Xie Tian Gong, 脇天宮  Bandung Chinese temple (1917)

(1896 “Sheng Di Miao.” 聖帝廟)  its symbolism, hermeneutic, iconography.

Abstract: The study refers to an old Chinese temple in Bandung, West Java, Indonesia. Historically it is related to the effect of the Chinese diaspora in Bandung’s early settlement. The temple is the only building in the district which completely copies Chinese vernacular architecture as developed in their country of origin, without any influence or regard to the local cultural traditions. It portrays the culture and beliefs of the immigrants: with murals that carry messages related to their Chinese history, mythology, society, wisdoms and religion. Together with the building elements, they form an expression of their cultural philosophy. Architectural details are products of traditional folk collective memories, worshipping their historic and religious figures. Interpretation of this temple’s existence describes the dynamic of local history, the influences to city growth typology and morphology. Sustaining changing Chinese ethnic transformation, while adapting to the domestic political situation and conditions.

Keywords: vernacular architecture, traditional building, symbol, meaning, mural, hermeneutic, iconography, Chinese culture, folklore, history, diaspora, religion, temple, settlement, conservation.

The Chinese community settlements already existed for centuries spreading along Indonesian islands shores. The pursued many economic activities in west Kalimantan and Bangka Belitung islands as tin miners; in Eastern Sumatra and Riau islands as farmers, in Bagansiapi-api as fishermen, on the northern shore of Java mostly as merchants. The Majority of emigrants came from Fujian and Guangdong provinces, China, looking for a better futures in the promising land and society. On Java island they lived and settled concentrations near the harbors and transportation nodes; main road and railway stations; for the sake of convenience to their businesses moving merchandize and products. They lived in a very tight neighborhoods; densely built environments, such conditions naturally giving rise to an exclusive society with intense cultural tradition similar with their original homeland. To accommodate certain community religious services and activities then they built temples, a buildings which consistently copied precisely the temples in their origin villages. Without any local cultural influences, these remains are genuine Chinese vernacular buildings. The temple also functioned as a community center for its specific area and it influenced the growth pattern of local city settlement areas.

The major traditional Chinese beliefs consist of Buddhist, Dao, and Confucius; their teachings always covered and served in every Chinese temple. Due to the confucius principle of honor towards elders; in the society it showed as appreciation to parents, God Almighty, or any figure of significant achievement and deed. Such historical persons are honored and made examples for future generations, their characters praised. The stories passed on for generations, becoming legends and folklore. Further they are adored and worshipped as deities, whose idols are honored in their temples. There are some interesting temples found in Indonesia, which have some Moslem gravesites inside these specific Chinese temples. Together with Chinese deities, such in Palembang (Kemaro island), Ancol (Jakarta), Tanjung Kait, Cileungsi (Bogor), Semarang (SamPoKong) etc., they are worshipped together without any conflicts or prejudices the result of perfect acculturation and tolerance amongst different ethnic groups, accepted and preserved together by local communities. The Chinese temples transformed themselves becoming local vernaculars with nuances of Chinese architecture styles after centuries of existing.

Murals of Chinese temple iconography as cultural hermeneutics and symbols.

Chinese culture and beliefs similar to other places around the Asia Pacific were inspired from earlier animism, the belief that assumed every thing in the nature has a soul, stones, tree, animal, nature activities etc. Then appeared mythological subjects, dragon, phoenix, masks similar to the totem. The latter came the teaching of Confusius(551-472BC), Laotse(around 6th century BC), and Buddha. Their
influences made up Chinese culture and art. From the Han dynasty (202 BC- 221 AD) they left many artistic articles as components of the culture: silk, lacquer and literature. Some of these themes include tiger, turtle, heron, tiger, deer, mythological animals: phoenix, kirin, dragon etc. In the period of the Tang (AD 618-906) the art was much influenced by Buddhism, then came the figures of angels, Bodhisatva, entrance guards, evil spirits, holy idols, heroes worshiped as deities. During the Song dynasty (AD 960 – 1279) there were produced many beautiful artworks, very fine products of ceramic, paintings with naturalistic style, birds, fowl, fishes, flowers, trees and mountains. This period is called the peak of Chinese culture and art.

Chinese characters originate are from pictures, pictographic symbols; each one representing an object. Then by long historical evolution they become the current character, an abstract ideographic writing. The way to read them is to be memorized, unlike the spelling in our alphabet (phonetic alphabet). This situation made Chinese communication rely on “eyes communication” rather than “ear communication” as alphabets. Each character is combined with several symbols called hanzi 汉字 the character used by the Han ethnics, who were the dominant Chinese people. The same characters are pronounced differently within each other ethnic group.

Chinese painting also has symbolic meaning, imbued with massage and meaning. Sometimes the drawings cover a poem or couplet To understand perfectly the meanings, readers must have enough knowledge of the mentioned cases, history, folklore, myth etc. Symbols in Chinese culture often use homonym or homophone characters, the expression is shown in drawing, ornament or calligraphy. The same situation exists with murals in the Xie Tian Gong 脇天宫 temple, Bandung. The murals pass along the Chinese cultural messages, the philosophical principles and teaching beliefs of Dao, Buddhism, Confucius. They shows the episodes of folklore, historic novel “Three Kingdoms” San Kuo 三国; examples of virtuous character, gentleman’s deed, the heroes to be remembered and revered. These historical Chinese myths, legends, and folklores, are blended together becoming Chinese culture, creating architectural expression as symbols, ornament, decoration. To understand those in detail we should understand the historical situation, or philosophical principles covering each exposure.

Large mural on the east wing of main building (pictures from year 2008 and 1976).

Zhao cai yuan shi xing ren de 招財源是行仁德 Source of fortune is virtue.

Jin bao quan wei zai shan xin 進寶全為在善心 The wealth incoming based from kindness.

- Bat(bian fu 蝙蝠). Homonym of fu mean fortune. In some there are 5 bats, representing fortune: longevity, wealth, health, wisdom, natural death. Myth says the white bat is 1000 years old, if eaten it will give longevity and sharp eyes. Red bats symbolize of heft. Deer(lu 鹿) are believed to have long life, as symbol of longevity. The body of 1000 years old deer
becomes gray in colour, in another 500 years it will become white. The vehicle animal for the deity of longevity (more details see below). The deer antler was taught to be a medicine for longevity. The small cart with antler and peach (tao 桃) those have similar meanings of symbols. The Heron (he 鶴) symbol of longevity (more details below). The Chrysanthemum (juhoa 菊花) flower of summer; symbol of happiness and longevity, a colourful flower.

The Large mural on the west wing the main building (pictures from year 2008 and 1976).

Fu lu shou san xing gong zhao. 福禄寿三星拱照 Fortune, wealth, age, the three shining stars.

Tian di ren yi qi tong chun. 天地人一氣同春 Heaven, earth, human, together with the spring.

Picture of 3 deities: longevity (old man with stick), richness, fortune (man with baby) in the Chinese philosophy to have a descendent is a must as an expression of good fortune, continuing the family name and devotion to the deceased elders. Pictures of deer, heron, pine tree, dragon, meanings explained elsewhere. The big peach (tao 桃) fruit; carried on the head of a boy, the fruit belongs to the longevity deity p’an tao 蟠桃. Growing in the Kun Lun mountains, its flowers come every 3000 years, the fruit ripens after another 3000 years. Figures of 2 playing children, another hugged by a lady and sitting on the lap of a man, means good health and many descendants. Peony (mudan 牡丹) a spring flower named as the “queen of flower” symbol of richness and glory (summer flower is lotus, lian 莲花, winter flower is plum, mei 梅). Peony flowers of many colour variations began appearing from the 8th century, but the most admired is the red peony. A girl is bringing fabric and gold, symbols of wealth. Murals in the front terraces.

Nian nian you yu. 年年有余 Prosperous years. Yu shui he xie 魚水和諧 Fish and water harmonize. Fish (yu 魚) homonym with an other character meaning prosperity, abundance. Thus it represents wealth. Twin fishes swimming together to show happy and harmonious couples, the picture is frequently used during the wedding ceremony. Mao Ze Dong 毛泽东 took this symbol for the relationship of the army soldier and people as the fish and water. During Chinese new year fish is
served as the symbol of prosperity for the coming year. During the ritual to the deceased ancestor, it is obliged to serve on the table meats from 3 elements, fish(water), pork(land), chicken(air). The drawing of fish appears often on ceramic handicraft. Another custom adopted by Indonesian Betawi (ethnics of Jakarta area) is to deliver fish dishes to ones parents-in-law, a symbol of descendant fertility. The fish swim against the current as symbols of tenacity in the Chinese self defense arts. Folklore says there is sturgeon fish in the Yellow River, every 3rd month of the lunar calendar swimming against the current to the upper parts of the river. The fish who can jump and pass the dragon gate (Long men 龍門) transformed becoming dragon. This story is used as the symbol for those who could pass the royal examinations. People believed if they saw groups of fishes swimming against the current this foretold an insecure situation. Myth said King Fu Yi (2953 – 2838 BC) as the first person who taught people how to make fishing nets, fishery and preservation of the catch. A fish picture together with lotus (lian莲) or heron (he 鶴) homonym with character means unity, continuity and love. Lotus flowers and leaves completed with the bud are symbolic of integration. 2 lotus flower are symbols of harmony; with its fruit means fertility and descendants. Another legend tells of an ancient king from 500AD spreading lotus flowers to enable his beloved wife to dance on these flowers; maybe it was a carpet with lotus flower embroidered on it. This story was the beginning of the custom of binding girls feet in the Chinese traditional culture. Part of society thought it attractive to see a lady with small feet. This custom was prohibited after 1912.

Deer (lu 麂) homonym for good income, riches, also as a longevity symbol. According to the legend deer can find the eternal mushroom. This makes the antler valuable as longevity medicine. Pine (song 松) tree and cypress (bai 柏) also symbolize longevity. Those trees together with bamboo and plum trees are evergreen, remaining green even during the snowy winter. River, waterfall, and the water are nature elements symbolizing yin 陰 the feminine.

**Long yin. 龍吟 Humming dragon.**

Dragon (long 龍): Chinese popular mythological animal with complex symbolism. Believed as the source of fortune and prosperity (very different from the western culture where the dragon is wicked and evil). The Dragon is a symbol of the masculine and of fertility, Yang 陽 element. Since the Han dynasty (206 BC – 220 AD) it represents the king as the son of heaven. It is the 5th animal in Chinese zodiac circle (zhi 支). At the ganzhi 干支 compass system, the blue dragon guards the east, manages rain and the spring season. At opposite western side a white tiger manages the autumn, at the north a black snake is in charge of winter, a red phoenix at the west is in charge of summer. The Dragon has a
supernatural character, it can be as small as a worm but can also be too large to fill the universe. The Dragon can be seen and it can also disappear materializing at its own wish, its age is self determinate. The dragon eats swallow, this is the reason during the ritual honoring dragon people swallows are released. Dragon can float on cloud, and can also move on the sea. Two dragons playing with fireball, symbolizes the messenger to heaven from earth vice-versa and it is assumed that this is a game which brings rain for the farmers. The myth says there are 4 kind of dragons, “heaven dragon” (tian-long 天龙) as the heaven power of growth, “spirit dragon”(shen-long 神龙) which manages wind and rain water, “earth dragon” (di-long 地龙) in charge of water springs and rivers, “hidden treasure dragon” (fu-cang-long 富藏龙) which guards wealth, concealed from human eyes. There are also four “king dragon”(long-wang 龙王) in charge of the 4 oceans on earth. They live in luxurious crystal palaces under the oceans. To honor these dragons, every year on the 5th of month 5 lunar calendar people hold the dragon boat 龍船 racing festival. Long boats are outfitted with dragon heads on their bows and dragon tail on their sterns. Currently these festivals are held on the occasion of commemorating the death of statesman Qu-Yuan 屈原. He lived in the Ying area and committed a suicide at the Mi-lou 汨羅江 river (295BC), due to slander by corrupt officials in the kingdom. People looking for his corpse sailed back and forth on the water, while bringing the zong 糉 glutinous rice with meat wrapped in the bamboo leaves as gifts to his soul. The dragon embroidered on the dress of king, princes of 1st and 2nd grades are always with 5 claws, 4 claws for 3rd and 4th grade princes, and 3 claws for ordinary officials.

_Hu xiao_ 虎啸 Roaring tiger. The Tiger (hu虎) is called the king of forest wild beasts, a symbol of masculine, of courage, ferocity, firmness. This symbol is used dominantly in the ancient Chinese military. The icon of tiger head is often hung on top of a door frame, intended to expel evil. It is embroidered on the infant’s hat and shoes for the same intentions and protections. It shown often on ceramics and bronze articles. The Tiger is the 3rd animal in 12-year Chinese zodiacal circle. Myth says that the white tiger is 500 years old.

_Long yin hu xiao_ 龙吟虎啸 The humming dragon and roaring tiger, are both guards at the main entrance of a temple. It is believed they will frighten away evil spirits.

_Song he yan nian_ 松鹤延年 The Pine tree and heron are symbols of old age.
The Crane. (he 鶴) A Symbol of long life, longevity. Drawn on the pine tree and the rock which have the same symbolic meanings. Twin herons flying to the sky symbolize wisdom (tien-he 天鶴). It is believed they can drive away evil spirits. According to legend there are 4 color of crane: black, yellow, white and golden. The Black crane is the oldest. When it reaches 600 years, a crane only drinks water and can live without eating. The crane is the servant and messenger from heaven, longevity deity, and empress of the sky. Sometimes flying heron are painted on a coffin, representing a vehicle for the deceased spirit to go to the west heaven for eternal life. The white crane is embroidered on the 3rd grade official uniform.

Pheasant (ye ji 野雞). Shown with a golden necklace is was formerly embroidered on the 2nd grade court uniform. The silver necklace for 3rd grade court officials. The pheasant drawn on a stone looking at the sun is a symbol of the king. Myth tells that during autumn and winter the pheasant is transformed into an oyster and stays in the water. Some people believe the pheasant brings ill omens. In some folklore the pheasant can transform into a beautiful lady with negative intention.

Peacock (kong que 孔雀) Symbol of beauty and dignity. Believed to drive evil away. In reality they live in southern China and maybe originate in the Malaya peninsula. Since the Ming dynasty tail feathers were used by officials to show their positions, nothing the different total circles on the feather, this custom abolished after 1912.
Cock and hen (gong ji 公鸡, mu ji 母鸡). The Cock is the 10th animal in the Chinese zodiacal circle. It is believed it could expel the devil and bring happiness. Sometimes the picture of a red cock is put on the wall with the expectation to protect the building from fire. On a coffin the picture of a white cock picture, or white heron were placed supposed to persuade the spirits to stay inside the coffin. The Cock’s character of letting the hen and chicken come to eat when food is found some food is a symbol of courage and responsibility to protect the family. Caring for the children’s education. It is always on time since it crows every early morning. A picture of a hen is also said to frighten away the bad spirits.

Ji Zha gua jian. 季札挂剑 (previous mural: Ji Zha xi jian 季札繋劍). During the period of “Spring and Autumn” (春秋) Wu kingdom appointed the crown prince Ji Zha 季札 as an envoy to visit several kingdoms. His first stop was the Xu kingdom, where he was welcomed by a friendly king. They became very good friends due to enjoying the same interests and hobbies. Ji Zha noticed the king looking at his antique sharp sword, its handle decorated with jewels. Ji Zha 季札 understand the king was very fond of his sword, event though he never mentioned it. During his farewell he promised the Xu king, after finishing his trip he would give the sword to him. As he finished his duty, Ji Zha reported to the Wu king. While he prepared his trip back to the Xu kingdom, he heard the news that the Xu king had passed away, not long after they parted. During his final sickness the king asked for him and expected his (Ji Zha) visit as his friend. Directly Ji Zha 季札 left and visited his tomb, sadly he released and hung the sword on the tree leaning above the gravesite. Muttering: “this is the promised sword I will give to you, even though you have dies, the sword is still delivered to you.”
Kong Rong rang li. 孔融让梨. Kong Rong (143-208) lived during East Han dynasty, the three kingdoms period (San Guo 三国). Born in the Lu kingdom, known as a scholar and official, he worked for Cao Cao, but was killed due to much criticizing and disagreement. The murals tell the story of 4 year old Kong Rong, when he had some pears which he split with his family taking the smallest for himself. When asked he replied, it was appropo that his elders got bigger pears and the youngest got the smallest. This story was taught in Chinese primary schools as an example of Confucian teaching. Kong Rong is a very smart boy, in his teens he wished to meet the scholar Li Yung who always selected his own guests; only to see who was known before. At the gate Kong Rong introduced himself to the servant as a family friend of Li Yung, and was then guided to meet the master. While Li Yung was accepting several guests, he asked Kong Rong which family he was from. He replied, Li Yung is the descent of Lao Tze, and himself is the 20th generation from Kung Tze 孔子. While Lao Tze and Kung Tze were great friends and behaved like family to each other, therefore now Li Yung and Kong Rong also should be family and friend. All those present laughed and agreed that he was cunning and smart. A guest commented, the smart boy is not always certain he will have a good position in society during his adult life. And Kong Rong responded, Sir; it seems when you were young you were a smart boy but unfortunately today you have no position at all. Hearing that comment the guests became embarrassed.

Wo xin chang dan. 卧薪唱胆 During the period "Spring and Autumn" 春秋 (770 – 476 BC) Wu and Yue kingdoms were fighting, and Yue lost the war, the king Si Goujian (496-465 BC) was detained. For the next three years in the Wu kingdom he was treated as a servant, caring for horses. Afterwards Si was released and returned to Yue. Si Guojian invited several clever scholars to be his advisers, with tricks and tactics they managed to weaken Wu kingdom. Si built up the army, during this period and refused to stay in the palace with its luxury. Si built a hut outside the palace, slept on wood branches and hung bile above his head. He tasted it every morning when he awoke and in the evening before going to sleep to remind him of his previous suffering. After 10 years of preparation Si attacked in surprise the Wue kingdom and won the war. Fu Chai the king of Wu killed himself. Si Goujian according to a legend sent to a war front a legion of convicts all with death verdicts ordering them to commit suicide in front of enemy army, as the enemy looked at the bloody site and headless corpses they become scared and refused to fight.
**Jin zhōng bāo guó** 尽忠报国. Yue Fei 岳飞 (1103 – 1142) was a famous general in Chinese history. His loyalty to the country became an important example. He lead the Song dynasty army against the Jin dynasty and was killed due to a slander, but the common people adored him and built temples devoted to him. His life story become part of folklore. Yue Fei refused an offer to be the leader of a bandits gang, and insisted on serving the royal army and determined to reach the top. His mother knew about his deed, and in 1122 when he was leaving to enter the army she said, “you have refused the bad offer, preferring poverty, you have not been tempted by wealth or high position.” But she worried after her death that he might fall into temptation. So she tattooed on his back the four characters for, “at utmost”, “loyal”, “serving”, “the country”. This story become very well-known in ancient Chinese history.

**Meng mu jiāo zi.** 孟母教子. Meng Zi 孟子 (Mencius; 372-289BC) His wise mother was very concerned about his education. She moved her home three times worried to see young MengZi 孟子 conduct, the first move was near his late father’s tomb, then near a market and last near a school. Since he used to imitate the visitors customs at each places. She settled lastly next to a school, trusting that this location was the most favorable for his education. One day MengZi 孟子 felt very bored in class, he returned home early. He was just sitting on top of some textile pieces, stock woven by his mother to be sold later at the market for their living. When she asked why he was home early, he answered that the study was difficult and he was not a clever student. The mother was very angry but she said nothing, she just took the pieces of textile and cut and tore them into the tiniest pieces. He cried realizing she was very angry and persuaded his mother to stop cutting the textiles. She stopped and explained, look at this textile it was woven from strand after strand, becoming a wide piece. Then it was cut and stitched together to make nice cloths. Similar with learning bit by bit, event it is difficult the process must continue. Later he understood that learning is quite enjoyable and useful. If he just wished to play and have fun and remain absent from the class, he would never know the benefits of learning. Since then Meng Zi 孟子 studied diligently and history notes he became the great Chinese philosopher, equal with Kong Zi 孔子 (Confusius). Very influential are these two figures in Chinese culture.
Jiang tai gong diao yu. 姜太公钓鱼．Jiang Ziya 姜子牙 (Lu Shang) Lived during the West Zhou dynasty (1046–771 BC) a historic legend. Staying at the Weishui riverside. He worked to end the Shang dynasty. Resigning due to the corruption. His wife; MaShi left him when he was poor, and later when Jiang was successful she wished to come back to him, but he poured water from a jar and asked if she could collect again the spilled water. She realized the answer, and so left and never came back. There was an ambitious king Wen in the Zhou kingdom. Jiang wished to hold an office in the Wen palace, and as he was fishing; day after day at the riverside near the public road, strangely he always used a straight hook without bait and fished while chanting. When passing people asked, he explained that he was not fishing for fish but for the lord and the king. When king Wen heard this story he sent a soldier to summon Jiang, but ignoring the messenger he continued fishing while muttering, no fish only stupid shrimp. Wen felt more attracted when received the queer report, again he ordered an official to see Jiang. Jian once again ignored the messenger and kept on fishing while muttering, big fishes not yet coming only disturbing small fishes. Wen became very keen and decided to see this for himself. He politely asked if Jiang was happy with his fishing, he replied; “dignitary happy with achieved ambitious, the ordinary happy with their job, like me”. Then they began an amiable discussion. Wen realized that Jiang was a clever scholar and repeatedly offered him the position in the palace. At last Jiang asked the king to draw the chariot while he is sitting on it. After 800 steps Wen could not move one step more, then Jiang foretold that the new Wen kingdom would last for 800 years. Jiang became prime minister, together they toppled the Shang dynasty and started the Zhou dynasty. Jiang was granted the title Tai-gong 太公. In Chinese history he is noted as a great military strategist.

Yun long cheng xiang 龍呈祥. Dragon on the cloud brings blessing and prosperity.

Qin he feng qing 秦鶴風清. Harp, heron, fresh wind.

The perfection of nature and beauty.
The Following murals existed in 1976 but later were destroyed.

**Mu Lan cong jun.** Hua Mulan, a heroine of a legend based on a ballad from 6th century. She was assumed lived during North Wei dynasty (386–534). When the kingdom was attacked her old father was recruited, and Mulan dressed as a man to replace her old father as a soldier. While in training she faced many insults and ridicules, but patiently she remained aware of their real enemy, the nomads who were attacking the kingdom. During the training she made friends with Lie FenDou who did not realize that MuLan was a woman. When Mulan reached the front she found out the army officers were in very low spirit, with an adviser who contemplated surrender to the enemy. One night Mulan dressed as an enemy soldier slipped into the enemy camp and eaves dropped to discover they were planning an attack. She returned to her camp and warned the army general of this; unfortunately he didn’t believe the information. When the enemy attacked they lost the war and the general was injured and while dying nominated Mulan to replace him as general. Mulan directly reorganized the army, killed the traitor adviser and lastly won the war. Returning to the capital she refused an offered position in the palace, returned to her hometown and old father. Her army friend Lie FenDou came to her house surprised to discover that his friend was a lady and at the end married her.

**Da Shun geng tian.** Yi Suen was devoted to his parents, even though his brother and parents were very rude to him. Suen became a farmer in the Li mountain, the animals very sympathetic to his filial character; while plowing the field some elephants came to help with their trunks. The birds came to pluck the weed with their claws. King Yao (2356 BC) heard about Suen then he sent 9 people to help. Later when the king was getting old and wanted to resign, Yi Suen was nominated as the king. King Yao also arranged his two daughters to be married with Suen.
**Su Wu mu yang** 苏武牧羊 During the Shung dynasty, Su Wu was sent by Han Wu Ti as envoy to Shung Nu, he was detained and ordered to work as shepherd for 13 years. He married a local girl. But he stayed loyal to the Shung. Su Wu died and his legend is still popular today. There is currently a popular song recounting this legend.

**Xue ren gui zheng dong / xi** 薛仁贵征东/西 Folklore murals with the story on the whole wall surface available 1958. These painting are totally destroyed,

Mural location in front façade of the temple.

West wing entrance terrace.  
Main entrance terrace.  
East wing entrance terrace.

**Closure** It is too simplified opinion by most Indonesians that a temple is only a place of Chinese religious worship. A detailed study will show there are cultural messages imbued within each of the building components. Icons that are meant to be understood and as a means to pass on cultural values and philosophical principles of the Chinese ethnic to the younger generation, reminding people of folklore and historical heroes whose deeds are worthy of praise. For centuries people created additional idols which were accepted by society. During the Suharto regime there was repressive and planned intent to eliminate or reduce the Chinese culture in Indonesia. The regime’s only accepted religious were: Buddhism, Hinduism, Islam, Christianity. Any religious facilities which were not related to these were be closed. To fulfill these requirements then those temples compromised by giving facility for Buddhism, and they changed the temple name into Sanskrit: Vihara. Enabling them to get the official permits to exist. Such uniformity of this legal way out can be seen currently in
almost every existing Chinese temple in Indonesia. Just recently government has recognized Confucius as a religion.

**Plaques of temple constructions.**


1920. Rebuild. 1918. Rebuild. 1886. (Guang Xu, 11 years)

Plaque 1886 mentioned the construction of “Sheng Di Miao.” Contributors are from Bandung, Batavia, Cirebon, Cianjur, Semarang, Tanjung pura, Ciamis, Manonjaya.

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