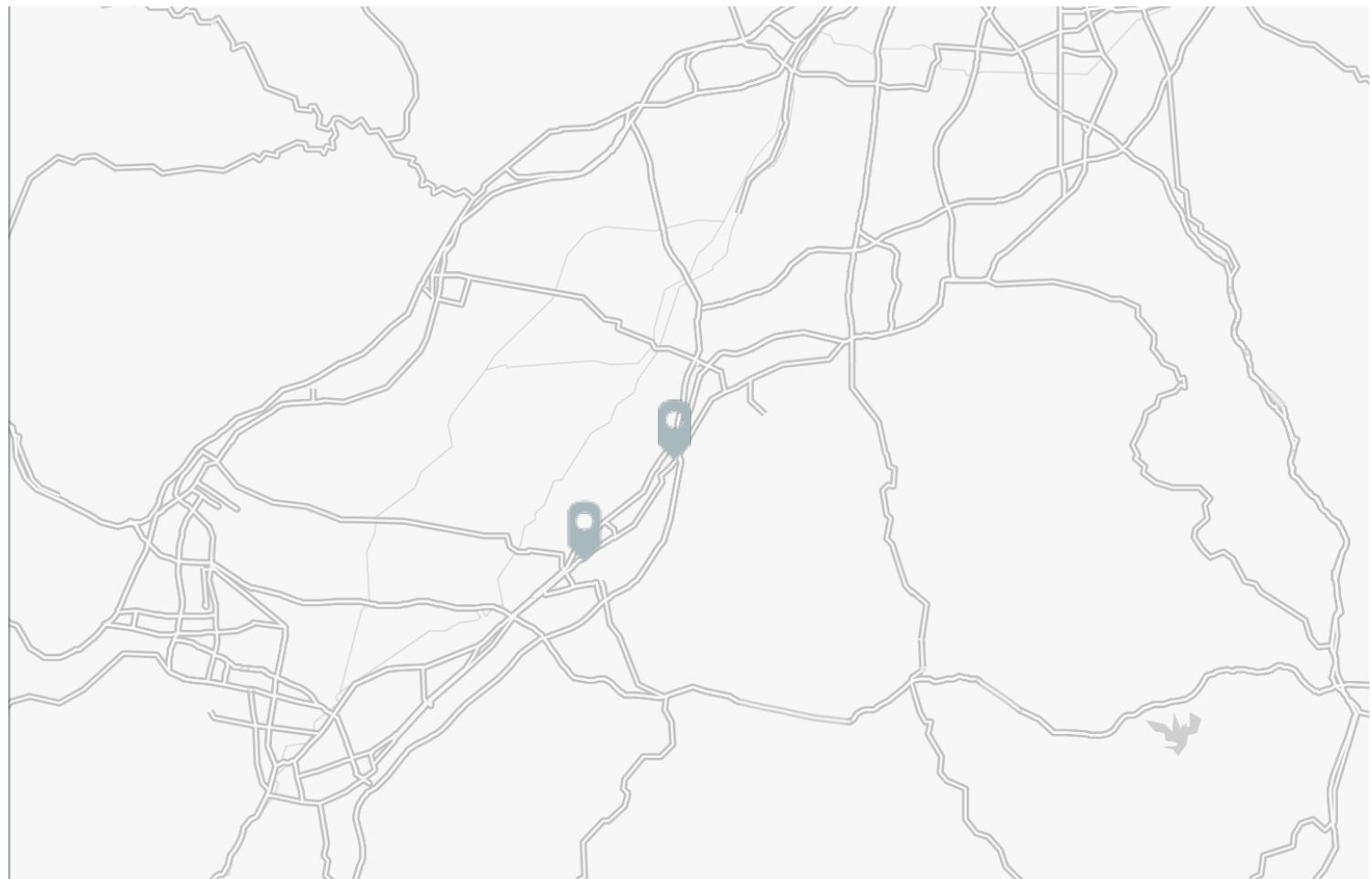




Zhenguo Temple

Qiaowei Li, Ruoheng Du, Lexie Zhu, Tristan Liu, Mia Xue

March 27, 2022



Esri, © OpenStreetMap contributors, HERE, Garmin, FAO, METI/NASA, USGS

Powered by Esri

Introduction

Geographical Location

Zhenguo Temple is located in Haodong village, 13 kilometers north of Pingyao in Shanxi.

In 1988, the State Council announced the Zhenguo Temple as one of the major historical and cultural sites protected at the national level, and in 1997, Zhenguo Temple was listed on the World Cultural Heritage List together with Pingyao Ancient City and Shuanglin Temple.

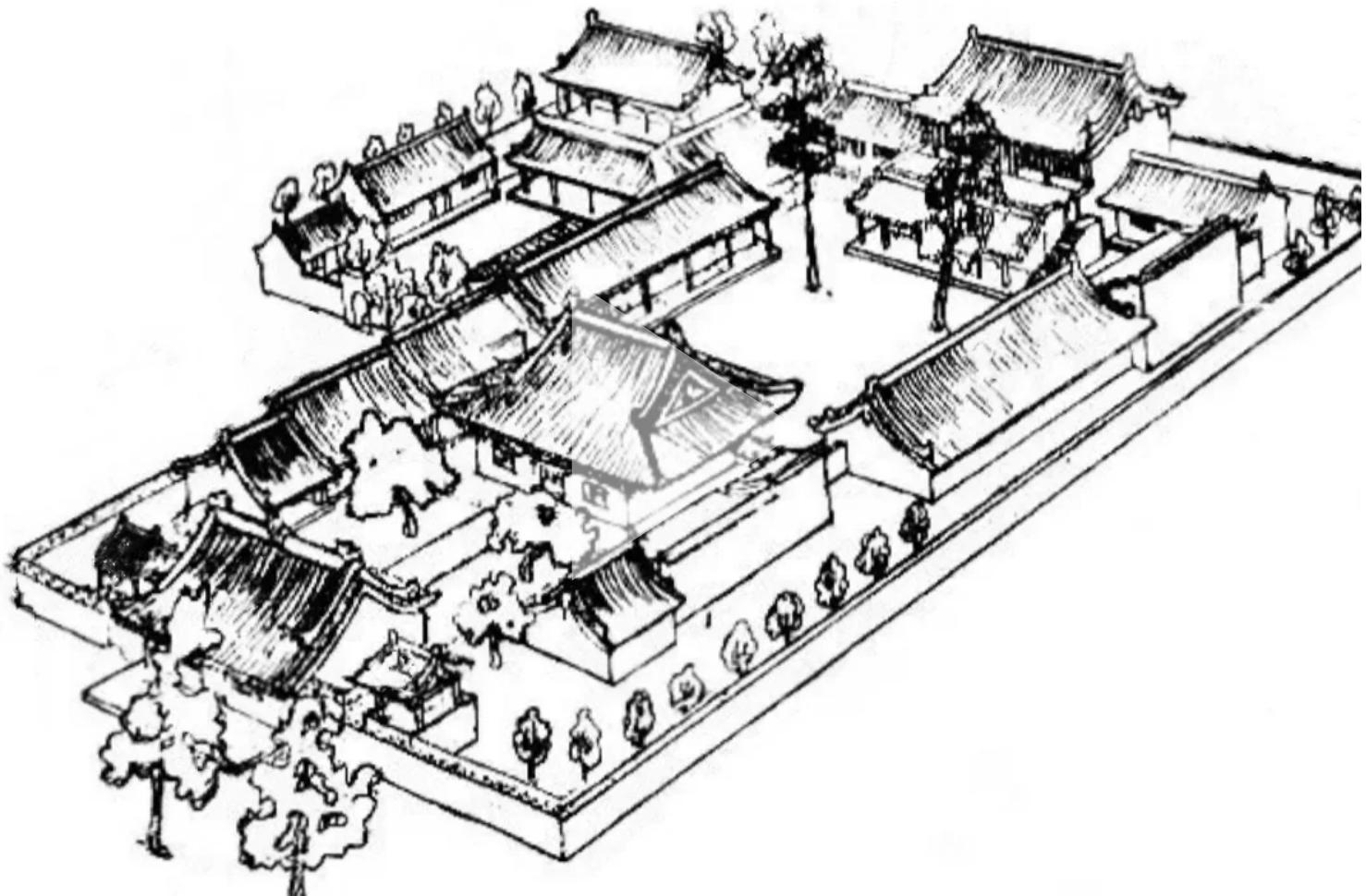
It consists of several halls built in different dynasties. The earliest one was the Ten Thousand Buddhas Hall, built by Northern Han (951–979) patronage in 963.

Office Name (管理处名称)	Pingyao County Zhenguo Temple Management Office (平遥县镇国寺管理处)
Protection Level (保护级别)	Major Historical and Cultural Sites Protected at the National Level (全国重点文物保护单位)
Architecture Composition (建筑构成)	Brick and Timber Structures (砖木结构)
Protected Area (保护范围)	30 Meters East of the Fence 围墙东30米 30 Meters North of the Fence 围墙北30米 South to the South Edge of the Road 南至路南沿 West to 10 Meters away from the Western Fence of Timber Warehouse of the Provincial Ancient Construction Institute 西至省古建所木材库西围墙外10米
Office Manager (责任人)	Jiahua Liang (梁家桦)
Contact Number (联系电话)	0354-5848041
Email (电子邮箱)	www.pyzgs@126.com

Official Record

Zhenguo Temple was listed as one of the major historical and cultural sites protected at the provincial level in 1965.

The information on the right was publicized by Shanxi Culture Relics Bureau on August 11, 2019.



Monastic Plan

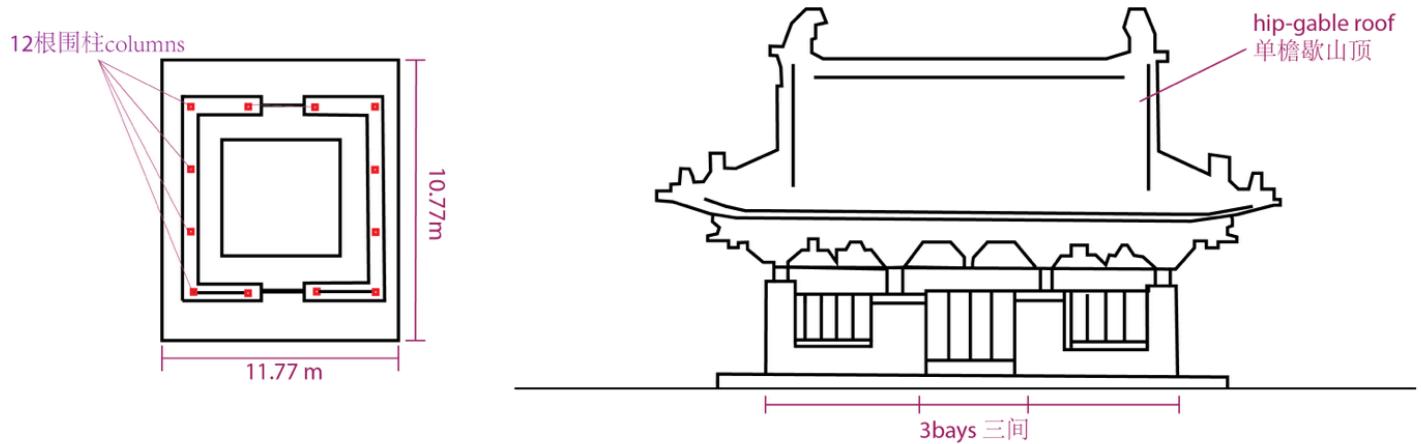
The general plan of Zhenguo Temple, which sits in the north and faces south, is mainly composed of **two central-axis-symmetrical courtyards**. The three-bay length **Ten Thousand Buddhas Hall** stands in the center of the **front courtyard**, with the Hall of Heavenly Kings as the beginning and the bell tower and drum tower clothing aside. The east and west side halls in the **back courtyard** are Guanyin Hall and Jizo Hall, respectively, and the center is built with **Three Buddhas Hall**.

Such a monastic plan was influenced by the Buddhist architecture style of the construction dynasty. Under the influence of the social style of donating one's house for a temple, Buddhism architecture styles changed from pagoda-centered to Buddha hall-centered during the Sui and Tang dynasties. **Zhenguo Temple, built in the Five Dynasties, followed this style, with the two main Buddha halls serving as the focal point of the front and back two courtyards.** However, because the monastic plan of architecture was not yet officially regulated by the state at the time, the main gate and other architectural paradigms in the seven-hall temple did not appear in Zhenguo Temple's plan at that time.

(All materials in the right video come from VR Heritage and the official map of Zhenguo Temple Scenic Spot.)



Timber Structure

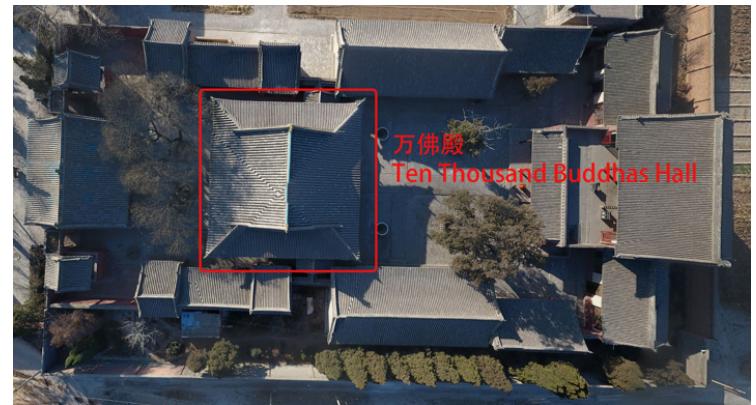
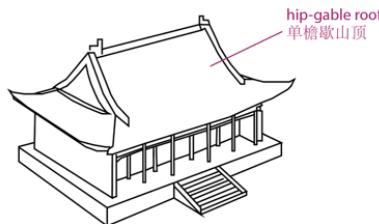


Reference: Liang Sicheng Quan Ji-Yingzaofashi Zhushi 梁思成全集-《营造法式注释》[The Complete Works of Liang Sicheng-Commentary on Yingzaofashi]

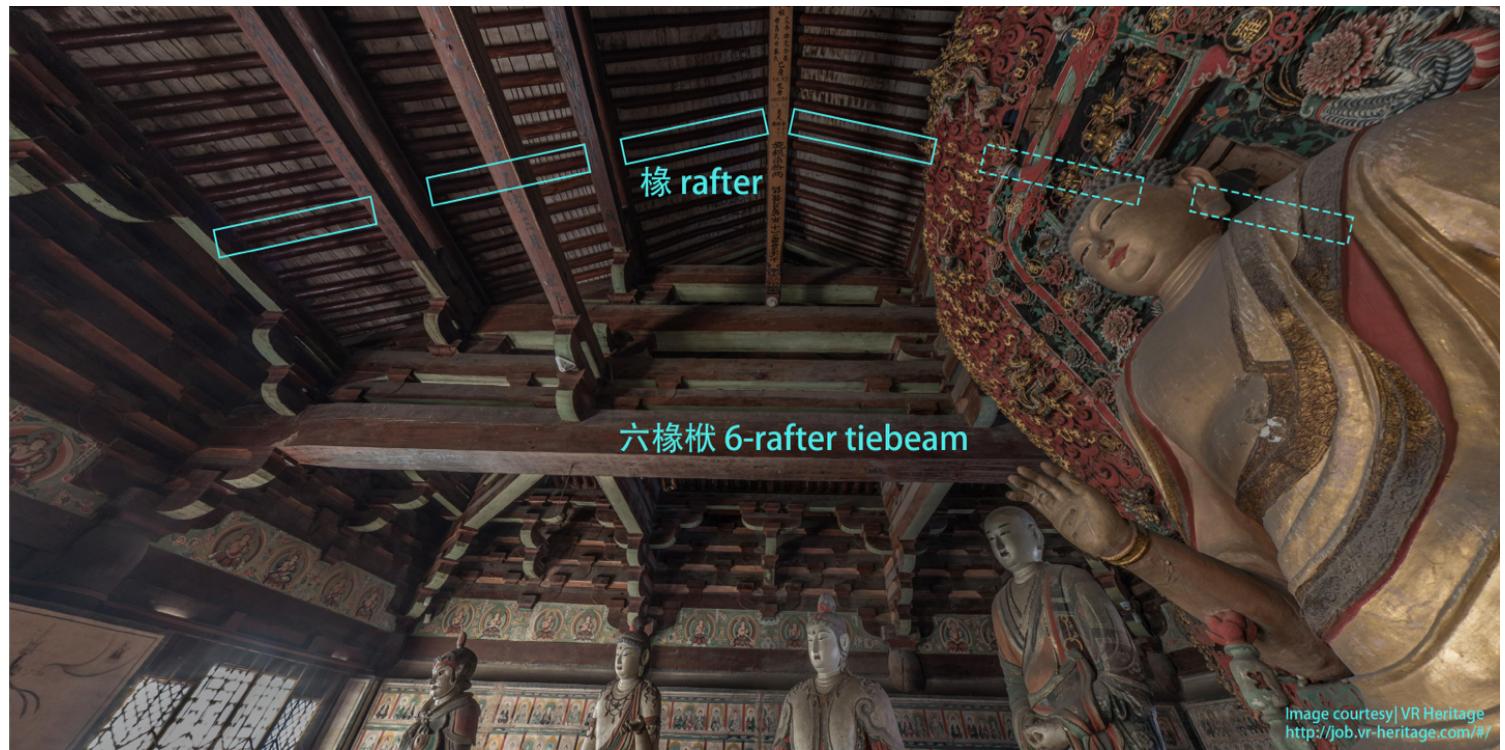
Ten Thousand Buddhas Hall is famous for being one of the oldest surviving timber architectures in China.

The hall is squarish, 11.57 by 10.77 meters at the base and three bays square, supported by twelve perimeter pillars with no columns inside (figure from YZFS). One door and 2 windows in the front; only one door at the back. This is the arrangement of the structurally simplest buildings extant in China, same as the structure of the main Buddha hall of Nanchan Monastery, dated 782.

The structure of Ten Thousand Buddhas Hall corresponds to the definition of a hall of secondary importance, as does the Main Hall of Nanchan Monastery.



Ten Thousand Buddhas Hall has a single-eave, hip-gable roof, its beams span a distance of six rafters.



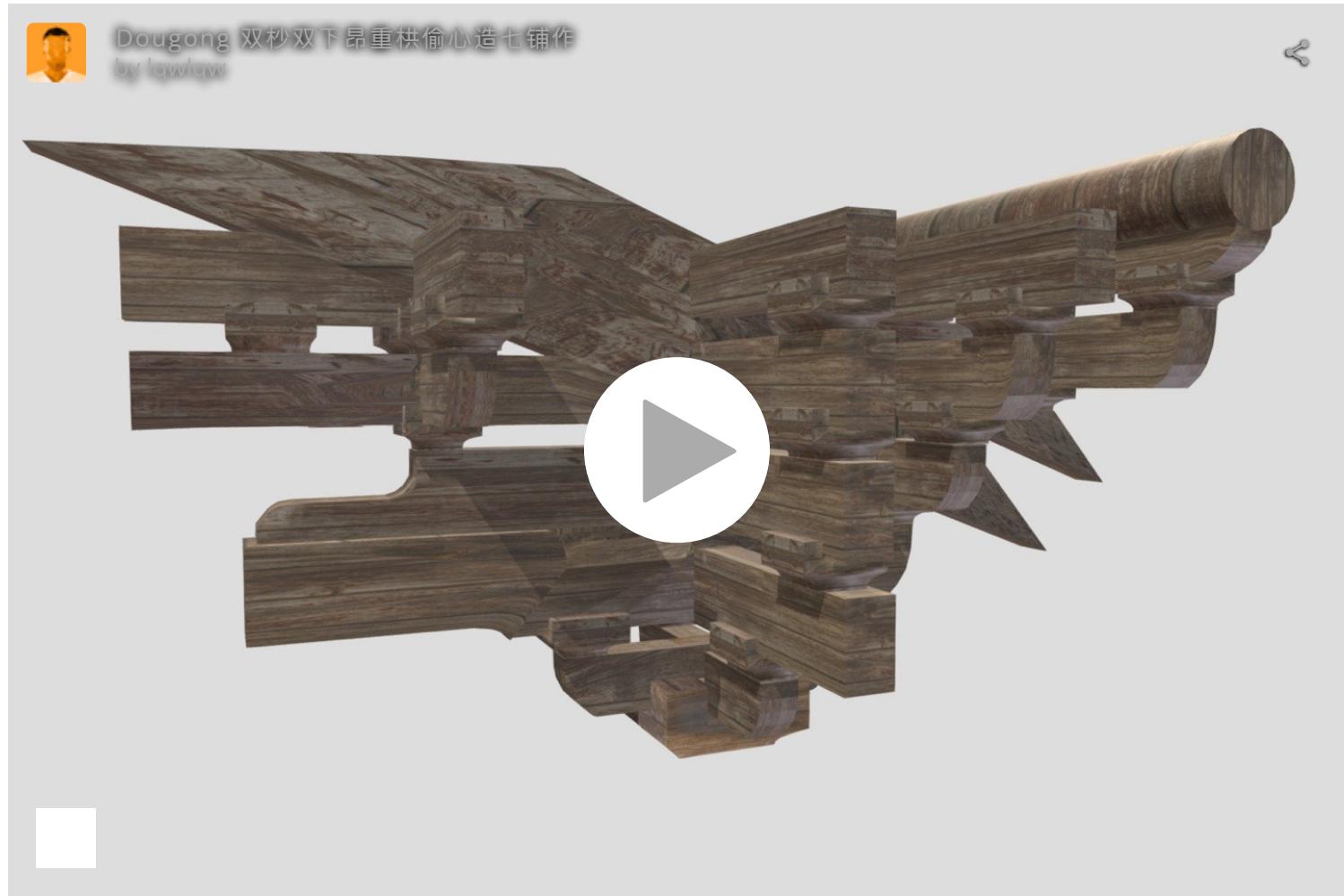
The beams supporting the roof are made of cheshangmingzao, which means it does not have a ceiling inside. It has six rafters.



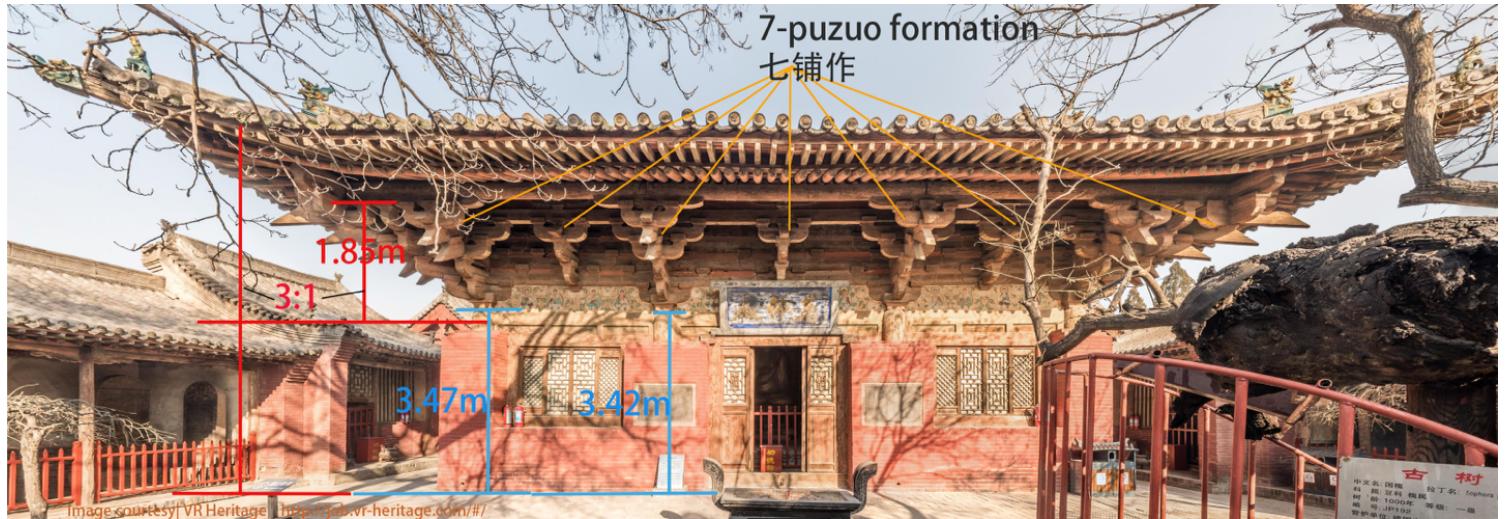
Ten Thousand Buddhas Hall is also notable for featuring very large brackets that hold up the roof and flying eaves.

The column sets are made of seven bracket sets with double ang, double tiers of bracket-arms, and touxin (steal heart) formation. The ang is made of batch of bamboo.

Interior bracketing is five-puzuo, with two tiers of bracket-arms, and touxin (literally “stolen heart,” because the additional perpendicular projection sometimes found at the bottom of a bracket to help support bracket-arms parallel to the building set is missing). Intercolumnar bracket sets also are of the five-puzuo, two-tier, touxin formation.



Interactive model of the Dougong structure of Zhenguo Temple.



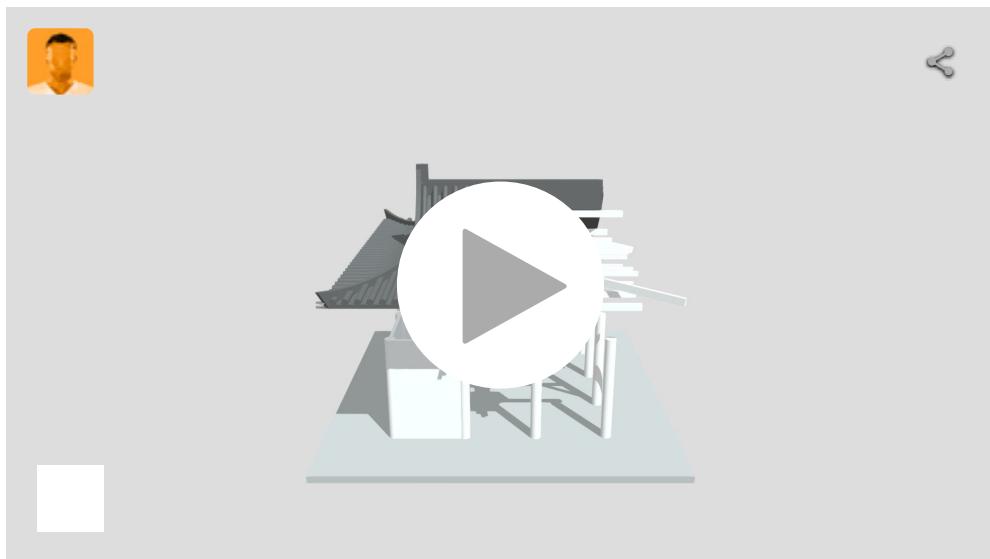
The bracket sets are around 1.85 meters tall, or more than one-third of the distance between the base and the roof. The bigger the proportion of bracket set length to the column beneath it, the earlier the building's period, with the ratio at Foguang Monastery's East Hall being about 1:2 and that of Qing architecture in the Forbidden City being roughly 1:6.5.

The exterior columns of Ten Thousand Buddhas Hall are 3.42 meters with diameters of 46 centimeters, or a height to thickness ratio of about 7.5:1. The pillars exhibit a “rise” of half a centimeter, those at the two front ends 3.47 meters high. Columns have entasis and batter (incline slightly inward). The projection of the eaves is about half the heights of the columns.

More intuitively, the flatter the roof, the earlier it was built; the steeper the roof, the more recent it was built.



Front, side, back view of Ten Thousand Buddhas Hall



Timber Structure of Zhenguo Temple 镇国寺木构

Tingtang, halls that are not eminent, rarely have higher than fifth rank (five-puzuo) bracket sets according to the eight-rank system prescribed in Yingzao fashi. However, the exterior pillar-top bracket sets of Ten Thousand Buddhas Hall are of seven-puzuo formation, the most eminent type extant in wooden buildings. This is a sharp contrast to the features that define *tingtang*.

*"Ten Thousand Buddhas Hall is thus an uncomfortably proportioned building. Its exterior brackets are too large, far too complicated, and too grand for a three-bay-square hall with a hip-gable roof and no ceiling. Their eminence is a mismatch in a building that in every other way is a *tingtang*. Perhaps the Northern Han patrons sought to proclaim their royal grandeur through recognizably prominent bracketing, but on a humble building frame not nearly as costly as these brackets symbolize."* -- Nancy Steindhart

Buddha Statues



Image courtesy | Zhengguosi Monastery Wanfo Hall 北京大學考古虛擬仿真實驗教學中心

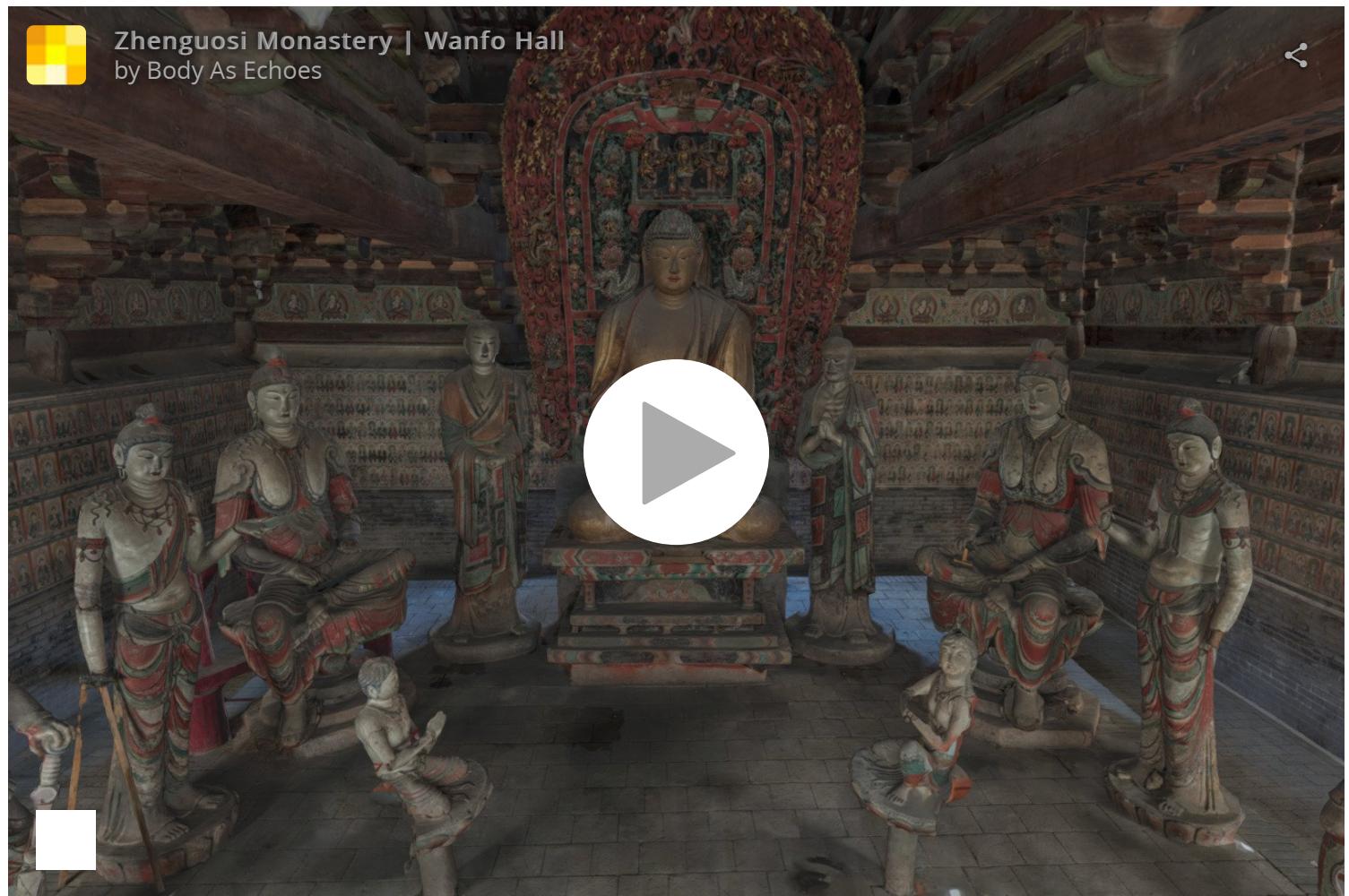


Buddha Statues Introduction Video

from [Tristan Liu](#)

02:34

Buddha Statues Introduction Video



Shakyamuni is dressed in gold, the high bun is wavy threaded, the face is round and plump, the eyes are slightly open under the arched eyebrows, the corners of the mouth are slightly curved upwards.

Besides Shakyamuni, there are two disciples. Kassapa was wearing a kasaya, with a round forehead and a square face, frowned, thick earlobes, thin body, obvious chest ribs, and an old, melancholy face. Ananda is wearing a kasaya on the left shoulder with right shoulder bare, wearing a monk suit inside with wide sleeves.

Two Bodhisattvas, Manjushri and Samantabhadra, are neatly

clothed, with one leg coiled and one leg naturally sagging. Both Bodhisattvas are clothed in armored garments with shoulder guards and an oval-shaped breastplate on the chest and back armor. The Bodhisattvas are wearing a fitted dress underneath, with the dress falling naturally onto the stage.



The two attendant Bodhisattvas have round faces, straight noses, small mouths, and semi-squinted eyes. Their upper bodies are bare, and their necks, upper arms, and wrists are decorated with wreaths.



Two heavenly guardians are wearing helmets and armors, with robes and belts, holding weapons in left hands, one leg upright, the other leg slightly curved, and their body slightly in the shape of an "S". Their eyebrows are furrowed, eyes are rounded, beards are thick, and postures are majestic.



The donor on the left is naked, with a golden wreath on her chest, a belt around her waist, and a slightly bulging belly, hands together, legs bent and kneeling on the lotus platform. The other one is symmetrical with the previous donor, dressed in the same clothes, kneeling on the lotus platform with one leg.



Buddha Statues Spatiality



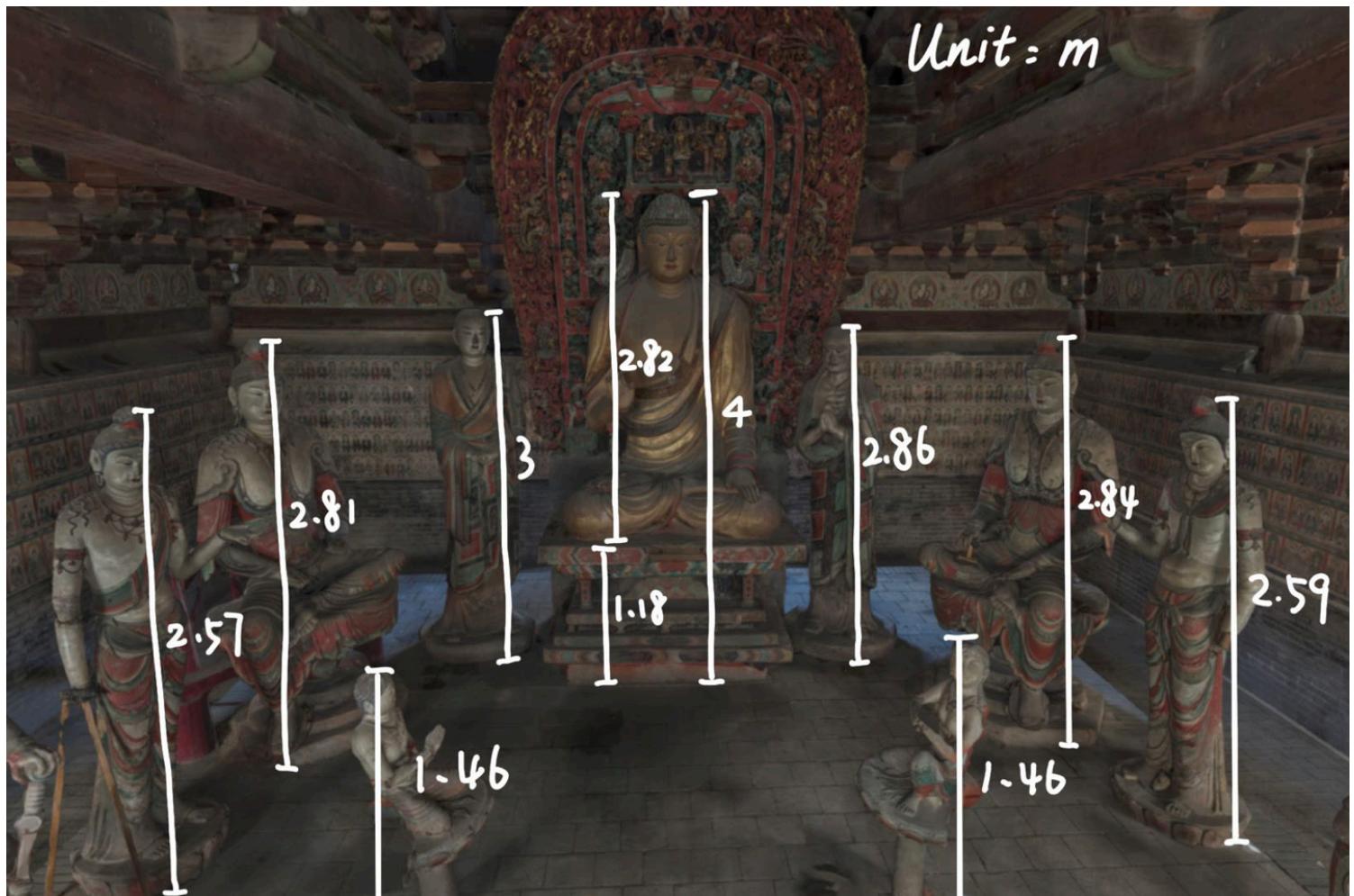
Introduction to Buddha Statues Spatiality and Structural Layout

The sculpture is the art of 3D space and spatiality is one of its basic languages. There are positive space (real space) and negative space (imaginary space). Positive space refers to the solid part of the sculpture, and negative one refers to the empty and transparent part outside the sculpture. The combined use of positive and negative space closely links the sculpture with its surroundings to achieve the effect of visual outreach and inward integration, while elevating the visual space of the viewer to a deeper psychological space than the physical space.

Structural layout is one of the important expressions of sculpture art. “Structural” refers to the way of interrelation and interaction between the elements of things, such as the number of proportions, order, combination, etc. Layout refers to the comprehensive

planning and arrangement of things.

The Buddha statues in Ten Thousand Buddhas Hall in Pingyao Zhenguo Temple are a kind of sculpture art, and they are extremely elaborate in terms of spatiality and structural layout.



1. Size Relationship: Major Large and Minors Small

The 11 Buddha statues in Ten Thousand Buddhas Hall can be named the master-slave composition in terms of its overall spatial layout.

The larger object, the main Buddha statue Shakyamuni sitting on top of the Buddhist altar, is the largest one, up to 4 meters high. The smaller objects are regularly arranged around it in order, with the two disciples, Gautama and Ananda, to the left and right of the Shakyamuni Buddha statue, with a height of 3 meters and 2.86

meters. The other objects (see figures on the left) have different extent of reduction in size as well.

The statues in Ten Thousand Buddhas Hall reflect the classical layout of the statues of the major large and minor small, the venerable large and humble small. The statues in the hall can be divided into three levels based on size, position and status, Buddha, Bodhisattva and worshippers. The Buddha is the highest status, the forefather, the Bodhisattva is in the process of development towards the Buddha, and the worshipper is the most ordinary person. The entire hall is in a kind of Zhongde Xinyuan (中得心源)" design, showing the compassion and mercy of the major Buddha that he understands the suffering of the world. All the figures are unified in a specific religious atmosphere, which is highly infectious.



2. Visual Effect: Symmetrical and Balanced

The 11 Buddha statues in Ten Thousand Buddhas Hall, in terms of the overall layout, are divided into two equal parts with the main Buddha as the straight line for the layout of the scene. The ten Buddha statues are symmetrical, with their bodies reflecting each other, reflecting the beauty of left-right symmetry, highlighting the sacred status of the main Buddha religiously, and expanding the visual to spiritual for worshipers and attenders.



3. Partial Feeling: Movement and Stillness

The sculpture is by definition and physically a static art, however, the Buddha statues here embody "momentum" and tension in their partial feeling of the entire stillness. For example, the main Buddha is seated in the center of the altar in a squared triangle, looking calm and solemn, with his left hand resting vertically and flatly on his left leg, very "still". However, the palm of his right hand, which is raised to his chest, is slightly open, and "will close but haven't (将

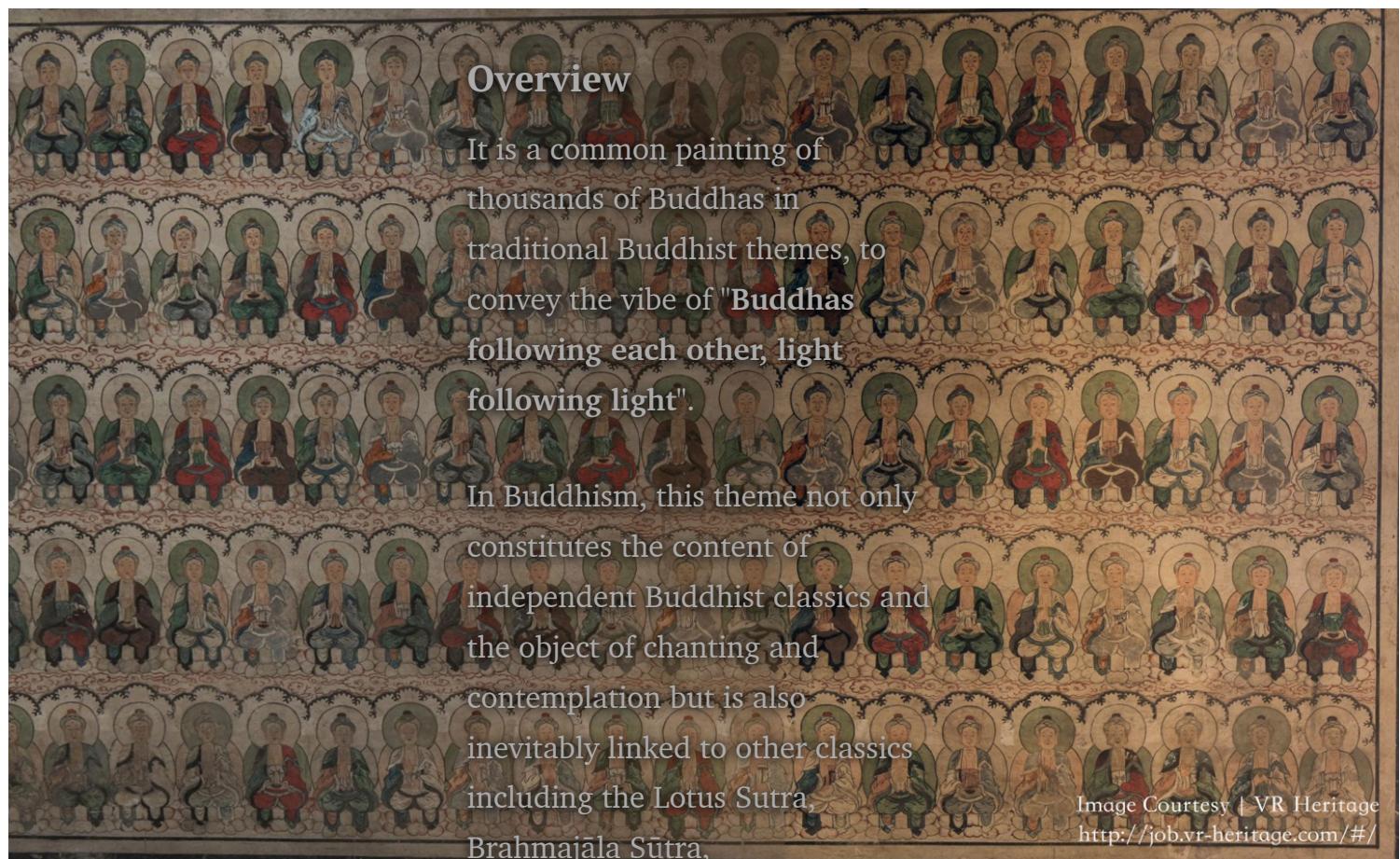
合未合)", expressing the classic moment of the Buddha's Nianhua Shuofa on the Buddha mountain, this palm is dynamic. Another example is the child in front of the main Buddha who twists his body and tilts his face, the lotus pedestal base establishes his "stillness", but the upper half of his body is extremely dynamic and lively, which also becomes the overall "movement in stillness". The dialectical relationship between "movement" and "stillness" gives the Buddha statues a more vivid aesthetic and expressive power.



Murals



Zhenguo Murals Immersive Tour (English ver.)



Overview

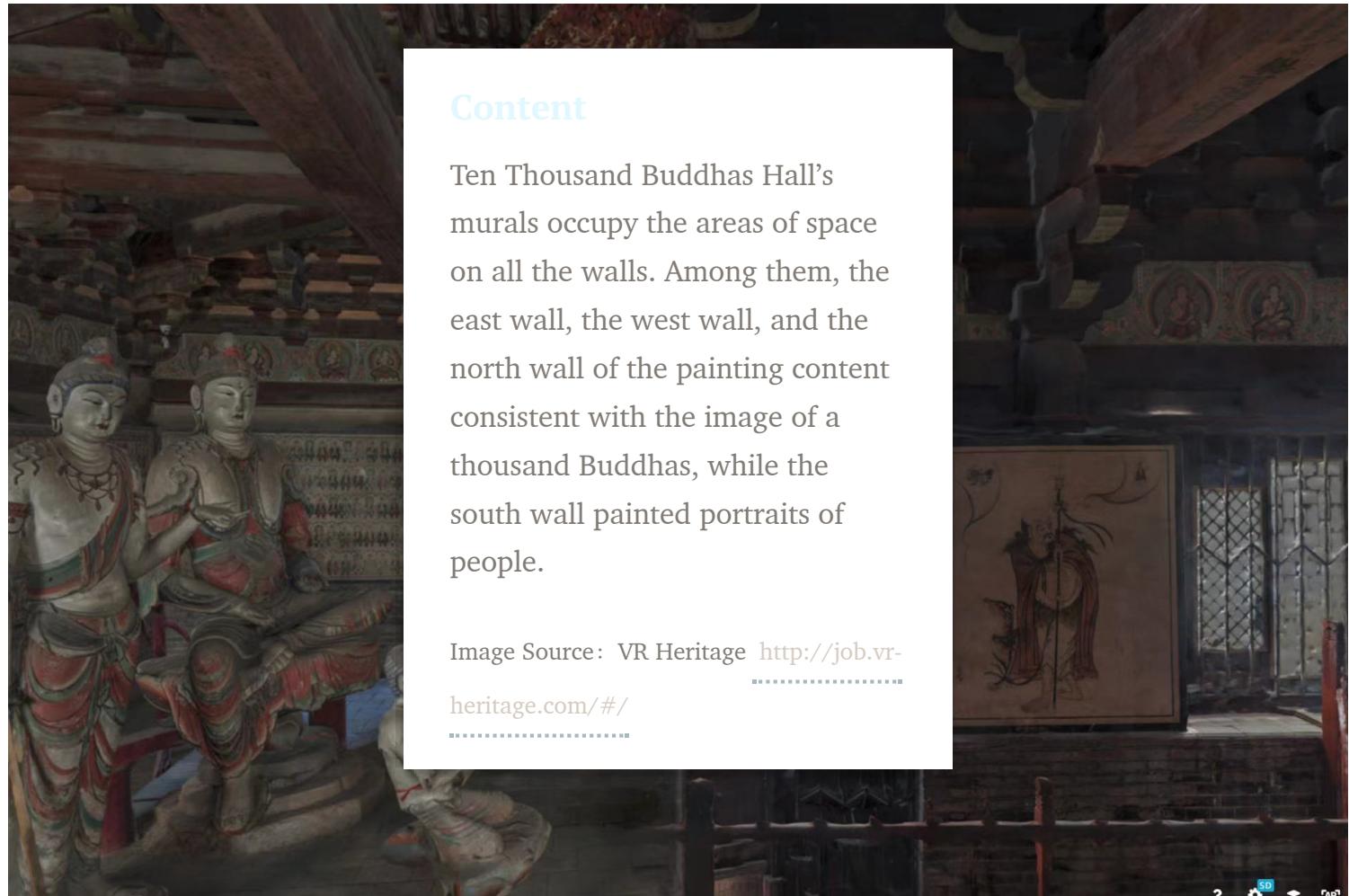
It is a common painting of thousands of Buddhas in traditional Buddhist themes, to convey the vibe of "Buddhas following each other, light following light".

In Buddhism, this theme not only constitutes the content of independent Buddhist classics and the object of chanting and contemplation but is also inevitably linked to other classics including the Lotus Sutra, Brahmajāla Sūtra,

Image Courtesy | VR Heritage
<http://job.vr-heritage.com/#/>

Mahaprajñaparamita Sutra, etc.

Essentially, the image of a thousand Buddhas is a translation of the concept of a thousand Buddhas, so it is both based on the sutras and reflections on the important sentiments of the sutras.



Content

Ten Thousand Buddhas Hall's murals occupy the areas of space on all the walls. Among them, the east wall, the west wall, and the north wall of the painting content consistent with the image of a thousand Buddhas, while the south wall painted portraits of people.

Image Source: VR Heritage <http://job.vr-heritage.com/#/>

Composition

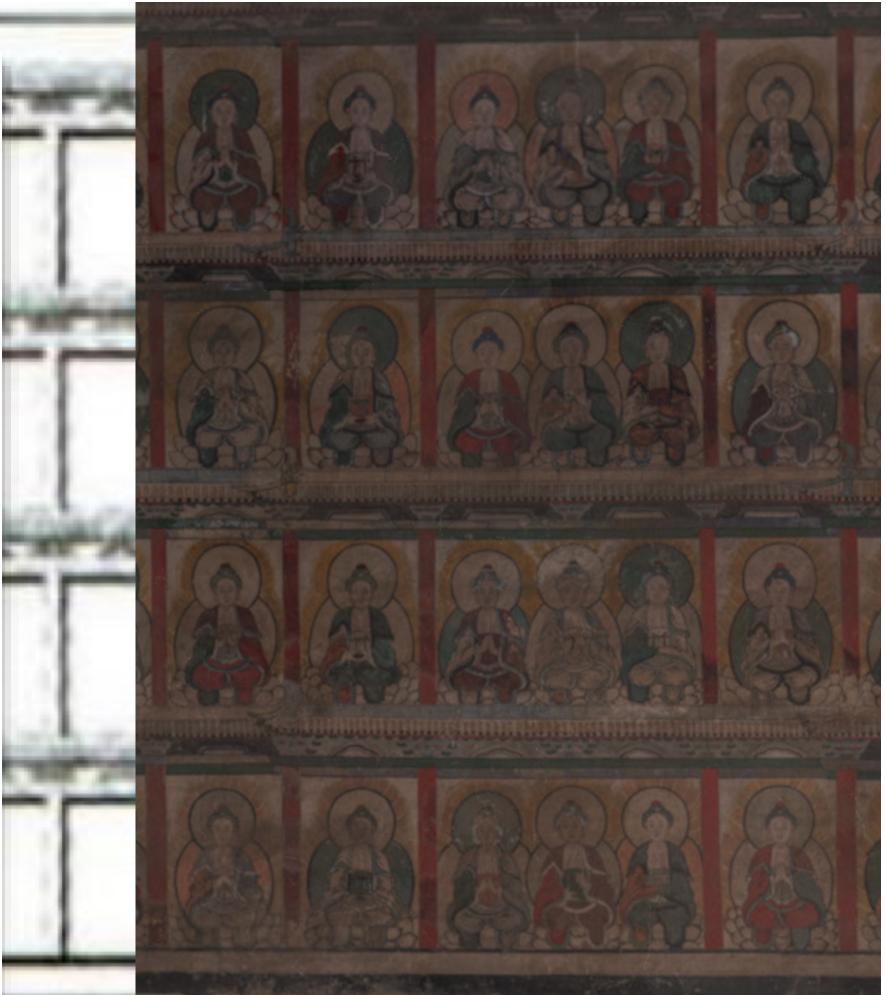
Murals on the west and east walls are constructed in a four-layer, eleven-group configuration.

Architectures within the mural are arranged horizontally, the walls are divided into size orderly lattices by the stacking of layers, and the structural lines of both surfaces are clearly outlined.

This orderly grid arrangement creates a unified effect in terms of shape and space, while the regular use of color enhances the content of the different grid spaces, especially in contrast to the colorful Buddha statues.

Image Source: VR Heritage

<http://job.vr-heritage.com/#/>

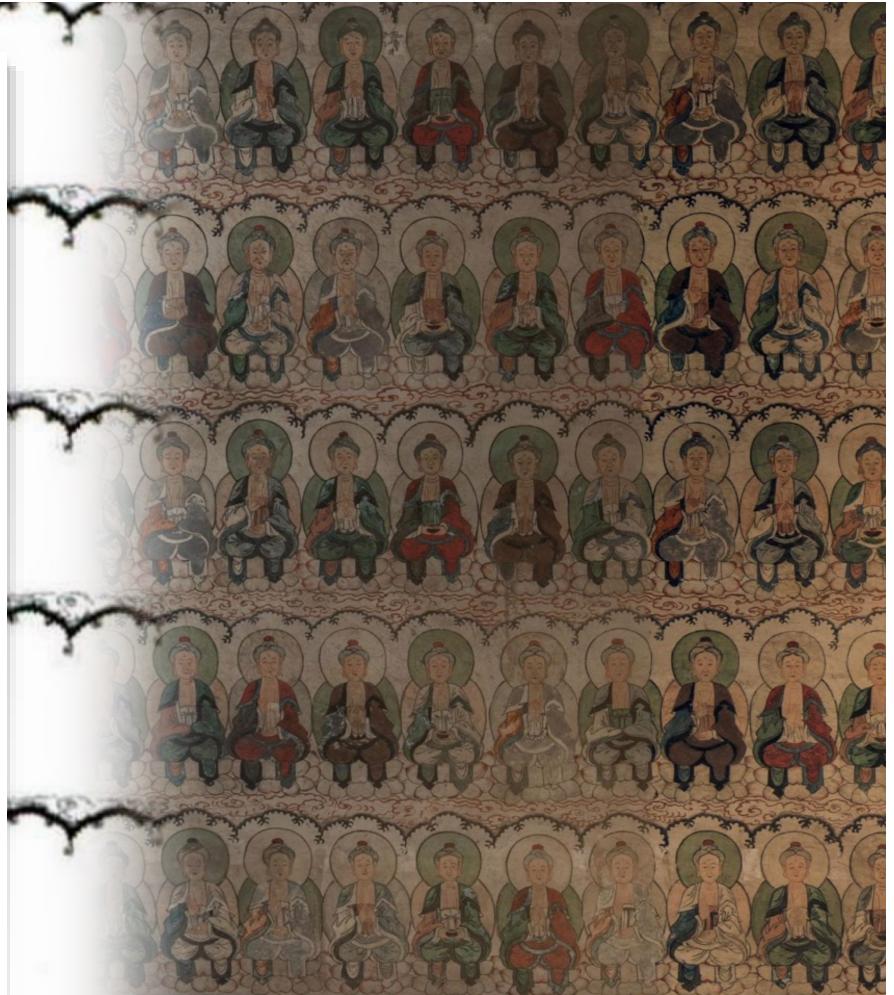


Unlike the west and east walls, murals on the **north wall** didn't use a gridding method, but rather a **ribbon separation** method that divides the overall image into five complete layers of blank space.

Dividing the drawing area of each Buddha statue is achieved by the curved cloud pattern. Each curved cloud pattern clearly highlights the halo outline of the Buddha statues.

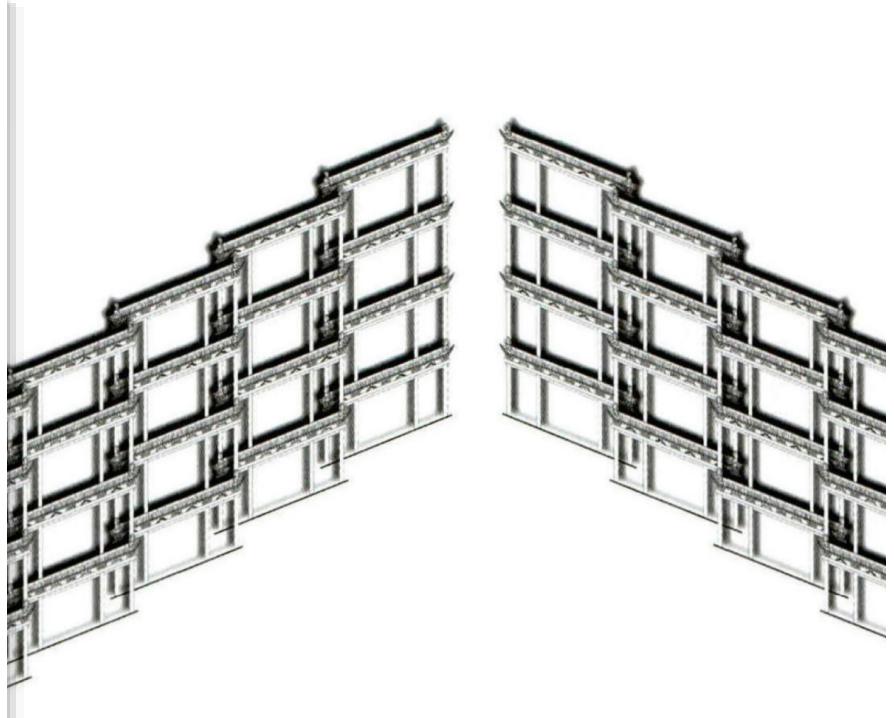
Image Source: VR Heritage

<http://job.vr-heritage.com/#/>



Mural Spatiality

The architectural design of the Thousand Buddha Mural in the main hall of Zhenguo Temple was entirely painted using "**positive projection**" images with graphic quality, as opposed to the "**parallel projection**" painting method of traditional Chinese "Jie





Hua" [Ruled Painting]. The spatial effect of the form of the mural is defined by the overlap between the front and back of the borders of the unit structure of the building.

The overlap of the architecture on the east and west walls is unique. It does not continue the rectangular space of the Main Hall itself but creates a painted space within the space of the wall paintings that are different from the actual space of the Hall, with a visual attempt to shorten and deepen it.

Image Source: VR Heritage

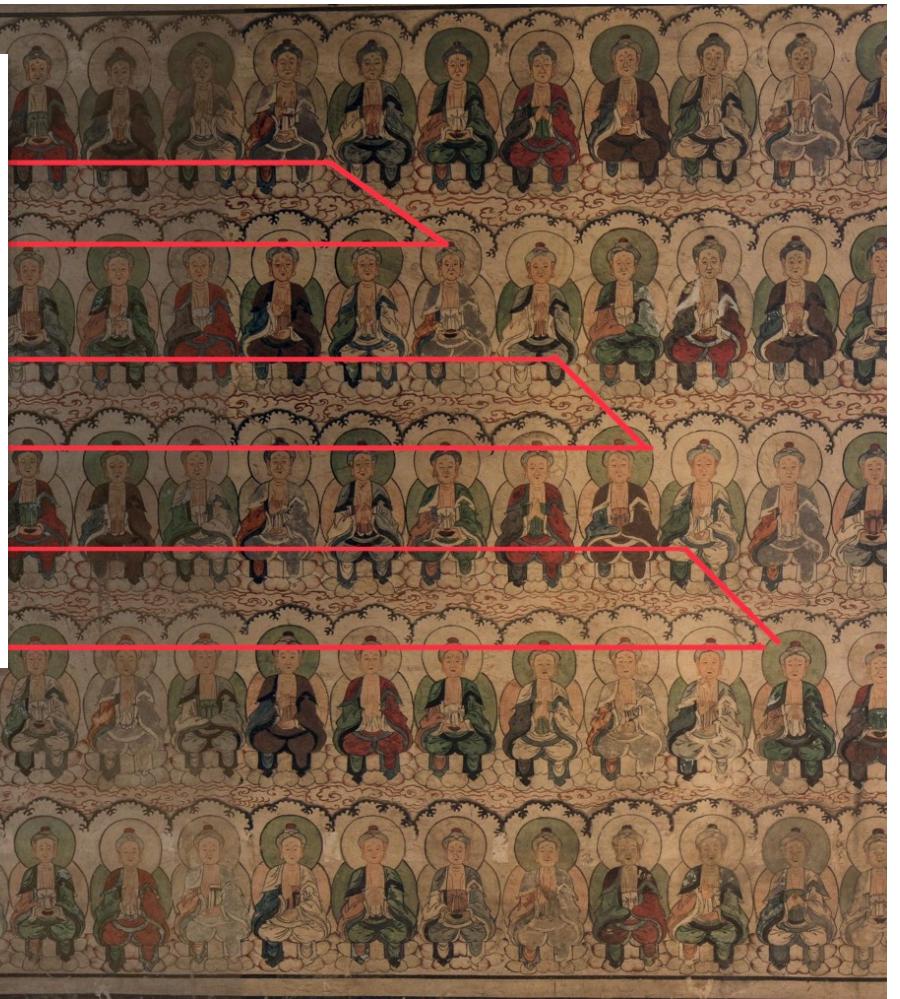
<http://job.vr-heritage.com/#/>

图 19 万佛殿千佛壁画建筑物叠压关系整理示意图

The ribbon pattern on both sides of the north wall reinforces the **sense of stairs** and the **upward and backward spatial effect** by the design of the lower layer over the upper layer.

Image Source: VR Heritage

<http://job.vr-heritage.com/#/>



The space inside each unit of the building also has a spatial design. Formed by the superimposed relationship between the Buddhas, the statues are arranged in groups of five, with the central statue as the axis, forming the starting point of the arrangement. After the middle statue, a second layer is formed by the two statues beside the center, while the statues on either side of the group are placed in their own small space.



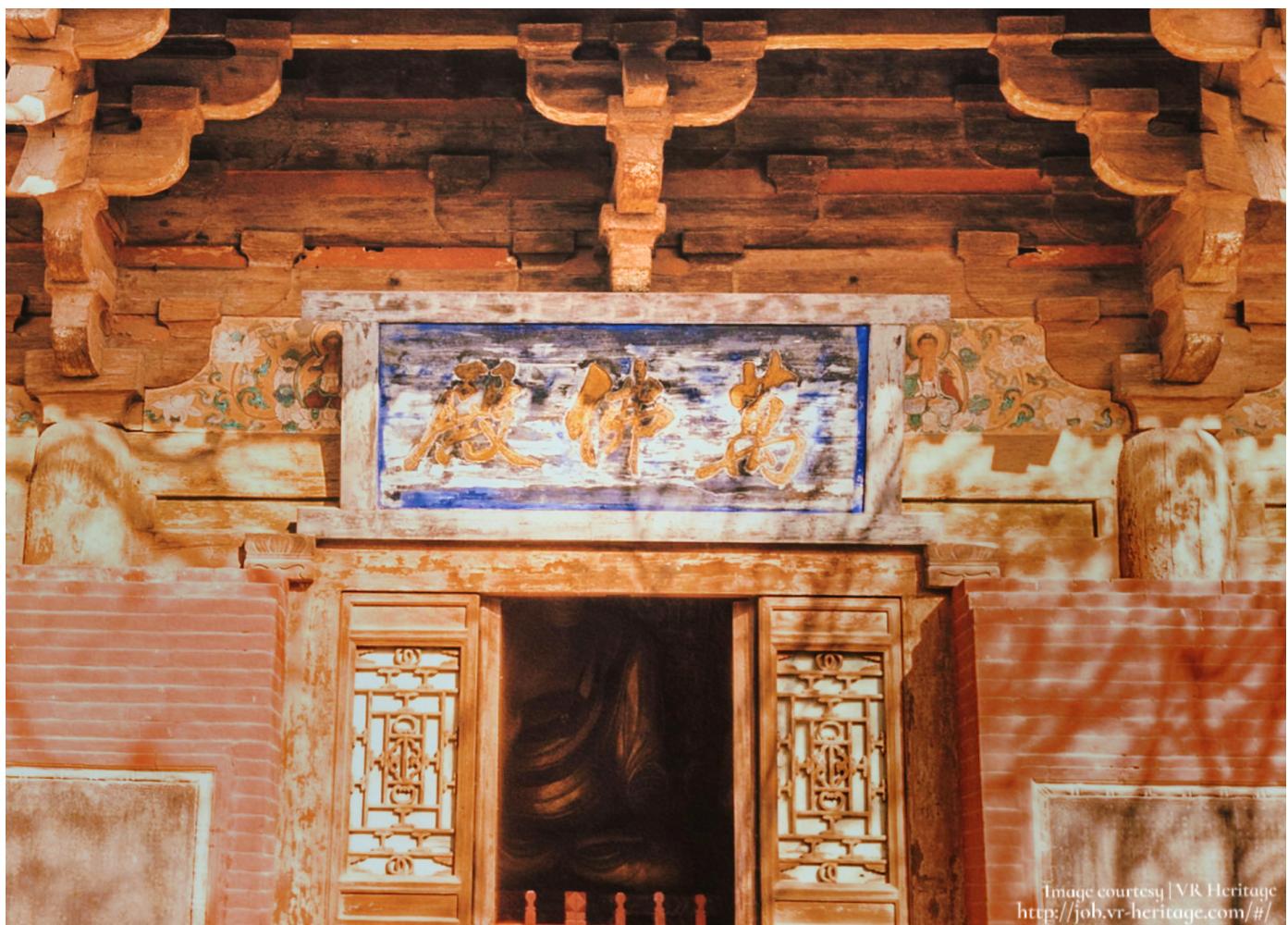
壁画建筑单元内佛像的叠压排列关系
中国建筑史论汇刊, 01(2015):234-251

Historical Value

The style is so unique that it is definitely a masterpiece of some other period of time.

—— Chongxiu Zhenguosi [Qing Dynasty]

There is a relative lack of historical documents of Zhenguo Temple, but some epigraphical records on steles and architectures left in the temple provide valuable textual information for the study of its historical value.



Construction History

Based on existing epigraphical records on steles, bells, and other objects in Zhenguo Temple, it can be deduced that it was **built** during the **Northern Han Dynasty** and **restored** during the **Jin, Ming, and Qing dynasties**. However, the epigraphical records in the Hall of Heavenly Kings were mostly from the Qing Dynasty's Qianlong period, which did not provide a complete record of its restoration history. Besides, it was possible that it also experienced **restoration during the Yuan dynasty**.

963 CE

Ten Thousands Buddhas Hall was built.

**1152 CE**

The first restoration.

**1540 CE**

The second restoration.

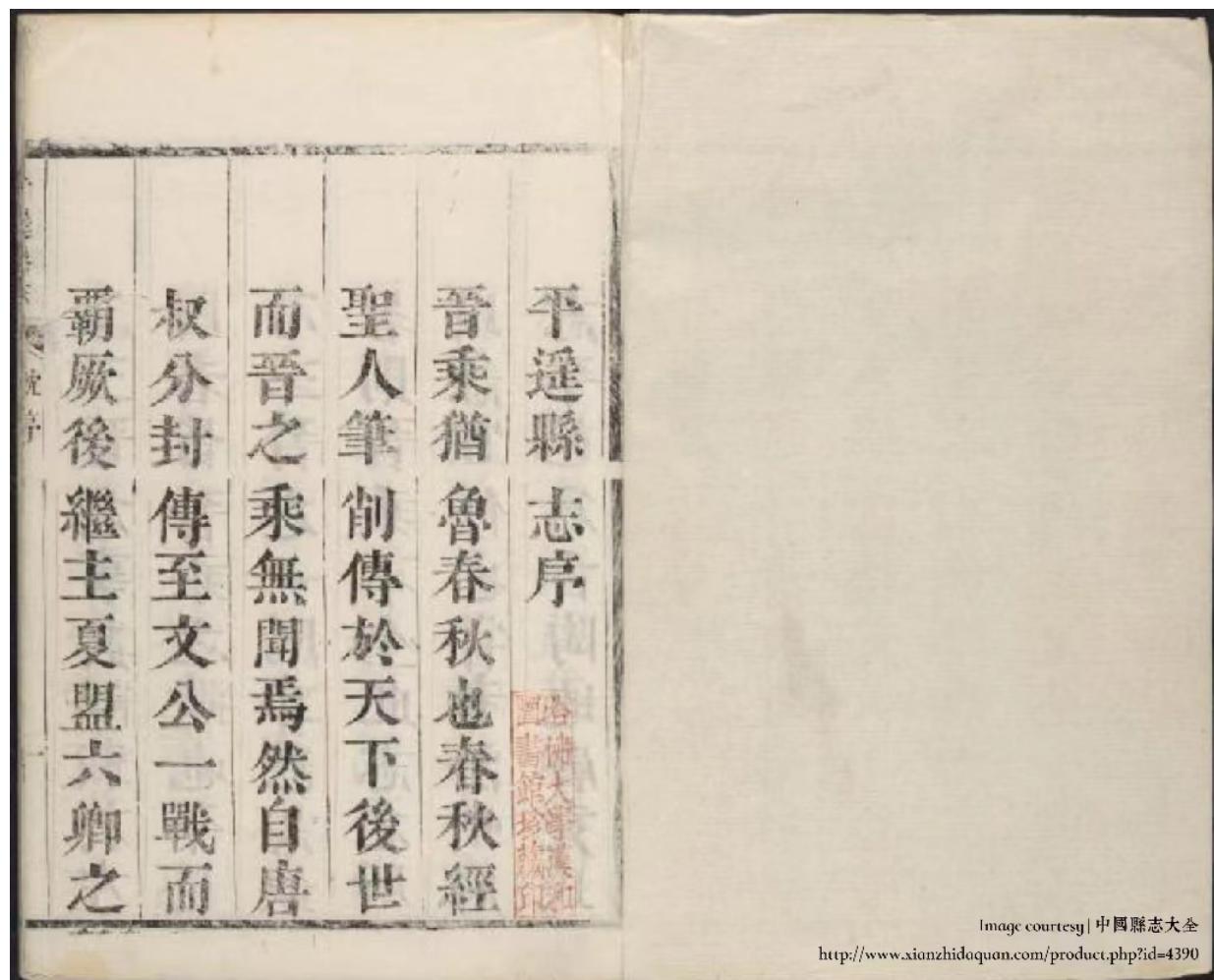
Renamed from Jingcheng Temple to
Zhenguo Temple.

**After 1636 CE**

With restoration.

Historical Records

The official record of the history of Zhenguo Temple comes from Pingyao County Annal, and its compilation records are as follows.



Pingyao Tujing

The first compilation in the Jin Dynasty.

Pingyao County Annal

First revision during 1522 - 1566.

Pingyao County Annal

12 volumes; Compiled by Yang Tingmu in 1617.

Revised Pingyao County Annal

2 volumes; Compiled by Chen Yixun and Liang Pianxiang in **1673**.

Revised Pingyao County Annal

8 volumes; Presided by Wang Shouyou in **1706**.

Pingyao County Annal

12 volumes; Presided by Enduan in **1882**.

Pingyao County Annal

Compiled by Pingyao County Annal Compilation Committee; Issued by China Book Company in **1999**.

Epigraphical Records

There are a total of **20 existing stele epigraphical records**, some of which are on display in the east and west stele pavilions and some of which are embedded in the south wall of the Ten Thousand Buddhas Hall. Five of the records are about the history of construction, and another twelve contain some information about its history. Besides, the Ten Thousand Buddhas Hall has **8 architectural epigraphical records** that are spread across the roof and walls.

All the epigraphical records listed below are arranged chronologically.

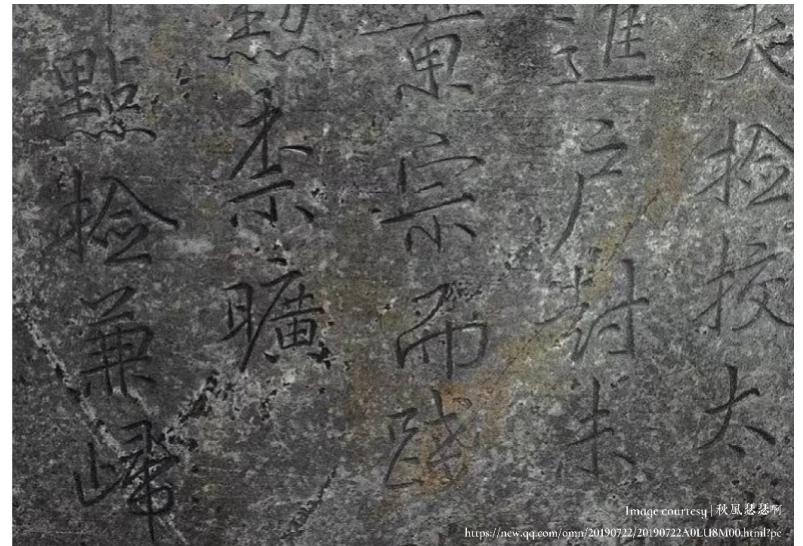


Image courtesy | 秋風瑟瑟啊

<https://new.qq.com/omn/20190722/20190722A0LJ8M100.html?pc>

東碑廊

半截碑

- 一行：可能乎記
 二行：聖運昌祺麟降而仁君霸，推茲時端方並
 三行：則匪懈於尊賢容眾，左輔弼進思盡忠。類八柱以擎天，高明之位定，同五嶽
 以鎮地
- 四行：大六帝握符，纘文繼武，序祖愛遵於實錄，歷代周列於
 五行：幽谷。顯列風塵之外，迥異天地之中。識星恢弘，宛為人傑。儀形俊邁，
 甚越龍駒。才當
- 六行：仁竦於鄒衍。師資之禮既異，生知之學甚殊。耀美文昌，中山之詞鋒莫敵。
 楊芳
- 七行：諸王方將永賴於盤維，豈竟返遺於弓劍。哀哀泣血，仰圓蓋而恨奪
- 八行：太古之風，繕甲治兵，待靜中原之難。於是兒總澤，訪英賢，外委方虎之
 九行：祿石辭於內舉，遂授王銀青光祿大夫、檢校司空、右衛將軍兼御史大夫、上
 柱國
- 十行：王始統領於北軍，顯陟將壇，恒參相府。王既當典武，仍處極言翊衛則知無
 不
- 十一行：□於匡時，敬敷王教。王情深寅亮，道切弼諧。殊勛實撦於前修，令譽
 彌宣於□
- 十二行：藝故遷三事之資。焜耀九達，掩呂虔佩刀之貴。喧嘩四海，鄙王剪分閭之
 荣，走抱於鐵
- 十三行：大夫、檢校太傅，進封開國子，食邑五百戶，表周堪諫諍之能。門施行馬，
 重陳騫機
- 十四行：魚進戶封未酬／湛露／之私，遽負／蓼莪／之痛，即以睿宗皇帝宮
- 十五行：景宗而踐祚。克佐成王之運，善逾康叔之能。尋於天會十二祀，加檢校
- 太尉
- 十六行：勳，奈曠守文之位，乃扶今聖，克紹實圖，舉國維以復張
- 十七行：都檢點兼歸義府都督，旌其能也。王以帝室深嚴夙夜之警，巡廻迨下
- 十八行：校太尉、彭城郡開國侯，食邑一千戶。剪桐分寶，用光伯叔之榮。建社首
 茅，回表藩
- 十九行：之□□享年二十有二

東碑廊

郝同村鎮國寺重建東廊碑記

蓋嘗聞之為善最樂，福緣善慶，以是知修建禪林乃神器大典而功德無量者也。余鄉鎮國寺建自有漢，乃奉皇帝相公以及文武寮采，央工起建，為吾郡名勝，而東殿設像大士阿羅，當年殿宇輝然聳峙，寶象森嚴，延之奕禩，年深日久，風侵雨蝕，頽然圮壞，而糾首住持重新修建，按地畝攤湊布施七十余金，住持募化佈施九十餘金，不逾年而殿宇輝煌，寶象如故。工成之後，首事諸人向余征文，勒石以垂久遠。余不禁踴躍而歎曰：修建建塔，誠盛舉也，烏可淹沒不彰？於是齋戒虔兢，約略類詞，將諸善士姓名刻勒碑記，以流芳後世雲。

口上總理糾首郝之才、眾糾首：田生文、郝秀功、郝宗聖、郝秀玉、京城經理糾首：孔奇憲、郝富盛、吳天富、米惟成、楊俊才、郝之珍、吳天明、裴亮明、閻清、楊俊福、郝之禹、裴吉仁、宋國成、梁定文、郝之先、孔清聖、本村經理糾首：郝文強、武爾金、田生穎、郝世顯、郝世奇、米惟一、郝志唐、郝世賢、高進寶、郝之寧、郝世典、郝世卿、田稷、米瑞、郝之正、郝世祿、郝世榮、郝世美、郝光宗、郝應奇、裴吉太、楊俊奇、白大功、郝世珍、韓建成、白奇章、裴吉寶、郝之顯、梁定庫、裴毓秀、閻重、吳德祥、裴爾倉、裴良宰、東半村住持僧人：法榮

門徒：悟成、悟明

徒孫：真好、真行、真泰

重孫：常錦

麻生郝世明謹撰 郝世美書

大清乾隆十七年歲在壬申陽月谷旦立

西碑廊

重修西廊房碑記

嘗聞《太極圖》雲：無極而太極，太極動而生陽，靜而生陰，一動一靜，互為其根。以是知有陽則有陰，有陰則有陽，陰陽之禮，自古昭然。本鄉鎮國寺西廊房地藏、閻君皆幽冥之王、地府之尊，彰善瘅惡，報應至靈，當年殿宇輝煌，金身彩煥，固為一鄉之望，逮至奕裸，年深日久，未免風雨侵壞。本鄉糾首住持目擊心傷，內外募化，重新修建，不數日而煥然維新，燦然改觀。此非一力之可成，實賴眾善之樂供。目今功已告竣，理宜勒石著名，同受景福，謹將信士姓名，佈施開列於碑，以垂不朽雲。

本寺住持：曾祖師如祥，師祖智仁，師慶虎，已身祥財、祥銀、祥寶，門徒普福、普然、普吉、普祿，孫原來。

郝世美謹撰書

乾隆四十六年歲次辛醜菊月吉旦

西碑廊

郝同村修修古寺記

始事匪難，終事惟難。樂成非難，圖終惟難。詩曰：靡不有初，鮮克有終。書曰：為山九仞，功虧一簣。蓋圖終若是之難也乎？郝同村古寺創始於北漢，重修於前明中，惟中殿為魯靈光，而前之山門、後之佛閣、左右之東西廊皆後人續而成之者。然廟故多隙地而屋宇寥寥，殊非所以崇廟貌、壯觀瞻也。丙辰之歲，鄉之人始議補修，乃建舞樹一於山門之外，經堂一於佛閣之西，工猶未已也，會執事人有卒者，所得中外佈施暨財力出入帳簿多致散失，以故不獲，建石書名，補修之，事遂寢。既而鄉之人相與議，謂事有始而不有成，非計也。有與開其先而無與繼其後，非功也。今日之事其不可以不終，乃計產出資，於佛閣之東更建經堂，以配其西，而以其財力之餘，度廟中隙地而皆屬之，計東西共得屋凡六間，而後功既多於前人而補修之事始告竣矣。獨是郝同僅彈丸地，又無富家巨族，力能獨任丙辰之役，猶或求助於異地，自此以後，力役迭興，凡一木一石，無不取給於本鄉者，而力不竭而財不匱，數年之閒成此盛舉，則是鄉人樂善之誠與執事者用心之苦不亦深可嘉哉？餘自少讀書其地，今歲復過之，見其廊宇修整，光景一新，鄉之父老有識餘者，為余述其巔末，而乞餘為記。余既喜斯寺之改觀，而因以知是鄉之人為可與始事也，能終事也，為可與樂成也，善圖終也。略述其概，以告後人之繼起者。

庚午科解元大陵蘇捷卿眉仙氏沐手謹撰

大清嘉慶十八年歲次癸酉十月十六日

萬佛殿南壁

詠雙龍槐(略)

癸酉拔貢古梗陽季真岳嶠題

龍槐行(略)

郡癡生臥樓郝元龍題

龍槐讚(略)

七言絕(略)

七言律(略)

邑庠生大有田逢年題

閩村董事人公立

大清嘉慶歲次癸酉梅月刊

鎮國寺龍槐記

古陶樹木之奇有二，曰柏仙，曰龍槐。胡村柏仙觀，載諸邑乘。而龍槐在郝同，雖本邑人士，罕有知者，良可惜也。丙寅冬，余自閩歸來，詣郝二年伯瑞府翁，話及其事，瑞府翁慨然曰：槐之托根於茲寺久矣，槐之閱歷，夫遊人騷客亦不知凡幾矣。竟無隻字表揚，與茲槐生色亦一憾事。君其援筆以紀之可乎？餘負諾責久，至己巳夏，乃遲遲有以應命焉。夫樹之參霄翳日，指霧披雲者，如龍門之桐，泰山之松，大都以聳直為勝，而是槐獨以盤曲為勝。槐在寺中大殿前，東西兩株對植，高不過尋丈，其枝委地，與其身等。根之詰曲而蟠踞於地上者，亦與其身等。仰而望之，一枝百折，互相糾結，如循環之無端，如蒼牙之鬥角。老乾虯紋，霜皮石裂，此則槐之大概也。若夫鼠耳齊圓，金花併發，披枝而內視，碧葉四垂囷囷焉。似蟠龍之奮，蒼鸞繞蔭，而外觀密條雙綰，森森然似臥龍之蟠翠巒。每當輕颺乍到，葉飄花飛，真有如古詩所謂風動槐龍舞者矣。至若秋冬氣凜，霜雪交侵，柔枝蟠屈，勁枝爪伸，蒼莽驚疊，端倪莫尋。夜月如水，宛映貝闕之雙白龍。又可矯然拔俗也。吾聞槐為虛星之精，得此兩槐，洵足稱列宿之仙靈，作文壇之佳話矣。而乃地異通衢，廟鄰僻壤，不克傳播於大方之耳目。與柏機互相輝映，斯吾之為槐恨者也。然槐之有兩，則又若幽侶相伴，數百年來，亦頗不寂，使非寄跡招手，與老衲共數晨夕焉。不知不斧於樵夫之手，又孰為持護其枝幹，以令其偃仰，至今而久居此寺中哉。始建於北漢天會七年，時宋太祖建隆三年也。重修於金天德三年，時宋高宗紹興二十一年也。相傳有此寺即有此槐，蓋八百餘年物也。吾今志之，非特彰龍槐之名，抑以見眾人之好古，有不愧雅人深致者焉，是為記。

賜進士出身文林郎歷任雲南宣良、福建福鼎縣知縣梗陽岳廷元撰

大清嘉慶歲次癸酉梅月謹刊

萬佛殿碑

重修鎮國寺第二碑

餘少有好古之癖，凡遠近所有古跡，遇之輒徘徊不忍去。總角時從余師茹可先生讀書於平邑之郝同村鎮國寺，寺中隙地固多而屋宇寥寥，中有中殿，剝落更甚，然其規制奇古，絕不類近世所為。或曰寺創於北漢孝和帝天會七年，殿固原建時所營，或曰元明時所重修者，惜無碑碣可考，然大約數百年物也。餘時與朋輩遊覽其中，為之惋惜者久之。辛未歲，裡之執事者以狀來乞餘為記，姑知廟中隙地皆已部署為屋，而無一語及所謂中殿者，既為之記以去，而心嘗缺。然今歲丙子復得執事者之狀，據雲中殿之修所費不貲，自辛未歲始與鄉人約令，其計地均派每夏及秋畝出麥或粟各一升，又按戶授以疏引，使家自為募，凡得三千或百余金而後舉事。先是殿之牆宇雖圯而基址如故，遂因其舊而葺之，勤垣墉，塗堅茨，凡棟樑之摧折者皆易焉。而復令設色之工施以藻繪，事既成而猶有餘力，乃分葺其東西廊，而於中殿之前新建左右碑亭各一。又屋廟西隙地得社房十三間，廟之東偏舊有元壇一所，亦續而重修之。蓋事雖半出於因，而功則幾同於創。自丙辰歲始，凡經營二十餘載，而後所謂「鎮國寺」者至此而煥然一新。嗚呼！是鄉之人可謂樂善不倦者矣。雖然，余於是役不喜其功之成，而喜古跡不湮沒於今也。夫吾人生居輓近，見古人一器一物必什襲而藏之，懼其久而敝也，必為之刮磨而修整之，而況巍峨如斯寺者乎？吾不知是鄉之執事者僅樂善之誠歟？抑由好古者篤歟？未可以臆度也。然使於二者擇一而處焉，亦餘之所樂為記者矣，而況斯役之成，又與餘好古之素志有合也哉？故詳述之，以垂諸後之樂善如鄉人而好古如餘者得覽焉。

經理糾首：郝清植、裴天成、郝光紳、田增橒、郝光興、郝秉仁、梁永廣、閻名揚、高攀鳳、裴大命、吳文盛、楊清梁、郝秉盛、武明章、白世興、郝瀛洲、裴正德。

庚午科解元大陸蘇捷卿沐手謹撰
丙寅歲貢元邑人許世卿沐手謹書

嘉慶貳拾壹年歲次柔兆困敦菊月中澣之吉

萬佛殿南壁

半截碑記

半截碑者，不知何人所書也。嘉慶年間，廟工告竣，會立碑之際，欲作碑座，形象已成。余祖增槐公見而止之曰：「此碑書法甚好，不可毀也。存之以為學書者臨摹。」嗣後，愛而拓之者甚夥，但上下文義不全，觀其大勢，是當日封王於此，且天會十二祀，年號殆亦八百餘年物也。惜碑太厚，未克嵌壁，今乘小台安置其上，於是乎記。碑亭中間所裱，明狀元劉理順大草墨跡剥落太甚，將詩勒石以志不忘：

「林間掛葛巾，樹里峰陰轉。山外首頻昂，白雲無近遠。」

恩貢生田耕藍謹撰並書
大清光緒拾年歲次甲申荷月上澣吉立

萬佛殿南壁

借寺屋作書館偶題

郝大老夫子，鑒，字茹可。乾隆辛卯科舉人，設館於此寺。題詩一首。
 慧業文人景謝郎，禪堂今作讀書堂。
 我來不是逃名位，要借佛家一瓣香。
 道光年間有優人觀龍槐題詩而去，今觀詩意，殆詩人隸於優者與。
 黃色經天映落暉，一枝百折世間稀。
 幽禽亦識龍槐意，獨佔高梢不忍飛。

借硯友郝君步宮觀雙龍槐恩貢生田耕藍

殿前笑語共徘徊，枝幹離奇仰古槐。
 何日風雲時際會，神龍逃下一雙來。

雙影婆娑佛殿前，妙方插接憶當年。
 即今每遇風雷起，鱗爪如生欲上天。

大清光緒十年歲次甲申署月上浣吉立

西碑廊

龍槐榮枯記

龍槐之由來，前碑已詳言之，茲不再敘。而今數十年來或枯或榮，則有不可不志者。東邊一株於道光十二、三年，從樹身生出一枝，與常槐同，初以為小，曾不在意。十數年後，枝大於身，將一身之精神氣脈，皆為此枝所拔。而全樹之枝葉枯槁殆盡。觀察者憂之，不敢擅動。同治年間，郝翰藩先生，有膽有識，為文以祭，命梓人斧以斯之，人心大快。此枝一除而全樹之枝葉漸見，發生迄今，大有可觀矣。至於西邊一株，道光初年即見皮有破裂，心亦空虛，而枝葉亦不暢茂。正如昔人所謂，此樹婆娑生意盡矣。至咸豐間，小枝盡枯，止存老乾，槎枒數枝而已。忽從樹根發出數株，亦與常槐等。今已長大成樹矣。昔有一差人言，此樹是插接所成。當時以為賤角色小廝，幾脚為信。今想東邊所生之枝，與西邊所發之樹，且細視樹身有插接痕，上下之樹皮不同，枝葉不同。然後知差人之所言非妄也。

例授修職郎侯銓教諭里人田耕藍謹撰書丹
大清光緒拾玖年歲次癸巳中秋月下浣吉立

西碑廊

社倉豐備倉記

光緒二年秋九月，明府汪公緣事來村，茶話之間，公言欲為各村創立社倉，為備荒之上策。不料秋後收成歉薄，三年更遭大禪，賑務浩繁極矣，奚遑為社倉計哉。五年夏五月，公升任陽曲，餘約鄰村組餉於洪善驛，公猶以社倉未立為憾。六年錫公蒞任，奉上選發來錢，按官馬均分。令各村量買倉谷，名為社倉。秋後又令各村每畝地湊谷一升，名為豐備倉。公輕騎減從，下鄉新查，又令餘駕代查東北鄉各村倉谷，然後知此事仍是汪公暗中調度也。嗚呼，公在任時，在功德於我邑者，人知之。公離任後有功德於我邑者，人皆不知也。此餘所以再四思維而不得不記也。

嗣後，愈積愈多，派倉長二人經營，糾首、鄉保、住持一併看守。每歲三、六、九

月起差之日，公同查閱。倘有房屋滲漏，即為葺補。倉谷微變，即為曬晾。歲以為常，不可廢弛，庶不負上憲及二公思慮預防、諱諱告諭之良法美意也，是為記。

汪公名守正，浙江錢塘諸生，現任直隸宣化府知府。

錫公名良，漢軍旗人進士，現任平陽府知府。

倉長：田耕藍郝步宮

糾首：裴春雲白全龍康步霄裴永義郝金雕李聯琛武效唐郝鳴鹿郝文信閻炳南武廷瑤

鄉保：郝發兆閻九德

住持：眼廣

例授修職郎吏部就職侯銓教諭恩進士田耕藍撰並書

大清光緒二十年歲次甲午季春中浣之吉日公立

東碑廊

補修鎮國寺並九間廟碑記

天下事豈有難為哉？知其難而畏首畏尾，退縮不前，則難誠難矣。知其難而無怠無荒，踴躍從事，則難非難矣。我村舊有鎮國寺一所，創自北漢天會七年，元明以來代有修建，自嘉慶二十年補修，迄今九十餘年矣。又有大寺西九間廟，道光初年補修，迄今八十餘年矣。合而計之，歷年既多，屋宇摧殘，屢議興修而工程浩大，不敢輕舉。有白君昌龍先生，會集公所，每欲舉事，自雲性情暴躁，難以終事，眾皆曰不然，事以漸進而成功，以陸續而積。自光緒二十一年執事者慨然有志興修，公議從地畝起派以及花戶人名佈施兼四外募化，於是鴿子工底材，土木交作，諸處仍舊葺補。惟有村中大街南北門三靈侯福財神廟，鹹豐初年建修，嗣後皆以為財神過路，財不能聚，光緒二十四年五月卜吉分移於大寺東西碑亭之北，較前得所。更可異者，他處木質多年朽腐，惟中殿木質幾近千年，完好如故。觀其廟貌奇古，構架節樑結構非常，詢之能工巧匠，皆不知從何而起，從何而止，相傳魯班所造，非人力所能為也。遐思此寺創始，疑是一大都會，惜無可考。惟有半截碑，上下文義不全，閱其大略，是當日封王於此。嗚呼，廟貌依然，當日之風景不可複觀。雖然經營數載，土木之工雖具，繪畫之事未完，本欲次第興作，告厥成功，無如饑饉薦臻，起派維艱，為之停工者數年。今幸而歲值大有，四外募化亦源源而來，因而續成前功，缺者補之，舊者新之，丹者金碧，東西掩映，煥然改觀。所有前後一應工料之費，俱詳於碑陰之末。由是觀之，功以緩成，多歷年所，而諸君經營籌畫，無敢怠荒，不以為難，可謂勤且勞矣。余喜其功已告竣，援筆而為之記，泐諸賢（石民）以告後之繼起者，勿以難為而弗為焉。

經理糾首：都司衙閻炳南、同知衙白全龍、同知衙郝金雕、從九康步雷、武效唐、武廷瑤、裴步雲、郝時來、從九李卿芳、王植芳、王光明、從九郝鳴鹿
督工：郝春青、閻炳琅

例授修職郎候銓教諭壬申鄉貢里人田耕藍沐手撰
例授修職郎候銓儒學本邑庠生里人李觀遠篆額並書
大清光緒三拾年歲次閏蓮執徐中和月下浣之吉立

東碑廊

因緣簿失序記（碑陰）

廡生李觀遠謹撰書

書匠：郝子英、郝有玉、張長富、邢增福、許凌魁、溫登科、溫子恭、姜福昌，襄垣

村和順石廠

木匠：梁統宗、裴有成、郝玉明

泥匠：楊真日、王立孝、裴有起、田紀則、裴振玉、楊樹芝

鐵匠：李文秀

漆匠：元泰涌、源通海

細木匠：崔廣華

住持：眼廣、友尚、韓永隆

脊檩底

維大漢天會七年歲次癸亥叁月建造

東四椽栱底

奉為皇帝相公及文武宋寮建造佛殿壹所願法界生靈同登覺道

西四椽栱底

郝同村院主僧 □詮 業維摩經僧 繼鶯 繼欽

講百法論上生經僧 繼麟

業上生經

繼圓 繼 □繼暉

業上生經 繼倫 繼景 沙彌 佛有 福興

村眾梁章 高實 郝德 郭崇 梁斌 蘭能 王榮 宋豐

蘭岳 郝茂 宋武 郝貴 郭嗣 宋實 杜斌 王進

杜菖 宋章 杜威 劉暉 張琪 張欽 郝成 張菖

郝寶 梁崧 張榮 郭豐 郝遇 梁琪 喬義 鄧崇

客戶 任立 高太 溫珍 聖暉 魏珣 梁溫 王諠 胡蘊

楊德 宋崇 喬暉 郭福 吕珣 弓友 趙茂 李遇

李建 張德 張進 周鐸 成美 孟岩 武珣 孫德

成尊 張威 郭溫 郭思 王威 王進 武榮 喬茂

木作都料李紹琮弟紹珍 博士崔延美 弟誠訓

赤白都料李彥宗 弟彥彥 彥彌彌

結瓦都料郝紹瓊弟紹謹 鐵匠李諱 紹丕 彥宗

打瓦都料武彥政 吳敬超 石匠李進

前上平博下之上櫺間底附板

大金天德三年歲次辛未七月修補

前下平博下之櫺間底附板

大明嘉靖十九年歲次庚子二月修修京城寺改為鎮國寺

倒座觀音背光上附板

金化妝品觀音菩薩聖像功德人弟子郝之正施銀叁兩（查郝之正之名見於乾隆十七年
郝同村鎮國寺重建東廊碑記）……京城經理糾首……米惟成……郝之
珍郝之禹、裴吉仁……郝之先……本村經理糾首……米惟一……郝
之寧……郝之正……裴吉太……裴吉寶、郝之顯……郝

前上平博下之下櫺間底附板

大清嘉慶二十年歲次乙亥三月重修

脊博下四椽柱上所架附板

扶中梁功德主高祖父郝文華（高祖）母許氏曾祖父世光（曾祖）母張氏祖父士功（祖）
母高氏父全德母秦氏己身現雲元乘龍妻申氏楊氏張馬蘇達先生（妻張氏）佑（妻任
氏）助施銀柒拾兩大清嘉慶二十菊月謹誌

Some related historical information are summarized below.

Epigraphical Records

鎮國寺碑記

Epigraphical Records of Zhenguo Temple

Conclusion

Ten Thousand Buddhas Hall(dated 963) in Zhenguo Temple is one of the earliest surviving timbre architectures in China. Previous researches on the Ten Thousand Buddhas Hall in Zhenguo Temple have focused on its timber structure and the murals inside the hall respectively, failing to provide a comprehensive introduction to the temple's overall value.

Its arrangement is one of the structurally simplest buildings extant in China, and corresponds to the definition of a hall of secondary importance (tingtang) except its seven-puzuo formation which belongs to the most eminent type. Thus it is notable for large brackets that hold up the roof and flying eaves and serve as possible historical information for some scholars to indicate the royal grandeur of the emperor.

Buddha statues in Ten Thousand Buddhas Hall reflects the dynasty characteristics and customs. Many statues represent not only the appearances of the statues themselves, but the spirits that they can pass on. Thus, many buddhas have symbols for some beautiful things, normally represents the hope of people pursuing beauty and kindness.

The Buddha statues in Ten Thousand Buddhas Hall in Pingyao Zhenguo Temple are a kind of sculpture art, and they are extremely elaborate in terms of spatiality and structural layout. The three features of it: "Major Large and Minors Small" in its size relationship, Symmetrical and Balanced visual effect, and "Movement and Stillness" in its partial feeling all give the Buddha statues a more vivid aesthetic, expressive power and religious significance.

The current study focuses on Ten Thousand Buddha Hall's murals' graphic design and spacial arrangement. Murals as an integral part

of the overall theme of the architectural expression, not only play a role in serving the overall artistic language expression but also reflects the characteristics and ideas of the times in the specific region.



Reference

- Steinhardt, Nancy Shatzman. *Chinese Architecture*. Princeton: Princeton University Press, 2019. pp.p126,127.
- Liang, Sicheng 梁思成. *Liang Sicheng Quan Ji*梁思成全集 [The Complete Works of Liang Sicheng]. Beijing: Zhongguo jian zhu gong ye chu ban she 2001. Volume 7.
- Cheng, Bo 程博, and Liu, Chang 刘畅. “Pingyao Zhenguo Si Wanfo Dian shinei bihua zhi jianzhu biaoxian tanjiu” 平遥镇国寺万佛殿室内壁画之建筑表现探究 [Exploration of architectural expression of murals of the Ten Thousand Buddhas Hall in Zhenguo Temple in Pingyao]. *Zhongguo jianzhushikun huikan* 中国建筑史论汇刊, 01(2015):234-251.
- Liu, Chang 刘畅, and Liu, Mengyu 刘梦雨, and Wang, Xueying 王雪莹. “Pingyao Zhenguo Si Wanfo Dian damu jiegou celiang shuju jiedu” 平遥镇国寺万佛殿大木结构测量数据解读 [Interpretation of the measurement data of the large wooden structure of the Ten Thousand Buddhas Hall in Zhenguo Temple in Pingyao]. *Zhongguo jianzhushilun huikan* 中国建筑史论汇刊, no. 1 (2012): 101-4.
- Wang, Guixiang 王贵祥. *Zhongguo Hanchuan Fojiao Jianzhushi: Fosi de jianzao, fenbu yu siyuan geju* 中国汉传佛教建筑史 : 佛寺的建造, 分布与寺院格局 [The History of Chinese Buddhist Architecture]. TsingHua University Press, 2016.
- Shanxi Culture Relics Bureau, China 山西省文物局. “Pingyao xian Zhenguo si Guanli chu 平遥县镇国寺管理处” [Pingyao County Zhenguo Temple Management Office]. Last modified August 11, 2019.
https://wwj.shanxi.gov.cn/wwaqzjzrrgs/jzs/pyx/gb_30682/202

109/t20210908_1989284.shtml. (accessed April 9, 2022)

- Wang, Weiwei 王炜炜. “Zhonguo Gudian Jianzhu Kaocha Baogao —— Shanxi Fojiao Jianzhu de buju jiqi kongjian xingtai fenxi” 中国古典建筑考察报告 ——山西佛教建筑的布局及其空间形态分析 [Investigation Report on Chinese Classical Architecture - Layout and Spatial Form Analysis of Buddhist Architecture in Shanxi]. *Gu Yuan Jianzhu* 古园建筑 (2004).
<http://www.shguyuan.com/pages/0420010049.pdf>. (access March 7, 2022)
- Yang, Susu 杨素素. “Shanxi Pingyao Zhenguosi wudai caisu de yishu tese” 山西平遥镇国寺五代彩塑的艺术特色 [The Art Features of The five-generations of Painted Sculptures; in Zhenguosi, Pingyao town, Shanxi]. Shanxi University 山西大学 1 (2020) : 8-13. DOI:10.27284/d.cnki.gsxu.2020.0018.
- Peking University Archaeology Virtual Simulation Experimental Teaching Center 北京大学考古虚拟仿真实验教学中心. Zhenguosi Monastery | Wanfo Hall. <https://sketchfab.com/3d-models/zhenguosi-monastery-wanfo-hall-979f877f9cfe4d45a19c733834f1a837>. (access April 10, 2022)

CN中文版

Chinese Version 网页中文版