**四鯤鯓龍山寺**

 清水祖師為宋朝佛教高僧，四鯤鯓龍山寺是台灣首座奉祀清水祖師公的寺廟。

**Sikunshen Longshan Temple**

Sikunshen Longshan Temple was the first temple in Taiwan dedicated to the worship of Master Qingshui, a Song Dynasty Buddhist monk.

**初期**

 十七世紀，四鯤鯓位居七鯤鯓一狹長陸島的中間，是當時熱蘭遮城和台灣本島之間唯一的一條陸路。荷蘭人以大員(現安平)作為與中國和日本貿易的基地。1661 年鄭成功攻台，迅速佔領普羅民遮城(赤崁樓)後，便以四鯤鯓附近的羊廄作為指揮中心，攻打荷蘭人的熱蘭遮城。

 1662年2月1日傍晚鄭荷雙方締結條款(荷文18條、中文16條)，這是在臺灣所簽署的第一份國際合約，而所簽訂合約的內容就是在羊廄經過多次的折衝樽俎才完成。2月9日荷蘭人離開台灣，結束在台灣38年的統治。部分鄭成功麾下軍眾留居四鯤鯓，他們將家鄉帶來的清水祖師，設立草壇誠心奉祀。

**Early History**

The village of Sikunshen is located on what was once a long, narrow, sandy peninsula separated from Tainan by a large bay known as the Inland Sea. During the early 1600s, the Dutch occupied Tainan, using the sheltered bay as a base for trade with China and Japan. In 1661, during the waning days of the Ming Dynasty, Chinese warlord Zheng Chenggong (Koxinga) invaded. After quickly taking control of Tainan, he established his headquarters at Sikunshen and set siege to nearby Anping Fort (then known as Fort Zeelandia), the last stronghold of the Dutch.

When the Dutch surrendered nearly a year later, it was also here that the formal documents ceding control of Taiwan to Koxinga were signed. Koxinga later rewarded the men under his command with land grants. It was these early Chinese settlers who first constructed Sikunshen Longshan Temple in 1665 to enshrine Master Qingshui, whose effigy they had carried over from their hometown.

**寺廟與藝品**

 廟身經多次整建，1987 年近乎重建，神像與藝品則多完整保留至今。台灣寺廟多為三廳(三川門、拜廳、正殿)格局，以庭院相隔以採光。但在此，將三川門、拜廳、正殿合而為一宮殿式建築，較為現代的設計使寺廟和寶物不受天氣侵擾。

 三川門成為前殿，是寺廟入口處；拜殿是信徒祭拜區，頂上有雕刻華麗的八卦藻井；正殿是恭奉神像的區域。主祀神明是清水祖師、顯應祖師、三坪祖師，左側配祀神明有天上聖母、祝生娘娘，右側配祀神明是福德正神，中壇元帥太子爺，下壇元帥虎爺。

 廟門兩側牆壁上可見青龍、白虎之雕刻，參拜者應從龍門進虎門出，居中之門保留給神祇使用。如多數佛寺，中門繪有佛教神明哼哈二將；左右兩門則較特別，繪有生動之鬼王像。這些鬼王曾挑戰清水祖師之權威，清水祖師在滿是火焰和煙霧的洞穴中閉關了七天擊退鬼王，後者此後便成為祖師的忠心侍衛。

 門神像是由著名寺廟彩繪師潘岳雄先生繪製。二樓展示廳存有舊廟門，門上的哼哈二將及四大鬼王像是由潘先生之父-廟繪大師潘麗水先生繪製。來到四鯤鯓龍山寺就可以同時觀賞潘家兩代彩繪大師的作品。

 主殿右側亦存有年代久遠之神轎，三座神轎均為 清同治11年(1872 年)製作，保留至今仍呈現完美。

**The Temple and its Artifacts**

The building has been renovated and enlarged several times since, most recently in 1987, when it was almost entirely rebuilt. The god effigies and the temple’s ancient artifacts have all been carefully preserved. Traditionally, temples in Taiwan were constructed as three separate halls divided by courtyards to let in the light. Here, however, the front hall, prayer area, and main shrine are combined into a single large, ‘palace-style’ space. This more modern design protects the temple and its treasures from the effects of weather.

The area just inside the entry gate serves as the entry hall. The prayer hall, with its beautiful octagonal caisson ceiling, is the area where worshippers offer sacrifices. The main hall is where the effigies of the deities are enshrined. The primary deities, in the central shrine, are Master Qingshui, Master Xianying, and Master Sanping. Mazu and the Goddess of Childbirth are enshrined on the right, while Fude Zhengshen (the god of land and wealth), the Marshal of the Central Altar, and General Tiger are enshrined on the left.

The walls on either side of the entrance are adorned with azure dragon and white tiger carvings. Worshippers enter through the Dragon Door and exit through the Tiger Door. The central entryway is reserved for the use of the deities. As in most Buddhist temples, the central doors are painted with images of the Buddhist deities General Heng and General Ha. The doors on the left and right, however, are quite unique, as they sport fantastic depictions of demons. These are the demons that once challenged Master Qingshui to a fight for supremacy. After a seven-day battle in a cave full of fire and smoke, the Buddhist master endured and finally subdued them; ever since, they have remained his most faithful guardians.

The door gods are the work of celebrated temple painter Pan Yue-hsiung. An earlier set of temple doors are now housed in the second-floor gallery on the left. Painted by Pan’s father, Pan Li-shui, they, too, depict the two generals and the demons. At Sikunshen Longshan Temple, visitors can simultaneously enjoy the works of two generations of the illustrious Pan family.

Three antique palanquins dating from the reign of Qing Emperor Tongzhi (1872) are stored to the left of the main hall. They are still in perfect condition.

**三位祖師公**

主殿供奉三位祖師公：清水祖師公、顯應祖師公與三坪祖師公，均為唐宋時期之佛教高僧，圓寂後被當地百姓尊奉為神靈加以崇拜。

 正中主神為清水祖師公，1037 年生於福建永春縣，年輕時出家為僧，迅速以聰慧和習經聞名。醫藥知識廣博，瘟疫於南方盛行時，他行至最偏遠的村莊醫治病患；並勸造數十座橋樑，實現了佛教的「濟人利物」、「廣造福田」的教義；他也掌握祈雨的訣竅，拯救安溪縣於嚴重乾旱之中，嘉惠農民而聞名。於宋(1164~1201)歷經四次朝廷敕封「昭應廣惠慈濟善利大師」的封號，

 在清水祖師公左邊的是顯應祖師公，他俗名黃惠勝，宣和六年(1124 年) 自永春至到安溪感化里小尖山，在山峰頂築庵修行。精通禪哩，博學多才，好義樂施，廣行善事，為民排憂解難。曾不惜曝身求雨，為與清水祖師公相同，以祈雨能力聞名，頗為百姓所景仰，成為美談。宋紹興四年(1134年)在此坐化，百姓為旌表他的功德，供奉為神明，依山立廟建為泰山巖。紹興32年(1162年)經高宗皇帝賜封「顯應普濟大師」俗稱為「顯應祖師」。

 右邊供奉的是三坪祖師公，他生於唐朝建中二年( 781 年)，俗性楊名義中。自幼便聰明過人、勤奮好學，14 歲時出家為僧，隨多位大師雲遊和學習，後於福建落腳。會昌五年(845年)，唐武宗廢佛、關閉寺廟，義中禪師率眾僧眾至偏遠山區避難，於漳州平和縣九層岩，創建三平寺。義中住持傳授佛經，並行醫濟世，教導大家務農知識，助民開闢荒地建為田園，發展生產並保存佛教命脈。大中三年(849年)唐宣宗重興佛法，漳州刺史鄭薰特邀義中禪師到開元寺為國開堂，講授佛經。並為義中請功，宣宗皇帝敕封義中為「廣濟大師」。咸通十三年(872年)義中禪師在三平寺草堂示滅，享年92歲。為紀念義中禪師，門人第子把草堂改為塔式殿宇，將其遺骨安放在塔內地穴。並雕塑大師金身一尊，置於地穴之上，尊奉為「三坪祖師公」，開設祭壇朝拜。

**Three Buddhist Masters**

Three Buddhist masters are enshrined and worshipped in the main hall: Master Qingshui, Master Xianying, and Master Sanping. All three were Buddhist monks who lived during the Tang and Song dynasties and who were deified after their deaths.

The deity in the center is Master Qingshui. He was born in Yongchun County, Fujian in 1037. Master Qingshui left home at an early age to become a monk, and quickly became renowned for his intelligence and mastery of the sutras. He had extensive medical knowledge, and traveled to even the most remote villages to treat the sick at a time when pestilence was ravaging the south. He also helped to construct bridges, an act which put into practice the Buddhist teachings of “doing good for others” and “creating domains for practices leading to enlightenment.” Master Qingshui was extremely adept at praying for rain, and helped to save Anxi (the area in Fujian Province where he practiced) from a severe drought, thereby benefiting local farmers. Revered even during life, Master Qingshui was officially deified by the emperor after his death, and his rank in the hierarchy of the gods was later raised on three successive occasions.

To the right of Master Qingshui is Master Xianying (lay name: Huang Huisheng). In 1124, Master Xianying journeyed to Anxi County, where he constructed a small hermitage on the peak of Xiaojian Mountain. Master Xianying was proficient in Chinese Buddhist principles, was knowledgeable and multi-talented, and gave selflessly and joyfully. Like Master Qingshui, he became known far and wide for his ability to produce rain. He was revered by the people. Master Xianying died in 1134. The local people deified him in recognition of his achievements, and in 1162, his status as a Buddhist deity was officially recognized by the emperor.

To the left of Master Qingshui is Master Sanping (lay name: Yang Yizhong). Born in 781, during the Tang Dynasty, he was an intelligent and studious youth. At the age of 14, he left home to become a monk. He spent many years wandering and studying under the great religious teachers of his time before settling in Fujian. When, in 845, the emperor Tang Wuzong abolished Buddhism and closed the monasteries, Master Yizhong led the local monks and nuns to seek refuge in a remote mountainous area. There, he established Sanping Temple, where he served as abbot and taught Buddhist scriptures. He also practiced medicine and taught farming techniques to help the people turn the uncultivated land into productive farms. Through these acts, he ensured their survival and helped preserve the lifeblood of Buddhism in China.

Finally, in 849, emperor Tang Xuanzong reinstated the Buddhist religion, and Master Yizhong was invited to teach Buddhist scripture at Kaiyuan Temple, where his great merit was recognized by the emperor. Master Yizhong passed away in 872 at the age of 92 at Sanping Temple, which was then still a thatched shrine. To honor his memory, his disciples transformed the thatched shrine into a pagoda-style hall. His remains were interred inside the pagoda crypt, and an effigy of him was placed above the crypt. He has since been venerated as “Master Sanping.”

**求神問卜**

 在四鯤鯓龍山寺，信徒有三種求神問卜之法：抽籤詩、擲筊、問事。

**Divination Methods**

At Sikunshen Longshan Temple, there are three different ways in which temple-goers may seek advice from the gods—fortune sticks, moon blocks, and sessions with a spirit medium.

*抽籤詩*

廟內備有四組籤詩桶，其中有三組(眼科、兒科、聖藥)醫藥靈籤，病人會前來祈求清水祖師賜予藥籤。但 1970 年藥師法通過後，寺廟不可再提供醫藥處方，但信徒仍常因不同事項來此求籤詩。

 想祈求籤詩，首先在「問事靈籤」的籤筒中抽取一支紅頭籤放置於神壇上，擲筊詢問神明該籤詩是否正確。若是，再到廟廳左側，依其號碼取寫有神諭的籤詩解，也可尋求廟方人員解籤。

*Fortune Sticks*

The temple has four sets of fortune sticks. Three of these sets (one each for ophthalmology, pediatrics, and general medicine) were traditionally used by the sick to request prescriptions from Master Qingshui (who was known for his medical skills) to cure their ailments. Since the passage of the pharmacy act in the 1970s, temples in Taiwan no longer offer prescription services, but visitors still turn to fortune sticks to seek aid in other matters.

To ask a question with fortune sticks, first select a red-tipped fortune stick from the container and place it on the altar. Then use the moon blocks to ask the deities if you have selected the correct stick. If the answer is “yes,” go to the right side of the hall and choose the slip of paper corresponding to the number on the stick. You may ask temple personnel to interpret the poem on the paper for you.

*擲筊*

 擲筊用來向神明詢問「是」或「否」的問題。將筊杯拿起，繞香三圈，平行置於手中，向神明敬拜並敘明名字和出生日期；之後向神明提問，再將筊杯擲於地。若兩個筊杯都是平面著地，答案為「否」；若兩個都是圓面著地，表示問題不明確，應該再問一次；若一平一圓，答案為「是」。

*Moon Blocks*

The moon blocks are used to ask questions for which a simple ‘yes’ or ‘no’ answer will suffice. To use the moon blocks, pick up a pair from the altar and pass it over the incense three times in a circular motion. Then, cupping the moon blocks in your hands, make a quick bow to the gods and identify yourself, stating your name and date of birth. Ask your question and gently toss the moon blocks onto the floor. If they both fall flat-side down, the answer is a definite ‘no’. If they both land on the rounded side, it means your question is unclear, and you should ask once more. If they land with one flat-side up and one down, the answer to your question is yes.

*問事*

 信徒有關婚慶擇日、安宅、鎮煞、出外旅遊、祈福等事，欲祈求清水祖師公指示、解憂，可到龍山寺登記參與問事服務。龍山寺每逢周一、周五晚上8點，在拜殿區提供問事服務。信徒可提前到拜殿辦公桌上抽取號碼牌，屆時再依號碼順序向祖師公諮詢請教。問事時，神像會安置於竹轎上，由四人扛轎，領頭者俗稱為「頭針」，問事桌旁有傳譯解說人員，俗稱「桌頭」。

 輪到問事之信徒站於問事桌邊，向神明稟報詢問之事由，神轎左右搖動，後「頭針」操縱扛神轎之竹竿，在問事桌上書寫回覆信徒之問事，再由問事桌旁服務人員轉譯解說，信徒若有不明白之處可以繼續發問，直到滿意為止。跟西方通靈板上的乩板一樣，竹片在桌上寫下神明的訊息，由廟方人員轉譯。

*Spirit Medium Sessions*

For matters related to wedding dates, peace in the home, exorcism, travel, and blessings, querents can seek instructions from Master Qingshui by going to Longshan Temple and arranging a spirit medium session. Longshan Temple offers this service at 8 p.m. on Mondays and Fridays in the prayer hall area. Querents can take a number from the dispenser on the table inside the hall in advance, and then consult with the deity when their number is called. During a spirit medium session, an effigy of the deity is placed on a bamboo sedan chair carried by four bearers. The leader of the bearers is called the “touzhen,” and the interpreters next to the spirit medium table are called “zhuotou.”

When a querent’s number is called, the querent should stand next to the spirit medium table and ask the deity his or her question. The sedan chair will shake and sway, and then the touzhen will use the bamboo pole attached to the chair to write the answer to the querent’s question on the surface of the table. An interpreter will explain the answer. If the querent does not understand the explanation, he or she can ask additional questions until a full understanding is achieved. The bamboo pole writes the deity’s answer on the table much like a planchette does on a Ouija board. Temple personnel then interpret this answer for the querent.