

安平開臺天后宮

AN-PING KAI TAI TIEN HOU KUNG

台灣本島最も古い媽祖廟（西曆1668年）

The earliest Mazu temple in Taiwan

(established in 1668)

開臺

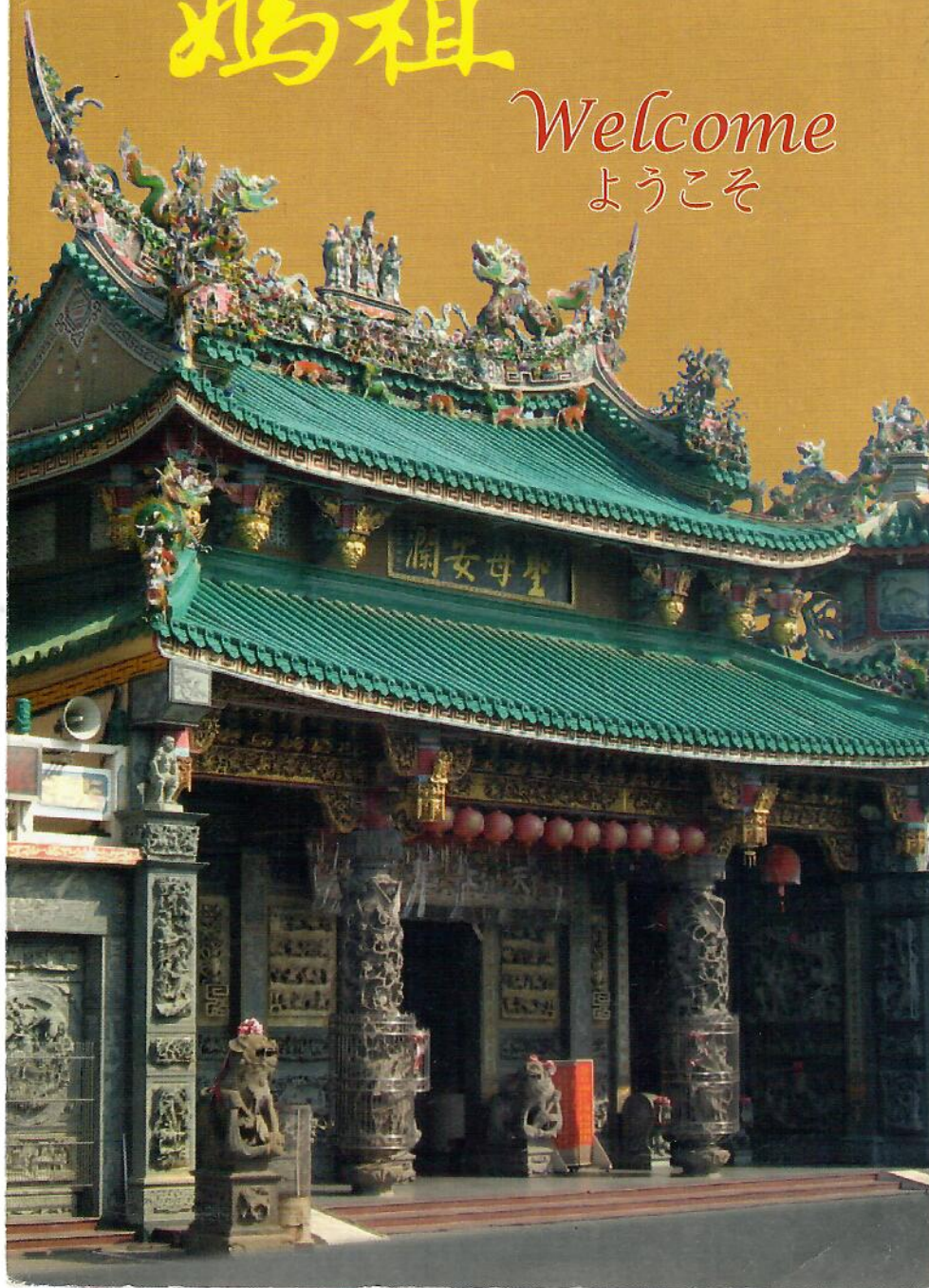
Taiwan Mazu

in the pioneering era

媽祖

Welcome

ようこそ



安平天后宮の紹介

創建の時期と神像の由来

安平天后宮とは、中国の「福建通誌」、高拱乾修の「台湾府志」に記載されている天妃宮のことで、元は鳳山県安平鎮渡口、現在の台南市安平区石門小学校の場所にありました。

祀られている聖母像は、1661年、鄭成功が水軍を率いて台湾を奪回した際、守り神として湄洲からお迎えしたものです。オランダ人を追い払った後、軍民が協力して廟を建て、これを祀りました。民国8年(1919年)に日本人相良吉哉が編纂した「台南州祠廟名鑑」の記載によると、康熙7年(1668年)創建。蘇同炳が著した「台湾古今談」には「最も古い媽祖廟は、昔、安平にあった開台天后宮」とあり、既に300年余りの歴史を有します。光緒初年(1875年)、沈葆楨が鄭成功を祀る寺の建立を朝廷に願い出て許された際、開台天后宮と名を改めました。



媽祖

安平開台天后宮聖母神像・1661年鄭成功が湄洲よりお迎え、軍の來台を守る神媽祖。

時代の変遷

光緒21年(1895年)、日清戦争に敗れた清朝は台湾と澎湖島を日本に割譲し、その年の秋、日本軍が安平に進駐しました。情勢が変わり、様々な災いが起こったため、神像は各廟に分祀されました。その後、日本政府が安平公学校(現在の石門小学校)を作るために本廟を教室とすると、雨風にさらされるままになり、誰からも顧みられずに荒廃してしまいました。

紆余曲折を経ての再建

民国50年(1961年)10月、土地の長老達が集まって協議し、現在の場所、即ち元の水師衛門に廟を再建することを決定しました。民国51年(1962年)5月に工事が始まり、民国64年(1975年)3月に完成しました。

光緒21年(1895年)の荒廃から民国64年(1975年)の完成に到るまでのこの約80年余りを振り返れば、長老達が常に気に病み再建を願いながらも、それをどこにするかで意見がまとまらず、なかなか実現に至りませんでした。しかし、幾多の年月を経て、世の激しい移り変わりを経た後、ようやく願いがかない、再建された天后宮に聖母様が姿を現して未永く人々の崇拝を受けるのは、たいへん喜ばしいことです。



安平開臺天后宮

明朝永曆22年(1668年)鄭成功の經濟建設期に祀られた軍の守り神媽祖。



牌樓

日本の神社にある鳥居によく似た建造物。安平開台天后宮の「牌樓」は入念に彫刻が施されており、華やかで堂々としている。

この案内は安平開台天后宮により印刷したものです。



▲大媽は高さ4尺4寸、二媽は高さ4尺、三媽は高さ4尺2寸。3体とも涓洲式の髻を結び、指には指輪がはめられる。纏足された3寸の足も、古代の女性のように纏足布を巻かれている。安平天后宮の媽祖像はどれも軟身坐神交式。また、冠の前に9本の玉飾りが垂れ下がっているのは、天后制によるものである。

媽祖の伝説

台湾には、都市、田舎を問わず、いたるところに様々な仏像や神像を祀った寺があります。その数は6,000以上にも上り、その約4分の3の2,400が媽祖像であるといわれています。これは、2、3百年前、台湾住民の祖先が小さなジャンクに乗って台湾海峡の荒波を命がけで越え、無事、台湾に到着できたことは、全て海の守護神媽祖の加護によるものだと感謝すると共に、台湾に定着後は生活の平安無事と健康を守るためにも、この神様に頼らねばならないという祈りの念から、媽祖像を建てて参拝したことに始まります。

媽祖は福建省涓洲の人で、960年、林愿という県の役人の六女として生まれました。父母ともに慈善家で仏教を篤く信奉し、朝夕、神仏に祈りを捧げていました。媽祖の母である王氏は、ある夜、観音様から霊薬を賜った夢を見て妊娠し、旧暦3月23日の夕方、突然西北の空から、かぐわしい匂いや神楽の音と共に一筋の御光が王氏の居間に射し込む中、媽祖が誕生したと言い伝えられています。

媽祖には神通力があって人々の難を救い、民衆から神のように崇められました。そして、28歳の時の旧暦9月9日、海を渡って湄山に登りました。すると、まもなく黄金色の雲が空一面を彩り、仙人たちが神楽を奏でつつ空から下りて来て、媽祖を迎えて天に昇って行ったと伝えられています。故郷の人たちは媽祖を「通賢靈女」と呼んでその効徳を称え、廟を建てて祀りました。この廟は、宋代の宣和年間（1125年）には「順濟廟」、清代になってからは「天上聖母」という称号を時の皇帝よりそれぞれ賜りました。媽祖とは「おばあさんの祖先」という意味で、この女守護神に対する最高の尊称になっています。

媽祖より神聖な顕現



◀民国79年（1990年）旧暦3月29日の深夜、安平開天后宮の正殿で火災が発生しました。火勢はすさまじく、媽祖の椅子は焼けて木炭と化しましたが、金箔の媽祖像は無事でした。香客大樓に現存する媽祖はこの奇跡の歴史的証拠です。

九州長崎県平戸市—鄭成功を祀る分霊廟

九州長崎県平戸市に祀られている鄭成功

民国94年（2005年）4月、日本親善訪問団が本宮を参拝された際、本宮より延平郡王鄭成功の神像1体を贈呈いたしました。この像が長崎県平戸市に祀られています。同年7月には、本宮より鄭成功の將軍「万礼」と「甘輝」の神像を長崎県平戸市にお送りし、鄭成功像と共に7月14日の生誕祭に参加してもらいました。



▲ 日本平戸訪問団は安平開台天后宮の前にて撮影記念。



▲ 本宮主任委員が平戸訪問団に鄭成功像を贈呈いたしました。



鄭成功分霊廟 ▲▶

台湾に貢献し台南の「明延平郡王祠」に祀られている鄭成功の分霊は、誕生の地、千里ヶ原を見渡せる高台に祀られ、丸山の地でも英雄として今なお称えられています。



▲ 本宮主任委員と詠唱団は鄭成功分霊廟の前にて撮影記念。

鄭成功生誕祭

平戸に生まれ育った鄭成功は日中の混血児。7歳で単身中国に渡り、後に郡都監となって活躍した人物です。また、台湾の開発を促進し「開国王公」と呼ばれました。昭和37年（1962年）、台湾政府より鄭氏廟の砂が平戸に送られ、川内丸山に鄭成功の廟が建立されました。平戸にゆかりの深いこの英雄を称え、毎年、鄭成功生誕の日に、地元の無形文化財であるジャンガラ踊りなどを奉納し、盛大に「鄭成功生誕祭」が開催されています。

毎回、台湾からも、鄭氏にゆかりの鄭氏宗親会など、多くの方々が参加されています。



▲2008年7月13日、安平開台天后宮より宮旗1枚を日本平戸鄭氏宗親総会に贈呈。



鄭成功児誕生石 ▲

マツは供の女を伴って千里ヶ浜に貝拾いに行った際にわか産気づき、この岩にもたれて成功を生みました。時に寛永元年（1624年）7月14日。明では熹宗の天啓4年、後金では太祖の天命9年。陽暦に換算すると8月27日にあたります。この年、日本では日光東照宮の陽明門が落成しています。



▲居宅跡前。成功手植えと言われるナギの木。

▼ 鄭成功居宅跡



▲2008年7月、鄭成功居宅跡前で記念撮影をする安平開台天后宮委員及び代表。

鄭成功分靈廟の神像

◀写真の鄭成功神像は安平開台天后宮より分霊されたもの。

鄭成功の生涯

鄭成功は中国大陸で、明が衰退し、清が勃興した時代の変革の大動乱期に「抗清復明」をかかげ大活躍した人物です。父は中国人貿易商の首領「甲螺（かしら）」で明王朝の遺臣、母は長崎の商人の娘で、二人の間に日中混血の子として生まれました。幼名を「福松」、中国名を「鄭森」といいますが、のちに明の隆武帝より明王朝の国姓「朱」を賜ったことから「国姓爺」と呼ばれました。明王朝滅亡後は、オランダ支配下にあった台湾を制圧し、台湾の開発を促進したことから「開土王公」と呼ばれ、今でも尊敬されています。病没するまで明王朝復興を願って大陸の清と戦い、日本では近松門左衛門の「国姓爺合戦」のモデルとして有名です。

1624-1662
Zheng Cheng-gong



鄭成功の足跡



- ①1624年
平戸に生まれる
- ②1631年
7歳、福建省安海へ
- ③1639年
15歳、南京大学へ
- ④1647年
「抗清復明」の旗印を掲げる
- ⑤1658年
南京攻略を試みるが失敗
- ⑥1658
徳川幕府に援助を求める密書を送る
- ⑦1661
プロデンシャ城攻略。台湾解放
- ⑧1662年
台湾解放後、39歳で病没

安平古堡



◀1624年、オランダ人が一鯤身に建てた城。1627年にゼーランシア城と改名。またの名を台湾城、王城、安平城という。

延平郡王鄭成功は鹿耳門水道を通過して赤嵌楼の北にある禾寮港上より上陸し、台湾を奪回した。明朝永曆16年（1662年）安平王城内府にて病死。後の人々より国姓爺、開台聖王と尊称される。

鄭成功軍の守り神— 国宝級の媽祖

3体の媽祖（天后、聖母）——大媽、二媽、三媽

明朝永曆15年（1661年）3月、鄭成功が福建莆田湄洲より授かり、軍の守り神として側に置いていたもの。9か月以上にわたる戦いでオランダ兵を打ち負かし、台湾を奪回してから300年余り。媽祖の文化服飾はたいへん貴重なものである。

▶ 宋朝歴代の媽祖の貴重な服飾
文化財

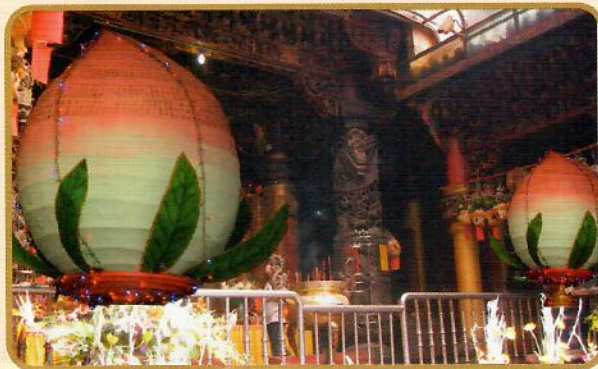


灯りをともして幸福を祈る— 幸福を祈る布製の桃



▲ 太歳燈（干支流年、禍を避け福を得る）

光明燈（平安燈）▶



▲ 幸福を祈る布製の桃（福祿寿—財子寿）

文昌燈（功名智慧）▶



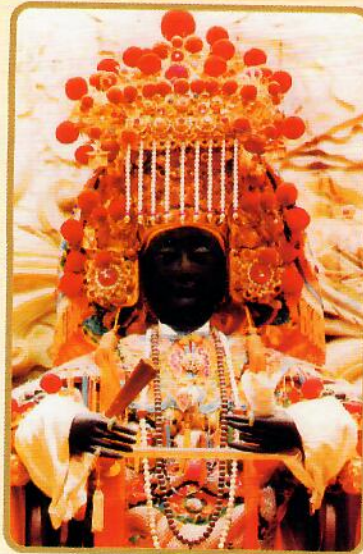
History

This temple is exactly the Tien-Fei (Heaven Empress) Palace recorded in Fukien General History. It was originally located at Anping ferry where Shih-Men Primary School is situated at presently. There have been more than three hundred years since its first construction up to now.

The Matsu idol worshipped in this temple was carried from Meichou, Fukien Province of Mainland China across the sea by Cheng Cheng-Kung, the Yen Ping Prefect of Ming Dynasty, in 1661 when he advanced eastwards to take Taiwan as a foundation to resist against the Ching government. When the navy were troubled by the ebb of the tide near Luermen, the Goddess Matsu manifested herself to guide them safely to shore. Therefore, pioneer settlers constructed this temple to credit her with protecting them on their trip across the Taiwan Strait.

However, as a result of the Sino-Japanese War of 1895, the Ching government ceded Taiwan and the Pescadores territories to Japan. Right in that autumn, Japanese troops marched into Anping and devastated this fishing village. How miserable it was to see the holy land bleeding and the precious idols suffering.

It was until Taiwan's restoration to the Chinese at the end of World War Two that the reconstruction became possible. With the enthusiastic concerns of reviving the old glory for the goddess, local elders held a conference and decided to rebuild this temple. After divining to choose the residence, the rebuilding project started in 1962 and completed in 1975. Thenceforth, the gentle Matsu, patroness of seafarers and goddess of mercy, is worshipped by the people and she will give blessings to save people from trouble, danger, sickness and misfortune.



MA-TSU

The holy image of ma-tsu enshrined in an-ping kai tai tien hou kung (palace of heavenly queen) came from mei-chou with cheng cheng-kung's army in the year of 1661.



AN-PING KAI TAI TIEN HOU KUNG

Built in the 7th year of kang hsi, ching dynasty(1668) by cheng ching dedicated to the ma-tsu came with cheng cheng-kung's army in 1661.



CEREMONIAL ARCH

Ceremonial arch of an-ping kai tai tien hou kung. It is delicately carved appearing exquisite and magnificence.

This information was printed by Anping Kaitai Tian Hou Palace.

Tutelary Deity of the Sea/Omnipotent Goddess: Mazu 海上守護神·萬能之神—媽祖

The Formation and Development of the Religious Faith in Mazu

The religious faith in Mazu formed on Meizhou Island off the shore of Putian Township, Fujian Province, during the Northern Sung Dynasty. Meizhou is an island, so the dwellers on it made their living at sea. The turbulent waves and the ever-changing sea were the major reasons for the faith to form when people were facing unexpected dangers to life. Mazu, originally a mortal, sheltered the common people with the virtues of filial piety, sympathy, mercy, leniency and cordiality. People worshiped Mazu for her virtues and her power to save them from suffering both on land and at sea.

The religious faith in Mazu began in Sung and was handed down during the Yuan, Ming and Qing dynasties. Mazu has been the ocean tutelary deity along the coastline of China; the faith spread to Hong Kong, Macao, Taiwan, Japan, Vietnam and the countries of Southeast Asia, and stretching as far as to Europe and America. The stories about Mazu have been colored and expanded over a long period of time. Her image changes from the sea goddess to an omnipotent deity, widely worshipped by followers around the world. Mazu temples have also evolved from simple shrines to majestic temples, which provide a spiritual center for all of the Chinese.

Taiwan's religious faith in Mazu was spread by immigrants to the major ports around the island. The establishment of Mazu temples reflects the history of immigration, and the spirit of Mazu is closely connected with the trailblazing history of Taiwanese people. In the process of Taiwan's cultivation, the faith continues to provide a foundation for social stability.

The common people's faith in Mazu sprouts in hard times. With the storms and disasters on sea that occasionally happen, the feeling of fear often results. The legends of Mazu provide the seafarers spiritual solace while Mazu's shelter and blessings strengthen their confidence. The faith in Mazu comforts people in disastrous times; the overcoming of sufferings proves Mazu's supremacy. When life becomes secure again, people feel a debt of gratitude to Mazu and attribute this improved state to Mazu's power. The legendary stories are the stories of the Fujian and Guangdong people, their overseas exploration and efforts to surmount all the difficulties, which also signify the values held by the people of those times.

Mazu Worked Miracles



◀ At midnight on the 29th of March on the lunar calendar in 1990, a fierce fire struck the temple. The chair under the Mazu effigy was burned into charcoal but the Matsu effigy remained intact. The surviving effigy is now housed in the temple's affiliated accommodation facility as an evidence of Mazu's miracle.



▲ Da-Ma (the first Mazu statue) is four feet and four inches tall, Er-Ma (the 2nd Mazu statue) is four feet tall, and San-Ma (the 3rd Mazu statue) is four feet and two inches tall. They wear Meizhou hair buns, finger rings and three-inch lotus shoes like ladies' foot-binding shoes in ancient times. The Mazu statues of Anping Mazu Temple are designed with movable limbs and worshipped in sedan chairs. They wear hats with nine beads hanging from the front, a symbol of the Heavenly Empress.

Mazu: the national heirloom and the goddess guarding Koxinga's army

Three Mazu (Heavenly Empress) statues: Da-Ma, Er-Ma and San-Ma

The goddess, the deity at Meizhou of Putian City, Fujian Province, was worshipped by Koxinga as the tutelary deity of his army in March 1661 (the 15th year of Yung Li's reign of the Ming Dynasty). It is probably the power of the goddess that helped the army defeat the Dutch and restore Taiwan in only a little more than nine months. It has been more than three hundred since the restoration, making Mazu relics even more valuable.



▲ Kaitaishengwang
(Cheng Cheng-Kung)



Archway 牌樓(山門)

The archway, generally known as *pailou*, is called *shanmen* (mountain-shaped gate) in Buddhism. The archway is erected independently in front of temple as a partition between the divine area and the secular world.



Dragon Pair Guarding the Pagoda 雙龍拜塔

On the eave of the main shrine, there is a pair of dragons facing a pagoda — a display named "dragon pair guarding the pagoda". Originally, the pagoda could only be erected on the roof of temples where nobles and government officials worshiped, such as the Confucius Temple, Wu Temple, Singji Temple, Datianhou Temple, etc. The higher the ornamental pagoda, the higher the ranking of the temple. The pagoda is now a common decoration in temples.



Guarding Lions 石獅

In Chinese culture, lion has long been considered as auspicious — an animal that is rare and thus precious. And this is why stone guarding lions are placed in front of temples as guards. In addition to symbolic purposes, the lion pair helps to support doorposts. The design, with one male carrying coins and the female with a cub, suggests the traditional concept that men are breadwinners and women are homemakers.



Stone Drums 石鼓

Legend has it that the stone drum is the incarnation of Jiaotu, the ninth, or the youngest children of the dragon. Shy by nature, Jiaotu had a liking for seclusion so he crouched in a spiral-like shape, staying quietly at the door. The stone drum not only supports door columns but also serves as a decoration.



Décor of the Portal 廟門(門神)

The gate decorated with studs, instead of portraits of door guarding gods. In ancient times, door planks in imperial courts or palaces were studded to guard the building from the invasion of evil spirits; the number of the studs suggested the thirty-six *tiangan* stars and seventy-two *disha* stars, or a sacred number. This is why the stud decoration carries a symbolic meaning of dignity and honor.

The gate is the entrance and exit of the temple. The central one, which ordinary people are not allowed to go through, is meant for the use of gods. Devotees or visitors enter the temple by the "dragon door" and exit by the "tiger door," which signifies "praying for blessings and preventing from calamities."



Ceremonial Staffs 儀杖

In ancient times, when emperors or high-ranking officials went out for an inspection tour, soldiers would lead the way, which gradually develop into the leading ranks in front of the sedan chair in which the effigy of the god sits. Members in the leading ranks hold plaques, ceremonial weapons, and a variety of auspicious staffs.



Structure and Layout of the Temple 廟宇格局

Anping Kaitai Matsu Temple is a temple of the Nan structure with two rows of buildings. The main shrine is dedicated to *Matsu* (goddess of heaven) and *Kaitaishengwang* Cheng Cheng-Kung. Effigies of *Shueisianzunwang* (venerable narcissus king) and *Sihhailongwang* (dragon king of oceans) are placed beside *Matsu*. On the left side is Yuanchen Hall, which is dedicated to *Doumusingyun* and *Lioushihtaisuei*. On the right side is *Jiangyun* Hall, which is dedicated to General *Shih* and *Wunchangdijyun*.

chenjhongmugu 晨鐘暮鼓 (bell at dawn and drum at the dusk)

Bell and drum are indispensable in religious ceremonies in Taiwan. In ceremonies sending the god or goddess on a tour or welcoming them back, drumming and bells are performed to create a solemn atmosphere.



Bell



Drum

Collage 剪黏

The decorative collage on the roof is a composition of pieces of blue china pasted over the plaster surface. Nowadays, the pieces used for the collage are oftentimes made of colored acrylic.



**Stone Engravings on Walls –
Depictions of folk stories and myths
Looking inward from the door**

◀ **First on the left:**
Sangu Scheming out the
Yellow-River Formation
(Fongshenbang)

▶ **First on the right:**
The Nine-Sharp-Turn
Yellow River Formation
(Fongshenbang)



◀ **Second on the left:**
Hongjin Fighting in Sici
Town (Fongshenbang)

▶ **Second on the right:**
A Banquet at Yaochih
(Pantao Banquet)



Note: The first on the left is created by Ye Jin-lu, also known as Master A-lu, the recipient of the 14th Global Chinese Culture & Arts Award

Dragon Column 龍柱

The dragon columns have beautifully carved dragons coiling up. In early times, devotees would express their gratitude for the blessings of the gods by decorating the temple with exquisite and sophisticated sculpture. The columns not only serve as supporting pillars of the structure but decorations to the temple.



sword-lion 劍獅

Jian-shih (sword-lion) is a common ornamental stuff in Anping. Almost all households in Anping have sword-lions, usually in different materials but of same design, hanging at the lintel or wall as safeguards.



▲ The Sword-lion of the Anping Kai Tai Tien Hou Kung

People of the Chinese descent are good at adopting images of precious animals as decorations for both esthetic purposes and auspicious functions. One of the most credible stories of the Sword-lion's origins is that it evolved from shields that bear a sword and knife. Back in the Qing Dynasty, Anping was the base for the navy. When naval officers went home, they'd hang swords and shields at doors to scare off bandits. Later on, hanging a shield at the lintel developed into a prevailing practice in Anping with local denizens using the Sword-lion as a safeguard stuff at their houses.

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Bell



Drum

Collage 剪黏

The decorative collage on the roof is a composition of pieces of blue china pasted over the plaster surface. Nowadays, the pieces used for the collage are oftentimes made of colored acrylic.



Stone Engravings on Walls —
Depictions of folk stories and myths
Looking inward from the door

◀ First on the left:
Sangu Scheming out the
Yellow-River Formation
(Fongshenbang)

First on the right:
The Nine-Sharp-Turn
Yellow River Formation
(Fongshenbang) ▶



◀ Second on the left:
Hongjin Fighting in Sici
Town (Fongshenbang)

Second on the right: ▶
A Banquet at Yaochih
(Pantao Banquet)



Note: The first on the left is created by Ye Jin-lu, also known as Master A-lu, the recipient of the 14th Global Chinese Culture & Arts Award

Dragon Column 龍柱

The dragon columns have beautifully carved dragons coiling up. In early times, devotees would express their gratitude for the blessings of the gods by decorating the temple with exquisite and sophisticated sculpture. The columns not only serve as supporting pillars of the structure but decorations to the temple.



sword-lion 劍獅

Jian-shih (sword-lion) is a common ornamental stuff in Anping. Almost all households in Anping have sword-lions, usually in different materials but of same design, hanging at the lintel or wall as safeguards.



▲ The Sword-lion of the
Anping Kai Tai Tien Hou Kung

People of the Chinese descent are good at adopting images of precious animals as decorations for both esthetic purposes and auspicious functions. One of the most credible stories of the Sword-lion's origins is that it evolved from shields that bear a sword and knife. Back in the Qing Dynasty, Anping was the base for the navy. When naval officers went home, they'd hang swords and shields at doors to scare off bandits. Later on, hanging a shield at the lintel developed into a prevailing practice in Anping with local denizens using the Sword-lion as a safeguard stuff at their houses.