese community by maintaining the traditional rituals from Japan. Here ritual practice provided a link of authenticity to the source of the lineage. Rocha argues that the history of devotion to saints in Catholicism has made performing Buddhist devotional rituals much easier for Brazilians, than for Protestant countries that tried to remove such practices (Rocha 2006: 187). The Daoist Society of Brazil certainly seems to make this theory plausible, but further study on Daoist or Zen groups in other historically Catholic and Protestant nations is

still needed in order to see if this is a purely Catholic influence or if it has to do with other factors in Brazil. What ritual certainly does do for Zhen-gyi Daoist practice is connect it to the tradition and historic practices of Daoism. The style of chanting, material culture of the altar, mudras, and construction of talisman link the Brazilian Daoists to Chinese tradition.

Although elements listed above connect the Daoist Society of Brazil to tradition and lineage, there was no consensus on whether or not one needed to understand Chinese culture to understand Daoism or what aspects of Chinese culture should be understood. A number of people did say that practicing Daoism made them more interested in Chinese culture; however, most people did not think that travelling to China to study Daoism played an important role in maintaining the authenticity or orthodoxy of the lineage. Generally the reason given for the lack of interest was that most people in China do not practice Daoism or that it is not necessary to go to China in order to be a Daoist. Although plans to visit China were not dominant, a number of people, particularly those who had been members of the society for a longer period of time, said that practicing Daoism had made them more interested in Chinese culture, even if they did not think of it as the culture of contemporary China. While they all see Daoism as a universal teaching, they found that it increased interest in other parts of Chinese culture, not just to understand the history of the development of Daoism or China more generally, but also in choices they make in life for food or medicine.

Is Brazilian Daoism a Chinese Religion?

As Beyer (1994: 28) notes, in a globalized society individuals can form their identities trans-societally through religion and social movements, among other forms of communication. In the case of the Daoist Society of Brazil, Daoism functions as a transnational religious movement, and has caused at least some practitioners to deepen their knowledge of Chinese history, language and culture. Most notably, the religious ritual that we witnessed was conducted partly in Chinese, a language that the priests had had to learn in order to carry out their religious rituals.

Hamilton Fonseca Filho explained that from the beginning they tried to separate Daoism from Chinese culture in order to make the practices appeal more to Brazilian people, avoid making it appear overly ex-

otic, and try to avoid confusion with religions like Candomblé. He went on to say “it’s not necessary to be a Chinese-Portuguese-Brazilian to be Daoist, you have to distance these two things because the culture is very different and Daoist knowledge must be settled in Brazil.” Obviously, the Society could not change all aspects of Daoist religion, but they were encouraged by both Cherng and later by the Daoist Association in Taiwan to adapt their practices in Brazil. In Mainland China and Taiwan Zhengyi Daoism has close ties to popular local practices and this allows the priests to be able to connect their myths, rituals, and world-view to local communities through temples, ancestor worship, and festivals (Dean 2009: 179; Lee 2003: 125-128). It goes without saying, however, that the local customs of contemporary Brazil are very different from what Zhengyi Daoists would have encountered historically in their engagement with, say, Chinese diaspora communities in Malaysia or Indonesia, and thus it is unsurprising that significant changes were made.

Sherkat (1997: 68-72) argues that people choose religion based on constraints made based on a variety of factors: experience; knowledge; social expectations that can differ depending on age, gender, class, and ethnicity; choices of family and friends; and belief. While there are individual variations, there are also commonalities within a society or culture about these, not just in terms of what people want from a religious group, but how they expect one to function. Hamilton Fonseca Filho told us that Cherng tried to separate Chinese culture from Daoism, and thinks that this allowed people in Brazil to “use the services available from the priest without entering the culture of dragons or the supernatural culture of Chinese. ... It respects [the] theology [of Daoism].”

Another large change was based on language: what parts of the practice were important to keep in Chinese and what could be translated to Portuguese. While in Taiwan Wagner Canalonga and Hamilton Fonseca Filho were told by their master that it was better to translate things into Portuguese so that people are able to participate in the religion and understand the texts. All of the chanting remains in Chinese, but translations and Hanyu pinyin transliterations are printed below the Chinese characters in a booklet handed out during services. Wagner Canalonga said that keeping the chanting in Chinese was necessary to have the same “vibrations” during all the rituals, and also that it sounds better in Chinese; Hamilton Fonseca Filho said that it was important to keep

the mantras in Chinese because Daoists have chanted them for years, and that by using the same sounds, the mantras "acquire energy."

Other changes were made to services to accommodate what most Brazilians expect a religious service to be like, in other words, to be more like a Catholic Mass and less like a Chinese temple. During the purification ritual described at the start of this essay, a volunteer tells each row of people when to stand up from their seats to go to join the line for the ritual. The Brazilian temples' method accommodates the demand for space inside the temple and does not assume people know what to do or when to do it. Additionally, the similarities to communion at church give a feeling of familiarity to those who have practiced Christianity. The layout of the seating in the temple is also quite church-like: both temples use straight rows of chairs facing the main altar to watch the priests perform the ritual with an aisle down the middle. The Brazilian Daoists perform these services on Sunday mornings at the temple, and thereby conform to the expectation of religious rituals being open to the public on according to a fixed schedule in the Western calendar. Another priest clarified that, while they adapt to Brazilian culture and opened their rituals to the public, the performance of the ritual is between the priests and the deities, saying that "when we are doing the rituals, we are looking to the deities, not the public" and that "it's not opera, it's not a show."

Although Brazil has a rich heritage of religious traditions, the influence from Catholicism on what a religion should look like remains today and has shaped how the Daoist Society of Brazil has developed. While Daoism remains at the theological heart of the liturgy, the organization and expectations of what a religious service should be seem more Catholic than Chinese in style. In a Chinese temple, for instance, there are typically no chairs where lay people sit in reverential silence; nor are services routinely held every Sunday. From the perspective of Zhengyi Daoism, the idea of cultural hybridization should not be abhorrent. In his study of early Zhengyi communities Terry Kleeman (2002) saw that practices by other ethnicities were accepted, and Kenneth Dean (1993, 2003, 2009) and Lee Fong-Mao (2003) have both shown that Zhengyi Daoists have maintained ties to a wide range of local communities across China and Taiwan and accepted a variety of local practices. This combination of orthodoxy and eclectic localism seems to be an important feature of how Dao-

ism has developed over the past centuries. What is different with the Daoist Society of Brazil, however, is not only that the Zhengyi tradition has moved to a different ethnic group or a different country with new local customs, but that it has taken on a life of its own in an area that lies outside the direct influence of China.

Moretz (2009: 167) writes, "The Dao is the new Zen. Just as with Zen, many people think the Dao is whatever they want it to be." In Brazil, Daoism also followed Zen, first in the Orientalist exoticism and commercial spirituality Moretz discusses, and later in the way that both Zen and Daoism formed religious institutions with traditional lineages of ordination and ritual practice.

Nonetheless it was clear from our research that this institutional, lineage based Daoism would not have taken root in Brazil without the earlier development of what Peter Beyer (2006) describes as "social movement religion." These are the kinds of Daoist groups that exist more widely in Western countries in the form of taijiquan and qigong groups. Social movement religion is largely uncontrolled by a central authority, and participation is generally only occasional and when it is regular it still tends to be a kind of individual religiosity (Beyer 2006: 108-110). This limited commitment makes taking a chance at something unknown less risky for people, so it can more easily develop in different cultures. While Zhengyi Daoism still had to adapt certain practices in Brazil, the earlier globalization of Daoism through social movements, rather than an organized religion, allowed other practices appeal to people and be accepted as part of their identity. Furthermore, by maintaining the overt importance of ritual and lineage, they have increased a sense of legitimacy in Daoist practice outside of China, to show that these traditions are not bound by geographic location or ethnicity.

Conclusions

Globalized Daoist practice is often associated with the detachment of Daoism from tradition and from Chinese culture (Siegler 2006). The Daoist Society of Brazil, however, tries to maintain certain traditional practices, while distancing itself from Chinese culture in order to try to create an authentic yet Brazilian-style of Daoism. In the globalized world, a local organization can quickly have a wide influence on a trans-societal

level (Haugerud 2003: 66-67). The Daoist Society of Brazil therefore could not only change how Daoism is practiced in Brazil, but can act to change how people elsewhere think about Daoism.

The Daoist Society of Brazil has created a form of Daoism that may best be described as a cultural hybrid. The Brazilian forms enable it to gain acceptance among the wider society and conform to local expectations about the function and appearance of religion. At the same time, the limited use of Chinese language, and the direct connections to Daoist lineages through ordination in Taiwan provide the Society with a legitimacy and authenticity that are clearly valued by the lay people. It is like that this hybridity is the direct result of the founder, Wu Jyh Cherng's, vision of creating a uniquely Brazilian Daoism, rather than servicing the local Chinese diaspora community first.

While the Daoist Society of Brazil presents a specifically Brazilian Daoism, it is not detached from Chinese culture and the historic tradition of Daoism, nor is it detached from contemporary changes in religiosity of developed and historically Christian areas and the global spread of Daoism. All of these have contributed to Daoist practice in Brazil and the view of it as universal, Chinese, and Brazilian.

Bibliography

- Ammerman, Nancy T. 1997. "Religious Choice and Religious Vitality." In *Rational Choice Theory and Religion: Summary and Assessment*, edited by Lawrence A. Young. New York: Routledge.
- Benavides, Maria A. 2002. "Chinese Immigrants in Sao Paulo, Brazil, and in Lima, Peru: Preliminary Case Studies." In *Ethnic Chinese Abroad, vol II. Women, Political Participation and Area Studies*, edited by Tsun-wu Chang & Shi-yeoung Tang. Taipei: Overseas Chinese Association.
- Beyer, Peter. 1994. *Religion and Globalization*. London: Sage Publications.
- _____. 2006. *Religion in Global Society*. New York: Routledge.
- Brown, Diana DeG. 1986. *Umbanda: Religion and Politics in Urban Brazil*. New York: Columbia University Press.
- Burdock, John. 1993. *Looking for God in Brazil*. Berkeley: University of California Press.

- Chesnut, R. Andrew. 1997. *Born Again in Brazil Study of Pentecostal Boom*. New Brunswick NJ: Rutgers University Press
- Clarke, J. J. 2000. *The Tao of the West*. New York: Routledge.
- Clarke, Peter B. 2005. "Globalization and the Pursuit of a Shared Understanding of the Abolute: The case of Soka Gakkai in Brazil." In *Buddhist Missionaries in an Era of Globalization*, edited by Linda Learman. Honolulu: University of Hawai'i Press.
- Cruz, José Miguel. 2009. "Social Capital in the Americas: Participation in Religious Groups." *American Barometer Insights* 15.
- Dean, Kenneth. 1993. *Taoism and Popular Cults of Southeast China*. Princeton: Princeton University Press.
- _____. 2000. "Daoist Ritual Today." In *Daoism Handbook*, edited by Livia Kohn. Leiden: Brill.
- _____. 2009. "Further Partings of the Way: The Chinese State and Daoist Ritual Traditions in Contemporary China." In *Making Religion, Making the State: The Politics of Religion in Modern China*, edited by Yoshiko Ashiwa and David L. Wank. Stanford: Stanford University Press
- Haugerud, Angelique. 2003. "The Disappearing Local: Rethinking Global-Local Connections." *Localizing Knowledge in a Globalizing World: Recasting the Area Studies Debate*, edited by Ali Mirsepassi, Amirita Basu, and Frederick Weaver. Syracuse: Syracuse University Press.
- Hopper, Paul. 2007. *Understanding Cultural Globalization*. Cambridge: Polity Press.
- Iannacone, Laurence R. 1992. "Religious Markets and Economies of Religion." *Social Compass* 39.123.
- _____. 1994. "Why Strict Churches are Strong." *The American Journal of Sociology* 99.5.
- _____. 1997. "Rational Choice: framework for the study of religion." In *Rational Choice Theory and Religion: Summary and Assessment*, edited by Lawrence A. Young. New York: Routledge.
- Kleeman, Terry. 2002. "Ethnic Identity and Daoist Identity in Traditional China." In *Daoist Identity: History, Lineage, and Ritual*, edited by Livia Kohn and Harold D. Roth., 23-38. Honolulu: University of Hawai'i Press.

- Kohn, Livia and Harold Roth. 2002. "Introduction." In *Daoist Identity: History, Lineage, and Ritual*, edited by Livia Kohn and Harold D. Roth, 1-20. Honolulu: University of Hawai'i Press.
- Lee Fong-Mao. 2003. "The Daoist Priesthood and Secular Society: Two Aspects of Postwar Taiwanese Daoism," translated by Phillip Clart. In *Religion in Modern Taiwan: Tradition and Innovation in a Changing Society*, edited by Phillip Clart and Charles B. Jones. Honolulu: University of Hawai'i Press.
- Martin, Bernice. 1998. "From pre- to postmodernity in Latin America: the case of Pentecostalism." In *Religion, Modernity, and Postmodernity*, edited by Paul Heelas with the assistance of David Martin and Paul Morris. Oxford: Blackwell Publishers.
- Moretz, Harrison. 2009. "The Dao is Not for Sale." *Journal of Daoist Studies* 2.
- Moore, Steve. 1999. "The Yijing in Brazil Part 1: History & Cultural Impact." *The Oracle: Journal of Yijing Studies* 2.8.
- Neto, Jose Bizerril. 2006. "Tao Masters: Tradition, Experience, and Ethnography." *Horizontes Antropológicos* 2.1.
- Norris, Pippa and Ronald Inglehart. 2004. *Sacred and Secular: Religion and Politics Worldwide*. Cambridge: Cambridge University Press.
- Picterse, Jan Nederveen. 2004. *Globalization and Culture: Global Mélange*. Lanham, Maryland: Rowman and Littlefield Publishers.
- Pierucci, Antonio Flavio and Reginaldo Prandi. 2000. "Religious Diversity in Brazil: Numbers and Perspectives in a Sociological Evaluation." *International Sociology* 15.4.
- Robertson, Roland. 1992. *Globalization: Social Theory and Global Culture*. London: Sage Publications.
- Rocha, Cristina. 2005. "Being a Zen Buddhist Brazilian: Juggling Multiple Religious Identities in the Land of Catholicism." In *Buddhist Missionaries in an Era of Globalization*, edited by Linda Learman. Honolulu: University of Hawai'i Press.
- _____. 2006. *Zen in Brazil*. Honolulu: University of Hawai'i Press.
- Siegler, Elijah. 2006. "Chinese Traditions in Euro-American Society." *Chinese Religions in Contemporary Societies*, edited by James Miller. Santa Barbara, California: ABC-CLIO.

- Sherkat, Darren E. 1997. "Embedding Religious Choices." In *Rational Choice Theory and Religion: Summary and Assessment*, edited by Lawrence A. Young. New York: Routledge.
- Spickard, James V. 2004. "Globalization and Religious Organizations: Rethinking the Relationship Between Church, Culture, and Market." *International Journal of Politics, Culture, and Society* 18.1.
- Szerszynski, Bronislaw. 2005. *Nature, Technology and the Sacred*. Malden, MA: Blackwell Publishing.
- Taylor, Charles. 1991. *The Ethics of Authenticity*. Cambridge, Mass.: Harvard University Press.
- Usarski, Frank. 2002. "Buddhism in Brazil and Its Impact on the Larger Brazilian Society." In *Westward Dharma: Buddhism Beyond Asia*, edited by Charles S. Prebish and Martin Bauman. Berkeley: University of California Press.
- Wu Jyh Cherng. 1996. *Tao Te Ching—O Livro do Caminho e da Virtude de Lao Tse (tradução direta do Chinês para o português)*. São Paulo: Mauad.

Daoist Temples in Modern City Life

The Singapore City God Temple

XU LIYING

Abstract

This paper is a case study of a the City God Temple in Singapore, examining how a traditional Chinese temple has adjusted and created a new, Daoist identity to keep pace with the social changes and development of a modern city. Chinese religion first arrived in Singapore with immigrants from southeast China shortly after the city was first discovered and colonized by the British in 1819. Their practitioners remained closely connected to their original places, perpetuating their deep memories and unique cultural characteristics. In recent decades, as both society and city have changed to keep pace with modernity, the temples had to find ways to balance traditional culture and modern life. The City God Temple is an example of a successful adaptation to social change by moving beyond traditional social structures into new management modes and by overcoming the multi-sectarian patterns of Chinese religiosity and creating a firm Daoist identity. In this study, I examine this process from three main perspectives: historical background, approaches to management, and religious identity.

Among numerous studies on Chinese popular religion and Daoism in Southeast Asia, Singapore, although a small country, has attracted much attention because of its large extent of Chinese culture maintained by age-old generations of Chinese immigrants. As a typical example of a city experiencing rapid economic change from an undeveloped island to a modern city, Singapore is a hot topic for scholars wishing to examine both the conflict and the adaption process between civil life and popular religion.

Western scholars first took notice of Chinese culture in the small British colony in the middle of the 20th century. In 1949-50, the British anthropologist Maurice Freedman lived in Singapore to study Chinese cultural activities, such as wedding ceremonies, funeral rituals, festivals,

daily practices and more. His study appeared under the title *Chinese Family and Marriage in Singapore* (1957). In the 1950s, Marjorie Topley published a series of studies on women, ghost marriages and other aspects of Chinese religions (1954; 1956a; 1956b; 1957a; 1957b; 1961). Around the same time, Alan Elliott worked on Chinese spirit-medium cults (1955). The main thrust of these anthropologists was not so much Singapore in particular than Chinese culture in general—for them, the Singapore Chinese presented an experimental field that allowed them to explore Chinese culture while China itself was off-limits to Westerners. In the meantime, local Singapore scholars studied deities like Dabogong 大伯公¹ and Mazu 妈祖,² showing the deep connections they had with their place of origin.

After gaining independence in 1965, the Singapore government initiated a major urban renewal plan, causing numerous old buildings to face possible destruction and disappearance. To rescue the traditional Chinese culture these buildings represented, scholars began to study historical sites such as temples, ancestral halls, guild buildings, and academies. Among others, they published collections of Chinese inscriptions (Chen and Chen 1972) and descriptions of historical sites (Lin 1975). This shows that the focus had shifted to Singapore in its own right rather than using it as an extension or model of China. By the same token, studies of deities like Dabogong and Mazu at this time came to examine how exactly local culture affected the deities' features.³

In other words, after the 1960s, more and more scholars of Chinese religion came to regard the Singapore Chinese as a separate, independent, and special subject of study. They paid increasing attention to the ways in which Chinese religion changed in response to a multi-religions and multi-racial society. A good example of this is the work of Daniel P. S. Goh, which analyses the syncretism, hybridization, and transfiguration of Chinese religion in modern Malaysia and Singapore (2000).

¹ See Chen 1951; Guan 1939; Han 1940; Rao 1952; Tian 1963; Xu 1951; 1952, 1956.

² See; Han 1941; 1942; Zhu 1950.

³ See Chen 2000; Huang 1981; Lai 1995; Lin 2005; Zhang 1982.

Following in his footsteps, this paper looks at one particular Daoist-based temple in Singapore to examine how it and its followers have changed to adapt to the growth and modernization of a big city.



From Rural to Urban Temple

The City God Temple, locally known as Lorong Koo Chye Shenghong Miao 韭菜芭城隍庙, is famous in Singapore. The name of its main deity, Qingxi Xianyou Bozhu 清溪显佑伯主, reflects the title of a city god on the county level. Qingxi, also called Anxi 安溪, is a county in Fujian province in southeast China. The god was brought along by immigrants from Anxi in 1917. Like all other deities that came from China, for the longest time he and his temple symbolized the connection between Singapore and the believers' original home.

After 1965, many small temples were forced to move to new places or disappeared completely. During this wave of social change, the City God Temple not only survived but even underwent enlargement on a grand scale. Since then, it has become a popular center of worship that hosts diverse activities, attracts numerous believers, and contributes to social welfare. As its influence on local Daoism and Chinese society grew, its leader was even elected president of the Daoist Federation of Singapore in 2002 (see Xu 2009).

The modern history of Singapore began in 1819 when the British naval officer Sir Stanford Raffles established a port on the island. Before Raffles arrived, only about a thousand people lived in Singapore, mostly

Malays and a few dozen Chinese.⁴ After 1819, numerous Chinese workers immigrated to Singapore, escaping from upheavals in China and searching for a better life. These Chinese workers were used to bringing incense ashes from the temples of their hometowns.

After they settled down in their new place, they either worshiped these ashes at their homes or built a small shrine for them. These small shrines, centering on the ashes—and increasingly statues—of the home deities who served as protectors of the new immigrants, were the origins of Chinese temples. Some temples located in major commercial areas also came to serve as political centers. They were divided according to language groups: Tianfu gong 天福宫 (Hokkien), Yuehai Qingmiao 粤海清庙 (Teochew), Qiongzhou Mahou gong 琼州天后宫 (Hainan), to name a few. Other temples erected in rural areas in the 19th century became centers of faith and entertainment.

The City God Temple was one of these rural temples. Records show that in 1917, a monk and a scholar arrived in Singapore with a small City God statue, hoping to raise money for the rebuilding of the Anxi City God Temple. After completing their assignment they were about to return when a group of people who had immigrated from Anxi pleaded with them to leave the statue with them, so that they could worship the deity that connected them to their homeland every day. Eventually, the monk and the scholar agreed and left the statue behind in Singapore.⁵

At first, the statue was placed somewhere on Craig Road at a place that also served as a stage for a puppet show. Later it was moved to a tiny shrine dedicated to the God of Heaven on Mount Vernon Road. In 1926, some believers were forced to move to the western part of Singapore. They brought some incense ash from the City God temple to their new place. Several years later, they built a temple in the Jurong area (in southwest Singapore) and called it Yangtao Yuan 杨桃园 (Star Fruits Orchard) City God Temple.

⁴ “Malays.” National Heritage Board 2011. <http://yesterday.sg/discover-more/communities-festivals/communities/the-malays/>. Accessed 28 July 2011.

⁵ Based on an interview with Xu Xiubing (b. 1925), April 2006.



During World War II, Mount Vernon was occupied by the British Army, and the residents had to move to the Lorong Koo Chye 罗弄韭菜 area where they established a hut to worship the City God. They called it Lorong Koo Chye City God Temple, the name that has stuck until today. A traditional opera stage was built opposite the temple as well (Sheng Hong 1997, 39). The two temples have remained sister institutions and still continue to interact fruitfully with each other.

The British returned to Singapore after the end of World War II. The decades after the war saw a political awakening amongst the local populace and the rise of anti-colonial and nationalist sentiments. However, the intense political movement did not influence the daily lives of rural temples. The 28th day of the 5th month in the Chinese lunar calendar is the birthday of the Anxi City God: a big day for the people who trace their origins back to there. On that day, people commonly visit the City God Temple with their whole families, bringing numerous offerings for the celebration.

In August 1965, Singapore became a sovereign nation. In the following decade, it became clear to the government that the lack of good public housing would lead to social problems. Thus the Housing Development Board, already established before independence, came to promote public housing projects, leading to an increase in construction of affordable residential buildings. As a result, rural areas were urbanized, villages being replaced by towns and skyscrapers. Singapore was rapidly turning into a modern city.

In 1978, the land where the City God Temple was located was requisitioned by the government. The owners had two options for compensation: one was to build an associate temple with two other, similarly affected temples on a land allocated by the government; the other was to bid publicly for an expensive piece of commercial property. The leaders decided to take the first option, and created an association with several smaller temples. Meanwhile, the temple leaders registered their organization under the Societies Registration Act with the formal name: Lorong Koo Chye Sheng Hong Temple Association.⁶

In 1983, the Association created an alliance with the two temples Fengxuan gong 凤玄宫 (Palace of the Phoenix Mystery) and Langyuan yan 阆苑岩 (Lofty Garden Cave), then obtained a piece of property on Arumugam Road for the new temple building. The government approved their application the next year. Construction commenced in July, 1985. The main building was completed three years later; several subsidiary structures were built in succession.

In addition to traditional ceremonies, such as the birthday celebration of the City God and the Ghost Festival in the 7th lunar month, the organization added various new activities and religious ceremonies in an effort of promoting the Daoist religion. These included a temple fair during Chinese New Year (*chunjie* 春節, Spring Festival), a formal prayer session to the star gods of the years of the sexagenary cycle (Taisui 太歲)—and thus in charge of the fate of the people born in those years—rituals of request for good fortune, and more.⁷ Most Chinese temples, as a significant part of their activities, sponsor the performance of tradi-

⁶ Based on the minutes of the 9th General Meeting of Lorong Koo Chye Sheng Hong Temple Association, 29 July 1990.

⁷ See www.shtemple.org.sg.

tional operas for a few days during major ceremonies. However, among all the Singapore temples, only the City God Temple has been able to support such performances for over a hundred consecutive days since the 1990s. This gave it increased publicity and a good reputation, which was increased in 2012, when it created a new record of 140 days of consecutive operatic performance.



In 2002, moreover, the Temple began to promote another project: the financial and organizational sponsorship of a new, multistory Daoist temple called Sanqing gong 三清宮 (Palace of the Three Pure Ones) in Changyi, on the east side of Singapore. The temple not only honors the highest Daoist gods but also provides an ash repository and a memorial hall for Daoist believers. The City God Temple with these efforts has duly become one of the most distinguished Chinese temples in Singapore.

In addition, it has also made continued efforts to recover the relationship with its mother temple in China, especially in the 1990s. Temple members donated large amounts of money toward the reconstruction and restoration of the mother temple. At the same time they pushed the local government of Anxi County to permit the revival of a major traditional temple parade known as the Spring Patrol (*chunxun* 春巡) of the City God. This parade is very important to Singaporean believers—they like to join it because such activities are not allowed in Singapore.

Especially during the last decade, the City God Temple has undergone various changes and developments to adapt to the rapid progress of the modern city. This is particularly evident in two aspects: society and religion.

From Local Groups to Open Membership

Most deities brought by the immigrants were local gods. These deities were the symbols of these immigrants' homelands. People devoted deep emotions to these deities. At the beginning of migration, the believers who worshiped the same deity usually came from the same village in China. When they arrived in Singapore they lived together and took care of each other. Therefore, before the villages vanished, people who gathered under the auspices of a certain deity (*shenyuan* 神缘) were typically the same group gathered under the auspices of location or geopolitics (*diyuan* 地缘).

The City God Temple provides a good example. It is easy to find numerous inscriptions and legends related to Anxi in the temple, such as the title of god himself, Qingxi Xianyou Bozhu, inscribed on a plaque above the main entrance of the temple. Qingxi is the historical name of Anxi. Xianyou Bozhu is a title bestowed by the Ming emperor on a county-level deity, the lowest rank among all the different local gods in traditional China (Zhang 1974, 1285-86). Believers usually just call the City God Shenghong (Chenghuang 城隍), but most committee members understand what his full title means and where it originated.

Walking into the main hall of the Temple, one notices a large horizontal plaque with the inscription *Shimeng jueguan* 是梦觉关, which means: "The dream provides a hint." The saying connects to a mystery story that happened at the old City God Temple during the Qing dynasty. Pursuing the murderer of a local person, the county magistrate gained an important hint at the City God Temple, thus being able to apprehend the true culprit. To praise the City God's help, he wrote these four characters in his own calligraphy and had a plaque made for the temple.

The plaque in Singapore is a reproduction of the original one found in Anxi, but nobody knows when it was made. Historical records show that the original temple was damaged in the early 19th century. It was completely demolished, and a primary school was built on its site. The City God statue was preserved in Dong Yue Miao (東岳廟 Eastern Mountain God Temple). When the new Anxi City God temple was built next to Dong Yue Miao in 1990s, people moved the City God statue to the City God temple. (Anxi 2000, 49-51).



Besides the biggest plaque, the main hall holds two smaller ones, both reproduced from Anxi. The say *Baowo limin* 保我黎民 and *Yinzhi xiamin* 阴鹭下民, both mean "Protecting all of my people and giving them fortune". In addition, several paired couplets which praise the City God's heroic deeds are found engraved on the pillars in the hall. They match those found in the mother temple in Anxi.

These examples show that the City God Temple in Singapore still maintains plenty of memories of, and connections to, its place of origin in Anxi. While this connection still exists, the geopolitical relationship has changed. Since the old villages have broken up, people of the same background no longer live together as their ancestors did. The influence of geopolitics has been decreasing and even the Temple places much less emphasis on its origin.

Also, once the Temple registered as a formal association or society, people other than of Anxi origin were invited to join and even served on the steering committee. The chairmen of the 1st to the 9th committees were not even of the Anxi dialect group. Also, once the new temple building was complete, the organization made strong efforts to advertise the Temple's activities, hoping to attract more support from various neighborhoods, no matter what kind of dialect group or geographical origin they came from.

In China, the City God is strictly a localized deity. Almost every city, town, county, and province has its own city god. Sometimes, the position of was occupied by a famous hero who died in battle protecting his hometown, reflected in many legends (see Feuchtwang 1977; Johnson 1985). However, when the City God of Anxi was brought to Singapore, his role became more obscure. Singapore was not like an ancient Chinese city, surrounded by a wall and a moat, part of a large network of other counties and cities. As a result, the believers did not care very much about the deity's original occupation and the temple's geopolitical impact became increasingly trivial. This is why both, the Lorong Koo Chye Temple and the Yangdao yuan, chose the district name of Singapore as their new temples' name rather than Anxi, their original area.

Moving beyond geopolitics is a vital step in the development pattern of Singapore temples. Undoubtedly geopolitics served the Chinese immigrants well by uniting their community and providing protection in the early immigration period. Especially during colonial times, the Singapore Chinese joined various guilds organized along the lines of their original dialects and ancestral origins. According to a book that describes the different guild halls across Singapore, there were over sixty of them, covering Hokkien, Teochew, Cantonese, Hainanese, Hakka, and other original dialect groups (Peng 1983). Most believers of the City God Temple were also members of Singapore Ann Kway (Anxi) Association, the first organization that called for reconstructing the original temple in China.

After Singapore gained independence, "the English language was seen as a primary utilitarian tool in Singapore's effort to make the world its marketplace. However, with the increasing demand for English came the danger that the young could become deculturized and forget their mother-tongues" (Goh and Gopinathan 2006, 8). In 1979, the Speak Mandarin Campaign was launched by Prime Minister Lee Kuan Yew 李光耀. The task was to transform a deeply entrenched social-linguistic habit of Chinese Singaporeans who were long used to speaking their various dialects.⁸ This movement caused the young generation of Chinese to become estranged from their original dialects and ancestral ori-

⁸ See the Speak Mandarin Campaign website: <http://www.mandarin.org.sg/>

gins, and indeed Mandarin is today the *lingua franca* among Chinese Singaporeans.

Another reason for Chinese identity change is the increasing number of those born and bred in Singapore who think of themselves more as Singaporeans than as Chinese. Official census data show that the ratio of citizens born in Singapore to immigrants was only 21 percent in the early 1900s. This figure had risen to 56 percent in 1947. It rose further to 64 percent in 1957, and 74 percent in 1974. Its high point of 88 percent was reached in 2000. (Huang 1987, 126) At present, the Chinese in Singapore hold a much stronger Singaporean identity than ever before.

On this background, placing a strong emphasis on identity related to ancient ancestral origins would be a barrier for a temple in its pursuit of further development. In 1978, when the leaders of the City God Temple first registered with the government, they decided to invite certain community members who had no connection to Anxi to serve as trustees. Becoming a legally recognized society was the first step to keep pace with the development of the modern city of Singapore. However, this was not a mere change in name: it was also an alteration in management.

From Family to Community Management

The first statue to be installed in the City God Temple was brought from Anxi by a monk and a scholar. It belonged to the public, to a whole community, and not just to a single family and should not be connected to one clan. The first place where it was worshiped was a house of puppeteers that belonged to the Anxi immigrant Zhang Wuwen 张乌文 who, together with his friend Chen Qiulai 陈秋来, took care of it. Later, Zhang and Chen had to find a new place for his puppeteers, necessitating the relocation of the statue. They found a shrine dedicated to the God of Heaven on Mount Vernon Road, and later moved it to the Lorong Koo Chye area. In this process, Chen Qiulai became the main caretaker of the statue and continued in this function even after a formal temple was built.

After he passed away in the 1950s, his son Chen Jinshan 陈金山 took over the temple management. He remained in charge for two decades and, with the believers' support, raised funding to have the Temple repaired and redecorated (Sheng Hong 1997, 40). At the same time, several

members of his family also participated in temple affairs, leading to the Chens becoming the core power in its organization.

When the Temple's land was requisitioned by the government in 1978, the Chen family had to choose between two options. They could join into an alliance with several other temples or make a bid for a piece of property on their own. Since the Temple did not have a strong financial base, they reluctantly chose to enter an alliance. At that time, most temples faced the same problem and many vanished under the huge financial pressure. Those temples, on the other hand, who joined forces and survived received a wonderful opportunity for development and growth.

After receiving the formal letter of requisition, the temple management organized a communicating committee to negotiate with the government. Then the group registered as a legal society under the name Lorong Koo Chye Sheng Hong Association, inaugurated in 1981. Most originators who formed the first committee were members of the Chen family.

According to the meeting minutes, the first committee included one chairman, one vice-chairman, one secretary general, one assistant secretary general, one treasurer, one assistant treasurer, and five committee members. The chairman being more of a figurehead and not in charge of practical affairs, the secretary general is the post of true power, the one who deals with everything. For this reason, the Chen family made sure to occupy this and other important positions but left the chairmanship to others.⁹

Chen Jinshan passed away in 1982, and the Temple committee appointed his son-in-law Lin Chengchang 林成昌 to take over the administration. The minutes of a committee meeting describe him as "a devout Daoist who has contributed to the City God Temple for eight years. He is believed to be a proper person to take care of the temple affairs."¹⁰

⁹ Based on an interview with Chen Shuhai (陈树海 b. 1938), Chen Qiulai's grandson, March 2006.

¹⁰ As found in the record of the 5th meeting of the 1st committee, 30 September, 1982.



The process of applying for new land to build the temple was not smooth, although a legal committee had been created. In 1982, the government urged the Temple to relocate as soon as possible because all buildings in Lorong Koo Chye area would be demolished soon. Since there was very little time to choose the location, the committee decided to accept a property assigned by the government and entered an alliance with two other temples, so they could use the land jointly.¹¹ In May 1983, several committee members of the Temple met with officers of the Housing Development Board to negotiate for the new land. Eventually, from among three possible plots they chose a piece of property located at Arumugam Road in the Paya Lebar area, working together with the Fengxuan gong and the Lang yuan yan.¹²

In 1984, the Housing Development Board approved the Temple's application to rent 2886 square meters of land in a 30-year lease, beginning in 1985, for the price S\$206 (160 USD) per square meter. Two years

¹¹ Record of the 6th meeting of the 1st committee, 30 December, 1982.

¹² Record of the 8th meeting of the 1st committee, 31 May, 1983.

later, in 1987, the Temple took another step forward, by registering as a welfare society under the welfare act.

During these years, construction of the temple was going on. At the time, the Chen family and the Temple committee were embroiled in a bitter dispute about the Temple's ownership. After all, the Temple had been the Chen family's private property until the committee registered it as a society with the government. Lin Chengchang, Chen Jinshan's son-in-law, was in charge and held the keys to the shrine where the City God was housed temporarily during construction.

In 1988, the main building of the temple was complete, and the committee decided to move the City God into his new home. To their astonishment, Lin refused to hand over the keys because he insisted that the Chen family had been in charge of the temple for such a long time that they should own the Temple. The inauguration date was approaching fast, and the committee grew extremely anxious. On behalf of the Chen family, Lin asked for 15 years of gross income of the Temple. The committee refused.

Chen Tianlai 陈添来 (Tan Thiam Lye), whose ancestors were from Anxi but not belong to Chen family, was a common committee member at that time. He was picked to represent the committee in last-ditch negotiations with Lin Chengchang. They sat in a car, closely face to face. When Lin asked once more to receive 15 years worth of Temple income, Chen insisted that the City God Temple was built by all local believers and the entire group of Anxi Chinese and that the statue could not possibly belong to any single family.



However, considering that the Chen family had taken such good care of the Temple for a long period, the committee offered to compromise by offering them family the sum of S\$50,000 to compensate them for their services until and during the relocation of the old temple. After a prolonged discussion, Lin accepted and handed over the keys to Chen Tianlai.¹³

After a long time of balancing profits and fighting over power, the battle over the temple's ownership had finally concluded. However, this series of events was no coincidence, but should be understood as an historical incident that uncovered the huge challenges traditional temples typically encounter during modernization. In order to survive, they have to abandon the traditional management structure and turn to a modern way that allows them to obey the government's rules and find new administrative patterns.

One result is the massively increased level of government control over Chinese temples, traditionally believed to have close connections with private (and potentially rebellious) societies. Once the temples are registered as legal societies, all their activities are supervised by the government. Especially, all financial records and minutes of meetings must be submitted to the government on a regular basis. Some malpractices that were common in the old days, such as individuals possessing the temple, people absconding with donation money, the treasury being plundered by keepers, and the like, are now under control. This opens the way to more democratic forms of temple leadership and a greater degree of transparency of temple affairs. The committee of the City God Temple realized these benefits and knew that they had to strongly sup-

¹³ Interview with Chen Tianlai at Lorong Koo Chye Sheng Hong Temple, 9 May 2006. See also record of the special committee meeting, 7 October 1990.

port the government's policy to ensure the Temple's further growth and development. This intention became clear in their next moves.

Although the Chen family had withdrawn from the core management, its influence did not disappear immediately. Still, the incident became a milestone in the Temple's history because it caused not only a major change in management style, but also the reassignment of leadership power. The power was transferred from the Chen family to other qualified people, who were distinguished managers—Chen Tianlai being a typical representative. Not only did he contribute greatly to the solution of the dispute, but he also showed his great talent for negotiation and diplomacy among all members of the committee. Since then, he has proposed many brilliant ideas on temple affairs and continued to earn the committee's respect. He rose as a powerful leader of the new generation.

The City God Temple is in strictly compliance with the legal policy on religious societies. The administration holds regular committee meetings, submits all necessary financial reports, and organizes general meetings every two years for a public election of the leadership group. In addition, it has paid more attention to promote Daoist culture by organizing religious events. Besides the committee, a women's group and a chanting team were established. The Temple's activities have flourished greatly over the last two decades. For example, they initiated a temple fair at the Spring Festival, built a hall to the Taisui year gods, held festivals for prayers to him, and sponsored record-long opera performances. In April 2000, the Sheng Hong Welfare Society was established under the Temple's auspices: its work focuses on family services, kindergarten, child care, and social welfare.

In 2002, Chen Tianlai was elected chairman of the Daoist Federation, the biggest association of Daoist temples in Singapore (founded in 1990), due to his excellent leadership ability and major influence on Daoist affairs. Under his leadership, the Sanqing gong has been erected, designed as an orthodox Daoist temple where Daoist believers come to worship the Three Pure Ones and cherish the memory of their ancestors and dead relatives by holding Daoist rituals. Having gained the government's trust, the Daoist Federation was asked in 2004 to take over the historic temple Doumu gong 斗姆宮 (Palace of the Dipper Mother), which had

been involved in a financial scandal. To promote Daoist education, Chen Tianlai also established the Daoist College Singapore in 2008. This is the first Daoist college outside of China. To enhance the appreciation of traditional Chinese arts, Chen further built the Wudang Shenghong Health Preservation Centre and Sheng Hong Art Institute—putting the City God Temple on the map in a variety of religious, scholarly, and cultural dimensions and adding to the new empowerment of traditional Chinese temples.

In conclusion, the change of management was a big milestone in the Temple's history. Undoubtedly, various factors caused its overall success, but a powerful leader and his group were absolutely essential. Why are there so many hundred-year-old temples that have declined in the modernization process and even vanished forever? The biggest reason is that they stuck to the family mode of management and refused to adapt to modern structures, so that talented young people were not attracted to serve on their committees.

From Vague Self-Image to Daoist Identity

Another important factor in the Temple's success is its religious identity. Traditional Chinese religion is a synthesis based on the three religions (*sanjiao* 三教): Daoism, Confucianism, and Buddhism. Most of the early Chinese temples in Singapore inherited these characteristics. For example, people could find all kinds of deities in a temple. Even if a temple was run by Buddhist monks, it was still easy to find a Daoist deity on one or the other altar. Some temples hired Buddhist monks as custodians, but invited Daoist priests to perform rituals and ceremonies. The daily services of communicating with the deities were often run by spirit-mediums or through planchette writing. The City God Temple was just like that until the 1980s when the new temple building was erected.

After the new temple had been established, the core leaders realized that Daoism was the root of Chinese and popular religion. Since then, it has focused on developing its particular Daoist identity. This thrust has led to Chen Tianlai being elected chairman of the Daoist Federation in 2002 and to the founding of the Daoist College in 2008. Gradually, the City God Temple, far from being a localized popular Chinese place of worship, became the paragon carrier of Daoist religious identity.

It was no accident that the City God Temple administrators chose Daoism as their religious identity. Rather, this choice was connected to the overall political trend of the government paying more attention to the various religious groups. The fact that Singapore houses a diverse mix of ethnic people from all sorts of countries and is very much a multi-religions society, requires the government to be vigilant with regard to religious issues. Its basic principles are to encourage, to utilize, and to restrict.

A white paper entitled "Maintenance of Religious Harmony" was presented to Parliament on 26 December 1989 (Singapore 1989). It details the religious trends in Singapore, emphasizing the need for legislation to maintain religious harmony. It also affirms that religious groups have always made positive contributions to the city, state, and culture of Singapore. Singaporeans receive mental and moral guidelines from the various religions. Many religious groups are active in social welfares, community services, and education. It can be predicted that they continue to contribute to the society in a positive way (Lee 1994, 307).

Despite the fact that the government in this white paper admits to the value and significant contributions of religious groups to Singapore, it still enforces a strict policy on religions to make sure all groups conform to the harmony rules and maintain the secular character of the nation. Aiming to make sure the religious groups serve country and society, the government propagates that all religions have equal rights, and demands that all groups exercise tolerance and restraint. The government attempts to go beyond religious and racial boundaries but it does not tolerate any speech or action that could adversely affect racial or religious harmony. Prime minister Lee Kuan Yew has said that religion is an important part of ethic culture: it teaches its followers morality and social rules and takes care of believers' spiritual needs as well as moral and social welfare.

On this background, the large number and variety of Chinese temples, hard to patrol and harder to control, was a major headache for the government. Most of these temples had no clear religious identity before the 1980s, but were a hotchpotch of deities, practices, and priests. To communicate with the Chinese temples and to deal with disputes among them created major issues. Since Chen Tianlai and the City God Temple have moved toward establishing a Daoist identity, and especially after

Chen was elected leader of the Daoist Federation, many Chinese temples began to join the Daoist Federation, increasingly developing a new Daoist self-image.

Daoism has a long history and is one of the major religions of China. It is also one of ten legal religions in Singapore. The trend that causes Chinese popular temples to turn to Daoism is a good thing for the government, since it makes religious control easier. Chen Tianlai who led the City God Temple to Daoism catered to the needs of the government. Being also acquainted with the Chinese temples, he earned a reputation among the believers as a mediator between the temples and the government, greatly helping them to deal with various disputes.

How, then, did they create a Daoism image for the City God Temple? How was it possible to mark the Temple as different from all the other Chinese temples through a particular use of Daoism? Now we are going to review all of efforts that the leaders of Sheng Hong Temple had made.

When the City God statue came to Singapore, its believers followed the worship model of its hometown Anxi. In Anxi, the temple was run by lay Buddhists who did not abide by the rules but performed rituals in accordance with the sutras. While Chen Qiulai was in charge of the Temple in Singapore, daily rituals and chanting were similarly performed by lay Buddhists. Who exactly they were is not known. The first Buddhist whose name was recorded was Dharma Master Ruixing 瑞醒法师; he returned to China in his old age. Following him, the Buddhist services were taken over by Master Guangzhuan 广专法师; he died at the Temple in the 1960s. His assistant took over the job, then went back to China; he was the last Buddhist serving at the Temple.¹⁴

While the lay Buddhists were in charge of the daily rituals at the Temple for quite a long time, Daoists were typically asked to perform rituals during the festivals for important deities and major temple ceremonies. The first Daoist known in this role of ritual leader was Xu Yishan 许移山; he retired in May, 1983. After him, Master Yu Dingcai 余丁财 and Master Chen Guoxian 陈国显 took over; both were disciples of Master Chen Gaotai 陈高迨 who immigrated from Quanzhou 泉州 China at early 1900s, Guoxian's father. The three Daoists played a vital role in

¹⁴ Interview with Chen Shuhai (b. 1938), March 2006.

bringing Daoism to the Temple (Xu 2006, 8-9) where, according to the minutes of a Temple meeting, spirit-mediums were still actively hired to communicate with the deities in the 1980s, much like in other Chinese temples in Singapore and beyond.¹⁵

This religiously mixed situation lasted until the Daoist Federation was founded in 1990 and Chen Guoxian became its first chairman. He was also the founder of the Sanqing Daoist Association 三清道教会 in 1979, the first Daoist group in Singapore. This group linked seventeen different temples where Chen used to perform rituals. The City God Temple was one of them, and its participation in Daoist activities organized by the Federation increased its Daoist ties and strengthened its sense of a Daoist identity (Xu 2011, 44-46).

Daoism is a polytheistic religion, which means that most Chinese temples that worship both Buddhist and Daoist deities can be accepted by Daoists as their territory. However, Buddhist groups tend to dislike a mixture of deities; in Singapore specifically, Buddhism had developed early and grown into a strong identity of its own. The first national Buddhist group was founded in 1948: the Singapore Buddhist Federation. It offered courses in Buddhist teachings and meditation, published magazines, and hosted various forums, thereby exerting a deep influence on Buddhist believers.

Daoism lagged far behind in this development, having no firm identity or unified constituency before 1990. The Daoist Federation accordingly faced numerous problems at its inception, including the recruiting of new members, the propagation of Daoist knowledge, and the transformation of a certain negative image associated with the religion. It desperately needed the strong support of the Chinese temples and accordingly made every effort to attract them into joining. It took quite a few years, but gradually more and more Chinese temples began to understand the difference between Buddhism and Daoism. The City God Temple was one of the Chinese temples that turned to Daoism under the effect of Daoist Federation.

¹⁵ The 4th set of minutes of the 3rd committee meeting, 15 January 1987, shows that, when the old temple was demolished, the statue of the City God was moved to temporary accommodations. They asked a spirit-medium to choose an auspicious date for this move.

The Temple duly embarked on creating a Daoist image in two major ways. One involved emphasizing Daoist deities, logos, rituals, and the like; the other focused on promoting Daoist thought and world-view. In all cases, serving the believers and attracting more people were key targets. The Temple accordingly combined the teaching of Daoist world-view with the necessities of practical reality.



In 1993, it built an additional hall next to the main hall to the City God, dedicated to the sixty Taisui year gods, a key group of Daoist deities. Praying to Taisui was a traditional practice in Singapore, but the Chinese temples used to worship the star gods only in one single statue. Acting on its newly developed Daoist connection, the City God Temple managed to get permission to copy the sixty statues from the Baiyun guan 白雲觀 (White Cloud Temple) in Beijing—the headquarters of the Complete Perfection school (Quanzhen 全真) and main seat of the Chinese Daoist Association (Zhongguo daojiao xiehui 中國道教協會).¹⁶ The committee members believed that placing the sixty Taisui statues in the

¹⁶ See <http://www.bjbyg.com/Introduction.aspx?pid=1>. For more details on the organization of the Chinese Daoist Association and the life and careers of Quanzhen monks in China, see Herrou 2013.

City God Temple would attract more believers as well as enhance the importance of Daoism.¹⁷

Beginning in the 1990s, the Singapore Daoist Federation developed increasingly close communications with Daoist groups in China. Each time it hosted a Daoist cultural month, a Daoist symposium, or a Daoist initiation ceremony, the Federation invited many Daoist groups from a variety of places, including Beijing, Jiangxi, Hong Kong, Taiwan, and Malaysia. This interaction improved not only its international relations but also strengthened its Daoist identity.

In 1995, the Temple hired a Daoist priest for the first time: Cai Zhixin 蔡信志 from Beijing China came to carry out a series of Daoist services, including the morning and evening rites, the explanation of fortune sticks, and specific rituals to worship the deities.¹⁸ Cai Zhixin further recommended Master Huang Xinyang 黄信阳, the abbot of the Baiyun guan, as consultant of the Daoist chanting group at the Temple. He accepted, and the relationship further promoted the friendship between the Temple and the Beijing branch of the Quanzhen school.

In order to distinguish itself from the lay school of the Celestial Masters (Tianshi 天師; aka Orthodox Unity, Zhengyi 正一), which was dominant in Singapore, the City God Temple invited several Complete Perfection priests to bring Daoist rituals and music to Singapore. In addition to the performance of rites, they also taught chanting and explained the Daoist philosophy. The Temple increasingly began to open its doors to qualified, educated Daoists while letting go of the spirit-mediums who performed sorcery and more magical kinds of rites.

In 2002, the City God Temple sponsored the erection of the Sanqing gong—a significant milestone in its effort toward a strong Daoist identity. The Sanqing gong is the first official Daoist temple in Singapore, the first Chinese temple dedicated to the worship of the three highest Daoist deities. Its main, front hall serves as a sanctuary of the Three Pure Ones (Sanqing), while its back hall functions as a memorial hall for Daoist believers.

¹⁷ Minutes of the 7th Temple committee meeting, 25 November 1993.

¹⁸ Minutes of the 7th Temple committee meeting, 25 November 1993.



Here they keep the urns with their ancestors' ashes and erect ancestral tablets for proper worship. The temple is also the home of a formally registered Daoist Cultural Center which has the goal "to promote Daoist culture, cultivate young talented believers, enhance communication with Daoist groups of overseas, and support local Daoist culture."¹⁹



In 2008, Chen Tianlai made the ambitious decision to establish the Singapore Daoist College 新加坡道教学院: it received full administrative and financial support from the Sanqing gong, whose second floor contains its offices and class rooms. The College has since organized courses on various Daoist subjects, including philosophy, history, religious theory, rituals, literature, and cultivation. They are open to, and widely appreciated by, the general public, increasing the awareness and under-

¹⁹ The minutes of the 22nd general meeting of the City God Temple, 27 July 2003.

standing of Daoism. It is the first open college in a Daoist institution in the world and is bound to have a great impact on the spread of Daoist culture and practice.²⁰ In addition, the City God Temple founded the Wudang Sheng Hong Daoist Health Preservation Center with a focus on teaching Taiji quan.²¹ It, too, is creating a lasting impact on the apperception and appreciation of Daoism in Singapore.



In the past decade, under the leadership of Chen Tianlai, the number of members in the Daoist Federation has doubled. Its youth group, founded in 2007, has attracted over a hundred members under the age of forty—a major breakthrough in a culture where traditional religion is widely perceived as an old people's concern. This, together with the many local and international activities the Federation has hosted to promote Daoism, is a sign of the successful forming of Daoist identity and its increased impact in modern Singapore society.

²⁰ See <http://www.taoistcollege.org.sg>.

²¹ See <http://www.wudangshenghong.org.sg>

Conclusion

The history and development of the City God Temple in Singapore is a fascinating case that shows how a traditional temple with a deep connection to its Chinese origin and culture has adjusted to the social transformations in a modern city environment. Pushing the Temple into fast growth, its leaders have made every effort to break the stereotype of traditional Chinese temples with their highly localized communities and multiple sectarian priests and deities, while at the same time focusing on creating a Daoism image along the lines supported and encouraged by the government—and, as a by-product, creating a new form of Daoism and bringing the Daoist religion more and more into synch with modern society and global religious trends.

Matching the patterns of social change, the City God Temple has managed to go beyond the limitations of geopolitics and attract more and more talented people to join its leadership group. With strong persistence it overcame the difficulties of old-style family-based management and instituted a management by committee, a new way that matches not only government policy but also enhances a greater sense of participation of the believers. Since Singapore is such a strongly multi-religious society, the government works hard to keep religious groups under control by encouraging them to be institutionalized. Daoism being one of ten religions recognized in Singapore law, the City God Temple, as the leading temple of the Daoist Federation over the past two decades, has successfully established a Daoist identity by promoting Daoist culture, leading to the increased acceptance of Daoism by many Chinese temples.

Singapore is a commercially oriented country which has developed very fast. In this modernized city, traditional temples that have deep roots and cultural marks with their original lands are vanishing rapidly. On this background, temples that not only survive but actually grow and flourish deserve to be studied. They may well lead the way to a better understanding of what is needed for religions to play a continuous role in the modern world.

Bibliography

- Anxi. 2000. *Dongyuesi Chenghuangmiao* 东岳寺城隍庙. Anxi: Anxi lüyou congshu bianweihui.
- Chen Jinhe and Chen Yusong 陈荆和、陈育崧. 1972. *Xinjiapo huawen beiming jilu* 新加坡华文碑铭集录. Hong Kong: Chinese University of Hong Kong Press.
- Chen Yusong 陈育崧. 1951. "'Tokong Kao'" Tokong 考. *Nanyang xuebao* 7.2.
- Chen, Zhiming 陈志明. 2000. "Dongnan Yahuaren de Tudishen yu shengji chongbai – Telun Malaixiya de Danogong" 东南亚华人的土地神与圣迹崇拜——特论马来西亚的大伯公. In *Yiji chongbai yu shengzhe chong bai* 遗迹崇拜与圣者崇拜. Taipei: Yunchen wenhua.
- Elliott, Alan. 1955. *Chinese Spirit-Medium Cults in Singapore*. London: University of London.
- Feuchtwang, Stephen. 1977. "School Temple and City God." In *The City in Late Imperial China*, edited by G. William Skinner, 581-608. Stanford: Stanford University Press.
- Freedom, Maurice. 1957. *Chinese Family and Marriage in Singapore*. London: Johnson Reprint Corp.
- Goh, Daniel P. S. 2009. "Chinese Religion and the Challenge of Modernity in Malaysia and Singapore: Syncretism, Hybridisation and Transfiguration." *Asian Journal of Social Science* 37:107-37.
- Goh, Chor Boon, and Gopinathan, S. 2006. "Background Paper for the Asia Education Study Tour for African Policy Makers: The Development of Education in Singapore since 1965." http://siteresources.worldbank.org/EDUCATION/Resources/278200-1121703274255/1439264-1153425508901/Development_Edu_Singapore_draft.pdf
- Guan Chupu 关楚朴. 1939. "Tantan Dabogong" 谈谈大伯公. *Xingzhou ribao banyue kan* 星州日报半月刊 2.
- Han Huaizhun 韩槐准. 1940. "Dabogong kao" 大伯公考. *Nanyang xuebao* 南洋学报 1.2.
- . 1941. "Tianhou shengmu yu Huaqiao nanjin" 天后圣母与华侨南进. *Nanyang xuebao* 南洋学报 2.2.
- Huang Rao 黄尧. 1981. "Sanwei yiti de shen: Dabogong, Nadugong, Tudigong 三位一体的神：大伯公、拿督公、土地公. *Wendao yuekan* 交道月刊 13.

- Huang Songzan 黄松赞. 1987. "Zhanhou Xinjiapo huaren shehui bianhua lue-shu" 战后新加坡华人社会变化略述. *Dongnanya yanjiu* 東南亞研究 1-2.
- Johnson, David. 1985. "The City-God Cults of T'ang and Sung China." *Harvard Journal of Asiatic Studies* 45: 363-457.
- Lai Shizhao 赖世昭. 1995. "Xinjiapo huaren Tianhou xinyang" 新加坡华人的天后信仰. BA Thesis, National University of Singapore, Singapore.
- Lee Kwan Yew. 1994. *Lee Kuan Yew sishi nian zhen lunxuan* 李光耀 40 年政论选. Beijing: Xiandai chubanshe.
- Lin Weiyi 林纬毅. 2005. "Wanshi shun gongsi yu Xinjiapo chaoren de Mazu jisi" 万世顺公司与新加坡潮人的妈祖祭祀. In *Bainian huimou – Xinma huaren shehui yibain nian de bianqian* 百年回眸——新马华人社会一百年的变迁. Kuala Lumpur: Centre for Malaysian Chinese Studies.
- Lin Xiaosheng etc. 林孝胜等. 1975. *Shile gu ji* 石叻古迹. Singapore: Nanyang She.
- Rao Zongyi 饶宗颐. 1952. "Tan Bogong" 谈伯公. *Nanyang xuebao* 南洋学报 8.2.
- Peng Songtao 彭松涛. 1983. *Xinjiapo quanguo shetuan daguan* 新加坡全国社团大观. Singapore: Wenxian chuban.
- Sheng Hong Temple Association. 1997. *Eightieth Anniversary Commemorative Book of Lorong Koo Chye Sheng Hong Temple*. Singapore: Lorong Koo Chye Sheng Hong Temple.
- Singapore 1989. *Maintenance of Religious Harmony*. Singapore: Singapore National Printers.
- Tian Guanci 天官赐. 1963. "Dabogong shi hefang shensheng?" 大伯公是何方神圣. *Nanyang wenzhai* 南洋文摘 4.1.
- Topley, Marjorie. 1954. "Chinese Woman's Vegetarians House in Singapore." *Journal of the Malayan Branch Royal Asiatic Society* 26.
- _____. 1956a. "Ghost Marriages among the Singapore Chinese." *Man* 55.
- _____. 1956b. "Ghost Marriages among the Singapore Chinese: A Further Note." *Man* 56.
- _____. 1957a. "Chinese Religion and Religious Institutions in Singapore." *Journal of the Malayan Branch Royal Asiatic Society* 29.
- _____. 1957b. "The Great Way of Former Heaven: A Chinese Semi-Secret Religion in Malaya." *The New Malayan*.

- _____. 1961. "The Emergence and Social Function of Chinese Religious Associations in Singapore." *Comparative Studies in Society and History* 3.3.
- Xu Liying 徐李颖 2006. "Chengchuan daoye chuang zonghui, hongyang jiao yili kaimo – Chen Guoxian dao Zhang yu Xinjiapo dao jiao 承传道业创总会，弘扬教义立楷模——陈国显道长与新加坡道教, *Shicheng dao jiao* 狮城道教 2.
- _____. 2010. *Fodao yu yinyang: Xinjiapo Chenghuang miao yu Chenghuang xinyang yanjiu* 佛道与阴阳：新加坡城隍庙与城隍信仰研究. Xiamen: Xiamen University.
- _____. 2011. *Twenty Years of Taoist Practice: 20th Anniversary Commemorative Book of the Taoist Federation Singapore*. Singapore: Taoist Federation.
- Xu Yunqiao 许云樵. 1951. "Dabogong, Erbogong yu Bentougong" 大伯公、二伯公与本头公. *Nanyang xuebao* 南洋学报 7.2.
- _____. 1952. "Zaitan Dabogong yanjiu" 再谈大伯公研究. 南洋学报. *Nanyang xuebao* 8.2.
- _____. 1956. "Dabogong weiwu Taibo shuo de youlai" 大伯公为吴太伯说的由来. *Nanyang xuebao* 南洋学报 12.2.
- Zhang Shaokuan 张少宽. 1982. "Dabogong, Nadugong yu Tudigong guanxi de shangque" 大伯公、拿督公与土地公关系的商榷. *Wendao yuekan* 文道月刊 16.
- Zhang Yanyu 张廷玉. 1974. *Mingshi* 明史. Beijing: Zhonghua shuju.
- Zhu Jieqin 朱杰勤. 1950. "Fujian shuishen Tianfei kao" 福建水神天妃考 *Nanyang xuebao* 南洋学报 6.1.

Forum

on

Contemporary

Practice

New Visions of the *Zhuangzi*

SHARON SMALL

This paper offers a bibliographical review of major English language works on the *Zhuangzi* in the first decade of the 21st century. It covers translations and interpretive works, each in chronological order.

Translations

Höchsmann, Hyun, and Guorong Yang. 2006. *Zhuangzi*. New York: Pearson Longman. xix, 342 pp.

The 82-page introduction covers the history of philosophical thought in ancient China and compares Zhuangzi, his contemporaries, and Western philosophers, such as the pre-Socratic Heraclitus (535-475 BCE) and the German phenomenologist Martin Heidegger (1889-1976).

The book then contains a full translation of the *Zhuangzi*, offering an accessible translation for both scholars and general readers. The translation follows the Qing dynasty edition in Guo Qingfan's 郭慶藩 *Zhuangzi jishi* 莊子集釋 (*A Variorum Zhuangzi*; dat. 1894.) and is based on the recent bilingual (modern Chinese and English) rendition (Qin and Sun 1999). Exquisitely compiled footnotes and meticulous explanatory notes draw close attention to both the work of other translators and to East-West philosophical comparisons.

Wu, Chung. 2008. *The Wisdom of Zhuangzi on Daoism*. New York: Peter Lang. vi, 452 pp.

A professor of biochemistry at the University of Michigan, Wu is neither a Daoist scholar nor a sinologist. Yet his edition of the *Zhuangzi* offers a substantial contribution since it is the first translation to include annotations and commentaries in addition to hundreds of notes. His work is strongly based on Chen Guying's 陳鼓應 1976 edition, which forms an eclectic study of many earlier versions and identifies probable

forgeries. This book is intended for scholars, not for the first-time readers of Zhuangzi's philosophy.

Chai, David. 2008. *Early Zhuangzi Commentaries: On the Sounds and Meanings of the Inner Chapters*. Saarbrücken: VDM Verlag. 259 pp.

In the wake of his dissertation, which analyzes the text and commentaries of the *Zhuangzi* (Chai 2007), Chai here begins with a historical account of the *Zhuangzi*, then provides a section-by-section translation and textual analysis of the first seven chapters based on the earliest commentaries, i.e., those before Guo Xiang. Five such commentaries have survived in fragments and citations, notably in the *Zhuangzi yinyi* 莊子音譯 (Sounds and Meanings of the *Zhuangzi*) by the Tang scholar Lu Deming 陸德明.

The author makes the original text as accessible as possible by providing copious notations in addition to the original Chinese. He offers a phonetic and hermeneutic reading of these commentators

Mitchell, Stephen. 2009. *The Second Book of the Tao: Compiled and Adapted from the Chuang-Tzu and the Chung Yung, with Commentaries*. New York: Penguin Press. xvi, 202 pp.

The author creatively selects sections from the *Zhuangzi* 莊子 and the *Zhongyong* 中庸 (Doctrine of the Mean). Although this paring may be questioned by most scholars, the interpretive view is "vertical, not horizontal," meaning issues to be compared are based solely on ideas. Thus there is no interest in the sinological debate over "schools" of thought, nor of historical compatibility.

As Mitchell is not a sinologist, nor has any knowledge of the Chinese languages, he writes as an interpreter rather than a translator. The book is accordingly compiled and adapted from over a dozen prior translations. On the left side are excerpts, while on the right hand pp the author offers his own commentaries. This book is suitable for the layperson with no prior knowledge of Chinese philosophy, and for the scholar eschewing accuracy in favor of a humorous and refreshing perspective.

Ziporyn, Brook. 2009. *Zhuangzi: The essential Writings with a Selection of Traditional Commentaries*. Indianapolis: Hackett Publishing Company. xviii, 238 pp.

This book has four sections: a brief introduction, a translation of the complete inner chapters and selections from the outer and miscellaneous chapters, translation of selections from traditional commentaries on the Inner chapters, and a glossary of essential terms, a list of over fifty commentators with a short informative paragraph on each one, and a detailed bibliography. Another section is on the publisher's website where the author refers readers to the end of his brief introduction.¹

The website also includes four essays and five additional commentaries to passages not in the book. They are beneficial for better understanding the philosophical themes in the text, especially since Ziporyn provides an interesting account of the cultural surroundings in Zhuangzi's time and further presumes to underline philosophical themes that run through the entire text.

The translation overall is enjoyable due to Ziporyn's mastery of the English language alongside Classical Chinese. Among new translations—after Watson (1968), Graham (1981), and Mair (1994)—it stands out not only because of its new emphasis on traditional commentaries, but also because of the way it echoes the original Chinese in contemporary English.

Ziporyn has chosen to make several inconsistent alterations in the translation of key terms. For example, he translates *dao* 道 with "Course" or "course," but on occasion uses the more common translation "way." In my opinion the latter translation holds certain advantages as the "way" connotes "way of life" and thus offers a suggestion as to how we should live in contrast to "course" which implies "course of action," a particular situation rather than a general way of conduct. The same fact is also noted by Paul Fischer in his review (2011). He finds that the logic behind the inconsistent use of words like C/course, H/heaven, and S/sage is not always apparent in the context used, which might be confusing to a novice or occasional reader who cannot refer to the Chinese origin.

The book is accompanied by many more explanatory notes than previous translations, which is helpful for both scholars and lay readers

¹For further reference see: <http://www.hackettpublishing.com/Zhuangzisup>

alike. Still, I do have a reservation about Ziporyn's choice of commentaries to include. The manner in which he selects and cites the different commentators is puzzling. From a list of over fifty commentators given at the end of the book, only a few are cited in the work, and those rather haphazardly. He does not provide any explanation of his choices, or why a specific commentary is necessary for understanding of the text while another is not.

In his review, Wu Kuangming notes that the main commentary cited is that of the Qing-Buddhist scholar Shi Deqing 釋德清, while the citation of classical commentaries of Cheng Xuanying 成玄英 and the Wangs (Wang Fuzhi 王夫之 and Wang Xianqian 王先謙) are rather scarce. Since the *Zhuangzi* is not a Buddhist text, Wu finds Shi Deqing's comments more like "exciting mistakes." If this is indeed the case, the choice of placing strong emphasis on his commentary rather than on others—perhaps more closely affiliated with the genuine philosophies of the text without giving the reader any 'warning'—is deception (Wu 2011).

All in all, this translation is the most updated, scholarly, and extensive translation we hold today, which in addition to academic excellence brings the spirit of the text closer to the reader.

Kohn, Livia: 2011. *Chuang-tzu: The Tao of Perfect Happiness- Selections Annotated & Explained*. Woodstock, VT: Skylight Paths Publishing, 2011. xvi, 210 pp.

This translation is not academic but, based on a lifetime of scholarship and living as a "Daoist freelancer,"² the author breaks away from convention to restore some of the text's original spirit in a practical perspective. To do so, she arranges selected passages from a total of fourteen *Zhuangzi* chapters according to themes, beginning with the core question of the text: "In this world, is there such a thing as perfect happiness?" She also uses many passages from the outer and miscellaneous parts, leaving behind the traditional emphasis on the Inner Chapters. Like Mitchell's translation, it pairs translation and annotation on matching pp, providing easy access to the author's take on the text.

² <http://liviakohn.com/daoism/short-biography>

Her introduction focuses on the praxis of meditation and spirituality as represented in the *Zhuangzi*, including a strong call for rejection of artificially imposed boundaries and distinctions. Its focus is on how to live a more balanced, authentic, and joyful life by eliminating attachments and binary thinking. Kohn states her motivations clearly: the text is a *living* work with relevance in the modern world, crucial for the catharsis of modern society. She says: "With great admiration for and deep delight in the text, I present the *Chuang-tzu* in this new reading with modern concepts and terms, hoping to bring the text not only to the minds but also to the hearts of people today."

Her work reflects an understanding grown over three decades of deep involvement with Daoist studies (history, texts, concepts), spiritual practices (taiji, insight meditation, oblivion), and various forms of body cultivation (qigong, yoga, breathing). It is thus not merely a result of scholarly research, but also of practice. As interpreting the *Zhuangzi* has been ongoing for over two millennia, its *exact* intent and meaning will probably never be traced. It thus follows the spirit of the text to refrain from doing that in a translation that brings the work to the reader from a personal perspective and invites him/her to join the translator in a fascinating journey between text and practice.

Towler, Solala. 2011. *Chuang Tzu: The Inner Chapters: The Classic Taoist Text, a New Translation of the Chuang Tzu with Commentary*. London: Watkins Publications. 192 pp.

This work offers a new and innovative translation of the Inner Chapters, adding a flavor of Zen Buddhism. Towler is a long-standing practitioner of Daoist techniques who has published a dozen works on Daoist and Zen Buddhist thought and practice. The book is decorated with black and white photos from China, mostly taken by Towler. Its goal is to show that the most profound depth in *Zhuangzi*'s writing can be found by being attuned to the simplicity of our lives and towards peacefulness and tranquility—important goals for the Zen practitioner.

Interpretations

Yu Shi. 2000. *Reading the Chuang-tzu in the T'ang Dynasty: The Commentary of Ch'eng Hsüan-ying* (fl. 631–652). New York: Peter Lang Press. xiii, 203 pp.

This book examines how the *Zhuangzi* was read and interpreted in the Tang, with special focus on the commentary by the ordained Daoist master Cheng Xuanying 成玄英 (ca. 630–660), *Zhuangzi shu* 莊子疏. This makes it clear that the *Zhuangzi* at the time was widely embraced in Buddho-Daoist culture and began to be incorporated into religious Daoism while yet undergoing Buddhist influence.

The work begins with a historical and linguistic examination of textual evidence, describing how the *Zhuangzi* was catalogued, debated, taught, and studied from Han to Tang. Next it reconstructs Cheng Xuanying's life according to Song historians. After that, it focuses on the "double mystery" concept in medieval Daoism, the notion of the void, and the experience of the perfected person.

The author hopes to show how Cheng conceives the Daoist quest for transcendence both as personal experience and a social act. It also describes the role of the commentary in the Buddho-Daoist debates and raises questions for further research. It is a scholarly masterpiece, bringing together both historical and interpretive studies, along with a glimpse to the debate between scholarly and religious Daoism.

Wang, Youru. 2003. *Linguistic Strategies in Daoist Zhuangzi and Chan Buddhism: The Other Way of Speaking*. London: Routledge Curzon. xi, 251 pp.

This work has three parts of three chapters each: deconstruction in the *Zhuangzi* and Chan Buddhism; the liminology of language; and pragmatics of indirect communication.

Wang mainly focuses on *Zhuangzi* and the Chan master Linji (d. 866; Jap. Rinzai), examining different linguistic strategies. His exploration in three distinct areas only opens language possibilities for philosophical and religious discourse, but also helps to change the ways of Western thinking.

Cook, Scott, ed. 2003. *Hiding the World in the World: Uneven Discourses on the Zhuangzi*. Albany: State of New York Press. xvii, 317 pages.

Preceded by a detailed introduction of the contributors' motivations and purposes in writing this volume, and concluding with a list of references to works on the *Zhuangzi* and an index of citations, this presents a collection of interpretive works on the philosophy of the *Zhuangzi* composed by ten renowned modern day scholars of Chinese classics.

Harold D. Roth, "Bimodal Mystical Experience in the "Qiwulun" Chapter of *Zhuangzi*," focuses on Zhuangzi as mystic, claiming that the text offers an "intra-worldly mysticism" that involves seeing and acting in this world in a spontaneous way. He argues that Zhuangzi intends his skeptical arguments to apply to certain but not to all knowledge and locates Zhuangzi's view in the context of ancient Chinese mystical practice.

Brook Ziporyn, "How Many Are the Ten Thousand Things and I? Relativism, Mysticism, and the Privileging of Oneness in the 'Inner Chapters,'" and Scott Cook, "Harmony and Cacophony in the Panpipes of Heaven," examine whether and how the *Zhuangzi* privileges oneness (*yi* —). Ziporyn explores the apparent tension between asserting both the oneness and multiplicity of things and perspectives while Cook investigates the oneness of things by examining the issue of individual value and meaning in confrontation with the inevitable and equalizing character of death.

Rur-bin Yang, "From 'Merging the Body with the Mind' to 'Wandering in Unitary Qi': A Discussion of Zhuangzi's Realm of the True Man and Its Corporeal Basis," explores the concept of "body" implicit throughout the *Zhuangzi* and its relation to Zhuangzi's metaphysics, focusing on cases of Dao-embodiment, in which adepts allow perception and rationality to disintegrate, lose the sense of personal identity, and gains a more "authentic knowledge."

Chad Hansen, "Guru or Skeptic? Relativistic Skepticism in the *Zhuangzi*," continues his argument from previous works that sees Zhuangzi as a thorough relativistic skeptic rather than a "mystical guru." Focusing on the word as the primary unit, he analyzes Dao as a concept of social-political guidance that gave its practical characteristics and the distinctive way in which its language and discourse were realized

through practice. Furthermore, he states that Zhuangzi's skepticism cannot reasonably advocate suspension of all judgment, but instead concentrates on the theme of dependence or justification for our judgments.

Dan Lusthaus, "Aporetics Ethics in the *Zhuangzi*," similarly emphasizes the *Zhuangzi*'s practical character. But for him, Zhuangzi is "critical thinker" who selectively uses skepticism to articulate his own prescriptive yet aporetic ethics. Zhuangzi rejected knowledge for the primacy of the ethical, adopting a perspectival attitude to use indeterminacy as an immanent and anarchic grounding for the ethical itself.

Alan Fox, "Reflex and Reflectivity: *Wuwei* in the *Zhuangzi*," also takes up the practical dimension of the *Zhuangzi* and stresses the recognition and role of perspectival limits in his study from the point of "non-action" (*wuwei*) and related notions. These should be understood as a prudential sense of appropriateness to match unique situations one encounters. This variation on virtue ethics results in a freedom from slavish commitments to rigid principles that cause one to act inappropriately and unresponsively.

Paul Rakita Goldin, "A Mind-Body Problem in the *Zhuangzi*?", argues for the presence of the mind-body problem in ancient Chinese thought, including the *Zhuangzi*. He argues that since the "mind" (*xin* 心) can be constant and at ease despite a changing world and body, there must be a disembodied mind.

Michael J. Puett, "Can Nothing Overcome Heaven? The Notion of Spirit in the *Zhuangzi*," contrasts the goal of gaining knowledge versus power over things through the cultivation of *qi*. He shows how Zhuangzi rejects both of those tendencies, since the truly spiritual are not concerned with power at all. They paradoxically liberate themselves by no longer being dependent even on spiritual practices.

Shuen-fu Lin, "Transforming the Dao: A Critique of A. C. Graham's Translation of the Inner Chapters of the *Zhuangzi*," examines A. C. Graham's translation of the *Zhuangzi* and demonstrates how he embodied the ideal of being a literal translator by attempting to articulate the original text's mode of signification. Lin criticizes Graham's translation because of his questionable understanding of what a text generally and an ancient Chinese text in particular is. Arguing that the Inner Chapters

have their own intricate logic and unfolding of ideas, he finds Graham's rearrangement of the *Zhuangzi* flawed.

To summarize, this book is critical for the scholar wishing to gain deeper insights in the *Zhuangzi*. It is fully annotated and references are given where needed, each contributing scholar of this edition is a master of Classical Chinese. The book incorporates various understandings of the text and addresses numerous different issues carefully and succinctly.

Roth, Harold D., ed. 2003. *A Companion to Angus C. Graham's Chuang-tzu: The Inner Chapters*. Honolulu: University of Hawaii Press. 243 pp.

This collects essays by A. C. Graham on the *Zhuangzi*: his work on "Seeing All Things as Equal;" his examination of "How much of *Chuang Tzu* did *Chuang Tzu* Write?"; his examination of the "Dichotomy of 'Is' and 'Ought'"; as well as "Notes to a Partial Translation" and "Notes on the Translation of Taoist Classics." In addition, the book contains a preface by Henry Rosemont and a postface by the editor.

This book is intended for scholars, the essays being rather technical and presupposing not only a background in Chinese philosophy but also a sophisticated grasp of early Chinese language and grammar. Although some are already classics, they are not always easily available. Including the lesser known articles, the book provides a ready up-to-date compendium of the *Zhuangzi* and Graham's painstaking research.

Coutinho, Steve. 2004. *Zhuangzi and Early Chinese Philosophy: Vagueness, Transformation, and Paradox*. Burlington: Ashgate Press. x,191 p.

The book begins by raising methodological questions on how the *Zhuangzi* should be read—literally, figuratively, allegorically, or metaphorically? If the reading is figurative or metaphorical, then how can readers of the 21st century approach metaphors written in both a time and culture so distinct from our own? Following this, the author focuses on the insurmountable obstacles and methods of interpretation, asking how one can read any ancient work without forcing modern philosophical categories unto it.

Coutinho's contribution to the interpretation of the *Zhuangzi* lies in his "middle way," between forcing the text to his own conceptual constructions and attempting to uncover its original thought. Beginning from the *de facto* starting position of his own cultural and philosophical

background, yet without hastily imposing cultural categories and methodologies, he acknowledges that he needs shift his position. He has to be open to “unexpected changes” and to the possibility that there may be deep differences in modes of thought, differences in presuppositions, basic concepts, cardinal associations, metaphors.

To do so, he begins by dealing with the social and historical background for understanding the context in which Zhuangzi flourished, including the socio-cultural significance of his discussions of boundaries, dichotomies, transformation, and ‘penumbrae,’ especially in relation to Mohist philosophy. From here he moves on to raising important interpretive issues and explores attitudes towards the determinacy and indeterminacy of interpretation in several methodologies. He describes various frameworks that shape his approach to translation and interpretation.

In chapter four, Countinho uses textual analysis to respond to the skeptical and relativist interpretations of the *Zhuangzi*. He focuses on themes in the text—the permeability and shadowiness of the boundaries between things, and the value of working through vagueness rather than eliminating it. After this, he focuses in more detail on Mohist philosophy, to then again return to the pivotal concept of vagueness and the indeterminacy of meaning found in Western philosophy and linguistics, e.g., Friedrich Waismann and Ludwig Wittgenstein.

The book is a strong example of comparative philosophy, as it carries out the comparative project on both the methodological and interpretive level. The author not only provides profound historical background, he also creates a meta-philosophical structure.

Moeller, Hans-Georg. 2004. *Daoism Explained: From the Dream of the Butterfly to the Fishnet Allegory*. LaSalle, IL: Open Court. viii, 178 pp.

This work is meant to “loosen” the metaphysical interpretations of Daoist philosophy. The introduction offers a short chronological presentation of Daoism beginning with Laozi and the *Daode jing*, followed by the *Zhuangzi*, the Huang-Lao school of the Han, the mysticism of the Wei-Jin, and Daoist practice up to today, concluding with the author’s perception of the concept of Dao. It offers a close look at the images and allegories found in both the *Laozi* and the *Zhuangzi*. To do so, the book divides into four parts:

1. "Images and Allegories" discusses various images in the *Laozi* (such as the wheel-hub-spokes, water, the female, the root) and central allegories in the *Zhuangzi* (butterfly dream, happy fish);
2. "Issues" considers attitudes toward state, body, life and death, time, nature, artisanship and art, ethics, language and thought;
3. "Structures" further develops the hub-spokes imagery in relation to the Daoist opposition between presence (*you* 有) and non-presence (*wu* 無);
4. "Perspectives" discusses Daoism in relation to Chan Buddhism.

Qiu, Peipei. 2005. *Basho and the Dao: The Zhuangzi and the Transformation of Haikai*. Honolulu: University of Hawai'i Press. xiv, 248 pp.

Haikai, comic linked verse, gave birth to the important lyrical form of *haiku*. Chinese Daoist classics played an important role in its becoming a high art. This book focuses on 17th century when *haikai* poets adapted the Daoist classics, particularly the *Zhuangzi*, in a movement that contributed to *haikai*'s transformation from an entertaining pastime to a serious art.

Japanese poets relied on thirteenth-century editions of the Daoist classics, such as the *Laozi Juanzhai kouyi* and *Zhuangzi Juanzhai kouyi* 老子/莊子卷齋口譯 (Juanzhai's vernacular explanations of the *Laozi* and the *Zhuangzi*; reprinted in Nagasawa 1978, vols. 9, 11, 12). Thus this book also consults, whenever possible, these rare editions.

Seddon, Keith. 2006. *Learning the Tao: Chuang Tzu as Teacher*. London: Lulu. 88 pp.

This is a short interpretation of the ancient Daoist classic, conducted by a scholar of ancient religions rather than a sinological expert. In ten short chapters, Seddon explores the key ideas of the *Zhuangzi* as revealing a way to enlightenment and inner peace. The book is illustrated with traditional Chinese cut-paper designs. Seddon recently also published an interpretation of the *Daode jing*, as well as a book on Stoic thought.

Shang, Geling. 2006. *Liberation as Affirmation: The Religiosity of Zhuangzi and Nietzsche*. Albany: State University of New York Press. x, 198 pp.

There are two central purposes in this book. The first is to interpret the *Zhuangzi* and Nietzsche from a perspective of religiosity, i.e., a “religious feeling or sentiment characterized by a (religiously) profound and passionate concern for things in life that are believed to be particularly meaningful, sacred or sublime.” This line of thought follows substantial thinkers such as Emile Durkheim, Paul Tillich, and John Dewey that define religiosity broadly to include religious feelings that are not necessarily directed towards a god or transcendent supreme truth.

The second purpose is to compare Zhuangzi and Nietzsche by reading their philosophical writings through the thematic perspective of religiosity, in order to provide two examples of philosophers who dealt with fundamental problems regarding human liberation and spiritual freedom. In contrast to most interpretations, Shang Geling finds that both offer a positive and constructive position rather than a negative and deconstructive one. Their positions are not passive, but rather active, as they advocate and encourage human liberation and freedom which ultimately rest upon their affirmation of life as it is. Both philosophers attack traditional values to promote human liberation—liberation being not a value in itself, but rather a transcending of prior values.

The book promotes inter-cultural dialogue. Its methodology is primary textual and thematic, i.e., it focuses on original texts rather than commentaries. The author follows the consensus that the first seven chapters of the *Zhuangzi* were written by Zhuang Zhou himself, and thus focuses attention on them. Following the same line of thought, with regard to Nietzsche, the author concentrates on Nietzsche’s own selection of his publications rather than on the *Nachlass*—though the *Nachlass* is used occasionally for supplementary references. Shang thus presents an interpretation of both philosophers within their own contexts while reflecting on the implications that their philosophy of human liberation has to offer both to philosophical themes and religious discourse in the contemporary world.

Møllgaard, Eske. 2007. *An Introduction to Daoist Thought: Action, Language, and Ethics in Zhuangzi*. London: Routledge. ix, 160 pp.

This is the first work in English that addresses the *Zhuangzi* as a whole by presenting an interpretation of all thirty-three chapters. The author introduces a complex reading that shows the text’s unity of

thought through views of action, language, and ethics. By addressing methodological questions that arise in this text, a hermeneutics is developed that makes understanding the religious thought in the *Zhuangzi* perceivable.

Møllgaard's book is a theoretical contribution to both comparative philosophy and cross-cultural studies of religious traditions. Additionally, it serves as an introduction to Daoism for those wishing to indulge in religion, philosophy, and East Asian studies.

Jullien, François. 2007. *Vital Nourishment: Departing from Happiness*. Translated by Arthur Goldhammer. New York: Zone Books. 176 pp., notes and Chinese glossary.

This book is a work in comparative philosophy that seeks to illuminate hypotheses deeply rooted in Western philosophy by comparing them to alternative notions in Chinese thought, here represented by the *Zhuangzi*.

Consisting of twelve short chapters, the book concludes a series of writings on the question of "Living." While in ancient Greek thought the *telos* (ultimate goal) of life is happiness, Jullien finds that in Chinese thought living is a form of capital that must be nurtured and maintained, using hygiene and nourishment of longevity (hence the title). According to him, "Living has no meaning, nor is it absurd, it is beyond meaning." Therefore approaching the question of living by means of vital potential seems to him salutary.

In his preface, Jullien states his reasoning and purpose: "to recover some sort of wholeness of experience from the depths of the verb 'to feed' (*yangsheng* 養生)," and thereby to free us from the idea of finality and the appeal of happiness. Moreover, he expresses his interest in comparative philosophy with regard to creating new grounds for philosophical thinking by constructing a dialogue between different forms of thought.

While the author does not follow any specific text from Western thought (but gives references to several Greek thinkers such as Plato, Aristotle, and Heraclitus, as well as to modern thinkers such as René Descartes, Immanuel Kant, and Sigmund Freud), he explicitly follows

the *Zhuangzi*, especially chapters 3, "On the Principle of Vital Nourishment," and 19 "Access to Comprehension of Life."

Reading the *Zhuangzi* in this project of discussing vital nourishment, Jullien draws attention to two main spheres, the external and the internal. External investments include refraining from worldly affairs and the search for knowledge outside our own reach, and associates feeding life with detaching from all external events and concentrating on the capacity for life that lies within. Internal investments include nourishment, health and longevity. True nourishment, he concludes, is finding a middle way between focusing on the inner and the outer. One should not completely refrain from worldly affairs and solemnly focus on one's own body; likewise, one should not indulge himself in worldly affairs to the point where one "forgets his own body."

Throughout the book, Jullien contrasts Chinese and Western thought, his representative for the latter being the *Zhuangzi*. This is somewhat problematic, as the *Zhuangzi* is unique not only in world literature and philosophy, but also among the Chinese classic and even within Daoism.

All in all, this book is an impressive work of comparative philosophy, and I would recommend it to anyone who is interested in this field.

Sorajjakool, Siroj. 2009. *Do Nothing: Inner Peace for Everyday Living: Reflections on Chuang Tzu's Philosophy*. West Conshohocken, Penn.: Templeton Foundation Press. xiv, 154 pp.

Sorajjakool deals with the psychological aspects of *wuwei* 無爲 found in early Daoist philosophy. He brings together studies from modern psychology and research on the *Zhuangzi*, based solely on Watson's translation, and includes personal insight from his personal life.

The intention is to bring the reader closer to spiritual transformation and human liberation by embracing nothingness, doing nothing, letting go of expectations and stress. His exploration of the *Zhuangzi* is personal, bringing the reader closer to a spiritual cultivated meditative state, rather than an intellectual sophisticated one. It is very helpful to those looking for spiritual transformation.

McCraw, David R. 2010. *Stratifying Zhuangzi: Rhyme and Other Quantitative Evidence*. Taipei: Academia Sinica. iv, 135 pp.

Continuing his earlier work on rhyme patterns (McCraw 1995), the author here asks whether the rhyming patterns in the *Zhuangzi*—and particularly the occurrence of non-canonical rhyming—support the notion that the work is a hodgepodge of material by different hands.

He first considers a variety of Warring States texts and finds that rhyming in most of the *Zhuangzi* is much like that in the *Lüshi chunqiu* 呂氏春秋 and the *Guanzi* 管子, "suggesting the composite nature of those texts" (p. 15). He finds no evidence for a distinctive rhyming style linking the *Zhuangzi* and other texts particularly with the southern region of Chu. He then examines three competing models of the *Zhuangzi* as a composite of three, four, or six layers, and finds that A. C. Graham's six-layer model is best supported by both the rhyming evidence and the occurrence patterns of a distinctive lexicon.

He further compares rhyming patterns within one of Graham's six layers, the seven "Inner Chapters," concluding that they can be loosely divided into two groups, with authors potentially of different geographic origins. The book further has a 27-page presentation of the rhyming portions of the *Zhuangzi*, a 13-page meditation on the ideas of the different strata of the received text, and various other materials.

Shang, Geling. 2010. *Zhuangzi: Dancing with the World*. Shanghai: Shanghai Translation Publishing House. 202 pp.

This book introduces the *Zhuangzi* with a new interpretation based on the concept of *tong* 通, "pervasion" or "thoroughness," claiming that it reveals the real originality of Zhuangzi's philosophy.

It begins with an introduction of the historical and cultural background of the *Zhuangzi*, then focuses on the concept of *tong* in relation to *dao*. This is followed by a translation and analysis of the Inner Chapters as well as selected allegories from other parts of the original, all in regard to *tong*.

The book concludes with a discussion of Zhuangzi's influence in Chinese history, notably on Daoism in both its philosophical and religious dimensions, on Profound Learning (Xuanxue 玄學), on Confucian-

ism and Buddhism, as well as on Chinese art. It ends with an account of the reception and understanding of the *Zhuangzi* in contemporary times.

References

- Chai, David. 2007. "Authorship, Editorship, and Commentatorship of the *Zhuangzi*, with an Illustration of the *Qiwulun* Chapter." Ph.D. Diss., University of Ottawa, Ottawa.
- Fischer, Paul. 2011. "Review of Broor Ziporyn, *Zhuangzi*." *Philosophy East and West* 61.2:402-4.
- Graham, A. C. 1981. *Chuang-tzu: The Seven Inner Chapters and Other Writings from the Book of Chuang-tzu*. London: Allan & Unwin.
- McCraw, David. R. 1995. *Pursuing Zhuangzi as a Rhymester: A Snark-Hunt in Eight Fits*. Philadelphia: University of Pennsylvania, Sino-Platonic Papers, No. 67.
- Mair, Victor H. 1994. *Wandering on the Way: Early Taoist Tales and Parables of Chuang Tzu*. New York: Bantam.
- Nagasawa Kikuya 長澤規矩也. 1978. *Wakokubon kanseki bunshū* 和刻本漢籍文集. Tokyo: Kyūko shoin.
- Qin Xuqing 秦旭卿, and Sun Yongchang 孫雍長. 1999. *Zhuangzi*, 莊子, 2 vols., edited by Wang Rongpei 汪榕培. Changsha: Hunan Renmin chubanshe.
- Watson, Burton. 1968. *The Complete Works of Chuang-tzu*. New York: Columbia University Press.
- Wu, Kuangming. 2011. "Review of Brook Ziporyn, *Zhuangzi*." *DAO* 10.3:415-18,

Daoist Principles in the Martial Arts

Their Relevance for Illness Prevention

MICHAEL M. TOPHOFF

In times of diminishing resources and of soaring costs in mental and somatic health care, public health services should focus more on prevention rather than on the treatment of illness. Through health maintenance and illness prevention, public wellness can be enhanced and individual suffering reduced.

Western techniques for health maintenance more often than not reflect the Cartesian dichotomy of body and mind in addressing either physical or mental health care. Chinese martial art and other cultivation practices, on the other hand, encompass the complexity of human existence in its physical, mental, and spiritual wholeness. Martial arts, while clearly pointing towards application in situations of warfare and conflict, can yet be instrumental in fostering health and preventing illness. They have a dual focus: enhancing health in its most encompassing (even spiritual) sense, they are excellent tools for the training of mindfulness. Mindfulness is today recognized as one of the most important ingredients in the prevention of stress-related diseases and recurrent depression (Kabat-Zinn 1996; Teasdale et. al. 2000; Tophoff 2003).

Although there is much overlap between forms, Chinese martial arts divide generally into external and internal styles (*wai/neijia quan*) (Wong 1997; Diepersloot 1999; Lu 2006). External styles emphasize muscular increase and skeletal strengthening; internal styles mainly address body energy and mental cultivation. External fighting styles are frequently associated with Chan Buddhist roots in the Shaolin monastery; internal styles are linked, romantically, with Daoist shrines and monasteries on Mount Wudang. Internal styles emphasize change on a more personal level, rather than increase of natural abilities like speed and

force; they seek to increase these qualities by modifying their usual patterns of response (Lu 2006, 8). Deeply rooted in Daoism, which puts health and longevity in the center of its teaching (Kohn 2004; 2006; 2009; Tophoff 2003; 2006), internal martial arts imply the cultivation of a healthy way of behaving in the day-to-day world in order to prevent illness and suffering.

Legendary Origins

The origins of Chinese martial art forms are a point of contention between Chan Buddhists and Daoists. Both claim that they go back to their religions, presenting various legends of various kinds. Thus Chan Buddhists point to Bodhidharma (Damo), the Indian missionary monk, who travelled leisurely on a leaf of grass in crossing the Yangtze on his way to the Shaolin monastery. Here he encountered studious monks who, following the original Buddhist tradition, shunned the physical activities of daily life in their hope of becoming a *paccekkabuddha*: a personally enlightened being (Kloppenborg 1974). Since their noble striving frequently led to illness and untimely death, Bodhidharma introduced physical exercises into the monastic schedule to enhance health and prevent illness. As a byproduct of their physical activity, the monks gradually acquired such degrees of fitness that they could defend themselves against potential aggressors, albeit without arms (see Diepersloot 1999; Liang and Yang 2002; Hung and Klingborg 1969; Shahar 2007).

The benefits of physical exercises, however, have a much longer history in Daoism, where they are first mentioned in the Zhuangzi of about 300 BCE and are detailed in various medical manuscripts from the 2nd century BCE (see Kohn 2008). The earliest classic of Chinese medicine, the *Huangdi neijing suwen* (The Yellow Emperor's Classic of Internal Medicine, Basic Questions), also from the Han dynasty, similarly emphasizes illness prevention. It says, "To administer medicines to diseases which have already developed... is like beginning to dig a well after getting thirsty" (Veith 1972, 105).

Following this tradition, the 3rd century physician Hua Tuo emphasized physical exercise in the form of imitations of animal movement to improve health (see Wang and Barrett 2006). While the exercise tradition continued to unfold, records also document that Daoist monks of the

early 7th century were so well trained in the martial arts that they could fight for the rising Tang rulers (Shahar 2006). The internal martial arts of Mount Wudang, on the other hand, are said to go back to Zhang Sanfeng and his observation of a battle between a crane and a snake (Liao 1990). The practices and their methods are generally hard to trace, since techniques were kept secret and passed down from master to student in one family or lineage.

Basic Ingredients

The most fundamental ingredient in the dynamics of macro- and micro-cosmic change is *qi*. The Chinese character depicts steam or vapor rising from cooked rice (Lai 1968, 29). It is translated variously as "air," "pneuma," "ether," atmosphere, "power," or "energy". Definitions tend to be pre-scientific, metaphorical, and vague. *qi* is the eternal power that moves the universe (Waysun 1977); it is vital (Wong 1997) or bioelectric energy (Liang 2002). In primordial, undifferentiated chaos before creation, *qi* is present as "pure energy-matter which [has] not yet emerged" (Schipper 1993, 84).

Within the human body, this energy-matter 'humanizes' within the fetus at the moment of conception. At birth it splits into the Three Treasures: *jing*, *qi*, and *shen*. *Jing* is closely associated with sexual energy as "the raw source of sexual desire and the feeling essence of earthiness" (Winn 2006, 158). *qi* is cosmic energy personalized in the individual. *Shen* is spirit and consciousness, and as energy force it directs mental functioning.

In the process of aging, the Three Treasures gradually are exhausted: beginning with birth primordial energy leaks away. Internal energy negatively correlates with age; people experience it as a decrease of health, illness, weakening, and death. Leakage of generative energy is caused by sexual activities, e. g., loss of semen. Vital energy diminishes with the development of emotions, whereas *shen* decreases with increasing mind activities (Wong 1997).

Within this mechanistic model of leakage, the cure is obvious: one has to stop the leakage and recover the lost energies. In order to accomplish this, the process that led to the person's birth has to be reversed,

“and thus to return to the pre-birth, subtle state of unity with the universe” (Breslow 1999, 139).

The Three Treasures unify the human being within his very existence between Heaven and Earth. The dialectical connection of the person in the polarities of mind and matter reflects a holistic world-view also exemplified in the internal martial arts. Western approaches to health maintenance through fitness- and sport programs, however, usually are quite unilateral in their physical goals such as cardiovascular strengthening. In this way they fail to address an important part of the essential causal factors in stress related pathology.

Dialectics

Daoist teachings center between the opposites of stability and change. Microcosmically, human beings are stabilized between Heaven and Earth, and yet they are part and parcel of an eternal macrocosmic flux of yin and yang. The circular nature of these processes can be illustrated through the Daoist paradigm of change, which is essentially expressed in the *Daode jing* as the Law of Opposites:

What is in the end to be shrunk must first be stretched.

Whatever is to be weakened must begin by being made strong. (Waley 1958: 187; see also Fung 1937)

In this process of change, the complementary tendency toward stability must always be taken into account. If “change” is emphasized too much, the opposing state of stability will paradoxically be strengthened, and vice versa. In other words, the opposing forces have to be acknowledged and respected before they can be applied to the process of change (Tophoff 2003, 35).

In Daoist practice, however, the circular model of change is certainly not always respected. Instead, a causal-linear model of change is dominant in certain techniques of alchemy that literally serve to prolong life and lead to immortality. Masters recommended the ingestion of cinabar, now known as mercuric sulfide, a quite poisonous substance. If the dose was adequate, the adept attained immortality (Tophoff 2003, 44).

In contrast to this, the paradigm of nonaction (*wuwei*) incorporates a circular model of change: change is not produced but "happens." Here immortality as the linear extension of life is not an option. However, the model allows for an "immortal" way of being, beautifully illustrated by Zhuangzi with the metaphor of one who "wanders through all of creation, enjoying its delights without ever becoming attached to any part of it" (Watson 1968, 6). In other words, the delights of creation include life as well as death. The free and easy wanderer dies, as does the sage of the *Daode jing*, who "lives long because he models himself on nature; because he models himself on nature, he has to die" (Welch 1966, 93). Nature here appears both in the literal and analogical sense—it is observed and contemplated. For this reason, the contemplation of inner as well as outer nature plays a fundamental role in internal styles of martial arts.

Inner Force

The concept of force in the internal martial arts is complex. On the one hand, there is the force coming from the opponent. In full congruence with the paradigm of nonaction, this force should never be directly opposed; it is to be met by the other person with its opposite: no-force. If force is encountered, yielding is the answer (Diepersloot 1999, 225). This, in fact, reframes the force of the attack into a gift of energy, which one gladly receives, and which—in a situation of combat or conflict, whether verbally or non-verbally—might be returned without effort.¹

The person's own force comes in two forms: muscle force (*li*; lit. strength) and inner force (*jin*; lit. suppleness). Shaolin external styles center on the development of muscle force; however, it is limited in time and power, being exhausted as and when the muscles start to acidify.

When *qi*, "an energetic quality that nourishes, warms, transforms and rises, (as) the life force of the human body" (Despeux 2006, 52), is allowed to freely circulate and to increase in the body so that tendons,

¹ In Japanese Zen, even the existence of an enemy is debated and conceived as an image of the mind. As Zen Master Ganno points out: "If an opponent fights you, it means you lack true insight. Solve the *koan*: 'Originally not one thing exists' and nothing will obstruct you" (Stevens, 2001, 17).

sinews and ligaments become supple through training, then inner force arises. Inner force is an expansion force, characterized by resilience and vitality, produced through the integration of the entire body as unity. It is directed by intention (*yi*), the directional aspect of the conscious mind, generated by clear thinking and one-pointed focus.

Where muscle force follows a linear pattern, inner force operates in a circular way. Through this inner force the body manifests the dynamics of apparent opposites—stillness and motion, tension and relaxation. As Brecher notes, the stance in inner force is “like a flywheel which, when turning extremely fast, looks static” (1998, 95).

Qi cannot flow freely not when the muscles are tense; it only flows when they are relaxed. The intention, moreover, can direct the inner force outwards, where *qi* acts like gunpowder: its explosive force is called “bringing forth force” (*fa jin/fali*). It is the highest level of martial arts training (Brecher 1998). The explosive character of inner force produced in the form of outer force comes from the body as a whole, going instantaneously from a state of extreme relaxation to a momentary state of extreme, highly focused tension, only to return directly to stillness, thus reflecting the yin-yang paradigm of change.

Attitude

In martial arts, the right attitude conducive to healthy living follows the Daoist view of the body and its cultivation—a microscopic replica of the macrocosm, it is also “the image of the country... and corresponds to the Daoist vision of the inner world and to related physical exercises” (Schipper 1993, 104).² The *Daode jing* expresses the Daoist perspective:

Who deals with the state. ... as though it were his body
Is the best person to be entrusted with the rule.
Who loves his subjects as if they were his body
Is the best person to commit the state. (ch. 13; see Waley 1958, 157)

² This view stands in stark contrast to the Buddhist teachings that view the body as a hindrance to true insight and a source of illusions and false consciousness: “This physical body of yours,” Chan master Linji says, “can neither expound the dharma nor listen to it” (Sasaki 1975, 8).

Illness prevention means to keep the person healthy in a state of proper *qi*. Balance or inner harmony refers to the dialectics of calmness and move-ability where *qi* is constantly refreshed and nourished. The process of free-floating *qi* in the body, however, implies a profound metabolic interchange between inner and outer world in order to nourish and to renew the vital energy. While the intention directs the *qi* outward as in "bringing forth force," the person also receives *qi* from the environment. Here again, a prerequisite for this to happen is mindfulness, which enables the person to experience the incoming stimuli as "a gift" in whatever form. In this way, incoming energy can be invested in one's own reservoir of inner force so that a positive feedback-loop can be established.

The concept of mindfulness is based on the Sanskrit *smṛiti*, which originally means "remembrance" and is translated into Chinese as *nian*—which consists of the words for "now" and "mind." In a Buddhist context, the word means recollect, reflect, or a moment (Soothill and Hodous 1937, 258). Characterized by awareness and an attentive openness toward the present moment, mindfulness is a continuous meditative state which is, so to say, continued into the action itself (Tophoff 2003, 123).

This state has to be cultivated carefully. To do so, one can make the body the basis, the root, the foundation of the cultivation process, anchor oneself in physicality and transform the very nature of bodily existence (Kohn 2006, 3). In general, one could state that all internal styles of Chinese martial arts are mindfulness training in their cultivating the stillness of the here-and-now and the lively movement of *qi*. This cultivation is not to be limited to sparse moments; it has to develop into a lifestyle where stillness and movement, activity and rest are interwoven within a cyclical dialectic.

Movement in Stillness

Within a healthy organism, the dynamic equilibrium of yin and yang is always maintained in a healthy dialectic of expansion and contraction, of movement and stillness. This co-existence can be experienced through several ways of martial or standing meditations. Unlike the more quietist Buddhist sitting meditations, here the entire body is trained in its vital functioning of connecting tissue, joints, ligaments, tendons, cartilage,

and muscles. In standing meditation, on the outside, the person seems to be almost in complete stillness, yet on the inside there is the vigorous interplay of tension versus relaxation, contraction versus extension.

The non-ultimate or “no poles” state (*wuji*) is like the empty, primordial state of the universe, before yin and yang separated and took form and structure. Since *qi* here does not have yin and yang, it is transparent to the entire universe (Liang 2002). In “no poles,” the person stands straight and upright for fifteen minutes, with the eyes open.³ Since the levels of emotion decrease in stillness, it is pre-eminently appropriate in situations of stress and tension.

The “three body posture” (*santi shi*) originally refers to humanity in the context of the polarities of Heaven (yang) and Earth (yin). It is a more demanding form of standing meditation. The constant action-in-non-action of contracting and extending the connective tissue in the same stance is a demanding form of work or *gongfu*. As connective tissue in the entire body is exercised, *qi* flows easily and the inner force increases. Using intention, we focus the mind without focus: it becomes an open mind, beholding the world and its wonders. Reflecting the Buddha’s “no fear” mudra, this posture leads to the state of non-analytic thinking, which enables the adept to respond spontaneously to the total configuration of any given situation, rather than focusing on any single aspect (Diepersloot 1999, 37).

“Standing form” (*zhanzhuang*) is another of standing meditation that was developed by Wang Xiangzhai (1885-1963), the founder of “Mind Boxing” (*yiquan*). Here the practitioner emanates stillness as the activity of standing is total, affecting every organ, bone, and tissue (Dong 1993, 70). As a way to train the inner force, it serves both martial and health development. In fact, Wang remarks, the acme of martial arts ability lies in the paradox that only the movement (of *qi*) cultivated in stillness can produce stillness (of mind) in physical movement (Diepersloot 1999, 74).

³ In Daoist sitting meditation, such as oblivion, the eyes are semi-closed or closed, to better observe internal processes. “No poles” is the begin stance of the martial arts. Here wakefulness is of high importance and the eyes are wide open to the surroundings.

Stillness in Movement

Where standing forms of meditation within the martial arts manifest outer stillness and inner movement, movement forms in martial arts manifest the 'opposite' in stilling the mind while the body moves.

Qigong (or the martial context Wugong) is the practice of *qi* cultivation that integrates breathing, movement, and meditation. It is the foundation of the internal force (Hung 1969). Here, intention plays a central role: the more the mind is focused, the more *qi* develops (Cohen 1997, 93). Breathing in qigong is usually natural and not "produced," however, some alternate breathing techniques also occur, such as Daoist reversed and embryonic breathing. Originating in "no poles," the primordial state of emptiness, Dao takes form in yin and yang and translates into a series of gongfu movements that are both applicable in combat and conducive to illness prevention. It is at the core of the internal martial art style of Great Ultimate Boxing (*taijiquan*).

Martial applications here emphasize welcoming the opponent rather than resisting him. This can be experienced as a flowing and gentle interplay of inner and outer world, as a metaphor for the power of yielding, reflecting the teaching of the *Daode jing*: "The best officers of court (...) circumspect they seemed (...) watchful, as one who must meet danger on every side (...) yet yielding, as ice when it begins to melt" (Ch. XV, Waley, 1958, 160).

In contrast to Great Ultimate Boxing, which uses defense as attack, the martial art of Form Intention Boxing (*xingyi quan*) uses attack as defense (Liang 2002, xxi). It dynamically integrates movement with intention, using the system of the five phases (Lu 2006, 29-30). Here, too, practitioners realize contraction in relaxation and manifest relaxation in contraction. In striking out, inner force as directed by the intention takes form as an almost explosive "bringing forth force." Training in this form works toward developing a strong, focused mind in an alert, agile and resilient body.

The martial art of Mind Boxing (*yiquan*) interweaves stillness and movement while cultivating conscious, focused intention. It is the art of no-form. Its founder Wang Xiangzhai advocates the practice of stillness and the cultivation of mind and intent as primary practice. In this way, the organism can rediscover its innate ability of natural movement

(Diepersloot 1999). Starting with the “standing form,” the practitioner moves into a series of slow movements that flow with manifested intention. Although physical effort here is minimal, concentration, attention, and mindfulness are intense. The practice leads to surplus energy building up in the body (Dong 1993).

Applications

Feasible and practicable applications of martial arts make their way into daily life in different ways. Some basic standing meditations may well be practiced specially in the morning, others, like “no poles” can be done at odd times, such as in the checkout line in the supermarket.

Likewise, natural and mindful breathing and qigong exercises may become part of one’s daily repertoire. Moving in the way of Great Ultimate Boxing not only benefits health but prevents stress in contact or conflict with the outside world, because it exemplifies going with the flow instead of resisting it. The still positions in Mind Boxing help to train the connectivity of tissue and muscles and it fosters strength of mind and intention. The interplay of relaxation and tension, essential for health maintenance, can be practiced in Form Intention Boxing

Adepts can use these relatively easy practices within a lifestyle that also involves preventing illness through healthy eating, avoidance of intoxicants, and appreciation of landscapes—both inner and outer. All this is done, as Kristofer Schipper describes it, in order to remaining alert, master of oneself, upright and lucid—to enter life with a firm step and leave it with an equally firm step (1993, 214). It greatly contributes to making us—as much as possible—the artisans of our own destiny.

Immortality in this context does not happen in the future, but right here and now. It does not imply the negation of biological processes and does not deny death. Instead, it points to a healthy life where we experience each moment in its completeness, in a way “as if” there is no end. This “as if” quality is fundamental not only to understand immortality but also to internalize it in daily life. This perspective of immortality allows us to prevent illness by maintaining a healthy life from one moment to the next. To realize this, developing one’s own autonomy goes hand in hand with building a profound and nourishing connection with the outside world.

"To enter and leave life with a firm step"—this means that death is a reality even in the context of immortality. In the Daoist paradigm, I may argue, energy-matter becomes human in the fetus at the moment of conception and "de-humanizes" again at death. The cyclical nature of change takes form in a potentially never ending process of transformation, as one wave follows the next one.

Death itself may be a source of a deep anxiety and often contributes to feelings of isolation and depression. Naturally, the death of a loved one or one's own imminent death causes grief and sorrow. The *Zhuangzi* has the story of Qin Shi, who went to mourn Laozi and left after giving three short wails. A disciple asked him whether he thought it was proper to mourn Laozi like this. He said, "Of course," continuing: "The master's coming to earth was timely and his departure, natural" (ch. 6; Wang 1999, 47). A timely coming and natural departure have nothing to do with joy or sorrow. Ancient Daoist texts praise a detached perspective as the key to the emancipation from bondage.

Likewise, one tries to hold on to life, to grasp it, to freeze the moment before death in an immortal eternity. Daoist principles, however, brought to life in the martial arts, are valid in their application to such moments of crisis. They imply the profound understanding of the nonaction paradigm, where change flows along in naturalness. In that sense, and in martial arts terms, we may conceive of death as a gift of life. Accepting the dialectics of birth and death means the realization of inner freedom in the sense of both true personal autonomy and intimate connection with nature and the universe.

Applying internal styles of Chinese martial arts to illness prevention thus enables us to meet death as a healthy person when the moment has come. It is the privilege of our personal freedom when and how we decide to meet him.

Research Evidence

The health benefits of martial arts practice include increased self-reliance among the elderly, fewer falls, higher exercise capacity, better balance, and various benefits to the immune and autonomic nervous systems (Burke et al. 2007; Macarie and Roberts 2004). Practicing martial arts tends to enhance self-esteem (Weiser et al. 1995) while reducing anxiety

and depression (Cai 2000). Also, traditional martial arts are effective in reducing aggression (Zivin et al. 2001). These benefits are a consequence of enhanced self-regulation (Lakes et al. 2004). For this reason, Woodward suggests using martial arts as a treatment modality for youths who are at risk for violence (2009). In reviewing the research literature, Binder summarizes studies about the longer-terms effects of martial arts practice. The findings of most of these studies show that this practice leads to positive psychosocial changes in the participants (2007).

Beyond the physical practice, meditation and mindfulness are rich in delivering benefits, as is demonstrated in a vast body of research. Effects include positive changes in the cardiovascular system (Delmonte 1984), blood pressure (Cort 1989), and blood chemistry in the sense of lowering levels of stress hormones (Sudsang et al. 1991). In addition, mindfulness meditation is effective in reducing pain, pain-related behaviors, recurrent depression, anxiety, eating disorders, and changes in mood and symptoms (see Kabat-Zinn 1996; Teasdale et al. 2000; Specia et al. 2000; Segal et al. 2002; Hölzel et al. 2011). Mindfulness training through Sensory Awareness showed significant changes in the sense of improvement on: increased awareness of global bodily states, heightened subjective feeling of wellbeing in the body, in interpersonal relations and social role (Tophoff 2003).

Conclusion

Internal styles of the Chinese martial arts, both in terms of physical practices and as tools for mindfulness training, are highly useful instruments for the prevention of ill health. Rooted deep in Chinese history, they integrate and activate certain key Daoist principles and make active use of the dialectic reciprocity of movement and stillness in both meditation and training. Easily integrated into daily life, they enhance health and vigor well into old age. Seen from their practical application, the Daoist concept of immortality appears as a state of mind in the present rather than a transformative, spiritual, or mythological goal. It is a way of describing the goal of learning to meet life in all its dimensions—and thus also death—as a fully healthy individual. Modern research confirms the efficaciousness of these techniques and the validity of their applications.

References

- Binder, Brad. 2007. "Psychosocial Benefits of the Martial Arts: Myth or Reality?" [http://ftp.pwp.att.net/w/a/wabokujitsu/articles/psycho soc. htm](http://ftp.pwp.att.net/w/a/wabokujitsu/articles/psycho%20soc.htm)
- Brecher, Paul. 1998. *The Way of the Spiritual Warrior*. Hammersmith: Thorsons.
- Breslow, A. L. 1999. *Beyond the Closed Door*. Jerusalem: The Almond Blossom Press.
- Burke, D. T., S. Al-Adawi, Y. T. Lee, and J. Audette. 2007. "Martial Arts as Sport and Therapy." *Journal of Sports Medicine and Physical Fitness* 47. 1: 96-102.
- Cai, X. S. 2000. "Physical Exercise and Mental Health: A Content-integrated Approach in Coping with College Students Anxiety and Depression." *Physical Educator* 57. 2: 69-76.
- Cohen, Kenneth. S. 1997. *The Way of Qigong*. New York: Random House.
- Cort, D. A. 1989. "A Comparison of Compliance to Group Meditation, Individual Mediation and Didactic Group Training in a Program to help lower Blood Pressure in Black Adults." *Dissertation Abstracts* 50: 6-b.
- Diepersloot, Jan. 1999. *The Tao of Yiquan*. Walnut Creek, Calif. : qi Works.
- Delmonte, M. 1984. "Physiological Responses during Meditation and Rest." *Bio-Feedback & Self-Regulation*, 9. 2: 181-200.
- Despeux, Catherine. 2006. "The Six Healing Breaths." In *Daoist Body Cultivation*, edited by Livia Kohn, 37-67. Magdalena, NM: Three Pines Press.
- Dong, Y. P. 1993. *Still as a Mountain, Powerful as Thunder*. Boston: Shambala.
- Hölzel, Britta K. et al. 2011. "How Does Mindfulness Meditation Work? Proposing Mechanisms of Action from a Conceptual and Neural Perspective." *Perspectives on Psychological Science* 6. 6:537-59.
- Hung, Lai, and Brian Klingborg. 1969. *Northern Shaolin Kung-fu*. Boston: Tuttle.
- Kabat-Zinn, J. 1996. "Mindfulness Meditation: What It Is, What It Isn't, and Its Role in Health Care and Medicine." In *Comparative and Psychological Study on Meditation*, ed. by Y. Haruki et. al., 161-70) Delft: Eburon.
- Kohn, Livia. 2004. *Cosmos and Community: The Ethical Dimension of Daoism*. Cambridge, Mass.: Three Pines Press.
- _____. 2006. "Introduction." In *Daoist Body Cultivation*, edited by Livia Kohn, 91-122. Magdalena, NM: Three Pines Press.

- _____. 2008. *Chinese Healing Exercises: The Tradition of Daoyin*. Honolulu: University of Hawai'i Press.
- _____. 2009. *Introducing Daoism*. London: Routledge.
- Kloppenborg, M. A. G. Th. 1974. *The Paccekabuddha*. Leiden: E. Brill.
- Liang, Shou-Yu, and Jwing-Ming Yang. 2002. *Xingyiquan*. Boston: YMMA.
- Macarie, I. C., and, R. Roberts. 2009. "Martial Arts and Mental Health." *Contemporary Psychotherapy* 2.1.
- Sasaki, Ruth Fuller. 1975. *The Recorded Sayings of Ch'an Master Lin-chi Hui-chao of Chen Prefecture*. Kyoto: The Institute for Zen Studies.
- Schipper, Kristofer M. 1993. *The Taoist Body*. Berkeley: University of California Press.
- Segal, Z. et al. 2002. *Mindfulness-based Cognitive Therapy for Depression*. New York: Guildford Press.
- Shahar, Meir. 2007. *The Shaolin Monastery: History, Religion, and the Martial Arts*. Honolulu: University of Hawai'i Press.
- Soothill, William E., and Lewis Hodous. 1937. *A Dictionary of Chinese Buddhist Terms*. London: Kegan Paul.
- Specia, Michael et al. 2000. "A Randomized, Wait-List Controlled Clinical Trial: The Effect of a Mindfulness Meditation-Based Stress Reduction Program on Mood and Symptoms of Stress in Cancer Outpatients." *Psychosomatic Medicine* 62:613-22.
- Sudsang, R. V. 1991. "Effect of Buddhist Meditation on Serum Cortisol and Total Protein Levels, Blood Pressure, Pulse Rate, Lung Volume, and Reaction Time." *Physiology and Behavior* 50. 3: 543-54.
- Stevens, John. 2001. *The Sword of No-Sword*. Boston&London: Shambala
- Teasdale, J. D. et al. 2000. "Prevention of Relapse/Recurrence in Major Depression by Mindfulness-based Cognitive Therapy." *Journal of Consulting and Clinical Psychology* 68:615-23.
- Tophoff, Michael. 2003. *Chan Buddhism: Implication of Awareness and Mindfulness-Training for Managerial Functioning*. Destelbergen: Cartim.
- _____. 2006. "Illness Prevention in the Perspective of Daoist and Chan Buddhist Teaching." *Oriental Medicine Journal* XIV.6:6-17.

- Veith, Ilza. 1972. *The Yellow Emperor's Classic of Internal Medicine*. Berkeley: University of California Press.
- Waley, Arthur. 1958. *The Way and its Power*. New York: Grove Press.
- Wang, Rongpei. 1999. *Zhuangzi I and II*. Hunan: Hunan's People Publishing.
- Wang, Shumin, and Penelope Barrett. 2006. "Profile of a *Daoyin* Tradition: The 'Five Animal Mimes'." *Asian Medicine: Tradition and Modernity* 2.2: 225-53.
- Weiser, M., Kutz, I., Kutz, S. J., Weiser, D. 1995. "Psychotherapeutic Aspects of the Martial Arts." *American Journal of Psychotherapy* 49.1: 118-27.
- Welch, Holmes. 1965. *Taoism – The Parting of the Way*. Boston: Beacon Press.
- Winn, Michael. 2006. "Transforming Sexual Energy with Water-and-Fire Alchemy." In *Daoist Body Cultivation*, edited by Livia Kohn, 151-78. Magdalena, NM: Three Pines Press.
- Wong, Eva. 1997. *Taoism*. Boston: Shambhala.
- Woodward, Thomas W. 2009. "A Review of the Effects of Martial Arts Practice on Health." *Wisconsin Medical Journal* 108.1:40-43.
- Zivin, G., et al. 2001. "An Effective Approach to Violence Prevention: Traditional Martial Arts in Middle School. *Adolescence* 36:454-59.

Enacting a Daoist Aesthetic through Taiji quan Training

ADAM D. FRANK¹

In Jet Li's classic, pre-Hollywood film *Taiji Zhang Sanfeng* (1993, aka *The Tai Chi Master* and *Twin Warriors*), the young monk Junbao (portrayed by Jet Li) and his trouble-making best friend Tianbao are expelled from the Buddhist Shaolin monastery, the famous and infamous cradle of China's most popular martial arts. Later betrayed by Tianbao, Junbao is so crushed he suffers a nervous breakdown. Recovering in seclusion, he finds himself one day standing next to a well full of water in which an inflated ball is floating. He pushes the ball down. It pops back up. He repeats the exercise several times. Soon he realizes that here is the essence of a new kind of martial art that favors softness and flexibility over hardness and rigidity, inner buoyancy over muscular strength, inward peace over outward power. Junbao dubs the new art "taijiquan," taking the ubiquitous *taijitu* 太极图, Diagram of the Supreme Ultimate, as the symbolic handle on which to hang his new art. Junbao, it turns out, is none other than the legendary founder of taijiquan, Zhang Sanfeng, and, with his new found "Daoist" martial art, he ultimately defeats the evil Tianbao.²

¹ This essay began as a paper presented at the ARGOEMR Workshop: The Viewpoint of the Technique: Managing Time and Crisis Resolution in Eastern Religions and Medicines, University of Oxford, in January 2010. My thanks to the organizers, Profs. Elisabeth Hsu and Katherine Swancutt, to Profesor Ana Lora-Wainwright at Oxford, and to the Honors College of the University of Central Arkansas for making my participation in the symposium possible. I also thank Profs. Hsu, David Palmer, Gry Sagli, and Lim Chee Han for their insightful comments on previous drafts.

² Variations of this film plot summary also appear in Frank 2006 and 2010.

In this article, I use the martial art of taijiquan, specifically the two-person training method of push hands and accompanying body structuring practices, to address two questions, both of which draw upon the complementary work of Marxist philosopher Li Zehou and anthropologist Tim Ingold. First, what is the *aesthetic* basis for making the claim that the modern martial-exercise system of taijiquan is somehow "Daoist"? Second, in terms of transmittable techniques, how is that aesthetic actually enskilled and enacted through the social milieu of everyday practice among taijiquan practitioners?

Douglas Wile (1996) has argued that taijiquan is to some degree an invented tradition of nineteenth century Chinese literati seeking a sort of post-Opium War re-emasculation (Frank 2006). It is this group of literati who begin to blend Daoist principles, cosmological notions of *qi*, and esoteric meditative practices with the nuts-and-bolts, highly practical martial elements of Chinese boxing. Wile notes that the term "taijiquan" does not appear in written texts until the mid-to-late 19th century, making the case that the term itself is a reifying agent for actualizing the Daoist credentials of the art.

In contemporary China, however, origin tales are as likely as not to get mixed together with current popular culture. During my dissertation fieldwork on taijiquan practice in Shanghai in the early 2000s, one practitioner told me the story of how Zhang Sanfeng, a former Shaolin monk, "discovered" taijiquan when he pushed a ball down into a pool of water and it bounced up. My practice partner placed a hand on his *dantian* 丹田 (cinnabar field, a point about two inches below the navel) and emphasized its significance in creating a sense of buoyancy. When I asked if he had seen *Taiji Zhang Sanfeng*, he not only admitted that he had seen it but also admitted that he had drawn his own version directly from the film, arguing that it seemed as good an account as any of the origins of the martial art.³

³ A slightly different version of the origin story and my fellow practitioner's response appears in Frank, 2006.

Taiji quan and the Daoist Aesthetic

As an operational strategy for fruitful ethnographic fieldwork, then, the useful question is not whether or not taijiquan *is* Daoist but how badly practitioners *want* it to be Daoist. At least in regards to taijiquan practice in urban Chinese parks, it is difficult to disagree with Li Zehou's assertion in *Chinese Aesthetic Tradition* that "the notion of 'the naturalization of humans' put forward by the Daoists and Zhuangzi is at once opposed to and complements the idea of the 'humanization of nature' emphasized by the rites and music tradition and Confucian humanists" (2009, 77).

Contemporary taijiquan practice is, in part, a highly social practice, and taijiquan lineages typically mirror typically Confucian values of balanced hierarchy and existence *in* the world of human beings. At the same time, it is a solitary practice that embodies the "humanization of nature" in not only its principles of movement but, as I will describe below, its pedagogies of corporeal knowledge transmission. I would argue that taijiquan practitioners both *enact* Daoism through an appeal to Daoist principles and communicate an experience *of* Daoism—something akin to the notion of "models of" vs. "models for" that anthropologist Clifford Geertz outlines in his famous essay "Religion as a Cultural System" (1993).⁴

Li Zehou's case for Daoism as the somewhat wayward aesthetic cousin of Confucianism—an argument that emphasizes Daoism as a way of seeing or experiencing the world as opposed to an effective way of *living* in the world—is informative, and I will outline his synthesis in some detail here, with particular emphasis on Zhuangzi's notions of "forgetting," "fasting of the mind," and "non-discrimination between self and world."

Early in his essay, Li quotes from the "Dazong Shi" chapter of the *Zhuangzi*: "Yan Hui said, 'I destroy my limbs and organs, expel wisdom and sagacity, do away with form, get rid of knowledge, and make myself one with the great thoroughfare. This is what I mean by sitting and forgetting'" (6.19.17; Li 2009, 78). Li's purpose here is to highlight the em-

⁴ Geertz argues in the essay that symbols can serve as models of reality, in that they reveal a "real" reality, and models for, in that they put into practice operational principles for living one's life.

phasis in the *Zhuangzi* on transcending the human world, the world of sociality, and achieving a "free and easy wandering" that "presupposed the elimination of sensory and mental feelings and experience" (2009, 80). Li emphasizes Zhuangzi's frequent stress on the notion of "forgetting." Commenting on Zhuangzi's famous butterfly dream, he notes that only by forgetting one's "real existence, sensory experiences, and thoughts" is it possible, according to Zhuangzi, to attain "heavenly joy." Li argues this is "first and foremost an aesthetic attitude toward life" (209, 81).

He finds this Daoist aesthetic particularly well illustrated in Zhuangzi's non-logical, but intuitively illustrative notion of "the fasting of the mind," quoting from *Zhuangzi* (4.10.1):

[Yan Hui said,] "May I ask about the fasting of the mind?" Confucius answered, "Have a single intent. Do not listen with your ears, but with your mind. Do not listen with your mind, but with *qi*. For hearing does not go farther than the ears, and the mind does not go farther than symbols. But *qi* is empty and responds to things. (Li 2009, 82)

Seen another way, Li argues, the "fasting of the mind" is "the total non-discrimination between self and the world, subject and object...This identity between subject and object can only emerge in the creative intuition of 'pure consciousness.' As it belongs to neither psychological effect, logical knowledge, nor religious experience, it must come under the realm of aesthetics."

Li goes on to note the preponderance of a Daoist sensibility in the poetry of Li Bai and the painting of Guo Xi—certainly no revolutionary connections there—but Li's case is not to claim Li Bai and Guo Xi are "Daoist" artists but to illustrate Daoism as aesthetic choice as opposed to Daoism as a rule book for living. As I will argue in more detail below in the case of taijiquan, Li is concerned with the choices human beings make, as creative beings, to live at times creatively detached from societal strictures. In fact, Li emphasizes the failure of Daoism to "take" among scholars and officials precisely because reclusion could be more easily embraced in momentary acts of creativity than in the frenetic marketplace of daily life.

Finally, in *Chinese Aesthetic Tradition*, Li's discussion of the Daoist aesthetic hinges on his earlier definition of aesthetics as "the sedimenta-

tion of social entities (concepts, ideals, attitudes, and meanings) onto psychological functions, particularly the emotions and sensory cognition" (Li 2009, 7). What is "sedimented" for Li are the transformative moments between animalistic, totemic dance (pure passion) and cultural-psychological formations (rituals) that lead to sociality. Thus, "nature" becomes "society" through this process of sedimentation. He neither sets out to prove nor disprove the processes of human cultural evolution. Rather, his goal is to establish a theory of a peculiarly Daoist aesthetic rooted in animality and, ultimately, in nature.

Enacting Taiji through Park Practice

In light of Li Zehou's claim that Daoism inscribes a unique aesthetic on worldviews, human material production, and social relations, I return to my first question: What is the *aesthetic* basis for making the claim that the modern martial-exercise system of taijiquan is somehow "Daoist"? I will re-emphasize here that I am not concerned with whether taijiquan is or is not Daoist. Rather, my interest lies in understanding the discursive-aesthetic space of Daoism in which practitioners operate on an everyday basis. To answer the question, I will describe recent ethnographic fieldwork among practitioners of the Wu Jianquan style of taijiquan in Shanghai, formal and informal members of the Jianquan Taiji quan Association (JTA). Previous fieldwork, involving periods of taijiquan study in China ranging from three weeks to more than a year, began in the late 1980s and has proceeded intermittently since then. It now also includes periods of study with Wu style practitioners who travel to the United States to teach short-term seminars.

In July 2010, I returned after several years' absence to Shanghai's Laoren Park to practice with one of my old JTA teachers and his small group of regular students.⁵ I sweated with Teacher Lu through two to three hour practice sessions three times each week that summer, and with each day of slow, methodical solo practice, followed by extended periods of *tuishou* 推手(push hands)—the basic, two-person self-defense

⁵ For all living teachers mentioned in this essay, I use pseudonyms. I also change place names and other details wherever doing so will ensure informant confidentiality.

training system common in one form or another to most taijiquan styles—I began to reacquaint myself with what Lu referred to as proper *ganjue* 感觉(feeling). My progress in 2010 was supplemented by practice of a related set of exercises from the Wu style that I had learned during previous fieldwork in the early 2000s: the yoga-like *jiben* 基本 (basic fundamentals), sets of exercises that break down, then re-frame the internal structure of the taijiquan practitioner's body.

On this particular day in Laoren Park, I found myself struggling with a taijiquan move that I had once been quite adept at, a one hundred and eighty degree spin with all the weight centered over one heel, followed by a palm strike to the face of the imaginary opponent. The reasons for my trouble were fairly obvious. Laoren Park provided a rich sensory feast of distractions early in the morning: ballroom dancers down one lane, a chorus of patriotic singers down another, park maintenance personnel sweeping or scooting past in light, motorized vehicles, other taijiquan and *qigong* players scattered on all sides, elderly *weiqi* 圍棋 and chess players intently hunched over their games a few meters off, the park's calliope and bumper cars chiming and thumping somewhat distant from our practice space. At times, in attempting to block out such distractions, my practice actually became more focused, but today I was simply distracted.

Lu looked on as he engaged in the two-person taijiquan push hands training with another student. Finally, he paused in his push hands and admonished me for my lack of concentration. "You have to look far way, way far away, a thousand miles distant [*qian li yuan de muguang* 千里遠的目光]. Most retired people in the park practice like you're practicing right now. Incorrect. After ten years, after a really long time, you'll still be *here*." With his hands, he formed an imaginary bar graph in the air. I made the correction, picking a point on the other side of the park, and after two or three tries, my old feeling of the move returned and I pulled it off more or less successfully. It seems that Lu's correction had allowed a buried bodily memory to resurface, and, in reengaging with that memory, all the invisible biomechanical connections necessary to do the move seemed, quite unconsciously, to properly align.

Such appeals to the indirect, the irrational, the unseen, form discursive moments of a shared Daoist aesthetic between teacher and student

in taijiquan. Obviously, Daoism *per se* is not referenced here. Rather, a Daoist imaginary is referenced. Li Zehou captures this embrace of the indirect in the Daoist aesthetic when he relates several famous stories from the *Zhuangzi*, the best known of which is the story of Cook Ding. In response to Lord Wenhui's admiring words, Cook Ding responds,

When I first began butchering cattle I saw nothing but the entire ox. Now I meet it with my spirit, and don't see it with my eyes at all. The senses and intellect have come to an end, and the desires of the spirit are at work. (3.7.30; Li 2009, 106)

Li is not just relating oft-told tales here. His purpose is more specific: to make the case that the Daoist notion of a "free creative realm" does not "arise in a vacuum, but is the result of an evolutionary process" (2009, 107), akin to the "sedimentation" that he refers to earlier in *Chinese Aesthetic Tradition*. Li makes an even more direct link between the free creative realm and the kind of practice in which taijiquan players typically engage. Referencing the story of the master whittler Carpenter Qing, Li argues that the ability to access the free creative realm is neither mysterious nor strange. In the story, Carpenter Qing tells the admiring lord of Lu,

When I am going to make one of these instruments, I never let my *qi* be affected. I must fast in order to quiet my mind...After this I go to the mountains and the forests to behold their heavenly nature. If I find a tree whose form is perfect, in which I can see the instrument, only then will I apply my hand to make it. (19.52.4; Li 2009, 108)

In other words, time and time again in the *Zhuangzi*, we encounter tales of skill that one way or another capture the indirect quality of Teacher Lu's "look a thousand miles distant." Generally known to both teachers and practitioners, tales from *Zhuangzi* provide discursive benchmarks for melding aesthetic sensibilities with practical techniques.

Lu's correction and my resulting progress also constitute a starting place for addressing my second question: Given that many, if not all taijiquan practitioners in the JTA refer to the art as "Daoist," or at least share a sense of taijiquan as embodiment of a Daoist aesthetic, how is this aesthetic actually *enskilld* and *enacted* through the social milieu of

everyday practice? The instant of clarity and understanding JTA members report experiencing under the tutelage of skilled teachers (as I describe in other contexts, below) serves to illustrate differences between what Marcel Mauss (1973[1934]) famously called "techniques of the body" and what Tim Ingold posits in his related but radically different notion of "enskilment." Enskilment is a term, I will argue, that resonates well with Li Zehou's corresponding notion of "sedimentation." The complete system of taijiquan exercises, including weapons training and free sparring, provides a unique instantiation of enskilment as an active, re-creative process, rooted in technique but ultimately freed from it.

Echoing Li, Ingold notes that knowledge is passed on generationally not by "handing on a corpus of representations in the strict sense, but rather by introducing novices into contexts which afford selected opportunities for perception and action, and by providing the scaffolding that enables them to make use of these affordances" (Ingold 2000, 354). Taiji quan provides just such a context, precisely capturing as it does the mutually constitutive dance of sensuality and sociality. Novice JTA practitioners of taijiquan's martial training methods report that they learn to apply technique only by moving beyond the mere acquisition of it toward full perceptual engagement with their surroundings.

In addition to focusing on distant objects, practitioners use terms like *fangsong* 放松 (relax, loosen up) and *zhongding* 中頂 (central equilibrium) to communicate an aesthetic sense of the technique at hand. This attainment of *gongfu* begins with the very ground on which the novice stands and through which he or she acquires a sense of *gen* 根 (root). It continues with the acquisition of *tingjin* 聽勁 (listening energy), developed partly through increasing sensitivity of the skin. Like the basket makers, bead stringers, and toolmakers with whom Ingold is concerned in his ethnographic studies, enskilment for the taijiquan practitioner includes technique, but also moves beyond it.

In taijiquan, we find an even more specific application of Ingold's notion of "scaffolding:" the long sequence of solo movements is sometimes referred to as a "framework" (*jia* 架). The novice is thus quite literally provided by teachers (and by the teacher of experience) with a kind of "scaffolding" that enables a relaxed and natural response to pushes,

punches, kicks and throws—the interaction of the microcosm of the body-mind with the macrocosm of external forces.⁶

In the JTA, enskilment of *gongfu*, emphasizes not only framing the body but also the use of mnemonics (words and sayings). The term *tai-jiquan* is itself a kind of mnemonic that evokes a particular cosmological picture (Diagram of the Supreme Ultimate, or “yin-yang symbol”), a certain *quality* of movement, as well as a specific martial art. As such, it includes slow and fast solo sequences of postures, as well as two-person weapons and empty-handed exercises, one of several Asian martial arts that emphasize the development of *qi*⁷ in the body in order to attain both longevity and martial skill.

Two additional mnemonics also appear with some regularity in everyday practice among JTA members. The first is *yong yi bu yong li* 用意不用力 (use attentiveness, do not use strength). The second, as noted above, is the less frequently heard instruction “look a thousand miles distant,” or variations of it that include admonitions to look at distant objects in the immediate practice environment. The execution of either command directly affects the practitioner’s body alignment, balance, muscle mobilization, and agility.

In my personal experience engaging in push hands and practical applications with veteran JTA members, the technique of focusing on distant objects enables the practitioner to generate relatively effortless power, executed in much the same way a bent bow can generate enough power to fire an arrow a distance greater than its own length. However, the quality of the materials in the “bow” also plays a crucial role in the shot’s power and arc. The *jiben*, discussed in more detail below, are said

⁶ See Zito, 1994:111 for a related discussion of *feng*, the kind of *qi* that “circulates between the microcosmic body and the macrocosm, providing an interface beyond the barrier of the skin.”

⁷ *Qi* presents a problem in context for the translator. Here, in its martial context, I settle on “vital energy” as a useful, “energetic” link to Ingold’s notion of enskilment. See Frank 2004 and 2006 for a more detailed discursive analysis of *qi*. See also Chen, 2003; Hsu 1999; Wile 1996, 1999; Morris 1998; and Sagli 2009. For more general treatments of Chinese martial arts history, see Xu Guoda, Zhang, and Zhang 2000 and Li 1998.

to transform the *material* of the body through the gradual transformation of bones, muscles, and tendons.

The other key component in this transformational practice is push hands, for which JTA members in Shanghai are particularly well-known. Push hands becomes a kind of trade mark for Association members to publically enact Daoism at monthly meetings in Shanghai parks: Successfully older masters on a given meeting day easily defeat much younger students in these public events that are part performance and part demonstration of *gongfu* well-attained.

Basic push hands is a bounded game with set rules and techniques. It begins with practitioners facing each other in a rear bow stance (*gongbu* 弓步). In other words, the opposing rear leg of each partner bears the weight, and the opposing front leg is empty of weight. The ideal stance is long enough to provide a good range of backward and forward motion, but not too long to interfere with this motion.

The feet are parallel, shoulder width apart, legs slightly bent. Partners join the backs of their identical hands (i.e., right hand to right hand or left hand to left hand), middle knuckles touching and the upper joint of the middle finger lightly resting against the opponent's wrist, so that, through contact, practitioners develop "sticking energy" (*nianjin* 粘勁), adhering in this basic stance at the wrist and at the middle knuckle. The other hand is lightly placed palm down on the opponent's elbow, forming the *Taijitu* with the arms and body.

One partner then shifts the weight to the front leg. Continuously sticking and shifting their weight backward and forward, they cycle through a series of four hand-to-hand techniques,⁸ coordinating a slight turn of the waist, shift of the weight, and alternation of hand patterns. The symbolic language of the Daoist aesthetic—practitioners forming pictures with their bodies—is thus quite literally enacted in push hands practice. After a few minutes, this structured pattern practice eventually shifts to a kind of freestyle method—still not out and out sparring, but potentially dangerous for the unschooled novice.

⁸ These are the four basic "energies" (*jin*) of *peng* 膨 (upward and outward), *lū* 捋 (diverting), *ji* 擠 (press), and *an* 按 (push down). Four additional *jin* are emphasized in the more advanced patterns for a total of eight.

Regardless of whether they are practicing alone or with a partner, taijiquan players in the JTA are constantly admonished to breathe and move in accordance with nature. Specifically, they are told to make no attempt to coordinate breathing with movement, though “proper” breathing (i.e. the technique of natural breathing) is crucial to advancement in the art. Despite the “naturalness” of such breathing, intense periods of practice over a long period of time are required in order to attain skill in it. Ingold touches upon a similar, counter-intuitive aesthetic mode in his discussion of playing the cello:

As a reasonably proficient cellist, my experience is that when I sit down to play everything falls naturally into place—the bow in my hand, the body of the instrument between my knees—so that I can launch myself directly, and with the whole of my being, into the music. I dive in, like a swimmer into water, and lose myself in the surrounding ambience of sound. (2000, 413)

In much the same vein as Li Zehou’s discussion of “forgetting” and the tales of Cook Ding and Carpenter Qing in the *Zhuangzi*, Ingold makes the argument that “if to speak is to sing, then surely to use a tool is to play” (413). In the case of taijiquan, the body itself is the tool, the instrument that must be mastered in order to be forgotten. Ingold is careful to note that while “a great deal of practice is required, and there are puzzles to be solved,” the moment the separation of individual and instrument collapses is also the moment play begins (2000, 414).

Just as the moment of actually *playing* for the cellist can only come when “puzzles are solved,” taijiquan players pull apart the structure of the body in order to solve the body’s puzzle. During one practice session at Teacher Lu’s home, for example, Lu’s curt response to a student’s question on a point of technique was “Keep practicing.” Weeks later, Lu answered the student’s original question, adding “Your body would not have understood the answer before. Now you understand the feeling.”⁹ But, as Teacher Lu and others claim, until practitioners master the advanced level of solo practice – the *jiben* – they are unable to progress to the next level of “feeling” or “sense.” In other words, the advanced, “in-

⁹ A version of Lu’s response to the student appears in Frank, 2006.

door" techniques draw one further into the shared pool of the Daoist aesthetic.

Cumulatively, practitioners report that the combined effects of Wu style's internal and external methods result in profound, often powerful bodily experiences, and the Daoist aesthetic becomes an important explanatory tool for these effects. One of Teacher Lu's students, for example, a middle-aged man named Fan Tieming, reported practicing on average four hours per day, including push hands training, training in various weapons forms, fast and slow solo versions of taijiquan, and the *jiben*.

The techniques of the *jiben*, Fan noted, have much in common with similar techniques found in other Chinese "internal" martial arts, e.g. xingyi quan 形意拳 (form-mind boxing), bagua zhang 八卦掌 (eight trigrams palm), and the various styles of taijiquan. Fan speculated that the basic exercises had several key effects on the body: transformation of the tendons, transformation of the bone marrow, opening of the joints, transformation of the fascia into a kind of medium for the energetic wave action of martial *qi*, and as a method of cultivating the eight energies.

Once again, a key to the acquisition of corporeal knowledge in the practice of these intense basic exercises is a sense of a certain aesthetic that opens the practitioner to new understandings of very real and tangible bodily transformations. Following a lengthy period of practice (sometimes months, but more often several years), according to one young but dedicated xingyi quan practitioner I spoke to, the specific results of such exercises begin to manifest themselves in the body as clear internal structures and mechanisms, for example, the feeling of "turning a ball" in one's belly; or, when attacked, a feeling of a wave of energy coming up through the feet and legs, moving through the joints, and manifesting itself in the palms or along the surface of the arms; and for some (as Teacher Lu himself described), difficulty sleeping at night because of a persistent feeling of energy surging through the body.

Fan, for example, after concentrated practice on one of the basic exercises over several months, reported feeling intermittent, then regular natural connections between the ground, ankle joints, knees, hips, shoulders, elbows, and wrists, with a clear energetic focus in the palms. He reported a definite sense of the shoulder joints "opening," and the prac-

tical result of this feeling was a noticeable smoothing out of his push hands and a noticeably improved ability (albeit at a very low level) to both neutralize a push hands opponent's attack and uproot the opponent in response to an attack. While the "why" of this transformation was not entirely clear, Fan felt that even at a crude physiological level, the exercise helped develop a certain elasticity in the shoulder joints. Fan sometimes described the practice as internal massage. Teacher Lu, Fan said, even commented at times that the basic exercises were "more useful" than taijiquan because of their benefits to the joints and internal organs. Ultimately, Fan felt that the exercises allowed him to attain at least "low level *gongfu*," and part of his push hands practice with Teacher Lu involved first getting pushed back several feet repeatedly, then immediately reversing roles until Fan himself could repel Lu several feet.

"At first, I simply felt this technique was fake," Fan commented. After all, he claimed, "I had no real skill, and the teacher could easily neutralize my attack if he chose to. However, as I began to understand the method, that the teacher's job was to rebuild my body, to get me to 'feel' a proper push, for example, I began to understand what he meant by 'low level *gongfu*.'"

From a martial artist's standpoint, Fan's progress was noticeable but not dramatic. However, from an ethnographic standpoint, the line of demarcation between a novice's habituated "technique of the body" and some level beyond the novice's, something akin to Ingold's enskilled cellist, seemed tangible and measurable—in this case, measurable in terms of how effectively Fan could neutralize pushes, pulls, punches, and kicks. As I will discuss in the final section of this essay, enskilment of this sort may have been imminent in the relationship between practitioners and environment, but it was not necessarily manifested until the environment itself changed, until, from the standpoint of the Daoist aesthetic, the body became "naturalized."

Conclusion: Sedimenting the Daoist Aesthetic

In this essay, I have tried to answer two questions that arise when taijiquan practitioners refer to what they do as "Daoist." First, I drew upon philosopher Li Zehou's discussion of psycho-social sedimentation and Daoism *as* aesthetic to excavate the aesthetic basis for the claim that tai-

jiquan is Daoist. Then, using the lens of anthropologist Tim Ingold's parallel notion of *enskilment*, I discussed field work with a typical Shanghai taijiquan school to look at how that Daoist aesthetic might actually play out in everyday practice.

If *enskilment* is the special case of sedimentation that allows us to understand how the Daoist aesthetic facilitates the embedding of *gongfu* within the individual body, then sedimentation in its sociality may likewise help us understand how the Daoist aesthetic becomes a *discursive* benchmark, perhaps even a kind of linguistic code for movement.. In his essay "On Weaving a Basket," Ingold writes of "movement as truly generative of the object" (2000, 346). While I am admittedly taking Ingold somewhat out of context here (though, I believe, reading him correctly), the idea that movement generates the object—in this case, under the steam of a peculiarly Daoist aesthetic sense—is particularly useful in the case of taijiquan.

In the field work I described above, it is clear that practitioners reify Daoism through both solo and partner practice. The claim "taijiquan is Daoist" emerges from a combination of highly subjective, sensual manifestations of energy that are *interpreted* as Daoist and social structures (namely, group practice and monthly meetings in public parks) where taijiquan inhabits a natural aesthetic landscape, existing unobtrusively alongside the trees, rocks, and ponds that make up the park environment.

The evocatively Daoist concepts that Li Zehou highlights from the *Zhuangzi*—forgetting, fasting of the mind, the creative intuition of pure consciousness—become deeply embedded, aesthetically framed ideal types for JTA members, benchmarks to strive for in their practice rather than principles to be adopted wholesale in their everyday lives. Returning for the moment to the Jet Li film that I introduced at the beginning of this essay, my discussions with JTA members about the origins of taijiquan time and time again reference precisely the sort of aesthetic realm that Li Zehou is referring to when he argues that the sedimentation of transformative moments between animalistic, totemic dance (pure passion) and cultural-psychological formations (rituals), over a long period of time, lead to sociality.

It is no accident that the JTA member who told me he had drawn his version of the Zhang Sanfeng origin story from the Jet Li movie is

referencing an art work of sorts. Asked the same question about origins, other practitioners tell different versions of the Zhang Sanfeng story: taijiquan came to Zhang in a dream, taijiquan came to Zhang when he saw a crane and a snake fighting, etc. Whatever the version, the story is always about spontaneity, inspiration, and eureka moments, so not only does the “fact” of Zhang Sanfeng reclusion lend weight to taijiquan’s Daoist credentials for many JTA members, the non-rational process of *how* he actually accesses knowledge in these stories further solidifies the “sense” of Daoism.

For several practitioners, at least half a dozen over the course of my field work with the JTA, the Zhang Sanfeng story was further reified by the claim that Ma Yueliang, patriarch and grandmaster of the JTA from the later 1940s until his death in the late 1990s, was himself a high-level Daoist adept. The details of that claim ranged from “Ma was a Daoist priest” (no lineage specified) to the vaguer “Ma knew the Dao.” It is noteworthy that in my own interactions with Ma before his death, he did not himself make such a claim.

I will conclude with an episode from my 2010 fieldwork that I hope can crystallize how the Daoist aesthetic plays out in a typical teaching moment. One hot July Sunday morning, I found myself pushing hands with Teacher Pang, one of the most proficient among the newer generation of JTA teachers in People’s Park who I first met in the mid-1990s. As we pushed, he remarked that he had recently begun to make important discoveries in his own practice. Foremost among them was the feeling that the old mnemonic “*yongyi bu yongli*” in the push hands context meant “can push but don’t push.”

We had had similar conversations in years past, but now, he claimed, his understanding was much different, and he demonstrated by stepping away from me and standing in a particularly attentive way, not stiff or rigid—rather, as if he were listening to something and looking at something in the distance. While he did not use the phrase “focus a thousand miles distant,” his gaze was in fact focused at a distance.

“If I feel comfortable, that is correct,” he said. “If I feel uncomfortable, incorrect!” He noted that he now spent comparatively more practice time engaged in sitting meditation and paid much more careful attention to “feeling comfortable” and “feeling natural.” He demonstrated what he meant by settling on a bench on the edge of the practice space

and sitting quietly for a few moments. The impression was that he might have been a rock or a tree in the park, that in his quiet sitting, he was himself a part of the natural environment.

Teacher Pan's lesson shows the importance for JTA members of conscious interaction with physical spaces of every kind. For the tai-jiquan player, useful little sayings like "use mind-intent, not physical strength" and "focus a thousand miles distant" are intended to manifest themselves in physical techniques that fluidly respond to this natural environment. The goal is ultimately a social one, albeit one deeply rooted in the idealization of Daoist reclusion: attunement to not only one's own "feeling" but to the "opponent's," so that the opponent in any practical sense is no longer an opponent at all. Technique, practitioner, and environment become mutually constitutive elements in the personal process of sedimentation, the practitioner's own sense of losing the self, like one of Guo Xi's landscapes, in the myriad spaces of the natural world.

References

- Chen, Nancy. 2003. *Breathing Spaces: Qigong, Psychiatry, and Healing in China*. New York: Columbia University Press.
- Frank, Adam. 2004. "Falun Gong and the Threat of History." In *The International Political Economy of Religious Revivalism. The International Political Economy Yearbook*, 13, edited by Mary Ann Tétreault and Robert Denemark,, 233–66. Boulder, CO: Lynne Rienner.
- _____. 2006. *Taiji quan and the Search for the Little Old Chinese Man: Understanding Identity through Martial Arts*. New York: Palgrave Macmillian.
- _____. 2010. "Taiji quan: Teaching Daoism through Experiential Arts Learning." *Education about Asia* 15:2:31-4.
- Geertz, Clifford. 1993. "Religion as a cultural system." In *The Interpretation of Cultures: Selected Essays*, 87-125. Waukegan, IL: Fontana Press.
- Hsu, Elizabeth. 1999. *The Transmission of Chinese Medicine*. Cambridge: Cambridge University Press.
- Ingold, Tim. 2000. *The Perception of the Environment: Essays in Livelihood, Dwelling and Skill*. London: Routledge.

- Li Zehou. 2009. *Chinese Aesthetic Tradition*, translated by Maija Bell Samei. Honolulu: University of Hawaii Press.
- Liu Xueqian. 1997. "Wushu zai wenhua kuosan zhong chuanbo he fazhan" (Propagation and Development of Wushu in Cultural Proliferation). *Beijing tiyu wenxue xuebao* 20:4:17–19.
- Mauss, Marcel. 1973[1934] "Techniques of the Body." *Economy and Society* 2:1:7–88.
- Morris, Andrew. 2004. *Marrow of the Nation: A History of Sport and Physical Culture in Republican China*. Berkeley: University of California Press.
- Sagli, Gry. 2009. "Learning and Experiencing Chinese Qigong in Norway." *East Asian Science and Technology* 2:4:545–66.
- Wile, Douglas. 1996. *Lost T'ai-chi Classics from the Late Ch'ing Dynasty*. Albany, NY: State University of New York Press.
- _____. 1999. *T'ai Chi's Ancestors: The Making of an Internal Martial Art*. New City, NY: Sweet Ch'i Press.
- Xu Guoda, Zhang Kejian, Zhang Jinchang, eds. 2000 *Zhongguo wushu shi hua* (On Chinese Martial Arts History). Wuhan: Hubei Renmin Chubanshe.
- Zito, Angela. 1994. "Silk and Skin: Significant Boundaries." In *Body, Subject and Power in China*, edited by Angela Zito and Tani E. Barlow, 103–30. Chicago: University of Chicago Press.

Daoist Cultivation in the Zhongnan Mountains

GERHARD MILBRAT & KNUT GOLLENBECK

The Zhongnan mountains 鍾南山, southwest of Xi'an, are a major center of Daoism. Not only do they contain the place where Laozi transmitted the *Daode jing*, but the area also brought forth the Longmen lineage 龍門派 of the school of Complete Perfection (Quanzhen dao 全真道) with its particular combination of Daoist thought, ways of nourishing life, and internal alchemy. For over a thousand years, wise men, hermits, monks, priests, and healers have lived in this Daoist holy land, inspired by its heritage and inspiring their followers.



Master Li Jiacheng 李佳誠, a 22nd generation Longmen Daoist, is one of the key figures there today. Receiving Daoist instruction from childhood, he finds himself increasingly in the public eye, especially in his spread of the esoteric practices of Jin Dan Dao 金丹道 (Golden Elixir Daoism). The abbot of a small yet ancient temple called Anle gong 安樂宮 (Palace of Peace and Happiness), his work centers on self-cultivation, Daoist medicine, especially qigong treatments, and meditation. He is creating a new dimension of Daoist practice today.

The Zhongnan Mountains

Southern Shaanxi is divided east to west by a mountain range approximately a thousand miles long, known as the Qinling range 秦嶺山. Its mountains form a natural barrier and create a watershed between north and south china. Blessed by a rich flora and fauna as well as ample deposits of jade, gold, and other metals and minerals, the peaks reach up to 9000 feet: the main summit is Mount Taibai 太白山 at 11,300 feet (3767 m). The foothills of the Qinling range begin about thirty miles southwest of Xi'an, to rise from there into a lesser range known as the Zhongnan mountains. Ranging for a length of over 150 miles, they contain many Daoist centers and have housed innumerable hermits over the millennia (see Porter 1993).

Many important masters lived and practiced here. Laozi transmitted his philosophy here, at Louguantai 樓觀台, on his emigration to the west. Wang Chongyang 王重陽(1113-1170), the founder of Complete Perfection, began his ascetic career here before venturing into Shandong to spread his teachings. The *Xiyou ji* 西遊記 (Journey to the West) has Faxian stop first at the Jinxian guan 金仙觀 (Temple of the Golden Immortal) with its terraces dating back to the Han.



Jinxian guan

The temple is, moreover, the root location of Korean Daoism: a Korean monk 金可记 reached immortality here before bringing Daoism to his homeland.

Today Daoism is increasingly popular in China, in the various areas of religion, health enhancement, and tourism. Many temples are being restored and expanded. In the Zhongnan mountains, these include especially the Yuquan yuan 玉泉院 (Jade Spring Monastery) at the foot of Mount Hua, the Zongsheng guan 宗聖觀 (Monastery of the Ancestral Sage), occupying several hectares of a new Daoist Culture Area near Longuantai, and the Danyang guan 丹陽觀 (Monastery of Ma Danyang), about twenty miles west of Louguantai, where the Complete Perfection master Ma Yu 馬鈺 (aka Danyang; 1123-1183) worked.



Danyang guan

The Chinese government supports this expansion, encouraging Daoist groups to restore historic areas and develop new, modern facilities such as spas, hospitals, and sanatoria, which increasingly make use of Daoist methods of life cultivation. This overall development is also affecting smaller and lesser known temples.

Among them is particularly the Anle gong, in the early middle ages founded as a Buddhist temple by the name of Baoning si 寶寧寺

(Monastery of Treasuring Peace). It became a Daoist temple in the early years of Complete Perfection, when Qiu Chuji 邱處機 (aka Changchun 長春; 1148-1227), the senior and most famous of the founder's disciples, settled nearby on Mount Longmen.



Anle gong

Its name derives from Prince Anle, the third son of emperor Yang Jian 楊堅, the first emperor of Sui Dynasty. After many years of war, wished his son to grow up in "peace and happiness" (*anle*).

The temple honors all major Chinese religions: its main hall has a stone statue of the Buddha in the center, with Confucius and Lord Lao on his right and left. Surrounded by mountains covered with pine trees and fresh springs, it is a wonderful place for recreation, an inspiring site to leave the world behind and turn toward the eternal path of Dao.

Golden Elixir Practice

The Anle gong today is the home of Li Jiacheng, 22nd master of Longmen lineage. Born in Xi'an in 1964, he spent his entire life in the region, receiving Daoist education since childhood and especially training with Master Zhao Jiaohua 赵教华 in the practice of the Golden Elixir. He has

been charged with bringing this practice into the open and making it available to the general public. As part of this effort, Li worked for several decades as a qigong teacher, spreading Daoist practice in China, Korea, Europe, and Canada. More recently he, together with Master Ma Fanpu 马钊谱, is explaining his experiences in lectures and systematic teaching, spreading the traditional Jin Dan Dao system with its particular path of internal alchemy more widely in modern society.

Jin Dan Dao training proceeds in three stages, applicable equally to practitioners, patients, therapists, and teachers. The basic class serves to build a theoretical and practical foundation, using exercises to purify the Three Treasures (*sanbao* 三寶: essence, energy, spirit), providing methods for physical well-being, and teaching techniques to enhance life on the psychological and spiritual levels. The second level teaches how to cultivate concentration and enhances spiritual training, focusing on an in-depth application of the various exercises and techniques. It also teaches a deeper way of strengthening *qi*. Level three provides an in-depth study of the theoretical principles as well as powerful control of the body and its energies; this allows practitioners to awaken their subconscious powers and tune into resonance with the universal origin.

The system works with several qigong exercises which clear, purify, and strengthen *qi*, then open ways to make this strength easily available on a daily basis. They are all embedded in the traditional concepts of the Longmen lineage.

The initial, preparatory practice is Dantian qigong 丹田 (Elixir Field Practice), a form of sitting meditation which first calms the mind, then calms the heart. After that practitioners take the calm mind-and-heart to the lower elixir field and focus it there, imagining it as a golden pill. Here the calm empty mind resides and the *qi* will gather. This is explained as *shen* gathering *qi* and, with time and practice, becoming *jing* or essence. Since this is the foundation of all other alchemical processes, takes time to consolidate.

The other part of Dantian qigong is standing meditation. This includes small movements to give outer form to the inner guiding, done with hands held before the Dantian and mentally focusing on the Laogong points in the palms of the hands. A connection is felt to the lower Dantian, making the hands more sensitive to energy flow and

fields. Other postures focus on the approach to the lower dantian from the back and the top. The main point of the practice is the intention (*yi*, directed mind connected to spleen) combining with the will (*zhi*, the mental aspect of the kidneys) and the empty spirit (*shen*, residing in the heart) to center on the abdomen—in an area that is the largest cavern for the gathering of *qi* in the lower elixir field. Breathing is natural and regulates itself.

The practice overall serves to increase primordial *qi* and centers the person's energy in the lower elixir field. Only when this is strong as the physical and energy center of the person can the meridians be fully flooded with *qi*. When the reservoir is full, the channels cannot dry out.

First level practice is Yibu gong 一步功 (First Step Practice), a set of standing postures and small movements, which also includes one form of sitting meditation. The practitioners' sensitivity is already subtler, with an increased awareness of energy fields and flow. Beginning with emptiness by standing in stillness or Non-Ultimate (*wuji* 無極), they intentionally work their *qi* by shaking the wrists and creating a vibration throughout the whole body in the position of the Great Ultimate (*taiji* 太極). The following postures work intentionally release liver-*qi* through the eyes and strengthen of the phase earth in the Middle Heater, i.e., the digestive system. The arm movement in these postures simply reflects of the inner movement of the guided *qi*.

Another step at this stage, is to open the Penetrating Vessel from Hundred Meeting (Baihui 百會) at the top of the head to Meeting Yin (Huiyin 會陰) at the pelvic floor through guided imagination. In addition, several postures play with *qi*.

The deeper meaning of Yibu gong that we intentionally, with the help of our *hun* 魂 (heavenly soul) let go of selfish, egoistic thoughts. Reflecting the mindset of mind over matter, this signals to the body and the *po* 魄 (corporeal soul) that we intentionally accept mind and matter working together. Thus, both *hun* and *po* find their needs fulfilled—expressed by phrases like “Tiger and Dragon mating” (*longhu jiaohou fa*, 龙虎交姁法). Working with postnatal essence (*houtian jing* 後天精), this allows the *qi* to flow freely and strengthens the earth aspect in the human being. As practitioners retrieve the “middle,” emotions move into balance and the intention becomes more vigorous. Intention and imagina-

tion direct *qi*. With a strong earth aspect, practitioners can accumulate *qi* without restraint and their bodies produce ample blood.

As more and more *qi* fills the lower elixir field and the channels, adepts next undertake Wuxing gong 無形功 (Formless Practice) to clear the organs and fill them with *qi*. Here practitioners direct the clear mind to the yin and yang organs to enhance their internal awareness. Outer movements are just to bring the hands in front of the respective organ to increase their sensitivity. In this form practitioners work with metaphors regarding the five phases, such as "The dark cold waters of the north fill our kidneys and clean them; the eastern breeze refreshes our liver," etc. This harmonizes the internal processes and enhances the quality of *qi*. From here it is only a small step to the point when not only the meridians and organs are cleared and filled with energy, but this energy even spills over into the extraordinary vessels.



Master Li with Zhang Mingrong and Gerhard Milbrat on Huashan

Higher Levels

From here practitioners proceed to the second level of training, known as Erbu gong 二步功 (Second Step Practice), a set of standing postures with movement of the arms and torso while working with more precision on the inner pathways of *qi*. They envision an energy line from the third eye (Tianmu 天目/ Yintang 陰堂) on the forehead through the skull and the pituitary gland all the way to the back of the Head, to the ancestral mirror (*houtian jing* 後天鏡). They also continue working on the Penetrating Vessel, from the head through the throat, the heart, the digestive center, and the lower Dantian all the way to the perineum. This opens the middle and upper elixir fields. It also serves to improve *qi* accumulation by strengthening the lungs and opens the Governing Vessel that runs along the spine.

This, next, leads to the practice of Xiaozhou tian 小周天 (Microcosmic Orbit). Guiding the cleared *qi* through the Governing and Conception Vessels with conscious attention, practitioners condense and move it between essential energy centers and extraordinary vessels. This is the beginning of true internal alchemy as it begins to work with prenatal (pre-Heaven) essence.

Once adepts have cultivated this step, moving, leading, and directing *qi* in the body in different ways, they learn Faqi 發氣 (Releasing Energy) and Caiqi 採氣 (Absorbing Energy). Releasing energy is done by knowing how to gather *qi*, guiding it through the body's pathways, and then projecting it outward through the Laogong 勞宮 points in the palms. Like the other forms, this requires intensive training for two to three hours every day; more specifically, it also involves training to increase sensitivity toward outside energy fields, preferably using a tree. This, in turn leads to the application of *qi* in different fields, such as life care, medicine, and the martial arts.

On the third level of training adepts learn Kai Tianmu 開天目 (Opening the Heavenly Eye). They compress the golden essence, the golden embryo, or the red pearl. This is the combination of highly clear yang—*yi* 意 (directed mind/intention), strong *zhi* 志 (will/volition) and an empty *shen* 神 (intentionless or unselfish mind)—with the most refined yin, i.e., *jing* 精 (essence) gathered through the various earlier practices.

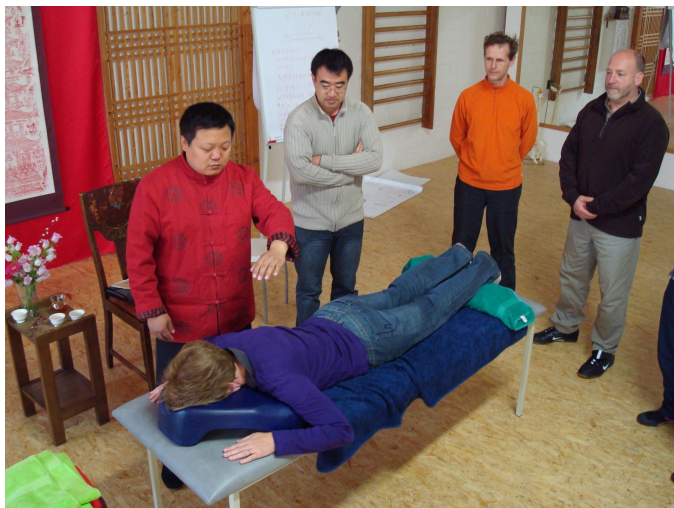
This leads to an integrated body-mind experience that words cannot do justice to. It leads to a state where practitioners can go beyond ordinary physical limitations. They are able to see or sense deep inside themselves, feel or sense energy in the body of a patient, recognize illness-causing blockages of *qi*, and feel or sense an opponent's intentions before any overt movement during martial arts combat.

A supplementary practice that accompanies the different *qi* exercises on all levels is Zuogong 坐功 (Sitting Exercises). This includes different kinds of meditations, such as those described above. It is more quiet and meditative than the various standing exercises, which all have a component of strengthening the body. Standing still for an hour will strengthen the legs; holding the arms in a certain position in front of the body strengthens the shoulders and upper body. All standing exercises are done very slow and last at least 15-30 minutes. Together with the meditations they ultimately lead to oneness with Dao at the origin of all life.

Daoist Medicine

All these exercises are fundamental forms of Daoist cultivation and nourishing life (*yangsheng* 養生). They form the backbone of the increasingly popular field of Daoist medicine, a way of enhancing health and aliveness for everyone. Practitioners benefit; teachers spread the potency of Dao; therapists apply the exercises' power and skills; patients release their ailments and suffering.

Master Li works hard to further develop this system and spread it widely, giving lectures at international centers, Chinese medical clinics, Daoist conferences, workshops, and symposia. He also takes good care of his Chinese and international master students and acts as a consultant for quality management for the board of several branches of the school's organisation in Asia and Europe. More and more therapists, teachers, and practitioners are coming to his center and attending his workshops, making this a form of Daoist cultivation that is truly international.



A Qigong Treatment

References

- Porter, Bill. 1993. *The Road to Heaven: Encounters with Chinese Hermits*. San Francisco: Mercury House.

Om Mani Padme Hum in Daoist Revision

STEVE JACKOWICZ

Daoist and Buddhist techniques have cross-fertilized each other for almost two millennia. The Buddhist mantra *Om Mani Padme Hum* is an ubiquitous element of Buddhist practice, and has an widespread use in Daoism. In the summer of 2012 in Sichuan, China at the Palace of the Heavenly Dragon (Tianlong gong), I was able to receive instruction on a Daoist form of the mantra which mapped the resonances to specific areas of the body. This practice was the core of one of the nun's daily regimen. This version of the practice epitomizes the process of hybridization of Buddhist to Daoist practice, as well as demonstration of a kataphatic approach, somaticization of spiritual states, and cosmicization.

The Practice

The practice itself is simple. The mantra is repeated while in a seated position. Upon observation the practitioner is seen to chant and to sway with the syllables of the chant as they are repeated. The cadence repeats and increases in speed until, after an indeterminate number of repetitions, the practitioner intones the last syllable and then sits in meditation. Although the outer appearance resembles many other types of chanting practice, there is an ornate inner visualization that accompanies the chant, as well as requisite technical components of the intonation of the mantra that are considered vital to the eliciting of the correct cosmic energy (*qi*) and achieving potency in the technique.

The practitioner needs to be able to intone the syllables correctly according to the lineage technique. Instead of a labial pronunciation, the tone is deep and resonant and loses some of its distinction in sound be-

coming more of a deep pulsing note. The advice from the initiates was that the body needs to shake with the sound as if a bell echoing to eternity that was sounded by the Goddess Guanyin herself.

The inner visualization begins with the practitioner sitting and calming his mind dispelling any negative thoughts or emotions. Then he looks inside seeing the Goddess Guanyin reflected in his heart as if in a calm and still pristine lake. The practitioner then feels the heart resonate the syllable *en*. The attention shifts to the area just beyond the left upper arm, where the practitioner feels the syllable *ma* resonate. Next the practitioner resonates the syllable *ni* feeling it in the area directly above the crown of the skull. The practitioner then feels the resonance of the syllable *ba* next to the right upper arm. Next the practitioner feels the syllable *mi* resonate in the lower abdomen. Finally the syllable *hong* is felt resonating throughout the body expanding to the limits of the universe. The cycle is repeated as many times as the practitioner feels is needed to experience a transcendent expansion of cosmic force (*qi*). The practice is then followed with a period of quiet meditation.

Historical Origins

Om Mani Padme Hum goes back to the *Karandavyūha Sutra* (*Foshuo dacheng zhuangyan baoyu jing* 佛說大乘莊嚴寶玉經, T. 1050), a Mahayāna Buddhist text that originated in the late fourth or early fifth century CE. The sutra describes the Bodhisattva of Compassion, Avalokiteśvara, as the highest of the Buddhist *īśvara* (divine lords) and as the originator of many deities. Avalokiteśvara is described in this sutra as being higher than the Buddha himself. The mantra is presented as a means to enlightenment embodying the nature of the Bodhisattva of Compassion. *Om Mani Padme Hum*, then, is both the *paramardāya*, or 'innermost heart', of Avalokiteśvara.... It is also... a *mahāvidya*, a mantra capable of bringing about the 'great knowledge' of enlightenment itself" (Studholme 2002).

The mantra's meaning is not clear. *Om* is the resonant sound at the core of the universe. The sound has no phonemic translation. *Mani padme* means "jewel lotus," which can be read as a "be-jeweled lotus" or a jewel in the heart of the lotus. The term may refer to the Bodhisattva of Compassion. *Hum* is another mantric sound that has no translation.

The *Karendavyūha Sutra* was first translated into Tibetan in the eighth century CE. Faxian moved the text into Chinese from the Tibetan ca. 1000 CE. He was a monk from Kashmir who arrived in China in 980 with Sanskrit manuscripts. The elements in the sutra indicate that it most likely originated in Kashmir inheriting some of the Kashmir mantric tradition (Studholme 2002). The mantra itself has enjoyed a more widespread presence than the whole sutra. It is used in myriad Buddhist sects with variant methods and approaches linked to the individual traditions and transmissions.

Daoist Revisioning

Daoism and Buddhism cross-fertilized each other throughout Chinese history. Daoism is a somatically integrated tradition, wherein the body is interwoven with states of mind and spirit. The five primary internal orbs (*wuzang* 五臟) are linked to a physical representation in an organ, a mental representation as an emotion, and a spiritual representation as a personal quality.

Buddhist practices tend to focus on altering states of consciousness and the liberation of the mind to illumination seeing the body as an obstacle that hinders the mind through attachment. Buddhist practices undergo a process of somaticization and reinterpretation when being viewed through the lens of the Daoist worldview. Additionally, the variance in cosmology and epistemology redefine the inner workings of a Buddhist practice, when brought into Daoism, resulting in an outwardly similar but internally variant exercise.

In this variation of *Om Mani Padme Hum* there are several areas of reorganization. First, the syllables are arranged into Chinese syllables. The syllables are commonly rendered into Mandarin Chinese as *Ān mání bāmī hōng* 唵嘛呢叭咪吽. However the variant from the Palace of the Heavenly Dragon is intoned with the first syllable as *ēn* although depicted with the same character. Also the fifth character is intoned as *mí* being represented with the character 彌 (mouth radical with character for “full”).



Graphic representation of the mantric syllables in accord with the body
in a text from the Palace of the Heavenly Dragon.

The syllable *ēn* is considered in this tradition to correspond to a rising of the cosmic energy through the middle elixir field and an opening of the governing vessel (*dūmài* 督脈).

Next, the mapping of the chant to the physical form carries an intrinsic somatic scheme of organization of cosmic energy. Unlike the chakra system that was a platform for the development of Buddhist conceptions of the subtle aspects of the body, Daoism posits three elixir fields in the lower, middle, and upper parts of the body. Further in the lineage teachings preserved at the Palace of the Heavenly Dragon, the left side of the body is considered as correlating to the past which is visualized as the sun, while the right side correlates with the future which is visualized as the moon. In the lineage approach to the practice, the mantric resonances are overlaid upon body corresponding to the centers of accumulation of the cosmic energy.

After the practitioner stills the heart, visualizing the Goddess Guanyin, the first resonance occurs in the heart. The heart is the center of the middle dantian and the seat of consciousness. By cultivating Guanyin in the heart, the practitioner attempts a sympathetic operation to accord a shift in consciousness to become a cognate of the consciousness of Guanyin. This lineage describes Guanyin as being a state of compassion wherein the practitioner can "see all things" (*guān* 觀 meaning 'observe'), and "hear all things," (*yīn* 音 meaning 'sound') without judging and without looking away from the burdens and realities of existence. This state is one that has no attachments or expectations of the world wherein the aspirant can experience the moment of existence in a pristine and compassionate form.

However this change in consciousness will not maintain itself if it is only cultivated in the heart, so the practitioner extends the resonance to the left and intones the second syllable. The left correlates to the sun and the past. The state cultivated in the heart of seeing and hearing all things now moves to the past where the practitioner can illuminate his past actions and responses and see them clearly without judgment.

Next, the resonance is extended to the third syllable centering in the upper elixir field, which is the repository of spirit. Here the practitioner can allow a clear inspection of his spiritual successes and failures without criticism, only with compassion. The resonance then moves to the

fourth mantric syllable which is centered on the right. Here the practitioner can extend the clarity of compassion to his future and the potential of right action and mistaken choices.

The fifth syllable is next centered in the lower elixir field. Herein the compassion is extended to the body and the basal urges. The practitioner must see and hear the nature of his physical being, and not judge it. Rather through the clarity of compassion, he can proceed to the last syllable which is resonated as if expanding in all directions. The practitioner is exhorted to have the cosmic force emit through every pore extending to the ends of existence. At this step the practitioner has worked a formula of union between the mind, past, spirit, future, and body, which then extends infinitely as an emanation of the connection of the internal change to the external phenomenal world.

The sequence of the mantric syllables may be seen to trace the pre-Heaven Taiji talisman from the heart of the practitioner expanding outwards. Therefore the practice can be seen as operating on a principle of cosmicization which accords the consciousness to the cosmic position of nonjudgmental compassion and the central pole of existence depicted as the core of the pre-Heaven Taiji; an aspect of the pivot of spirit (*lingshū* 靈樞).



The Pre-Heaven Taiji symbol

This version of the practice epitomizes the processes that occur as Daoists adopt and adapt Buddhist approaches. Although Buddhist practices tend to be apophatic, the revisioned practice is kataphatic, seeking to be filled with the essence of the Goddess Guanyin. Further, the Daoist view of the nature of the body leads to a somaticization of the practice as it is mapped to the body. The practice then becomes a vehicle for cosmicization wherein the aspirant maps his being to the universe and creates a permanent concourse of transformed relationship.



Bas Relief of the Om Mani Padme Hum mantra at the Puzhao Temple

Interaction of Traditions

The abbot of the Palace of the Heavenly Dragon is also one of the master teachers of the abbess of the Puzhao temple on Mount Qingcheng, also in Sichuan. These two temple share a physical proximity as well as being the example of the cross fertilization of practice which bespeaks the relationship of Buddhism and Daoism both historically and in the modern day. Abbot Zhang of the Palace of the Heavenly Dragon indicated that he was taught as a child by the late abbot of Puzhao Temple. Interestingly, years later the current abbess of Puzhao temple studied under him

before entering the Buddhist clergy. They are still close and interact frequently. At the Palace of the Heavenly Dragon, Daoists still practice their version of *Om Mani Padme Hum*. At the Puzhao temple, on the other hand, the mantra is practiced without the internal components describe above. However, Abbot Zhang indicated that the abbess had been trained in this method and he believed she used it with her close disciples.

Conclusion

Om Mani Padme Hum as practiced in the Palace of the Heavenly Dragon is a potent Daoist practice that originated as a Buddhist approach, yet has transformed into a unique expression of the mutual influence of the two traditions. The existence of this version of the practice underscores the historical and ongoing interaction between the traditions and the flexibility in Daoism to absorb and reorient practices to accord with its unbounded conception of the potency of the Dao.

References

- Studholme, Alexander. 2002: *The Origins of Om Mani Padme Hum*. Albany: State University of New York Press.

Flowing in Life with the *Yijing*

JEANNE WHITE

Having worked with the *Yijing* for forty years while simultaneously pursuing my calling as a practitioner of traditional Chinese medicine (TCM), I have come to realize that we all live in a dual time-bind.

For one, we are embedded in the five seasons as they follow one another, each promoting a different physical and emotional environment in the course of a lunar year through a cycle of generating and controlling known in TCM—nurturing and correcting the flow of *qi* through the organs. Each season is seen as having not only a physical aspect, but emotional and mental correlations as well.

More specifically, spring, the season of ‘wood,’ erupts from deep within the earth into a profusion of growth, visions, and ideas. This is followed by the ‘fire’ of summer, with heat, accelerated circulatory activity, and a tendency to pursue an active and changeable lifestyle. Indian summer is the season of ‘earth,’ a time of afterglow and harvesting, of collecting and concentrating. In the fall, the time of ‘metal,’ vital energies retract, leaves turn brittle and dry out, losses are mourned. In wintertime, under the auspices of ‘water,’ life returns to its deepest source during the season of greatest potential and least manifestation.

These seasons are further divided into two-week sequences, each progressing into the next. The heavenly stems and earthly branches further help specify treatment schemes based on temporal qualities manifesting the interactions and manifestations of *qi*. These rhythms of nature underlie the most fundamental aspects of our life and health.

Besides these outer seasons, we also need to be in resonance with our inner seasons, which unfold similarly but in a nonlinear motion. This is where each of us is a uniquely personal interface for powers that come

to the fore and move us through the process of individuation, accentuating some experiences in the course of a lifetime, while others recede.

These two ways of experiencing time constitute the framework of being in a physical space. By tracing our inner bodily landscape, the dual time bind offers insights into why we are all the same, yet so different. Our personal histories unfurl on this altar. Life takes place and unfolds according to these hidden constituents.

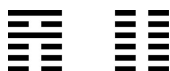
Within this overall context, I became interested in consulting the *Yijing* not so much to seek specific answers to questions. Instead, I chose an open-ended approach in which I asked the oracle about the quality of the present moment. Becoming a space of cosmic interface, where the quality of the instant is alternately revealed like a storm, a gentle breeze or a rushing plunge of water in the body's inner landscape, I felt transformed by what happened when I decided not to reject some hexagrams and crave others. It came as a revelation that hexagram 36 or 23 could be survived in one piece and unveil deep connections that extend to what it means to be alive in the more mysterious and hidden aspects of each day's experiences.

Many poems emerged from these explorations. They often felt like "thank-you notes" in appreciation of the vastness of all that surrounds us: sometimes coming along in the simple garb of a peasant, sometimes shouted drunkenly, sometimes uttered in deep despair.

Daoist self-cultivation does not occur in a vacuum. It maps experience by remaining steady, without care for gains or losses, in this given moment, right NOW. It invites us to explore this now to the deepest extent possible. It means that we place ourselves firmly at the pulse of this highly intertwined moment in time.

The *Yijing* is a flow chart of our cellular minds. By continuously changing, it is a bed rock of our being as humans. By cultivating the yin rather than exhausting it through attachment or rejection, core health is conserved. We become guests of circumstance.

By practicing to consciously abstain from choosing and preferring the draw of one hexagram over another, by living with it without resistance, poems came together: the result of intentionally emptying the mind (from thoughts) and the heart (from desires), by finding a way within that exalts in experiencing change.



Hexagram 35, Jin 晉 (Progress)

"Fire above, Earth below" shows the progress of the light across the firmament into the clarity of the day.

Lines 4 and 6 moving—

Hexagram 2, Kun 坤 (Earth)

"Earth above, Earth below" are all yin, thus supporting and giving life from the core of mysterious hidden depths.

Rats and squirrels scamper away
jump tiny spring-water trails in
blackened sand,
spirit away forlorn nuts.

With how much more abandon
do I shed my skin
in the luminous presence
of light in your eyes:

To live simply
to grow in timelessness;
minuscule turtles deflect observation
by leaping into their groundless homes.



Hexagram 35, Jin 晉 (Progress)

“Fire above, Earth below” shows the progress of the light across the firmament into the clarity of the day.

Lines 5 and 6 moving—

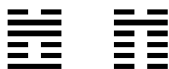
Hexagram 33, Dun 遁 (Retreat)

“Heaven above, Mountain below” is a reference point of a retreating motion. Instead of outward progress, it is the retreating motion where the deep pointing out of the root guru comes as an illumination of a different kind.

Do anything you wish
it'll build a network
of rivulets and tributaries.

Lifelines for us with no
physical eyes to see,
breathlines to infuse with light,
to reverberate through sound.

If there is no self nor other,
any window will do as heartline
to this: deep pointing out.



Hexagram 17, Sui 隨 (Following)

"Lake above, Thunder below" guides perception of self and others in harmonious order. There was learning to realize what one knows to be right and how to be strong yet following.

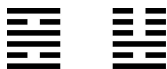
Lines 1 and 4 moving—

Hexagram 8, Bi 比 (Holding Together)

One yang is in the position of honor, while five yin collects as a group and follows, deferring to the yang leadership.

Quiet rafts float down
from high above
in a diagonal –
A vision of quail
being met by a guardian
of self.

Still motion transcribed
into ripples of silver
across streaming water –
A sighting of a flock of ducks
moving in unison
under twilight's cover.



Hexagram 30, Li 離 (The Clinging, Fire)

“Fire above, Fire below” shows the bright sun at noon.

Lines 4 and 6 moving—

Hexagram 36, Mingyi 明夷, (Darkening of Light)

“Earth above, Fire below” is the midnight sun. At this low point, the king goes out on an expedition into darkness. The shining life-giving sun moves into another brilliance which is entirely hidden within the absence of light.

Seeking as in finding the shining radiance of things
reflected in a string of rainbows:
such is the net thrown by the bird shamans
to capture the red bird's sheen, his self-similarity.
Along this axis spirit descends,
spirit helpers hover.

Finding this lost: brilliance is absorbed by and by.
Only a sliver, only a wedge of light now.
As sunflowers cannot help but follow the sun,
you take to an unmoving patience as you approach
the low point on the horizon of inner self:
the Mandate of Heaven.

Here the bright bird nests without any outline
against imagined skies; shadowless against backdrops
of hardship and despair: he yields in utter darkness.

Seeking as in finding; finding as in lost –
There is a stirring, a faint birdcall
just as the shamans collect the dew
on a mirror in the moonlight.

They become utterly still seeing the bird
crouching in his nest of stars.

A wild flutter escapes vast confinement.
To find or to lose, you accept.
You surrender to being lost, outside
of what you ever envisioned.
You let this shining absence of light
take you to the dawn of a new day.

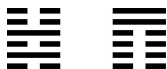


Hexagram 9, Xiaochu 小畜 (The Taming Power of the Small)
"Wind above, Heaven below." From nurturing the small and smallest, by
honoring it and being humble, it comes to a standstill

Lines 1, 2, 3, and 4 moving—

Hexagram 12, Pi 否 (Standstill).
"Heaven above, Earth below," they do not meet and motion is so slowed
that it appears as blockage. One sees the reflection of the moon in the
tiniest shard of glass.

O brilliant moon, whose face is sought
in shattered pieces of mirror sea.
A wild current's undertow absorbs
a shard's reflection of the singular
and gathers it into the folds of peace.



Hexagram 40, Xie 解 (Deliverance)

“Thunder above, Water below”: gradually easing from a position of ease and liberation into becoming like a doorway between visible and invisible worlds.

Lines 2, 4, 5, and 6 moving—

Hexagram 20, Guan 觀 (Contemplation, View)

“Wind above, Earth below”: The connection to spirit is restored.

Hightailing into stalks of grass, three foxes
are leading the way into an ever-narrowing
point of insertion.

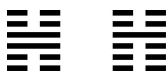
There the sacrifice is accepted. Blessings
start to flow as life becomes never-ending.

Forgive and forget: Starting at the break of dawn,
there is release from the noose of compulsion
and fear.

As if a fever broke and the newborn is
starting to breathe from its heels.

After service at the earth altar, the connection
to spirit comes like a presence. The old gatekeeper
holds the door open
for the first principles to embody
at the demarcation between the seen and the unseen.

A tower in the outskirts is the meeting point:
a live invocation takes place. There on ritual platforms
raised high
above the ground, one stands utterly still
at the seams of the worlds.



Hexagram 62, Xiaoguo 小過 (Preponderance of the Small)
"Thunder above, Mountain below"

Line 3 moving—

Hexagram 16, Yu 豫 (Enthusiasm)
"Thunder above, Earth below": Great, dynamic movement, full of spirit,
yet all the while paying attention to minute details.

Thunder in the plains
reverberates soundly,
Thunder in the mountains
sounds muffled-blanketed
from all sides mysterious dwellings
of the unhoused can be glimpsed.

To be so small that everything counts:
Omens coincide with the attention
to the shiftings of the slight; a dance
that calls spirit and gives him
a home in minute detail.

Thunder in the mountains
sounds muffled: When the
transformation occurs and
birdmen descend to the villages,
they are granted the freedom
to roam and not live in one
single place at all times,
they are exempt from tax
and bonds of slave masters

Instead they live at the shores
of rivers, at ports and marketplaces

not for long
but always adhere
to ways of peace.

Thunder in the plains
reverberates soundly:

You feel the invisible pushings
of fur at your sides,
the susurrations of wings gone
to ground at your fingertips.

News

of

the

Field

Publications

Books

- Barrett, T. H. 2012. *From Religious Ideology to Political Expediency in Early Printing: An Aspect of Buddho-Daoist Rivalry*. London: Minnow Press.
- Bumbacher, Stephan-Peter. 2012. *Empowered Writing: Exorcistic and Apotropaic Rituals in Medieval China*. St. Petersburg, Fla.: Three Pines Press.
- Campany, Robert Ford. 2012. *Signs from the Unseen Realm Buddhist Miracle Tales from Early Medieval China*. University of Hawai'i Press.
- Despeux, Catherine. 2012. *Taoïsme et connaissance de soi: La carte et la culture de la perfection (Xiuzhen tu)*. Paris: Guy Trédaniel.
- Farquhar, Judith. 2012. *Ten Thousand Things: Nurturing Life in Contemporary Beijing*. New York: Zone Books.
- Fava, Patrice. 2012. *Aux parties du ciel. La statuaire taoïste du Hunan: Art et anthropologie de la Chine*. Paris: Les Belles Lettres.
- Goossaert, Vincent. 2012. *Livres de morale révélés par les dieux*. Paris: Les Belles Lettres.
- _____, ed. 2012. *Critical Readings on Religions of China*. Leiden : Brill.
- Graziani, Romain. 2012. *Écrits de Maître Wang. Les quatre traités de l'Art de l'esprit*. Paris: Les Belles Lettres.
- Huang, Shih-shan Susan. 2012. *Picturing the True Form: Daoist Visual Culture in Traditional China*. Cambridge, Mass.: Harvard University Asia Center Press.
- Kohn, Livia. 2012. *A Source Book in Chinese Longevity*. St. Petersburg, Fla.: Three Pines Press.
- Krahl, Regina, et al. 2011. *Shipwrecked: Tang Treasures and Monsoon Winds*. Washington, D.C.: Smithsonian Books.
- Levi, Jean. 2012. *Écrits de Maître Wen. Livre de la Pénétration du mystère*. Paris: Les Belles Lettres.
- Louis, François, et al., ed. 2012. *Antiquarianism and Intellectual Life in Europe and China, 1500-1800*. Ann Arbor: University of Michigan Press.

- Meyer, Andrew Seth. 2012. *The Dao of the Military: Liu An's Art of War*. New York: Columbia University Press.
- Mou Zhongjian, ed. 2012. *Taoism*. Translated by Pan Junliang and Simone Normand. Leiden: Brill.
- Palmer, David A., and Liu Xun, eds. 2012. *Daoism in the 20th Century: Between Eternity and Modernity*. Berkeley: University of California Press.
- Raz, Gil. 2012. *The Emergence of Daoism: Creation of Tradition*. London: Routledge.
- Reiter, Florian C., ed. 2012. *Affiliation and Transmission in Daoism: a Berlin Symposium*. Wiesbaden: Harrassowitz.
- Saso, Michael. 2012. *Daoist Master Zhuang*. 3rd ed. Contact mari@dupli-cat.com.
- _____, ed. 2012 *Gelu yuanke 給籙元科/ Daojiao yuanliu 道教源流* (Zhengyi Manuals). CD / hardcopy. Contact: michael_saso@yahoo.com.
- Wang, Liping, and Richard Liao. 2012. *Ling Bao Tong Zhi Neng Nei Gong Shu*. Create Space Independent Publishing Platform. www.create-space.com.
- Wang, Richard. 2012. *The Ming Prince and Daoism: Institutional Patronage of an Elite*. New York: Oxford University Press.
- Wang, Robin R. 2012. *Yinyang: The Way of Heaven and Earth in Chinese Thought and Culture*. Cambridge: Cambridge University Press.
- Wohlfart, Gunter. 2012. *Philosophical Daoism: Zhuangzi-Lectures 2005-2012*. [www.guenter-wohlfart.de /books/Free download](http://www.guenter-wohlfart.de/books/Free%20download).
- Wu, Hung. 2012. *A Story of Ruins: Presence and Absence in Chinese Art and Visual Culture*. Princeton: Princeton University Press.
- Yu, Jimmy. 2012. *Sanctity and Self-Inflicted Violence in Chinese Religions, 1500-1700*. New York: Oxford University Press.

Forthcoming

- Herrou, Adeline. 2013. *A World of Their Own: Monastics and Their Community in Contemporary China*. St. Petersburg, Fla: Three Pines Press.
- Smith, Thomas E. 2013. *Declarations of the Perfected: Part One: Setting Scripts and Images into Motion*. St. Petersburg, Fla: Three Pines Press.

Articles

- Allinson, Robert E. 2012. "Snakes and Dragons, Rat's Liver and Fly's Leg: The Butterfly Dream Revisited." *Dao: A Journal of Comparative Philosophy* 11.4:513-26.
- Baptandier, Brigitte. 2012. "Du meurtre symbolique du père et de l'aspect insaisissable du présent." *Extrême Orient Extrême-Occident* 34:277-311.
- _____. 2012. "Les mudra du Lüshan pai, le battement de la vie." In *Empreintes du tantrisme en Chine et en Asie orientale : Imaginaires, rituels, influences*, edited by Vincent Durant-Dastès, 99-113. Brussels: Institut Belge des Hautes Études Chinoises.
- Bidlack, Bede Benjamin. 2012. "Alchemy and Martial Arts: Wang Yannian's Gold Mountain Daoism." *Journal of Daoist Studies* 5:117-38.
- _____. 2012. "Divine Lives: Christ, Community, and Cosmos." *Studies in Interreligious Dialogue* 22.2.
- Breuer, Felix. 2012. "Feldenkrais's Spontaneous Action and Laozi's Wuwei." *Journal of Daoist Studies* 5:169-83.
- Brown, Deborah A., and Tun-jen Cheng. 2012. "Religious Relations across the Taiwan Strait: Patterns, Alignments, and Political Effects." *Orbis* 56:60-81.
- Chan, Margaret. 2012. "Bodies for the Gods: Image Worship in Chinese Popular Religion." In *The Spirit of Things: Materiality and Religious Diversity in Southeast Asia*, edited by Julius Bautista, 197-215. Ithaca: Cornell Southeast Asia Program Publications.
- Crowe, Paul. 2012. "Nature, Motion, and Stillness: Li Daochun's Vision of the Three Teachings." *Journal of Daoist Studies* 5:61-88.
- Dean, Kenneth. 2012. "The Daoist Difference: Alternatives to Imperial Power and Visions of a Unified Civilisation." *Asia Pacific Journal of Anthropology* 13.2:128-41.
- Defoort, Carine. 2012. "Instruction Dialogues in the Zhuangzi: An "Anthropological" Reading." *Dao: A Journal of Comparative Philosophy* 11.4:459-78.
- Favraud, Georges. 2012. "Liturgie et construction d'une identité culturelle régionale en Chine contemporaine." *Cahiers d'extrême-Asie* 19:305-28.
- Feng, X. X., K. Matsumoto, and S. Sugimoto. 2012. "Uncovering the Secrets of Daoism Fus Using Digital Dao-Fa Hui-Yuan." *The Outreach of Digital Libraries: A Globalized Resource Network*: 1-10.

- Fraser, Chris. 2012. "The Limitations of Ritual Propriety: Ritual and Language in Xunzi and Zhuangzi." *Sophia* 51.2: 257-82.
- Fried, Daniel. 2012. "What's in a Dao?: Ontology and Semiotics in Laozi and Zhuangzi." *Dao: A Journal of Comparative Philosophy* 11.4:419-36.
- Goossaert, Vincent. 2012. "Daoism and Local Cults in Modern Suzhou. A Case Study of Qionglongshan." 中國民間宗教民間信仰研究之中歐視角 2012:199-228.
- . 2012. "Daoism and Local Cults in Modern Suzhou: A Case Study of Qionglongshan." In *Chinese and European Perspectives on the Study of Chinese Popular Religion(s)*, edited by Philip Clart, 199-228. Taipei: Boyang Publishing .
- Gries, Peter, Jenny Su, and David Schak. 2012. "Toward the Scientific Study of Polytheism: Beyond Forced-Choice Measures of Religious Belief." *Journal for the Scientific Study of Religion* 51:623-37.
- Herrou, Adeline. 2012 "Daoist Monasticism at the Turn of the 21st Century : An Ethnography of a Quanzhen Community in Shaanxi Province." In *Daoism in the Twentieth Century : Between Eternity and Modernity*, edited by D. A. Palmer et X. Liu, 82-120. Berkeley: University of California Press.
- . 2012. "Esiste una vita 'fuori parentela' ? I monaci taoisti in Cina. "In *Famiglia monastica. Prassi aggregative di isolamento*, edited by F. Sbardella and M. Giorda, 165-93. Bologna : Pàtron.
- Hsieh, Shuwei. 2012."Lineage, Hagiography and Teaching: The Daoist School of Eastern Florescence in Song and Yuan dynasties." In *Affiliation and Transmission in Daoism: a Berlin Symposium*, ed. Florian C. Reiter, 123-58. Wiesbaden: Harrassowitz.
- Johnson, Ian. 2012. "Two Sides of a Mountain: The Modern Transformation of Maoshan." *Journal of Daoist Studies* 5:89-116.
- Jones, S.. 2012. "Yinyang: Household Daoists of North China and Their Rituals." *Daoism: Religion, History and Society* 1.
- Karetzky, Patricia. 2012. "Daoist Themes by Women Artists." *Journal of Daoist Studies* 5:184-201.
- Kim, Sung-Hae. 2012. "The Gourd of Small Penglai: Environmental Ethics in Quanzhen Poetry." *Journal of Daoist Studies* 5:202-20.
- Kong, Lily. 2012. "No Place, New Places: Death and its Rituals in Urban Asia." *Urban Studies* 49:415-33.

- Kroll, Paul W. 2012. "A Poetry Debate of the Perfected of Highest Clarity." *Journal of the American Oriental Society* 132.4.
- Lee, Young-Sook, Laura J. Lawton, and David B. Weaver. 2012. "Evidence for a South Korean Model of Ecotourism." *Journal of Travel Research*.
- Levinovitz, Alan. 2012. "The Zhuangzi and You 遊: Defining an Ideal without Contradiction." *Dao: A Journal of Comparative Philosophy* 11.4:479-96.
- Li, X. 2012. "Daoism and Feminism: Identity through Life Stories of Chinese Immigrant Women." *Transnational Curriculum Inquiry* 8:69-82.
- Luk, Y. 2011. "Picturing Celestial Certificates in Zhengyi Daoism: A Case Study of the Ordination Scroll of Empress Zhang (1493)." *Daoism: Religion, History and Society* 3.
- McLeod, Alexis. 2012. "In the World of Persons: The Personhood Debate in the Analects and Zhuangzi." *Dao: A Journal of Comparative Philosophy* 11.4:437-57.
- Ming, Thomas. 2012. "Sleeping Beauty and the Dreaming Butterfly: What Did Zhuangzi Doubt About?" *Dao: A Journal of Comparative Philosophy* 11.4:497-512.
- Moeller, Hans-Georg. 2012. "Daoist Criticisms of Confucian Sacrificial Rites." *Sophia* 51.2: 283-92.
- Paracka Jr., Daniel J. 2012. "China's Three Teachings and the Relationship of Heaven, Earth and Humanity." *Worldviews: Environment Culture Religion* 16.1:73-98.
- Qiaoling, W. 2012. "Ningbo and Taoism Culture." *Journal of Zhejiang Wanli University* 1:12.
- Réquena, Yves. 2012. "The Biochemistry of Internal Alchemy: Decapitating the Red Dragon." *Journal of Daoist Studies* 5:141-52.
- Ritchie, Jennifer Lundin. 2012. "The Guodian Laozi and Taiyi shengshui: A Cognitive Science Reading." *Journal of Daoist Studies* 5:1-30.
- Sivin, Nathan. 2012. "Health Care and Daoism." *Daoism: Religion, History and Society* 3.
- Weiss, Lucas. 2012. "Rectifying the Deep Structures of the Earth: Sima Chengzhen and the Standardization of Daoist Sacred Geography in the Tang." *Journal of Daoist Studies* 5:31-60.

- Wen, Haiming. 2011. "A Reconstruction of Zhuangzi's Metaphysical View of Dao from the Heavenly Axis Perspective." *Contemporary Chinese Thought* 43.1.
- Xing, Yijun, and David Sims. 2012. "Leadership, Daoist Wu Wei and Reflexivity: Flow, Self-Protection, and Excuse in Chinese Bank Managers' Leadership Practice." *Management Learning* 43:97-112.
- Zeng, W. 2012. "The Different Views on Life between Daoism and Destructive Cult." *Asian Social Science* 8:264.
- Zhang, E. Y., and E. Y. Zhang. 2012. "Cosmic Justice and Sanctioned Violence: The *Huangdi Yinfujing* and the Legitimacy of War in Religious Daoism." *Shijie zongjiao wenhua* 世界宗教文化 2:6.
- Zhu, Y. H., and C. Jiang. 2012. "From Compass to Mirror and Mind and Circumstances—A Research on the Connection between Compass and the Thoughts of Daoism." *Journal of Jimei University (Philosophy and Social Sciences)* 1:11.

Dissertations

- Bidlack, Bede Benjamin. 2011. "In good company: The body and divinization in Pierre Teilhard de Chardin, SJ and Daoist Xiao Yingsou." Ph. D. Diss, Boston College, Boston.
- Bussio, Jennifer Jean. 2011. "Signs, Signs, Everywhere a Sign: An Annotated Translation and Study of the *Scripture on the Cycles of Heaven and Earth*." Ph. D. Diss. Arizona State University, Tempe.
- Chai, David. 2012. "Nothingness, Being, and Dao: Ontology and Cosmology in the Zhuangzi." Ph. D. Diss., University of Toronto, Toronto.
- Cott, Christopher. 2013. "The Potential Utility of Daoist Theory and Practice in Psychology." Ph. D. Diss., Deakin University, Melbourne, Australia.
- Dull, Carl Joseph. 2011. "The *Zhuangzi* and nourishing *xin*: Causes of strife, positive ideals of caring for living, and therapeutic linguistic practice." Ph. D. Diss. Southern Illinois University, Carbondale.
- Favraud, Georges. 2013. "La communauté villageoise de Litang, et ses transmissions généalogiques et rituelles dans la construction de la modernité chinoise (Hunan, Liling, du XIXe siècle à nos jours)." PhD Diss., University of Paris West, Laboratory of Ethnology and Comparative Sociology, Nanterre.
- Hennessey, Anna Madelyn. 2011. "Chinese Images of Body and Landscape: Visualization and Representation in the Religious Experience of Medieval China." Ph. D. Diss., University of California, Santa Barbara,.

- Iliouchine, Alexandre. 2011. "A Study of the 'Central Scripture of Laozi' (*Laozi zhongjing*). "Ph. D. Diss, McGill University, Montreal.
- Stanley-Baker, Michael. 2012. "Daoists as Doctors: The Role of Medicine in Six Dynasties Shangqing Daoism." Ph. D. Diss. University College of London, London.
- Wang, Jinping. 2011. "Between Family and State: Networks of Literati, Clergy, and Villagers in Shanxi, North China, 1200-1400." Ph. D. Diss., Yale University, New Haven.
- Wockenfuss, Kelley M. 2011. "Daoist Elements in Cai Guo-Qiang's 'Inopportunit' and 'Head On'." Ph. D. Diss., University of Alabama, Birmingham.

Chinese and Japanese

Books

- Ba Ruite 巴瑞特 (T. H. Barrett) 著, 曾維加譯. 2012. 《唐代道教-中國歷史上黃金時期的宗教與帝國》濟南: 齊魯書社.
- Cao Benzhi Zhu Jianming 曹本冶、朱建明. 2012. 《海上白雲觀施食科儀音樂研究》上海: 文化藝術出版社.
- Chen Huaiyu 陳懷宇. 2012. 《动物与中古政治宗教秩序》上海: 上海古籍出版社.
- Cheng Yue 程越. 2012. 《金元時期全真道宮觀研究》濟南: 齊魯書社.
- Dai Sibō 戴思博 (C. Despeux). 2012. 《修真图: 道教与人体》山東: 齐鲁书社.
- Gao Xinyi 高信一編. 2012. 《探尋文化史上的亮星: 葛洪與魏晉道教文化研討會論文集》北京: 宗教文化出版社.
- Huang Zhengjian 黃正建編. 2012. 《中国社.会科学院敦煌学研究回顾与前瞻学术研讨会论文集》上海: 上海古籍出版社.
- Jing Anning 景安宁. 2012. 《道教全真派宫观、造像与祖师》北京: 中華書局.
- Jiang Chaojun 蒋朝君. 2012. 《道教科技思想史料举要: 以《道藏》为中心的考察》北京: 科学出版社. 有限责任公司.
- Jin Xun 金勛主編. 2012. 《道與東方文化: 東亞道文化國際學術研討會論文集》北京: 宗教文化出版社.
- Kikuchi Noritaka 菊地章太. 2012. 《道教の世界》東京: 講談社.

- Liu Lingti 劉玲娣 and Xiong Tieji 熊鐵基. 2012. 《秦漢道家與道教》 西安: 三秦出版社.
- Liu Yi 刘屹. 2011. 《经典与历史：煌道经研究论集》 北京: 民出版社.
- _____. 2011. 《神格与地域：汉唐间道教信仰世界研究》 上海: 人民出版社.
- Liu Zhaorui 劉昭瑞. 2012. 《老子想爾注導讀與譯注》 江西人民出版社.
- Pu Hengqiang 蒲亨強編. 2012. 《中國道教音樂之現狀研究》 南京: 師範大學出版社.
- Ren Zongquan 任宗權. 2012. 《道教章表符印文化研究》 北京: 宗教文化出版社.
- _____. 2012. 《道教科儀概覽》 北京: 宗教文化出版社.
- Sakade Yoshinobu 坂出祥伸. 2012. 《風水がわかる本: 大地の氣を読む道教占術》 東京: 学研出版.
- Shi Xiaojin 史孝進. 2012. 《威儀莊嚴-道教科儀及其社會功能》 上海: 辭書出版社.
- Tao Qifu 陶奇夫 (E. Torchinov). 2011. 《道教-李世宗教的试述》 济南: 齐鲁书社.
- Yue Qiqiong 嶽齊瓊. 2009. 《漢唐道教煉方式與道教女性觀之變化研究》. 成都: 巴蜀書社.
- Wu Yakui 吳亞魁. 2012. 《江南全真道》 上海: 人民出版社.
- Wu Zhen 吳真. 2012. 《爲神性加註-唐宋葉法善崇拜的造成史》 北京: 中國社會科學出版社.
- Zhang Zehong 張澤洪. 2012. 《道教禮儀學》 北京: 宗教文化出版社.
- Zhu Feng'ao 朱封鰲. 2012. 《天台山道教史》 北京: 宗教文化出版社.

Articles

- Chang Chao-jan 張超然. 2012. 來自死者的殃殺: 中古天師道喪葬儀式中的驅邪對象. 《輔仁宗教研究》 25:169-94.
- Chen Liqing 陳儷瓊 and Matsumoto Kōichi 松本浩一. 2102. 台灣北部正一道師趙薦. 《東方宗教》 119:52-68.
- Chen Yunhong 陈云洪. 2011. 四川地区宋代墓葬研究. 《南方民族考古》 279-304.
- Du Wenyu 杜文玉. 2012. 唐長安大明宮、太極宮三清殿小考. 《唐都學刊》 2:1-4, 14.
- Ebato Wataru 江波戸互. 2001. 真悟篇註疏翁保光注の煉丹理論. 《東方宗教》 119:1-21.

- Hsieh Shu-wei 謝世維. 2012. 宋元時期的「東華派」探討: 系譜、聖傳與教法. 《東吳中文學報》23:161-90.
- _____. 2012. 密法、道術與童子: 穢跡金剛法與靈官馬元帥秘法中的驅邪法式研究. 《國文學報》51:173-210.
- _____. 2012. 靈寶經中的大乘之道: 論中古時期道教經典形態之轉變. 《成大中文學報》36:1-36.
- _____. 2012. 經典、靈圖與授度: 《洞玄靈寶二十四生圖經》研究. 《文與哲》20: 95-126.
- _____. 2012. 練形與鍊度: 六朝道教經典當中的死後修練與亡者救度. 《中央研究院歷史語言所集刊》83.4: 739-77.
- Hsieh Tsung-hui 謝聰輝. 2012. 八仙: 形象特徵、故事主題與文物藝術. 《新北市醫誌》14: 55-59.
- _____. 2012. 南台灣和瘟送船儀式情境與其身體技法表演內涵. In 《第3回国際シンポジウム報告書: カラダが語る人類文化—形質から文化まで—》(橫濱: 日本神奈川大學), 119-131.
- Huang Shih-shan 黃士珊. 2011. 從《道藏》的「圖」談宋代道教儀式的空間性與物質性. 《藝術史研究》13.
- Jian Yinü 簡一女. 2012. 《道法會元》符咒思想本原-‘五太宇宙論’之考辨. 《老子學刊》3.
- Jiang Sheng 姜生. 2011. 長沙金盆嶺晉墓與太陰煉形-以及墓葬器物群的分布邏輯. 《宗教學研》1:17-41.
- _____. 2011. 青州馬丹陽祖師打坐摩崖造像考. 《中國道教》1:28-30.
- _____. 2011. 漢畫孔子見老子與漢代道教儀式. 《文史哲》2:46-58.
- Jin Quan 金權. 2012. 《太平經》與《黃帝內經》“七篇大論”思想關係考論. 《集美大學學報: 哲學社. 社會科學版》15.
- Kuramoto Shōtoku 倉本尚德. 2012. 觀世音十大願經と觀世音佛. 《東方宗教》119:39-50.
- Li Fengmao 李豐楙, Hsieh Shu-wei 謝世維. 2011. 宗教研究百年發展 收於王汎森編. 《中華民國發展史: 學術發展》, 231-58. 台北: 聯經出版社.
- _____, and Chang Chao-jan 張超然. 2011. 開創與演變: 百年臺灣道教學術的形成 收於楊儒賓等主編. 《文化百年化成天下: 中華民國百年人文傳承大展文集》, 453-68. 新竹: 國立清華大學.

- Liu Yi 刘屹. 2012. 采撮《法华》与改换《涅槃》-‘《太上灵宝元阳经》的成书问题 黄正建主编.《中国社会科学院敦煌学回顾与前瞻学术研讨会论文集》上海古籍出版社. 2012/ 3:355-62.
- _____. 2012. 开天时期安西军政体系中的道教踪迹-‘以库车都勒都尔·阿乎尔遗址出土 D.A.124+125 号文书为中心.《龟兹学研究》5:483-97
- _____. 2012. 如何修得上仙? -‘以古灵宝经中的太极左仙公葛玄为例 余欣主编.《中古时代的礼仪、宗教与制度》2012/6:375-91.
- _____. 2012. S.4226“太平部卷第二”与 太平经的“再出说” 波波娃、刘屹主编.《敦煌学: 第二个百年的研究视角与问题》2012:147-53.
- _____. 2012.《唐代道教》中译本序 巴瑞特著 曾维加译.《唐代道教》齐鲁书社. 2012/9:1-6.
- _____. 2012. 死后成仙: 晋唐至宋明道教的“炼度”主题.《唐研究》18.
- Liang Engui 梁恩贵 and Wei Yanli 魏燕利. 2012. 五禽戏的文献传存和功法流变新考.《宗教学研究》2:84-89.
- Guo Shuozhi 郭硕知. 2012. 吴全节《题白云观》-‘对一份新发现文献的解读.《中国道教》3:40-42.
- Guo Wu 郭武. 2012. 牛津大学图书馆藏瑶族道经考述.《文献》4.
- _____. 2012. 谶母与兰公: 净明道的女性观及其变化.《宗教学研究》4.
- _____. 2012. 丘处机与全真道-‘兼谈宋元时期道教的转型 载牛津中国学生学者联谊会主编.《牛人牛语-‘中国学者牛津讲演录》. 北京: 同心出版社.
- Kim Jihyun 金志玟. 2012. 元始大洞玉经 麦谷邦夫编《道藏辑要》と明清時代の宗教文化》(平成 20-23 年度科学研究费补助金基盘研究 A「《道藏辑要》と明清時代の宗教文化」研究成果报告书), 7-11
- Kong Qingdian 孔庆典 and Ma Dingling 马丁玲. 2012. 隋唐时期佛道文献中的星宿纪日.《世界宗教研究》4:42-54.
- Kong Xiangyu 孔祥毓. 2012. 明孝康张皇后授箓考-‘以 张皇后之箓牒 为中心.《中国道教》5 期 页 44-49
- Lai Xisan 赖锡三. 2012.《庄子》身体观的三维辩证: 符号解构、技艺融入、气化交换.《清华学报》42.1.
- Li Chao 李超. 2012. 元代南方道教与江西文人和文学.《中国道教》4:28-32.
- Li Juntao 李俊涛. 2012. 南宋大足圣府洞道教三帝石刻造像的图像分析.《宗教学研究》2: 47-52.

- _____. 2012. 道教云篆隱語的卦易圖像分析. 《中華文化論壇》 3:27-33.
- Li Song 李淞. 2011. 关于 968 年京兆府国子监里的《佛道图文碑》. 《考古与文物》 3:76-82.
- _____. 2011. 试论“三段式神像镜”的图像结构与主题. 《陕西师范大学学报 (哲学社会科学版)》 6:120-25.
- Lin Yongsheng 林永勝. 2012. 二重的道論: 以南朝重玄學派的道論為線索. 《清華學報》 42.2:233-60.
- Li Yuanguo 李远国. 2011. 天蓬、天蓬信仰及其图像的考辨. 《宗教学研究》 2:1-7.
- _____. 2012. 大禹崇拜与道教文化. 《中华文化论坛》 1:27-32.
- Lü Pengzhi 吕鹏志. 2012. 法位与中古道教仪式的分类. 《宗教学研究》 6:1-10.
- Mitamura Keiko 三田村圭子. 2012. 唐末五代における宗教活動と節度師. 《東方宗教》 120:1-21.
- Mizuno Aki 水野杏紀. 2012. 江戸時代における清の數術書收容の特徴. 《東方宗教》 120:40-62.
- Niu Weixing 钮卫星. 2012. 唐宋之际道教十一曜星神崇拜的起源和流行. 《世界宗教研究》 1:85-95.
- Qiao Xinhua 乔新华. 2012. 借儒兴道: 从元代全真教改造山西尧舜禹庙看其兴盛的独特路径. 《世界宗教研究》 4:92-99.
- Sakai Norifumi 酒井規史. 2012. 地方における雷法の形成. 《東方宗教》 119:22-38.
- Suzuki Takao 鈴木健郎. 2012. 白玉蟾と道教聖地. 《東方宗教》 120 :22-39.
- Wan Chui-ki 尹翠琪. 2012. 《正統道藏》本《三才定位圖》研究--北宋徽宗朝的道教宇宙神譜. 《美術史研究集刊》 33: 113-62.
- Wang Chengwen 王承文. 2011. 古靈寶經與《大方廣佛華嚴經》等佛經關係考釋. 《文史》 3:63-84.
- Wang Guiping 汪桂平. 2012. 江浙民間的《庚申經》與庚申會. 《世界宗教研究》 1:96-108.
- Wang Xi 王熹. 2012. 明憲宗與道教方士. 《故宮博物院院刊》 1:17-28, 156.
- Wei Yanli 魏燕利. 2012. 中國古典體操‘鐘離八段錦’的創始、演變与歷史定位. 《淮北師範大學學報》 1:52-57.
- Xia Xianzhong Yu Liming 夏先忠、俞理明. 2012. 試論 洞玄靈寶自然九天生神章經中“三寶章”非元後增補. 《宗教學研究》 3:59-62.

- Xiao Jinming 蕭進銘. 2012. 塵睛、道眼及認知功能的轉化—王重陽密契主義知識論的重構, 《成大宗教與文化學報》18:45-62.
- Xu Wei 許蔚. 2011. 如意丹方與淨明道醫藥傳統的生成, 《道教研究學報: 宗教、歷史與社會》3.
- Xu Xi 续昕. 2011. 略论中国道教建筑室内空间与陈设的发展, 《宗教学研究》11:216-20.
- Xu Yilan 許宜蘭. 2012. 《老子形象演變芻議—從 混元老子 等圖像溯源太上老君形象之演變》, 《宗教學研究》3:27-31.
- Yan Xiaqing 嚴小青, Zhang Tao 張濤. 2011. 中国道教香文化, 《宗教学研究》2.
- Yu Jinbao 余金寶. 2012. 元代景德鎮樞府釉瓷道教紋飾研究, 《收藏界》10:54-57
- Zhang Hongmei 章紅梅. 2012. 成都二仙橋南宋墓出土道教碑銘釋文補正, 《宗教學研究》1:95-98.
- Zhang Lujun 張魯君 and Han Jishao 韓吉紹. 2012. 《上清侍帝晨桐柏真人真图赞》考论, 《宗教学研究》3:48-53.
- Zhang Xiaoquan 張全曉. 2012. 明代武当山志著录疏误补正, 《世界宗教研究》2: 66-73.
- Zhang Yue 張悅. 2012. 略論宋理宗與道教, 《宗教學研究》1:99-102.
- Zhao Peng 趙芃 and Liu Yanni 劉燕妮. 2012. 先秦时期山东地区的巫文化与山东道教产生, 《世界宗教研究》2:74-79.
- Zhao Xiaohuan 趙曉寰. 2012. 《老子》文体考述: 以“古史辨”为中心展开, 《老子学刊》3:29-45.
- Zheng Suchun 鄭素春. 2012. 全真道士丘處機的生命觀與宗教實踐, 《輔仁宗教研究》12.2:165-197.
- Zheng Yonghua 鄭永華. 2012. 姑蘇道士席應珍考略, 《世界宗教研究》1:73-84.
- Zheng Zhiming Jian Yinü 鄭志明、簡一女. 2012. 從巫術到道教符咒, 《哲學與文化》36:65-89.
- Zhou Zuoming 周作明. 2012. 道教典籍选刊与道教古籍整理, 《中国道教》5.
- . 2012. 点校本《真诰》述评—兼论魏晋南北朝道教典籍的整理, 《古典文献研究》15.
- Zhu Lei 朱磊. 2012. 北斗厭勝信仰的星象學起源考證, 《宗教學研究》2:53-60.

Zhu Tao 祝涛. 2012. 《太上感应篇》与《佛说十善业道经》劝善思想比较. 《老子学刊》3.

Zhu Yueli 朱越利. 2012. 海外道教学研究任重道远—理论•视角•方法 前言. 《宗教学研究》2012/1:58-76.

_____. 2012. 跨文化视角与 道教学译丛. 《弘道》50:12-21.

—Shih-shan Susan Huang

Conferences

International Daoist Forum

Hengshan, Hunan, October 22-25, 2011

Sponsored by the Chinese Daoist Association and the China Religious Culture Communication Association, this forum brought together 500 participants, including Daoist priests and nuns, politicians, scholars, and Daoist practitioners from over twenty countries. Panels covered a wide range of topics. Its opening ceremony was directed by well-known composer Tan Dun, there were speeches by high-ranking Chinese leaders, and an emphasis on building relationships with Daoists in other countries, in particular Europe. Some panels were broadcast live on CCTV.

—Jean DeBernardi

Association for Asian Studies

Annual Meeting, Toronto, March 16-18, 2012

The meeting had one panel specifically on Daoism: “Icons, Charts, and Talismanic Scripts: Text and Image in Daoist Visual Culture.” Contributors included Shih-Shan S. Huang, Shu-wei Hsieh, Lennert Gesterkamp, Chui Ki Wan, and Ching-chih Lin. In a section of individual papers, Paul Amato spoke about the Mount Longhu lineage.

—Shu-wei Hsieh

Living DaoToday: Views and Visions

Utting am Ammersee, June 6-10, 2012

The 8th international conference on Daoist studies was held under the auspices of Ostasiatisches Seminar of Munich University on the shores of Lake Ammersee in Bavaria. It focused on ways of living a Daoist life both historically and today in theory and practice. About 80 people from 15 different countries attended. Panels included "Life in Early Daoist Thought," "Daoist Activities Today," "Daoist Writings," as well as "Daoism and Modern Science." Workshops specified ways of cultivating Daoist life skills with martial arts energy work qigong and meditation.

—Livia Kohn

Xiwangmu Forum and Cultural Celebration

Fukang, August 27-29, 2012

The city government of Fukang in Xinjiang invited some twenty scholars from mainland China and Taiwan to a conference on the Queen Mother of the West. It also designated a day as Xiwangmu Cultural Day, engaging the city with a parade and an essay contest in the schools.

—Robin R. Wang

European Association for Chinese Studies

Paris, September 5-8, 2012

Among close to 300 speakers at this 29th meeting of EACS, ten focused specifically on Daoism, including Agne Budriunaite, Michael Como, Albert Galvany, Vincent Goossaert, Marc Lebranchu, Mei-yen Lee, Mieke Matthysen, Amelie Ka-yi Ng, Pan Junliang, Dominic Steavu, and Jinping Wang. Topics ranged from new approaches to ancient classics through medieval ritual Daoist music and Quanzhen monasticism to the impact of Daoism on Japan. See www.chinese-studies.eu.

—Marc Lebranchu

Introducing Daoism

Irrsee, September 14-16, 2012

Sponsored by the Medizinische Gesellschaft für Qigong Yangsheng and the Schwabenakademie, this meeting formed part of a series on "Introducing World Religions." It included presentations on "Daoism and the Three Religions of China," "The *Daode jing*: A Daoist Classic," "Internal Alchemy," "Daoism and Chinese Aesthetics," and "Western Psychosomatics and Daoist Thought." About eighty people attended, benefiting greatly from the stimulating talks and discussions. For more details see www.qigong-yangsheng.de.

—Elisabeth Friedrichs

Southeast Early China Roundtable

Berea, Kentucky, November 2-4, 2012

The 16th annual SEECR included three Daoist-related presentations by Jonathan Smith, Stephen Eskildsen, and Paul Fischer, focusing on cosmology, embryo respiration, and philosophy. For more details, see faculty.berea.edu/richeyj/seecr.html. Another presentation at a Berea symposium was by Jeffrey L. Richey on Daoism in Japanese culture.

—Jeffrey L. Richey

American Academy of Religion

Annual Meeting, Chicago, November 17-20, 2012

This year's AAR had three panels on Daoism, which provided inspiring presentations and were well attended: "The Transmission and Dissemination of Daoist Scriptures in Late Imperial and Republican China," with presentations by Clarke Hudson, Daniel Burton-Rose, and Elena Valussi; "Paradox and the Chinese Ritual Imagination," with presentations by Ori Tavor, Joshua Capitanio, and David Mozina; and a roundtable on "Teaching Daoism in Introductory 'World Religions' Courses," with panelists Louis Komjathy, Harold D. Roth, James Miller, Suzanne Cahill, and Elijah Siegler. For more see www.aarweb.org

—David Mozina

Daoist Goddesses 道教女神信仰學術研討會

Taipei, November 22, 2012

Sponsored by Religious Studies Department of Fu-jen University and Luzhou Huotiangong Dimu Temple, this conference brought twenty scholars and practitioners together to discuss the diversities of Daoist goddesses and their cultural transformations. The keynote speech by Li Feiling was followed by five presentations and a comprehensive discussion on various topics related to the deities.

—Xu Liying

Daoist Star Worship 道教與星斗信仰學術研討會

Guangzhou, December 26-30, 2012

Sponsored by the Guangzhou Daoist Association, Hong Kong Daoist Academy, and Guangzhou Chunyang Temple, this five-day conference focused on seven areas related to Daoist star worship: cosmology, belief systems, precepts, scientific instruments, self-cultivation, arts, and rituals. Contact person: Master Che E-mail: hungdou@126.com

—Xu Liying

Daoism: Academics, Beliefs, and Life

Xiamen, November 23-26, 2012

A combination of the Third Cross-Strait Sinology Forum and the Fourth Cross-Strait High-level Sinology Symposium, this conference was held at the Yungang Academy in scenic Xiamen under the guidance of Chen Guying. It brought together over eighty scholars from various Chinese communities, including Taiwan, Hong Kong, and Singapore as well as six Westerners. Its focus was on ancient thought of Laozi and Zhuangzi. For more information contact guoxueluntan@126.com.

—Livia Kohn

Social Lives of Dead Bodies in Modern China

Providence, June 14-16, 2013

Funded by an ACLS/CCK grant and by Brown University, this gathers the best scholarship on dead bodies from the mid-19th century onward. Topics include Epistemology (perception apprehension), Impresarios (funeral directors ritual masters state actors), Instrumental Encounters (processing investigation technologies), and Reincorporation (social role images remembrances). The conference will operate as a workshop with papers pre-circulated and a volume to be published. Limited funding is available. For more details, contact deadbodiesconference@gmail.com.

—Rebecca Nedostup

New Venues

Taoist College (Singapore)

The first formal Daoist academy in Singapore, the Taoist College 新加坡道教学院 was founded in January 2008. It is funded (and for the moment housed) by the Sanqinggong Temple in the northeast section of the island and supported by the Taoist Federation as well as various local Daoist organizations, scholars, businessmen, and priests. The College has attracted over a thousand people since its inception and is growing rapidly, hoping to establish its own campus in the near future.

To offer lay followers the opportunity to listen to renowned speakers and learn more about their religion, the College has organized lectures in three major formats:

(1) The Taoist Culture Program offers ten or more courses every year, covering such diverse topics as Daoist history, philosophy, scriptures, self-cultivation, ritual, and calligraphy. Taught by leading scholars and priests from around the world in either Chinese or English, each course consists of thirty-six contact hours or twelve 3-hour lectures over three to six weeks. Students attend regularly and pass examinations to receive academic credit and a certificate.

(2) Short-term Classes provide a more compact version of these courses that can be taken in one week.

(3) The Cultural Forum offers individual public lectures on specific Daoist topics on an occasional basis. Topics vary, including different aspects of traditional Chinese culture (such as the *Analects* of Confucius), the worldview of the Three Teachings, Chinese art and literature, and so on. For more information, see www.taoistcollege.org.sg.

—Xu Liying

Yang-Sheng Magazine

Yang-Sheng (Nurturing Life) is a bi-monthly E-magazine published by Kevin W. Chen, professor at the Center of Integrative Medicine and Department of Psychiatry at the University of Maryland. The editor-in-chief is Christina Barea-Young, ordained Zhengyi Daoist and medical qigong therapist. With its comprehensive website that provides archived articles and resources, *Yang-Sheng* furnishes a network for people interested in whole-being wellness. Its most recent venture also involves a bilingual printed publication (English-Chinese) distributed in the United States.

Yang-Sheng is supported by authors and helpers from many different backgrounds including: healthcare professionals of preventive medicine; practitioners of mind-body exercise such as: meditation, qigong, taiji, yoga, and reiki; as well as spiritual cultivators, mindfulness practitioners, and health seekers. The magazine promotes wellness through the dissemination of knowledge and experience of leaders in TCM, qigong, taiji, and other mind/body practices.

Yang-Sheng provides an important resource to the community by merging traditional life-nurturing knowledge with modern scientific research and clinical evidence. It combines ancient wisdom with contemporary experience to support daily practice and well-being, and to reach true meaning of health in body mind and spirit. Column topics include Daoist meditation, practice, and philosophy as well as instruction in taiji quan, qigong, yoga, traditional herbs, comedy, and much more. For more, visit www.yang-sheng.com.

—Christina Barea-Young

Science on Qi

Reviews

Chen, K.W., Berger, C.C., Manheimer, E., Forde, D., Magidson, J., Dachman, L., & Lejuez, C.W. 2012. Meditative therapies for reducing anxiety: A systematic review and meta-analysis of randomized controlled trials. *Depression and Anxiety*, 29: 545-562. DOI 10.1002/da.21964

More than 1000 abstracts were screened, and more than 200 research articles were reviewed. 36 independent, randomized controlled trials involving 2,466 participants (average study $n = 80$) with anxiety as a primary illness or secondary concern (experienced in relationship to another illness such as cancer) were identified and included in the meta-analytic review. Effect sizes were small to moderate in size favoring meditation compared to various types of control conditions. Standardized mean difference (SMD), an indicator of the size of the effect, was -0.52 for all meditation interventions compared to participants in a wait-list control group that received treatment as usual, -0.59 compared to participants in a control group that received some other form of attention such as counseling, -0.27 compared to alternative, active forms of treatment such as progressive relaxation.

Meditation resulted in significantly greater reduction in expression of anxiety symptoms. A significant strength of this review was inclusion of moving forms of meditation including yoga, taiji quan and qigong, which are often excluded from reviews of meditation interventions. In fact, this review revealed that moving forms of meditation produced the largest effect sizes (SMD = -0.63 to -0.68) for reducing anxiety when compared to static seated forms of meditation such as visualization using guided imagery (-0.39) or mindfulness meditation (-0.51). No negative side effects were reported. These studies suggest that meditation—especially yoga, taiji quan or qigong—may provide an important adjunctive therapy for those who experience anxiety.

Vøllstad, J., Nielson, M.B., & Nielsen, G.H. 2012. Mindfulness- and acceptance-based interventions for anxiety disorders: A systematic review and meta-analysis. *British Journal of Clinical Psychology*, 51: 239-260. OI:10.1111/j.2044-8260.2011.02024.x

More than 500 potentially relevant articles were screened, and 19 studies (5 randomized controlled trials) involving 491 participants (average study $n = 26$) were found that focused on patients with anxiety disorders as the primary complaint. Mindfulness-based therapies included Mindfulness-based Stress Reduction (MBSR), Mindfulness-based Cognitive Therapy (MBCT), Mindfulness and

Acceptance-based Group Therapy (MAGT), Acceptance-based Behavior Therapy (ABBT), and Acceptance and Commitment-based Therapy (ACT). All therapeutic interventions have in a common an emphasis on the following aspects of mindfulness: changing one's relationship to experience, focus on the present moment, non-judgment, and recognition and control of discursive thoughts and feelings. Average effect sizes were moderate to large.

Post-treatment in all studies, participants who received the intervention improved significantly compared to pre-treatment levels for anxiety (Hedges $g = 1.08$) and depression (Hedges $g = 0.85$). Pre- to post-treatment effect size for improved quality of life was moderate (Hedges $g = 0.65$). Effect sizes were smaller for studies employing control or comparison groups (between groups Hedges $g = -0.83$ for anxiety and between groups Hedges $g = -0.72$ for depression), indicating larger treatment gains for participants in the mindfulness groups. Treatment gains were maintained at 3-month follow-up assessment. Interventions that employed mindfulness exclusively demonstrated effects almost as large (Hedges $g = 0.96$) compared to more complex interventions that employed multiple components (e.g., MBSR, MBCT) in addition to mindfulness (Hedges $g = 1.27$). These effect sizes compare favorably to Cognitive Behavioral Therapy, which is the treatment of choice for anxiety.

Piet, J., Würtzen, H., & Zachariae, R. 2012. The effect of mindfulness-based therapy on symptoms of anxiety and depression in adult cancer patients and survivors: A systematic review and meta-analysis. *Journal of Consulting and Clinical Psychology*, 80(6): 1007-1020. DOI: 10.1037/a0028329

More than 330 studies were screened, and 22 independent, randomized controlled trials involving 1,403 participants (average study $n = 64$) that examined reduction in depression and/or anxiety were included in the review. Two types of mindfulness-based therapy (MBT) were examined: Mindfulness-based Stress Reduction (MBSR) and Mindfulness-based Cognitive Therapy (MBCT). Moderate effect sizes documented the effectiveness of mindfulness-based therapy in improving symptoms of anxiety (Hedge's $g = 0.60$) and depression (Hedge's $g = 0.42$) from pretest to posttest measurement periods. Mindfulness-based therapy also improved mindfulness skills (Hedges $g = 0.39$). Effect sizes were largest in studies with highest research quality and thus document robust effects for mindfulness-based therapy in the treatment of anxiety and depression. Unlike the Chen et al. (2012) meta-analysis summarized above, this review did not include moving forms of meditation such as taiji and qigong although MBSR does include yoga practice in addition to seated mindfulness meditation and group counseling.

Sedlmeier, P., Eberth, J., Schwarz, M., Zimmerman, D., Haarig, F., Jaeger, S. & Kunze, S. 2012. The psychological effects of meditation: A meta-analysis. *Psychological Bulletin*, 138(6): 1139-1171. DOI: 10.1037/a0028168

This review provides a theoretical analysis of meditation as a means of transforming consciousness and cultivating self-regulation. It maps meditation onto relevant contemporary Western psychological theories and uses this framework as a guide to select articles to include in the review. Contrary to many reviews of the impact of meditation on psychological outcomes, this review focused exclusively on healthy adults. Nearly 600 potentially relevant articles were screened, and 163 studies involving 8,162 participants (average study $n = 50$) were found that focused on 21 psychological outcomes.

Most studies used cross-sectional, correlational research designs. Over all studies and outcomes, the average effect size was small to medium (average r corrected for sample size = 0.28). Average effect sizes for meditation varied for different psychological outcomes and when meditation was compared to different alternatives. The largest effects for meditation were found for positive changes in interpersonal relationships (average r corrected for sample size = 0.44), state anxiety (average r corrected for sample size = 0.37), negative emotions (average r corrected for sample size = 0.34), and trait anxiety (average r corrected for sample size = 0.21). Lowest significant effect sizes were for measures of learning and memory (average r corrected for sample size = 0.21), negative personality traits (average r corrected for sample size = 0.18), and emotion regulation (average r corrected for sample size = 0.17). The authors report that meditation appears to have less influence on cognitive processes and more influence on negative emotion. Measures of focused attention and open attention yielded small to medium effect sizes (average r corrected for sample size = 0.28 for attention, mindfulness, perception, and cognition).

Participants in meditation conditions reported superior outcomes when compared to those who received relaxation training or no treatment. Simple relaxation training had only a very small effect (a difference of $r = 0.06$) compared to no treatment, demonstrating the impact of meditation is due to more than simple relaxation. The positive effects for meditation increased with meditation experience up to about 10 years of practice and leveled off after that point. The authors compared the relative effectiveness of Transcendental Meditation (TM), mindfulness meditation, and other forms of meditation, e.g., guided meditation. The effect size for TM was largest (average r corrected for sample size = 0.32), followed by mindfulness meditation (average r corrected for sample size = 0.24) and other forms of meditation (average r corrected for sample size = 0.27). TM seemed to have strong impact on negative emotions, trait anxiety, neuroticism, learning, memory, and self-realization. Mindfulness meditation seemed to have

strong impact on reducing negative personality traits, reducing stress, and improving attention and mindfulness.

The other meditation approaches seemed to have a large effect for cognition. Comparison of these techniques was difficult due to large differences in the types of reported study, and conclusions regarding difference in outcome can only be suggestive. The authors report that the effect sizes of meditation compare favorably to effect sizes of other types of psychological intervention such as psychotherapy. The authors provide several suggestions for future research on meditation and the integration of meditation and Western theories of psychology. The authors did not include in their review moving forms of meditation such as yoga, taiji quan and qigong.

Eberth, J., & Sedlmeier, P. 2012. The effects of mindfulness meditation: A meta-analysis. *Mindfulness*, 3: 174-189. DOI 10.1007/s12671-012-0101-x

This review examines a subset (39 studies) of the data reported above in Sedlmeier et al. (2012). This review focused only on the impact of mindfulness forms of meditation on 14 psychological outcomes in nonclinical, healthy adults in studies that included some type of control group and some form of follow-up assessment to estimate long-term effects. The overall effect size for mindfulness meditation was small to medium (average r corrected for sample size = 0.25). Strongest effects were for improvement in negative personality traits (average r corrected for sample size = 0.40), stress reduction (average r corrected for sample size = 0.37), mindfulness (average r corrected for sample size = 0.34), intelligence (average r corrected for sample size = 0.34), neuroticism (average r corrected for sample size = 0.32), well-being/happiness (average r corrected for sample size = 0.31), and attention (average r corrected for sample size = 0.30). Studies evaluating Mindfulness-based Stress Reduction (MBSR), a popular form of therapy that includes several components in addition to meditation, were compared to those examining "pure" mindfulness meditation, usually by involving experienced meditators from meditation centers or having participants meditate in an experimental setting. The effects were similar for both approaches (average r corrected for sample size = 0.31 for MBSR and average r corrected for sample size = 0.25 for meditation alone), which suggests that the meditation component in MBSR may be the most potent. The authors did not include in their review moving forms of meditation such as yoga, taiji quan and qigong.

Chan, C.L.W., Wang, C.W., Ho, R.T.H., Ho, A.H.Y., Ziea, E.T.C., Wong, V.C.W.T., & Ng, S.M. 2012. A systematic review of the effectiveness of qigong exercise in cardiac rehabilitation. *The American Journal of Chinese Medicine*, 40(2): 255-267. DOI: 10.1142/S0192415X12500206

This is a narrative review that initially screened 327 potentially relevant articles published in Western and Chinese journals. The screen yielded 7 randomized control trials and 1 non-randomized clinical trial designed to evaluate the effectiveness of qigong with patients with chronic heart disease including atrial fibrillation, coronary artery disease, myocardial infarct, valve replacement, and ischemic heart disease. The review included 540 participants (average study $n = 68$). Most commonly the qigong group was compared to a wait-list control group or a control group that received treatment as usual. In two studies the qigong group was compared to conventional cardiac rehabilitation exercise or progressive relaxation. Various forms of stationary and moving qigong were examined. Most studies showed positive effects for physical indicators of cardiac health.

Research Studies

Barrett, B., Hayney, M.S., Muller, D., Rakel, D., Ward, A., Obasi, C.N., Brown, R., Zhang, Z., Zgierska, A., Gern, J., West, R., Ewers, T., Barlow, S., Gassman, M., & Coe, C.L. 2012. Meditation or exercise for preventing acute respiratory infection: A randomized controlled trial. *Annals of Family Medicine*, 10(4): 337-346. DOI:10.1370/afm.1376

This controlled trial included 149 community adults aged 50 or older from Seattle, Washington who were randomly assigned to an intervention group receiving meditation-based stress reduction training, or to a group that received moderate-intensity exercise, or to a wait-listed control group. Compared to participants in the control group, those in the meditation group demonstrated significantly fewer days of illness and missed days at work, and less severe symptoms of acute respiratory infection. Interviews with participants revealed that most reported being able to feel *qi* (*de qi*), and those who reported feeling *qi* reported lower stress levels and heart rate.

Chow, Y.W.Y., Dorcas, A., & Siu, A.M.H. 2012. The effects of qigong on reducing stress and anxiety and enhancing body-mind well-being. *Mindfulness*, 3: 51-59. DOI 10.1007/s12671-011-0080-3

This randomized controlled trial conducted in Hong Kong compared 34 healthy middle-aged adults who participated in an 8 week program of *chan mi gong*, a Buddhist form of qigong, to 34 matched adults in a wait-listed, no treatment control group. Compared to participants in the control group, qigong participants demonstrated significant reduction in salivary cortisol, a biomarker of stress, and lower systolic and diastolic blood pressure at the end of the training and 4 weeks later. Post-hoc contrasts indicated significant improvements in symptoms of depression and quality of life among qigong participants.

Hoffman, C.J., Ersser, S.J., Hopkinson, J.B., Nicholls, P.G., Harrington, J.E., & Thomas, P.W. 2012. Effectiveness of mindfulness-based stress reduction in mood, breast- and endocrine-related quality of life, and well-being in stage 0 to III breast cancer: A randomized, control trial. *Journal of Clinical Oncology*, 30(12): 1335-1342. DOI: 10.1200/JCO.2010.34.0331

A randomized, wait-listed, controlled trial was carried out in London with 229 women after surgery, chemotherapy, and radiotherapy for breast cancer. Participants randomly assigned to an 8-week mindfulness-based stress reduction program demonstrated significant improvements in total mood disturbance (anxiety, depression, anger, vigor, fatigue) and disease-related quality of life compared to participants in the control group. Most improvements were sustained at a one-month follow-up assessment.

Lam, L.C.W., Chau, R.C.M., Wong, B.M.L., Fung, A.W.T., Tam, C.W.C., Leung, G.T.Y., Kwok, T.C.Y., Leung, T.Y.S., Ng, S.P., & Chan, W.M. 2012. A 1-year randomized controlled trial comparing mind-body (taiji) with stretching and toning exercise on cognitive function in older Chinese adults at risk of cognitive decline. *Journal of the American Medical Directors Association*, 13(6): e15-e20. DOI: 10.1016/j.jamda.2012.03.008

Nearly 400 ($n = 389$) Chinese adults from Hong Kong aged 65 or greater were randomly assigned to participate in 24-posture taiji training or to participate in a stretching and toning exercise group for 6 weeks. Participants were told to continue practicing taiji or exercise at least 3 times per week after training ended. Refresher lessons were provided monthly. Cognitive and functional performance was assessed at baseline and after 5, 9 and 12 months. After 1 year, participants in the taiji group demonstrated lower risk of developing dementia, better cognitive function, and reported fewer symptoms of depression than participants in the toning and stretching exercise group.

Li, F., Harmer, P., Fitzgerald, K., Eckstrom, E., Stock, R., Galver, J., Maddalozzo, G., & Batya S.S. 2012. Tai chi and postural stability in patients with Parkinson's disease. *New England Journal of Medicine*, 366: 511-519.

A randomized, controlled trial recruited participants from four cities in Oregon and assigned 195 patients with stage 1 to 4 Parkinson's disease to one of three groups: taiji, resistance training or stretching. Patients participated in 60-minute sessions, twice per week for 24 weeks. Participants in the taiji group demonstrated superior improvement on all measures of balance impairment and functional capacity and experienced fewer falls.

Mortimer, J.A., Ding, D., Borenstein, A.R., DeCarli, C., Guo, Q., Wu, Y., Zhao, Q., & Chu, S. 2012. Changes in brain volume and cognition in a randomized trial of

exercise and social interaction in a community-based sample of non-demented Chinese elders. *Journal of Alzheimer's Disease*, 30: 757-766.

A representative sample of 120 elderly from Shanghai was randomly assigned to one of four groups: taiji, walking, social interaction, or a no intervention control group. MRIs were obtained at baseline and at the conclusion of the intervention. Neuropsychological assessments were taken at baseline, 20 weeks, and 40 weeks. Compared to the no intervention control group, participants in the taiji and social interaction groups demonstrated significantly greater brain volume. The taiji group demonstrated superior improvement in most measures of cognition and dementia. Participants in the social interaction group demonstrated improvement in a few measures of cognition and dementia.

Ng, B.H.P., Tsang, H.W.H., Jones, A.Y.M., So, C.T., & Mok, T.Y.W. 2012. Functional and psychosocial effects of health qigong in patients with COPD: A randomized controlled trial. *The Journal of Alternative and Complementary Medicine*, 17(3): 243-251. DOI: 10.1089/acm.2010.0215

80 patients from Hong Kong with chronic obstructive pulmonary disease (COPD) receiving conventional pulmonary rehabilitation were randomly assigned to a health qigong (*Baduanjin*, 8 brocades) group or a treatment as usual control group. Qigong training was provided in four 45-minute training sessions during the 9th, 10th, 11th, and 12th sessions of conventional pulmonary rehabilitation treatment as usual. Qigong participants demonstrated significantly better improvement in blindly rated measures of functional capacity and self-reported quality of life. Improvements were sustained at three- and six-month follow-up assessments.

Oh, B., Butow, P.N., Mullan, B.A., Clarke, S.J., Beale, P.J., Pavlakis, N., Lee, M.S., Rosenthal, D.S., Larkey, L., & Vardy, J. 2012. Effect of medical qigong on cognitive function, quality of life, and a biomarker of inflammation in cancer patients: A randomized controlled trial. *Support Care in Cancer*, 20: 1235-1242. DOI 10.1007/s00520-011-1209-6

81 cancer patients from Sydney, Australia who had received chemotherapy were randomly assigned to a medical qigong group or treatment as usual control group. Qigong treatment was provided in 90-minute sessions twice weekly for ten weeks. Qigong content included *dao yin* exercises, meditation, breathing, and visualization focused on energy circulation through meridians in the body highlighted as important for cancer care in Traditional Chinese Medicine. At the end of training, qigong participants demonstrated superior cognitive function and quality of life and reduced C-reactive protein, a biomarker of inflammation.

—Donald D. Davis

Contributors

Mihwa Choi received her M.A. from Columbia University and her Ph.D. from University of Chicago. She is assistant professor of Chinese Religions at San Diego State University. Recent publications on rituals and ascetic practices in their socio-political contexts have appeared in *Seoul Journal of Korean Studies* and *Journal for the Scientific Study of Religion*, respectively. Email: mihwa.choi@mail.sdsu.edu.

Galia Dor received her M.A. from Tel-Aviv University and currently writing her Ph. D. dissertation there, while teaching in the Department of Philosophy. Her present article was first presented in the 8th International Conference on Daoist Studies, Utting am Ammersee, June 2012. Email: dorgalia@013net.net.

Adam D. Frank received his Ph.D. in Anthropology from the University of Texas at Austin. Currently Associate Professor in Asian Studies and Anthropology at the Honors College of the University of Central Arkansas, he is the author of *taijiquan and the Search for the Little Old Chinese Man* (2006). Email: afrank@uca.edu.

Knut Gollenbeck is a naturopathic physician (Heilpraktiker) using Chinese medicine and working mainly with qigong, tuina, and acupuncture. He has studied Daoism with Master Li Jiacheng since 2004. Email: knutgollenbeck@yahoo.com.

Steve Jackowicz Ph.D. is a practicing acupuncturist and adjunct faculty at Adelphi University Garden City NY. His work appeared in *Daoist Body Cultivation* (2006), *Living Authentically* (2011), and this journal (2011). He is currently involved with the Chinese Medicine Database Project. Email: stevejackowicz@gmail.com

Gerhard Milbrat a 23rd generation Longmen Daoist is the founder of the Dan Gong Institute where he combines qigong martial arts and natural medicine. A prolific writer, he teaches all over the world. Email: info@dan-gong.de.

James Miller Ph.D. is Associate Professor of Chinese Studies at the School of Religion Queen's University Canada. His major work is *The Way of Highest Clarity: Nature Vision and Revelation in Medieval China* (Three Pines Press 2008). Email: james.miller@queensu.ca.

Daniel M. Murray received his M.A from Queen's University. He is currently a Ph.D. student in East Asian Studies at McGill University. Email: daniel.murray@mail.mcgill.ca.

Elmar Oberfrank received his M.A. from the University of Munich and is now studying there for his Ph.D. His research focuses on internal alchemy according to the late-Qing master Huang Yuanji. Email: elob2200@yahoo.de.

Sharon Small received her M.A from Tel Aviv University and is currently working on her PhD in the department of Philosophy and Social Development at Shandong University. Her research interests are Chinese philosophy and film. Email: ssysmall12@gmail.com.

Michael M. Tophoff Ph.D. M.Sc. is a clinical psychologist/psychotherapist and practitioner of various Chinese martial arts. He teaches conflict management at the University of Amsterdam Business School and publishes widely. Email: michael@tophoff.nl.

Jeanne White graduated from the Heilpraktikerfachschule Munich and is a Nationally Certified Acupuncturist. Licensed as a DOM (Doctor of Oriental Medicine) in New Mexico, she founded the Nogales Pain Clinic in Nogales AZ. Today she runs a private naturopathic clinic in Chur Switzerland. Email: whitejeanne@bluewin.ch.

Xu Liying received her M.A. from the National University of Singapore and her Ph.D. from Xiamen University. She is academic director of the Taoist College Singapore. Her recent book, *Fodao yu yinyang: Xinjiapo Chenghuang miao yu Chenghuang xinyang yanjiu* 佛道与阴阳: 新加坡城隍庙与城隍信仰研究, focuses on the history and social function of city-god temples in Singapore. Email: drxuliying@gmail.com.