

## **Influence of Buddhism in China for Traditional Folk Culture**

**Shi Shi**

Hubei University of Technology

School of Foreign Languages

No.28, Nanli Road, Hong-shan District, Wuhan, Hubei, 430068 P.R.China

### **Abstract**

*This article is based on a lateral comparison on the existing ritual musical forms of Tiantong Temple and Huayan Temple to look for some similar features. The article makes reference to relevant historical documents, trying to find the propagation relation, propagation time and successor of the two temples' Buddhist music, makes an in-depth study of the regularities of the propagation in different places, so as to achieve a universal significance and methodological significance and promote the research of Chinese Buddhist music to develop in depth.*

**Key words:** Regionalism; Buddhist music singing; Similarity; History; Propagation

### **Introduction**

The current academic circle has reached a certain level on the collection of Buddhist music, making Buddhist music which is “kept in boudoir and unknown to outside” be heard in the world. But until today Buddhist music academic research are still relatively weak, remaining mostly on isolated cases and few scholars have made a horizontal comparison on different temples' Buddhist music, not to mention the study of historical origins of temple music. China's temple music has become water without a source, hence the intrinsic law of the music cannot be investigated, and in-depth academic research is also impeded. In view of this, the author chose Huayan Temple at Chongqing and Tiantong Temple at Ningbo as samples to identify the similar features of their ritual music. Based on relevant historical documents, the author identifies the propagation relation of the two temples' music and tries to make a new methodology for the researches of propagation rule of contemporary Chinese Buddhist music.

Huayan Temple is located in Huayan Village, Jiulongpo District, Chongqing, affiliated to Linji School of Zen Buddhism. Now the location is held by Chongqing Buddhist Institute, and is renowned as Zen Buddhism Conglin School in Southwest China. Its origin is unknown due to lack of historical data, but from the existing data we know that “in the 27th year of the reign of Emperor Wanli of Ming Dynasty (1599), monk Yangyi had no right to rehabilitate the temple. It was reconstructed until the reign of Emperor Kangxi, and is known as one of the ten famous temples in Sichuan.” (Baxian County Annals Compilation Committee, 1994, p.663) After the reconstruction presided by Master Shengkedeyu during the reign of Emperor Kangxi, it has been presided by Zen Buddhism Linji School for 62 generations till today without interruption. Its lineages have been spread to southwest China and the remote Beijing, having the reputation of “Huayan Temple's branches are all over the world” (Xiong, 2003, p.281). Its influence is clearly remarkable. Today Huayan Temple still has many worshippers and holds various ceremonies.

Tiantong Temple is located in Ningbo City, Qinzhou District, Taibai Mountain, and also belongs to Linji School of Zen Buddhism. It was created in the first year of Yongkang, Western Jin Dynasty, dating back 1700 years, and is called as the four major Congling Schools in China with Tianning scale. Historically it has been favored by rulers of all ages. It owned eminent monks constantly and Temple at Changzhou, Jinshan Temple at Zhenjiang and Gaomin Temple at Yangzhou for its grand accepted overseas monks to practice Buddhism. However, in the mid-Ming Dynasty it was almost destroyed by floods, which posed a serious impact to its lineage. Afterwards Miyunyanwu revitalized its lineage, so Master Miyun's Zen method is called as “Tiantong School”.

After Master Miyun's revitalization, Tiantong Temple kept its lineage, and spread not only to the South but also westward to Sichuan. Today it is one of the most exuberant temples in China. From the collected music data of the two temples, we can find an obvious similarity between them despite the data is a small number. This suggests that there may be some historical origins between the singing of the two temples. Hereafter the author will make a detailed analysis of the similarities to provide a basis for further researches on the historical origin.

## **1. Music Similar Characteristics**

### **1.1 Ritual Music Processes and Songs Are the Same**

Ritual procedure similarity is the most significant. In Puja ceremony, for example, Huayan Temple's morning Puja ceremony is divided into "a) praise, b) recite the holy epithet for three times, c) chant sutras, d) repeat, e) walk around the Buddha, f) vow, g) worship, h) recite the holy epithet for three times, i) chant sutras, j) praise". In the evening Puja ceremony, there is another "praise" after the firstly sutra chanting, and the other procedures are the same. The ceremony is characterized by its echo between the beginning and the end, wherein the two holy epithet recitation and sutras chanting embodies the monks' pious attitudes toward the Buddha and Bodhisattva. The monks strengthen their religious consciousness by repeated chanting, so Puja ceremony is the core of all Buddhist ceremonies. Tiantong Temple's morning and evening Puja ceremonies have the same procedures.

Since ritual music is affiliated to the corresponding ceremony, some ritual music even has the direct names of the ceremonies, so ceremony plays a fundamental role in applying a same music. Looking at the music of the two temples we find that the Cipai name and Qupai name are almost the same for major singing. In Puja ceremony, for example, Huayan Temple's morning Puja ceremonies sings *Bao Ding Xiang Zan*, *San Cheng Sheng Hao*, *LengYan Zhou*, *Da Bei Zhou*, *Shi Xiao Zhou*, *Xin Jing*, *Mo HeBan Ruo Bo Luo Mi Duo*, *Hui Xiang Ji*, *ZanFo Ji*, *RaoFo*, *Bai Yuan*, *San Gui Yi*, *San Cheng Sheng Hao*, *Tian NvZhou*, *Wei TuoZan*, and its evening Puja ceremony sings *Lu Xiang Praise*, *San Cheng Sheng Hao*, *E Mi Tuo Jing*, *Wang Sheng Zhou*, *Da E Mi Tuo Praise*, *MiTuo Ji*, *RaoFo*, *Bai Yuan*, *San Gui Yi*, *San Cheng Sheng Hao*, *Da BeiZhou*, *Qie Lan Praise*. Tiantong Temple's ritual music has a great similarity to it (see Table 1).

From these characteristics it can be seen that, except for a few songs, the two temples almost have the same procedure for Puja ceremony, and they basically both perpetuate *Chan Men Ri Song* published during the reign of Emperor Kangxi of Qing Dynasty. It can be ascertained that the present Puja ceremony essentially preserves the ceremonial structure of the Qing Dynasty.

### **1.2 Musical Ways Used Are the Same**

In addition to the similarities in ceremony procedure and music content, music usage ways are also similar. In Puja ceremony, for example, although morning ceremony and evening ceremony use different songs, the melodies have a certain consistency.

By reorganizing the ritual music materials, the author found that the two temples both use some identical songs but with different names and different lyrics. It can be found that although music develops with the development of ceremony, music has its own developmental rules, which shall not change with the changes of ceremony, so we can infer that the two temples' Puja ceremony music have a similar form of continuous tune characterized by Banqiangvariation.

The above similarities are concluded based on some "heteronomous" factors such as music usage, name and lyric, but does the melody itself have a similarity?

### **1.3 Melody Patterns Are Similar**

Through a horizontal comparison on the two temples' singing, the author finds that melody has also similarities. In Puja ceremony, for example, two temples have many similarities in melody. The most obvious similarity exists in incantation and holy epithet, which have almost the same melodies in two temples.

Followed by the “praise” songs which have the strongest music idiosyncrasy, reflecting that a lot of songs of two temples have identical or partially identical “name, lyric and melody” to each other. This will be illustrated in the following list:

**Table 1 Morning and Evening Puja Ceremony Music Application Form**

Classification	Procedure	Song's name	Singing method	Huayan Temple	Tiantong Temple
Morning Puja ceremony	1.praise	<i>Bao Ding Xiang Praise</i>	sing	*	*
	2.recite the holy epithet three times	<i>NaMo Leng Yan Hui Shang Hui Pu Sa</i>	sing	*	*
	3.chant sutras	<i>Leng Yan Zhou, Da Bei Zhou, Shi Xiao Zhou, Xin Jing</i>	read+sing	*	*
		<i>Mo He Bo re Bo Luo Mi Duo</i>	sing	*	*
	4.repeat	<i>Hui Xiang Jie</i>	sing	*	*
	5.walk around the Buddha	<i>Walk around the Buddha</i>	sing	*	*
	6.vow	<i>Bai Yuan</i>	sing	*	*
	7.worship	<i>San Gui Yi</i>	sing	*	*
	8. recite the holy epithet three times	<i>Nan Wu Hu Fa Wei Tuo Zun Tian Pu Sa</i>	sing	*	*
	9.chant sutras	<i>Da Ji Xiang Tian Nü Zhou</i>	read	*	*
Evening Puja ceremony	10.praise	<i>Wei Tuo Praise</i>	sing	*	*
	1.praise	<i>Lu Xiang Praise</i>	sing	*	*
	2.recite the holy epithet three times	<i>Nan Wu Lian Chi Hai Hui Fo Pu Sa</i>	sing	*	*
	3.chant sutras	<i>Fo Shuo E Mi Tuo Jing, Wang Sheng Zhou</i>	read	*	*
	4.praise	<i>Grand E Mi Tuo Praise</i>	sing	*	*
	5.repeat	<i>ZanFo Ji</i>	sing	*	*
	6.walk around the Buddha	<i>Rao Fo</i>	sing	*	*
	7.vow	<i>Bai Yuan</i>	sing	*	*
	8.pray	<i>Qi Dao Wen</i>	sing	*	*
	9.worship	<i>San Gui Yi</i>	sing	*	*
	10. recite the holy epithet three times	<i>Nan Wu Qie Nan Sheng Zhong Pu Sa</i>	sing	*	*
	11.chant sutras	<i>Da Bei Zhou</i>	read	*	*
12.praise	<i>Qie Nan Praise</i>	sing	*	*	

To show better the concrete presentation of the similarities, I will compare the same song, *Bao Ding Praise*, of the two temples. *Bao Ding Praise* is the first song in the Morning Sadhana, which is of strong singing quality. It presents the phenomenon of less words and more singing tunes, being slow, soothing and elegant, which can help to resonate with monks' pious attitude towards religion. By chanting the song in the beginning of the Morning Sadhana, the monks strengthen their religious consciousness and integrate themselves into Buddhist Liturgy better to achieve their aim of selfcultivation.

By means of the comparison of *Bao Ding Praise* between the two temples, it is not difficult to see the similarity. Both of the singing styles of the two temples apply nine musical phrases, among which the first, second and third phrases, as well as the part, *Pu Satuo*, have similarities. The similarity is presented concretely in the melody direction at the beginning and end of the musical phrases. The melody of Huayan Temple sounds relatively simple, while the melody of Tiantong Temple applies frequently the wave-shaped circling spirals and exerts the gentle and graceful style of the music extremely, which depends on the objective situation that Tiantong Temple is located in the hinder land of south of the YangtzeRiver. In addition, the main melodies of the two songs are basically similar, both of which apply the progressive rotation methods to continue and develop, with nearly uniform application direction. From these similarities, it can be seen that the “similarity” of the two songs is the main stream and obviously the two songs originate from the same melody. And the same melody is just embodied in the same musical phrases of the two songs, whose rotation method is of distinct musical style in south of theYangtze River.

By means of the comparison of the songs and singing styles, the writer finds that in spite of the two temples being located in the south east and southwest respectively and distant from each other, there are more similar factors in the forms of their singing styles and melodies. Then what is the reason that causes the similarities in the Buddhist music of the two temples so distant from each other? Does it mean there existed exchange of Buddhist music between the two temples in history. If the relation did exist, what was the route of transmission? Therefore, the paper will go on exploring the historical transmission relationship between the two temples in the following part.

## 2. Transmission Relationship of Similarities in Buddhist Music of the Two Temples in History

With the above mentioned questions, the writer refers to related historical information and finds that the transmission of Buddhist music of the two temples was realized in the roams and transmission of precepts of the abbots and monks. That is, the Buddhist music was brought in by the same successors. Buddhist music of Tiantong Temple was brought in directly when the successor acted as the abbot in the temple and the Buddhist music was brought into Huayan Temple indirectly when the dharma heir of the successor arrived in Sichuan. In order to find out the relationship, in the following part of the writer will make research on different successors to discover how the Buddhist music was transmitted between the temples.

**Table 2 Music Materials Used Are Similar**

Ritual	Music usage characteristics of Huayan Temple	Music usage characteristics of Tiantong Temple
<i>Bao Ding Xiang Tuo Praise</i>	A	A
<i>Nan Wu Leng Yan Hui Shang Hui Pu Sa</i>	B	B
<i>Leng Yan Zhou, Da Bei Zhou, Shi Xiao Zhou, Xin Jing</i>	C	C
<i>Mo He Ban Ruo Bo Luo Mi Duo</i>	B	B
<i>Hui Xiang Ji</i>	D	D
<i>Rao Fo</i>	E	E
<i>Bai Yuan</i>	F	F
<i>San Gui Yi</i>	G	G
<i>Nan Wu Hu Fa Wei Tuo Praise Tian Pu Sa</i>	B	B
<i>Da Ji Tuo Praise Xiang Tian Nv Zhou</i>	C	C
<i>Wei Tuo Praise</i>	H	H
<i>Lu Xiang Praise</i>	H2	
<i>Nan Wu Lian Chi Hai Hui Fo Pu Sa</i>	B	B
<i>So Shuo E Mi Tuo Jing, Wang Sheng Zhou</i>	C	C
<i>Da E Mi Tuo Praise</i>	A2	
<i>Praise Fo Ji</i>	D	D
<i>Qi Dao Wen</i>	I	
<i>San Gui Yi</i>	J	I
<i>Nan Wu Qie Lan Sheng Zhong Pu Sa</i>	B	B
<i>Da Bei Praise</i>	C	C
<i>Qie Lan Praise</i>	H3	H3

### 2.1 The Same Successors

From the literature we master at present, the same successor of Tiantong Temple and Huayan Temple was the famous eminent monk of Linji Sect, Miyunyanwu, at the end of Ming Dynasty. Miyunyanwu (1566-1642), with his secular surname being Jiang, was born in a peasant family in Yixing, Jiangsu Province, who produced interest in Buddhism since childhood. According to what was recorded in Chant along the Journey of Quotations from Chan master, Miyun, "he produced the idea that he wanted to cast away with the impermanence in the secular world in February or March one year, so he wanted to practice Buddhism and chant the name of Buddha." At the age of 8 (Cai, 2008, p.162), he often chanted Buddha, which was one of the demonstrations of the fact that he was proficient in music. At the age of 26, it happened that he obtained Platform Sutra of the Sixth Patriarch and had strong interest in Buddhism Zen Sect ever since. Having become a monk on Longchi Mountain in Changzhou, Jiangsu at about 29, he followed the famous Chan master of Linji Sect, Zhengchuan and soon became the dharma heir of Zhengchuan. He followed master Zhengchuan for over 20 years. Being the adherent of Zhengchuan, he studied Buddha dharma diligently and mastered large quantities of dhyana techniques, which laid solid foundation for his transmission of precepts in later years. During his study, he not only roamed, consulting and studying in all the temples in south of Yangtze River, but traveled faraway in the north. After Zhengchuan passed away, Miyun began to propagate Buddhist teachings and continued his activity in the area of Jiangnan. He visited Yumen Temple in Changzhou, Tongxuan Temple on Tiantai Mountain, Wanfu Temple in Fuzhou and Guanghui Temple on Jinsu Mountain in Haiyan in succession and finally he acted as the abbot in Tiantong Temple in Ningbo, where he spent his remaining year (Xiong, 2003, pp.48-49). From the life experience of Miyunyanwu, it can be seen that most of his life time, he moved about in the area of south of Jiangsu and north of Zhejiang, where music of Jiangnan style was prevailing. In addition, Miyun was engaged in agriculture in the countryside in the early years, when he was bound to come into contact with folk songs in Jiangnan. Therefore, these life experiences had significant influence on the music style he had mastered.

宝鼎赞

天童寺  
陈芳 记谱

Figure 1 shows the musical score for '宝鼎赞' (Bao Ding Praise) from Tiantong Temple. The score is written in staff notation with lyrics in Chinese characters below the notes. The tempo is marked as quarter note = 30. The score consists of 10 staves, each with a key signature and a time signature. The lyrics are: 宝鼎赞, 宝鼎赞, 宝鼎赞, 宝鼎赞, 宝鼎赞, 宝鼎赞, 宝鼎赞, 宝鼎赞, 宝鼎赞, 宝鼎赞.

Figure 1 Bao Ding Praise (Tiantong temple)

However, new problems appeared. Since Miyun acted as abbot in Tiantong Temple in his later years, does it mean his dharma-lineage is transmitted in the temple systematically? In fact, there is the possibility. Though Tiantong Temple had been prevailing for about 1,000 years before Miyun, the establishment of the temple experienced frustrations. According to the introduction in Records of New Repair of Tiantong Temple, "On June 15th in the 15th year of Wanli (1587), the mountain torrents ushered down with a terrifying force due to a sudden rain storm, in which the whole temple ran into ruins and all the monks in the temple were washed away. In the winter of the same year, Yinhuai, the abbot, rebuilt the Dharma hall. The simple and crude temple lasted for about over 50 years, without any improvement. In the 4th year of Chongzhen's reign (1632), the local officials and country gentlemen invited Miyunyanwu to act as the abbot. After that, the Buddha palace and Tianwang Hall were reconstructed, after which houses, sheds, buildings and pavilions rose one after another. The construction scale was more magnificent than ever and maintained till now. Therefore, the original records rated the master as the ancestor who rebuilt the temple" (Compiling Committee of Tiantong Temple, 1997, p.57). It can be seen that Chan master, Miyun, produced greater influence on the recovery of Tiantong Temple. According to what is recorded in Preface of Quotations from Chan Master, Xiangyating, "The resurgence of the Sect of Xilai appeared in Tiantong Temple, from which many descendants benefited" (Xiong, 2003, pp.295-296). After Miyun passed away, there were no renovations in Tiantong Temple, which ensured the continuity of the dharma-lineage heritage objectively. Miyunyanwu inherited Chan style of Linji Sect of Chan Buddhism, who not only implemented the sacred rules of the religious order but also carried out the strict ways of dharma transmission. In other words, the conservative heritage of dhyana techniques and Buddhist music was ensured. Therefore, it can be inferred that at present Buddhist music of Tiantong Temple might inherit the form after Miyunyanwu. In addition, the modern singing tune is typical of strong Jiangnan style, which is also basically in accordance with the areas where Miyun moved about at that time.

In summary, the Buddhist music used in Tiantong Temple at present was introduced after Miyunyanwu acted as the abbot, when it is about the 4th year of Chongzhen's reign in Ming Dynasty (1630). Since the Buddhist music in Huayan Temple and Tiantong temple originated from the same person, what relationship exists between Miyunyanwu and Buddhist music of Huayan Temple?

## 2.2 Successors of Huayan Temple

To study the relationship between Miyun and Huayan Temple, the research on his relationship with a monk from the southwest should be firstly made. While Miyun was propagating Buddhist teachings in the area of Jiangnan, there happened to be a monk coming from the southwest, who was Poshanhaiming, the founder of Shuangguitang Temple in Liangping County, Chongqing.

Poshanhaiming (1597-1666), with his secular family name being Jian and his ancestral home located in Jiangzhou (the present Chongqing City), was born in Dazhu County, Sichuan Province. At the age of 19, he became a monk in Jiangjiaan Temple in his hometown. He was unsatisfied with the situation that there was lack of sutras in Bashu areas and the monks were mediocre, so he left there with his pursuit for further study. At first he studied diligently Buddha dharma for 3 years on Potou Mountain in Huangmei County, and then visited Hanshandeqing and Wuyiyuanlai in Lu Mountain and Shangrao in succession, but failed. Then he went on visiting Wenguguangyin, Xueqiaoyuanxin in Zhejiang Province, but also failed. In the 3rd year of Tianqi's reign (1623), Poshan visited Zhanranyuancheng, the Chan master in the area of Jiangnan at that time in Baoguo Temple in Hangzhou and won the master's appreciation. Next year, he will be appointed as the vice Karma—dāna in Xiansheng Temple of Hangzhou, who played a decisive role in the temple and was in charge of all kinds of Buddhist activities. While chanting Buddhist music, the Karmadana played the role of the leading singer and fixed the pitch. To qualify the position requires high musicianship, which is the best proof for the fact that Poshan was proficient in music. Though Poshan didn't become the dharma heir of Zhanran, he was in contact with the master, Zhanran and accomplished upasampada. In addition, Zhanran moved about in Jiangnan area in all his lifetime, which has necessary influence on the style of singing the Buddhist music. Similarly, because Poshan didn't become the dharma heir of Zhanran, the possibility of Poshan's systematic and complete study under the instruction of Zhanran is discounted.

It was Miyunyuanwu, the successor of Buddhist music in Tiantong Temple that handed down dharma to Poshan authentically. In the 4th year of Tianqi's reign (1624), Poshan made a formal visit to the master, Miyunyuanwu, in Guanghui Temple on Jinsu Mountain in Haiyan, Zhejiang Province. With the strict instruction of Miyunyuanwu, Poshan benefited a lot. Afterwards, he was appointed to be in charge of West Hall, whose position also involved the administration of religious rites, which were in close relation with music. In the 7th year of Tianqi's reign (1627), Poshan was appointed as sthavira by Miyun. In the 1st year of Chongzhen's reign (1628), Poshan became the dharma heir in Guanghui Temple on Jinsu Mountain, which proved that the Buddhist music Miyunyuanwu mastered was likely to be passed down to Poshanhaiming systematically and completely.

Hence, it is sure that the actual time given by the successor Miyunyuanwu to Poshan was 1628 A. D, when Miyun hadn't yet come to the Tiantong Temple to promote Buddhism, which means that Miyun imparted the Buddha he mastered to different successors at different times and different locations. On Chongzhen Five years (1632 A.D), Poshan bided farewell to Miyunyuanwu at Tiantong Temple and went back to Sichuan, it was just during the war period in the late Ming and early Qing dynasties, and Sichuan had suffered the unprecedented war disasters, which made the relatively mediocre Sichuan Buddhism suffer one disaster after another, and of course Poshan, who had directly inherited the Zen of Miyunyuanwu undoubtedly laid solid foundations for the renaissance and prosperity of Sichuan Buddhism after he returned home.

Poshan worked as the abbot and constructed the Shuanggui Buddha Hall on Shunzhi 10 years, and according to the records of the inscriptions on the ghost clock in Baoen Hall of Shuanggui Buddha Hall that "today Shuanggui Shunzhi 10 years in Qing dynasty, 1653 A.D, was initially constructed by the 35th generation Poshanhaiming Master in Caoxi imparted by Tiantong Miyunyuanwu of Yinxian County, Ningbo, Zhejiang Province...and constructed as the Ten Party Shelter School of Zen" (Xiong, 2003, p.207). After that Poshan Master sat tight in Shuanggui Buddha Hall, and became the first abbot, and thereafter he seldom wandered throughout the world, it can be said that the construction of Shuanggui Buddha Hall laid important foundations for Poshan Master to promote Buddhism in the Southwest. So what relationships were there between Poshan Master and Huayan Temple? Whether did the Buddhists come to the Huayan Temple to promote Buddhism after becoming the successors of Poshan Master or not?

With this puzzle, the author continued looking up the related materials and later discovered that there was indeed a monk, who was just the eminent monk Shengkedeyu (168-1701) in XingwangHuayan Temple, and his secular family name was Wang, and he was born in Sichuan Yingshan, who was smart and eager to learn with benevolence when he was young, afterwards it was just the time of war in Sichuan, hence he went to the Daiyuan Zen Master and became a monk, when he was 29 years old, he obtained the monk's qualification from Chengjian Monk, during when it was just in 1657 A.D, however he refused to take things as they were, and directly came to Lingping to formally call on Poshanhaiming, and became his pure-blood successor after several years, namely the successor. Shengkedeyu came back to Hongqing in Kangxi 7 years (1668 A.D), and constructed the Huayan Temple and became the first abbot (Xiong, 2003, p.281). Because Poshan Master had assumed the post of Weina Master, and when the successions were given to Shengkedeyu, he certainly would systematically imparted him the Buddhist music sing styles he mastered under Miyunyuanwu, and in addition, Huayan Temple, after Shengkedeyu, had always executed the sacred rules of the religious orders as well as the strict dharma propagation,<sup>15</sup> which had ensured the relatively stable inheritance of its Buddhist music, hence so much similarities between the Buddhist music of the modern-day Huayan Temple and Tongle Temple also explain and reflect the above-mentioned inferences.



**Figure 2 Bao Ding Praise (Huayan Temple)**

In conclusion, the Buddhist music of Huayan Temple, and its routes of propagation are as follows: In 1628A.D Miyunyuanwu imparted the Buddhist music he mastered to Poshanhaiming in Jinli Mountain, Haiyan, Zhejiang province—several years after 1657A.D, Poshanhaiming imparted the Buddhist music he mastered to Shengkedeyu Jincheng Temple, Liangshan—In 1668A.D, after Shengkedeyu worked as the abbot in Huayan Temple, he then imparted Poshanhaiming's Buddhist music to Huayan Temple, which after that had always been firmly inherited in Huayan Temple. While the Buddhist music of Tiantong Temple had been introduced in 1631A.D when Miyunyuanwu worked as the abbot, hence it not only proved that the Buddhist music of Huayan Temple were originated from the South of the Yangtze River, but also made the historical propagation relations between it and the Buddhist music clear at a glance, hence produced the similarities between the Buddhist music of the modern day Tiantong Temple and Huayan Temple.

Through the sort and analysis of the historical materials, we could clearly see that there indeed exists exchange relations between the individual cases of the two temples with longer distance in the history, and this propagation was achieved during the wander and initiation of the monks worked as the temple abbots, so is this a special phenomenon or common phenomenon on earth? The author will continue the research.

### **3. Regularity research between the historical propagation of the regional buddhist music**

Through the contrast and research between the music status of the two temples of Huayan Temple and Tiantong Temple with longer distance, we discovered that there were many similarities between the forms of their major music sing styles, which implied that there might exist exchanges between the two individual cases in the history,

and afterwards this assumption had been proved by looking up the historical materials relating to the records of the activities for first abbots in the two temples, and this had implied one of the rules of the regional Buddhist music propagation: That is to say, the monks realized the cross-regional propagations of the Buddhist music by constructing or reviving some jungle temples during their wanders. So whether does this rule stand or not? Whether does this mean that during the explorations of the Buddhist music propagation relationships between any two temples in China, it could combine the current situations of the music, it all could combine the comparative study on the current situations of music with the study on the records of the abbots in the prosperous temples or not?

The author believes in the feasibility of this method, and it will become the common rules in researching the propagation of the Buddhist music between two temples. And in order to prove the feasibility of this methodology, the author will carry out the demonstrations:

First of all, the jungle system executed by the Buddhism was the objective environment to guarantee that its music could be preserved as the time went on. The monks lived in the temples for long term since they became monks, and they had the regular lives with their daily behaviors being strictly restrained by the sacred rules of the religious orders, hence they seldom had communications with the secular world, and to some extent, this had determined that there were undoubtedly differences between the Buddhist music and secular music in propagation and inherence, it was inherited and propagandized on the living environment of temples, while the temple environments had stronger stabilities with respect to the secular society, hence it had guaranteed objectively that the Buddhist music had no big changes despite the historical transition, so long as the Buddhist activities of the temples had no faults in the history, the Buddhist music it propagandized might maintain the original forms at the very beginning to very large extent.

Secondly, the emphasis on music in Buddhism became the objective conditions for the inherence and propagation of its music. The Buddhist music existed on dependence of various rituals, in which the most important could be the puja ceremonies done by the monks each day, an ordinary monk in the temple could even become familiar with the Buddhist music of this temple during the long-term puja ceremonies, not mention the masters such as Weina Master who was in charge of the ceremonies, these masters were usually the backbones for the inherence and propagation of the temple music, and the systems such as wanders in the Buddhism jungles and initiations enabled these venerable monks to come to the other places for teaching and preaching, and once the monks in this temple came to prosper or construct another temple, the music styles he mastered must be carried to another temple, then influenced the music styles of the other temple, hence there were important significances in exploring the records of the abbots in different temples for revealing the propagations between the two temples.

Thirdly, the Taoist music having the related systems in China also had the same propagation rules, which had provided the circumstantial evidences for the author's inference. In the two places of Mount Wudang and Mount Qingcheng with longer distance, the rhythm forms of the Taoism music also had many similarities, which had attracted the researchers' attentions, afterwards the scholars discovered the specific disseminators and propagation times of the Taoist music between the two places by looking up the historical materials referring to the Taoism in the two places, and hence sorted out that the historical propagations of the Tao music in the two places were also realized by the preaching and wander of the Taoists (H. Q. Pu & H. J. Pu, 1988, 1989; Pu, 1993, pp.387-401). Although the object of this research was Taoist music, however the environment and method of the inherence and propagation for the Taoist music had huge similarities with the Buddhist music, hence this example could also support the author's reference.

The other rule of the historical propagation for the regional Buddhist music was: In the two regions, the party in the long-term prosperity of Buddhism would unilaterally propagandize the Buddhist music to the other party with relatively weak Buddhism. The Buddhist music propagation from Tiantong Temple to Huayan Temple was a very good example, In the Ming and Qing dynasties, South of Yangtze River had always been the center of the Zen Buddhism, while the Sichuan Basin, the location of Huayan Temple had suffered from the impacts of the Zhang Xianzhong peasant revolt, and people had nothing to depend on for their living, many religious activities had been interrupted, the Buddhism was no exception.



Hence the monks in Sichuan area, in order to prosper the Buddhism, would undoubtedly come to the prosperous place of the Buddhism for study,<sup>16</sup> and then brought the Buddhist thoughts as well as the Buddhist music together back to the Sichuan area for rejuvenations; and in addition, the propagation relationships in the Buddhist music between the Mount Emei and South of Yangtze River could also prove this issue, and nowadays, the monks in Mount Emei always say that the sing style they often use is based on the “Downriver sing style” (Li, 2007), and this also has important relationship with Poshanhaiming propagandized the Buddhist music of South of Yangtze River to Sichuan area in the late Ming and early Qing dynasty.

The above-mentioned points are just the basic rules shown in the historical propagations of the regional Buddhist music, and controlling these rules, would be beneficial for us to be more targeted and emphasized in researching the propagation history of the regional Buddhist music, and also provides new contents for the study on the history of Buddhist music.

### **Conclusion**

The author gets the following several inspirations through the study on the current Buddhist music propagation relationships of Huayan Temple and Tiantong Temple:

First, the method of combining the music status contrast with the historical materials shown in this research could be applied to research the propagation relationships in the Buddhist music between the two temples with longer regional distance, it provides the research methodology for the historical propagation relationships of the regional Buddhist music, and hence when research the regional Buddhist music propagation, besides the major contrasts of the music form statuses, it still needs to look up the related materials of the records for the abbots for the two temples in the history, and finds out the apprenticeships that might exist between each other, and then combines them with the development situations of the Buddhism in the two regions at that time, only in this way, could the Buddhist music propagation, on the one hand that it is helpful to discover and prove that there exists a “cross regional” singing similar with the Ten Square Rhythm of ways, methods, disseminators as well as the time of the propagation in the Buddhist history of the two place be sorted out.

Second, during the research of the cross-regional Taoist music inside the Han Buddhist music, on the other hand, by controlling its propagation ways and directions, it will be helpful to discover the center of circulation for this singing system, and sort out the specific time when it was propagandized to the different regions of China, hence provides new viewpoints for the research of the historical origin and development of the Buddhist music at this stage in China.

Third, by comparing the Buddhist music forms in different temples and discovering their similarities, and then finding out the historical propagation relationships between the two temples by combining with the historical materials, we could see that the Buddhist music have no obvious changes with the changes of times, so on the one hand, it could retrospect the current Buddhist forms before the original introduction time according to the specific introduction time of the Buddhist music of the two temples, which will be beneficial to reveal the mysterious veil of the ancient music; and on the other hand, it also reflects the conservativeness in the inherence of Buddhist music, so what is the inherence system of the Buddhist music? And how did it show this conservativeness? These are the academic issues to be explored in the future.

### **Sponsoring information**

This work was supported by Hubei Provincial Education Department in 2016 under Grant NO. 16D032.

### **Brief biographical note**

Shi Shi, assistant professor in Hubei University of Technology, research interests include translation and cultural study.

## References

- Cai, R. X. (2008). *Overview of Linji, Xiahuqiu Chan Sect.* Lanzhou: Gansu Nationalities Publishing House.
- Chen, Y. D. (1993). *Encyclopedia of Buddhist culture.* Tianjin: Tianjin People's Publishing House.
- Committee of Tiantong Temple. (1997). *Records of New Repair of Tiantong Temple* Beijing: Religion and Culture Publishing House.
- Li, J. (2007). *A study of the Buddhist ritual music in the Fuhutemple, Mount Emei.* *Journal of the Central Conservatory of Music (Quarterly)*, (4), 78.
- Pu, H. Q. (1993). *Study on the Taosit Music of Mount Wudang* (pp.387-401). Taipei: Taiwan Commercial Press.
- Pu, H. Q., & Pu, H. J. (1988). *A comparative study on the Taoist music of mount Wudang and Mount Qingcheng.* *Conservatory*, (4).
- Pu, H. Q., & Pu, H. J. (1989). *Supplementary for the Taoist music of mount Wudang and mount Qingcheng.* *Conservatory*, (3).
- Xiong, S. H. (2003). *Critical Biography of Chan Mater Poshan.* Beijing: Religion and Culture Publishing House.
- Xiong, S. H. (2003). *Critical Biography of Zen Master Poshan.* Beijing: Religion and Culture Press.