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hall over the central platform, as at Sinnar in Maharashtra or at the great Jain temple at Ranakpur. The ritual fire can be placed in this position, and worshipers gather there as much to carry out ritual as to face the image of the deity.

The Temple in the Human Image. In such an architectural context, *yogin* and god are equal participants: the place of divine manifestation and the path of the aspirant have been given consubstantiality along the temple's longitudinal axis; sanctum and sacrificer's space both have become altars manifesting supreme reality in human form. In the Hindu temple, the axis of cosmic creation and the ritual path for release of the aspirant/worshiper/sacrificer (*yajamāna*) meet; the temple shares in the image of the "Supernal Man" (Puruṣa). As Kramrisch has written, "Puruṣa, which is beyond form, is the impulse towards manifestation" ("The Temple as Puruṣa," in *Studies in Indian Temple Architecture*, ed. Pramod Chandra, New Delhi, 1975, p. 40). This is true whether that manifestation is of the cosmos, of divine forms, or of human potential.

[See also Maṇḍalas, article on Hindu Maṇḍalas, and Iconography, article on Hindu Iconography.]

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MICHAEL W. MEISTER

Buddhist Temple Compounds

During the life of the Buddha (c. 566–486 BCE), he and his disciples were sheltered by lay followers near various urban centers in North India. After his death, according to Buddhist tradition, his body was given royal cremation, and relics were distributed among eight city-states, which then established royal burial mounds (stupas) incorporating these relics in order to memorialize him. Two centuries later the Mauryan emperor Aśoka (ruled 273–236 BCE) is said to have reopened these stupas to distribute the relics more widely in his attempt to spread the Buddha's teachings; Buddhist tradition relates that Aśoka established eighty-four thousand stupas throughout his empire. [See the biography of Aśoka.]

Compounds in South and Southeast Asia. Though shelters for the monks and stupas as monuments to memorialize the Buddha and his teaching defined the physical requirements of Buddhist architecture for many centuries, symbolic and ritual requirements gradually transformed such elements into what properly can be called Buddhist temple compounds.

Stupas and stupa-shrines. A stupa originally was used to mark the relics of the Buddha or of one of his principal disciples, significant objects (such as his begging bowl), or places related to his life or sanctified by his presence. At the same time, however, the structure of such a memorial stupa incorporated cosmogonic and cosmological references as to a point or place of cosmic origination (the egg, *aṇḍa*), to a vertical axis marking cosmic parturition, and to the cardinal orientation of the created universe. Rituals related to such cosmogonic and cosmological beliefs must have been carried out around large stupas such as those constructed at Sāñcī (see figure 1), Taxila, or Amarāvātī. Small stupas were often used as votive markers of a follower's devotion, set up by laity as well as by members of the Buddha's order (*saṃgha*). A major complex such as that at Sāñcī grew to include large stupas, monastic establishments, clusters of votive monuments, and eventually temples enshrining objects intended for devotional worship.

Initially, the Buddha himself, as a great teacher who had transcended the cycle of birth and rebirth through his teachings, was not the focus of devotional practice. The stupa, however, standing both for his presence and for a Buddhist and Indian conception of universal or-

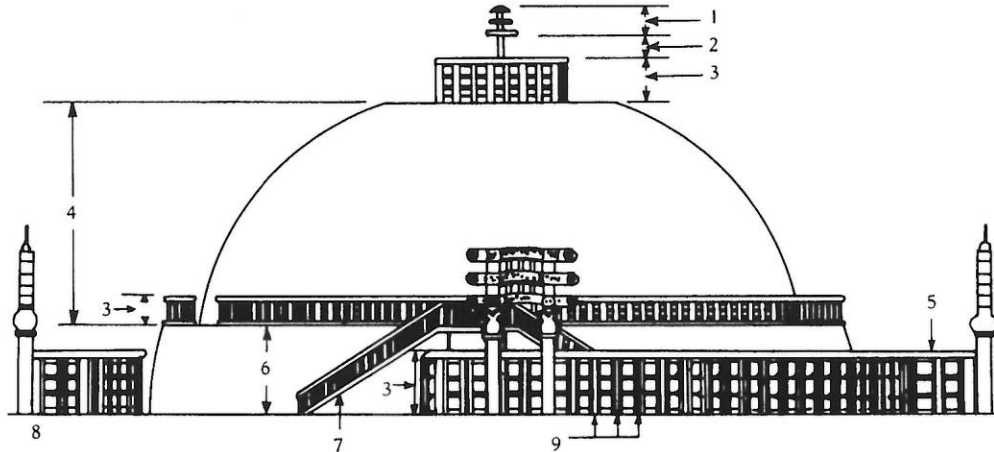


FIGURE 1. *Stupa*. Stupa 1, Sāñcī, Madhya Pradesh, India. Elevation shows (1) *chatravāli* (umbrellas); (2) *yaṣṭi* (pillar); (3) *vedikā* (railings); (4) *aṇḍa* (lit., "egg," i.e., the dome); (5) *uṣṇīṣa* (coping); (6) *medhi* (platform); (7) *sopāna* (stairway); (8) *toraṇa* (gate); and (9) *stambha* (pillar).

der, took on its own devotional aspect; shelters were constructed for the stupa and its worshipers, as in the structural stupa-shrine at Bairat or the excavated (rock-carved) stupa-houses (*caityagr̥ha*) at Guntupalli (see figure 2) and Junnar.

From these early enclosed stupas evolved a major type of Buddhist structure, the *caitya* hall, housing an object used as a focus for worship (*caitya*). These *caitya* halls are typically apsidal structures with a central nave and side aisles; a stupa is placed prominently (and mysteriously) in the apse. The structural examples are

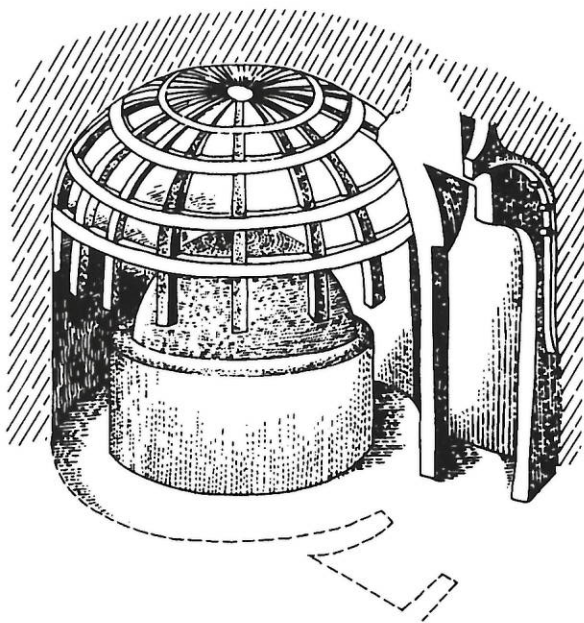


FIGURE 2. *Rock-cut Stupa Shelter (Caityagr̥ha)*. Guntupalli, Andhra Pradesh, India; c. first century BCE.

known only from their foundations, but a number of rock-carved *caitya* halls survive in the western Ghat Mountains.

The earliest of these, at Bhājā and Bedsa, date from the second or first centuries BCE; the largest, at Kārli, from the first century CE; the latest, at Ellora, from perhaps the early seventh century CE. Located on trade routes and patronized by merchants and others from nearby urban centers, these large establishments also provided monastic cells for wandering monks and abbots and sheltered pilgrims and travelers. At Bhājā, the abbot's cave has a veranda guarded by large images of the sun and rain gods, Sūrya and Indra; the individual monastic cells at Kaṇherī, scattered across a hillside outside of Bombay, have stone beds and pillows, verandas and grilled windows, each carefully located to take advantage of views through the neighboring hills to the harbor beyond.

In early centuries of the common era, much sectarian debate occurred within Buddhism over the role of the stupa—whether its function was primarily votive, memorial, or cultic. The concept of the transcendent Buddha with emissaries (*bodhisattvas*) to assist the devotee led to the introduction of images of the Buddha for worship; at the site of Nāgārjunikoṇḍa (third–fourth centuries CE) excavations have revealed a complex that combines a large, freestanding stupa, a monastic dormitory (*vihāra*), and a pair of apsidal *caitya* halls facing each other, with a stupa in one apse and an image of the Buddha in the other. In the fifth-century *caitya* halls excavated at the great Buddhist cave site of Ajantā, an image of the Buddha, placed against the apse-stupa as if emerging from it, is a standard part of the complex. In cave 29, a gigantic image of the Buddha, reclining at

the moment of his death and transcendence, fills one side of the cave as well.

Ajantā has more than thirty-two rock-cut Buddhist caves placed along the face of a horseshoe-shaped gorge; several date between the first century BCE and the first century CE. Two of these early caves and two dating from the fifth century CE are *caitya* halls; the remainder take a *vihāra* form. The concept of a cosmic Buddha, still accessible to his monastic aspirants, led to a significant change in the nature of such a Buddhist establishment, however. [See also Stupa Worship.]

Monasteries and monastic shrines. For many centuries after the death of the Buddha, monastic retreats were principally provided for the assembly of monks during the rainy season, but such places took on other functions over time, becoming retreats for lay travelers and eventually centers for learning. Foundations at Taxila in the northwest and at the important Buddhist university of Nālandā in Bihar show monastic complexes in the shape of rectilinear compounds with cells enclosing a central shared court. Monks lived in these cells much as students live in a Banaras Hindu University dormitory today.

Early monastic caves, carved in conjunction with major *caitya* halls (as at Bhājā and Kārli), show cells arranged along verandas set into the surface of the rock. Gradually such rock-carved sites began to mimic constructed monastic compounds, with cells surrounding an "open" court encased in the rock (the actual cave ceilings over these courts were painted to resemble cloth coverings hung as shelters from sun and rain).

At Ajantā, side by side with fifth-century CE apsidal *caitya* halls, members of the royal Vākāṭaka court had similar monastic caves excavated but added to them an enlarged cell on axis with the cave entrance (see figure 3), in which an image of the cosmic Buddha was enshrined. These caves served as votive "temples" donated by the Vākāṭaka kings and their ministers.

Temples. Bodh Gayā, the site in Bihar at which the historical Buddha is said to have achieved enlightenment, clearly reflects successive changes in Buddhist belief and practice. Under the present Bodhi Tree rests a stone altar set up in the time of Aśoka Maurya to mark the place of the Buddha's enlightenment. The tree and altar are surrounded by a modern railing, but railing pieces from the Śuṅga period (second to first centuries BCE) remain nearby. Such open enclosures set around objects of worship (trees, pillars, images of nature spirits, stupas) represent pre-Buddhist practices that were absorbed into the iconography of popular Buddhism. Set next to the tree shrine is a large brick temple, pyramidal in shape, its surface ornamented to suggest a multiterraced palatial structure. By the sixth

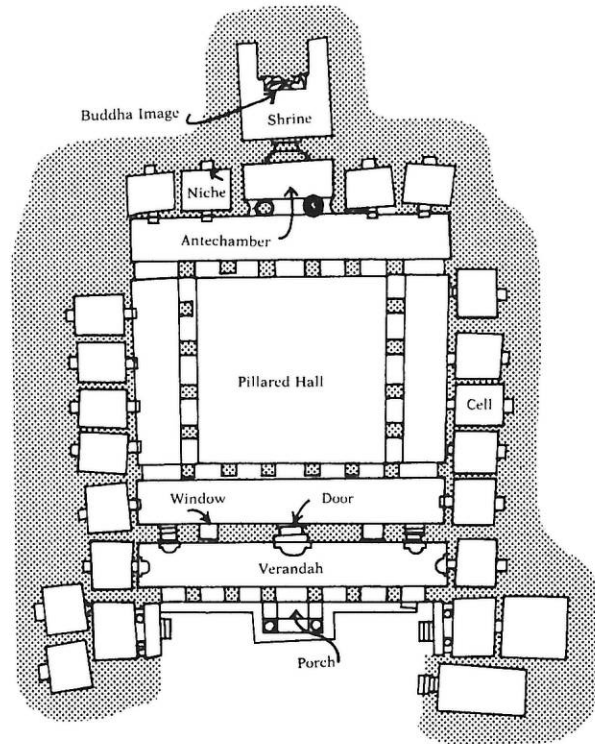


FIGURE 3. *Vihāra Cave with Shrine.* Ground plan of Cave 1, Ajantā, Maharashtra, India; late fifth century CE.

century CE, a large image of the Buddha had been enshrined within it for worship. (The image on a second-century CE terra-cotta plaque from Kumrāhār suggests that a shrine in the same form was already there by that period.) Though such a structure was based exclusively on Indian palatial forms, its conceptualization already suggests a model for the later pagoda temples that range from Nepal through East Asia, although these draw on a different architectural language for their sheltering roofs.

Terraced "temples" of a different sort were built across North India, most notably at Kumrāhār, Paharpur, and Laurīya-Nandangarh. These structures, suggesting temple-mountains, featured cruciform bases with reentrant angles, on which stood either stupas or temple structures. The temples, and sometimes the stupas, had shrines facing the cardinal directions. The great terraced temple at Paharpur was also set within an enormous monastic court.

The most extensive representation of such terraced temple structures is found among the monuments scattered across the vast plains of Burma, particularly at Pagan. The Ānanda Temple there has a cruciform plan, interior ambulatories, and a central templelike superstructure dating originally from the early eleventh century.

Cosmological compounds. The grandest expression of such an architectural conception within the Buddhist tradition, and one that reflects an increasingly perceived relationship between a manifest cosmic order and the responsibilities of Buddhism to provide visible aids to the aspirant struggling toward release, was the monument at Borobudur in Java, begun in the eighth century. Though we are told that the compound underwent four periods of construction, with changing, possibly even conflicting, conceptions of its final design, one overriding metaphysical interpretation seems ultimately to emerge. In the opinion of most scholars, its five square terraced galleries covered by sculpture and its three upper circular terraces set with seventy-two perforated stupas and crowned by a solid stupa (with two empty chambers) were meant to incorporate and represent a Buddhist metaphysics, both cosmological and ontological, through which aspirants could ultimately find their way to release. In Cambodia, where Khmer rulers patronized both Hindu and Buddhist structures, the association of the king with the *bodhisattva* Lokeśvara reflected the former's role as representative of such a cosmic order on earth.

From their simple beginnings as shelters for aspiring monks and structures to memorialize a past teacher, Buddhist compounds became cosmogonic and cosmological monuments, accommodating both state structures and lay rituals, and eventually restoring the Buddha to his worshipers as a cosmic presence, accessible to monks and laity for devotion as well as instruction. Indeed, they became institutions to mold human aspiration as permanent in form as the urban society the Buddha once had renounced. This transformation reflected the strength, pragmatism, and flexibility of the Buddha's teachings and provides us some explanation for the success of Buddhism's great missionary expansion from India into other parts of the Asian world.

Expansion into East Asia. Buddhist architecture first appears in East Asia some seven or eight centuries after the birth of the historical Buddha Śākyamuni and several hundred years later than the initial construction of Indian Buddhist stupas and worship halls in the first century BCE. The transmission of Buddhism and its monastic architecture from India via Central Asia was the first and only significant time in China's history that a monumental architectural tradition, fully established but in sharp contrast to the native one, would have a widespread impact on the already age-old building practices. By the sixth century Buddhism would be the primary focus of building activity in China, in Korea, and, a century later, in Japan as well.

Temple compounds in China. As in India, Buddhist monuments in China began on a small scale. By the last

decade of the second century CE at least one shrine had been built to house a Buddha image. This two-story pavilion with a multitiered tower may have resembled worship shrines for native gods that were under construction in China at the same time.

Beginning in the third and especially the fourth centuries, the spread and acceptance of Buddhism in North and South China was so rapid that it was almost immediately necessary for craftsmen and builders to come to terms with the new religion's architecture. Although a variety of structures constitute a standard Buddhist monastery anywhere in East Asia, two building types are most fundamental: the Buddha hall and the towerlike structure known in English as a pagoda.

For the hall dedicated to the Buddha himself, the Chinese would build a likeness of the imperial hall of state, in which the Buddha could be enshrined in the posture of an enthroned Chinese emperor. (Only Mahāyāna, the form of Buddhism replete with a pantheon of deities, ever gained widespread popularity in China.) Texts and more recent archaeological confirmation tell us that these were four-sided buildings of timber frame, supported by columns on each side and sometimes on the interior, often with the roof form that was reserved for the most important Chinese halls, namely the simple hipped roof, consisting of a main roof ridge and two ridges projecting at angles from each of its sides.

The towerlike pagoda had its origins in the Indian stupa but evolved in northwest India and Central Asia as a higher and narrower structure; by the time it reached East Asia, it found its only semilikehood in the Chinese gate, or watchtower, which dates back to the Han dynasty (206 BCE–220 CE). By the sixth century, square-, octagonal-, and dodecagonal-plan pagodas with up to thirteen eaved tiers could be found in China. Although its functions were the same as their Indian stupa counterparts, and therefore a necessity to the East Asian monastery scheme, it was clear early on that the pagoda was to be the single element whose shape and placement might be dramatically altered within an otherwise slowly evolving, even static architectural setting. In a sense, the Chinese were never really comfortable with the pagoda, ever looming above the low buildings of a Chinese plan as a symbol of the foreign origins of the Buddhist faith. Two pagodas believed to represent the earliest period of sinicization of western styles are the ten-sided pagoda from Sung-yüeh Monastery on Mount Sung, Honan, built in 523, and a square-plan, single-story pagoda from Shen-t'ung Monastery in Shantung from 544.

Buddhism introduced another new concept for worship to Chinese architecture: the cave-temple. In pre-Buddhist China, a few imperial tombs had been carved

into rock, but nonfunerary religious and imperial architecture was exclusively freestanding. Yet by the fourth century, following the model of famous Indian and Central Asian sites, Buddhist rock-cut cave-temples were excavated at Tun-huang in northwestern China; they are found a century later at Yün-kang near modern-day Ta-t'ung, and subsequently, at scores of other sites throughout the country.

The earliest Buddhist timber architecture that survives in China was built in the T'ang dynasty (618–907) on the holy pilgrimage mountain of Wu-t'ai in northeastern Shansi Province. The simple three-bay, square main hall of Nan-ch'an Monastery was built in 782, and the grander main hall of Fo-Kuang Monastery stands as it was rebuilt in 857 (see figure 4). Important architectural features of T'ang Buddhist halls include crescent-shaped beams, diagonal cantilevers cutting through the multi-armed bracket sets that stand atop exterior columns to support the overhanging roof eaves, intercolumnar bracket supports, and surrounding porches where worshipers could stand.

Buddhist architecture that survives in North China from the tenth to thirteenth centuries reflects the diversity of monastic life in medieval East Asia. In Shansi and Hopei are main halls for the worship of the Buddha, a fantastic *sūtra* repository with intricately carved shelves recessed on each wall, multistory pavilions dedicated to individual *bodhisattvas*, storage halls for temple treasures, Chinese ceremonial gates, and a stable. Medieval Buddhist monasteries also include lecture halls, refectories, residences for all levels of Buddhist clergy, and towers for the bell and drum that sounded to announce prayer times; the scholarship and other activities of Buddhist clergy are comparable to those of their monastic counterparts in western Europe. Remarkable among surviving Buddhist architecture of China's medieval period are the tallest and oldest tim-

ber structure in the world, the 67.31-meter pagoda of Fo-kung Monastery in Ying-hsien, Shansi; the 22.5-meter pavilion in modern-day Tientsin, which has a unique three-tiered interior constructed to house a 16-meter image of the *bodhisattva* Kuan-yin (Avalokiteśvara); Mo-ni Hall of Lung-hsing Monastery in Hopei, the only example of a building with sharply sloping roofed porches projecting from each side (see figure 5); and the above-mentioned *sūtra* repository from the Lower Hua-yen Monastery in Ta-t'ung. The period is also known for distinct styles of masonry pagodas, introduced to North China by the Liao rulers.

Buddhist temple compounds built in China after the rule of the Mongols (known as the Yüan dynasty, 1279–1368) are similar in plan and building function to those from the Sung, Liao, or Chin. New in Buddhist temple construction at the time of the Mongols are buildings for Lamaist Buddhist worship, introduced to China from the region of Nepal and Tibet. The White Pagoda built by Khubilai Khan in 1271 at Miao-ying Monastery in Peking is one surviving example of the "bottle-shaped" Lamaist style that entered China at this time. Monasteries for Mahāyāna sects continued to be built in China through the Yüan dynasty and in the centuries following the return to native rule in 1368.

From the time of the Mongols on, the most impressive Buddhist structures and those exhibiting the most innovative features were built at Lamaist monasteries. Under the Ming dynasty (1368–1644) one innovation is the so-called five-pagoda cluster, composed of a central tower and four lower ones at its corners, all on a single platform, and representing a Lamaist *maṇḍala*. An example of this construction is found at the Five-Pagoda Monastery at Ta-cheng-chüeh Monastery, Peking, built in 1573. An outstanding Lamaist monastery in Peking, built in the eighteenth century under Manchu rule and active well into this century, is Yung-ho Kung, famous for its wall paintings as well as its buildings.

Two other sites show the tremendous impact of non-native Buddhist architecture in China under Manchu rule (1644–1911). Beginning in 1767 the Ch'ien-lung emperor had Lamaist temples constructed at Ch'eng-te (formerly known as Jehol) in Hopei Province. Built in imitation of Tibetan Buddhist monasteries, the buildings included a copy of Potala Palace in Lhasa. In Hsi-shuang-pan-na T'ai Autonomous Region of Yunnan Province, near the Burmese border, there are countless small monasteries generally composed of a Buddha hall, monks' quarters, and one or two pagodas all enclosed by a wall and decorated in the regional Sino-Burmese style.

Temple compounds in Korea and Japan. Like much of Korean architecture, Buddhist monuments were

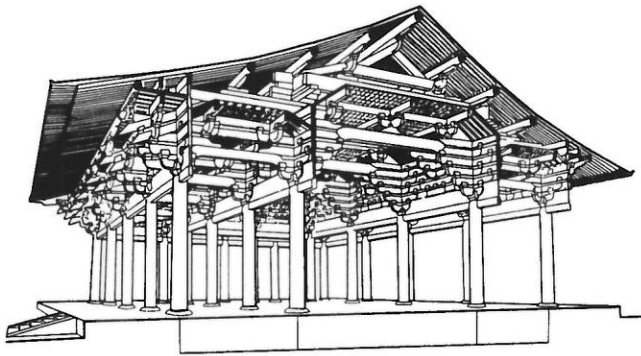


FIGURE 4. T'ang Buddhist Temple. Infrastructural section of Main (East) Hall of monastery, Fo-kuang Temple, Wu-t'ai Shan, Shansi, China; rebuilt 857 CE.

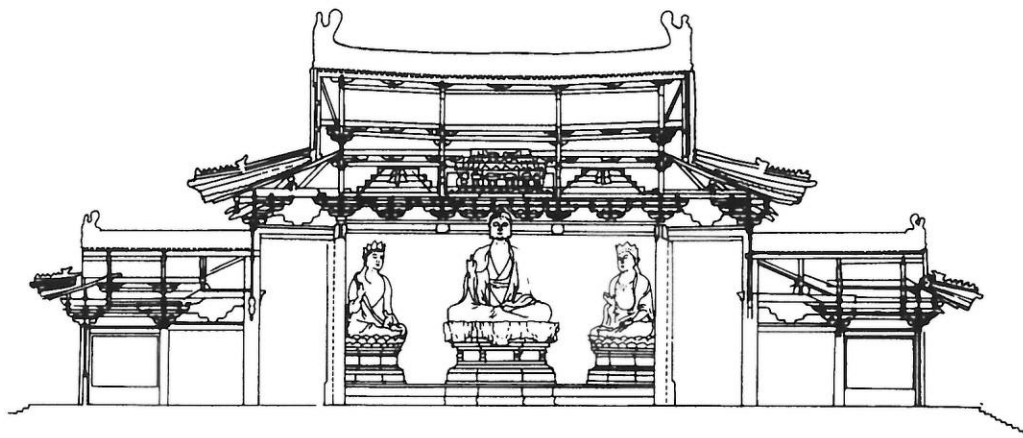


FIGURE 5. *Mo-ni Hall*. Lung-hsing Temple, Chen-ting, Hopei, China; c. 1053 CE. Figure shows placement of images of the Buddha and *bodhisattvas* within the hall.

transmitted directly from China, so that in the initial stages, before the year 668, Korean Buddhist buildings reflect the styles of the continent. Yet, owing to native taste and a harsher climate, Korean Buddhist architecture, while accommodating certain norms dictated by the faith, is never exactly identical to its Chinese sources.

Some of the earliest surviving Korean Buddhist monuments are seventh-century stone pagodas from the monasteries Miruk-sa and Chong-nim-sa in the Paekche kingdom. During this period of the Unified Silla (668–935), approximately contemporary with T'ang China, the most important Korean Buddhist architectural site is the capital, Kyongju. Within the walls of the T'ang-style capital, most of which was destroyed at the end of the sixteenth century, are the monasteries of Sokkulam and Pulgak-sa. Sokkulam, the best-preserved early Buddhist monument in Korea, more closely resembles a cave temple in the tradition of the rock-cut temples to Korea's west than any other type of temple compound construction. Yet it also includes a stone antechamber connected to a domed structure in the manner of earlier Korean tombs.

The most important surviving Buddhist temple compound of early Japan is Hōryūji, located just south of modern-day Nara. In its initial building phase in the early sixth century it was huge. The nucleus of the late seventh-century monastery consists of pagoda and *kondō* (main hall) enclosed by a covered corridor, with the middle gate and lecture hall (a later building) adjoining the corridor to the south and north, respectively.

During the Tempyō period (711–781), about fifty years after the rebuilding of the Hōryūji, an octagonal Buddha hall known as Yumedono (Hall of Dreams) was

built on the former site of the residence of Prince Shōtoku (574–622), founder of the original monastery. This memorial hall to the prince is the focus of what is known as the Hōryūji East Precinct, in contrast to the so-called West Precinct that predates it. The conversion of a ruler's residence into a Buddhist monastery was a common practice in China and Japan at this time and later; indeed, since the architectural style of a Buddha hall replicates that of a ruler's palace, sometimes the residential structures could be converted with little emendation.

The great Japanese Buddhist building project of the eighth century was Tōdaiji, the East Great Monastery begun in the 740s by the order of Emperor Shōmu. Aspects of T'ang monastery architecture are evident in the Tōdaiji and in many contemporaneous buildings that survive in Nara today. In addition to T'ang-style architecture, the Tōdaiji is known for its Great Buddha Hall, built to house the 16.19-meter bronze image of Vairocana; for the South Great Gate, constructed under the direction of the monk Chōgen during the Kamakura period (1185–1332); and for the Shōsōin, a treasure repository that held foreign gifts and other rarities acquired by Emperor Shōmu. Only the storage hall, elevated on posts sunken directly into the earth, reflects native, pre-Buddhist building practice in Japan.

After the transfer of the Japanese capital north to Heian (modern-day Kyōto) at the end of the eighth century, a move due in part to the increased power of the Buddhist clergy within Nara, new forms of Buddhism necessitated new architectural spaces. The Esoteric sects, also introduced to Japan from China, were characterized architecturally by smaller, more modest temples, often built in isolated mountain settings. Among the buildings that survive at Daigoji and Jingoji in the

Kyoto suburbs, and Murōji farther south, are those with cypress bark roofs and plank floors. New Buddhist structures for Esoteric worship also included halls for ritual circumambulation, purification halls, halls dedicated to the Five Great Kings of Light (Godaimyō-ō), and a bottle-shaped pagoda called *hōtō*. Yet another new feature of Esoteric temple halls was an additional narrow hall or corridor, sometimes more than one, for worshippers.

Buddhist temple compounds of around the year 1000 possess the elaborate yet subtle decorative aesthetic of the late Heian period, named Fujiwara after the powerful aristocratic family. The popular form of Buddhism at the time was Pure Land, also originally introduced from China, but by this time Buddhist temple architecture had abandoned much of T'ang style and given way to Japanese taste. The Phoenix Hall dedicated to Amida (Amitābha) Buddha of the Byōdōin in Uji, originally a Fujiwara family estate, is the epitome of the period's architectural taste. Its extraordinary construction combines a small central hall with a false second story as well as flanking two-story "wing" corridors with corner towers. This residential style probably imitated paintings of Amida Buddha's Western Paradise.

Beginning in about the twelfth century, halls as small as one bay square dedicated to Amida Buddha were built all over Japan. The ascendancy of military generals in the Kamakura period led to two important developments. One was the rebuilding of many of the old Nara monasteries such as Kōfukuji and Tōdaiji, which had been destroyed in the power struggle of the twelfth century. The other was the building of a new government headquarters at the mountainous town of Kamakura, a site graced by the Five Great Zen Monasteries (the Gozan monasteries) and numerous smaller ones. The ascendancy of Zen Buddhism and its architecture at this time has been attributed to the appeal its austerities and restraint had for the ruling military lords. [See Gozan Zen.]

The final important phase of Buddhist architecture in Japan occurs in the Muromachi, or Ashikaga, period (1392–1572), again an age of military rule. Several building complexes stand out among the many surviving period structures. Two of these, the Gold and Silver Pavilions of the large villas of the ruling Ashikaga family, in the eastern and western suburbs of Kyoto respectively, were residential in style but functioned in part as Zen chapels. The abbot's quarters (*hōjō*) of a Zen monastery in fact came to be a standard feature of residential, or *shōin*, architecture from this time onward. Indeed, since the Heian period the aesthetic taste of Japanese ruling families had been largely determined by current Buddhist practices and ideals.

The history of Buddhist temple architecture in Japan is a continuous interplay of Chinese influence and native taste. As late as the seventeenth century new Buddhist architectural styles entered Japan together with new religious sects from the Asian continent. Mampukuji, built in Kyōto by a Chinese Buddhist monk of the Ōbaku Zen sect from the Fukien Province of South China, is one of the last examples of an imported branch of Chinese Buddhism that would introduce with it an architectural style. Yet even at Mampukuji, as at every Buddhist temple compound in Japan of every age, subtle decorative changes from the Chinese can be detected.

[See also Iconography, article on Buddhist Iconography.]

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Taoist Temple Compounds

It is difficult to say what was the first Taoist structure in China or where or when it was built. It seems certain that large monasteries were not erected during the age of the philosophers Lao-tzu and Chuang-tzu in the Warring States period (403–221 BCE) nor, it appears, under the Han dynasty (206 BCE–220 CE), by which time small temples were built to popular gods. By the period of Chinese history known as the Six Dynasties (220–589), however, Taoism had evolved from a philosophical system with a focus on individuality or the attainment of immortality into an organized religion; with this new religion came a clergy, an increasing number of deities, and buildings to house and serve them. The change in the Taoist religion is due largely to the intensified fervor of worshipers from the competing foreign faith of Buddhism beginning in the fourth century. Indeed, the forms and functions of Taoist architecture in China from this time onward directly reflect the styles and purposes of Chinese Buddhist buildings to the extent that Taoist images stand on altars in the center of worship halls, Taoist male and female clergy are trained and reside in monastic settings, and certain temple compounds include halls for both Buddhist and Taoist worship.

Taoist temple compounds are made up of halls dedicated to a variety of purposes. The majority are built for Taoist deities and usually house their images; some of these deities are purely legendary; others are believed to have had terrestrial existences prior to their elevation to the Taoist pantheon or are actual people of the past such as Lao-tzu; still others are popular or household gods worshiped in China in the pre-Buddhist centuries before the Six Dynasties period. Taoist architecture also includes buildings located at potent sites, notably the five sacred peaks or other natural phenomena, which are themselves objects of worship. Frequent recipients of Taoist halls are the Three Pure Ones (San Ch'ing), the eight Immortals, the god of war (Kuan-ti), city gods, mountains, and streams.

In Chinese terminology for Taoist buildings and building groups, the words *kung*, *kuan*, and *miao* occur

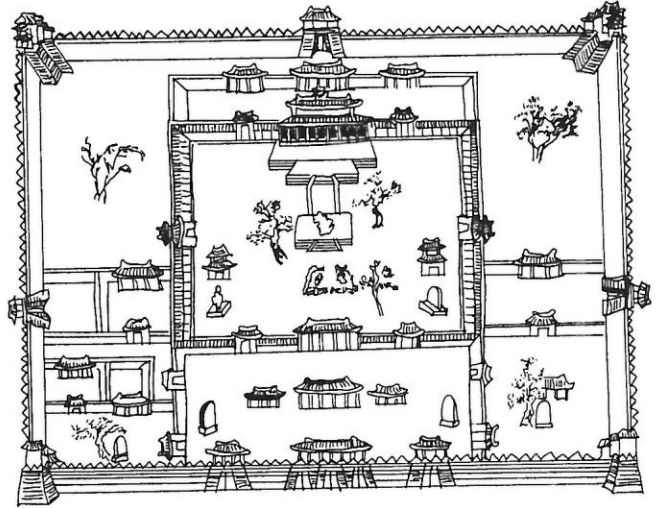


FIGURE 1. *T'ai Shan Temple*. Ground plan; T'ai Shan, Shantung.

most often, and *an*, *tz'u*, and *ko* less frequently. The first two, *kung* (monastery or palace) and *kuan* (abbey), are restricted to Taoist architecture. Each is basically equivalent to the Buddhist *ssu* (monastery or temple compound), consisting, in general, of a large group of buildings facing courtyards and enclosed by walls and covered arcades, with the main architectural structures arranged along a north-south axis and other less important buildings located along less dominant north-south or east-west lines. *An* (nunnery) is the same term used for Buddhist architecture, and *miao* (temple), *tz'u* (shrine), and *ko* (pavilion) are similarly not restricted to Taoist architecture. *Miao* and *tz'u* generally refer to a single hall or one hall with only a small number of associated buildings that may be part of a more extensive Taoist, Buddhist, or imperial building complex. *Ko* refers to a multistory hall usually dedicated to one deity. *Kung*, *kuan*, and *an* function as living, training, and learning centers for Taoist monks and nuns, who may be attached to more than one monastery in their lifetimes.

Standard histories of Chinese architecture mention only a few Taoist temple compounds, none of which includes buildings earlier than the Sung dynasty (960–1279). Like all Chinese timber structures, those dedicated to the Taoist faith fell subject to natural disaster, and many a Taoist monastery suffered destruction from an anti-Taoist imperial or Buddhist faction. However, literary records relate that almost every important Taoist building site has a history much older than its earliest surviving structure, in most cases going back as far as the T'ang dynasty (618–906) and often earlier.

Of the forty or so sites in China where Taoist temple compounds survive today, three are most noteworthy.