

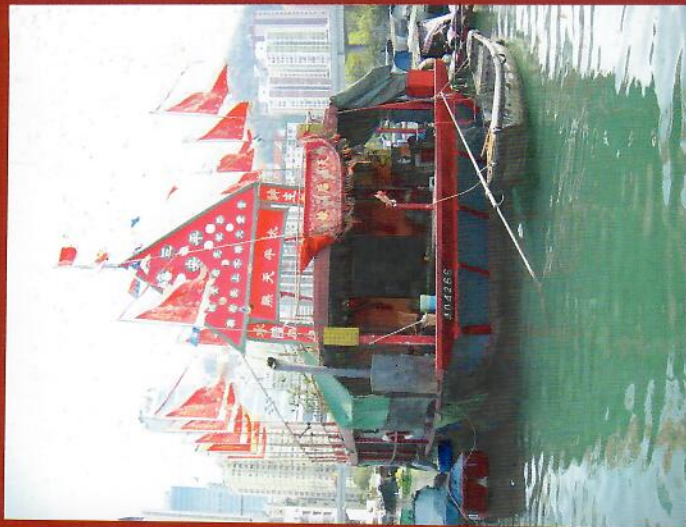
# Hong Kong Temples

Ken Raby



Dragon Boat Heads on Po Toi Island (65)

# Hong Kong Temples



Ken Raby

Hong Kong Temples

Published 2005

ISBN 988-98387-1-0

© 2005 Ken Raby

E-mail: [raby@netvigator.com](mailto:raby@netvigator.com)

All rights reserved. No part of this book may be reprinted or reproduced or utilised in any form or by any electronic, mechanical, or other means, now known or hereafter invented, including photocopying and recording, or in any information storage or retrieval system, without permission in writing from the author.

Printed in Hong Kong

Printed by Allion Printing Company Ltd.

# Hong Kong Temples

6	Preface
11	Temples List
16	Hong Kong Map
19	Introduction
52	Information Sheets
56	Temples
208	Index of Gods
224	General Index
237	Acknowledgements
238	Bibliography



Worshippers lighting joss sticks

## Preface

The purpose of this book is simply to provide a visual introduction to some of the most interesting capsules of an old traditional Chinese culture left in southern China. It contains brief individual information sheets about a selection of temples throughout Hong Kong and includes a sampling of the many wonderful artefacts that can be found in them.

Chinese temples have always been a mystery and a fascination for Westerners. They ooze activity in an atmosphere of burning candles and smoking joss sticks. Worshipers squeeze for space to communicate with their favoured god images. Smoke is everywhere, the ceiling is filled with hanging burning incense coils. Worshipers are always on the move, paying homage to every god in the temple aided by a bunch of burning joss sticks. These were purchased within the temple and are lit from a flame in front of the main altar. They will bow three times quickly towards each deity in turn before placing three joss sticks into an incense pot in front of each god. When they have placed all of their joss sticks devotees will then focus their attention on one god in particular, usually the main deity or the one who can help them the most. There is a clatter of kidney shaped blocks hitting the floor and frenetic shaking of thin wooden sticks in a container. Paper money and other brightly coloured paper offerings are set alight, a drum and bell are struck three times each and then the offerings are deposited into an incinerator. When there is a festival the smoke gets thicker and the whole process is multiplied many times, over

and over. There is an impatient patience as a multitude of worshippers jostle, shuffle and gently push for the best positions to recite prayers, say vows or make requests to the various gods. Organised chaos seems to be taking place as worshippers enter by the front door and leave at the side.

This scene is most confusing for Westerners who have never visited a Chinese temple before. It is even baffling for local Chinese residents as many seem to instinctively follow those in front of them. New worshippers, however, are often assisted through the procedure to make their homage more meaningful but more often than not it is a process for better crowd control and encouragement to buy more offerings to the gods. Westerners are given no such assistance and they are left to wander aimlessly. Information is rarely available to explain anything in English except in temples managed by the Chinese Temples Committee, where there may be a small brass plaque giving a brief history of the temple and the main deity. To a Westerner everything else is to be seen through incense smoke and a mist of Chinese characters. Locals may identify the main gods simply because they are told or they are able to read the name in characters often embroidered in the canopy above the deity.

To pay homage to a certain god is often upon the recommendation of a friend who had good results before. A popular god will thus have a large following and be highly recommended. For the occasional worshipper who wishes to

request instant assurance and response to a question or problem he will be more encouraged to visit a recommended god with the most suitable credentials. Westerners can only guess by the amount of worshipping activity if a god is popular or not. For them there is usually nothing to indicate who the god is or what each god is responsible for.

There are reportedly some six hundred temples in Hong Kong. To visit every one would be a mammoth task for a tourist and it would be impossible to identify every god. This book provides a brief introduction to Chinese temples in Hong Kong and their deities without getting deeply immersed in the philosophy or detail of the religion.

The first step, and the easiest way to become more aware, is to visit a few temples with the aid of this book. A number of temples in Hong Kong are identified herein on a map and each is listed with a short address. Each temple is therefore relatively easy to find with the help of a good Hong Kong street map which every visitor and resident should invest in.

Basic information for each temple is shown on one double page for simplicity and clarity with a reference number. The simple diagrammatic layouts will help visitors to quickly find their way around the temple, to identify many of the gods and find some other points of interest.

Chinese writing always poses an intriguing puzzle to Westerners. Chinese written characters

are everywhere in temples but the average Westerner will rarely take up the opportunity to learn Chinese writing in any detail. Calligraphy is the essence of Hong Kong society. To read a Chinese newspaper it is usually thought necessary to learn a minimum of three thousand characters. Thus it is not the intention of this book to even try to learn Chinese, but a little understanding about Chinese language will be helpful.

There are many different languages (dialects) spoken by millions of people in China in different provinces but amazingly they all share the same writing. In Hong Kong and Taiwan they use the traditional characters, some ten thousand plus of them, and in mainland China they use a simplified version of the same characters which have fewer strokes. Thus the main difficulty in identifying Chinese gods is that although they may have the same written name those names said in an English sounding way are very different in each province.

Most books written in English on Chinese gods and Chinese popular religion are now based on *putong hua*, the common language of China and Taiwan. These use *pinyin*, the standard method of writing Chinese characters in English. This is very useful and helpful except that the spoken dialect in Hong Kong is Cantonese. This means that the names of gods as spoken by the local temple keepers are very different from those indicated in many books. This book is about gods and temples in Hong Kong so the names herein are mostly in Cantonese in an

English form that is more or less commonly used in Hong Kong. Cantonese, with its many tones, does not really lend itself to a good transliteration into English. Language books may use a complicated system but this is not seen in regular day to day use. There is unfortunately no system for Cantonese as good as *pinyin* is for *putong hua*. Hence there will always be a number of different English spellings for Cantonese words.

The gods mentioned in this book are listed in an Index of Gods with their names in Chinese characters alongside.



Temple decoration

## Temples

- |    |  |   |
|----|--|---|
| 1  | <b>Tin Hau—Stanley</b><br>End of Stanley Main Street, Stanley      | 🏠 |
| 2  | <b>Pak Tai—Stanley</b><br>Footpath from Murray Building, Stanley   | 🏠 |
| 3  | <b>Tin Hau—Aberdeen</b><br>182 Aberdeen Main Road, Aberdeen        | 🏠 |
| 4  | <b>Hung Sing—Apleichau</b><br>9 Hung Shing Street, Apleichau       | 🏠 |
| 5  | <b>Kwun Yum—Apleichau</b><br>End of Apleichau Street, Apleichau    | 🏠 |
| 6  | <b>Lu Pan—Kennedy Town</b><br>Ching Lin Terrace, Kennedy Town      | 🏠 |
| 7  | <b>Man Mo—Hollywood Road</b><br>Hollywood Road, Central            | 🏠 |
| 8  | <b>All Saints—Hollywood Road</b><br>Hollywood Road, Central        | 🏠 |
| 9  | <b>Hung Sing—Wanchai</b><br>Queen's Road East, Wanchai             | 🏠 |
| 10 | <b>Pak Tai—Wanchai</b><br>2 Lung On Street, Wanchai                | 🏠 |
| 11 | <b>Tin Hau—Three Islands</b><br>Causeway Bay Typhoon Shelter       | 🏠 |
| 12 | <b>Tam Kung—Wong Nei Chung</b><br>9 Blue Pool Road, Wong Nei Chung | 🏠 |
| 13 | <b>Lin Fa Kung—Tai Hang</b><br>Lily Street West, Tai Hang          | 🏠 |

English form that is more or less commonly used in Hong Kong. Cantonese, with its many tones, does not really lend itself to a good transliteration into English. Language books may use a complicated system but this is not seen in regular day to day use. There is unfortunately no system for Cantonese as good as *pinyin* is for *putong hua*. Hence there will always be a number of different English spellings for Cantonese words.

The gods mentioned in this book are listed in an Index of Gods with their names in Chinese characters alongside.



Temple decoration

## Temples

- 1 **Tin Hau—Stanley**  
End of Stanley Main Street, Stanley
- 2 **Pak Tai—Stanley**  
Footpath from Murray Building, Stanley
- 3 **Tin Hau—Aberdeen**  
182 Aberdeen Main Road, Aberdeen
- 4 **Hung Sing—Apleichau**  
9 Hung Shing Street, Apleichau
- 5 **Kwun Yum—Apleichau**  
End of Apleichau Street, Apleichau
- 6 **Lu Pan—Kennedy Town**  
Ching Lin Terrace, Kennedy Town
- 7 **Man Mo—Hollywood Road**  
Hollywood Road, Central
- 8 **All Saints—Hollywood Road**  
Hollywood Road, Central
- 9 **Hung Sing—Wanchai**  
Queen's Road East, Wanchai
- 10 **Pak Tai—Wanchai**  
2 Lung On Street, Wanchai
- 11 **Tin Hau—Three Islands**  
Causeway Bay Typhoon Shelter
- 12 **Tam Kung—Wong Nei Chung**  
9 Blue Pool Road, Wong Nei Chung
- 13 **Lin Fa Kung—Tai Hang**  
Lily Street West, Tai Hang



## Temples

- 14 **Tin Hau—Causeway Bay**  
Tin Hau Temple Road, Causeway Bay ☸
- 15 **Sing Wong—Shaukeiwan**  
Kam Wah Street, Shaukeiwan 🏠
- 16 **Tin Hau—Shaukeiwan**  
53 Main Street East, Shaukeiwan 🏠
- 17 **Tam Kung—Shaukeiwan**  
Tam Kung Temple Road, Shaukeiwan 🏠
- 18 **Jade Emperor—Ah Kung Ngan**  
Ah Kung Ngan Village, Shaukeiwan 🏠
- 19 **Tin Hau—Shek O**  
Shek O Village, Shek O 🏠
- 20 **Hoi San—Shek O**  
South end of Shek O Beach, Shek O 🏠
- 21 **Tin Hau—Joss House Bay**  
Joss House Bay, Clearwater Bay Area 🏠
- 22 **Tin Hau—Lei Yue Mun**  
Lei Yue Mun, Kowloon 🏠
- 23 **Tin Hau—Cha Kwo Ling**  
Cha Kwo Ling Road, Cha Kwo Ling 🏠
- 24 **Monkey God—Sau Mau Ping**  
Sau Mau Ping Road, Sau Mau Ping 🏠
- 25 **Kwun Yum—Sau Mau Ping**  
Sau Mau Ping Road, Sau Mau Ping 🏠
- 26 **Hau Wong—Kowloon City**  
Junction Road, Kowloon City 🏠

## Temples

- 27 **Tin Hau—Tokwawan**  
49 Ha Heung Road, Tokwawan 🏠
- 28 **Pak Tai—Ma Ta Wai Road**  
146 Ma Tau Wai Road, Hung Hom 🏠
- 29 **Kwun Yum—Ka Wai Chuen**  
Station Lane, Ka Wai Chuen 🏠
- 30 **Tin Hau Complex—Yau Ma Tei**  
Public Square Street, Yau Ma Tei 🏠
- 31 **Mo Tai—Shamshuipo**  
158 Hoi Tan Street, Shamshuipo 🏠
- 32 **Sam Tai Tze—Shamshuipo**  
196 Yu Chau Street, Shamshuipo 🏠
- 33 **Tin Hau—Shamshuipo**  
180 Yee Kuk Street, Shamshuipo 🏠
- 34 **Wong Tai Sin—Wong Tai Sin**  
Wong Tai Sin Road, Wong Tai Sin 🏠
- 35 **Che Kung—Shatin**  
Che Kung Miu Road, Shatin 🏠
- 36 **10,000 Buddhas—Shatin**  
Hillside above Shatin Railway Station, Shatin 🏠
- 37 **Che Kung—Ho Chung**  
Ho Chung Road, Sai Kung 🏠
- 38 **Kwun Yum—Pak Sha Wan**  
Hiram's Highway, Pak Sha Wan, Sai Kung 🏠
- 39 **Tin Hau—Sai Kung**  
Car Park near Yi Chun Street, Sai Kung 🏠

## Temples

- 40 **Hung Sing—Kau Sai**  
Kau Sai, Kau Sai Chau, Sai Kung ❀
- 41 **Tin Hau—Tsam Chuk Wan**  
Tsam Chuk Wan, Sai Kung
- 42 **Tin Hau—Grass Island**  
Tap Mun, Grass Island
- 43 **Seven Saints—Kwun Hang**  
Kwun Hang, Sai Sha Road, Ma On Shan
- 44 **Fan Sin—Sheung Wun Yiu**  
Sheung Wun Yiu, Tai Po ❀
- 45 **Man Mo—Tai Po**  
Fu Shin Street, Tai Po ❀
- 46 **Tin Hau—Fong Ma Po**  
Fong Ma Po, Lam Kam Road, Lam Tsuen
- 47 **Tin Hau—Lung Yeuk Tau**  
Lung Yeuk Tau, Fanling ❀
- 48 **Hung Sing—Shui Tau Tsuen**  
Shui Tau Tsuen, Kam Tin
- 49 **Tin Hau—Dai Shu Ha**  
Dai Shu Ha, Nga Yiu Tau, Yuen Long
- 50 **Yee Sing—Tung Tau Wai**  
Tung Tau Wai, Wang Chau, Yuen Long ❀
- 51 **Yuen Kwan—Mong Tseng Wai**  
Mong Tseng Wai, Lau Fa Shan
- 52 **Yeung Hau—Tung Tau Tsuen**  
Tung Tau Tsuen, Ha Tsuen, Yuen Long ❀

## Temples

- 53 **Ling Tou Monastery—Ling Tou**  
Ling Tou, Near Ha Tseun Village, Yuen Long
- 54 **Tin Hau—Lung Kwu Tan**  
Lung Kwu Tan Road, Lung Kwu Tan
- 55 **Tin Hau—Ma Wan**  
Ma Wan Town, Ma Wan
- 56 **Tin Hau—Peng Chau**  
Wing On Street, Peng Chau ❀
- 57 **Gum Fa—Peng Chau**  
Shan Ting Tsuen, Peng Chau
- 58 **Hau Wong—Tung Chung**  
Tung Chung Village, Lantau
- 59 **Kwan Kung—Tai O**  
Kat Hing Back Street, Tai O, Lantau
- 60 **Hau Wong—Tai O**  
Po Chu Tam, Tai O, Lantau ❀
- 61 **Hung Sing—Tai O**  
Shek Tsai Po Street, Tai O, Lantau
- 62 **Pak Tai—Cheung Chau**  
Pak She Street, Cheung Chau ❀
- 63 **Hung Sing—Cheung Chau**  
1A Chung Hing Street, Cheung Chau ❀
- 64 **Tin Hau—Sok Kwu Wan**  
Sok Kwu Wan, Lamma Island
- 65 **Tin Hau—Tai Wan**  
Tai Wan, Po Toi Island

# Hong Kong Temples

Locations of Temples listed in this book



## Introduction

An initial concern when visiting a Chinese temple is how one should behave or dress without offending anybody. In almost every case it is acceptable to wear shoes inside the temple and generally there is no dress code. Visitors are welcome to enter Chinese temples but it is best to proceed quietly and cautiously. The first thing to notice is that there is a step at the entrance. This is to trip up any demons that may try to enter, and it also naturally compels worshippers to bow when crossing the threshold. The main doors, almost always a pair, may be decorated with images of two fierce generals. These are Door Gods protecting the way into the temple. As you pass these the instinct is to try to find a quiet corner to keep out of the way and to observe what is going on. There is an initial sense of awe and mystery.

As your eyes adjust, sometimes to the darkness and sometimes to the smoke, there are new things to see. The entrance lobby may have another barrier two to four steps from the main door. This is a Spirit Screen, a *Dong Chung*, which keeps out ghosts and evil spirits that can only travel in a straight line, unlike humans who can walk around it. A Spirit Screen, slightly wider than the main entrance, comprises a frame with two posts, usually supporting a pair of doors, and a frame across the base. It is this frame across the base, like the step at the entrance, which prevents the evil spirits from passing. Most Spirit Screens have a pair of doors and it is common to see these either open or shut. In years gone by the doors were always closed except when specially

Door God on temple entrance door



Temple entrance decoration

opened for an important dignitary to pass through. The doors are often highly decorated and are an important feature in many temples. When there are no doors in the Spirit Screen it is more appropriate for the visitor to walk round it unless, as in a few cases, the only way into the temple is through the Spirit Screen.

Above the Spirit Screen or within the space behind there is often a decorative carving at high level in a boat-like shape. This is called a *Choi Moon*, meaning 'colourful doorway'. These carvings, more common in older and wealthier temples, can be coloured and fairly

simple or exquisitely detailed and gilded. It provides a permanent festive gateway into the temple.

If the entrance lobby is fairly spacious it sometimes becomes a place to sell temple offerings, to keep the temple bell and drum or perhaps a sedan chair.

On either side, just inside the entrance, there may be one or two small altars. These may hold images of *Moon Goon*, Door Official Gods, assisting to keep evil spirits out. One of these niches may house *To Dei Kung*, the Earth Protector God. Once we have walked around the Spirit Screen we are usually properly inside the temple but there are further 'barriers' before seeing the main deity. Worshippers burn incense to catch the attention of the gods and announce the presence of the devotee. It is a respectful act and joss sticks burn long enough to let the gods know that the worshipper has sincere intentions. To keep the gods attention for a longer time devotees will burn large coils of incense or giant joss sticks which last for about one week. These coils are hung or placed in the temple in areas where the smoke can easily escape. Thus, in most temples it is common to see open courtyards or smoke towers.

A smoke tower is simply a raised roof with an open gap to let the smoke escape out and with sufficient overhang to prevent rain from coming in. In other temples there are usually mechanical extract fans for the purpose.

The floor of the courtyard, or under the smoke tower, is usually sunken to collect water and thus keep other areas dry. Incense coils are hung close to the courtyards or high inside the smoke tower.



Spirit Screen (Dong Chung)

Decorative carving in shape of a boat (Choi Moon)



It is here that the first offerings tables or large incense burners are seen. These are located in front of the gods but there may be two or three offerings tables to pass before it is possible to get a good view of the main deity. In some larger temples the main deity may have guardians or attendant statues protecting the space in close proximity before them.

Offerings tables are positioned in front of the gods. These can be very simple with a single pot to hold joss sticks or they can be very elaborate with five distinguishable shaped ritual vessels called *Ng Kung*. Statues of deer being symbols of long life, a variety of pots for joss sticks, an eternal flame holder, vases full of flowers and other containers or plates to hold fruit and other offerings are often seen. Symbols of the Eight Immortals, brass ceremonial fans or executioner's swords can be on the left and right of the offerings tables. Somewhere close by there will be divining blocks and containers filled with fortune sticks.

The main deity of the temple is usually positioned at the centre of the furthest wall opposite the temple entrance. From here the god is well protected and sits supreme overseeing everything. This god is the prime focus of attention who will sit on an altar worthy of his or her status. Thus altars are very decorative or very simple. Immediately in front of the altar or part of it there is always a table or space which bears ritual objects, offerings and other paraphernalia. An ever burning flame is either on this table or in a lamp hanging from



Offering table  
with incense burner  
*Ng Kung*  
(five ritual vessels)

the ceiling. Above the altar is usually a richly embroidered canopy bearing the name of the god in Chinese characters or words of wisdom and significance. This is often the easiest way for most worshippers to identify the god.

The smallest temples may only have one god but as temples get bigger more gods are to be seen. Subordinate gods will sit to the left and right of the main deity. They may share the same hall or they may have their own temple in an attached side hall or other location. Some gods may be housed in a separate building. Some gods may be seen on side walls or in any space that may be appropriate. This really depends upon the layout of the particular temple.

An interesting characteristic of Chinese temples is that the key building components are mostly symmetrical in line with the concept of *Yin and Yang* which represents the interaction of opposites in harmony, male and female, hot and cold, north and south, left and right, and so on. Side doors will generally be in line and of the same size and shape. A nice feature in some temples is to have circular openings on either side of a courtyard or smoke tower. Balance is important and it is usual that subordinate gods will have altars of the same size and dimensions depending upon their rank.

Diagrammatic layouts of a sample of temples in Hong Kong are shown on double page sheets following this Introduction. These will help the reader to discover more about the temples they visit and to get a better appreciation of the various components of each.

Almost every temple has a bell and drum. Many of these are as old as the temple itself and the date the bell was cast gives one of the best indicators of the age of a temple. These are usually held on a strong wooden frame with the drum on top and the large bell hanging below. Sometimes they may have individual support frames. In older temples two types of bell are common options, one is bell shaped and designed to be struck from the outside with a thick drum stick and the other is flat and shaped like an anchor. There are always exceptions to the norm and a hanging gong can be used instead of a bell.



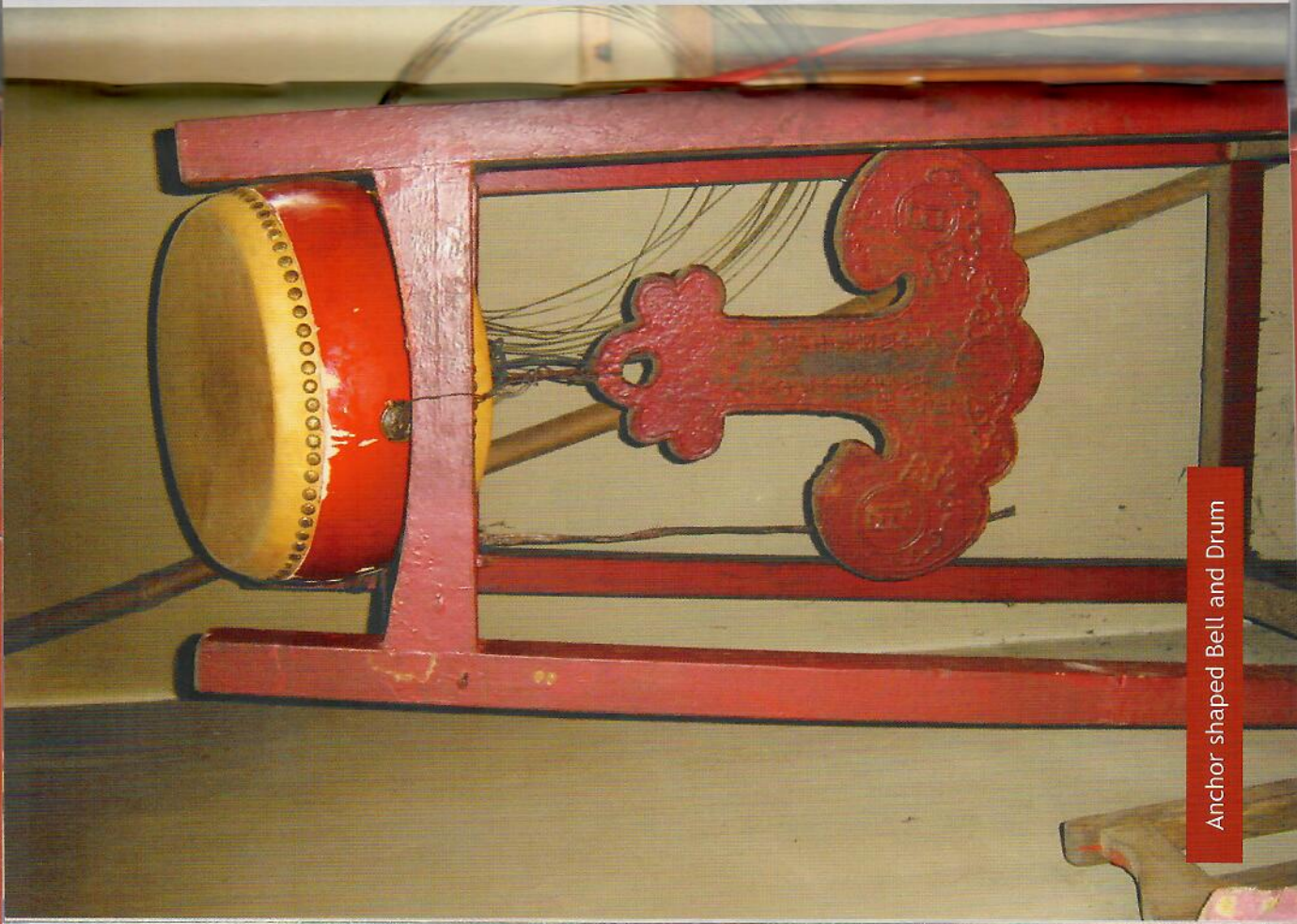
Bell, Drum and Paper Money



The bell and drum are struck three times to make sure that the god is ready and knows to accept the offerings being burnt in the incinerator. The bell and drum can be located in many different areas within a temple but most are found to be convenient to the incinerator. In old temples this may be close to the central open courtyard or smoke tower area where the traditional cauldron type incinerators used to be.

To communicate with the gods a worshipper will say simple prayers or carry out a two-way dialogue with the use of divining blocks or fortune sticks. Divining blocks (*Sing Pui*) are two kidney shaped blocks of bamboo, tree root or other material suitable to be thrown onto the floor. One side of each block is convex and the other side is flat or concave. The flat side represents the *Yin* (negative, female, dark, soft, passive) and the convex side represents the *Yang* (positive, male, light, hard, active).

To get a yes or no answer from the deity the worshipper will kneel in front of the god, make his presence known by passing the blocks through the incense smoke with the blocks in one hand with the flat faces in contact. He will ask the question quietly to himself and then throw the two blocks up and forward. If the blocks land one flat side up and one flat side down the answer to the question is yes. If they land with the two flat sides down the answer is no. If they land with two round sides down the answer is try again.





Brass Divining Blocks

Fortune sticks are thin slivers of bamboo, sixty-four or one hundred in a set, each numbered to match up with obscure poetic messages or parables that will require interpretation from the temple keeper or a specialist fortune teller. These slivers are about the length of a chop stick and they are kept in an open topped container called a *Chim*. When a devotee requires his fortune to be told he will communicate this to the god using the fortune sticks. First of all he will use the divining blocks to determine if the god is willing to tell his fortune. If this is positive the devotee will kneel in front of the god and, holding the *Chim* in both hands with the sticks pointing slightly downwards, will shake it vigorously up and down until one stick falls out onto the floor. He will then use the divining blocks once more to see if that stick is the correct one. If the response is positive the stick is taken to a fortune teller for interpretation. The fortune teller will find the appropriate message relating to the number on the stick and advise the devotee of its meaning in relation to the prayer he made.

Offerings made to the gods generally comprise food and drink that the gods can consume and ritual items such as incense, oil and paper goods that they can personally enjoy. The gods are able to consume the essence and aroma of the food and drink that is placed on the altar. They can get their fill in the time it takes to burn a joss stick. If a devotee is uncertain if a god has had sufficient this can be checked by using the divining blocks.



Fortune sticks

Food items generally include pork, chicken, fish, duck and eggs. Beef, dog meat and eels are forbidden. Fruit such as apples and oranges are popular and are stacked up neatly. Drink will usually be three or five small cups of tea or wine placed on the altar at the same time as the food. When the gods have had their fill the worshippers can share the food or take it home to eat.

For offerings that the gods can keep for themselves incense is provided by joss sticks of different sizes. These include the large joss stick coils seen hanging in the temple which last about one week. Gods like to receive oil from the lamps and the ever burning flames. Offerings of paper goods are also popular and come in many forms. These include special money, gold and silver bars, lucky charms, printed prayers and lotus flowers specially made for the gods out of coloured paper. When people die paper offerings of houses, cars, servants and almost anything imaginable are offered to the gods to keep the departed comfortable in the next world.

Before the paper offerings are burnt in the incinerator they are presented at the altar for the god's inspection. The paper offering is then set alight at the altar and carried flaming to the incinerator. The worshipper then strikes the bell and drum each three times to let the god know that an offering is being made to him.



Paper offerings for the dead



Paper offerings

There are many interesting objects to see in Chinese temples and every temple has its unique and special characteristics. Altars and offerings tables can be very elaborate with highly decorated front panels. Symbols pop up everywhere and one of the most common group to be seen are the Symbols of the Eight Immortals. They are seven men and one woman who achieved immortality by absorbing the essence of life and they represent different living circumstances; male, female, nobility, peasantry, old age, youth, wealth and poverty. The symbols are often made of brass on top of wooden staffs. In the temple they are stored in wooden stands usually painted red, in a line of eight. They may be split into two sets of four on either side of the main offerings table. Sometimes they may be stored in a longer rack with ceremonial brass fans, umbrellas and pikes. The symbols are often not easy to identify individually but as a set they are instantly recognisable. The symbols, each representing one of the Eight Immortals or Eight Fairies, are as follows: -

- A fan represents *Jong Lei Koon*
- A fly whisk and magic sword is for *Lui Dong Bun*
- An iron crutch and a gourd portray *Lei Tig Gwai*
- A bamboo tube drum represents *Cheung Gwo Lo*
- A flute represents *Hon Seung Ji*
- Castanets or jade tablet are for *Chow Gwok Kau*
- A flower basket represents *Lam Choi Wo*
- A lotus blossom represents *Ho Sing Goo*



Symbols of Eight Immortals



Male Stone Lion



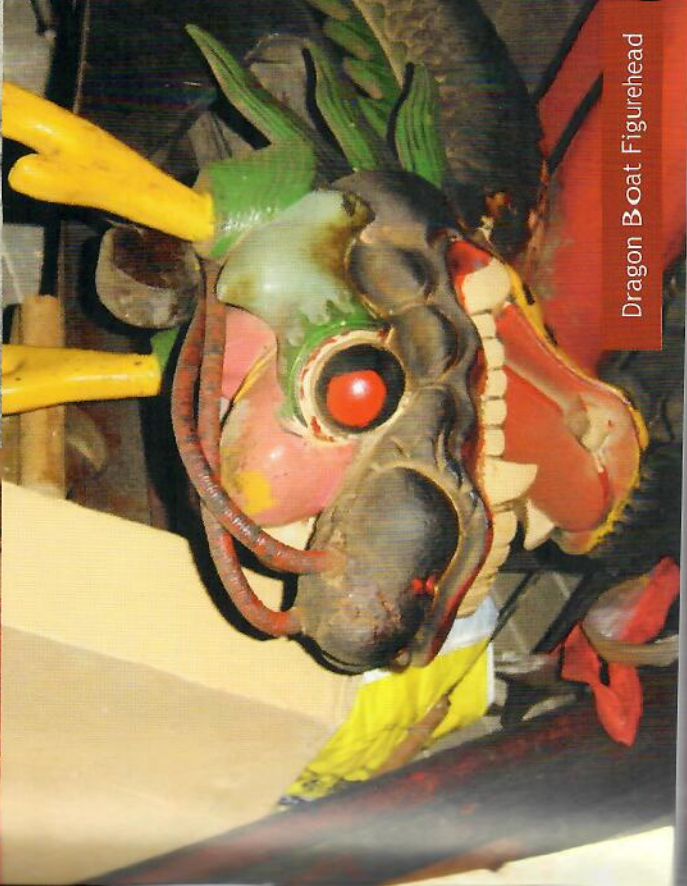
Symbols of Eight Immortals



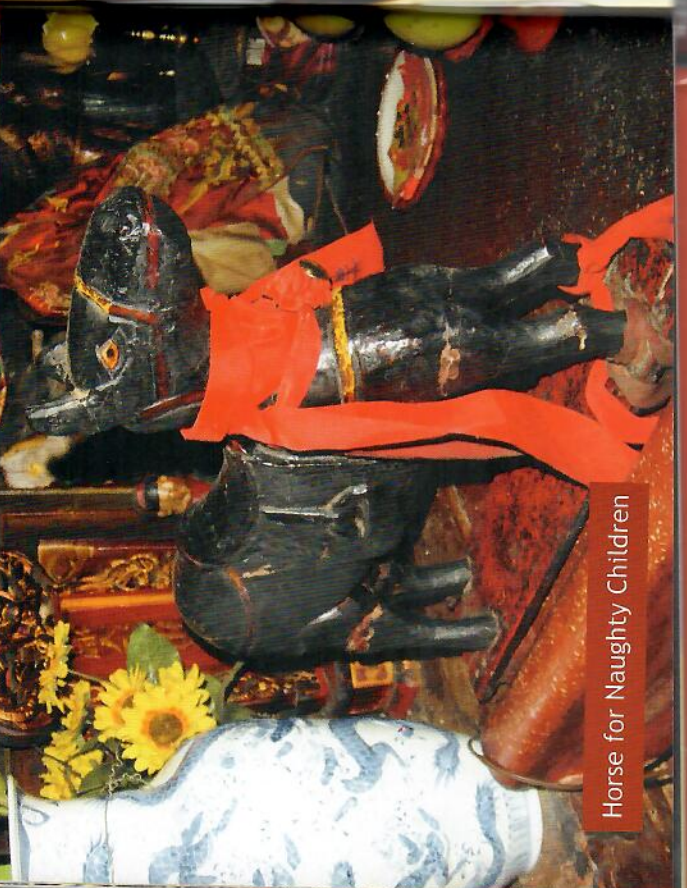
Female Stone Lion



Horse for Naughty Children



Dragon Boat Figurehead



Horse for Naughty Children

Model Dragon Boat





Boats have played an important role in Hong Kong's past so it is no surprise to see models of boats in temples. Those frequently seen are junks and dragon boats. Although real boats are too big to fit inside a temple it is not uncommon to see the figureheads of dragon boats being kept safely inside until the next Dragon Boat Festival while the boat itself is kept floating on a mooring or stored on land wrapped up like a parcel.

Chinese lions usually made of stone can be seen in front of many temples. They are in pairs with the male almost always positioned on the right and the female on the left. The male is identified with a ball or pearl under its foot and the female has a baby lion under its foot. Some lion statues have a stone ball inside their mouth that can be moved freely but cannot be removed. Touching such a ball or pearl is said to bring good luck. Lion statues are placed strategically in front of the main entrance to provide protection against evil spirits.

In temples dedicated to *Tin Hau*, the Empress of Heaven and Goddess of the Sea, it is not unusual to see a separate bedroom equipped with a four poster bed, a dressing table and a washing basin. These items may also be seen separately tucked away close to the main altar. The goddess needs to keep herself tidy and when she has had her fill of food she will be able to wash her hands and freshen up just like a human. There may be more than one of any of these items as the temple keeper may wish to provide the same amenities for other gods.



Model Boat

When a deity has a birthday there is usually a festival to celebrate the occasion. Apart from being spruced up, the god will be taken through the streets nearby as part of the festivities that may include lion dances, dragon dances and parades. The god, portrayed in the form of a smaller statue or image, is carried around the neighbourhood in a special sedan chair. Such chairs can be relatively simple or they may be highly decorated as to represent a small temple. The statue to be carried is usually a small one that sits on the main altar directly in front of the main deity. The main image of the deity will usually stay in the temple if it is too big for the sedan chair.



Sedan Chair Interior



Four Poster Bed

Temples in Hong Kong can have intricate decoration or be very simple. This book does not focus on the decoration of temples but there are some fine examples of roof detailing and wall murals to see. Many of these are made of porcelain from Shek Wan near Guangzhou which is famous for supplying roof decoration and murals to many temples throughout China. Most of the decorations relate to lucky symbols, divine figures and characters from folklore.

The main characters in a Chinese popular religion temple are the gods. They come in many different forms but for Westerners the statue image is perhaps the easiest to relate to. This is because statues have a physical being and they are an individual expression of how a particular god could be presented. The pose and physique can instantly give a sense of power or peace. A kind face can show compassion or understanding. There are many wonderful statue images of gods in Hong Kong and a number have true artistic merit and value.

If we think of the statues as representing real historical characters, which most do, in a special performance or spectacle then we can see a host of wonderful performers even though they do not move. As in real life there are individuals with greater presence and influence. Some gods are more successful than others. Some gods have great character and some appear less convincing. Some statues of gods are easy to recognise but others seem to have no distinguishing features at all.



Sedan Chair



Shek Wan Pottery Mural

## Information Sheets










The layouts shown in this book provide visitors with an instant guide to help discover each temple in reasonable detail. It is easy to recognize and name the main deity, and to identify many other gods. With patience, visitors can quickly understand and respect the activities of worshippers. They can then study a god's success and influence by the active support of the devotees inside the temple.

After visiting a few temples the reader will gain confidence and soon be able to identify many of the gods who play a very important part in the life of many Chinese worshippers.

The sheets on the following pages provide free-standing information about sixty-five Chinese temples in Hong Kong in a handy and concise format.

Two pages are dedicated to each temple. The left hand page provides a short review with a few pictures showing interesting features. The pictures include an external view of the temple and an image of the main deity statue. The other pictures show items of general interest.

The right hand page opposite shows a simple diagrammatic layout of each temple with key points of interest, colour coded and numbered for easy reference. A summary of colour codes and symbols used in the layouts are defined on the following page.

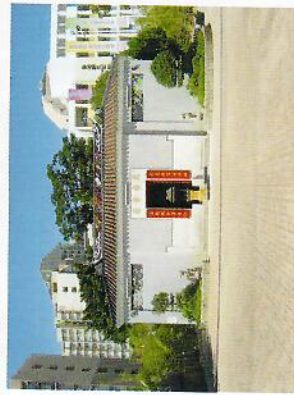
	Main deity
	Secondary and other deities
	Offerings tables, incense burners, spirit screens
	Items of interest, bell and drum, incinerator, symbols, donation boxes, stone lions, etc.
	Internal floor areas of temple
	Open areas, courtyards, open corridors
	Water, sea
	Rock, boulder
	Declared Monument
	Administered by Chinese Temples Committee



Temple Roof in Kennedy Town (6)

# Tin Hau—Stanley

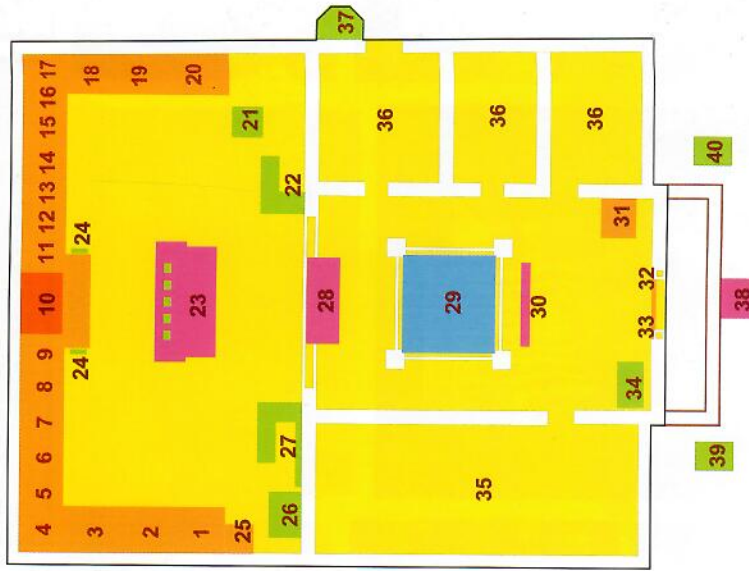
1



1



This temple was built by the sea-faring people of Stanley Bay in or about 1767. It is the oldest temple on Hong Kong Island and it is dedicated to *Tin Hau*, Empress of Heaven and the patron deity of boat people. Born with supernatural endowments she performed numerous miracles to save fishing folk from storms and disasters. Tin Hau sits in the centre of a very long altar that stretches around three walls. She is supported on both sides by a fine collection of gods who represent the most popular to be found in Hong Kong. Each share similar status as they sit at the same level on the same altar plinth offering a wide selection of gods to worship. The bell and drum in the temple originally belonged to the pirate *Chang Po Chai* who captured Hong Kong in 1770. An inscription on the bell says that it was cast in the 32nd year of *Chien Lung* which was 1767. An unusual display in the temple is the skin of a 240 pound tiger that was shot by an Indian policeman, Mr. Rur Singh, in front of the Stanley police station in 1942. The new development in Stanley has paid great respect for *Tin Hau* by constructing a *Fung Shui* path to ensure that she has a clear uninterrupted view towards the sea.



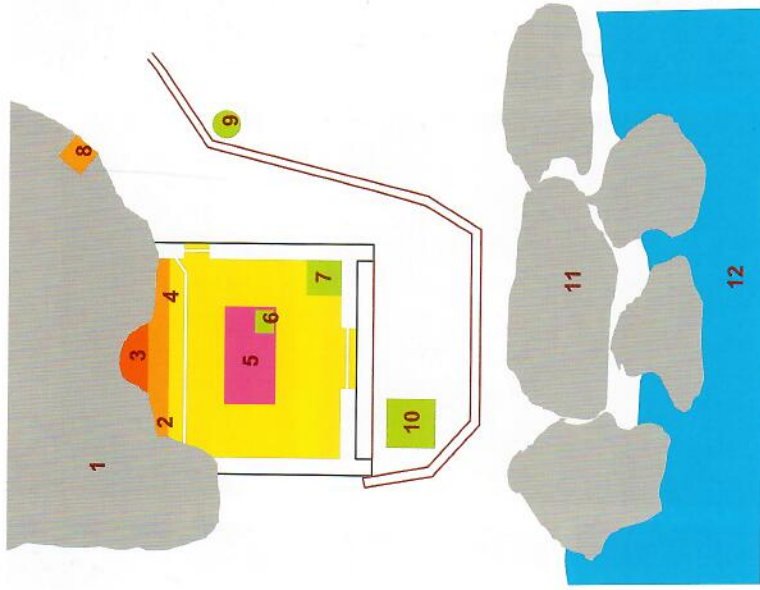
- |    |                                    |    |                                |
|----|------------------------------------|----|--------------------------------|
| 1  | Yuen Cheung, prevents disasters    | 21 | Pirate's Bell and Drum         |
| 2  | Tai Sui, God of the Year           | 22 | Temple offerings for sale      |
| 3  | Model Boats                        | 23 | Offerings table with Ng Kung   |
| 4  | Choi San, Wealth God               | 24 | Ceremonial Fans                |
| 5  | Demon subduing tigers              | 25 | Dei Ju, Earth God              |
| 6  | Wong Tai Sin, a God of Medicine    | 26 | Symbols of the Eight Immortals |
| 7  | Choi Bak Sing Gwan, a Wealth God   | 27 | Tiger Skin                     |
| 8  | Tam Kung, Sea God Lord Tam         | 28 | Offerings table                |
| 9  | Man Cheung, God of Literature      | 29 | Open courtyard                 |
| 10 | Tin Hau, Empress of Heaven         | 30 | Spirit Screen (Dong Chung)     |
| 11 | Sing Wong, City God                | 31 | Gate God, Earth God            |
| 12 | Kwan Kung, Kwan Ping, Jao Chong    | 32 | Gate God, Wat Chi King Tak     |
| 13 | Che Kung, the healer Marshal Che   | 33 | Gate God, Chen Shuk Bo         |
| 14 | Sai Fong Fat Mou, Buddha of West   | 34 | Door stop and bell             |
| 15 | Hung Sing Yeh, a God of the Sea    | 35 | Hall                           |
| 16 | Pak Tai, Emperor of the North      | 36 | Staff areas                    |
| 17 | Gum Fa, Patron of Pregnant Women   | 37 | Incinerator                    |
| 18 | Dei Mo Leung Leung, Earth Mother   | 38 | Incense burner                 |
| 19 | Kwun Yum, Goddess of Mercy         | 39 | Female stone lion              |
| 20 | General of Wise People brings luck | 40 | Male stone lion                |

## Pak Tai—Stanley

2



2



This small temple is reached by walking along a path that runs from the South side of the relocated Murray Building. The temple is close to the seashore and overlooks Stanley Bay. It is dedicated to *Pak Tai*, the Barefoot Emperor from the North. The main altar is located under a large overhanging rock and the temple has been built around the altar. It has been integrated into the hillside behind. In front of the temple there is a small platform that overlooks the water. A small incinerator is located there to burn offerings to the gods. Inside the temple *Pak Tai* sits almost hidden deep under the rock behind three other *Pak Tai* statues. To the left of *Pak Tai* there are a number of statues to *Kwun Yum*, Goddess of Mercy and to the right are statues to *Kwan Kung*, the God of War. Statues of other gods are also on the same shelf. In the corner to the right of the entrance there is an anchor shaped bell and a drum. A short way back along the path is a small altar to *To Dei Kung*, the Earth God which is located under an overhanging tree. A disused well can be found down a few steps close to this altar.

- |   |                               |    |                             |
|---|-------------------------------|----|-----------------------------|
| 1 | Overhanging rock              | 7  | Anchor shaped Bell and Drum |
| 2 | Kwun Yum, Kwan Kung, Tin Hau  | 8  | To Dei Kung, Earth God      |
| 3 | Pak Tai, Emperor of the North | 9  | Old well                    |
| 4 | Tin Hau, Kwan Kung, Mi Lo Fat | 10 | Incinerator                 |
| 5 | Offerings table               | 11 | Rocks                       |
| 6 | Donation box                  | 12 | Stanley Bay                 |





3

# Tin Hau—Aberdeen

3



8



7



1



5



5

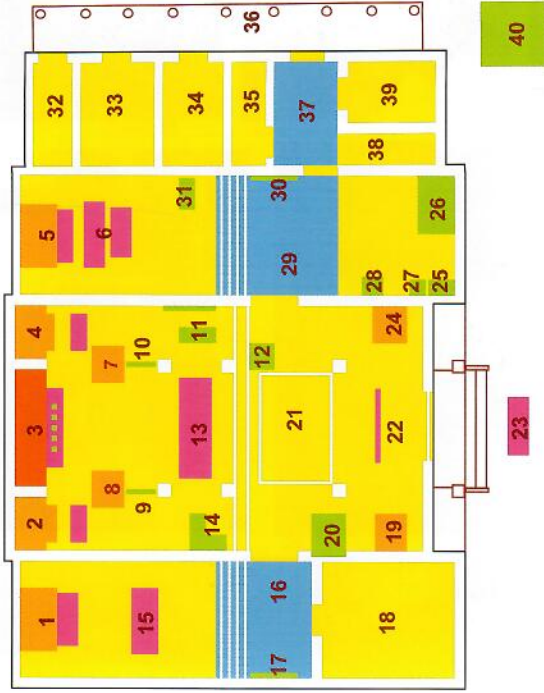


2



4

It is recorded that this temple was built in 1851 but it is believed that Tin Hau was worshipped on this spot much earlier. The original temple was built close to the shore but now is quite some distance from the water's edge. The temple has been renovated many times and, most recently, it was rebuilt in 1999 preserving some original materials of the old temple. The main deity is Tin Hau, the Empress of Heaven. She is supported by Choi Bak Sing Kwan, a God of Wealth on the left and Wah Tor on the right. Statues of Thousand Li Eyes and Favourable Wind Ears stand in the main hall protecting Tin Hau. Close-by are the symbols of the Eight Immortals on both sides of the main hall. Kwun Yum, Goddess of Mercy, is the secondary deity in the side hall on the left and Wong Tai Sin is in the side hall on the right. An interesting feature of this temple is that there is a bedroom specially for Tin Hau. It is equipped with a four poster bed, a washing basin and a dressing table. This enables her to rest and to refresh herself when she wishes. The area where the temple is located was once called Shek Pai Wan (Rocky Bay) since there were many rocks along the shore at that time.

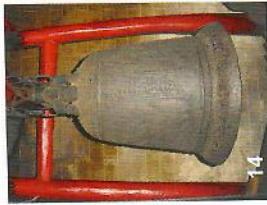


- |    |                                   |    |                            |
|----|-----------------------------------|----|----------------------------|
| 1  | Kwun Yum, Goddess of Mercy        | 21 | Smoke tower (above)        |
| 2  | Choi Bak Sing Gwan, God of Wealth | 22 | Spirit Screen (Dong Chung) |
| 3  | Tin Hau, Empress of Heaven        | 23 | Incense burner             |
| 4  | Wah Tor, a God of Medicine        | 24 | Moon Goon, Door Official   |
| 5  | Wong Tai Sin, a God of Medicine   | 25 | Dressing table             |
| 6  | Offerings table                   | 26 | Four Poster Bed            |
| 7  | Thousand Li Eyes                  | 27 | Washing basin              |
| 8  | Favourable Wind Ears              | 28 | Donation box               |
| 9  | Symbols of the Eight Immortals    | 29 | Open courtyard             |
| 10 | Symbols of the Eight Immortals    | 30 | Dragon wall decoration     |
| 11 | Temple offerings for sale         | 31 | Fortune teller             |
| 12 | Donation box                      | 32 | Handicapped Toilet         |
| 13 | Offerings table                   | 33 | Male Toilet                |
| 14 | Fortune teller                    | 34 | Female Toilet              |
| 15 | Offerings table                   | 35 | Staff area                 |
| 16 | Open courtyard                    | 36 | Covered walkway            |
| 17 | White Tiger wall decoration       | 37 | Open courtyard             |
| 18 | Staff area                        | 38 | Staff area                 |
| 19 | To Dei Kung, Earth God            | 39 | Kitchen                    |
| 20 | Bell and Drum                     | 40 | Incinerator                |

4

## Hung Sing—Apleichau

4



14



28



3



4



3



18



28

29

1	Kwan Kung, God of War	16	Open courtyard
2	White Tiger	17	Circular gateway
3	Hung Sing Yeh, a God of the Sea	18	Model Boat
4	Pau Kung, God of Justice	19	Smoke tower (above)
5	All Saints and Buddhas	20	Fortune Teller
6	Staff area	21	Donation box
7	Fans	22	Circular gateway
8	Umbrella	23	Open courtyard
9	Symbols of the Eight Immortals	24	Staff area
10	Offerings table	25	Temple offerings for sale
11	Symbols of the Eight Immortals	26	Spirit Screen (Dong Chung)
12	Tai Sui, Gods of the Year	27	Staff area
13	Staff area	28	Ship Mast
14	Bell and Drum	29	Ship Mast
15	Incinerator		

This temple built in 1773 by the sea-faring people of Apleichau is dedicated to *Hung Sing Yeh*, a God of the Sea and a Patron Saint of Seafarers. A popular legend says that the deity *Hung Sing*, formally named *Hung Hsu*, was a governor of *Kwan Li* in the Tang Dynasty (618–907). During his tenure in office he encouraged the study of astrology, geography and mathematics and established an observatory whose accurate predictions were useful to fishermen and traders. The busiest time in the temple is the *Hung Sing Festival* which takes place on the 13th day of the second moon. The secondary deities are *Kwan Kung*, the God of War, on the left of *Hung Sing Yeh* and *Pau Kung*, the God of Justice, on the right. The Gods of the Year, *Tai Sui*, are located on the left hand side of the main offerings table. In front of the temple are two wooden ship masts decorated with painted dragons. Before fireworks were banned strings of fire crackers would be hung from the top of a boat and dragon heads for dragon boats are kept on top of the bell and drum. Outside the temple on the right is a shrine dedicated to All Saints and Buddhas.



5

# Kwun Yum—Apleichau

5



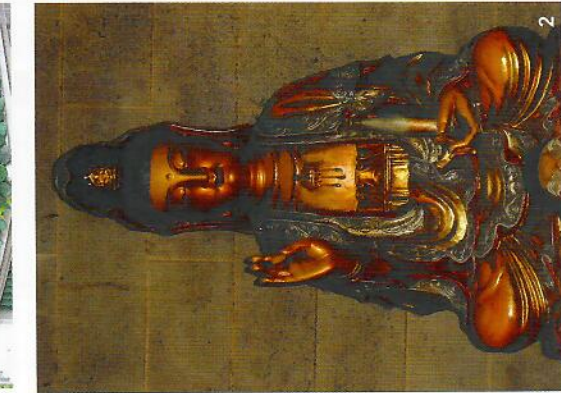
16



7



1



2



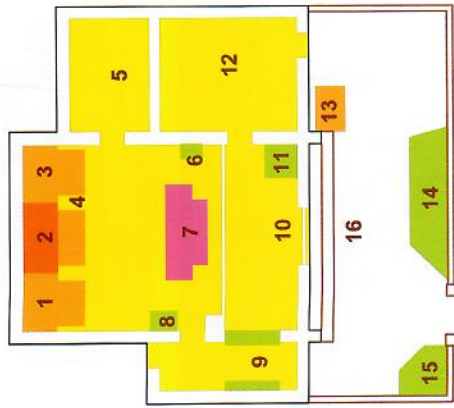
3



6

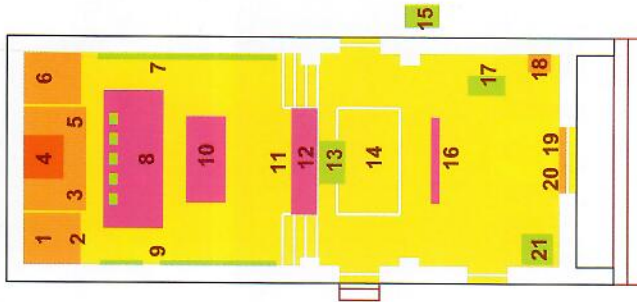


11



- 1 All Saints and Buddhas, with Wong Tai Sin
- 2 Kwun Yum, Goddess of Mercy
- 3 All Saints, with Monkey God and Kwan Kung
- 4 White Tiger
- 5 Staff area
- 6 Drum
- 7 Offerings table
- 8 Donation box
- 9 Temple offerings for sale
- 10 Choi Moon (boat shaped carving) (above)
- 11 Bell and Drum
- 12 Staff area
- 13 Sau Wu Sun, Temple Guardian
- 14 Tree
- 15 Incinerator
- 16 Temple Entrance

This temple, tucked away in a quiet spot along a narrow path, is dedicated to Kwun Yum, the Goddess of Mercy. It was built in 1866 by the residents of Apleichau. At that time the temple was known as the Shui Yuet Temple and the temple still bears this name. This name, meaning Water Moon Temple, symbolised the heavenly, humble and peaceful character of Kwun Yum. It is a small temple but has special significance because it is believed to have a good Fung Shui location. Secondary deities seen in the temple are Kwan Kung, the God of War; Wong Tai Sin, a God of Medicine and Chai Tin Dai Sing, the Monkey God. Above the entrance door is a decorated wood, painted and gilded boat shaped carving called a Choi Moon. A central feature of particular interest is the old incense burner on the offerings table which has the name Shui Yuet Temple engraved on it. This is recognised as being the embodiment of all the womanly virtues, beauty, gentleness, mercy, wisdom and filial piety. The busiest days at this temple are the four Kwun Yum festivals which are held on the 19th day of the second, sixth, ninth and eleventh moons.



This temple dedicated to *Lu Pan*, the Patron of Carpenters and Builders, is located half way up a hill on Ching Lin Terrace midway between Belcher's Street and Pok Fu Lam Road, almost two hundred steps down from Pok Fu Lam Road. The terrace is free from the bustle of traffic and crowds providing a tranquil place to relax. A temple was established on this site around 1885. A noticeable feature inside this temple is the very high ceiling, especially in the area above the main altar. The roof above has a very distinctive and unusual jagged roof line on the outside with intricate decoration on the roof ridges. Construction details are a highlight with the temple keeper keen to show some good examples of masonry work. Much of the woodwork was assembled without any metal nails. The main altar is occupied by *Lu Pan* dressed in a black tunic with gold coloured decoration, *Yute Lo* sits on the left and *Choi San* sits on the right. Above the main altar there is an ornamental gilded decoration with dragons chasing a large central pearl. Above this the upper wall has an interesting large mural. The two side walls of the smoke tower are extravagantly decorated.

- |    |   |    |                            |
|----|---|----|----------------------------|
| 1  | Yute Lo, Matchmaker God                   | 12 | Offerings table            |
| 2  | Dei Ju, Earth God (under)                 | 13 | Donation box               |
| 3  | See Foo See San                           | 14 | Smoke to wer (above)       |
| 4  | Lu Pan, Patron of Carpenters and Builders | 15 | Incinerator container      |
| 5  | See Foo See San                           | 16 | Spirit Screen (Dong Chung) |
| 6  | Choi San, a God of Wealth                 | 17 | Temple offerings for sale  |
| 7  | Ancestor tablets                          | 18 | Moon God, Door Official    |
| 8  | Offerings table with Ng Kung              | 19 | Door God                   |
| 9  | Ancestor tablets                          | 20 | Door God                   |
| 10 | Offerings table                           | 21 | Bell and Drum              |
| 11 | Choi Moon (boat shaped carving) (above)   |    |                            |



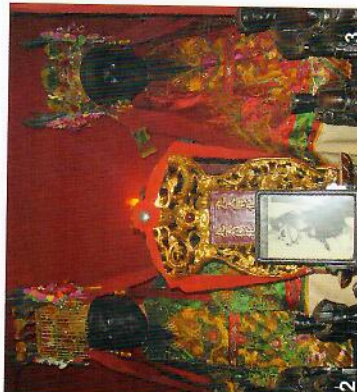
18



9



1



2



3



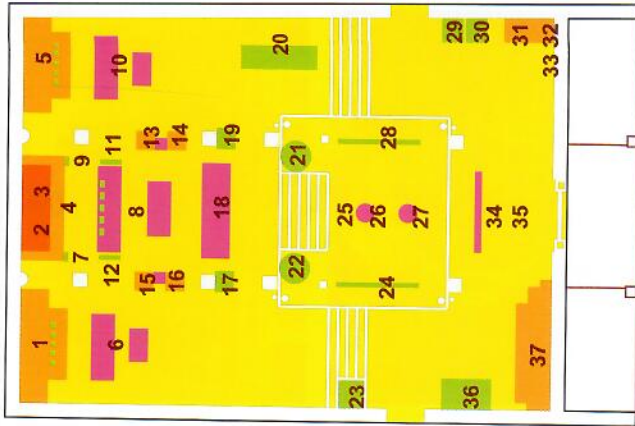
14



5



13

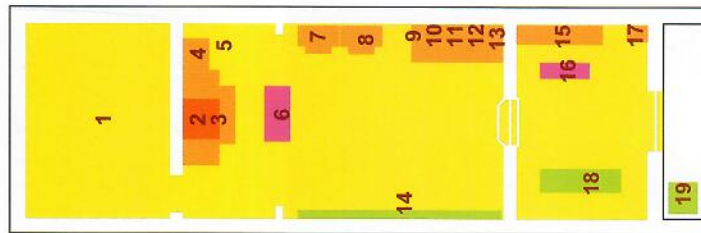


38

39

- 1 Pau Kung, God of Justice
- 2 Mo, Kwan Kung, God of War
- 3 Man Cheung, God of Literature
- 4 Dei Ju, Earth God (under)
- 5 Sing Wong, the City God
- 6 Offerings tables
- 7 Kwan Kung's Halberd (executioner's sword)
- 8 Offerings tables with Ng Kung
- 9 Man Cheung's Pen
- 10 Offerings tables
- 11 Executioner's sword and a fan
- 12 Executioner's sword and a fan
- 13 Attendant, Buddhist Cheung
- 14 Attendant, Kwan Ping
- 15 Attendant, Ling Goon Wong
- 16 Attendant, Jao Chong
- 17 Donation box
- 18 Offerings table with two deer
- 19 Donation Box
- 20 Temple offerings for sale
- 21 Stone cauldron type incinerator
- 22 Stone cauldron type incinerator
- 23 Teakwood Divine (sedan) Chair
- 24 Symbols of the Eight Immortals
- 25 Smoke tower (above)
- 26 Censer of the Man Mo Din
- 27 Censer of the Yee Dai Din
- 28 Symbols of the Eight Immortals
- 29 Bell
- 30 Drum
- 31 Yute Lo, Matchmaker God
- 32 To Dei Kung, Earth God
- 33 Choi San (under)
- 34 Spirit Screen (Dong Chung)
- 35 "Omnipotent Divine Grace" Plaque (above)
- 36 Antique Divine (sedan) Chairs
- 37 Ten Judges of the Underworld
- 38 Female stone lion
- 39 Male stone Lion

This temple was built around 1842. The name of the temple, *Man Mo*, literally means civil and martial. The temple is dedicated to the civil god *Man Cheung*, the God of Literature who controls the destinies of civil servants, and to the martial God, *Kwan Kung*, usually known as the God of War. *Mo* sits on the left hand side of the main altar wearing green robes and the Imperial pearl headdress. The altar on the left is dedicated to the God of Justice, *Pau Kung*, whose appearance is always black. The other altar is dedicated to the City God, *Sing Wong*, who has the job of speaking up for city dwellers when they pass on to the underworld. A fine collection of brassware, pewter and other interesting items can be seen. These include three gilded teak antique divine chairs (sedan chairs) and an impressive set of *Ng Kung*, five ritual vessels comprising a central incense burner, two candle sticks and two flower vases. At the entrance above the Spirit Screen is the "Omnipotent Divine Grace" plaque that was awarded to Tung Wah Hospital by the Emperor *Kuang Hsu* in 1879. The words sculptured on camphor wood were composed by the Emperor and authenticated with his royal seal.



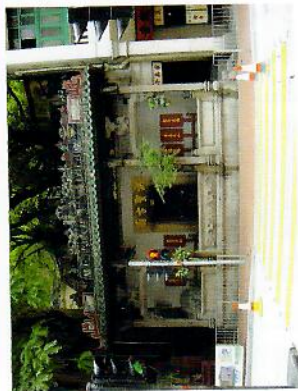
20

This temple is located next door to the Man Mo Temple and seems to provide a place of worship for gods not available in the Man Mo Temple. The main deity in this temple is *Kwun Yum*, Goddess of Mercy. She is supported by *Yin Tang Fat* who sits behind her. As you enter the temple the *Tai Sui*, Sixty Gods of the Year are located on the wall on the right opposite where temple offerings are for sale. Tucked in the corner is *To Dei Kung*, the Earth God. On entering the main hall an altar with a collection of gods can be seen on the right. These include *Tin Hau*, *Pak Tai*, *Lung Mo*, *Wah Kwong* and *Wah Tor*. Other gods in the main hall include *Pau Kung*, God of Justice, *Choi San*, *Tin Gau* and the White Tiger to the right of *Kwun Yum*. In the centre of the hall are *Hung Ming*, *Lui Dong Bun* and *Wei To*. *Wei To* is the protector of Buddhist temples and is often to be found where *Kwun Yum* is the main deity. An old incinerator located within the main hall has recently been removed and a new panel for ancestor tablets has been added on the wall on the left. To warn the gods to get ready to receive offerings the bell and drum are positioned outside at the entrance and close to a new modern incinerator.

- |    |   |    |                            |
|----|---|----|----------------------------|
| 1  | Staff area                                | 11 | Lung Mo Leung Leung        |
| 2  | Yin Tang Fat                              | 12 | Wah Kwong                  |
| 3  | Kwun Yum, Goddess of Mercy                | 13 | Wah Tor, a God of Medicine |
| 4  | Pau Kung, God of Justice                  | 14 | Ancestor Tablets           |
| 5  | Choi San, Tin Gau and White Tiger (under) | 15 | Tai Sui, Gods of the Year  |
| 6  | Offerings table                           | 16 | Offerings table            |
| 7  | Hung Ming                                 | 17 | To Dei Kung, Earth God     |
| 8  | Lui Dong Bun and Wei To                   | 18 | Temple Offerings for sale  |
| 9  | Tin Hau, Empress of Heaven                | 19 | Bell and Drum              |
| 10 | Pak Tai, Emperor of the North             | 20 | Incinerator                |



8



6



4



13



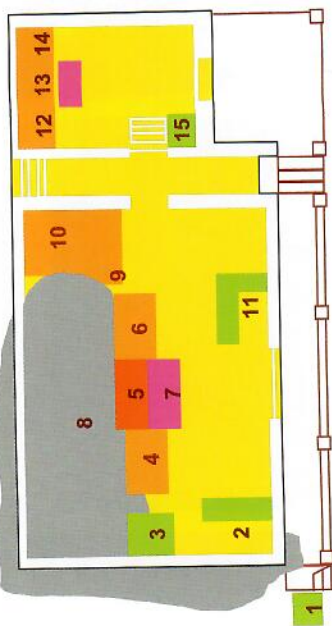
12



5



14



- |    |                                     |
|----|-------------------------------------|
| 1  | Incinerator                         |
| 2  | Fortune Teller                      |
| 3  | Ancestor tablets                    |
| 4  | Gum Fa, Patron of Pregnant Women    |
| 5  | Hung Sing Yeh, a God of the Sea     |
| 6  | Tai Sui, Gods of the Year           |
| 7  | Offerings table                     |
| 8  | Rock                                |
| 9  | Kwan Kung, God of War               |
| 10 | Pau Kung, God of Justice            |
| 11 | Temple offerings for sale           |
| 12 | Sing Wong, City God                 |
| 13 | Kwun Yum, Goddess of Mercy          |
| 14 | Sai Fong Fat Mo, Buddha of the West |
| 15 | Bell                                |

This small temple has been built into the hillside on top of a large rock which occupies a large portion of the main hall. Two large trees are growing behind the temple, a banyan and a camphor laurel. When the temple was built in 1860 it stood close to the waterfront. Now it is located a long way from the bustling harbour coastline. The main deity is *Hung Sing Yeh*, a Sea God originally from Nam Hoi in the western part of the Pearl River Delta. To the left of *Hung Sing Yeh* is *Gum Fa*, the Patron Saint of Pregnant Women, new mothers and their babies. To the right of the principal deity there are thirty small statues of gods. These are each god represents two years of the cycle. Tucked away on the right of the rock is *Pau Kung*, the God of Justice, always dressed in black. There are a variety of other gods in front of him. In a small two storey building connected to the temple there is temple dedicated to *Kwun Yum*, the Goddess of Mercy. The two statues of *Kwun Yum* are accompanied by *Sing Wong*, the City God, on the left. On the right there is a statue of *Sai Fong Fat Mo*, the Queen Mother (Buddha) of the West.



10

### Pak Tai—Wanchai

10



- |    |                                       |    |                                      |
|----|---------------------------------------|----|--------------------------------------|
| 1  | Kwan Kung, God of War                 | 19 | Temple offerings for sale            |
| 2  | Pau Kung, God of Justice              | 20 | Pak Tai, Emperor of the North (1604) |
| 3  | Wah Tor, God of Medicine              | 21 | Incinerator cauldron                 |
| 4  | Jai Kung Wood Fat                     | 22 | Smoke tower                          |
| 5  | Pak Tai, Emperor of the North         | 23 | Hall with ancestor tablets           |
| 6  | Tin Hau, Empress of Heaven            | 24 | To Dei Kung and To Dei Po            |
| 7  | Three Great Primordial Rulers         | 25 | Sam Bo Fat, Past, Present, Future    |
| 8  | To Dei (Choi San) (under)             | 26 | Spirit Screen (Dong Chung)           |
| 9  | Kwun Yum, Goddess of Mercy            | 27 | To Dei Kung, Earth God               |
| 10 | Siu Joi Tan / Luk Ma Gwai Yan         | 28 | Open courtyard                       |
| 11 | Sei Dai Tin Wong, Soldier of Pak Tai  | 29 | Wah San Sing Mo                      |
| 12 | Sei Dai Tin Wong, Soldier of Pak Tai  | 30 | Lung Mo Leung Leung, Dragon Mother   |
| 13 | Sei Dai Tin Wong, Soldier of Pak Tai  | 31 | Fat Mo Leung Leung                   |
| 14 | Sei Dai Tin Wong, Soldier of Pak Tai  | 32 | Open area                            |
| 15 | Offerings tables                      | 33 | Incinerator                          |
| 16 | Tai Sui, Gods of the Year             | 34 | Incinerator                          |
| 17 | Bell and Drum                         | 35 | Kwun Yum, Goddess of Mercy           |
| 18 | Lui Dong Bun (One of Eight Immortals) | 36 | Two Wealth Gods, Choi San            |
|    |                                       | 37 | Pang Jo                              |

This temple was built by Wanchai residents to honour Pak Tai in the second year of the Tung Chih in 1863. A popular legend says that Pak Tai, the barefoot Emperor of the North, was originally a Prince who practiced perfection. In reward for his heavenly military exploits the Taoist primeval deity conferred on him the title of Supreme Emperor of the Dark Heaven. The busiest time in the temple is on the third day of the third moon. The temple, located in Stone Nullah Lane, was originally called Yuk Hoi Kung before being renamed Pak Tai Temple. Secondary deities include Kwun Yum, Lui Dong Bun, Lung Mo, Pao Kung, the Three Precious Buddhas, Wah Tor, Tai Sui and Kwan Kung. The temple houses a large bronze image of Pak Tai which was made in the 32nd year of Wan Li (1604) of the Ming Dynasty. It is suggested that this image was brought into Hong Kong from China during the Second World War by the Japanese. After the war it was located in this temple because space was available, it being the largest Pak Tai temple in Hong Kong. Since the 1920's this temple has been well known for paper art ceremonies relating to the after life and ceremonies for parents and relatives of the dead.



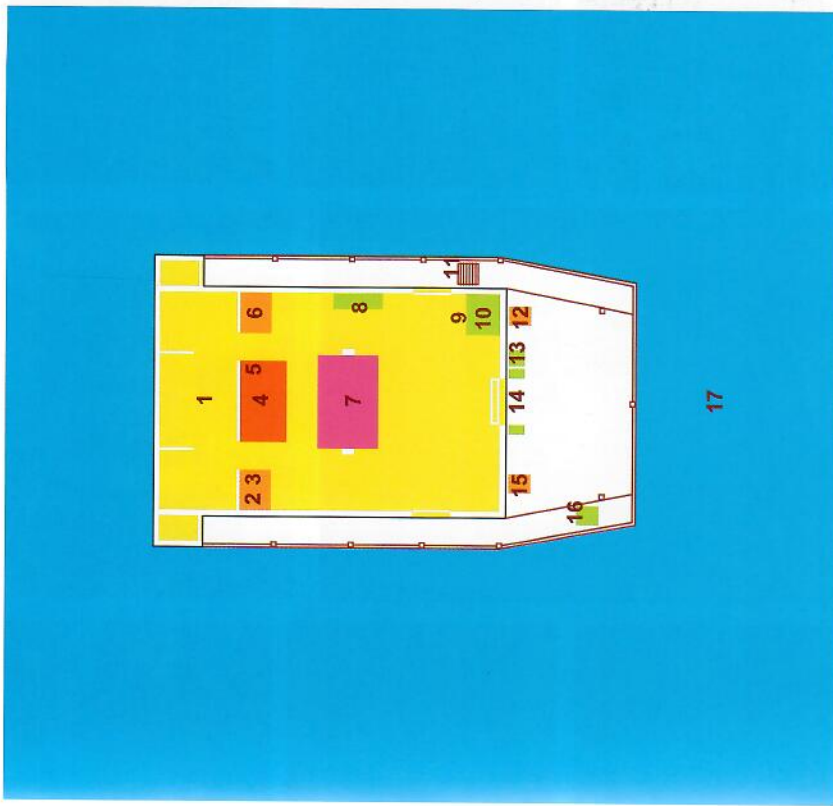


Temple Flags in Causeway Bay (11)

11

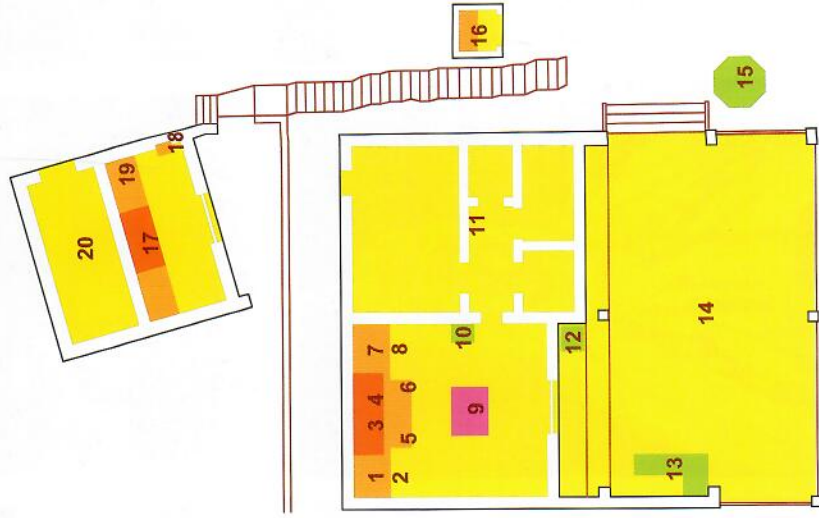
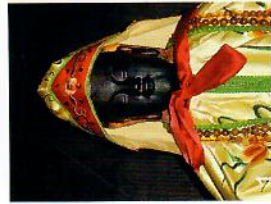
## Tin Hau—Three Islands

11



This floating temple dedicated to *Tin Hau*, Goddess of the Sea, is located in the middle of Causeway Bay typhoon shelter at the Eastern end. The temple was brought to Hong Kong from Macau fifty years ago. It is a barge that seems to have been purpose made as a temple. Being some distance from the shore the temple is self contained. The layout of the temple is similar to those on land but the big difference is that the altars have been integrated into the structure of the barge and the deities are protected by glass cabinets from the salty environment. Most detailing is typical of those on a boat. Hence it is interesting to find brass divining blocks and a stainless steel offerings table. *Tin Hau* sits in a glass cabinet at the centre. On her right is a ceremonial costume, a head dress, tiny shoes, and some fans which may be used on special festivals such as her birthday. To the left is an altar to *Kwun Yum*, Goddess of Mercy, with a small statue of *Tin Hau*. On the right there is an altar to *Ling Yee Dai Dai*, a God of Medicine. On the right next to the entrance there are models of a fighting junk with canons and a dragon boat. The bell and drum hang side by side from a large wooden beam.

1	Staff area	10	Model boats
2	Kwun Yum, Goddess of Mercy	11	Ladder steps to roof
3	Tin Hau	12	Dai Wong
4	Tin Hau, Empress of Heaven	13	Stone turtle in glass tank
5	Clothes for Tin Hau	14	Pair of Dragon Dogs
6	Ling Yee Dai Dai	15	Dai Wong
7	Offerings table	16	Incinerator
8	Paper offerings	17	Causeway Bay Typhoon Shelter
9	Hanging Bell and Drum		



This temple was built by the Hakka people living in Wong Nei Chung in Happy Valley in 1901, the 27th year of *Kuang Hsu*. *Tam Kung* was a native from Hui Chou in Kwangtung Province gifted with supernatural power. He had the ability to forecast future events and heal people of their sickness. The *Tam Kung* Festival is held on the 8th day of the fourth moon. Legend has it that the temple site was fixed by a child who was the incarnation of the deity. The site is on the side of a hill and is accessed by climbing a number of steps from a small entrance. The temple itself is small relative to the overall structure which includes a covered platform. *Tam Kung*, the main deity, shares the main altar with *Pak Tai*, the Barefoot Emperor from the North. On the left is *Kwun Yum* and on the right is *Mui Wo*. Festivals are held once a year on alternate birthdays for each deity when both deities are paraded around the streets of Happy Valley. Further up the hill behind the *Tam Kung* Temple there is a small temple dedicated to *Tin Hau*. She is accompanied by *Tai Sui* and *Wong Tai Sin*. On the right of the path, going up, between the two temples there is a small shrine to *To Dei Kung*, the Earth God.

1 Kwun Yum, Goddess of Mercy

2 Deity 1, Earth God (under)

3 Tam Kung

4 Pak Tai, Emperor of the North

5 Lok Jo Sing Fat

6 Lui Jo

7 Nui Wo

8 Choi San (under)

9 Offerings table

10 Donation box

11 Staff area

12 Bell and Drum

13 Temple offerings for sale

14 Covered open area

15 Incinerator

16 To Dei Kung, Earth God

17 Tin Hau, Empress of Heaven

18 Wong Tai Sin, a God of Medicine

19 Tai Sui, Lord of Time

20 Staff area

A Lion Dance

B Tam Kung Festival



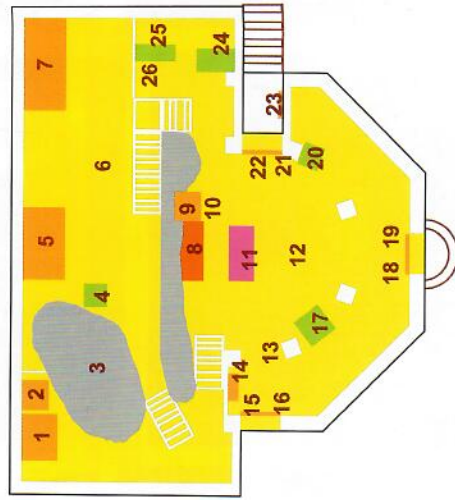
13

### Lin Fa Kung—Tai Hang

13



The *Lin Fa Kung* Temple in Tai Hang is dedicated to *Kwun Yum*, the Goddess of Mercy. This temple has a very different shape and layout to traditionally designed Chinese religious buildings. It was built in 1863 on top of a large boulder named "Lotus Rock" that forms part of the main altar where *Kwun Yum* sits. *Choi San*, a god of wealth stands close to her left covered in traditional "money" made of paper. Stairs encircle the main altar on both sides and appear to climb the rock to a raised platform behind. Here is another image of *Kwun Yum* enhanced by dozens of illuminated lotus lamps and on the right of her are sixty Gods of the Year (*Tai Sui*) stacked neatly in four tiers in a corner. Behind a rock in the opposite corner *Wei To*, Buddhist Temple Guardian, is housed in a glass case supported by images of *Na Cha*, the Third Prince, standing on wheels of fire. Incense from coiled joss sticks fill the void above the main altar. The main hall has a 'half octagonal' shape with a dragon moulded into the ceiling. This is significant because the Fire Dragon of Tai Hang visits the temple every year in a spectacular festival where the smoking dragon of fire comes alive and parades around the streets of Tai Hang.



- |    |                                  |    |                                  |
|----|----------------------------------|----|----------------------------------|
| 1  | Wei To, Buddhist Temple Guardian | 15 | Gate God Chen Shuk Bo            |
| 2  | To Dei Kung, Earth God           | 16 | Gate God Wat Chi King Tak        |
| 3  | 'Lotus Rock'                     | 17 | Bell and Drum                    |
| 4  | Donation box                     | 18 | Gate God Chen Shuk Bo            |
| 5  | Kwun Yum, Goddess of Mercy       | 19 | Gate God Wat Chi King Tak        |
| 6  | Raised platform                  | 20 | Collection box                   |
| 7  | Tai Sui, Gods of the Year        | 21 | Gate God Chen Shuk Bo            |
| 8  | Kwun Yum, Goddess of Mercy       | 22 | Gate God Wat Chi King Tak        |
| 9  | Choi San, Wealth God             | 23 | Moon Goon, Door Official         |
| 10 | White Tiger                      | 24 | Fortune Teller                   |
| 11 | Offerings table                  | 25 | Temple offerings for sale        |
| 12 | Dragon motif on ceiling above    | 26 | Staff area under raised platform |
| 13 | Choi Moon (boat shaped carving)  | A  | Fire Dragon                      |
| 14 | Moon Goon, Door Official         |    |                                  |



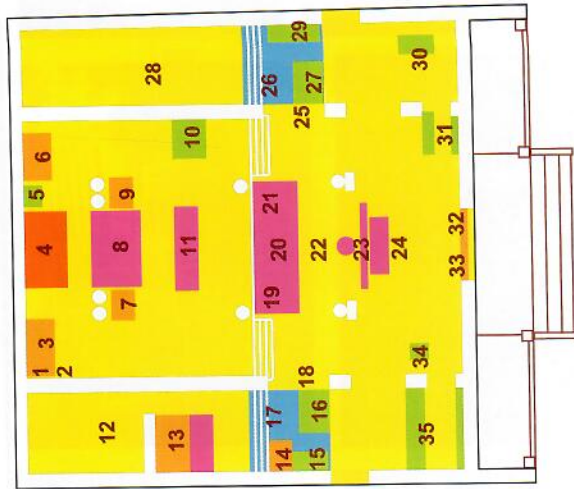
14

### Tin Hau—Causeway Bay

14



This temple is one of the oldest in Hong Kong and was built by the *Tai* family, Hak-kas from Guangdong, in the early 18th century. A statue of *Tin Hau* was found by *Tai* family members amongst the rocks near the shore in Causeway Bay and initially they built a shelter for it. The popularity of this shrine with boat people enabled sufficient donations to be collected to build a proper temple. This existing building is dedicated to *Tin Hau*, Empress of Heaven and the patron deity of the boat people in Hong Kong. The statue of *Tin Hau* is well protected inside a glass cabinet at the back of the main hall. On the left is a statue of *Choi San*, the God of Wealth, and on the right is *Pau Kung*, the God of Justice. In front of *Tin Hau* there are statues of two demon guardians, *Thousand Li Eyes* and *Favourable Wind Ears*, who were subdued by *Tin Hau* and became her loyal servants. On the left is a small side altar to *Gum Fa*, Patron Deity for Unmarried Mothers with many statues of *Kwan Yum* and *Kwan Kung*. In an open courtyard on the right there is a container with live turtles. These are symbols of long life. The temple was declared a monument in 1982 and is still managed by the *Tai* family.



1	Tai Sui, Lord of Time	19	Tee Sum (Buddhist pagoda)
2	Dei Ju (Under)	20	Offerings table
3	Choi San, Wealth God	21	Tee Sum (Buddhist pagoda)
4	Tin Hau, Goddess of Heaven	22	Smoke tower (above)
5	Dressing Table	23	Spirit Screen (Dong Chung)
6	Pau Kung, God of Justice	24	Offerings table
7	Favourable Wind Ears	25	Circular doorway
8	Offerings table	26	Open courtyard
9	Thousand Li Eyes	27	Incinerator
10	Bell and Drum	28	Ancessor tablets
11	Offerings table	29	Turtles
12	Staff area	30	Fortune Teller
13	Gum Fa with Kwun Yum, Kwan Kung	31	Fortune Teller
14	To Dei Kung, Earth God	32	Gate God Wat Chi King Tak
15	Empty water decoration	33	Gate God Chen Shuk Bo
16	Incinerator	34	Donation box
17	Open courtyard	35	Temple offerings for sale
18	Circular doorway	36	Offerings table
		37	Female stone lion
		38	

15

## Sing Wong—Shaukeiwan

15



2



6



1



4



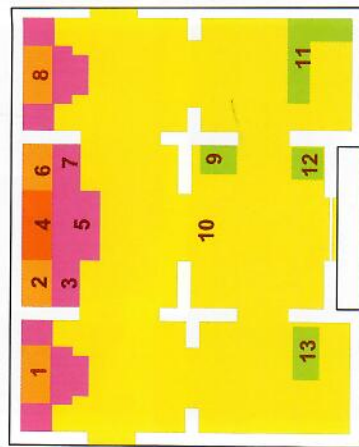
8



3



16



16

14

15

This temple was built in 1877 and originally named *Fook Tak Tsz*. It was expanded in 1974 and renamed Sing Wong Temple. The main deity is *Sing Wong*, the City God, who safeguards the interests of his community and its area of jurisdiction. He is said to be responsible for providing the Underworld authorities with a comprehensive report, good and bad, of the lives of all humans within his community. To the immediate left and right of *Sing Wong* are ten tablets representing the Ten Kings of the Underworld. On the left is an altar with five gods. These are the *Ng Tung* gods, the Gods of Five Lucks, in charge of wealth, time and good fortune. On the right is an altar with four gods. These are the City God's assistants which include the Earth God, *To Dei Kung* and his wife *To Dei Po*. *To Dei Kung* is in charge of earth and is also called *Fook Tak Kung*. This temple is tucked away at the back of an open garden space but is very convenient to get to being located very close to the Shaukeiwan tram terminal. At the side of the temple there is a very old shrine dedicated to *Boon Fong She Jik*. This shrine was established long before the temple was built and it is still very popular with local residents.

1	Ng Tung Gods (Gods of Five Lucks)	9	Donation box
2	Five tablets of Ten Judges of Under-world	10	Choi Moon (boat shaped carving) (above)
3	Ha Tan (under)	11	Temple offerings for sale
4	Sing Wong, the City God	12	Bell and Drum
5	Offerings table	13	Fortune teller
6	Five tablets of Ten Judges of Under-world	14	Incinerator
7	Dei Ju (under)	15	Tin San
8	Attendant Gods to Sing Wong include To Dei Kung and To Dei Po	16	Boon Fong She Jik



16

### Tin Hau—Shaueiwan

16



17



18



1



9



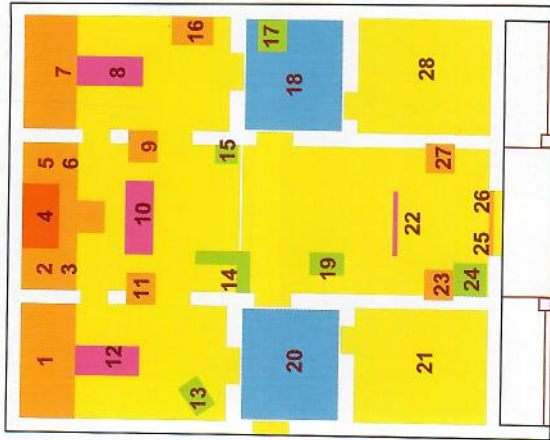
1



7



4



A plaque inside the temple indicates that it was built by the sea-faring people living in Shaueiwan in the 12th year of *Tung Chih* (1873). Other information suggests that a small temple on the site was expanded in 1872 but that temple was unfortunately destroyed by a typhoon in 1874. It was rebuilt in 1876. *Tin Hau*, Empress of Heaven, was originally a maiden named *Lin Mo Niang* who lived from 960 to 987 AD in Putian county in Fujian province in the early Sung Dynasty. The goddess's statue in this temple is reputed to be the most beautiful *Tin Hau* image in Hong Kong. A sculptor was specially hired from Fat Shan (Foshan) in Kwangtung (Guangdong) in 1874 to mould it. *Tin Hau's* demonic servant deities, *Chin Lei Ngan* (Thousand *Li* Eyes), who can see everything, and *Shun Fung Yee* (Favourable Wind Ears), who can hear everything, stand in front of her on the left and right. Thousand *Li* Eyes is often recognized by having a third eye on his forehead. *Kwan Yum*, the Goddess of Mercy, sits in a separate altar on the left and a picture of *Lui Dong Bun*, one of the Eight Immortals, is in a similar position on the right. *Kwan Kung* and *Wong Tai Sin* are also featured close to *Tin Hau*.

- |    |                                       |    |                            |
|----|---------------------------------------|----|----------------------------|
| 1  | Kwan Yum, Goddess of Mercy            | 15 | Donation box               |
| 2  | Kwan Kung, God of War                 | 16 | Kwan Yum                   |
| 3  | Ha Tan (under)                        | 17 | Incinerator                |
| 4  | Tin Hau, Empress of Heaven            | 18 | Open courtyard             |
| 5  | Wong Tai Sin, a God of Medicine       | 19 | Fortune teller             |
| 6  | Ha Tan (under)                        | 20 | Open courtyard             |
| 7  | Lui Dong Bun (One of Eight Immortals) | 21 | Staff area                 |
| 8  | Offerings table                       | 22 | Spirit Screen (Dong Chung) |
| 9  | Thousand <i>Li</i> Eyes               | 23 | Moon San Po                |
| 10 | Offerings table                       | 24 | Bell and Drum              |
| 11 | Favourable Wind Ears                  | 25 | Gate God, Chen Shuk Bo     |
| 12 | Offerings table                       | 26 | Gate God, Wat Chi King Tak |
| 13 | Sedan Chair                           | 27 | Moon San Kung              |
| 14 | Temple offerings for sale             | 28 | Staff area                 |



17

### Tam Kung—Shaukeiwan

17



14



17



21



6



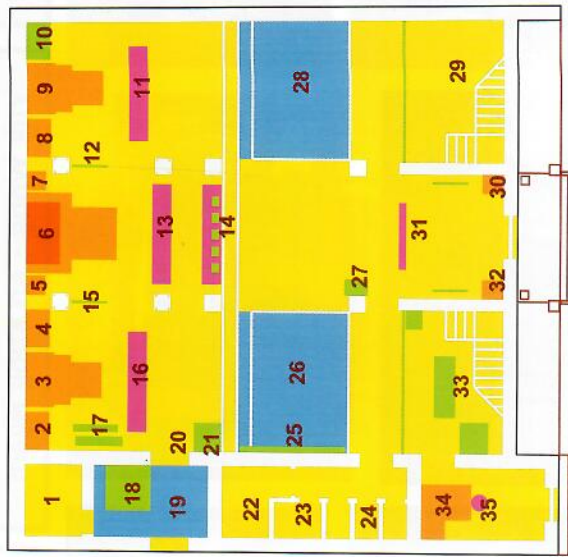
9



廟 貌



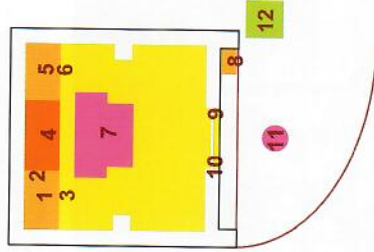
2



- |   |                               |
|---|-------------------------------|
| 1 Staff area                                  | 19 Open area                  |
| 2 Kwan Kung, God of War                       | 20 Circular opening           |
| 3 Wong Tai Sin, a God of Medicine             | 21 Bell and Drum              |
| 4 All Saints                                  | 22 Kitchen                    |
| 5 Mo Sheung Kui (Unpredictable Ghost)         | 23 Staff area                 |
| 6 Tam Kung                                    | 24 Toilets                    |
| 7 Dei Ju, Earth God                           | 25 Donors tablets             |
| 8 Ng Tung, Gods of Five Lucks                 | 26 Open courtyard             |
| 9 Lung Mo Leung Leung                         | 27 Donation box               |
| 10 Ancestor tablets                           | 28 Open courtyard             |
| 11 Offerings table                            | 29 Staff area                 |
| 12 Three symbols of Eight Immortals           | 30 To Dei Kung, Earth God     |
| 13 Offerings table                            | 31 Spirit Screen (Dong Chung) |
| 14 Five blue antique ritual vessels (Ng Kung) | 32 Moon Goon, Door Official   |
| 15 Three symbols of Eight Immortals           | 33 Temple offerings for sale  |
| 16 Offerings table                            | 34 Kwun Yum, Goddess of Mercy |
| 17 Dragon Boat and Junk replicas              | 35 Incense burner             |
| 18 Incinerator                                | 36 Tam Kung's Seal            |

This temple dedicated to the *Tam Kung* was built in 1905. It is said to have excellent *fung shui*, being situated in the front part of a dragon whose geomantic vitality reaches across the water to Kowloon Peak. The temple has recently been refurbished to its original condition and a grand re-opening celebration took place in December 2002. *Tam Kung* was worshipped as a god when he was only twelve and was officially deified during the Qing Dynasty. At an early age he was able to foretell future events and to heal the sick. *Tam Kung* is portrayed as being young and fresh faced. He is a local deity who is said to be able to control the weather and cure people of their illnesses. *Tam Kung* is attributed to saving the people of Shaukeiwan from a cholera epidemic in the 1960s. His birthday on the eighth day of the fourth moon is well supported with an impressive celebration that includes at least two swirling dragons and a large number of lion dancers. These parade for hours through the streets of Shaukeiwan and each present their homage to *Tam Kung* in front of the temple. In front of the temple there is a rock with the top exposed. This is believed to be *Tam Kung's* magic seal.





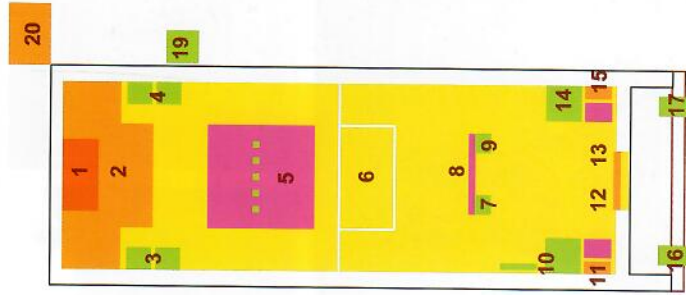
This Yuk Wong Kung Tin Temple is one of a few in Hong Kong for the worship of the Jade Emperor (Yuk Wong). The Jade Emperor is the King of Heaven and the supreme deity in charge of the heavenly hierarchy of gods. He lives in the constellation of stars known as the Great Bear with the Star Gods, *Fuk*, *Luk* and *Sau*. These are the gods of Happiness, Affluence and Long Life. The secondary deities in this temple are *Tin Hau*, the Goddess of Heaven, on the left and *Kwun Yum*, the Goddess of Mercy on the right. *Yuk Wong* was *Tai Yue* in ancient China who was credited for solving flooding problems and saving lives. It is unknown when this small temple was built but it is understood that the people from Hutzhou and Chaozhou, who mined stone nearby for building purposes, set up a shrine to worship *Yuk Wong* in the mid 19th century. At the beginning of the 20th century the shrine was developed into a small temple. Since then the temple has been renovated many times, most recently was in 1992. This temple is popular with fishing folk. Within a crevice at the front of the temple there is a small shrine dedicated to *Dai Bak Kung*, the Protector Earth God.

- 1 Tin Hau, Empress of Heaven
- 2 Tai Sui, Lord of Time
- 3 Dei Ju, Earth God (under)
- 4 Yuk Wong, (Jade Emperor), King of Heaven
- 5 Kwun Yum, Goddess of Mercy
- 6 White Tiger (under)
- 7 Offerings table
- 8 Bak Kung, Protector Earth God
- 9 Moon Goon, Door Official
- 10 Moon Goon, Door Official
- 11 Incense burner
- 12 Incinerator

19

## Tin Hau—Shek O

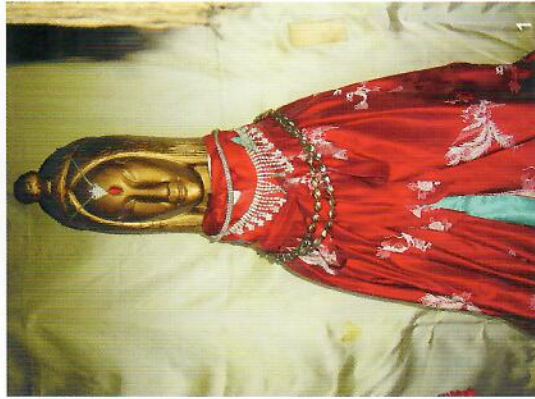
19



This temple located in the heart of Shek O is dedicated to *Tin Hau*, the Empress of Heaven and the Patron Saint of Boat People. The main altar has a single statue of *Tin Hau* with smaller statues of attendants and small images of *Tin Hau* lined up across in front of her. Amongst these are statues of Thousand Li Eyes and Favourable Wind Ears. To the left and right in front of the main altar are four recently added dressing tables with two washing bowls and cloths. On top of these are accessory objects such as a fan, a comb, a mirror and a couple of handkerchiefs. The temple has an anchor shaped bell with a drum on the right. On the left is a sedan chair used for taking an image of *Tin Hau* around Shek O on her birthday and other festivals. The Spirit Screen has interesting paintings of the two door gods but dressed in civilian clothes. On the main entrance doors it would appear that the same door gods are dressed for battle. The temple is well preserved and cared for. On the main central offerings table is a set of five ritual vessels called *Ng Kung*. A small shrine to *To Dei Kung*, the Earth God, is located outside at the rear of the temple.

18

- 1 Tin Hau, Empress of Heaven
- 2 Smaller statues of Tin Hau and attendants
- 3 Dressing table, washing bowl
- 4 Dressing table, washing bowl
- 5 Offerings table with Ng Kung
- 6 Smoke tower (above)
- 7 Donation box
- 8 Spirit Screen (Dong Chung)
- 9 Donation box
- 10 Sedan chair and carrying poles
- 11 Moon Goon, Door Official
- 12 Door God (Moon San)
- 13 Door God (Moon San)
- 14 Anchor shaped Bell and Drum
- 15 Moon Goon, Door Official
- 16 Female stone lion
- 17 Male stone lion
- 18 Incinerator
- 19 Incinerator
- 20 To Dei Kung, Earth God



This small temple is dedicated to a Goddess of the Sea, *Hoi San*. It faces the sea from a platform at the south westerly end of Shek O Beach with a small painted concrete lookout structure.

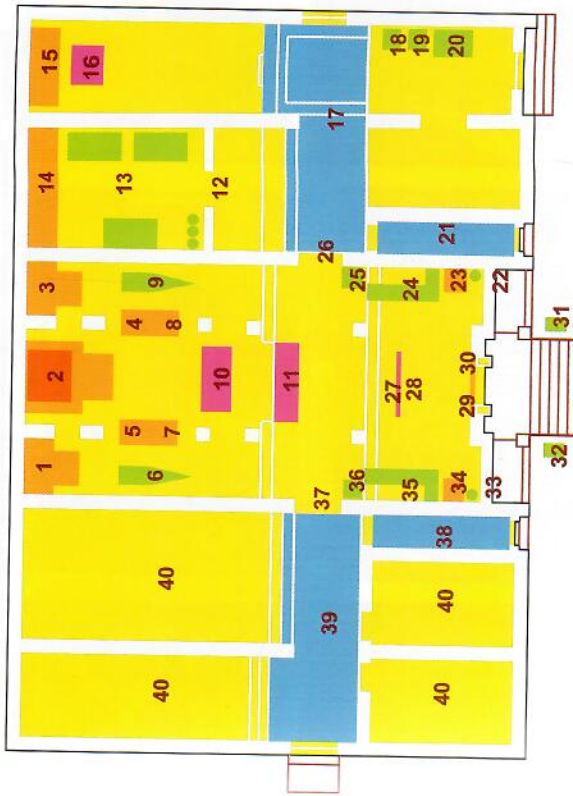
An engraved marble plaque on the outside of the temple tells the story about an image of a beautiful girl being seen through the mist off Shek O Beach. Some local residents saw this image and it was such a significant event that it was decided to build a temple dedicated to the Goddess of the Sea in the image of a beautiful maiden. Permission was granted by the government and the temple was built in 1975. The statue is very unusual in that it has a modern appearance. The temple houses one deity under an embroidered canopy. An interesting observation was that, in front of *Hoi San* on the left, there was a dressing table with a bowl and cloth which were exactly the same as in the Tin Hau Temple in Shek O.

Worshippers have placed a small god statue and tablet in the covered lookout.

- |   |                               |
|---|-------------------------------|
| 1 | Hoi San, a Goddess of the Sea |
| 2 | Donation Box                  |
| 3 | Wash basin with cloth         |
| 4 | Marble plaque                 |
| 5 | Rock                          |
| 6 | Raised platform Temple view   |
| 7 | Incinerator                   |
| 8 | Covered lookout               |
| 9 | Kwan Kung statue and tablet   |



Mystic Rocks at Lei Yue Mun (22)



1	Gum Fa, Patron of Pregnant Women	21	Open corridor
2	Tin Hau, Empress of Heaven (3 No)	22	Stone cannon ball
3	Tin Hau, Empress of Heaven (2 No)	23	Moon Goon, Door Official
4	Female attendant	24	Fortune teller
5	Female attendant	25	Bell and Drum
6	Model Boat	26	Circular opening
7	Thousand Li Eyes	27	Spirit Screen (Dong Chung)
8	Favourable Wind Ears	28	Choi Moon (boat shaped carving) (above)
9	Model Boat	29	Gate God Chen Shuk Bo
10	Offerings table	30	Gate God Wat Chi King Tak
11	Offerings table	31	Male stone lion
12	Circular opening in decorative wall	32	Female stone lion
13	Tin Hau's Bedroom, Four Post Beds	33	Stone cannon ball
14	Tin Hau	34	To Dei Kung, Earth God
15	Yue Loi Fat Jo	35	Temple offerings for sale
16	Offerings table	36	Donation box
17	Open courtyard	37	Circular opening
18	Antique Bell	38	Open corridor
19	Antique incense burner	39	Open courtyard
20	Display case with antique artifacts	40	Staff area

This temple was built by a *Lin Tao-1* in the reign of *Hsien Chun* (1265-1274) of the Southern Sung Dynasty as a substitute for the old Tin Hau Temple on the northern shore of Nam Fat Tong Mun Island (Tung Lung Island) and which fell into obscurity and was forgotten. It is known to be the oldest temple in Hong Kong. The busiest time in the temple is the *Tin Hau Festival* on the 23rd day of the third moon when tens of thousands of fishing folk and pilgrims from all over Hong Kong come to pay homage to the deity. There are three statues of *Tin Hau* on the main altar. The statue on the left has been added relatively recently and one of the other two, presumably the one on the right, was brought from a temple on a neighbouring island. To the right is an altar with two smaller statues of *Tin Hau* which are carried in processions outside the temple. On the left is a simple shrine to *Gum Fa*, who hears the prayers of expectant and new mothers. Above the Spirit Screen (*Dong Chung*) just inside the main entrance is a very ornate gilded boat shaped carving called a *Choi Moon*. What appears to be a couple of old stone cannon balls can be found close-by, hidden in the corners to the left and right.

22

## Tin Hau—Lei Yue Mun

22



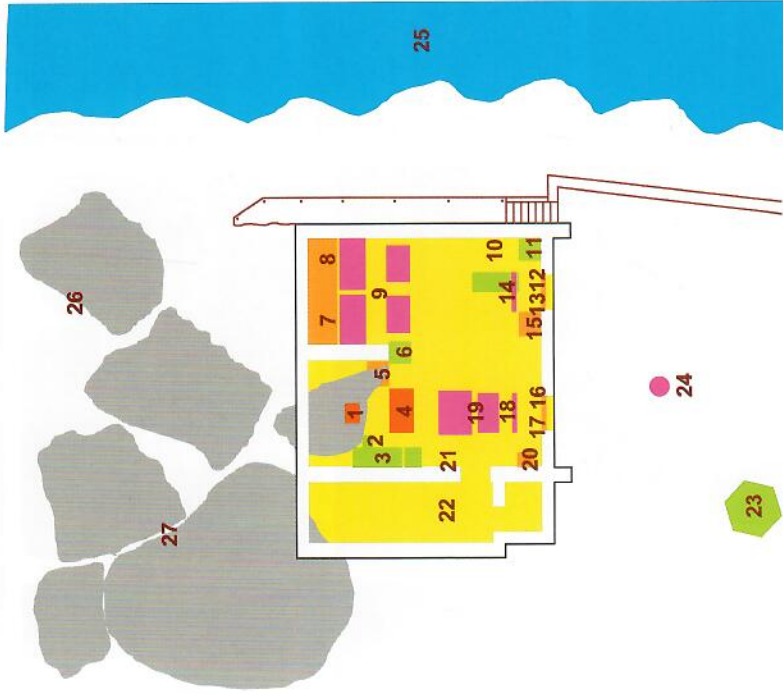
26



21



A



- |    |  |    |                            |
|----|--|----|----------------------------|
| 1  | Tin Hau, Empress of Heaven (inside rock) | 14 | Spirit Screen (Dong Chung) |
| 2  | Dressing Table                           | 15 | Wei To                     |
| 3  | Four Poster Bed                          | 16 | Door God (Moon San)        |
| 4  | Tin Hau, Empress of Heaven               | 17 | Door God (Moon San)        |
| 5  | To Dei and Choi San (under)              | 18 | Spirit Screen (Dong Chung) |
| 6  | Sedan Chair                              | 19 | Offerings tables           |
| 7  | Kwun Yum, Goddess of Mercy               | 20 | Bak Kung                   |
| 8  | Kwan Kung, God of War                    | 21 | Spiritual photograph       |
| 9  | Offerings table                          | 22 | Staff area                 |
| 10 | Temple offerings for sale                | 23 | Incinerator                |
| 11 | Gong, Anchor shaped Bell and Drum        | 24 | Incense burner             |
| 12 | Door God (Moon San)                      | 25 | Victoria Harbour           |
| 13 | Door God (Moon San)                      | 26 | Rock inscription           |
|    |  | 27 | Rock inscription           |
|    |  | A  | Ancient tablet             |

Located on the Eastern tip of the Kowloon peninsula, overlooking the entrance to Victoria Harbour this temple is dedicated to Tin Hau, Empress of Heaven. Records show that the Tin Hau Temple was built in the 18th of the *Ching Dynasty* (1754 AD) by a pirate named *Cheng Lin Cheong*. The temple is divided into two parts. The left hand side is dedicated to Tin Hau and there is a small shrine inside a large rock that occupies the rear part of the temple. Inside the rock are small statues of Tin Hau with Kwun Yum and Lung Mo Leung Leung, Dragon Mother. The main altar to Tin Hau is in front of the rock. Next to the rock is a dressing table and a four poster bed for Tin Hau. The other half of the temple is dedicated to Kwun Yum, Goddess of Mercy, on the left and Kwan Kung, God of War on the right. Opposite Kwun Yum and next to the entrance is Wei To. Large rocks forming an integral part of the temple are an interesting feature. Some of the rocks have inscriptions that record a vision of Tin Hau that appeared in 1953. Two copies of a photograph of the image are displayed inside the temple. The temple was renovated in 1953. There are two old cannons on display just outside.



23

### Tin Hau—Cha Kwo Ling

23



20



19



21



7



22



24



28

29

26

30

27

- |    |                                  |    |                            |
|----|----------------------------------|----|----------------------------|
| 1  | Wat Chi Kung                     | 18 | Spirit Screen (Dong Chung) |
| 2  | Lu Pan, Patron of Carpenters     | 19 | Gate God Wat Chi King Tak  |
| 3  | Hung Fu Ji                       | 20 | Gate God Chen Shuk Bo      |
| 4  | Offerings table                  | 21 | To Dei Kung, Earth God     |
| 5  | Gum Fa, Patron of Pregnant Women | 22 | Four Poster Bed            |
| 6  | Tai Sui (under)                  | 23 | Wooden screen gate         |
| 7  | Tin Hau, Empress of Heaven       | 24 | Model House                |
| 8  | Wah Kwong, God of Fire           | 25 | Dressing Table             |
| 9  | Kwun Yum, Goddess of Mercy       | 26 | Incinerator                |
| 10 | Offerings table                  | 27 | Incinerator                |
| 11 | Temple offerings for sale        | 28 | Female stone lion          |
| 12 | Donation Box                     | 29 | Male stone lion            |
| 13 | Offerings table                  | 30 | Incense burner             |
| 14 | Temple offerings for sale        | 31 | Store                      |
| 15 | Staff area                       | 32 | Kitchen                    |
| 16 | Choi San, Wealth God             | 33 | Washing room               |
| 17 | Bell and Drum                    | 34 | Open courtyard             |
|    |                                  | 35 | Toilets                    |

This stone clad temple was built in 1948 under the auspices of the Secretariat for Chinese Affairs at the request of the Sze Shan villagers. It is a substitute for the original Tin Hau Temple which was situated near Kwun Tong Bay, built in 1821 in the reign of *Tao Kuang* (1821–1850) and demolished in 1947 to make way for urban development. It has been managed by the Chinese Temples Committee since its completion. *Tin Hau*, the Empress of Heaven, is the main deity of the temple sitting in the centre of the main hall with *Gum Fa*, Patron Saint of Pregnant Women, on the left and *Wah Kwong* on the right. *Kwun Yum*, Goddess of Mercy, sits in her own hall on the right. *Lu Pan* is the main deity in the hall on the left. The temple is faced with stone from the original stone walls retrieved during the renovation carried out in 1999. Other deities are *Wat Chi Kung*, *Hung Fu Ji*, *Kwan Kung*, *Tai Sui*, *Choi San* and *To Dei Kung*, Earth Protector God. This temple has a bedroom for *Tin Hau* with a four poster bed and a dressing table. The Door Gods are impressively carved and outstanding. An unusual display item is a photograph of a westerner, the Honorable R.R. Todd, in a commemorative plaque dated 1950.



5



6



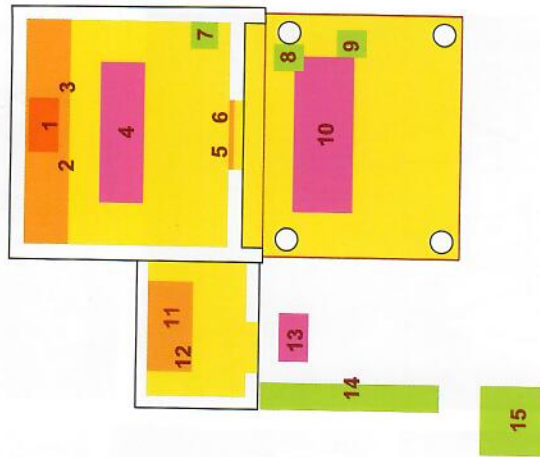
11



3



12



This temple dedicated to the Monkey God, otherwise known as the great Sage Equal to Heaven, *Chai Tin Dai Sing*, is located on the hillside terrace above Sau Mau Ping Road. It is approached up concrete steps along a winding concrete path from the road below. Nearby there are a number of shrines to different gods and on a terrace higher up there are two other temples, one to *Kwun Yum* and the other to the City God, *Sing Wong*. The Monkey God's temple is small with one shrine of the Great Sage facing the door. The wall surrounding the altar is covered with intricately carved and gilded paneling. To the left of the temple is a small shrine to another Monkey God assisted by other standing Monkey God images.

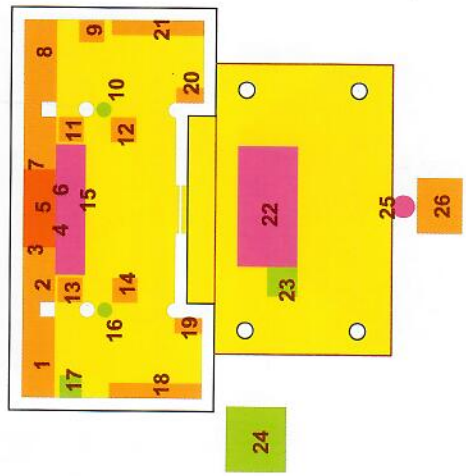
The Monkey God is capable of speaking to worshippers through a male medium who is able to perform a number of feats to show supernatural powers. In another temple close to Sau Mau Ping Road, at the end of the path, there are a number of implements associated with the Monkey God medium. These include spiked balls, a bed of nails and a chair of sharp knives.

- |   |                                |    |                          |
|---|--------------------------------|----|--------------------------|
| 1 | Chai Ting Dai Sing, Monkey God | 8  | Bell (hanging from beam) |
| 2 | Attendant God                  | 9  | Donation box             |
| 3 | Offerings table                | 10 | Offerings table          |
| 4 | Offerings table                | 11 | Monkey God               |
| 5 | Door God (Moon San)            | 12 | Monkey God (small)       |
| 6 | Door God (Moon San)            | 13 | Offerings table          |
| 7 | Washing basin                  | 14 | Ancestor table           |
|   |                                | 15 | Incinerator              |





This compact temple is adorned with an array of gods associated with the main deity Kwun Yum, Goddess of Mercy. Close to Kwun Yum are Golden Boy and Jade Maiden. Statues of the Four Heavenly Kings, or Four Diamonds, stand in the main hall to protect the temple and followers of the law. These were four Indian brothers who adopted Chinese names. Dou Man Tin Wong carries his umbrella of chaos. Chee Gwok Tin Wong holds a four string guitar. Tsang Cheung Tin Wong carries a sword and Gwong Muk Tin Wong has two whips. Eighteen Lohan occupy space at each end of the temple. The image of Lung Mo Leung Leung, Dragon Mother, is hidden in the space between Kwun Yum and Lung Mo. Tin Hau occupies the side altar on the right. Two carved and brightly painted dragon columns provide an eye catching feature. This temple is located high on the hillside above Sau Mau Ping Road within a complex of temples and shrines to many gods. It is accessed by climbing up a concrete path with many steps. Outside in front of the temple is a small shrine containing Wei To and the Four Heavenly Kings to protect the temple.



- |    |   |    |   |
|----|---|----|---|
| 1  | Lung Mo, Dragon Mother                                | 14 | Heavenly King, Tsang Cheung Tin Wong, sword |
| 2  | Wei To, Buddhist Temple Guardian                      | 15 | Offerings table                             |
| 3  | Buddha sitting on a Lion                              | 16 | Carved and painted Dragon column            |
| 4  | Jade Maiden (Yuk Nui)                                 | 17 | Dressing Table                              |
| 5  | Kwun Yum, Goddess of Mercy                            | 18 | Seven of Eighteen Lohan                     |
| 6  | Golden Boy (Gum Tung)                                 | 19 | Two of Eighteen Lohan                       |
| 7  | Buddha sitting on an Elephant                         | 20 | Two of Eighteen Lohan                       |
| 8  | Tin Hau, Empress of Heaven                            | 21 | Seven of Eighteen Lohan                     |
| 9  | Kwun Yum, Goddess of Mercy                            | 22 | Offerings table                             |
| 10 | Carved and painted Dragon column                      | 23 | Donation Box                                |
| 11 | Heavenly King, Chee Gwok Tin Wong, four string guitar | 24 | Incinerator                                 |
| 12 | Heavenly King, Gwong Muk Tin Wong, two whips          | 25 | Incense Burner                              |
| 13 | Heavenly King, Dou Man Tin Wong, umbrella             | 26 | Wei To and Four Heavenly Kings              |



26

### Hau Wong—Kowloon City

26



This temple was built to the memory of *Hau Wong* (Marquis Prince) *Yang Liang Chieh* by the residents of Kowloon City in the eighth year of *Yung Cheng* (1730). *Yang* rendered meritorious service as an escort to the fugitive emperors of the Southern Sung Dynasty until they reached Kuan Fu (Kowloon). He was thereafter known for his bravery and loyalty. The *Hau Wong Festival* is held on the sixteenth day of the sixth moon. The temple is on a small hillock and is approached by stairs to a platform where you are greeted by two stone lions. The entrance to the temple is past an outside smoke tower where incense coils burn above an old red incense burner, an open courtyard before the front door displays attractive *Shekwan* pottery friezes on both sides. Inside the temple the main deity *Hau Wong* sits with two smaller statues of himself in front. *Kwan Yum* is on the left and an altar to All Saints which include *Pau Kung*, and the Monkey God is on the right. In rooms off the main temple are the Three Precious Buddhas, the Eighteen Disciples of Buddhas and *Dai Fat Buddha* (*Amitabha*). An ancient inscription of Chinese characters can be found at the rear of the temple on a large rock.



- 1 Ancient rock inscription
- 2 Kwun Yum, Goddess of Mercy
- 3 Sek Gum Dong with Tiger (under)
- 4 Hau Wong (Marquis Prince)
- 5 To Dei Kung (under)
- 6 All Saints and Buddhas
- 7 Tiger (under)
- 8 Offerings table
- 9 Donation box
- 10 Temple offerings for sale
- 11 Choi San, Wealth God
- 12 Incinerator
- 13 Male stone lion
- 14 Gate God Wat Chi King Tak
- 15 Gate God Chen Shuk Bo
- 16 Choi Moon (boat shaped carving) (above door)
- 17 Female stone lion
- 18 Bell and Drum
- 19 Fortune teller table
- 20 Three Precious Buddhas
- 21 Eighteen Buddha Guardians (Lohan)
- 22 Dai Fat Buddha
- 23 Ancestors tablets
- 24 Staff area
- 25 Staff area
- 26 Toilet
- 27 Kitchen
- 28 Open courtyard with Shekwan pottery frieze
- 29 Live fish container
- 30 Shekwan pottery frieze
- 31 Shekwan pottery frieze
- 32 Incense burner
- 33 Female stone lion
- 34 Male stone lion



27

28

Located in a quiet and peaceful compound behind high walls is this temple dedicated to *Tin Hau*, Empress of Heaven. Built in 1885 the temple is divided into three parts. The central portion contains the main hall where *Tin Hau* sits in the prime position. She is accompanied by *Sai Fong Fat Mo* sitting on the left and an All Saints and Buddhas altar is on the right. On the main altar there appears to be two sets of *Ng Kung*, two sets of five ceremonial vessels. Some of these could be relics of *Hoi Sum* Temple which were deposited here after it was demolished during town development. In the right portion of the temple is a central altar dedicated to *Lung Mo Leung Leung*, Dragon Mother, with *Kwun Yum*, Goddess of Mercy, on the right and what appears to be another image of *Tin Hau* on the left. The right-hand side portion of the temple has a room at the front with two four-poster beds, a decorated sedan chair and a washing basin stand. Behind a party wall is a small area for a fortune teller. An area for staff is provided at the back. There is a shrine dedicated to the District God, *Shea Tan* which is located outside next to the incinerator. This is popular with local worshippers.

1 Staff area

2 Sai Fong Fat Mo

3 Chai San and White Tiger (under)

4 Tin Hau, Empress of Heaven

5 Dei Ju (under)

6 All Saints

7 Offerings table

8 Donation box

9 Tin Hau Leung Leung

10 Lung Mo, Dragon Mother

11 Kwun Yum, Goddess of Mercy

12 Offerings table

13 Tai Sui

14 Donation box

15 Temple offerings for sale

16 Three Pure Ones

17 Fortune teller

18 To Dei Kung, Earth God (2No)

19 Spirit Screen (Dong Chung)

20 Bell and Drum

21 Temple offerings for sale

22 Four Poster Bed

23 Dressing table

24 Sedan Chair

25 Four Poster Bed

26 Fortune teller

27 Incinerator

28 Shea Tan, District God



28

Pak Tai—Ma Ta Wai Road

28



A large imposing image of *Pak Tai*, the Barefoot Emperor of the North, occupies the main altar of this temple. He is accompanied by two generals. The altars on his left and right have many images. On the left these include *Tai Sui* and on the right are statues of *Pau Kung*, *Mah Kwong*, *Tin Hau*, *Kwan Kung*, *Wong Tai Sin* and others. It is interesting that the altar to *Pak Tai* is hidden behind an altar to *Kwun Yum*, Goddess of Mercy, which stands independently in the middle of the main hall. This suggests that *Pak Tai* may have become less popular. To regain that popularity it would appear that a new image of *Pak Tai* has been provided or the original has been restored and repainted. The temple was built in 1876. At the back of the *Kwun Yum* altar and in other locations are images of *Pak Tai*, easily recognized with his bare feet resting on a snake and a tortoise. Upon entering the temple there is a decorated sedan chair in a glass cabinet. This will be used for carrying an image of *Pak Tai* around the neighbourhood on his birthday. A feature of this temple is a shrine to the wayside deity, *Fook Dak Lo Yeh*, which is located in the open area outside in front of the temple.

- |    |                                  |    |                          |
|----|----------------------------------|----|--------------------------|
| 1  | Tai Sui, Gods of the Year        | 15 | Door God (Moon San)      |
| 2  | Tin Gau (under)                  | 16 | Moon Goon, Door Official |
| 3  | Pak Tai, Emperor of the North    | 17 | Ancestor tablets         |
| 4  | All Saints                       | 18 | Sek Gum Dong             |
| 5  | Choi San and White Tiger (under) | 19 | Offerings table          |
| 6  | Kwun Yum, Goddess of Mercy       | 20 | Fook Dak Lo Yeh          |
| 7  | Offerings table                  | 21 | Shea Kung                |
| 8  | Bell and Drum                    | 22 | Incinerator              |
| 9  | Temple Offerings for sale        | 23 | Staff area               |
| 10 | O Lei Tor Fat                    | 24 | Staff area               |
| 11 | Sedan Chair                      | 25 | Staff area               |
| 12 | Spirit Screen (Dong Chung)       | 26 | Toilet                   |
| 13 | Donation box                     | 27 | Open yard                |
| 14 | Door God (Moon San)              | 28 | Kitchen                  |