The Wisdom of Confucius I

ILLUSTRATIONS
Explained in English
Plate 1

An extract from Chapter Nine, “The Commonwealth State” in The Record of Rites, The Book of Rites from which The Record of Rites derives, was among the classics edited by Confucius. Translation:

“When the perfect order prevails, the world is like a home shared by all. Virtuous and worthy men are elected to public office, and capable men hold pasts of gainful employment in society; peace and trust among all men are the maxims of living. All men love and respect their own parents and children, as well as the parents and children of others. There is caring for the old; there are jobs for the adults; there are nourishment and education for the children. There is a means of support for the widows, and the widowers; for all who find themselves alone in the world; and for the disabled. Every man and woman has an appropriate role to play in the family and society. A sense of sharing displaces the effects of selfishness and materialism. A devotion to public duty leaves no room for idleness. Intrigues and conniving for ill gain are unknown. Villains such as thieves and robbers do not exist. The door to every home need never be locked and bolted by day or night. These are the characteristics of an ideal world, the commonwealth state”.

Plate 2

Mr William Cheung, President of the Confucius Hall of Hong Kong and Founding Director of the Confucius Publishing Co Ltd.

Plate 3

Confucius and Yen Tzŭ, said to have been his favourite disciple, are pictured in this rubbing from a stone carving in Ch'ü Fu, Shantung. It is thought that the original work upon which the carving was based was a painting by the noted artist, Ku K'ai Chih of the Eastern Chin Dynasty (A.D. 317-420). The painting in turn is said to have been inspired by a work created by another disciple of Confucius, Tsŭ Kung. The rubbing is called ‘Confucius Followed by Yen Tzŭ’.

Plate 4

Similar to the presentation of ‘Confucius Followed by Yen Tzŭ’, this is a popularised portrait of Confucius, the traveller and the teacher, the familiar sword at his side. The artist is uncertain.

Plate 5

These wood statues of Confucius and his wife, Chi-Kuan, were said to have been carved by one of the Sage's disciples, Tsŭ Kung. The inscription on this visual presentation of the statues reads simply, 'Posthumous Statue of the Sage', and is thought to have been written by a descendant of Confucius. The present whereabouts of the statues is uncertain.

Plate 6

A rubbing from a stone carving at Ch'ü Fu titled 'The Grand Master of All Ages'. Confucius, wearing the imperial headdress, is pictured at the head of the 72 men who were considered to be among his 3,000 disciples.

Plate 7

A Ch'ing Dynasty (A.D. 1644-1911) statue of Confucius erected at Ch'ü Fu in A.D. 1730. The statue was destroyed during the 1960s.

Plate 8

A portrait of Confucius created by a Hong Kong artist, Peter Mong, in 1982. The portrait was inspired by a statue of the Sage in the Temple of Confucius at Ch'ü Fu. The statue was erected in the Ch'ing Dynasty. The imperial robes and headdress worn by Confucius signify his canonisation in A.D. 739.

Plate 9

Confucius wear the headdress of the Grand Official of Justice for the state of Lu, a post he held. The original portrait from which this rubbing is said to come was completed for the Temple of Confucius at Ch'ü Fu in A.D. 1734.

Plate 10

The inscription at the base of this bust of Confucius reads, 'A True Likeness of Confucius, the Sage'. While inspired by the Ch'ü Fu portrait of Confucius as the Grand Official of Justice, the sculptor has added more detail in this work, thought to be of gypsum. The bust is in the Confucian Tai Shing School, Hong Kong.

Plate 11

A portrait of Confucius created by a Hong Kong artist, Peter Mong, in 1984. Depicting Confucius as the Grand Official of Justice, the portrait brings to mind the following description of the Sage in The Lun Yü, CHAPTER SEVEN: Thirty Seven: 'Confucius was gentle, yet strict, awe-inspiring yet not fearful, and courteous yet at ease'.

Plate 12

Confucius is depicted as a layman in this rubbing from a stone carving at Ch'ü Fu. The stone carving is said to have been fashioned from an original portrait of Confucius by the master painter, Wu Tao Tzŭ of the T'ang Dynasty (A.D. 618-907).

Plate 13

Titled 'The Foremost Teacher', this popularised portrait of Confucius is said to be based on a work by the T'ang Dynasty artist, Wu Tao Tzŭ. The hands are clasped in a style similar to that of 'Confucius Followed by Yen Tzŭ' (Plate 3) and the headdress is like that in the stone rubbing of Confucius, the layman (Plate 12).

Plate 14

Inspired by a stone rubbing which depicts Confucius simply as a layman (Plate 12), this brass etching is titled 'The Greatest, Most Holy Sage and Foremost Teacher, Confucius'. It is at the Confucian Tai Shing School, Hong Kong.

Plate 15

A portrait of Confucius created by a Hong Kong artist, Peter Mong, in 1983. The portrait was inspired by a stone carving at Ch'ü Fu.
Map to illustrate the travels of Confucius to various states in circa 517 through 484 B.C. The states are positioned as they are thought to have during the Spring and Autumn Period (770–476 B.C.) in the course of the Chou Dynasty (circa 1100-211 B.C.). The visual presentation of this map was inspired by the style of ancient maps of China proper.
Before the birth of Confucius, a 'Ch'i Lin' (Unicorn), a mythical beast synonymous with auspicious omens, is said to have appeared before Yen Ch'eng Ts'ai, the Mother-to-be of Confucius. From the mouth of the Ch'i Lin slipped a jade tablet inscribed with a prophecy, 'A child as pure as crystal will be born for the continuation of the declining Chou (Dynasty) to become a king without a kingdom.' The awed lady secured the unicorn with a silken cord in an effort to keep the legendary beast in the family courtyard. But in vain, for two nights later, the Ch'i Lin had vanished, as mysteriously as it had first appeared.

Confucius was but five or six years old, he was already notably different from other children. He often devised his own games, imitating ceremonial rites, arranging toy utensils to represent sacrificial altars and vessels for offerings, and performing the required rituals accordingly. The young Confucius had never been schooled in the rituals and requirements yet they seemed to be a natural part of his store of knowledge. His example led other children to bow to each other and perform the rites in imitation of Confucius. Confucius’ respect for the rites at such a tender age was soon well known in all the states.

It is said that when he was in his early twenties, Confucius took up minor posts in the prominent Chi Household, that of an hermit said, ‘Continuously the waters flow in the same manner everywhere under heaven and who can change that? As for you, would it not be better to follow the man who shuns the world than to follow he who shuns people?’ (See The Lun Yu, Chapter Eighteen: Six.)

Confucius once went to visit Ch'ang Hung, a musician in the state of Chou. After Confucius had departed, Ch'ang Hung said, ‘Confucius has the stature of a sage. He speaks in frequent praise of Emperors Past. He is modest, earnest in learning, and strives to memorize and acquire as much knowledge as possible. What else can he be but a sage.’ When Confucius heard of this, he said, ‘I am only a man who is devoted to music and the rites’.

When Confucius was forty-two, Duke Chao died and was succeeded as ruler of the state of Lu by Duke Ting. However, the official Chi usurped power, which led Confucius to resign from public office. He then taught, and compiled and edited the classics.

When Confucius was thirty, he had taken his stand in life. His reputation as a man of letters and rites was also established. Meanwhile the last words of Mêng Hsi Tzü, and official of the state of Lu, were that he had heard of the coming of a descendant of the sages who would be either a ruler or a very wise man. Since Confucius was so dedicated to the rites, he must be a very wise man. Confucius was said to be a descendant of the Emperor T'ang, himself a sage. Mêng also expressed the wish that his two sons should receive instruction from Confucius. His wish was granted when his sons, Mêng Yi Tzü and Nan Kung Ching Shu later became students of Confucius.

Confucius pursued the appointment to office. He played the ch'in and taught his disciples from his home, set in the Hsing T'an (The Apricot Platform). He compiled and edited The Book of Rites and The Book of Change. Hsing Tan became the first institute of Confucius and set the tradition of Confucian education for centuries to come.
Plate 31

The engravings reproduced in Plates 31 to 43 are the work of a Monsieur Ponce of Paris, published in 1788. They are part of a set of 24 hand-coloured, copperplate engravings that illustrate an abridged French work entitled The Life of Confucius, Famous Chinese Philosopher (Helman, Paris). The engravings are from original drawings of China sent to Paris by a Monsieur Amiot, a missionary to Peking, and from the office of a Monsieur Bertin, a former secretary of state.

Plate 32

Yen Chêng Tsai, the Mother-to-be of Confucius, is filled with wonder at the vision of a Chi Lin (Unicorn), whose appearance foretells the birth of her son. She attempts to secure the Chi Lin with a silken cord, but to no avail, for the mystical creature vanishes two days later, as mysteriously as it first appeared. In its mouth, the Chi Lin holds a jade tablet inscribed with the prophecy 'A child as pure as crystal will be born for the continuation of the declining Chou (Dynasty) to become a king without a kingdom'.

Plate 33

The appearance of two magnificent dragons in the skies above the house of Shu-Liang Hê, the Father-to-be of Confucius, foretells the birth of a great man, a man of extensive knowledge and superior qualities. The five portrayed here represent the five most respected emperors of China, whose collective wisdom is legendary. They have come to pay homage to Confucius, whose destiny it is to be equal to an emperor in wisdom, but unequal by birth.

Plate 34

When he is but five or six years old, Confucius devises games in imitation of ceremonial rites, although he has not been schooled in the rituals and requirements. His elders are in awe, and word of the child prodigy soon spreads through all the states. The artist who created this picturesque scene of the child Confucius and his friends at play, has taken special care to portray an authentic environment in the form of a Chinese traditional garden, compete with rockery.

Plate 35

A boastful and vain official presents Confucius with the gift of a thousand measures of rice. Confucius does not keep any part of the gift for himself, and explains to his disciples that the spirit of giving is as important as the gift itself. The rice is graciously accepted, but distributed to the poor. In this way, an act of genuine charity is performed, while a lesson in true generosity is given to the world at large, and the official in particular.

Plate 36

A disciple of Confucius is promoted to the esteemed rank of head official. He and his entourage journey to visit Confucius. As soon as he sees the house of the Sage, the head official dismounts from his horse to pay his respects to Confucius. Once more, pupil reveres teacher as the official forgets for a moment his exalted position, he reverts to the role of disciple. This touching scene unfolds before a Chinese traditional landscape.

Plate 37

Falling out of favour in the state of Lu, Confucius travels to the state of Wei. On the outskirts, he is met by Duke Ling of Wei, who comes to honour the Sage. In the background, a pavilion and one of the gates of Wei are also pictured.

Plate 38

Nan Tzû, a wife of Duke Ling of Wei, and a legendary beauty, appears in the external hall of the Duke's lodgings, curious to see the reaction of Confucius. The Sage stands respectfully at the foot of the staircase, eyes cast down, hands at his chest, and silent. His modesty is such that Nan Tzû does not speak to him.

Plate 39

Duke Ling of Wei rides with one of his wives, Nan Tzû, to one of his country properties where a splendid entertainment is to be held in her honour. Duke Ling has invited Confucius to attend, as the presence of the Sage would lend dignity to the event. In contrast to the ostentation of the Duke's carriage, Confucius rides in a modest ox-cart, accompanied by five of his disciples, one of whom drives the cart. The other four are on horseback.

Plate 40

In the Temple of the Chou, Confucius tells his disciples about the two statues in the background. The statues are of the regent Emperor Ch'êng and the Duke of Chou, the latter the trusted tutor and adviser to the Emperor, who did not use his power and position to his own advantage. For his loyalty, the Duke is accorded a place of honour upon the imperial throne alongside the Emperor.

Plate 41

Confucius and two of his disciples gaze upon a golden statue in the Temple of Light. The lips of the statue are sealed (the engraving shows three fine needles, while other illustrations show three strips of paper), symbolising the need for careful thought before speech. A list of moral instructions is engraved on the back of the statue, whose virtues are raised on a pedestal for all to contemplate.

Plate 42

The Duke of Ch'êng commissions the building of a magnificent observatory, but, angered by the carelessness of three officials in charge of the project, he sentences them to death. However Confucius intercedes on behalf of the officials, who are subsequently pardoned by the Duke.

Plate 43

His editing of the six classics completed, Confucius offers them to heaven. The classics are laid out upon an altar, whose ornaments include two floral tributes and an incense burner. The offering is blessed by heaven, as depicted by the artist, in the form of a bright ray of light emanating from the golden orbs.

Plate 44

The Illustrated History of the Travels of the Sage, compiled by the artist, Mao Wên Ch'ang, in the Sung Dynasty (A.D. 960-1279), is the source of the drawings reproduced in Plates 45 to 56 which were inspired by verses in The Lun Yü.

Plate 45

Confucius enters the grand temple and asks about every detail...See The Lun Yü, CHAPTER THREE: Fifteen.
Plate 46  On entering the lord's gates, Confucius bows respectfully as though unworthy...See The Lun Yü, CHAPTER TEN: Four.

Plate 47  Confucius attended by his disciples, Tze Lu, Tseng Hsi, Jan Yu and Kung-Hsi Hua, who speak of their aspirations...See The Lun Yü, CHAPTER ELEVEN: Twenty Five.

Plate 48  Confucius is accompanied by his disciple, Fan Chi'h, to the grounds of the rain altar...See The Lun Yü, CHAPTER TWELVE: Twenty One.

Plate 49  Confucius is playing the ch'ing in Wei...See The Lun Yü, CHAPTER FOURTEEN: Forty Two.

Plate 50  The disciple, Ch'en K'ang, asks Po Yü, the son of Confucius, if he has heard anything different...See The Lun Yü, CHAPTER SIXTEEN: Thirteen.

Plate 51  Confucius is enroute to visit Yan Huo, official to the Chi family...See The Lun Yü, CHAPTER SEVENTEEN: One.

Plate 52  Confucius hears the sounds of stringed instruments and singing...See The Lun Yü, CHAPTER SEVENTEEN: Four.

Plate 53  Confucius says he has yet to meet the man who is as devoted to virtue as to beauty...See The Lun Yü, CHAPTER NINE: Seventeen.

Plate 54  Duke Ching of Chi hears from Yen Ying, an official of the state of Chi, the reasons why Confucius should not be employed in the state...See The Lun Yü, CHAPTER EIGHTEEN: Three.

Plate 55  Confucius says that to discipline self to fulfil the rites is benevolence...See The Lun Yü, CHAPTER TWELVE: One.

Plate 56  Confucius speaks of the attributes of some of his disciples...See The Lun Yü, CHAPTER ELEVEN: Two.

Plate 57  Said to be the first Japanese version of its kind, An Illustrated History of the Life of Confucius is a three-volume collection published in Japan in 1805. Each illustration has accompanying notes in Japanese.

Plate 58  The Mother-to-be of Confucius sees a Unicorn with a jade tablet in its mouth. She secures the Unicorn by its horns, but after two nights, the creature disappears. See also Plates 19 and 32.

Plate 59  In 551 B.C., the twenty-second year of the state leadership of Duke Hsiang of Lu, Confucius is born. The five revered elders who represent 'the essence of the five stars' appear in the courtyard of Confucius' birthplace while overhead, dragons and the sounds of music fill the air, manifestations that heaven rejoices at the birth of a sage.

Plate 60  When Confucius is official to the Chi Family, he is responsible for overseeing the livestock, as a result of which their numbers multiply. See also Plate 21.

Plate 61  When the official, Chi, usurps the power of ruling from the rightful leader, the Duke of Ting, Confucius resigns from public office in the state of Lu. Confucius then compiles and edits The Odes, The Book of History, The Book of Music and The Book of Rites. His disciples grow in number. See also Plate 24.

Plate 62  Confucius learns how to play the ch'in, instructed by music master, Hsiang, who urges his students to attempt a more difficult piece. However Confucius continues to practise the same piece of music in order to try to capture its essence, its meaning and its depth. Bowing before Confucius, the music master points out that the composer of the piece was Emperor Wen, whom Confucius reveres.

Plate 63  Although Duke Ling of Wei welcomes Confucius when the latter arrives in the state of Wei, the Sage is not employed in public office. One day as Confucius is playing the ch'in a man who passes by carrying baskets of earth urges him to 'follow the world'. Confucius responds that he has not yet become disillusioned with the world. See also Plate 49.

Plate 64, 65  In 500 B.C., the tenth year of the leadership of Duke Ching of Lu, the leaders of the states of Lu and Chi meet at Chia Ku. In celebration, the officials of Chi request a concert of music from 'the four directions'. Despite Confucius' objections, Duke Ching does not interfere, but then seeing the Sage's look of disapproval, the Duke eventually halts the music. A while after, the officials once again seek the performance of Chi palace music, and opera performers and dwarves appear. Confucius comments that those who delude their leaders should be beheaded. Knowing that he is wrong, Duke Ching is filled with fear. See also Plate 26.

Plate 66  When he leaves the state of Wei, passing through the state of Ts'ao, to the state of Sung, Confucius practises the rites with his disciples under a giant tree. Wanting to see Confucius killed, the official of Sung, Huan T'ui, tries without success to have the tree fall on the Sage, at which his disciples beg Confucius to flee. However, Confucius maintains that his heavenly mandate to teach is his destiny, and that the official cannot alter his heaven-sent destiny.
Duke Chao of the state of Ch'u is crossing a river in which floats a large, red object. He orders his attendants to fish the object from the water, which they do, but nobody knows what it is. Duke Chao despatches a messenger to Lu to enquire of Confucius, who says that the object is a p'ing shih, which is auspicious and edible. The messenger duly reports this to Duke Chao, who finds the p'ing shih to be delicious when he samples it. Confucius knows the origin of the p'ing shih from a folktale of the state of Ch'en.

Confucius visits the temple of Duke Huan of the state of Lu, where he sees a bell-like object called a yu tso, Confucius has heard that when the yu tso is filled with water, it turns upside down, thus being emptied of its contents, and thereafter, returning to its upright position. Confucius suggests to his disciples that they put what he has heard to the actual test. When the result proves the truth of what he has been told, Confucius wonders if there is anything that does not overturn when satiated.

When Confucius completes his compilation and editing of the classics, he offers them to the North Star, whereupon a red ray of light emanates from heaven. The ray of light is transformed into a jade tablet, which Confucius kneels to accept. See also Plate 43.

'The Four Disciples Next to Confucius and the Twelve Revered Confucians' is the subject of this stone rubbing in the Confucius Temple at Chü Fu. The term has been in use since A.D. 1712, when the Ch'ing Dynasty Emperor K'ang Hsi honoured Chu Hsi, one of those portrayed in the stone rubbing, Chu Hsi was a scholar of the Sung Dynasty (A.D. 960-1279).

'The Four Disciples Next to Confucius' (right to left), Tsêng Tzŭ, Yen Hui, K'ung Chi and Mencius.

Tsêng T'ian, also called Tsêng Tzŭ and T'san (505-436 B.C.). From Wu Ch'êng in the state of Lu. Respected as a filial son.

Yen Hui, also called Yen Yüen and Hui (521-490 B.C.). From the state of Lu. Much revered for his virtuous conduct.

K'ung Chi, also called Tzŭ Szŭ (?-? B.C.). Grandson of Confucius born in the Warring States period (476-221 B.C.). A philosopher of note, said to have been a pupil of Tsêng T'san. Teacher to Mencius.

Mencius, also called Meng Kê, Meng Tzŭ and Tzŭ Yû (circa 372-289 B.C.). From the state of Tsou. A pupil of K'ung Chi.

'The Twelve Revered Confucians' (right to left), Jan Kêng, Min Sun, Jan Yung, Tsai Yü, Jan Ch'iu, Tuan-Mu T'sŭ, Chung Yu, Yen Yen, Chuan-Sun Shih, Po Shang, Yu Jo, Chu Hsi.

Jan Kêng, also called Jan Po Niu (544?-B.C.). From the state of Lu. Noted for virtuous conduct.

Min Sun, also called Min Tzŭ Ch'ien and Min Tzŭ (536-487 B.C.). From the state of Lu. Noted for virtuous conduct.

Jan Yung, also called Yung and Chung Kung (522?- B.C.). From the state of Lu. Noted for virtuous conduct.

Tsai Yü, also called Tsai Wo and Yü (522-458 B.C.). From the state of Lu. Noted for his eloquent speech.

Jan Ch'iu, also called Jan Yu, Ch'iu and Jan Tzŭ (522-489 B.C.). From the state of Lu. Respected for his handling of policy matters.

Tuan-Mu T'sŭ, also called Tzŭ Kung and T'sŭ (520-? B.C.). From the state of Wei. Skilled in diplomacy.

Chung Yu, also called Yu, Tzŭ Lu and Ch Lu (542-480 B.C.). From Pien in the state of Lu. Noted for his handling of policy matters.

Yen Yen, also called Tzŭ Yu and Yen (506-? B.C.). From the state of Wu. Mastered literature.

Chuan-Sun Shih, also called Tzŭ Chang, Shih and Chang (503?- B.C.). From the state of Ch'ên.

Po Shang, also called Tzŭ Hsia and Shang (507-? B.C.). From Wên in the state of Chin, but some sources say he was from the state of Wei. Mastered literature.

Yu Jo, also called Yu Tzŭ (518-? B.C.). From the state of La.


The Imperial Dragon graces the ceiling well of the Apricot Platform (Hsing T'an) at Chü Fu. The Apricot Platform was constructed between A.D. 1017 and 1021, and renovated in 1569. Confucius is said to have taught his disciples at the Platform, where a pavilion has since been built.
Plate 90  Popularised portrait of Emperor Yao (circa 2300 B.C.), also called T'ao-T'ang Fang Hsün, T'ang Yao. Ruled during 'the golden age of antiquity', and is said to have established the calendar of four seasons. Abdicated in favour of his son-in-law, Emperor Shun.

Plate 91  Portrait of Emperor Yao from The Book Illustrated, which contains 570 drawings arranged in sixteen volumes. The Book Illustrated was published in A.D. 1905.

Plate 92  A page from The Book Illustrated, depicting Emperor Yao at court. Also shown are two devices attributed to him; a drum or ku which was beaten by those who wished to make recommendations, and a wood block or mu upon which grievances were written.

Plate 93  Popularised portrait of Emperor Shun (circa 2200 B.C.), also called Yu-Yü Ch'ung Hua, Yü Shun. Succeeded Emperor Yao. Appointed virtuous officials to key posts, among them the official Yü, who devised a system of flood control, and succeeded Emperor Shun.

Plate 94  Portrait of Emperor Shun from The Book Illustrated.

Plate 95  A page from The Book Illustrated, which shows Emperor Shun bestowing ceremonial robes or chang fu and carriage or lu chü on virtuous and worthy officials whose achievements were thus recognised.

Plate 96  Popularised portrait of Emperor Yü (circa 2100 B.C.), also called Szŭ Wên Ming, Ta Yü, Hsia Yu, Jung Yü. His greatest achievement was said to be the creation of a flood control system. Founder of the Hsia Dynasty (circa 2100-1600 B.C.).

Plate 97  Portrait of Emperor Yü from The Book Illustrated.

Plate 98  A page from The Book Illustrated which shows Emperor Yü travelling to inspect the progress of irrigation and flood control works.

Plate 99  Popularised portrait of Emperor T'ang, also called Lü, Wu T'ang, T'ien Yi, Ch'êng T'ang. Leader of the Shang tribe and founder of the Yin-Shang Dynasty (circa 1600-1100 B.C.).

Plate 100  Portrait of Emperor T'ang from The Book Illustrated.

Plate 101  A page from The Book Illustrated depicting the virtuous Emperor T'ang, who so loved his people that he vowed to take the blame for their faults. See also The Lun Yü, CHAPTER TWENTY: One.

Plate 102  Popularised portrait of Emperor Wên, also called Chi Ch'ang, Hsi Po. Leader of the Chou tribe. Said to have reigned for fifty years.

Plate 103  Portrait of Emperor Wên from The Book Illustrated.

Plate 104  A page from The Book Illustrated, which depicts the love and care of Emperor Wên for all his subjects, among them widowers and widows.

Plate 105  Popularised portrait of Emperor Wu, also called Chi Fa. Son of Emperor Wên. Founder of the Chou Dynasty (circa 1100-221 B.C.).

Plate 106  Portrait of Emperor Wu from The Book Illustrated.

Plate 107  A page from The Book Illustrated, depicting 'the ten able officials'. The Chou Dynasty was blessed with many talented officials, and because Emperor Wu promised the most virtuous and capable among them, the people stood to benefit.

Plate 108  Popularised portrait of the Duke of Chou, also called Chi Tan, Shu Tan, Brother of Emperor Wu, and regent to Emperor Ch'êng. Formalised the set rules of etiquette, codes of conduct and moral obligations of the Chou Dynasty.

Plate 109  Portrait of the Duke of Chou from The Book Illustrated.

Plate 110  A page from The Book Illustrated depicting the restoration of power to Emperor Ch'êng.

Plate 111  A section of the Ling Hsing Gate, the main gate at the Taipei Confucius Temple. See also Plate 114.
Taipei Confucius Temple layout. Construction of the Temple began in 1927, with building and renovation works being carried out from time to time during the next thirty years. The Temple occupies an area of over 180,000 sq ft. The design was inspired by the Confucius Temple in Ch'ü Fu, as well as those in the counties of Chang and Ch'üan.
The Ta Ch'êng Hall at the Taipei Confucius Temple. The Hall is raised above the level of other buildings in the Temple grounds in tribute to Confucius as 'The Greatest Most Holy Sage and Foremost Teacher, Confucius'. Within the Hall are placed tablets which extol the virtues of Confucius and the most respected among his followers, referred to collectively as 'The Four Disciples Next to Confucius and the Twelve Most Revered Confucians'. The tablet dedicated to Confucius is inlaid with gold and guarded by nine dragons, an indication of the imperial honour bestowed on the Sage, and a fitting tribute to the teacher of emperors.

The Ling Hsing Gate at the Taipei Confucius Temple, the main gateway at the Temple. From ancient times, only eminent scholars who achieved top results in the imperial examinations were permitted to enter the Temple of Confucius through the Ling Hsing Gate. Their progress through the Gate symbolised their mastery of Confucian teachings. Even today, the Ling Hsing Gate remains closed except on special occasions. Ordinarily, access to the Temple is through one of its side gates.

The Ming Lun Hall, situated west of the Ta Ch'êng Hall in the grounds of the Taipei Confucius Temple.

The Ch'ung Shêng Shrine at the Taipei Confucius Temple, containing tablets to the revered ancestors of Confucius and his followers. The Shrine is located behind the Ta Ch'êng Hall in the Temple grounds.

The unicorn or ch'i lin is depicted in this wall mural overlooking the Pan Chi'h Pool at the Taipei Confucius Temple.

The Wall of Ten Thousand Jên, which symbolises the great learning of Confucius, is situated at the Taipei Confucius Temple.

Adorning this sky pillar at the Taipei Confucius Temple are a dragon-fish or ch'ih wên with the head of a dragon and the tail of a fish (left), and a cavorting dragon (right).

One of the two ornamental dragon pillars which grace the main entry to the Ta Ch'êng Hall at the Taipei Confucius Temple.

The interior of the Ch'ung Shêng Shrine at the Taipei Confucius Temple, where tablets to the ancestors of Confucius and of his most respected followers are displayed.

The Taichung Confucius Temple, built in 1976.

Stone arches lead to the Taichung Confucius Temple. The inscription on the main arch refers to the scope of Confucianism, transcending time and space.

A bridge leads to the Ta Ch'êng Gate which fronts the Ta Ch'êng Hall at the Taichung Confucius Temple.

The impressive grand staircase and stone dragon facade of the Ta Ch'êng Hall at the Taichung Confucius Temple.

The Ta Ch'êng Gate at the Taichung Confucius Temple.

The traditionally unadorned pillars of the Ta Ch'êng Hall at the Taichung Confucius Temple.

The drum (ku) and the bell (chung) placed near the Ta Ch'êng Gate at the Taichung Confucius Temple.

The main altar in the Ta Ch'êng Hall at the Taichung Confucius Temple. The plaque over the altar refers to 'Perfect goodness...' and flanking the altar are musical instruments used in ceremonial services.

The West Wing of the Taichung Confucius Temple, where tablets to revered Confucians are displayed.

Gateway to the Tainan Confucius Temple. The Temple was first built in A.D. 1665. The tablet at right records the history of the Temple.

The Ta Ch'êng Hall at the Tainan Confucius Temple. A stone dragon carving fronts the entrance to the Hall, and is flanked by stone steps.

The West Ta Ch'êng Gate at the Tainan Confucius Temple.
Plate 134  The Gate of Rites and the Hsiang Hsien Shrine at the Tainan Confucius Temple, which commemorates the virtuous people of the village 'hsiang'.

Plate 135  The Ling Hsing Gate at the Tainan Confucius Temple.

Plate 136  The West Wing of the Tainan Confucius Temple.

Plate 137  Portrait of a lion on the Ling Hsing Gate at the Tainan Confucius Temple.

Plate 138  Portrait of a ch'i lin on the Ling Hsing Gate at the Tainan Confucius Temple.

Plate 139  Portrait of an elephant on the Ling Hsing Gate at the Tainan Confucius Temple.

Plate 140  Plaques in praise of Confucius inside the Ta Ch'êng Hall at the Tainan Confucius Temple.

Plate 141  The interior of the Ta Ch'êng Hall at the Tainan Confucius Temple. The Hall accommodates tablets to revere Confucians, and musical instruments and sacrificial articles. A large plaque praises Confucius as 'The Grand Master of All Ages'.

Plate 142  As the inscription at the base indicates, this statue of Confucius is housed at a Japanese shrine dedicated to the Sage. The seventeenth century shrine is in Ashikaga, a city in the Tochigi Prefecture, Honshu, Japan. Ashikaga is the site of the Ashikaga Gakko, a classical school founded in the ninth century. See also Plates 146, 147 and 148.

Plate 143  A view of the Yushima Seido Shrine in Bunkyo-Ku, Tokyo, Japan. The upper plaque denotes the Apricot Platform (Hsing T'an) and the lower plaque, the Ta Ch'êng Hall. The original Apricot Platform where Confucius is said to have taught is in Ch'ü Fu. The Ta Ch'êng Hall is traditionally the main hall within the grounds of a Confucius Temple.

Plate 144  The 'Yang Kao' Gate which leads to the Yushima Seido Shrine in the Bunkyo-Ku area of Tokyo, Japan.

Plate 145  The history of the Yushima Seido shrine is recorded in this notice near the entrance to the Shrine. In A.D. 1633, the ruling Tokugawa family built the first Confucius Temple in Edo (Tokyo). The Temple was moved to its present location in Tokyo in 1860, where it survived the effects of a fire and earthquake in 1923.

Plate 146  In A.D. 1432, a Buddhist monk was employed to head the Ashikaga Gakko School in Japan. He imported several Chinese classical works which are today accommodated in a library within the school grounds. See also Plates 147 and 148.

Plate 147  Among the Chinese classical works housed in the library at the Ashikaga Gakko School in Japan is The Lun Yü With Explanatory Notes. The Chinese-language work is believed to be representative of the Sung Dynasty (A.D. 1279-1368).

Plate 148  A Sung Dynasty (A.D. 1279-1368) work entitled The Book of Change With Explanatory Notes, is among the Chinese classical works housed in the library in the grounds of the Ashikaga Gakko School. The inscription on the box within which the classical work is contained terms the work 'a national treasure'.

Plate 149  The Ku Tower near the K'ung Estate in Ch'ü Fu.
Chü Fu City Layout. Confucius lived in Chü Fu.

Plate 151
Ancient Chü Fu city gates which date back to the Ming Dynasty (A.D. 1368-1644). The gates are inscribed with the characters for 'Wall of Ten Thousand Jên', which is said to represent the calligraphy of the Ch'ing Dynasty emperor, Ch'ien Lung. It is said a previous inscription found here was modelled after the calligraphy of the Ming Dynasty scholar, Wu Tsan Chung.

Plate 152
Chü Fu Confucius Temple Layout. The original Temple was built in 478 B.C., on the spot where it is said Confucius' home once stood. Renovation and reconstruction work was carried out from time to time from the Western Han Dynasty (206-24 B.C.). The existing Chü Fu Confucius Temple dates back to the Ming and Ch'ing Dynasties. Today the Temple comprises three halls, nineteen pavilions, three shrines, two wings, tow residential units, fifty-four gates/arches, all within red brick walls somewhat like a miniature city. In keeping with tradition, the main entrances of all the principal halls in the Temple grounds face south. When all the principal gates are open, a visitor standing at the Ling Hsing Gate can look straight towards the Ta Chêng Hall, the main hall in the complex, because of the parallel construction process.
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The Chin Sheng Yu Chên Arch fronting the Ling Hsing Gate in the Ch'ü Fu Confucius Temple bears the inscription 'Sounds of Gold, Echoes of Jade', a quotation from *Mencius*, Book V in description of music, in praise of Confucius. The arch was built in the Ming Dynasty. Atope the octagonal pillars are creatures from Chinese mythology which are said to ward off evil.

An east side gate at the Ch'ü Fu Confucius Temple. The inscription praises the virtue of Confucius. The four stone creatures fronting the gate are said to ward off evil. The gate dates back to the Yüen Dynasty (A.D. 1279-1368).

A small stream named Pi Shui ('Jade Waters') runs from the East to the West, under three bridges aptly named the 'Jade Waters Bridges' (Pi Shui Bridges), at the Ch'ü Fu Confucius Temple.

The Ta Ch'êng Hall in the Ch'ü Fu Confucius Temple is the principal hall for the veneration of Confucius. The Hall was so named by the Sung Dynasty emperor, Hui, in A.D. 1104. Originally the Hall bore the name 'Proclaiming a Sage'.

Built in A.D. 1018, the K'ui Wên Library is situated before the Ta Ch'êng Hall in the grounds of the Ch'ü Fu Confucius Temple. Reconstruction of the Library took place in A.D. 1191, when the Hall was given its name.

The Shih Li Hall in the grounds of the Ch'ü Fu Confucius Temple. It is said to be built on the spot where Confucius urged his son to study *The Odes* and the rites (See *The Lun Yü*, CHAPTER SIXTEEN: Thirteen).

It is said that the ninth generation descendant of Confucius, K'ung Fu, concealed the Confucian classics within secret compartments of the Wall of Lu which is in the grounds of the Ch'ü Fu Confucius Temple. The hidden treasures were discovered in the early Western Han Dynasty, when Duke Kung of Lu gave orders for demolition works required to extend his dwellings. To the left of the wall is a well which is thought to date back to Confucius' time.

The Apricot Platform (Hsing T'an) in the Ch'ü Fu Confucius Temple, marks the place where Confucius is said to have taught his disciples. The Apricot Platform was built in A.D. 1021 and reconstructed in A.D. 1569.

Around the Ta Ch'êng Hall in the Ch'ü Fu Confucius Temple, are twenty-eight stone pillars, ten of which front the Hall and are exquisitely carved in dragon patterns. See also Plate 162.

A close-up view of a dragon pillar carving outside the Ch'ü Fu Confucius Temple Ta Ch'êng Hall. The carvings on ten of the twenty-eight pillars of the Hall, were commissioned by the Ming Dynasty emperor, Hsien.

The carved brackets between the roof and cross-beam of the Ta Ch'êng Hall at the Ch'ü Fu Confucius Temple.

A set of ch'îng (stone chimes) in the Ta Ch'êng Hall of the Ch'ü Fu Confucius Temple.

A ku (drum) in the Ta Ch'êng Hall of the Ch'ü Fu Confucius Temple. The wooden drum bears a dragon pattern.

In the Ta Ch'êng Hall of the Ch'ü Fu Confucius Temple, musical instruments include (right to left): a set of bells (chung), individual chung (bells), and sê (stringed instruments).
The K'ung Estate Layout. The Estate is situated to the East of the Confucius Temple in Ch'ü Fu, and today comprises about 463 structures, inclusive of living quarters, pavilions, halls and studies. Only direct descendents of Confucius were permitted to live at the Estate, which was established in A.D. 1038-39, after the Sung Dynasty emperor, Jên, bestowed on the forty-sixth generation descendant of Confucius, named K'ung Tsung Yüen, the title of 'Successor to Confucius'.
The Ch'üeh Li Arch is south east of the K'ung Estate in Ch'ü Fu.

The main entrance to the K'ung Estate in Ch'ü Fu dates back to the Ming Dynasty (A.D. 1368-1644). Two carved stone lions stand before the entrance, one of them a lioness with her cub.

Just beyond the main entrance to the K'ung Estate in Ch'ü Fu is a plaque which directs that 'all officials dismount here'.

A plaque on the main entrance to the K'ung Estate in Ch'ü Fu is inscribed 'Home of the Sage'.

A lioness and her cub guard the main entrance to the K'ung Estate in Ch'ü Fu.

Dedicated to the Sage, the Shêng Jên Gate is the second gateway to the K'ung Estate in Ch'ü Fu, and dates back to the Ming Dynasty.

The third gateway to the K'ung Estate in Ch'ü Fu is the Ch'ung Kuang Gate, which was opened only for the passage of emperors, or by Imperial Command. To signify the ritual of canon fire which was associated with the opening of the Gate, it is also known as the Yi Gate. Another name, Sê Gate, connotes its usual 'closed' or 'blocked' state.

A view of a courtyard in the West Wing of the K'ung Estate, the residential sector of the Estate in Ch'ü Fu.

The Pi Nan Tower in the K'ung Estate at Ch'ü Fu is said to have been a place of refuge for the descendants of Confucius in troubled times.

A mythical heavenly beast meant to warn against avarice adorns the screen fronting the only gate to the inner residence of the K'ung Estate in Ch'ü Fu.

A view of residential quarters in the K'ung Estate in Ch'ü Fu.

A view of residential quarters in the K'ung Estate in Ch'ü Fu.

The seal of the 'Successor to Confucius'.

Ch'ü Fu K'ung Forest Layout. The Forest is the final resting place of Confucius and his descendants.
Ch’ü Fu K’ung Forest Layout. The Forest is the final resting place of Confucius and his descendants.
Meaning 'The Arch of the Forest of the Most Holy', the Chih Shêng Lin Arch at the K'ung Forest entry was built in A.D. 1424, and reconstructed during the Ch'ing Dynasty.

A stone statue of the Chi'in Dynasty (221-206 B.C.) general, Wên Wêng Chung guards the path leading to the tomb of Confucius in the K'ung Forest at Ch'ê Fu. The general holds a sword.

A stone statue of the Chi'in Dynasty (221-206 B.C.) scholar, Wên Wêng Chung guards the path leading to the tomb of Confucius in the K'ung Forest at Ch'ê Fu. Directly opposite across the path is a statue of the same man in his other known role of general (See Plate 183). In his role of scholar, Wên Wêng Chung is depicted holding a tablet.

Four pairs of stone statues form a guard of honour at the path which leads to the tomb of Confucius in the K'ung Forest at Ch'ê Fu. The eight statues are believed to have been sculpted in the Sung and Ming Dynasties, and five of them can be seen in this photograph. Nearest the camera, at right is a mythical beast, the Wên Pao, whose counterpart across the path is beyond camera range. The next pair of statues are mythical beasts known as Chiao Tuan, and next to them are the stone warrior and scholar, Wu Wêng Chung and Wên Wêng Chung (See also Plates 183 and 184). Beyond camera view are the two mythical creatures called Hua Piao.

The calligraphy of two eminent Ming and Sung calligraphers denote the tomb of Confucius in the K'ung Forest at Ch'ê Fu. The Ming Dynasty calligrapher, Huang Yang Chêng, created the inscription, 'The Greatest, Most Holy Sage, and a Prince of Literature'. The other inscription (on a plaque behind the one in this photograph) by a Sung Dynasty calligrapher, reads 'Proclaiming a Sage'.

It is said that for six years after the death of Confucius, his disciple Tzŭ Kung lived and mourned in this humble dwelling situated west of the tomb of Confucius in the K'ung Forest at Ch'ê Fu. According to The Historical Records by Szŭ-Ma Ch'ien, all the disciples of Confucius mourned him for the conventional three years but Tzŭ Kung, who mourned for six years.

The Lou Hang Ching ('Sparse Alley' Well) is situated within the Temple of Yen (Hui), north east of the K'ung Estate in Ch'ê Fu. Yen Hui, the apparent favourite disciple of Confucius, is thought to have lived here (See The Lun Yü, CHAPTER SIX: Nine).

The Temple of Yen (Hui), also called Fu Shêng Temple, north east of the K'ung Estate in Ch'ê Fu.

The Temple of Mencius is situated in Tsou County, south east of Ch'ê Fu in Shantung Province. Not far from the Temple are the Mencius Estate and Mencius Forest, the latter where the tomb of Mencius is located.

East of the city of Ch'ê Fu is the tomb of Shao Hao, believed to be the ancestor of Confucius. The approximate age of the tomb is uncertain.

The arch leading to the tomb of Shao Hao (believed to be the ancestor of Confucius), outside the city of Ch'ê Fu.

A statue of Shao Hao, believed to be the ancestor of Confucius. The statue is at the tomb of Shao Hao outside the city of Ch'ê Fu.

Fu Trô Cave at Ni Shan outside Ch'ê Fu. A stone plaque denotes the cave where, according to legend, Confucius was born. 'Fu Trô' means 'Master'.

Ni Shan School to the East of Ni Shan, outside the city of Ch'ê Fu. The School is no longer in use.

Located above the Fu Trô Cave (See also Plate 194) is the Hsien Shêng Temple, dedicated to Confucius, 'The Foremost Sage'.

The Kuan Ch'üan Pavilion at Ni Shan outside Ch'ê Fu. The Pavilion is about midway between the Fu Trô Cave and the Hsien Sheng Temple. The Pavilion name alludes to overlooking the waters of the River Yi (See The Lun Yü, CHAPTER NINE: Sixteen).

A view from the Kuan Ch'üan Pavilion at Ni Shan outside Ch'ê Fu. See also Plate 197.
The Confucius Hall Middle School (foreground), the Confucius Hall of Hong Kong, and the newly-built Pen and Sword Pavilion (left) are representative of Confucianism in Hong Kong. The buildings are located on a private site on Caroline Hill Road in the Causeway Bay District of Hong Kong Island. In the background are the adjacent district of Happy Valley, and Victoria Peak.

A page from the May 1936 edition of the Confucian Monthly, which records the official opening of the Confucius Memorial Hall of Hong Kong in December 1935. Presiding at the ceremonies was the then Secretary for Chinese Affairs (representing the Hong Kong Government), Mr Norman L. Smith. Construction of the Hall was made possible through a private donation of land and building costs of over HK$57,000. See Plate 201.

In the Library of the Confucius Hall of Hong Kong is this portrait of Mr Kan Hung Chiu, who donated a 12-acre parcel of land and over HK$57,000 in cash towards the construction of the Hall. The donation was made on behalf of his father, Mr Kan Long Shan.

A page from an official publication to commemorate the grand opening of the Confucius Hall of Hong Kong.

A marble commemorative plaque erected outside the Confucius Memorial Hall of Hong Kong on 'an auspicious day' in July 1935, records the generous donation of Mr Kan Long Shan, which made possible the construction of the Hall.

A view of the main entry to the Confucius Hall of Hong Kong. In the foreground is the tiled roof of the newly-constructed Pen and Sword Pavilion, made possible through a donation by the current President of the Hall, Mr William Cheung. The Pavilion is designed for special exhibits.

The main gate, at street level, to the Confucius Hall of Hong Kong.

An inscribed plaque on the front facing of the Confucius Hall of Hong Kong says 'Echoes of Jade, Sounds of Gold', a reference to music, harmony and learning, in praise of Confucius who mastered them all.

A close-up view of the Confucius Hall Middle School (foreground), the Confucius Hall of Hong Kong, and at left, the Pen and Sword Pavilion, all located on a 12-acre site at Caroline Hill Road in Causeway Bay, Hong Kong.

The main entrance to the Confucius Hall of Hong Kong decorated for annual celebrations held to mark the birthday of Confucius. The date varies each year since it is calculated according to the lunar calendar wherein it occurs on the twenty-seventh day of the eighth moon.

Students of Confucius Hall Middle School perform a Chinese traditional lion dance during special celebrations in the School grounds.

A recent portrait of Confucius commissioned by the current President of the Confucius Hall of Hong Kong, Mr William Cheung, is the focus of attention during ceremonies of worship held at the Hall to honour the Sage.

The current President of the Confucius Hall of Hong Kong, Mr William Cheung, officiates at special ceremonies honouring the birthday of Confucius.

A view of the Confucius Hall of Hong Kong.

A view of the Confucius Middle School of Hong Kong.

A tree-shaded stairway in the grounds of the Confucius Middle School of Hong Kong.

Students on their way to class in the Confucius Middle School of Hong Kong.

A life-sized statue of Confucius mounted on a pedestal, in the grounds of the Confucius Hall of Hong Kong. The pedestal bears the inscription, 'The Grand Master of All Ages'.

Students of the Confucius Middle School of Hong Kong, watched over by 'The Grand Master of All Ages', Confucius, to whom education was major importance.