

◆ 大理市文化局 编

崇圣寺



CHONGSHENG TEMPLE



云南民族出版社

◆ 大理市文化局 编

崇聖寺

CHONGSHENG TEMPLE



云南民族出版社

图书在版编目(CIP)数据

崇圣寺 / 大理市文化局编. — 昆明: 云南民族出版社, 2005.4

ISBN 7-5367-3186-8

I. 崇... II. ①大... ②大... ③III. 佛教—
寺庙—大理市—画册 IV. B947.274.3—64

中国版本图书馆 CIP 数据核字(2005)第 029387 号



责任编辑	奚寿鼎
装帧设计	顾 明
出版发行	云南民族出版社 (昆明市环城西路 170 号云南民族大厦) http://www.ynbook.com ynbook@vip.163.com
印 制	昆明(雅昌)富新春彩色印务有限公司
开 本	889 × 1194 1/16
印 张	12.25
字 数	100 千
版 次	2005 年 4 月第 1 版
印 次	2005 年 4 月第 1 次
印 数	0001—3000
定 价	260.00 元
书 号	ISBN 7-5367-3186-8/B · 17 (版权所有, 侵权必究)

◆ 《崇圣寺》 编辑委员会名单

总 顾 问:	顾伯平	赵立雄	杨 健
顾 问:	杨志东	段 玠	倪永华
	杨建军	廖 平	曾 勇
主 编:	杨吕泽		
副 主 编:	邹 勤	周丽斌	张继红
	沈亚松	张 绅	
编 委:	赵志选	赵鸿昌	杨振华
	李家骅	胡兴红	尹 江
	洛桑巴顿	孙 晋	赵陈钧
	洛桑扎史	邹 德	舒卫国
	段甲成	张志娟	

文字撰稿:	段甲成		
图片摄影:	杨振华	舒卫国	舒 坦



◆ 崇圣寺恢复重建工程指挥部成员名单

总 顾 问:	顾伯平	赵立雄	杨 健
顾 问:	杨志东	段 玠	倪永华
	杨建军	廖 平	曾 勇
指 挥 长:	杨吕泽		
副指挥长:	邹 勤	周丽斌	张继红
	沈亚松	张 绅	
成 员:	赵志选	赵鸿昌	杨振华
	李家骅	胡兴红	尹 江
	杨 跃	洛桑巴顿	孙 晋
	杨建华	张志娟	王学源
	赵陈钧	胡兆娟	忽晓燕
	杨国伟	邹 德	洛桑扎史
	黄国琪	张定琼	

前

言

大理，历史悠久、文化发达。早在四千多年以前，大理的先民就在苍山洱海之间生息、繁衍、劳动并创造了和中华文明同步的早期文化。唐、宋时期兴起的民族地方政权南诏、大理国将大理提升到了一个较高的历史高度，在中国历史和文化史上写下了浓墨重彩的一笔。作为南诏、大理国的都城，大理一度成为中原文化、云南各民族文化和东南亚各国文化交流的交会点，被称为亚洲文化的十字路口和古代世界十五大城市之一。辉煌的历史产生灿烂的文化，南诏、大理国使大理文化的发展达到了历史上的鼎盛时期，在与中原文化和世界文化尤其是佛教文化的交流中，创造了博大精深的以白族文化为主体的大理文化的基本格局。至今耸立于苍洱大地之间的崇圣寺三塔便是这一时期产生的最具代表性、最为典型、最为灿烂、最有说服力的能够见证这一段辉煌历史和灿烂文化的历史文化遗迹之一。

建于南诏佛教鼎盛时期的大理崇圣寺，其盛时“基方七里、三阁七楼九殿、为屋八百九十一间，有佛一万一千四百尊，用铜四万五百五十觔”，是当时“妙香古国”的中心，被誉为“佛都”。巍峨雄壮高耸入云的三塔、声闻百里的建极大钟、“如吴道子画”的铜观音像、华严三圣像和崇圣寺高僧圆护大师手书的“佛都”匾，被誉为崇圣寺五大重器，使佛都古寺熠熠生辉。而大理国九位不爱江山不恋俗尘的国王在寺内出家修行成为僧，更使这座皇家寺院气势恢弘、庄严肃穆，成为当时东南亚地区最大的佛教寺院和佛教文化交流中心。明代中国伟大的地理学家徐霞客来到大理时，曾夜泊崇圣寺，对夜色中的崇圣寺作了如下描述：

“前三塔鼎立，而中塔最高，形方累十六层，塔四旁高松参天。其西由山门而入有钟楼与三塔对，势极雄伟。楼中有钟极大，径可丈余，而厚及尺，为蒙氏时铸，其声闻可达八十里。楼后为正殿，殿后罗列诸碑，而中所勒黄华老人书四碑俱在焉。其后为雨珠观音殿，乃立像，铜铸而成者，高三丈。其左右回廊诸像亦甚整，而廊倾不舛蔽焉”。由此可见，在明代，经大理学者李元阳等的维修扩建，崇圣寺的规模依然十分宏伟，基本保持了原来的寺院格局。

晚清以来, 历经历史变迁、战争纷乱, 崇圣寺屡遭厄运、日趋衰败: 清咸丰、同治的战乱、公元 1925 年的大地震和十年文革浩劫, 将这座南中巨刹几乎夷为废墟, 劫后余生的仅为三塔。更为甚者, 公元 1925 年 (民国十四年) 的大地震, 使崇圣寺许多珍贵的文物散失殆尽, “佛都” 的光芒从此暗淡。

新中国的成立, 给崇圣寺三塔这座象征历史文化名城大理和大理灿烂文明史的古寺带来了新的生机。自 1961 年被国务院公布为全国第一批重点文物保护单位后, 国家、省、州、市级文物部门先后多次投入人力、物力对崇圣寺进行维修和文物的发掘整理, 并在 1978 年发掘整理出珍贵文物 680 余件, 巨大的文物价值和深厚的文化底蕴使崇圣寺再一次吸引了世人的目光。

二十世纪九十年代, 以继承和弘扬优秀民族文化为己任的大理市文化人, 以改革开放和文化产业发展为契机, 怀着豪迈的气概、踩着坚实的脚步, 一步一个脚印, 迈出了弘扬大理历史文化、发展文化产业的步伐:

1995 年, 大理市文化局制定了《大理崇圣寺三塔建设保护规划》, 并经国家文物局批准;

1996 年, 按照规划, 新建三塔苑酒店 (云南省文物干部培训中心、国家文物干部培训基地);

1997 年, 在崇圣寺三塔后区征地 126 亩, 重建南诏建极大钟钟楼并重铸建极大钟;

1998 年, 完成三塔灯光工程并修建 “聚影池”;

1999 年, 重建雨铜观音殿并重铸雨铜观音;

2000 年, 铸 4 尊观音像及三塔后区建设纪事鼎;

2001 年, 仿真放大制作了《南诏图传》、《张胜温画卷》置于雨铜观音殿并征用部队营地 164 亩, 搬迁了部队汽车营和工兵营;

2002 年, 完成三塔前区的改扩建工程。

2002 年, 根据州、市党委、政府的统筹安排, 崇圣寺三塔公园被大理旅游集团 “租赁”, 大理市文化局根据国家和省、州、市领导关于 “发展文化事业, 做强做大文化产业, 增加旅游的文化内涵”, 尽快实施恢复重建崇圣寺, 改变国家重点文

物保护单位崇圣寺三塔“有塔无寺”的现状的指示精神，奋发图强、锐意进取，成立大理市恢复重建崇圣寺工程指挥部，踏上了全面恢复重建崇圣寺的新的征程：

2002年7月20日，市委、市政府初审《恢复重建崇圣寺的规划方案》；

2003年3月24日，经州、市党委、政府审议，原则通过《恢复重建崇圣寺的规划方案》；

2003年5月20日，市委、市政府审议《恢复重建崇圣寺的规划方案》的修改稿；

2003年6月13日，州、市党委、政府再次审议根据5月20日会议精神调整的《恢复重建崇圣寺的规划方案》的修改稿；

2003年6月23日，市委、市政府最后审查了九易其稿后的《恢复重建崇圣寺的规划方案》，决定同意该规划方案并要求立即进入崇圣寺恢复重建工程的施工设计和崇圣寺恢复范围600亩土地的征地工作；

2003年8月18日，崇圣寺恢复重建工程举行开工典礼；

2004年2月26日，崇圣寺恢复重建工程正式破土动工；

2005年2月9日，崇圣寺恢复重建工程基本竣工并试运营；

2005年4月22日，崇圣寺恢复重建工程全部竣工。

恢复重建崇圣寺工程，总投资1.82亿元人民币，占地388亩，主体建筑面积20080m²。铸铜佛像578尊、法器39件、用铜近千吨。从规划设计到工程全面竣工，在大理州、市党委、政府的领导下，在崇圣寺恢复重建工程指挥部的直接指挥下，历时四年。参与单位和参与人员众多，是一项系统全面而庞杂的工程，是集体力量 and 智慧的结晶。

恢复重建的崇圣寺东起雨铜观音殿后围墙，西至苍山海拨2199米处，全长1136米，南与三月街古街场赛马场隔河相邻，北与苍洱高尔夫球场相接，南北宽352米。整块用地西高东低，呈12-15%的坡度，南北高差2.7米，苍山十八溪之一的梅溪从苍山流下自西向东斜穿其间，溪深7-15米，宽30米。

崇圣寺恢复重建工程指挥部遵循大理州、市领导和有关专家学者提出的“源于历史、超越历史”，“节节高”，“节节大”，

“出精品”的要求，并借鉴国内外著名寺庙布局的特点，方案九易其稿。其规划设计指导思想是以保护三塔为核心，在现已建成的钟楼、雨铜观音殿和寺前区建筑布局的基础上，源于历史，超越历史，吸取历代建筑之精华，借鉴国内外著名佛寺布局之特点，把崇圣寺建成既庄严宏伟又秀美壮丽，既具有皇家寺院气派，又具有地方民族特色的，既能再现历史文化，又能满足现代旅游业发展需要的金碧辉煌规模宏大的、云南最大、全国一流、世界著名、东南亚最具特色的佛教寺院建筑群落。把静态的佛教艺术与动态的佛教文化相结合，突出大理佛教特色密宗，又能兼容禅宗的大理地方佛教文化。以佛教为基础，文化为内涵，以发展旅游文化产业为目的，以服务信众、为民众服务为宗旨，弘扬历史文化，大力发展旅游文化产业。

恢复重建的崇圣寺吸取历代经典建筑之精华，将北方建筑的辉宏大气和南方建筑的精巧秀丽融为一体。整体布局为主次三轴线，分八台、九进、十一层次。其中，主中轴线上依次建有：大鹏金翅鸟广场（广场中塑6.5米高的大鹏金翅鸟，南北为停车场）、山门（二层台基高4.5米，仿清代五滴水门楼，三道门五开间，塑哼、哈二将。山门后为放生池、接引桥）、护法殿（仿明府殿顶单檐五开间，中供大黑天神，两侧供四大护法天王）、弥勒殿（仿宋代单檐七开间庑殿顶，中前供弥勒佛，中后供韦驮像，两边列天龙八部）、十一面观音殿（重檐仿明代建筑，五开间，内供9米高的十一面观音像）、大雄宝殿（仿北京故宫太和殿，为重檐九开间，三层台基高9米，长81米，一层高8.9米，总高32.7米，殿阔51.7米，中间悬挂赵朴初手书“大雄宝殿”黑底金字横匾，二层檐口悬挂金庸手书“天龙寺”蓝底金字匾，供三圣金像为主尊菩萨的张胜温画卷中佛会图的群雕佛像）、阿嵯耶观音阁（四周环水的仿唐代高台三重檐楼阁，中供12米的阿嵯耶观音）、山海大观石牌坊、望海楼（四周林木茂盛，楼立林中，为三重檐明清式楼阁，作为大理全景的观景楼）。中轴线两旁和次轴线上建有：错落有致的法物流通处僧房、方丈堂、客堂、斋堂、罗汉堂、千佛廊、祖师殿、护法殿、佛教研究院。

恢复重建的崇圣寺建筑群以钢混结构为主，斗拱门窗及细

部装饰全用上好红椿木精雕细刻,中轴线建筑采用最高规格的金龙金凤荷喜彩,两次轴线建筑采用庄重典雅的玄紫彩,廊阁内院采用活泼诙谐的苏式彩。整个建筑群落起伏跌宕、错落有致、金碧辉煌、大气磅礴。此外,墙、地面和台阶均采用福建细白麻石和福建莆田青草石,柱础、佛台均采用大理石汉白玉,使整个建筑群落的石料色彩协调、整齐统一、辉宏大气。

佛像以《宋时大理国画工张胜温画卷梵像》及明代黎广修所塑的筇竹寺“五百罗汉像”为蓝本创作而成,共铸617尊(件)佛像、法器。所有佛像均用青铜浇铸,599尊(件)贴金彩绘。佛像铸造集学院派雕塑手法和民间雕塑手法为一体,578尊佛像千姿百态、栩栩如生、灵气活现,堪称精品。

木雕是恢复重建的崇圣寺的一绝,所有斗拱门窗均采用上好的红椿木,由剑川木匠精雕细刻。又请了剑川民族木雕工艺厂,将大理佛教典籍《白国因由》中的“观音十八变”雕刻成图文并茂的十八扇格子门,安装在崇圣寺核心区的十一面观音殿上,将佛本身故事(如来从诞生到圆寂)绘十八幅图案雕刻成大雄宝殿的十八格子门。更为辉宏的是将《张胜温画卷》雕刻成高1.8米、长117米的木雕长卷安装于大雄宝殿内墙四壁的高2.03米、长119米的巨型佛龕内,是国内外绝无仅有的木雕长卷。

环境布置以绿化美化为主题。寺院内种植了以茶花、玉兰、牡丹为主,配以翠竹、菩提、大榕树等花和树。并依山就势,种植了成片的桃树、梅树、杜鹃、黄槐、梨树、樱花、银杏、桂花、紫罗兰等。在围墙边依次种植了墨西哥柏、冬樱、翠竹。此外,地面以依山就势的原生本地树种和自然草地为基础适当补充了其它绿化配置物,使整座寺院显得清新秀丽、舒适怡人。

通过以上规划设计,从整体到局部,从重点到细节,从布局到搭配,恢复重建的崇圣寺既有大气磅礴、庄严宏伟的规划布局,精美壮观、金碧辉煌的寺庙建筑,豪华庄严、特色鲜明的佛像群,格调高雅、协调统一的彩画艺术,又有精雕细凿、独具风格的木雕艺术,形态各异、活灵活现的石雕作品,清新秀丽、舒适怡人的环境布置,规范合理、美仑美奂的灯光艺术,

堪称当代寺院建筑之经典。充分体现和完成了“源于历史、超越历史”的设计理念与初衷。此外，值得一提的是，恢复重建的崇圣寺的许多建筑或物件已成为全国或世界之最：中轴线从大丽路起到苍山海拔2199米处，总长达4公里，是全国中轴线布局最长的寺院；大雄宝殿面阔51.7米、高26米，在全国佛教寺院中体量最大；木雕长卷《张胜温画卷》高1.8米、长117米，堪称世界之最；龙最多，有彩画的龙、石刻的龙、木雕的龙、交塑的龙和瓦当滴水上的龙，数量以万为计算单位；最大的金刚杵长6米、直径1米，可以称为金刚杵之王；寺院内有599尊（件）贴金佛像，是全国贴金佛像最多的佛教寺院；鼓楼内置大鼓直径达3.1米，是全国佛教寺院中最大的鼓。

至此，崇圣寺，这件唐宋时代的文物瑰宝，这座南诏、大理国的珍贵历史文化遗迹，这颗作为历史文化名城大理的标志和象征的璀璨的明珠，在沉寂、落寞、暗淡了一千多年后，终于在新中国的盛世，重现更加雄伟壮丽的风姿，重放更加耀眼夺目的光芒。大理市一代代文化人通过披肝沥胆、奋发图强、迎难而上的艰辛的奋斗，用辛劳、用智慧、用汗水为历史文化名城大理交上了一份让社会满意、让人民满意、让历史满意的答卷，为大理市经济、社会的发展做出了重要的贡献。

每个时代、每个社会，都有符合历史发展的时代精神和社会主题。传统文化的本质既在于继承，更在于创新。创新才是文化发展的精髓和灵魂。传统不是一成不变的，它不断被创新，也不断被超越。从这个意义上说，崇圣寺的恢复重建，不仅仅是一种文物的复原，一个旅游景区的扩建。事实上，一部恢复重建崇圣寺的历史，就是一部大理市文化人开拓进取、艰苦奋斗、披肝沥胆、奋力拼搏的历史。它的不平凡意义，在于代表着一个时代的复兴，一个民族的凝聚与崛起。它，是大理各族民众来自内心最真实的心声，最由衷的自豪！

Preface

Dali has long history and developed economy. More than 4,000 years ago, ancestors were boring, living and working here, and created earlier culture having same step with Chinese civilization. Regional regime sprang up in Tang, Song dynasty--- Nanzhao(an ancient kingdom in Tang dynasty), DaLi Kingdom let it be promoted to higher position, this influenced deeply in Chinese history. As the capital of Nanzhao(an ancient kingdom in Tang dynasty), Dali country, Dali is the cultural center of Central Plains (comprising the middle and lower reaches of the Huanghe River), each nationality of Yunnan and each country of Southeast Asia; is named as crossing of Asian culture and one of world's 15 big cities in old time. Splendid history produced glorious culture, because of being the former capital of Nanzhao(an ancient kingdom in Tang dynasty), Dali Kingdom, Dali culture has developed to a period of full bloom, created extensive basic structure of Dali culture which took the culture of Bai nationality as the dominant factor during culture communication between China and world, especially in Buddhism. Today the three pagodas used to be situated in Chongsheng Temple at the foot of Cangshan Mountain and on the shores of Erhai Lake is one of the most typical, brilliant historical heritage, which was generated in this period and witness this splendid history.

Dali Chongsheng Temple, built in Nanzhao (an ancient kingdom in Tang dynasty) Buddhism period, the most splendid period, its ground is 7 li (1 li equates to 500 meters), there are 3 pavilions, 7 stories, 9 halls, 891 rooms, 11,400 buddhas. Spent bronze 40,550 jin (a traditional unit of weight, equivalent to 0.5 kilogram or 1.102 pounds). It is the center of Dali Kingdom in ancient time, and has the fame of "Buddha center". The three lofty Pagodas which reach to the sky, famous big Jianji Bell, Yutong Kwan-yin (The Goddess of Mercy) Statue which is like Wu Daozi paintings, and Huayan 3 Saint Statues and "Buddha center" board which is script by eminent monk, Yuanhu Great master are 5 important parts, letting this old temple be glorious. At the same time, the 9 kings of Dali Kingdom who were free from vulgarity made this imperial temple become full of power and grandeur, it became the biggest Buddha temple and communicating hub of Buddhism culture in Southeast Asia. In Ming dynasty, Chinese great geographer, Xu Xiake came to Dali, he ever stayed at Chongsheng Temple at night, he described it as follows:

The three pagodas form a beautiful triangle, middle pagoda, the biggest of the three, is square with sixteen stories, surrounded by high pine trees. Standing opposite to the three pagodas Bell Tower is in the west, it's pretty magnificent. A Big bell in the tower is several chi (a traditional unit of length, one meter is three chi) thick, its diameter is more than one zhang (3.333 meters), it has been cast in Meng's period, sound can be heard in eighty- li (1 li is 500 meters) place. Main Hall is behind the tower, then is the tablet, including four tablets written by Le Huanghua of Zhongxi. Its back is the Yuzhu Kwan-yin Hall, the standing statue is bronze casting and three zhang (3.333 meters) high. Statues in winding corridor are in good order. Therefore, maintained and rebuilt by Dali scholar, Li Yuanyang, etc in Ming dynasty kept the temple original style with grand scale.

Since late Qing dynasty, Chongsheng Temple repeatedly came under attack,

became worse and worse on account of war and the changes of the times: chaos caused by war in Xianfeng, Tongzhi of Qing dynasty, serious earthquake in 1925 AD and the Great Proletarian Cultural Revolution(1966-1977), destroyed this city seriously, only survived the Three Pagodas. Especially many precious cultural relics disappeared in the earthquake of 1925 AD, flame of "Buddha center" became gray.

Setting up of New China brought gleam of hope to the Three Pagodas of Chongsheng Temple which stand for historical culture and civilization of Dali. Since it is published as the first major historical and cultural sites under state protection by the State Council, the cultural relic protection department of state, province, prefecture and city put into manpower and material resources to maintain Chongsheng Temple and unearth cultural relics many times, and about 680 cultural relics were unearthed in 1978, the value of cultural relics and culture draw people's attention to this old temple again.

In 1990s, Taking reform and open as a turning point, Dali people who take carrying forward national culture as their own responsibility try to develop Dali historical culture step by step with heroic spirit:

In 1995, Dali Culture Bureau worked out the Three Pagodas of Chongsheng Temple in Dali construction and protection programme, and ratified by State Cultural Relic Bureau.

In 1996, according to plan, built Santa Yuan Hotel (Yunnan cultural relic cadre training center, state cultural relic cadre training base).

In 1997, acquired land 126 mu (a traditional unit of area) at back area of the Three Pagodas of Chongsheng(estem holiness) Temple, rebuilt Nanzhao(an ancient kingdom in Tang dynasty) Jianji bell tower and recast Jianji bell.

In 1998, accomplished lighting project of the Three Pagodas and built Juyingchi lake

In 1999, rebuilt Yutong Kwan-yin hall and recast Yutong Kwan-yin.

In 2000, cast 4 Kwan-yin statues and back area of the Three Pagodas construction memorial vessel.

In 2001, copied and amplified Nanzhao(an ancient kingdom in Tang dynasty) painting commentaries, Zhāngshengwen picture scroll to put in Yutong Kwan-yin Hall, and acquired 164 mu(a traditional unit of area) army camping ground, moved army auto campsite and engineer campsite.

In 2002, accomplished projects for renovation and expansion of front area of the Three Pagodas.

In 2002, in terms of prefecture, city Party Committee and government overall arrangement, the Three Pagodas of Chongsheng Temple garden was rent by Dali travel group, Dali city Culture Bureau worked hard and set up engineering command post for rebuilding Chongsheng Temple according to the introduction spirit from leaders of state, province, prefecture and city , about developing culture and travel culture connotation, rebuilding Chongsheng Temple as soon as possible , and changing present situation that there are pagodas but no temple at the Three Pagodas of Chongsheng Temple. They stepped into a new march:

On July 20th, 2002 first trailed on Programme of restoring Chongsheng Temple by Municipal Party Committee, The Municipal Government

On March 24th, 2003 passed Programme of restoring Chongsheng Temple by

principle after reviewing by prefecture, Municipal Party Committee, The Municipal Government.

On May 20th, 2003 deliberated the amendment draft of Programme of restoring Chongsheng Temple by Municipal Party Committee, The Municipal Government.

On June 13th, 2003 deliberated the amendment draft of Programme of restoring Chongsheng Temple which was adjusted according to May 20th meeting essence by prefecture, Municipal Party Committee, The Municipal Government.

On June 23, 2003 the Municipal Commission and the Municipal Government censored for the last time. The Scheme of the Project for Recovering and Reconstructing the Chongsheng Temple, and decided to verify the scheme. They command an immediate setout of the engineering planning for recovering and reconstructing the Chongsheng Temple and the requisition for the 600-mu land for the recovery project.

On August 18, 2003, there was the Commencement Ceremony of the Project for Recovering and Reconstructing the Chongsheng Temple.

On February 26, 2004, the Project for Recovering and Reconstructing the Chongsheng Temple was formally started.

On February 9, 2005, the Project for Recovering and Reconstructing the Chongsheng Temple was accomplished in main and the temple was put into the tentative operation.

On April 22, 2005, the Project for Recovering and Reconstructing the Chongsheng Temple was fundamentally completed.

The total investment the Project for Recovering and Reconstructing the Chongsheng Temple was 1.82 billion Yuan. The temple covers an area of 388 mu, including 20080 铜 main buildings. There are 578 bronze statues of Buddha, 39 pieces of music instruments used in Buddhist mass, which have consumed nearly a thousand pounds of bronze. It took 4 years to complete the Project from planning and designing. The reconstruction program was carried under the lead of the Dali District and Municipal Government and the Party Committee supervised the reconstruction program, and the headquarter of the recovering and reconstructing project directed the construction. It is overall a systematical and gigantic project, involving many units and people. It is a crystallization of the collective wisdom of the people.

The Chongsheng Temple extends in the east from the rare wall of the Yutong Kwan-yin Hall to the Cangshan Mountain in the west, and reaches the altitude of 2199 meters above sea level, with a total length of 1136 meters. It borders the racecourse of the Antique Square (gu jie chang) on the Street of the Third Lunar Month Fair (San yue jie) in the south, and the Cang'er Golf Course in the north, the width being 352 meters. The whole land is tilted from west to east, with a slope of 12-15%, and the margin of the height between the north and the south is 2.7 meters. Mei rivulet, one of the eighteen rivulets of Cangshan Mountain, originated from Cangshan Mountain flowing through this land from west to east. Mei rivulet is 7-15 meters in depth and 30 meters in width.

The construction headquarter complied with the requirements from the leaders of Dali District and Municipal government and experts concerned, that is, to base on the history and surpass the past, to steadily create better and better fine works of arts. The headquarter also studied the arrangement characteristics of some famous foreign Buddhist temples', and revised the engineering plan for nine times. The guideline of the arranging and designing is to absorb the essence of architectures in the history and borrow the characteristics of

arrangement of the famous Buddhist temples home and abroad, to combine the stateliness with gracefulness, the royal dignity with local nation's characteristics in the construction of the Chongsheng Temple. To protect the Three Buddhist Pagodas, the construction will be based on the completed construction such as the Bell-tower, Yutong Kwan-yin Hall, and the construction arrangement of the front area of the Chongsheng Temple. It will reveal the history and culture as well as meet with the demand of the development of modern tourism for a grand Buddhist architecture complex. It will be the biggest in Yunnan, the first in China, the famous one worldwide, and with most outstanding features among the Buddhist architecture complex in Southeast Asia. It combines the static Buddhist arts with the dynamic local Buddhist cultures in Dali, and gives prominence to the Esoteric Buddhism of Dali with a compatibility with the local Chan Sect Buddhist culture. The basis of the reconstruction project is Buddhism and the connotation is cultures. The purpose is to promote the historical tourist industry and the goal, to satisfy people with excellent service, and to serve the people. The project is intended to develop the tourist industry by promoting the historical cultures.

The overall layout of the Chongsheng Temple's reconstruction contains a central axis and two secondary axes, and is divided into eight terraces, nine rows of houses and eleven regions. It absorbs the elite of classical architectures in history, and combines the grandeur architectural style in the northern China with the elegance and delicacy in the southern China. The constructions on the central axis include: the Golden-winged Roc Square (There is a 6.5 meter high golden-winged roc in the middle of the square, and two parking lots on both north and south of the square.), the Main Gate (It has a double-tiered base with a height of 4.5 meters, and is modeled after the five dripping eaves gate tower. There is a three-door and 50-chi-wide one-room house, with the statues of the Two Ferocious Gigantic Guardians. There is the pond of letting go living features behind the Main Gate.), the Doctrine guard Hall (It is a 50 chi wide one room hall with one layer of eaves modeled after the roof style of the mansion of Ming Dynasty. In the middle of the Hall there enshrines the Dahei God, and on both sides, the four Devarajas.), the Maitreya Hall (It is a 70 chi wide one room hall with one layer of eaves modeled after the roof style of the mansion of Song Dynasty. In the middle of the Hall is the statue of Maitreya, and middle rear, the statue of Weito, with Eight Kinds of Buddhist Gods (Tianlongbabu) on both sides, 11-face Kwan-yin Hall (It is a 50 chi wide hall with doubled eaves modeled the buildings in Ming Dynasty. There is a 9 meters statue of the 11-face Kwan-yin in the hall), Main Buddha Hall (The hall is modeled after the Hall of Supreme Harmony in Imperial Palace of Beijing. It is a 90 chi wide one-room hall with doubled layers of eaves. It has three terraces 9 meters high and 81 meters long. The ground terrace is 8.9 meters high and total height is 32.7 meters and the width 51.7 meters. There hangs a black-background horizontal board with the golden-letter inscription of Jin Yong's handwriting The Main Buddha Hall. On the second terrace eaves there hangs a blue-background and horizontal board with the golden-letter inscription of Jin Yong's handwriting "Tianlong Temple". In the hall, there enshrines the group of the Three Golden Saints Statues as the chief josses of the Zhang Sengwen's paintings scroll of Buddha images.) Acuoye Kwan-yin pavilion (the triple eaves tower surrounded by water on four sides, which is modeled from the high-terrace towers in Tang Dynasty.), the Views of Mountain and Lake Stone Gate, the Viewing Lake Pavilion (It is surrounded by a thriving forest, is a tripled eaves

pavilion with the style of Ming and Qing Dynasty. It is an observatory for the full view of Dali city.) The constructions on two sides of central axis and secondary axis are: Buddha instruments storehouses in high and lower arranged elaborately, Abbot Hall, antechamber dorms, Dinning Hall, Arhat Hall, Thousands- Buddha Corridor, Hall of Founder, the Doctrine Guard Hall, Sutra Library.

The construction of the Chongsheng Temple mainly consists reinforced concreted constructions. The corbel brackets, doors, and windows, and detailed decorations are sculptured with exquisite craftsmanship, using selected toon. The constructions on the central axis adopt the highest-ranking "golden dragon and phoenix Hexi pattern". The subsidiary axis adopts the solemn and elegant "Xuanzi pattern", and the corridors, pavilions and quadrangles, the lively and breezy "Sushi pattern". The entire construction complex is designed undulant and in picturesque disorder. It is a glorious temple with an imposing magnificence. Besides, the walls, ground, and steps are all made of Fujian white chiseled ashlar and Fujian Putian Qingcao Stone, the column bases and Buddha pedestals are made of white marbles. The stone colors of the whole temple's construction are in great harmony and glorious.

The Buddha statues are sculptured with the chief source from the Chinese Painter Zhang Shengwen's Picture Scroll of Figures of Buddha in Song Dynasty as well as from the Five Hundred Disciples of Buddha sculptured by Li Guang in Qiongzhu Temple in Ming Dynasty. There are totally 617 Buddha Statues and instruments for Buddhist mass. All the Buddha statues are moulded out of bronze. There are also 599 colored paintings with gold overlaid. The moulding of the Buddha statues integrated the sculpture skills of Schools with folk ones. The statues are various in shapes and forms and they are so vivid as if given breath into. They can be rated as treasures.

Carving wood is the unique in the restoration of Chongsheng Temple. All the corbel bracket gates and windows are made of selected toon. The carpenters from Jianchuan created the carving wood works of the temple, and the Jianchuan National Wood Carving Art Factory is also invited to participate in the course. They carved on eighteen lattice doors the story of "the eighteen transformations of Kwan-yin" in a Buddhist records called the Cause of Bai Nation, excellent in both illustrations and texts. The doors were installed at the 11-face Kwan-yin Hall, which is located in the center area of Chongsheng Temple. The story of the Buddha such as Tathagata from birth to Parinirvana, was also engraved on the eighteen lattice door of the Great Buddha's Hall. The more significant one is to engrave the Zhang Shengwen's Painting Volume on a 1.8 meters high, 117 meters long carving wood scroll, and install it in the 2.03 meters high, 119 meters long giant Buddha shrines in the walls in the Great Buddha's Hall. It is a unique carving wood scroll in the world.

The theme of the environmental arrangement is greening and beautification. There grows various plants in the temple mainly including camellia, yulan magnolia and peony, mixed with green bamboos, bodhi trees, palm trees, azaleas, Japanese pagoda tree, pear trees, cherry trees, maidenhair trees, sweet osmanthus, violets, and so forth. On the side of the wall, there are the cypress, aspen, cherry tree and green bamboos in order. Besides, there are some complementary green configurations based on the temples natural surroundings, which makes the temple refreshed and graceful as well as comfortable.

The arrangement planning of the temple's construction covers a wide range as from general to on specific parts, from the major parts to the details, from the layout and to the

coordination of the buildings. Based on this planning, the restored Chongsheng Temple now has an imposingly magnificent and dignified arrangement. It possesses a graceful and spectacular Buddhist architecture complex, a luxury and sacred group of Buddha statues with distinctive characteristics. It has high-brow and harmonious color paintings, the most conscientious carving woods with unique features, and vivid stone sculptures with a verity of shapes and forms. Meanwhile, it has an elegant and attractive cozy environment, and the gorgeous lighting arts appropriately laid out. This temple can boast a contemporary classical Buddhist architecture as it fully embodies and fulfills the designing concept and in tension, that is, to base on the history and surpass the past. Furthermore, it is worth mention that many buildings and articles in the restored Chongsheng Temple rank the number one in China, and even in the world. The central axis, which starts from Dali Street to Cangshan Mountain at the height of 2199 meters above the sea level, with a total extent of 4 kilometers, entitles the temple the longest central axis in China's temples. The Great Buddha's Hall is 51.7 meters in extent and 26 meters in height, covers the largest area among the temples in China. The 1.8-meter-high and 117-meter-long carving wood scroll of Zhang Shengwen's Painting Scroll boasts number one in the world. The temple has the greatest quantity of dragons which number in the ten thousands, comprising dragons in color paintings, dragons carved out of stones, dragons engraved on wood, dragons mould out of clay, and dragons on the eaves and dripping eaves. The biggest Vajra's paddle is 6 meters long, with a diameter of 1 meter, and can be rated as the king of the Bajra's paddles. There are 599 gold-foils-covered Buddha statues in the temple, the number of which rates the first among Buddhist temples in China. The drum in the drum-tower has a diameter amount to 3.1 meters, and it is the biggest among the ones of China's Buddhist temples.

At this stage, the Chongsheng Temple, the treasure of cultural relics of Tang and Song Dynasty, the historical curiosities of Nanzhao or Dali Kingdom, is like a bright pearl symbolizing the famous historical and cultural city of Dali. Having experienced over a thousand years of silence, desolation and darkness, the pearl now is eventually revealing a sublime charm and shining out with great brilliancy in the prosperity of China. Generation after generation, the very royal and faithful cultural workers have been striving for the prosperity of the nation, and pressing forward in the face of difficulties. By their great efforts and wisdom, they provided an excellent works satisfying the society, the people and the history. They have made great contribution to the economic and social development.

In each time and each society, there is a theme of development and a spirit reflecting the theme; and every society has its own property in its history of development and an ethos reflecting the property. The essence of traditions does not lie in the past, but in the present. Traditions always exist in the real life, and are constantly created and surpassed. In this sense, the recovery and reconstruction of the Chongsheng Temple is not only a restoration of a historical relic, or a expansion of a scenic area, but a history that reflects pioneering spirit and the hard working of the very royal and faithful people of Dali, who have been exerting themselves to struggle. The significance of this history is that it represents the revival of a time and the crystallization and the rise of a nation. It is the true voice and the heartfelt pride of the people of Dali.



◆ 州委书记顾伯平宣布崇圣寺恢复重建工程开工



◆ 州长赵立雄在开工典礼上致辞

崇圣寺恢复重建

2002年,大理市文化局根据国家和省、州、市领导关于“发展文化事业,做强做大文化产业,增加旅游的文化内涵”,尽快实施恢复重建崇圣寺,改变国家重点文物保护单位崇圣寺三塔“有塔无寺”的现状的指示精神,奋发图强、锐意进取,成立大理市恢复重建崇圣寺工程指挥部,踏上了全面恢复重建崇圣寺的新的征程。

恢复重建崇圣寺建设的规划设计方案是以保护三塔为核心,在现已建成的钟楼、雨铜观音殿、前导区环境格局的基础上,源于历史,超越历史,吸取历代建筑精华,借鉴国内外著名佛教寺院布局特点,将静态的佛教艺术与动态的佛教文化相结合,突出大理密宗佛教特色,把崇圣寺建成既具有地方民族特色和历史文化内涵,又能满足现代旅游发展需要的云南最



◆ 工程指挥部全体成员 (一排左起依次为: 张绅、赵志选、沈亚松、杨吕泽、邹勤、赵鸿昌、李家骅
二排左起依次为: 尹江、张志娟、张定琼、张继红、周丽斌、忽晓燕、杨跃、黄国琪
三排左起依次为: 邹德、胡兴红、孙晋、洛桑扎史、杨建华、王学源)