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Comparing the Do's & Taboos in Chinese Feng-Shui and Indian Vāstu-Shāstra Architectural Traditions

En-Yu Huang

Cover illustrations: A modern Indian house plan, an ideal plan of the fort (from the *Mānasāra*), the *Wangcheng Diagram* (from the *Sanlitu*), the *Vāstu-Purusha Mandala*, and the *Jitanlibiao Diagram* (from the *Dili Xinshu*), all of which are based on the mental construct of the *Axis Mundi & Cosmic Cross*.

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Comparing the Do's & Taboos in Chinese Feng-Shui and Indian Vāstu-Shāstra Architectural Traditions

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1. Introduction

1.1 Why the *Do's & Taboos* in Chinese Feng-Shui and Indian Vāstu-Shāstra Architectural Traditions Should Be Compared

Chinese Feng-Shui and Indian Vāstu-Shāstra are two of the most age-old and well-known architectural traditions of the world. Both are based on numerous ideas about how to locate, to orient, to organize and to establish the 'built spaces', such as cities, villages, palaces, temples, houses and altars, in a correct way, and about how to ensure a proper connection and a harmonious relationship between the built spaces and their external natural/built environment. Surprisingly, the two pre-modern traditions, rather than dying out over time, have survived well into the present and still exert great influence on today's architectural practice respectively in the Chinese and the Indian cultural spheres. It is important to note that the numerous ideas of Feng-Shui and Vāstu-Shāstra usually find their expressions in a variety of 'architectural prescriptions' for people to follow when they are planning, designing and constructing their built spaces. In general, the various prescriptions can be divided into the ***do's*** and the ***taboos***; the former are about 'what should be done', whilst the latter refer to 'what should never be done'. This dissertation aims to analyze the function and the meaning of the *do's* and the *taboos*, both of which can be found in contemporary Feng-Shui and Vāstu-Shāstra practice as well as in old Feng-Shui and Vāstu-Shāstra related texts.

Most of these *do's & taboos* are explicitly formulated. Take some Feng-Shui *do's & taboos* for example: '*the ground plan of the house should be square or rectangular, but should never be irregular*',[1] '*the temple should be oriented to the south*',[2] '*the house should have its back turned to the mountains*',[3] '*the toilet should be located on the right side of the house*',[4] '*the entrance should be set on the left side of the house*',[5] and '*the toilet should never be located in the center of the house*'.[6] The same goes for Vāstu-Shāstra *do's & taboos*: '*the ground plan of the house should be square or rectangular, but should never be*

[1] See: 2.2.2 and 2.2.3.
[2] See: 3.2.4.
[3] See: 3.3.1.
[4] See: 4.3.2.
[5] See: 4.3.2.
[6] See: 4.2.7.

irregular',[7] '*the temple should have an east-west orientation*',[8] '*the Puja room should be located in the northeast of the house*',[9] '*the toilet should never be located in the center or the northeast of the house*',[10] '*the photos of the deceased family members should never be placed in the northeast of the house*',[11] and '*the staircase should be built to ascend in a clockwise direction*'.[12]

Besides, some Feng-Shui and Vāstu-Shāstra *do's & taboos* are formulated in a somewhat complicated way, and their details are usually determined by certain preconditions or principles. As we can find, some Feng-Shui *do's & taboos* stipulate that the orientation of the main entrance should be determined by the orientation of the whole building according to the principle of the 'Nine-Square & Eight-Trigram Diagram'. For instance, if the house is oriented to the south, its main entrance should be oriented to the southeast, the south or the east, but should never be oriented to the southwest, the west, the northwest or the northeast.[13] Comparably, some Vāstu-Shāstra *do's & taboos* suggest that the orientation of the main entrance of a house should be determined by the horoscope of the house owner. That is to say, the house of the people whose zodiac signs are Cancer, Scorpio or Pisces should be provided with an east-oriented entrance; the house of those whose signs are Taurus, Virgo or Capricorn should be provided with a south-oriented entrance; the house of those who are born under such signs as Gemini, Libra or Aquarius should be provided with a west-oriented entrance; the house of those who are born under Aries, Leo or Sagittarius should be provided with a north-oriented entrance.[14] Although it seems that some architectural *do's & taboos*, as found in today's Feng-Shui and Vāstu-Shāstra practice, are formulated according to complicated and mystic theories of numerology and astrology, people seem to take less interest in these profound concepts and simply pay more heed to what should done and what should never be done in the practice of Feng-Shui and Vāstu-Shāstra.

These Feng-Shui and Vāstu-Shāstra *do's & taboos*, having little to do with aesthetics and functionality, usually revolve around such notions as the 'auspicious' and the 'inauspicious'. One popular belief is that the observance of these *do's & taboos* can bring good fortune to people and guarantee them an auspicious built space. On the contrary, the contravention of these *do's & taboos* is likely to lead to an inauspicious built space, of which the occupants and users

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7 See: 2.2.2 and 2.2.3.
8 See: 3.2.4.
9 See: 4.4.1.
10 See: 4.2.7.
11 See: 4.4.1.
12 See: 4.2.7.
13 See: 3.2.6.
14 See: 3.2.2.

will suffer misfortune. Therefore, home buyers these days tend to examine whether all the details of a house are in line with these *do's & taboos* so as to ensure an auspicious living space and good fortune. Accordingly, housing developers tend to ask their commissioned architects to carefully design houses that meet these *do's & taboos* as well as satisfy functional and aesthetic requirements at the same time; otherwise, these houses could very possibly be unacceptable and unmarketable.

Nowadays, the so-called Feng-Shui *do's & taboos* are not only followed by people living in China, but are also widely practiced in the areas influenced by Chinese culture or in those areas where many Chinese immigrants live, such as Taiwan, Singapore and many other countries in Southeast Asia. Likewise, the practice of these so-called Vāstu-Shāstra *do's & taboos* can be found in India as well as in Sri Lanka, Nepal and many other countries in South or Southeast countries. In these countries, we can find numerous publications dealing with the practice of Feng-Shui/Vāstu-Shāstra, generally in the form of Feng-Shui/Vāstu-Shāstra manuals or handbooks written by contemporary Feng-Shui/Vāstu-Shāstra specialists. These publications usually provide a great number of architectural *do's & taboos* that people have to follow when they are building, buying or renovating houses. Some rich people even hire Feng-Shui/Vāstu-Shāstra specialists as consultants for the design of their houses. Owing to these specialists and their publications, both Feng-Shui and Vāstu-Shāstra still exist in this day and age as two living traditions that are constantly developed, theorized, propagated and renewed.

As these Feng-Shui and Vāstu-Shāstra specialists usually emphasize, the Feng-Shui and Vāstu-Shāstra *do's & taboos* mentioned in their publications are all formulated according to the systematic 'theories' mentioned in ancient texts of Feng-Shui and Vāstu-Shāstra, and most of the *do's & taboos* practiced nowadays can be found in these texts as well. Consequently, people who followed these *do's & taboos* are inclined to believe that Feng-Shui and Vāstu-Shāstra are two well-organized systems supported by a set of coherent and consistent theories, which form the basis of numerous architectural *do's & taboos* in Feng-Shui and Vāstu-Shāstra traditions. In other words, a strong causal relationship between the ancient 'Feng-Shui/Vāstu-Shāstra theories' and the modern 'Feng-Shui/Vāstu-Shāstra *do's & taboos*' is taken for granted, with the latter rooted in, or explained by, the former. Such a causal relationship, coupled with the extensive application of the Feng-Shui/Vāstu-Shāstra *do's & taboos* to architectural practice, bestows upon these *do's & taboos* a timeless quality. Sp these *do's & taboos* have remained seemingly unchanged since the time when the Feng-Shui/Vāstu-Shāstra theories were formulated. This post-factum constructed link between practice and theories even gains a foothold in

the academic field, where most scholars hold that it is impossible to understand the meaning of the Feng-Shui/Vāstu-Shāstra *do's & taboos* without comprehending the Feng-Shui/Vāstu-Shāstra theories, and that it is therefore more essential to conduct the research on the latter than on the former.

With that in mind, the following questions should be addressed: Are Feng-Shui and Vāstu-Shāstra really two well-organized systems of rules advocated by a set of coherent and consistent architectural theories? Is it true that all Feng-Shui/Vāstu-Shāstra *do's & taboos* are formulated on the basis of Feng-Shui/Vāstu-Shāstra theories as mentioned in ancient texts, and can the former always be explained by the latter in a coherent and consistent way? Have Feng-Shui/Vāstu-Shāstra theories and Feng-Shui/Vāstu-Shāstra *do's & taboos* remained unchanged since ancient times?

To better understand the relationship between the Feng-Shui/Vāstu-Shāstra *do's & taboos* and the Feng-Shui/Vāstu-Shāstra theories, we need to take a quick look at the history of the two architectural traditions.

The term 'Feng-Shui' is derived from the combination of two Chinese words, '*Feng*' (風, wind) and '*Shui*' (水, water). Most scholars who conduct research on Feng-Shui agree that this term was first introduced in the *Zangshu* (葬書), or Burial Book, written by Guo Pu (276-324 CE).[15] In this book, the author uses the concepts of wind, water and *Qi* (氣) (i.e. the cosmic breath, cosmic energy and the very essence of the whole cosmos) to formulate the theories about the location and construction of tombs. As time went by, the term Feng-Shui was gradually used to denote a variety of theories dealing with many different types of built spaces other than tombs, such as cities, temples, official buildings, dwellings and altars. By following these theories, people are able to locate, orient, organize and establish the built spaces in an auspicious way. However, contrary to popular beliefs, these theories are actually not systematic, and most, if not all, are just loose combinations of different principles. Based on these theories and principles, a myriad of architectural *do's & taboos* were developed and have been documented in Feng-Shui texts, and many of them are still frequently followed in today's Feng-Shui practice.

Although the term Feng-Shui was first introduced in the 3rd or 4th century CE, according to many older texts, architectural theories and principles as well as architectural *do's & taboos* already existed before that. In the *Shuihudi Rishu Bamboo Texts* (3rd century BCE), the *Huainanzi Tianwenxun* (2nd century BCE) and the *Lunheng* (1st century CE), many descriptions of architectural theories and principles and of *do's & taboos* are similar or comparable to those recorded

[15] Han 2006, pp. 38-39; Luo and He 2004, p. 115; Wang 2004, p. 17.

in later Feng-Shui texts.[16] It is worthy to note that many philosophical and astrological ideas, such as *Qi*, *Yin & Yang* (陰陽),[17] *Bagua* (八卦),[18] *Sixiang* (四象)[19] and *Wuxing* (五行),[20] which provided the basis for the development of Feng-Shui theories in later times, have already been, to a certain degree, formulated and theorized in the philosophical schools of Confucianism and Yin-Yang School in the Han Dynasty (206 BCE-220 CE).[21] Moreover, in later periods, especially in Tang Dynasty (618-907 CE), a variety of religious ideas of Taoism and Buddhism were also absorbed and incorporated into the Feng-Shui theories.[22] Following that, in the Ming Dynasty (1368-1644 CE), the diverse Feng-Shui theories were further developed, renewed and systematized, and most importantly, the two most prominent schools of Feng-Shui, the Form School (形法派) and the Compass School (理氣派), were established.[23] It can be clearly seen that, over the course of history, more and more complex architectural theories of Feng-Shui were developed on the basis of ancient philosophical, astrological and religious ideas. And according to the Feng-Shui-related texts throughout history, a number of old theories and principles of architecture developed in an earlier time were possibly rejected in a later time. For instance, the theory of *Nayin-Wuxing* (納音五行)[24] that was highly influential from Han to Tang Dynasties have almost lost its significance in the Feng-Shui practice after the Ming Dynasty.[25]

It is also important to note that in earlier periods when the so-called Feng-Shui theories were yet to be developed, many architectural *do's & taboos* already existed, and they are usually just mentioned but not at all explained in ancient texts, such as the taboo that '*the toilet should never be placed in front of the house*'[26] as mentioned in the 3rd-century-BCE *Shuihudi Rishu Bamboo Texts*. Interestingly, many *do's & taboos*, though not substantiated by any well-organized theory, such as the one related to the toilet, have survived into later

16 Han 2006, pp. 19-20; Luo and He 2004, pp. 35-37; Shi 1995, pp. 14-17.

17 *Yin* and *Yang* are two binary-oppositional cosmic forces; *Yin* represents the negative force, whilst *Yang* represents the positive one.

18 *Bagua* is the symbolic system of the Eight Trigrams: *Li* (離: ☲), *Kun* (坤: ☷), *Dui* (兌: ☱), *Qian* (乾: ☰), *Kan* (坎: ☵), *Gen* (艮: ☶), *Zhen* (震: ☳) and *Xun* (巽: ☴).

19 *Sixiang* is the symbolic systems represented by four kinds of divine animals: Azure Dragon (青龍), White Tiger (白虎), Vermillion Bird (朱雀) and Black Tortoise (玄武).

20 *Wuxing* denotes the Five Elements of the cosmos: Metal, Wood, Water, Fire and Earth.

21 Wang 2004, pp. 21-24; Yi, Yu and Hung 1999, pp. 35-43.

22 Luo and He 2004, pp. 123-125.

23 Han 2006, pp. 46-50.

24 The theory of *Nayin-Wuxing* is formulated on the basis of the connection between the *Wuxing* (i.e. Five Elements), the 'Five Musical Scales' (五音) and the 'Five Surnames' (五姓). See: 3.2.2.

25 Ibid., pp. 33-39.

26 See: 4.3.1.

times and are documented in a lot of Feng-Shui texts compiled in different historical periods. Even in today's Feng-Shui practice, this taboo is still extensively observed by people. It cannot be denied that by far not all Feng-Shui *do's & taboos*, found in old texts or practiced nowadays, are formulated on the basis of Feng-Shui theories. These *do's & taboos* are likely to have already existed before the development of Feng-Shui theories.

What is more, given the fact that many of the Feng-Shui theories merely loosely incorporate certain architectural principles, some of which even contradict others, Feng-Shui should not be seen as a well-organized system. Besides, many a particular do or taboo is given different explanations according to different theories and principles. For example, in old texts as well as in today's Feng-Shui practice, the prescription that '*the main entrance door should be set on the left side of the house*' can be explained by either the symbolic system of *Sixiang* or that of *Bagua*.[27] Therefore, it is very likely that both explanations are just post-factum ones, as this prescription probably has already been followed by people for a long time before. Hence we can also assume that some Feng-Shui theories were intentionally formulated or adjusted to explain existing architectural *do's & taboos*. Thus, the causal relationship between the Feng-Shui theories and the Feng-Shui *do's & taboos* is much weaker than people may think.

Now we turn to the history of Indian Vāstu-Shāstra. Unlike most old Feng-Shui texts that can be accurately or at least generally dated, most old Vāstu-Shāstra texts cannot. Although there is a debate over when some well-known Vāstu-Shāstra-related treatises were written, most scholars agree that these treatises were compiled intermittently between the Gupta Period (c. 4th-6th centuries CE) and the 15th century before the era of Mughal Empire, such as the *Mayamatam*, the *Mānasāra* and the *Samarāngana-Sūtradhāra*.[28] The Sanskrit word '*Vastu*', as frequently mentioned in these texts, is said to be derived from the verb '*Vas*' that means 'to dwell',[29] and thus the word Vastu is used to denote the dwelling site or the places where immortals and mortals reside.[30] Therefore, Vāstu-Shāstra is generally understood as the science of architecture.[31] In these Vāstu-Shāstra texts, we can find numerous systematic or unsystematic theories and principles regarding different types of built spaces, such as cities, palaces, temples, dwellings and altars. Surely, these old Vāstu-Shāstra texts also record

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27 See: 4.3.2.

28 Acharya 1994, p. lvii; Bhattacharyya 1963, pp. 2, 29, 87, 103; Dagens 1994, pp. xlii-xlv; Shukla 1960, p. 25.

29 Sastri 1958, p. i.

30 Dagens 1994, p. 7; Shukla 1960, pp. 42-43.

31 Sharma 2007, *Samarāngana-Sūtradhāra of Bhojadeva 1*, p. 2.

a considerable number of architectural *do's & taboos*, of which some are formulated on the basis of the aforesaid theories and principles, whilst others are not. Just like those in old Feng-Shui texts, many of the architectural *do's & taboos* in old Vāstu-Shāstra texts are not sustained by any theory or principle. It is also important to note that numerous ancient astrological ideas as well as religious and philosophical beliefs of Hinduism, Buddhism and Jainism have paved the way for the development of Vāstu-Shāstra tradition.[32] Many scholars tend to treat the Vāstu-Shāstra texts as Hindu religious scriptures.

Although the so-called Vāstu-Shāstra tradition was first developed during the Gupta Period, in the epics and religious texts compiled earlier, a lot of descriptions of ancient Indian building customs can be found, many of which are similar or comparable to the descriptions in the Vāstu-Shāstra texts. For example, the *Rigveda* (c. 1700-1100 BCE) documents the custom of making the site slope towards the east,[33] which can also be found in many later Vāstu-Shāstra texts.[34] Besides, the *Grhya Sutras* (c. 500 BCE), a category of Sanskrit texts prescribing Vedic rituals, refer to the principles concerning the selection and examination of the site, the measurement of the building, and the location of the door of a house, and many of these principles are later codified and refined in most Vāstu-Shāstra texts.[35] Moreover, in the famous Sanskrit epic *Ramayana* (c. 1000-500 BCE), there are some passages suggesting the 'proper proportion' of a building's length to its width,[36] and such ideas formed the basis of many architectural theories, principles and *do's & taboos*, which are frequently mentioned in later compiled Vāstu-Shāstra texts. It is very clear that, as well as those of Chinese Feng-Shui, the architectural theories and principles of Indian Vāstu-Shāstra can be traced back to some older building customs connected to various religious beliefs. And it was not until the Gupta Period that these building customs began to be more systematically organized, theorized and documented in the so-called Vāstu-Shāstra texts.

Unlike the Chinese Feng-Shui tradition that has seen steady development from ancient times to this day, the Indian Vāstu-Shāstra tradition made little progress from the 15th century to the 19th century, probably because of the invasion by Muslims and the following Islamic Mughal imperial rule. Under the Muslim rule, the traditional Vāstu-Shāstra doctrines based on Hindu ideas could no longer be appreciated by the upper-class in Indian society, although these doctrines were still followed by the lower-class. Consequently, it became

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32 Bhattacharyya 1963, p. 110; Dagens 1994, p. xlii.
33 Bhattacharyya 1963, p. 12.
34 See: 3.2.4.
35 Bhattacharyya 1963, pp. 11-23.
36 Ibid., p. 42.

problematic for Hindu priests and intellectuals to keep refining and systematizing traditional Vāstu-Shāstra theories and principles. That is why the compilation of most Vāstu-Shāstra texts grounded to a halt in the 15th century. It was not until the 19th century that the Vāstu-Shāstra texts drew the attention again of some scholars, such as Ram Raz, who wrote his *Essay on the Architecture of the Hindus* based on a few chapters of ancient Vāstu-Shāstra texts in 1838.[37] Since the early 20th century, more and more Sanskrit and Hindu scholars have devoted their attention to research on ancient Vāstu-Shāstra treatises. Thanks to these scholars, the practice of Vāstu-Shāstra has seen a remarkable revival in the past decades. A variety of ancient Vāstu-Shāstra theories, principles and *do's & taboos* are 'rediscovered', 'reformulated' by contemporary Vāstu-Shāstra specialists, and are extensively applied to architectural practice nowadays.

As we have seen, neither Feng-Shui nor Vāstu-Shāstra is a well-organized system of architectural theories, because these theories are not necessarily coherent and consistent. It is safe to say that the two traditions are still in the process of theorization, systematization and fine tuning. According to old texts, the architectural theories, as well as architectural *do's & taboos*, have gone through a process of 'birth', 'transformation', 'dormancy' and 're-awakening' throughout time. Besides, not all the Feng-Shui and Vāstu-Shāstra *do's & taboos* observed nowadays are "old"; some of them actually came into being in the past few decades.

Although it is undeniable that a great deal of the Feng-Shui and Vāstu-Shāstra *do's & taboos* in old texts are formulated on the basis of the so-called Feng-Shui and Vāstu-Shāstra theories, numerous *do's & taboos* can be traced back to some much older building customs which already existed before the development and formulation of these theories. For that reason, most contemporary Feng-Shui and Vāstu-Shāstra practitioners attempt to explain the architectural *do's & taboos* according to the so-called Feng-Shui and Vāstu-Shāstra theories in a consistent and coherent way. However, they usually prove unsuccessful, as we can find many discrepancies in their explanations. Needless to say, in the old texts of both Feng-Shui and Vāstu-Shāstra traditions, numerous architectural *do's & taboos* are just mentioned without elaboration on what theory or principle they are based. It goes to follow that the role of the Feng-Shui/Vāstu-Shāstra theories as the agent of the development and formulation of the Feng-Shui/Vāstu-Shāstra *do's & taboos* is overestimated. Therefore, does it still make sense to say that an understanding of the *do's & taboos* in Feng-Shui and Vāstu-Shāstra architectural traditions require prior

[37] Acharya 1927, p. 134.

knowledge of all the so-called Feng-Shui and Vāstu-Shāstra theories? For most people, to practice Feng-Shui and Vāstu-Shāstra is just to practice their *do's & taboos* rather than to interpret their intricate and complex theories.

We should bear in mind that, even though Chinese Feng-Shui and Indian Vāstu-Shāstra are two architectural traditions developed in different cultures and regions and consolidated by a variety of religious and philosophical ideas, several common themes in the *do's & taboos* of the two traditions can be identified. Three themes are especially worth noting: the 'configuration of built spaces', the 'orientation of built spaces' and the 'spatial hierarchy within built spaces'. No matter how the so-called Feng-Shui and Vāstu-Shāstra theories have been changing over time, the Feng-Shui and Vāstu-Shāstra *do's & taboos* always center on the three themes, whether they are found in old texts or in today's practice. Owing to the three dominant themes of *do's & taboos*, the focus of Feng-Shui and Vāstu-Shāstra, both the past and the present, is on looking for an auspicious building site which enables builders to create an architecture object in a suitable configuration oriented to a favorable direction, and within it there is a proper spatial hierarchy.

The three themes of *do's & taboos*, as observed in Chinese Feng-Shui and Indian Vāstu-Shāstra traditions, can also be exemplified by many other cultures. For example, in the ancient Jewish, ancient Roman, medieval Christian and Islamic cultures, we can find a multitude of architectural *do's & taboos* related to the three themes, which certainly can be detected in a variety of building customs, rules and codes for designing cities, temples, churches and dwellings. Again, these are not necessarily validated, if at all, by certain architectural theories, which are as complex and elaborate as those of Chinese Feng-Shui and Indian Vāstu-Shāstra. Apparently, people's concerns about the configuration, the orientation and the spatial hierarchy of built spaces are not confined by cultural, religious and geographical boundaries.

Given the fact that the practice of the architectural *do's & taboos* can be found in other architectural traditions, it is surprising that few studies have attempted to explain why the *do's & taboos* of the same themes exist or have existed in different cultural and religious spheres, why people want to follow them, why many of them, developed in ancient times, can survive well into the present, and what roles they play in affirming the various cosmic and social meanings of architecture. To answer these questions, we should look at the analysis of the architectural *do's & taboos* from a broader perspective, beginning with the comparison between the architectural *do's & taboos* of Chinese Feng-Shui and Indian Vāstu-Shāstra. First, Feng-Shui and Vāstu-Shāstra are the two best-preserved old architectural traditions of the world, both encompassing various comparable theories and principles as recorded in

numerous classical texts throughout history; second, the *do's & taboos* of both traditions are exerting great influence on today's architectural practice. The comparative analysis conducted in this book will go beyond cultural, religious, and philosophical differences, and dwell on shared socio-cosmic schemes of global architectural traditions.

1.2 Status Quaestionis

Chinese Feng-Shui and Indian Vāstu-Shāstra, being two profound architectural traditions for ages, have attracted the interest of many architectural historians as well as of sinologists and indologists, and thus studies abound on Feng-Shui and Vāstu-Shāstra. However, most scholars hold that Feng-Shui and Vāstu-Shāstra are two well-organized systems based on a multitude of consistent and coherent theories of architecture. Therefore, they usually pay more attention to the study of the 'Feng-Shui and Vāstu-Shāstra theories' than to that of the 'architectural *do's & taboos* practiced in Feng-Shui and Vāstu-Shāstra traditions'. By doing so, they usually only explain the latter in light of the former.

These scholars fail to notice that, as we already know, while many *do's & taboos* are formulated in proto-theoretical times, others are actually formulated in today's practice of Feng-Shui and Vāstu-Shāstra. Very few attempts have been made to explain why and how these *do's & taboos* were developed to become part of the Feng-Shui and Vāstu-Shāstra architectural traditions. Moreover, scholars are usually unaware that Feng-Shui and Vāstu-Shāstra are two quite comparable architectural traditions, providing a lot of architectural *do's & taboos* in which certain common themes can be identified. Such ignorance has aborted any attempt to gain insight into the shared cosmic and social meanings of the *do's & taboos* that are or have been extensively followed in the two architectural traditions.

As regards the research on Chinese Feng-Shui, the works of Bao-De Han,[38] Zheng-Sheng Du,[39] Shang-Jia Qiu[40] and Ronald G. Knapp[41] are of particular significance.

Bao-De Han

In his *Feng-Shui and the Environment*, Bao-De Han points out that the

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38 Han, Bao-De (2006). *Feng-Shui and the Environment*. Taipei: Locus Publishers, 2006.

39 Du, Zheng-Sheng (1995). "The Inside-Outside and the Eight Directions: A Study on the Traditional Chinese Housing Space from Ethical and Cosmological Perspectives." In: Ying-Gui Huang (ed.), *Space, Power and Society*. Taipei: Institute of Ethnology, Academia Sinica, pp. 213-268.

40 Qiu, Shang-Jia (2003). "A study on the Ideas of Body upon the Taiwanese Vernacular Dwellings." In: Shang-Jia Qiu (ed.), *On Culture and Preservation of Taiwanese Traditional Architecture*. Tainan: Taiwan Architecture & Cultural Property Press, pp.107-137.

41 Knapp, Ronald G. (2005). "Siting and Situating a Dwelling: Fengshui, House-Building Rituals, and Amulets." In: Ronald G. Knapp and Kai-Yin Lo (eds.), *House Home Family: Living and Being Chinese*. Honolulu: University of Hawai's Press, pp. 99-137.

practice of Feng-Shui is usually just the practice of a variety of architectural *do's & taboos*, and therefore, the research on Feng-Shui can begin with the analysis of the architectural *do's & taboos* followed in this tradition.[42] Besides, he also indicates that the practice of Feng-Shui has little to do with aesthetics and functionality, but usually has more to do with the ideas of the 'auspicious' and the 'inauspicious', which serve as guidelines for building and dwelling.[43] In this book, the author analyzes a multitude of Feng-Shui *do's & taboos* collected from classical Feng-Shui texts. Nevertheless, just like many other scholars, Bao-De Han believes that all Feng-Shui *do's & taboos* should be explained according to the so-called Feng-Shui theories. As indicated by him, the *do's & taboos* after the Ming Dynasty (1368-1644) began to emphasize the relationship between the entrance door and the external environment, and this could be explained by the development of *Qi*-related theories as done by the Neo-Confucianists from the Sung Dynasty (960-1279) and then applied to the Feng-Shui practice from the Ming Dynasty.[44] However, according to some ancient texts compiled before Sung and Ming Dynasties, we can find that many *do's & taboos* concerning the same topics had already been practiced before the *Qi*-related theories were systematically developed and applied in the Feng-Shui tradition.

Moreover, Bao-De Han maintains that the *do's & taboos* before the Sung Dynasty never stressed that the houses should be built on a quadrangular plan, and the idea about the auspicious square and round plan had not taken shape before the Ming Dynasty.[45] Such assertion is unfounded. According to many old texts compiled before the two dynasties, the idea about the auspicious square and round plan already existed in ancient times, and many architectural *do's & taboos* developed before the two dynasties had supported the idea that the house plan in a quadrangular shape is more auspicious than those in other shapes. Besides, Bao-De Han does not explain why the square and round shapes are considered auspicious in Feng-Shui tradition. In his book, Bao-De Han also attempts to explain the various *do's & taboos* concerning the architectural orientation. However, he only factors in climate and topography but fails to conduct an in-depth analysis of their cosmic and social meanings.[46] What is more, the author tends to analyze the *do's & taboos* recorded in old texts but refuses to discuss those found in the practice nowadays, because he claims that many of them are often the "inventions" of modern Feng-Shui specialists or

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42 Han 2006, p. 106.
43 Ibid., p. 109.
44 Ibid., p. 119.
45 Ibid., pp. 123, 141.
46 Ibid., p. 147.

consultants and thus should not be seen as part of the "orthodox" Feng-Shui tradition.[47] Obviously, Bao-De Han is unable to recognize that Feng-Shui is an ongoing and living tradition, and that the *do's & taboos* formulated in today's Feng-Shui practice should be seen as meaningful as those found in old texts.

Zheng-Sheng Du

In the article 'The Inside-Outside and the Eight Directions: A Study on the Traditional Chinese Housing Space from Ethical and Cosmological Perspectives', the author, Zheng-Sheng Du, conducts an analysis of a variety of Feng-Shui *do's & taboos*, and indicates that, according to some ancient texts as well as archeological evidence, many of them can be traced back to ancient times when the so-called Feng-Shui theories were yet to be systematically developed.[48] For example, the author points out that the Feng-Shui taboo that '*the toilet should not be set in front of the house'* can also be found in *the Shuihudi Rishu Bamboo Texts* (c. 3rd century BCE), which are compiled much earlier than any Feng-Shui theory.[49] He also mentions that the Feng-Shui *do's & taboos* regarding the doctrine of '*the front section for the men and the back section for the women*' can be traced back to some ancient Confucian doctrine.[50] However, it is a pity that the author does not try to analyze these *do's & taboos* concerning toilets and gender differences together in terms of the spatial hierarchy. And although Zheng-Sheng Du emphasizes that the *do's & taboos* concerning the orientation must convey some important cosmic meanings, and asserts that the idea of the predominant south-orientation followed in Feng-Shui tradition can be evidenced by some ancient houses found in archeological sites,[51] he does not take a step further to find out why the south-orientation is considered to be the most favorable and auspicious in Feng-Shui architectural tradition, and what cosmic meaning it should represent.

Shang-Jia Qiu

The article 'A study on the Ideas of Body upon the Taiwanese Vernacular Dwellings' written by Shang-Jia Qiu is also noteworthy, as the author adopts an *Anthropomorphic* approach to analyze the spatial structure of traditional Taiwanese houses and certain traditional architectural *do's & taboos* of Feng-

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47 Ibid., p. 111.
48 Du, 1995, pp. 213-214, 264-265.
49 Ibid., p. 242.
50 Ibid., p. 224-235.
51 Ibid., pp. 213-224.

Shui practiced in Taiwan. He indicates that many Feng-Shui theories as well as Feng-Shui *do's & taboos* should be understood and discussed by analogy between the building and the human body, according to numerous descriptions found in old Feng-Shui texts.[52] And based on the predominant south-orientation in Chinese architectural tradition, the body-related directions of front, back, left and right should coincide with the sun-related directions of south, north, east and west.[53] He also mentions that the spatial manifestation of social hierarchy can be observed in traditional Taiwanese houses.[54] However, in analyzing the spatial hierarchy of traditional Taiwanese houses, he does not discuss whether the dominant principle of '*the superiority of the left over the right*' can be linked to the idea of '*the superiority of the east over the west*'. Unfortunately, many possible sun-focused cosmic meanings of the *do's & taboos* based on this principle remain unexplained in this article. Moreover, although Qiu points out that the traditional housing space is usually thought to be a microcosm,[55] he does not clarify the way in which people mentally construct the connection between such a microcosm and the macrocosm.

Ronald G. Knapp

The significance of Feng-Shui *do's & taboos* is also highlighted in the article 'Siting and Situating a Dwelling: Fengshui, House-Building Rituals, and Amulets' by Ronald G. Knapp, who points out that the various *do's & taboos* of Feng-Shui are rooted in the action of siting and situating a building, and that the essence of Feng-Shui is a universe animated by the interaction of *Yin* and *Yang*, in which an ethereal property known as *Qi* gives character and meaning to a place.[56] Besides, he also explores many important symbolic systems, such as *Bagua*, *Wuxing, Sixiang* and *Yin & Yang*, emphasizing that these systems, based on the notion of *Qi*, have formed the cradle of numerous architectural *do's & taboos* of Feng-Shui.[57] Unfortunately, Knapp sees Feng-Shui as a coherent whole backed up by many systematic theories based on the above-mentioned symbolic systems, and overestimates the causal relationship between the Feng-Shui theories and the Feng-Shui *do's & taboos*. As mentioned before, these symbolic systems as well as the notion of *Qi* were formulated and theorized in the philosophical Schools of Confucianism and Yin-Yang during the Han

[52] Qiu 2003, pp. 113-114.
[53] Ibid., p. 119
[54] Ibid., pp. 130-132.
[55] Ibid., pp. 119-121.
[56] Knapp 2005, pp. 99, 101-102.
[57] Ibid., pp. 103-104.

Dynasty (206 BCE-220 CE), and were gradually absorbed into a variety of Feng-Shui theories in later times. We have also learned that many important architectural *do's & taboos* already existed even before these symbolic systems merged with the Feng-Shui tradition and before the Feng-Shui theories saw systematic development. Overemphasizing the causality between the Feng-Shui theories and the Feng-Shui *do's & taboos* inevitably leads to a misunderstanding of the meanings of these *do's & taboos*.

In his article, Ronald G. Knapp uses the *Qi*-related theories to explain why an auspicious site should be embraced by mountains, as mountains are thought to be the manifestations of the beneficial *Qi*.[58] However, he fails to use the same theory to elaborate on why why Chinese people usually only pay attention to the mountains located in front of and directly behind the building rather than those located in other directions; that is to say, in practicing Feng-Shui, people tend to determine the orientation of buildings according to the location of mountains. As we will see in Chapter 3, mountains also play a crucial role in the *do's & taboos* concerning the architectural orientation in the Vāstu-Shāstra tradition, even though their role is not sustained by the notion of *Qi*. If Ronald G. Knapp had known about these Vāstu-Shāstra *do's & taboos*, he may not have been satisfied with his explanation based on the *Qi*-related theories. Moreover, the author also notices that, according to the auspicious south-orientation in Chinese Feng-Shui tradition, the body-related directions of left and right can be associated with the sun-based directions of east and west, as well as the directions represented by the Dragon and the Tiger of the *Sixiang* symbolic system. However, he does not discuss the sun-focused cosmic meanings of the *do's & taboos* concerning the spatial hierarchy based on the principle of '*the superiority of the left over the right*', which often finds expression in '*the superiority of the Dragon over the Tiger'*.

In addition, many Chinese architectural historians are very reluctant to discuss the role of Feng-Shui in the history of Chinese architecture, because they share the opinion that Feng-Shui is just "superstition". Heavily influenced by "Western" traditions, they are concerned with the technological and functional aspects of architecture, and insist that the research on the traditional Chinese architecture should be conducted in a "scientific manner". This can be exemplified by the works of a famous Chinese architectural historian Dun-Zhen Liu (1897-1986). In *An Introduction to Traditional Chinese Houses*, although Liu mentions a lot of interesting and important Feng-Shui *do's & taboos* practiced in different areas of China, he emphasizes that Feng-Shui, along with its various theories as well as *do's & taboos*, is just superstition, and thus is not

[58] Ibid., pp. 107-108.

worth serious consideration.[59] Such misguided "Western" attitude has frustrated the attempt to shed light on the cosmic and social meanings of the topology of traditional Chinese architecture as well as ideas developed in Chinese Feng-Shui tradition.

Now we turn to the research on Indian Vāstu-Shāstra. Probably because it has not been long since the ancient Vāstu-Shāstra texts were "rediscovered" in the 19th century and because the revival of the Vāstu-Shāstra practice just occurred in the past decades, the amount of research on Vāstu-Shāstra pales in comparison with that on Chinese Feng-Shui. Nevertheless, some trailblazing works on Vāstu-Shāstra have been carried out by contemporary scholars, including Prasanna Kumar Acharya,[60] Govinda Krishna Pillai,[61] D. N. Shukla[62] and Vibhuti Chakrabarti.[63]

Prasanna Kumar Acharya

Prasanna Kumar Acharya's *Indian Architecture according to Manasara-Silpasastra*, which deals with Indian architecture according to the *Manasara*, is probably the earliest monograph on Vāstu-Shāstra. In this book, the author discusses such essential topics in the *Manasara* as the system of measurement, the examination of the soil, the selection of the site, the ground plan, the foundation, the different parts of buildings, the classification of cities and buildings, the ceremonies for building constructions, the iconography in temples, etc.[64] He also enumerates certain important principles, which form the basis of many architectural *do's & taboos* in Vāstu-Shāstra tradition, such as '*the superiority of the north and the east over the south and the west*',[65] the '*clockwise order*' applied to the arrangement of different castes, foundation deposits and building elements,[66] the '*proper proportions*' for buildings and their sites and ground plans,[67] etc.

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59 Liu 1983, pp. 30-32.

60 Acharya, Prasanna Kumar (1927). *Indian Architecture according to Manasara-Silpasastra*. London: Oxford University Press.

61 Pillai, Govinda Krishna (1948). *The Way of the Silpis or Hindu Approach to Art and Science*. Allahabad: The Indian Press, ltd.

62 Shukla, D. N. (1960). *Vastu-Śastra Vol. I: Hindu Science of Architecture (Engineering, Town-Planning, Civil-Architecture, Palace-Architecture, Temple-Architecture and an Anthology of Vastu-Laksanas)*. Chandigarh: Punjab University.

63 Chakrabarti, Vibhuti (1998). *Indian Architectural Theory: Contemporary Uses of Vastu Vidya*. London: Curzon Press.

64 Acharya 1927, pp. 34-88.

65 Ibid., p. 37.

66 Ibid., p. 43.

67 Ibid., pp. 55-56.

It should be noted that Prasanna Kumar Acharya demonstrates in his work some striking similarities between the *Manasara* and the *Ten Books of Architecture of Vitruvius*, and attempts compare the two architectural treatises.[68] However, this attempt is only made from a historical perspective, as what Acharya seems to be concerned about is the historical connection between the Indian and the Western architectural traditions in ancient times. He does not analyze the shared cosmic meanings represented in the ancient Indian and Roman architectures according to these similarities. Like most scholars in this field, Acharya fails to see that the similarities between the *Manasara* and the *Ten Books of Architecture of Vitruvius* can also be found in many Chinese Feng-Shui texts.

Govinda Krishna Pillai

In *The Way of the Silpis or Hindu Approach to Art and Science*, the author Govinda Krishna Pillai discussed a number of important principles which lay the foundation of the architectural *do's & taboos* in Vāstu-Shāstra tradition. He argues that the determination of the four cardinal points by means of the gnomon is of great importance for the construction on a site. As regards the two lines that connect the four cardinal points, the east-west line is more crucial, since it is the first line defined by the motion of the sun, and the east has always been associated with Surya, the Sun God.[69] This seems to imply that the roles of the four cardinal points and the veneration of the east are strongly related to the sun-focused cosmic meaning. However, the author does not explain why the sun-focused meaning should be represented in a built space. He also discusses the importance of a proper proportion and perimeter for the site or the ground plan in Vāstu-Shāstra tradition.[70] Likewise, there is a lack of an in-depth interest. He does not mention that different width-length ratios of the site or the ground plan should be applied to the houses of different castes, as suggested by old Vāstu-Shāstra texts. Therefore, again in his work, both cosmic and social meanings of the *do's & taboos* concerning the proportion of built spaces remain obscure.

When describing the principles of town-planning, Govinda Krishna Pillai finds some similarities between the ancient Indian architectural tradition and the architectural traditions in ancient Egypt, Greece and Medieval Europe; for instance, they all emphasize that an ideal city should have four sides oriented to

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[68] Ibid., pp. 134-159.
[69] Pillai 1948, pp. 35-37.
[70] Ibid., pp. 69-80.

the four cardinal points.[71] However, his attitude towards these similarities is almost as superficial as that of Prasanna Kumar Acharya, as he only depicts similarities between different architectural traditions in terms of their historical relationship but does not make an effort to explain whether these similarities found in different traditions convey some cosmic meanings in common.

D. N. Shukla

Unlike Prasanna Kumar Acharya and Govinda Krishna Pillai, D. N. Shukla lays great emphasis on the cosmic meaning behind the various principles and the *do's & taboos* of Vāstu-Shāstra architectural tradition. In his *Vastu-Śastra Vol. I: Hindu Science of Architecture*, based on the *Samarāngana-Sūtradhāra* and some other representative texts of Vāstu-Shāstra, he points out that, in many old Vāstu-Shāstra texts, creating a human space is often compared to creating the world, and therefore the various principles of Vāstu-Shāstra should be understood in terms of the cosmology.[72] From a cosmic point of view, Shukla discusses and compares some important principles as mentioned in different texts, including the *Dinnirnaya* (i.e. doctrine of orientation), the *Vastu-Pada-Vinyasa* (i.e. the site-planning), the *Mana* (i.e. the proportionate measurement of a structure), the *Ayadi-Sadvarga* (i.e. the six formulas to which the perimeter of a structure should conform), and the *Patakadi-Sat-Chandas* (i.e. the character of the building).[73]

According to D. N. Shukla, the reason why the square mandalas and many other polygonal ones are advocated in most Vāstu-Shāstra texts is that these mandalas all highlight the center and the four cardinal points that can be determined by the motion of the sun, and thus they all carry sun-focused meanings.[74] He also mentions that Vāstu-Shāstra architectural tradition favors the north, the east and the northeast, and that the auspicious east-orientation must have something to do with the positive meaning of the sun.[75] However, the fact that the north-orientation is also considered to be auspicious is not well explained from such a cosmic perspective. As regards the different width-length ratios of the site or the ground plan that are applied to the houses of different castes, Shukla notices that the site or the ground plan for a higher caste should be 'more ideal', that is to say, 'more resembling a square'.[76] This implies that

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[71] Ibid,. pp. 215-216.
[72] Shukla 1960, p. 35.
[73] Ibid., pp. 179-224.
[74] Ibid., pp. 186-187.
[75] Ibid., pp. 112, 182.
[76] Ibid., p. 322.

the *do's & taboos* concerning the proportion of built spaces might not only have cosmic meanings but also have social meanings as well. Moreover, Shukla also mentions the principle that, as shown in many old Vāstu-Shāstra texts, people of different castes should live in the quarters oriented to different cardinal directions. The Brahmin's quarter is located in the north, the Kshatriya's quarter in the east, the Vaishya's quarter in the south, and the Sudra's quarter in the west.[77] However, he does not explain why the spatial as well as the social hierarchy should be manifested in a 'clockwise order'.

Vibhuti Chakrabarti

The *Indian Architectural Theory: Contemporary Uses of Vastu Vidya* by Vibhuti Chakrabarti is one of the few academic works that pays attention to the modern practice of Vāstu-Shāstra. Unlike many other scholars, Vibhuti Chakrabarti conducts research on Vāstu-Shāstra and considers it as an ongoing and living tradition. In this book, Chakrabarti compares several important principles of *do's & taboos* described in old Vāstu-Shāstra texts and those found in today's Vāstu-Shāstra practice, including the measurement, the Vāstu-Shāstra Mandala, the orientation, the site, the building materials, etc. However, although discussing at length why many *do's & taboos* found in old texts no longer have a bearing on the contemporary practice, he fails to indicate why many *do's & taboos*, which are not mentioned in any old text, are formulated and observed in today's practice of Vāstu-Shāstra.[78]

[77] Ibid., p. 277.
[78] Chakrabarti 1998, pp. 57, 90-91, 123.

1.3 Methodology

In order to conduct an effective comparative analysis of a variety of *do's & taboos* followed in the two distinct architectural traditions—Chinese Feng-Shui and Indian Vāstu-Shāstra—and in the past and the present, a proper methodological approach is required to compare and contrast different architectural traditions comprehensively, further providing us with a set of tools and frameworks that are apt for inter-cultural and inter-regional architectural comparison. With that is mind, the paradigm of 'architecture as a representation of realities', developed by Aart Mekking, seems to be an appropriate means to such an end.

Mekking maintains that architecture and urbanism are expressions of non-material phenomena, and the built environment can be seen as the materialization of all kinds of realities.[79] Hence, a variety of built spaces with diverse functions, such as cities, temples, forts, palaces, dwellings, altars, etc., are all representations of realities. 'Reality', as a key term of this paradigm, should not be understood as the 'idea' shared by a small group of intellectuals, such as architects, urban planners and the so-called Feng-Shui/Vāstu-Shāstra specialists. In fact, its meaning is much broader in scope, encompassing things that are thinkable and tangible and can be experienced and mentally constructed by all human beings. Another key term is 'representation', the logic of which is based on the 'transversal thinking' instead of 'causal relationship' between phenomena. In other words, it is not based on any knowledge-theoretical a priori (e.g. laws and schemes of thought) but on the human faculty of 'subject-to-subject' contact by association or transversal thinking.[80]

As we have seen, the followers of Feng-Shui and Vāstu-Shāstra are usually not interested in, or rarely conscious of, the ideas underlying the so-called Feng-Shui and Vāstu-Shāstra theories developed by Feng-Shui and Vāstu-Shāstra theoreticians, but only care about the powerful effects of the practice of Feng-Shui and Vāstu-Shāstra *do's & taboos* on the built space. Surely, the practice of these *do's & taboos* can only be effective when the built space is considered to be a structure associated with certain cosmic and social meanings. That is to say, built spaces should represent certain cosmic and social realities. Clearly, as compared with the theories of Feng-Shui and Vāstu-Shāstra, the *do's & taboos* of Feng-Shui and Vāstu-Shāstra seem to be more directly confronting the realities, playing a vital and direct role in supporting the architectural representations of the cosmic and social realities that are

[79] Mekking 2009, p. 23.
[80] Mekking 2009, pp. 23-25; Roose 2009, p. 15.

experienced and mentally constructed by people in the built space. If the space is built in accordance with these *do's & taboos*, it will serve as a medium representing the cosmic and social realities in the right way, and then automatically become an auspicious built space in harmony with the cosmic and social order. Analyzing the architectural *do's & taboos* of Feng-Shui and Vāstu-Shāstra, we will have a better understanding of how the built space and its representation of various cosmic and social realities are mentally and materially constructed by Chinese and Indian people.

Mekking also argues that within the paradigm of architectural representation, there could only be a temporal rather than qualitative difference between the 'traditional' and the 'modern' architecture, since the Western positivist notion of the "evolution" of architecture from the "dark traditional" to the "enlightened modern" merely serves to glorify the superiority of certain contemporary design preferences. In this sense, a modern building should be analyzed in exactly the same way as a traditional building, and both should be studied as representations in their own right.[81] As is often the case, although a modern house and a traditional one are different in terms of their spatial arrangements and construction elements, their residents usually have the same concern, namely, how to build the house appropriately so that people can live in harmony with the cosmic and social order. It is because the cosmic and social realities experienced by people in the past and represented by traditional houses can still be entirely or partially experienced by people these days and represented by modern houses. Here goes, regardless of time and culture, that everything "modern" inevitably represents the "tradition". As Mekking argues, in the paradigm of architectural representation, nothing new is a *creatio ex nihilo*.[82]

This explains why many *do's & taboos* found in old Feng-Shui and Vāstu-Shāstra texts still hold sway in modern Chinese and Indian architectural practice. People who live in modern houses still need these old *do's & taboos*, which have been applied to traditional houses, so as to support the architectural representations of certain common or similar realities. In the mental construct based on the human faculty of transversal thinking, a modern house and a traditional house, no matter how much they may differ, are likely to have the same spatial structure and comprise corresponding spatial components. However, people nowadays, especially those who have never lived in traditional houses, are often unable to mentally construct such a connection or affinity between the traditional and the modern houses. Consequently, a wide range of

[81] Roose 2009, p. 17.
[82] Mekking 2009, p. 24.

"old" realities, which have been important for and represented in the traditional houses, lose their status in modern houses. That is why some old *do's & taboos* are nowhere to be found in the modern practice of Feng-Shui and Vāstu-Shāstra, as people do not need them to support the architectural representations of those "old" realities in their modern houses.

As mentioned previously, both Feng-Shui and Vāstu-Shāstra are living and ongoing traditions, and many contemporary Feng-Shui and Vāstu-Shāstra practitioners dedicate themselves to the 'reinterpretation' of the old *do's & taboos*, the old realities and the modern housing space, endeavoring to bridge the gap between them. Such reinterpretation can help people mentally construct the modern housing space to become an effective representation of old realities, restoring the role of old *do's & taboos* in supporting this representation. This explains why many old *do's & taboos*, which seemed to remain 'dormant' for a long time, are again 'awakened' in the modern practice of Feng-Shui and Vāstu-Shāstra. Besides, in order to make some old *do's & taboos* better suit people's mental construct of the modern housing space as a representation of old realities, contemporary practitioners often deliberately adjust or alter these old *do's & taboos*. Therefore, many *do's & taboos* followed nowadays are 'transformed' from old ones, and thus look like 'newly formulated' *do's & taboos*. No matter how the *do's & taboos* are modified or reformulated to serve certain purposes, they are still, to a large extent, based on the old *do's & taboos*.

Moreover, not only "old" realities but also certain "new" realities play important roles in today's architectural representations, and, by and large, these "new" realities are mentally constructed or perceived according to modern worldviews or natural science, such as the facts that '*the earth is round*', and that '*the earth has a magnetic field*'. Consequently, many old *do's & taboos* are modified, or in other words, many new ones are formulated, to reflect the architectural representation of these "new" realities. Of course, contemporary Feng-Shui and Vāstu-Shāstra practitioners are eager to extract useful data from these new realties, on which their interpretations of old *do's & taboos* can be based. As we can imagine, such interpretation may also lay the groundwork for the further development of "new" architectural theories in the ongoing Feng-Shui and Vāstu-Shāstra traditions.

So far we have clarified the role of architectural *do's & taboos* in the representational paradigm: Architectural *do's & taboos* can support, reinforce and ensure the architectural representations of realities. As long as a built space is established according to the architectural *do's & taboos*, it is deemed a representation of various realities, which mean a lot to its commissioners, designers, builders, owners and visitors. Once these realities are well represented, the built space is usually thought to be 'auspicious'.

In light of the representational paradigm, certain questions about the *do's & taboos* practiced in Chinese Feng-Shui and Indian Vāstu-Shāstra architectural traditions await answers: What realities are represented by the various built spaces (e.g. cities, temples, palaces, dwellings, altars, etc.) in the two traditions? How do the *do's & taboos* of the two traditions help these various built spaces to represent realities? Do the *do's & taboos* shared by both traditions imply that the same or similar realities are/were experienced by, and do/did mean a lot to, both Chinese and Indian people? Does the process of appearance, transformation, disappearance and reappearance of certain *do's & taboos* of the two traditions result from the changing natural/built environment, the fluid mental construct of the built spaces, or the volatile mental construct of more abstract or other realities? To answer these questions, we should examine the *do's & taboos* of both Feng-Shui and Vāstu-Shāstra in the analysis frameworks that are established to compare the worldwide built environment on the basis of the representational paradigm.

Long-cycle Traditions of Architectural Representations

Aart Mekking discriminates between the so-called 'long-cycle traditions' and 'shorter-cycle themes' of worldwide architectural representations of realities. They can be used as proper and effective analysis frameworks for the comparison of the architectural phenomena from different cultures, ages and regions. The long-cycle traditions of architectural representations comprise of three main clusters: the ***Anthropomorphic***, the ***Physiomorphic*** and the ***Sociomorphic***. Among the three clusters, the *Anthropomorphic* long-cycle traditions are the most important and frequently observed, as they are based on different parts of a human body, such as the head, the breasts and the limbs, and bodily coordinates, i.e. above, underneath, front, back, left and right. Measurements and proportions deduced from the so-called ideal body and often conceptualized in different world cultures are part of these traditions.[83] Furthermore, once a bodily self is projected onto the surrounding nature, there begins a meaningful representation of the surroundings. In doing so, the natural world itself becomes part of the dualist macro-micro cosmic representation, and, at the same time, the basis for the clustering of the *Physiomorphic* long-cycle tradition comes into being.[84] As we can easily find in various cultures, built spaces are often considered to be representations of principles of the universe, as well as intrinsic connections between humankind and the universe.

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[83] Ibid., p. 36.
[84] Ibid.

The third cluster refers to the *Sociomorphic* long-cycle traditions, which represent the relations among individuals and between individuals and groups. It is important to note that this cluster mostly depends on the former two clusters, as the feature of the *Sociomorphic* representation is also based on the human body and its projection onto nature.[85] These three clusters of architectural long-cycle traditions, which constitute the very first stratum of meanings of any built environment, are the products of the human minds in an attempt to comprehend the existence of human beings in their surrounding world.

Shorter-cycle Themes of Architectural Representations

Mekking also indicates that the human mind, taking position in the ever-changing realities and conceiving and building the environment, resorts to not only these 'three long-cycle traditions' but also 'five shorter-cycle themes', which encompass a second stratum of more specific meanings. In contrast to the former, the latter are highly contextual, and are limited to shorter timeframes. Most importantly, the three revolving long-cycle traditions underlie the five recurrent shorter-cycle themes, and their connection is not causal but transversal.[86]

Three of the five shorter-cycle themes seem to be promising frames in which the architectural *do's & taboos* of Feng-Shui and Vāstu-Shāstra can be compared and analyzed. They are the ***Axis Mundi & Cosmic Cross***, the ***Including & Excluding Structures*** and the ***Holy & Unholy Zones***. The shorter-cycle theme of the *Axis Mundi & Cosmic Cross*, mostly based on the *Anthropomorphic* long-cycle traditions and sometimes based on the *Physiomorphic* ones, contains all natural and built body-related axial structures worldwide, representing the cosmos and its center.[87] The theme of the *Including & Excluding Structures* comprises all society-related topological structures, representing the incorporation or—its antonym—the exclusion of humans. Evidently, it is the *Sociomorphic* long-cycle tradition that serves as the basis of this theme.[88] The theme of the *Holy & Unholy Zones*, also mainly based on the *Anthropomorphic* tradition, incorporates all tripartite architectural structures, which finds expression in both the horizontal zoning of ground plans and the vertical zoning of the building and its façade. This theme represents the socio-cosmic spheres of the living, the dead and the divine beings. Many cultures

[85] Ibid.
[86] Ibid.
[87] Ibid., pp. 37-38.
[88] Ibid., pp. 42-42.

have their built spaces embracing one or more of the following three domains: the unholy, lethal and cosmic order-endangering underworld; the ambiguous terrestrial domain, striving for the re-establishment of cosmic order; the holy or celestial zone as the architectural projection of every mortal's dream of cosmic order.[89]

Owing to these long-cycle traditions and the shorter-cycle themes, the representational paradigm can be broadened from 'a mere representation of reality' to 'a representation of reality by revolving traditions'.[90] That is to say, the research on various built spaces and their representations of shifting realities can be conducted within the frames of these revolving long-cycle traditions and recurrent shorter-cycle themes of architectural representations worldwide. Thanks to these frames, the architectural *do's & taboos* of Feng-Shui and Vāstu-Shāstra, be they 'old', 'reborn', 'transformed' or 'newly-formulated' ones, which encourage the built space to represent realities, can all be compared and analyzed properly.

[89] Ibid., pp. 42-44.
[90] Ibid., pp. 35-36.

1.4 Comparing Three Categories of *Do's & Taboos* in Feng-Shui and Vāstu-Shāstra Architectural Traditions

As mentioned earlier, at least three common themes can be identified among the *do's & taboos* of both Feng-Shui and Vāstu-Shāstra architectural traditions: the 'configuration of built spaces', the 'orientation of built spaces' and the 'spatial hierarchy within built spaces'. According to the three common themes, we can sort these *do's & taboos* into three categories, which will be analyzed and compared in three separate chapters.

Chapter 2 centers on the *do's & taboos* belonging to the first category, which approves of the "right" configuration of a variety of built spaces, such as cities, palaces, temples and dwellings. The configuration of built spaces is manifested by the 'shape' and the 'proportion' of sites or ground plans. As we will see, the so-called auspicious site or ground plan of almost every type of built spaces in both traditions tends to be square or rectangular, and some of the so-called sacred buildings often have a ground plan similar to the combination of a square and a circle. As for the proportion, in both traditions, the width-length ratio of a square (i.e. 1:1) is usually considered to be the most ideal, and it is usually applied to the most sacred built spaces, such as temples. These *do's & taboos* will be comparatively analyzed in the frame of the shorter-cycle theme of the *Axis Mundi & Cosmic Cross*, which is mainly based on the *Anthropomorphic* long-cycle traditions. Later we will find that the *do's & taboos* concerning the configuration of built spaces in both Feng-Shui and Vāstu-Shāstra traditions favor the built space that represents the cosmic structure.

Chapter 3 discusses the *do's & taboos* of the second category, which is about the orientation of built spaces. They deal with the central question of how to differentiate between the auspicious and the inauspicious directions. In the architectural practice of both Feng-Shui and Vāstu-Shāstra traditions, such distinction is of great importance, and a built space should always be oriented to one of the auspicious directions. One group comprises the *do's & taboos* suggesting that the decision on the orientation should be made according to the 'cardinal points'. The other group includes those prescribing that the decision should be made according to the characteristics of the 'objects dominating the external environment'. In this chapter, the *do's & taboos* of both groups will be compared in the frame of the *Axis Mundi & Cosmic Cross* shorter-cycle theme. In the analysis of these *do's & taboos*, we will find that both the *Anthropomorphic* and the *Physiomorphic* long-cycle traditions form the basis of this shorter-cycle theme, and that the *do's & taboos* of this category glorify the

built space that represents its connection to the structure of the cosmos.

Chapter 4 focuses on the *do's & taboos* of the third category, which concern the spatial hierarchy within built spaces. Such spatial hierarchy is established on the basis of the mental construct of the 'center' and the 'four main directions' (i.e. the body-based directions of front, back, left and right or the sun-based directions of south, north, east and west). As regards the center, in both Feng-Shui and Vāstu-Shāstra traditions, it is always considered to be the 'supreme position' of the built space. So far as the four directions are concerned, the *do's & taboos* of Feng-Shui are usually formulated according to the principles of 'the superiority of the front over the back' and 'the superiority of the left over the right', whilst those of Vāstu-Shāstra are usually based on the principles of 'the north and east over the south and west' and 'the clockwise order'. In this chapter, the three shorter-cycle themes—the *Axis Mundi & Cosmic Cross*, the *Including & Excluding Structures*, and the *Holy & Unholy Zones*—will be used as the three most appropriate frames for the comparison of these *do's & taboos*. Afterwards, we will find that the *do's & taboos* concerning the spatial hierarchy of both traditions endorse the built space that represents the cosmic and social order.

The Sources

For an in-depth comparison of the *do's & taboos* in Chinese Feng-Shui and Vāstu-Shāstra as two age-old and ongoing architectural traditions, the *do's & taboos* practiced both in the present and in the past should be taken into consideration. As regards those followed in today's Feng-Shui and Vāstu-Shāstra practice, they can first of all be found in the manuals and handbooks written by the so-called Feng-Shui and Vāstu-Shāstra specialists and consultants. It is also necessary to conduct interviews with the people who are staunch followers of Feng-Shui and Vāstu-Shāstra in contemporary architectural practice. Among them are architects, builders and occupants of houses. As for the *do's & taboos* practiced in old times, we need to consult a multitude of classical texts related to Feng-Shui and Vāstu-Shāstra throughout history, as well as those related to Chinese and Indian religious, astrological and philosophical ideas.

Table 1 and 2 respectively show the Chinese sources of old Feng-Shui-related texts (2nd century BCE – 18th century CE) and those of contemporary Feng-Shui manuals and handbooks (1980s – 2000s). Most of the *do's & taboos* of Feng-Shui to be discussed are found in these Chinese sources. All English quotations from these sources are translations by the author. Table 3 and 4 respectively list the Indian sources of old Vāstu-Shāstra-related texts (4th

century BCE – 13th century CE) and those of contemporary Vāstu-Shāstra manuals and handbooks (1990s – 2000s), which provide us with most of the Vāstu-Shāstra *do's & taboos* to be analyzed in this current book. As the author is not versed in any ancient Indian language, the selected old Indian sources, mostly in Sanskrit, are all English translation by other scholars, and the selected contemporary sources are all publications in English. Moreover, some of the Feng-Shui and Vāstu-Shāstra *do's & taboos* mentioned in this book are provided by Chinese and Indian informants during interviews.

Coming back to the title of this introduction, we should be able to summarize that: Firstly, at first sight, the *do's & taboos* of Chinese Feng-Shui and Indian Vāstu-Shāstra architectural traditions have a lot of interesting parallels that facilitate an understanding of our life and ourselves. Second, comparing these parallels can clarify the roles of Feng-Shui and Vāstu-Shāstra *do's & taboos* in supporting the meanings of architecture. Third, through a comparison between the *do's & taboos* from different cultures, shared meanings of built environments in architectural traditions worldwide can be discovered. Fourth, the use of the paradigm and the tools to make the cross-cultural/regional comparison of the architectural *do's & taboos*, enables us to conduct the research in a systematic fashion. Fifth, it is hoped that this book will serve as a stepping stone for other scholars to work on similar research with regard to other times, cultures and regions.

Table 1: Sources of old Feng-Shui-related texts

Source	Dating Back To	Author
Shuihudi Rishu Bamboo Texts（*睡虎地日書秦簡*）	2nd-3rd c. BCE	unknown
Lunheng（*論衡*）	1st c. CE	Wang, Chong（王充）
Zangshu（*葬書*）	3rd-4th c. CE	Guo, Pu（郭璞）
Dili Xinshu（*地理新書*）	11th c. CE	Wang, Zhu（王洙）
Huitu Lubanjing（*繪圖魯班經*）	15th-16th c. CE	unknown
Yangzhai Shishu（*陽宅十書*）	16th c. CE	Wang, Jun-Rong（王君容）
Dili Renzi Xuzhi（*地理人子須知*）	16th c. CE	Xu, Shan-Ji（徐善繼）
Huangdi Zhaijing（*黃帝宅經*）	16th c. CE	Zhou, Lv-Jing（周屢靖）
Bazhai Zaofu Zhoushu（*八宅造福周書*）	17th c. CE	Huang, Yi-Feng（黃一鳳）
Bazhai Mingjing（*八宅明鏡*）	18th c. CE	Ruo-Guan, Dao-Ren（箬冠道人）
Zhaipu Dacheng（*宅譜大成*）	18th c. CE	Wei, Qing-Jiang（魏青江）
Yangzhai Jicheng（*陽宅集成*）	18th c. CE	Yao, Ting-Luan（姚廷鑾）, Zhan, Qi（瞻旂）
Yangzhai Sanyao（陽宅三要）	18th c. CE	Zhao, Yu-Cai（趙玉材）

Table 2: Sources of contemporary Feng-Shui manuals and handbooks

Source	Year	Author	Publisher
Feng Shui: Ancient Chinese Wisdom on Arranging a Harmonious Living Environment	1984	Rossbach, Sarah	Rider Books (London)
The Feng Shui Companion	1995	Birdsall, George	Destiny Books (Rochester)
Fengshui: A Guide for exterior Fengshui by Master Tan Khoon Yong（*風水知多少*）	1999	Tan, Khoon-Yong（陳軍榮）	Way Media Pte Ltd. (Singapore)
Classical Feng Shui for Today's Homes	2003	Pang, Adelina	Wind & Water Geomancy Centre (Singapore)
Feng-Shui for Ensuring the Prosperity of Families and Correcting the Defects of Houses（*風水旺宅化煞精要*）	2003	Qu, Zhong-De（區仲德）	Juxian Guan Ltd. (Hong Kong)
Sixty Questions on the House Feng-Shui（*陽宅風水60問*）	2004	Mai, Rong-Yao（麥榮耀）	Juxian Guan Ltd. (Hong Kong)
Ensuring the Prosperity of Human Beings and Homes: A Practical Manual of House Feng-Shui（*人居兩旺：家居風水實用手冊*）	2004	Ou-Yang, Yu-Feng（歐陽羽峰）	China Wenlian Publishers (Beijing)
Basic Feng Shui	2004	Too, Lillian	Konsep Books (Kuala Lumpur)
Illustrated Architectural Taboos and Solutions in Modern Dwellings（*圖解現代家居禁忌與破解*）	2004	Ou-Yang, Yu-Feng（歐陽羽峰）	China Wenlian Publishers (Beijing)

Twenty-Two Methods for Ensuring Prosperity and Correcting Defects of Houses（*旺宅化煞22法*）	2005	Bai, He-Ming（白鶴鳴）	Juxian Guan Ltd. (Hong Kong)
Feng Shui Dos and Taboos: Health & Well-being	2005	Wong, Angi Ma	Hay House Inc. (Carlsbad)
Basic Methods for the Practice of House Feng-Shui（*家宅風水基本法*）	2006	Su, Min-Feng（蘇民峰）	SCMP Publication (Hong Kong)
Personalised Feng Shui Tips	2006	Too, Lillian	Konsep Books (Kuala Lumpur)
A Guide to the House Feng-Shui in the 2007 Pig Year（*二〇〇七話豬年陽宅風水指南*）	2007	Hu, Zhao-Tai（胡肇台）	Ruicheng Books (Taichung)

Table 3: Sources of old Vāstu-Shāstra-related texts

Source	Dating Back To	Author
Arthashāstra	4th c. BCE – 1st c. CE	Kautilya (Chānakya)
Vishwakarma Vāstu-Shāstram	4th-6th c. CE	unknown
Brihat Samhitā	6th c. CE	Varāhamihira
Mānasāra	7th-12th c. CE	unknown
Agni Purāna	8th-11th c. CE	unknown
Samarāngana-Sūtradhāra	11th c. CE	Bhoja
Kāshyapashilpa	11th-12th c. CE	unknown
Mayamatam	9th-13th c. CE	unknown

Table 4: Sources of contemporary Vāstu-Shāstra manuals and handbooks

Source	Year	Author	Publisher
The Penguin Guide to Vaastu: The Classical Indian Science of Architecture and Design	1998	Ananth, Sashikala	Penguin Books (New Delhi)
Vaastu: The Indian Art of Placement	2000	Arya, Rohit	Destiny Books (Rochester)
The Vaastu Workbook: Using the Subtle Energies of the Indian Art of Placement to Enhance Health, Prosperity, and Happiness in Your Home	2001	Krishna, Talavane	Destiny Books (Rochester)
The Power of Vastu Living: Welcoming Your Soul into Your Home and Workplace	2002	Cox, Kathleen	Simon & Schuster (New York)
An Introduction to Vastu: The Hindu Tradition of Arranging Your Home to Improve Health and Wellbeing	2002	Dee, Jonathan	Silverdale Books (Leicester)
The Ancient Science of Indian Architecture: Vastu FAQS Answered	2003	Babu, Bangalore Niranjan	UBS Publishers' Distributors Pvt. Ltd. (New Delhi)
Remedial Vaastushastra	2003	Dwivedi, Bhojraj	Diamond Packet Books (Pvt.) Ltd. (New Delhi)
The Pocket Book of Vaastu	2004	Chawla, Rakesh	Full Circle Publishing (New Delhi)
Vaastu Inquisitiveness and Solutions	2004	Dwivedi, Bhojraj	Diamond Packet Books (Pvt.) Ltd. (New Delhi)

The Spirit of Indian Architecture: Vedantic Wisdom of Architecture for Building Harmonious Spaces and Life	2005	Bubbar, D. K.	Rupa & Co. (New Delhi)
Vastu, Astrology and Architecture	2005	Vasudev, Gayatri Devi (ed.)	Motilal Banarsidass Publishers (Delhi)
Building Architecture of Sthapatya Veda	2005	Sthapati, V. Ganapati	Dakshinaa Publishing House (Chennai)
The Way of Vastu: Creating Prosperity through the Power of the Vedas	2006	Mastro, Michael & Robin Mastro	Balanced Books (Seattle)
Handbook of Vastu	2007	Babu, Bangalore Niranjan	UBS Publishers' Distributors Pvt. Ltd. (New Delhi)
Vaastu for You and Your Family	2007	Bhambi, Pt. Ajai	Wisdom Tree (New Delhi)
Vaastu, Feng Shui: Marriage & Career	2007	Saluja, Kuldeep	RFusion Books (New Delhi)
Vastu: Relevance to Modern Times	2008	Babu, Bangalore Niranjan	UBS Publishers' Distributors Pvt. Ltd. (New Delhi)

2. *Do's & Taboos* concerning the 'Configuration' of Built Spaces

Among the three categories of *do's & taboos*, the one to be discussed in Chapter 2 is the most fundamental, as it concerns the 'configuration' of the built space per se. These *do's & taboos* can be readily found in old texts of both Feng-Shui and Vāstu-Shāstra, many of which, surviving into the present, still exert considerable influence on the architectural practice in the Chinese and the Indian cultural spheres. In general, these *do's & taboos* fall into two groups: those concerning the 'shape', and those concerning the 'proportion'.

The *do's & taboos* of the first group, concerning the 'shape' of built spaces, tell people how to differentiate between the 'auspicious shapes' and the 'inauspicious shapes'. According to these *do's & taboos*, one should always make sure that the site or ground plan of the to-be-built space is in an auspicious shape, thus not in an inauspicious one. An auspicious shape is thought to bring good fortune to the occupants; whereas an inauspicious one is to be blamed for negative effects, or bad luck. It is important to note that, in both the Feng-Shui and the Vāstu-Shāstra traditions, the 'square' is taken to be the most auspicious and ideal shape, and the 'rectangle', which can be seen as an elongated square, is also quite acceptable. Later we will see that most diagrams applied in the practice of Feng-Shui and Vāstu-Shāstra, and most human spaces found in the Chinese and the Indian architectural traditions, are usually in square/rectangular shapes. On the other hand, a non-square/-rectangular shape is usually seen as inauspicious, such as the triangle, the trapezoid, the L-shape, or any other irregular and odd shape.

However, among these non-square/-rectangular shapes, the 'circle' and 'cross-shape' are the two that should be carefully considered, as they are not necessarily seen as inauspicious in the architectural practice of Feng-Shui and Vāstu-Shāstra. Whether they are inauspicious would depend on which type of building they are applied to. On the one hand, it seems that the two shapes are auspicious for the sacred buildings. Cases as such could be found among the stupas and temples which are often built with circular or cross-shaped ground plans in the Chinese and the Indian architectural traditions. On the other hand, according to Feng-Shui and Vāstu-Shāstra *do's & taboos*, it would be seen as very inauspicious when the ordinary houses are built with circular or cross-shaped ground plans. This is probably because the circle and the cruciform are thought to be "too perfect" and "too holy", and hence they are only suitable for

the sacred architecture dedicated to the much-revered divine beings, thus not for the buildings occupied by the humble humans.

The *do's & taboos* of the second group, concerning the 'proportion' of built spaces, are focused on the difference between the 'very perfect square' and the 'less perfect rectangle', and on the difference between rectangles with distinct 'width-length ratios'. It is not surprising that the square as the most auspicious and ideal shape also represents the most well proportioned one. In Feng-Shui texts, we can find the *taboo* that informs people not to adopt the very perfect square as the shape for the ground plan of ordinary houses, but a less perfect rectangle is more preferable. In Vāstu-Shāstra texts, more *do's & taboos* concerning the proportion can be found. Compared to the aforementioned Feng-Shui *taboo*, these Vāstu-Shāstra *do's & taboos* are much more complicated and detailed. As they prescribe, people of different social classes should adopt different width-length ratios for the site or ground plan of a house, and only people of the highest social class deserve the perfect ratio of the square, that is 1:1. As for those of the lower social classes, a less perfect ratio of a rectangle, such as 1:1⅛, 1:1⅙ or 1:1¼, is accepted as being more suitable.

Obviously, the *do's & taboos* concerning the configuration of built spaces cannot be simply understood and explained from the perspective of the architectural modern functionalism, because the shape and proportion of a built space seem to have little to do with the proper arrangements of rooms, doors, windows, and furniture in this built space. As we know, even on the site or in the ground plan which has an inauspicious shape (e.g. L-shape, triangle, trapezoid, etc.) or a less perfect proportion (e.g. the width-length ratio of 1:2, 1:3, 1:5, etc.), a proper interior space which satisfies all functional requirements can still be created.

In this chapter, therefore, what we should discuss and analyze are the cosmic and social realities that these *do's & taboos* may represent. As we will see later, the so-called auspicious and perfect shapes such as the square and the circle are of great importance in both the Chinese and the Indian cosmology. Also according to these *do's & taboos*, a particular shape or proportion suitable for one type of buildings is not necessarily suitable for another; whether it is suitable often largely depends on 'who' will occupy this building or to 'whom' this building will be dedicated. Surely, these cosmic and social meanings can be properly analyzed in the frame of the *Axis Mundi & Cosmic Cross* as a 'working space' which is based on the paradigm of 'architecture as a representation of realities'.

2.1 *Do's & Taboos* concerning the 'Configuration' Support Built Spaces to Represent the Cosmic Structure

2.1.1 Analyzing the *Do's & Taboos* concerning the 'Configuration' in the Frame of the Axis Mundi & Cosmic Cross Shorter-cycle Theme

Given that these *Do's & Taboos* regarding the configuration of built spaces focus mostly on the difference between the auspicious square/rectangle and the inauspicious non-square/-rectangular built spaces, and between the different width-length ratios for quadrilateral built spaces, in this chapter, we may use the architectural shorter-cycle theme of the Axis Mundi & Cosmic Cross as the primary frame of analysis. As we can find in many architectural traditions in different cultures, this architectural theme is worldwide and omnipresent, which finds its expression in all the ideal spatial schemes of territories, cities and dwellings, and underlies a variety of 'four-sided' and 'quincunx' built structures and icons.[1] It is also clear that this architectural theme is based on the 'Anthropomorphic' long-cycle tradition of architectural representations. The spatial structure manifested in this shorter-cycle theme, which refers to the vertical axis, i.e. the Axis Mundi, and the two horizontal axes of left-right and front-back, i.e. the Cosmic Cross, undoubtedly, is body-based.[2]

Given that these *do's & taboos* regarding the configuration of built spaces focus mostly on the difference between the auspicious square/rectangle and the inauspicious non-square/-rectangular built spaces, and between the different width-length ratios for quadrilateral built spaces, in this chapter, we may use the architectural shorter-cycle theme of the *Axis Mundi & Cosmic Cross* as the primary frame of analysis. As we can find in many architectural traditions in different cultures, this architectural theme is worldwide and omnipresent, which finds its expression in all the ideal spatial schemes of territories, cities and dwellings, and underlies a variety of 'four-sided' and 'quincunx' built structures and icons. It is also clear that this architectural theme is based on the 'Anthropomorphic' long-cycle tradition of architectural representations. The spatial structure manifested in this shorter-cycle theme, which refers to the vertical axis, i.e. the *Axis Mundi*, and the two horizontal axes of left-right and front-back, i.e. the *Cosmic Cross*, undoubtedly, is body-based.

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1 Mekking 2009, pp. 37-38.
2 Ibid.

According to the *Axis Mundi & Cosmic Cross* theme, we can easily understand why the square is supposed to be the most auspicious shape for the site and ground plan in both the Feng-Shui and the Vāstu-Shāstra architectural traditions. In a square, the two horizontal axes can be clearly defined to meet the mental construct of the *Cosmic Cross*, and the intersection point of the two horizontal axes highlights the crucial center on which the *Axis Mundi* is conceptualized to be erected (Fig. 1). Besides, as an elongated square, the rectangle with its definable center and horizontal axes is also a shape which enables the *Axis Mundi & Cosmic Cross* to be represented in, and therefore, it is also acceptable. Moreover, we shall then understand why non-square/rectangular shapes, such as triangles, L-shapes or trapezoids, should be seen as inauspicious shapes: They often do not consist of a definable center with two definable horizontal axes. In such inauspicious shapes, it is usually difficult for the *Axis Mundi & Cosmic Cross* to be well represented.

Moreover, as for the *do's & taboos* regarding the proportion (or the width-length ratio) of built spaces, they can be seen as means to control the degree of the completeness and perfectness of such a cosmic representation. In a square with two horizontal axes of equal length, such representation is "more" complete and perfect, while in a rectangle with two horizontal axes of unequal length, it is "less" complete and perfect.

2.1.2 The Configuration of Built Spaces as a Representation of the Cosmic Structure

As based on the paradigm of 'architecture as a representation of realities', the *Axis Mundi & Cosmic Cross* theme is said to represent the cosmos and its center.[3] Accordingly, the square/rectangle as an auspicious shape comes to represent the most ideal cosmic structure. It can thus be understood that these *do's & taboos* regarding the shape are meant to assure that the cosmic structure can be well represented in or by the configuration of built spaces. If one disobeys these *do's & taboos* by building a space of which the site or ground plan is not in an auspicious square/rectangular shape, such space is unlikely to be a proper representation of the cosmic structure.

Furthermore, the *do's & taboos* regarding the proportion also play crucial roles in controlling the degree of the representation of the cosmic structure. Dictated by such *do's & taboos*, only the building occupied by the people of the highest social status or those dedicated to the divine beings (e.g. the gods or the

[3] Ibid.

deceased kings) deserve the perfect 1:1 width-length ratio, which enables the cosmic structure to be completely represented by the space built in such a ratio. On the other hand, ordinary houses for the humble humans should not employ this ratio, because within these spaces, the representation of the cosmic structure can only be incomplete and imperfect. It is clear that, as supported by these *do's & taboos*, the representation of social realities, as based on that of cosmic realities, is also brought to light.

Later in this chapter, we will see more examples of *do's & taboos* in Feng-Shui and Vāstu-Shāstra traditions, and will see how these *do's & taboos* play crucial roles in supporting built spaces to represent the cosmic structure. Moreover, I will demonstrate the extent to which the degree of such a cosmic representation is conditioned by the shape and proportion of built spaces.

2.2 *Do's & Taboos* concerning the 'Shape' of Built Spaces

Most old texts of both Feng-Shui and Vāstu-Shāstra provide a variety of *do's & taboos* which explicitly or implicitly assume that a building should be constructed on a square/rectangular site or within a square/rectangular ground plan; therefore, a non-square/rectangular site or ground plan should be abandoned. In today's Feng-Shui and Vāstu-Shāstra manuals and handbooks, we can also find that modern Feng-Shui and Vāstu-Shāstra practitioners are eager to teach people how to rectify the sites or the ground plans that are not in an auspicious square/rectangular shape. To discuss these *do's & taboos*, we should begin with the many diagrams frequently used in the practice of Feng-Shui and Vāstu-Shāstra, which are mentioned in old texts as well, because these diagrams adopted, which are also usually square-shaped, are considered as the ideal plans for built spaces.

2.2.1 Feng-Shui and Vāstu-Shāstra Diagrams

Feng-Shui Diagrams

In the Feng-Shui tradition, a variety of diagrams have been utilized as ideal plans for a to-be-built space and used to determine an auspicious location, orientation and interior layout for such a to-be-built space. Some of these diagrams apply to many different types of built space, while others only apply to a specific type of built space such as houses, tombs or altars. Among the various diagrams, only a small number of them are still used in the Feng-Shui practice nowadays. In what follows, four diagrams, the '*Jiugong Bagua* Diagram' (九宮八卦圖), '*Jitanlibiao* Diagram' (祭壇立標圖), '*Sishijiuxue* Diagram' (四十九穴圖) and '*Wuyinxiang* Diagram' (五音向圖), will be discussed. The first one is still of great importance in the modern Feng-Shui practice, while the other three can only be found in old texts. It is worth noting that, with a square shape and a definable center, each of the four diagrams is intended to be a perfect representation of the *Axis Mundi & Cosmic Cross*, or the cosmos and its center.

The '*Jiugong Bagua* Diagram' (or 'Nine-Square & Eight-Trigram Diagram') as mentioned in most Feng-Shui texts from the 16th century onwards is a diagram extensively used in the Feng-Shui practice in both the past and the

present (Fig. 116).[4] It is characterized as a nine-square pattern, of which each peripheral square is attached to one of the Eight Trigrams of *Bagua* (八卦). The Eight Trigrams serve to denote the eight main directions, *Li* (離: ☲) the south, *Kun* (坤: ☷) the southwest, *Dui* (兌: ☱) the west, *Qian* (乾: ☰) the northwest, *Kan* (坎: ☵) the north, *Gen* (艮: ☶) the northeast, *Zhen* (震: ☳) the east, and *Xun* (巽: ☴) the southeast. In practice, this diagram is usually used as an ideal ground plan for houses. Through a series of complicated procedures based on this diagram, one can determine where to set the entrance door, the main hall, the kitchen and the bedrooms of a house.[5] Undoubtedly, '*Jiugong Bagua* Diagram' can be seen as a perfect representation of the *Axis Mundi & Cosmic Cross*, since the square plot at its center highlights the place where the *Axis Mundi* should be erected, and its eight peripheral squares associated with the Eight Trigrams together let the *Cosmic Cross* come to light.

Similar to the '*Jiugong Bagua* Diagram', the '*Jitanlibiao* Diagram' and the '*Sishijiuxue* Diagram' are also characterized as grid-patterns, on which many cosmic symbols can be found (Fig. 117, 118). However, different from the '*Jiugong Bagua* Diagram' that is used for the housing design, the '*Jitanlibiao* Diagram' is formulated to serve as the ideal layout for altars, while the '*Sishijiuxue* Diagram' is meant for tombs. The two diagrams, no longer used by Feng-Shui practitioners nowadays, can only be found in the 11th-century *Dili Xinshu*.[6] It should be noted that these various cosmic symbols attached to the later two diagrams, used to represent the cosmic directions and hierarchy, were mostly informed by ancient Chinese astrology.

Among the various symbols, the one assigned to the center of the diagram is of particular importance. Regarding the third diagram that I am discussing, the '*Jitanlibiao* Diagram', we can see that the symbol at its center is *Ming-Tang* (明堂), a word which originally signifies the holy temple compound where emperors and kings practiced sacrifices to Heaven in ancient times.[7] Surely, this symbol can be seen as an indication of the *Axis Mundi* that rises from the center of the diagram, given that the *Ming-Tang* is supposed to be a holy place where Earth meets Heaven. Therefore, once the altar can be built on the basis of this diagram, it can become a place for the human beings on Earth to meet the divine beings in Heaven. So far as the '*Sishijiuxue* Diagram' is concerned,

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4 The '*Jiugong Bagua* Diagram' (or 'Nine-Square & Eight-Trigram Diagram') can be found in most Feng-Shui texts from the 16th century onwards, such as the *Yangzhai Shi-shu* (16th century), the *Bazhai Zaofu Zhoushu* (17th century), the *Bazhai Mingjing* (18th century), the *Zhaipu Dacheng* (18th century) and the *Yangzhai Jicheng* (18th century).

5 In Chapter 3, we will see how Feng-Shui practitioners use the 'Nine-Square & Eight-Trigram Diagram' to determine an auspicious orientation for the entrance door.

6 Wang 2003, pp. 444-450.

7 Yi, Yu and Hung 1999, p. 161.

in addition to *Ming-Tang*, another symbol－*Di-Xin* (地心)－can be found at its center, which literally symbolizes the 'middle of Earth'. With the two symbols of *Ming-Tang* and *Di-Xin* together being assigned to the center, this diagram also implies that the *Axis Mundi* should be established at the center, which serves as a connection between the center of Earth and the center of Heaven. Given that this diagram is meant for tombs, once the tomb can be built accordingly, the spirits of the deceased buried in such tombs are likely to ascend to Heaven through this *Axis Mundi*.

The fourth diagram, the '*Wuyinxiang* Diagram', can be found in the *Dili Xinshu* as well,[8] which is used to determine the location and orientation for houses of people with different surnames (Fig. 119).[9] Unlike the previous three diagrams, it is not formed into a strict grid-pattern. Nonetheless, it still looks like a square. Interestingly enough, this diagram is enclosed by the vivid graphics of mountains instead of the solid lines. Compared with other diagrams, the '*Wuyinxiang* Diagram' seems to imply that our Earth is a giant square which is bounded by the mountains located in the four cardinal directions. Moreover, we can find that many cosmic symbols are attached to this diagram. Among them, the symbol of *Zhong* (中), which means 'middle', is placed at the very center of this diagram. According to this diagram, we can understand that the dwelling space of human beings is usually mentally constructed as occupying the center of the square Earth, a place where the *Axis Mundi* rises.

\Apart from these square diagrams, some round diagrams should also be taken into account. However, different from the square ones, the round diagrams in the Feng-Shui practice are not directly used as ideal ground plans for the built space; rather, they serve as tools to indicate the geographical directions with the many cosmic symbols attached to them. Let us consider the round '*Kaishan-Bijiu* Diagram' (開山閉九圖), a diagram used to determine the auspicious orientation for tombs, which can be found in the *Dili Xinshu* as well (Fig. 120) .[10] In the diagram, we can again find many symbols similar to those in the '*Jitanlibiao* Diagram' and the '*Sishijiuxue* Diagram' as discussed above. Employing these symbols, through a complicated procedure, one can determine the most auspicious direction in which a tomb should be built. Formed in a circular shape, the '*Kaishan-Bijiu* Diagram' evidently has a clear center with which the *Axis Mundi* is brought to light. Besides, as we can understand, a circle per se cannot represent the *Cosmic Cross* due to the absence of the two horizontal perpendicular axes within it. Nonetheless, with the many symbols

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8 Wang 2003, pp. 227-234.

9 According to the Feng-Shui theories of early times, houses for the people with different surnames should be oriented to different directions. This will be discussed in Chapter 3.

10 Wang 2003, pp. 356-381.

arranged in a concentric manner, which are used to indicate the different geographical directions, the *Cosmic Cross* is present implicitly in this diagram. Similar to those square diagrams, both the *Axis Mundi* and the *Cosmic Cross* can find their expression in such a round diagram.

Another important round diagram widely and extensively utilized in the Feng-Shui practice of both the past and the present is the '*Luopan*' (羅盤), or 'Feng-Shui Compass' (Fig. 121). On a typical *Luopan*, we can find many concentric circles, each containing a lot of symbols used to indicate different geographical directions. Surely, in this round *Luopan* that has a clear center and the various symbols pointing to specific directions, the *Axis Mundi & Cosmic Cross* can be well represented.

It is obvious that the square and the round diagrams are of the most importance in the Feng-Shui tradition, as we can hardly find the diagrams which are formed into other shapes. This is perhaps because the two shapes stand for the most ideal cosmic scheme in the ancient Chinese cosmology. Among a variety of notions in the Chinese cosmology, the most influential one is the '*Tianyuan Difang*' (天圓地方) which means 'round Heaven and square Earth'. In short words, the cosmic space is conceptualized as a perfect combination of a circle and a square. The vault of Heaven is thought to rotate like a mill from east to west carrying with it the sun, the moon and other celestial bodies, while the plane of Earth has its four sides oriented to the four cardinal directions.[11] According to such a cosmic scheme, ancient Chinese people thought they were living in the middle of the square Earth. That is why 'China' is recognized by Chinese people as *Zhong-Guo* (中國) which denotes 'the Middle Kingdom', or 'the state occupying the center of the world'.

Moreover, in the philosophy of the *Yin-Yang* School (陰陽家), this cosmic scheme of 'round Heaven and square Earth' was further conceptualized as being associated with the *Wuxing* (五行), or the Five Elements, and the four seasons. This school, founded in the 'Era of Warring States' (c. 5th-3rd century BCE) and later on incorporated with many notions from the Confucianism, has been highly influential ever since its birth. This school suggests a significant cosmology and worldview that, among Heaven, human beings and all worldly phenomena, there is a sophisticated and systematic interrelationship which can be explained and theorized by the following concepts: '*Qi*' (cosmic breath or energy flow), '*Yin* & *Yang*' (binary-oppositional cosmic forces, *Yin* as the negative and *Yang* as the positive), and '*Wuxing*' (Five Elements).[12] In the

[11] Needham 1975, pp. 88-89; Cheng 2005, p. 25.

[12] Fung 1983, *A History of Chinese Philosophy Volume I: The Period of the Philosophers*, p. 383; Fung 1983, *A History of Chinese Philosophy Volume II: The Period of Classical Learning*, pp. 11-23.

Chunchiu Fanlu written in the 2nd century BCE by Dong Zhong-Shu (董仲舒), a remarkable philosopher of the *Yin-Yang* School, the following passage can be found:

> *Wood occupies the east and dominates the Qi in spring; Fire occupies the south and dominates the Qi in summer; Metal occupies the west and dominates the Qi in autumn; Water occupies the north and dominates the Qi in winter... Earth occupies the center… and shall not belong to any of the four seasons.*[13]

According to Dong, the association between the cosmic directions (i.e. center, east, south, west and north), the four seasons and the Five Elements, as established in the cosmic scheme characteristic of the combination of the circle and the square, again highlights the 'quincunx structure' and, of course, the *Axis Mundi & Cosmic Cross* theme (Fig. 19). Moreover, based on such an association, the correlation, or formal homology, between the cosmos and the body of man is further conceptualized. Dong continues in his *Chunchiu Fanlu*:

> *The symbols of Heaven and Earth, and the correspondences between the Yin and Yang, are ever found established also in the human body. The body is like Heaven, and its numerical (categories) correspond with those of the latter, so that its life is linked with the latter. With the numbers (of days) that fills a year, Heaven gives form to man's body. Thus 366 lesser joints (of the body) correspond to the numbers of days (in a year), and the twelve divisions of the larger joints correspond to the number of months. Within (the body) there are the five viscera,*[14] *which correspond in number to the Wuxing (i.e. Five Elements). Externally there are four limbs, which correspond in number to the four seasons.*[15]

Significantly, the above quote provides us with a clear picture of how the *Anthropomorphic* long-cycle tradition underlies the *Axis Mundi & Cosmic Cross* shorter-cycle theme when ancient people tried to mentally construct the cosmic structure. However, now that both the square and the circle are thought to be essential forms of the cosmos, why is the built space usually

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13 Lai 2003, p. 287.「東方木居東方而主春氣，火居南方而主夏氣，金居西方而主秋氣，水居北方而主冬氣。……土居中央，……不可名以一時之事。」

14 The five viscera are heart, liver, spleen, lungs and kidneys.

15 Lai 2003, p. 327-328.「天地之符，陰陽之副，常設於身，身猶天也，數與之相參，故命與之相連也。天以終歲之數，成人之身，故小節三百六十六，副日數也。大節十二分，副月數也。內有五臟，副五行數也。外有四肢，副四時數也。」The English translation of this passage is quoted from Fung 1983, *A History of Chinese Philosophy Volume II: The Period of Classical Learning*, p. 31.

recommended to be arranged on the basis of the square diagrams instead of the round ones? The question is not as difficult as it appears to be. Given that all human spaces are built on Earth but not in Heaven, the square diagrams that represent Earth are supposed to be adopted.

Vāstu-Shāstra Diagrams

In the Vāstu-Shāstra architectural tradition, numerous diagrams can also be found, which are usually called 'mandalas'. While those Feng-Shui diagrams are representations of the Chinese cosmology, these mandalas also play roles in representing the Indian (or Hindu) cosmology.[16] Besides, like the Feng-Shui diagrams, the mandalas are usually used as ideal ground plans for built spaces, or meant for the determination of their locations, orientations and layouts. According to old Vāstu-Shāstra texts, a mandala could be square, round, triangular or in other shapes; however, the most widely and extensively applied in practice are the square mandalas. In general, these mandalas can be sorted into two primary types: one called 'Vāstu-Purusha Mandala' and the other 'Vāstu-Shāstra Mandala'.

Let us first consider the 'Vāstu-Purusha Mandala'. As described in the 6th-century *Brihat Samhitā*, such a mandala is a square grid pattern, in which there is an anthropomorphic figure called 'Vāstu-Purusha' with his body kept in the four-sided boundary (Fig. 136). It is said that, at the beginning of the world, Vāstu-Purusha was a furious and energetic cosmic being (or a demon), threatening the newly created world. Therefore, numerous Hindu deities decided to suppress him collaboratively. Eventually he was forced to lie prone in a confined space which then became known as the Vāstu-Purusha Mandala. Afterwards, in the Vāstu-Shāstra architectural tradition, this demon-like Vāstu-Purusha was sublimed to be regarded as the guardian deity of a built space, or as a representation of the built space itself.[17] This Vāstu-Purusha, to a large degree, can be compared with the Purusha as described in the *Purushasukta* (the *Hymn of the Cosmic Man*) of the *Rigveda*. In this hymn, the gods sacrifice a giant to create the physical universe. From his navel the air was produced,

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[16] Gray 2006, p. 17.

[17] Bhat 1986, p. 451. The following passage can be found in the *Brihat Samhitā*: "*There was, it is said, some Being which obstructed the earth and the sky with its body. The Gods suddenly caught hold of it and laid it upside down, Whichever limbs were held by different Gods had those very Gods as their presiding deities, The Creator ordained that Being to be the House-God of the nature of Gods.*" The Vāstu-Purusha as a 'House God', or the 'Spirit of the house', is also described in the *Mānasāra*, the *Agni Purānam*, and the *Samarāngana-Sūtradhāra of Bhojadeva*. See: Acharya 1994, p. 405, Shastri 1967, pp. 149-150; Sharma 2007, *Samarāngana-Sūtradhāra of Bhojadeva 1*, pp. 119-120.

from his head the sky was evolved, from his feet the earth, and from his ear the quarters. Without the sacrifice of *Purusha*, the cosmos could never come into being.[18]

As Michael W. Meister suggests, the use of the Vāstu-Purusha Mandala signifies the 'planning in the image of man'.[19] Indeed, the Vāstu-Purusha as a cosmic being is a metaphor for the human body. Given that the figure of Vāstu-Purusha perfectly fits into the four-sided grid-pattern which represents the ideal cosmic scheme, the correlation and formal homology between the human body and the cosmos can be firmly established in the frame of the *Axis Mundi & Cosmic Cross* shorter-cycle theme. Through the Vāstu-Purusha Mandala, we are able to perceive that it is the *Anthropomorphic* long-cycle tradition that serves as the basis for this shorter-cycle theme. No doubt, this is quite comparable with the cosmic scheme held in the Chinese *Yin-Yang* School as mentioned earlier. As long as the Vāstu-Shāstra Mandala is applied as the ideal plan for the built space, the connection between the macrocosm and the microcosm can be firmly established.

Now we turn to the 'Vāstu-Shāstra Mandala' which, as described in old texts, could be of various shapes including squares, circles, triangles, hexagons, octagons, etc. (Fig. 137-140) In the Vāstu-Shāstra texts of *Samarāngana-Sūtradhāra*, *Mānasāra* and *Arthashāstra*, the following passages can be found:

> *In the triangular, hexagonal or octagonal and sixteen sided structures, the plan was applicable like those of the circular structures.*[20] *(Samarāngana-Sūtradhāra)*
>
> *The square, rectangular, circular (round), octagonal, hexagonal, oval (lit. circular with two corners) and so on: these are the various shapes (recommended for the storeys) which increase or decrease (from one to twelve in order) [sic].*[21] *(Mānasāra)*
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> *On a site declared to be the best according to the science of building, the leader, the carpenter, and the astrologer should measure a circular, rectangular, or square spot for the camp, which should, in accordance with the available space, consist of four gates, six roads, and nine divisions.*[22] *(Arthashāstra)*

Although these Vāstu-Shāstra Mandalas may differ in shape, they are all geometric—all having a clear and definable center. Also of particular note is

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18 Gombrich 1975, pp. 115-116; Eliade 1981, pp. 223-224.
19 Meister 2007, p. 251.
20 Sharma 2007, *Samarāngana-Sūtradhāra of Bhojadeva 1*, p. 118.
21 Acharya 1994, p. 99.
22 Sharmasastry 1961, p. 391.

that each mandala has its central plot labeled with the name of the deity *Brahma* (Fig. 137-140). Given that the role of *Brahma* in the Hindu *Trimurti* is seen as the Creator of the cosmos,[23] these Vāstu-Shāstra Mandalas convey the meanings in the Hindu cosmology and cosmogony. The assignment of Braham to the central plot of a mandala implies that the place represents the 'original point' from which the entire cosmos is brought into being. As John Gray points out, despite their differences in representational forms, all mandalas share a basic design composition for expressing the cosmology: a central point surrounded by a concentric girdle—either square, circular or polygonal—of line(s) and space(s) that provide the 'dynamic quality of movement'.[24] Also according to various Hindu mythology and epics, at the time of creation, the cosmic pillar or the Mount Meru as the *Axis Mundi* was established at the center to support the cosmic structure.[25] Thus, no matter how a Vāstu-Shāstra Mandala is shaped, the *Axis Mundi* is always highlighted at its center, the original and the most stable point of the cosmos (Fig. 60).

As we can imagine, not in all the Vāstu-Shāstra Mandalas can the *Cosmic Cross* be well manifested, as some of them do not consist of two definable horizontal perpendicular axes. The triangular mandala is one of the examples. It is not difficult to understand that the square mandalas are more ideal than others, as in a square shape, both the *Axis Mundi* and the *Cosmic Cross* can find their expressions (Fig. 61). That is probably why the square mandalas are more frequently adopted in the practice of Vāstu-Shāstra. As mentioned in old texts, the square mandalas may differ in size, such as grid patterns of 1x1, 2x2, 3x3, 4x4, 8x8, 9x9, 32x32, or more, which are given different names according to the number of compartments. For example, according to the *Mānasāra*, the 1x1 mandala is called *Sakala*, the 2x2 one *Paisacha*, the 8x8 one *Chandita*, and the 9x9 one *Paramasayika*.[26] Among them, the 8x8 and the 9x9 mandalas are the most popular in practice.

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[23] The notion of *Trimurti*, three forms, is quite old in the Hindu traditions. In the symbolism of *Trimurti*, the three gods—*Brahma*, *Vishnu* and *Shiva*—coalesce into one form with three faces. This notion is taken to imply that Hindus give equal importance to all the three gods. However, in practice, most Hindus do not worship *Brahma*. While portrayed in mythology as the creator god, he is himself created by another god, serving as the agent of *Vishnu*, *Shiva* or the Goddess. See: Jacobsen 2009, p. 459.

[24] As noted by John Gray, movement outward from the center that forms a surrounding space is the force of creation and evolution of worldly diversity, while movement inward toward the center is the force of dissolution and devolution of worldly diversity. See: Gray 2006, p. 22.

[25] Jacobsen 2009, pp. 422-427; Gombrich 1975, pp. 119-127.

[26] According to *Mānasāra*, the 1x1 Vāstu-Shāstra Mandala is called *Sakala*, the 2x2 one *Paisacha*, the 3x3 one *Pitha*, the 4x4 one *Mahapitha*, the 8x8 one *Chandita*, the 9x9 one *Paramasayika*, and the 32x32 called *Chanra-Kanta*. See: Acharya 1994, pp. 33-36.

Let us take the '*Paramasayika* Mandala' as an example for further analysis (Fig. 140). In common with the above-mentioned Vāstu-Purusha Mandala in which there is an anthropomorphic figure (Fig. 136), this *Paramasayika* Mandala is a 9x9 grid pattern. On such a mandala, we can find a lot of names of Hindu deities who have together subdued the cosmic demon, Vāstu-Purusha, at the beginning of the world. By superimposing the Paramasayika Mandala onto the Vāstu-Purusha Mandala, we can clearly see how different deities hold down different parts of the body of Vāstu-Purusha. Some control the head, some the chest, some the abdomen, some the anus, some the hands, and some the thighs. Obviously, the more powerful the deities are, the more squares in the Mandala they occupy. The supreme Creator, Braham, residing in the center (also the navel of Vāstu-Purusha), occupies nine squares, while less gods, like *Isa* or *Agni*, at corners only occupy one square each. Very importantly, in practice, the four sides of such a square mandala should be oriented to the four cardinal directions, and each of the deities on the mandala should be associated with a particular direction.[27] In other words, the two horizontal axes within the mandala should coincide with the geographical E-W and N-S axes.

Although it is the square mandala most frequently applied in the Vāstu-Shāstra practice, later we will see that some sacred buildings or cities found in India were built (or mentally constructed) on basis of the circular mandala. It is worth noting that, just like in the Chinese cosmology and Feng-Shui tradition, the 'square' and 'circle' are the two most important shapes in the Indian cosmology and Vāstu-Shāstra tradition. In the *Rig Veda*, we can find the cosmology suggesting that the cosmos consists of three realms—the earth, the sky and the intermediate region in-between them. The earth and the sky are described as two round bowls facing each other (Fig. 62).[28] Besides, according to the *Satapatha Brahmana* (compiled between 8th and 6th centuries BCE), the earth's surface is described as containing seven concentric circular continents. Among the seven continents, the central one—*Jambudvipa*—can be further subdivided into seven territories, of which the middle one is *Ilavrta*. In the center of *Ilavrta*, Mount Meru is located. Within the *Ilavrta*—and surrounding Mount Meru, there are four mountain ranges: *Mandara* is located to the east, *Gandhamadana* to the south, *Vipula* to the west, and *Suparsva* to the north (Fig. 63).[29] The four mountain ranges form a picture in which a square boundary around this central territory, surely, amazingly bears a resemblance to the '*Wuyinxiang* Diagram' which, as mentioned earlier, can be found in the old Feng-Shui text of *Dili Xinshu* (Fig. 119). As Gudrun Bühnemann suggests, the

[27] Bubbar 2005, pp. 37-39.
[28] Jacobsen 2009, p. 422.
[29] Ibid., pp. 425-426.

combination of the circle and the square is a common motif in South Asian mandalas and yantras; the circle often represents 'Ether', a cosmic element only existing in the upper sky, and the square often called 'earth house', 'earth city' or 'earth citadel' usually symbolizes 'Earth'.[30] This is again quite similar to the cosmic reality of 'round Heaven and square Earth' in the Chinese cosmology.

Moreover, the system of *Panchamahabhuta* (i.e. the Indian Five Elements), which is quite comparable to the system of *Wuxing* (i.e. the Chinese Five Elements) developed in the *Yin-Yang* School, was developed in the *Samkhya* School of Hinduism.[31] It is important to note, the Five Elements of *Panchamahabhuta* have also been successfully attached to the 'quincunx scheme' represented in the square Vāstu-Shāstra Mandala. The following passage can be found in the *Mayamatam*:

> *It is known of the 'Pitha Diagram',*[32] *which consists of nine squares, that the four Vedas are at the four cardinal points and that Water, Fire, Ether and Wind are (at the intermediate points, of which) the first is the north-east; in the center is Earth.*[33]

However, different from the Chinese Five Elements respectively associated with the 'center' and the 'four cardinal points', the Indian Five Elements are associated per se with the 'center' and the 'four corner points' of the quincunx structure: Earth with the center, Water with the northeast, Fire with the southeast, Ether (or Space) with the southwest and Wind (or Air) with the northwest (Fig. 64). It should be noted here that a small number of contemporary Vāstu-Shāstra practitioners are in favor of a different kind of association between the Five Elements and the center and four corners: Ether (or Space) is associated with the center, Water with the northeast, Fire with the southeast, Earth with the southwest, and Wind (or Air) with the northeast (Fig. 65).[34] The association between different essential elements and different points of compass is of great importance in both Feng-Shui and Vāstu-Shāstra traditions. In later chapters, we will see that many Feng-Shui and Vāstu-Shāstra *do's & taboos* are formulated on the basis of such an association.

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30 Bühnemann 2007, pp. 47-48.
31 Embree 1998, p. 305.
32 This '*Pitha* Diagram' is a 3x3 square Vāstu-Shāstra Mandala.
3 Dagens 1994, p. 41.
34 Cox 2002, p. 22.

2.2.2 The Square and Rectangular Built Spaces Considered to Be Auspicious

Given that the most popular diagrams in Feng-Shui and Vāstu-Shāstra traditions are squares, the sites or the ground plans of built spaces as based on these diagrams, theoretically, can be in a square shape as well. Besides, since the rectangle can be seen as an 'elongated square', in which the *Axis Mundi & Cosmic Cross* can be represented as well as in the square, it is also suitable for built spaces. In old Feng-Shui and Vāstu-Shāstra texts, we can easily find many *do's & taboos* that instruct people to adopt the square or the rectangle as the shape for the site or ground plan of the dwelling or other types of buildings, as the square/rectangular shape is thought to be auspicious.

Feng-Shui Do's & Taboos concerning the Auspicious Square and Rectangular Built Spaces

In the 11th-century *Dili Xinshu*, we can find a meaningful description saying that, at the initial stage of the construction work, one should erect a pole as the gnomon in the center of the site or ground plan, so as to define the four cardinal directions according to the shadows of this pole at different hours (Fig. 122). Furthermore, one should also erect another four poles at the four corners so as to highlight and fix the four-sided boundary:

> *Before the construction work, one shall make sure that the site has its four sides oriented to the four cardinal directions… For countries, there shall be cities; for people, there shall be dwellings; for deities and ghosts, there shall be temples and shrines. In the Zhou Dynasty,*[35] *the official of Tufang (in charge of the land survey and planning) usually applied the so-called Dugui (a sundial-like pole) to check the shadows cast by the sun so that he could define the different directions of the site… In order to define the east and the west, in the daytime, one shall examine the shadows cast by the sun at different hours, and in the nighttime, one shall examine where the Polaris is… At sun-rise, the shadow of the Dugui points to the west; at sun-set, it points to the east… After making sure that the site (or ground plan) has its four sides oriented to the four cardinal directions, one shall erect another four poles at the four corners of the site (or ground plan).*[36]

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[35] The Zhou (周) Dynasty was between 1046 and 256 BCE.

[36] Wang 2003, pp. 25-33.「將欲營地事，必先正四方。……於邦國則有都鄙，於人民則有居處，於鬼神則有祠廟。……周官土方氏掌土圭之法，以致日影，以土地

This passage implies that an ideal site should be squarely shaped, and the five poles together shed light on the quincunx scheme manifested in such a square site (Fig. 20). The *Dugui* as the first pole undoubtedly represents the *Axis Mundi*, whose position signifies the 'original point' of the cosmos. Without this point, the cosmos can never come into being, and without the center defined on the site, no human space can be built. Through this central pole, the E-W and N-S axes as a manifestation of the *Cosmic Cross* can also be projected onto the site. Moreover, by means of the four poles at corners, the four-sided boundary can be mentally constructed, and then the *Axis Mundi & Cosmic Cross* can be fixed into the to-be-built space.

It should also be noted that, according to the quote, an ideal site is supposed to have its four sides oriented to the four cardinal points. As R. D. Dripps points out in his *The First House: Myth, Paradigm, and the Task of Architecture*, since the sun rises in the east, sets in the west, and, particularly in the Northern Hemisphere, the sun has its noontime meridian in the south, three of the four cardinal points can be defined. Based on the identification of the three points, the north comes to light as well.[37] In other words, it is according to the daily observation of the movement of the sun that the E-W and N-S axes can be mentally constructed as the basic structure of the cosmos. This kind of mental construct of the cosmic structure can be found in many different cultural traditions all over the world. That is why the architectural theme of the *Axis Mundi & Cosmic Cross* is worldwide. Once the built space has its four sides oriented to the four cardinal directions, the *Cosmic Cross* manifested in it can perfectly coincide with the sun-based E-W and N-S axes. Meanwhile, the *Axis Mundi* that finds expression through its center can be seen as standing at the cosmic center. Therefore, this built space can be seen as a strong representation of the sun-focused cosmic realities.

Moreover, the above four 'corner poles', in some sense, are quite comparable with the 'corner stone' in the Western or Judeo-Christian architectural traditions. As is known, placing the corner stones is usually described as the necessary first step of construction work, as this step stands for marking the boundary for a to-be-built space. In the Old and New Testaments, the corner stone has been mentioned many times,[38] which is taken to symbolize

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相宅。……晝參諸日中之影，夜考之極星，以正朝夕。……立表於中，日初出之時度其表影以知西，日初入之時以之東。……既正四方，據其位置，於四角各立一表。」In the 5th-century-BCE *Kao-Gong-Ji*, a similar description of the sundial-like pole can be found. See: Wen 1993, p. 130.

37 Dripps 1997, p. 61.

38 "*The stone which the builders rejected is become the chief corner-stone.*" (Psalm 118:22) "*Jesus says unto them, did ye never read in the scriptures, the stone which the builders rejected, the same is become the head of the corner: this is the Lord's doing,*

Jesus Christ. Without Jesus Christ, the Church would never survive and develop under the protection of the Lord; without the corner stones that mark the boundary, the space within it can hardly be established.

In many other Feng-Shui texts, we can also find the *do's & taboos* that directly ask people to have their houses built on an auspicious square/rectangular site or with a square/rectangular ground plan. The following passages are quoted from the *Bazhai Zaofu Zhoushu* (17th century), the *Zhaipu Dacheng* (18th century), the *Bazhai Mingjing* (18th century), and the *Yangzhai Jicheng* (18th century CE):

> *If a house looks square, regular and agreeable, it is auspicious; if a house looks too high, too spacious, or too cramped and disagreeable, it is inauspicious.*[39] *(Bazhai Zaofu Zhoushu)*
> *Although a house may be built in various forms and sizes… it shall always look square and regular but not crooked.*[40] *(Zhaipu Dacheng)*
> *A square and regular house… makes the family prosperous.*[41] *(Zhaipu Dacheng)*
> *A square (or rectangular) house makes the family prosperous and rich.*[42] *(Zhaipu Dacheng)*
> *The auspicious site for a dwelling shall be square (or rectangular), regular and pleasing to the eye.*[43] *(Bazhai Mingjing)*
> *On the site, people shall build their dwellings… A site may be in a variety of forms. However, the auspicious site shall be spacious, level, square and flawless.*[44] *(Yangzhai Jicheng)*

In addition to these passages, the *Zhaipu Dacheng* provides a meaningful diagram which implies that a typical single-courtyard house should be constructed on the basis of the aforementioned 'Nine-Square & Eight-Trigram Diagram' (Fig. 116, 123).[45] As we can easily see, in the Chinese architectural tradition, the courtyard house is usually built to have a square/rectangular ground plan, with its courtyard coinciding with the central square of the 'Nine-

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and it is marvelous in our eyes?" (Matthew 21:42) "*And are built upon the foundation of the apostles and prophets, Jesus Christ himself being the chief corner stone.*" (Ephesians 2:20)

39 Huang 1998, p. 8.「入眼可知總之方正平淨，入眼好看即是吉屋，或太高，或太闊，或太卑小，而侷促逼迫，入眼不好看者，不吉。」

40 Wei 1985, p. 460.「曰問堂雖有千百形象，……宜正不宜斜。」

41 Ibid., p. 515.「曰方正平淨屋，……生合旺相。」

42 Ibid., p. 520.「家造四方屋，發秀食天祿。」

43 Ruo-Guan 2002, p. 94.「凡陽宅須地基方正，入眼好看方吉。」

44 Yao & Zhan 1995, p. 61.「基形者，人家建立宅舍……其形不一，總以寬平方正圓滿為吉。」

45 Wei 1985, p. 233.

Square & Eight-Trigram Diagram', for example, the *Siheyuan* courtyard house in Beijing[46] and the *Sanheyuan* courtyard house in Taiwan[47] (Fig. 232-236). Even nowadays, people still often tend to apply the 'Nine-Square & Eight-Trigram Diagram' as the basis of the house plan. This can be well exemplified by the house of the Ke's family in Dacheng, Taiwan (Fig. 245, 246). According to Mr. Jun-Cheng Ke (the eldest son of his family), his family had been living in an old traditional *Sanheyuan* house until they moved to a new house built in 1994. The original plan of this new house, as being based on the 'Nine-Square & Eight-Trigram Diagram', was recommended by a Feng-Shui consultant (Fig. 245). However, during the construction work, this family thought that this original plan cannot offer enough rooms for their family members; consequently, the house was further extended on its back side, finally adopting a rectangular plan (Fig. 246).[48]

Surely, not only the courtyard house but many other types of dwellings are usually built with square/rectangular ground plans, be they row houses or modern apartments (Fig. 239-241, 253-256). In today's Taiwan, unless houses are designed to have a square/rectangular plan, they are very likely to be unmarketable. Almost nobody would like to buy houses with a non-square or a non-rectangular plan, even though these houses can satisfy all the functional requirements.[49]

Besides the dwelling buildings, as some ancient Chinese texts instruct, the city should also ideally have a plan in a square shape. As we can find the following passage recorded in the 5th-century-BCE *Kaogongji* (考工記):[50]

> *The capital city should be in a square form. Each of the four sides shall measure nine miles and have three entrance gates on it. In the city, there shall be nine east-west roads and nine north-south roads, which connect these entrances gates.*[51]

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46 '*Siheyuan*' (四合院) is a traditional type of residence commonly found throughout China, most famously in Beijing. Its name literally means a 'courtyard surrounded by four wings of buildings'.

47 '*Sanheyuan*' (三合院) is the most typical traditional courtyard house in Taiwan. Different from the *Siheyuan* in Beijing, the *Sanheyuan* only have three wings of buildings—the central wing, the left wing and the right wing, as its name literally means 'a courtyard surrounded by three wings'.

48 Interview with Jun-Cheng Ke (Tainan, Taiwan, 20/02/2010).

49 Interviews with Mr. Xie (Taipei, Taiwan, 27/10/2006), Ms. Fan (Taipei, Taiwan, 09/11/2006), Mr. Gao (Taipei, Taiwan, 09/11/2006), Mr. Yen (Taipei, Taiwan, 29/12/2006), and Mr. Wu (Taipei, Taiwan, 10/01/2007).

50 The *Kaogongji*, or *Book of Diverse Crafts*, is a classic work on science and technology in ancient China.

51 Wen 1993, p. 130.「匠人營國，方九里，旁三門。國中九經九緯，經塗九軌。」

The above quote delineates an ideal square-shaped city of which the four sides are oriented to the four cardinal directions. This city plan was further pictorially depicted as the '*Wangcheng* Diagram' (王城圖), or the 'Diagram of the King's Capital City', in the 10th-century illustrated book, the *Sanlitu* (三禮圖) (Fig. 124). Obviously, the 7th-century capital city of the Tang Dynasty－Chang'an (長安)－is an excellent example of such an ideal city described in the *Kaogongji* and the '*Wangcheng* Diagram' (Fig. 282). As we can see, this city has its four sides oriented to the four cardinal directions, and except for the northern one, each of the other three sides has three main gates. Besides, this city indeed consists of nine main north-south roads. In addition to Chang'an, we can find that many other old cities were built to have square/rectangular plans and the four sides oriented to the four cardinal directions, be they capital cities or small local towns, for instance, the capital city of the Ming and Qing Dynasties－Beijing (北京) (Fig. 283), where the Forbidden City is located, and the small town－Xiayi (夏邑)－in Henan (Fig. 284).

As all types of buildings should be constructed on the basis of square Feng-Shui diagrams in theory, it is not uncommon that palaces, tombs and numerous temples in the Chinese architectural tradition, other than houses and cities, are usually built with square/rectangular ground plans. For example, the 7th-century Daming Royal Palace (大明宮) of the Tang Dynasty (Fig. 149), the 11th-century Yongzhao Royal Mausoleum (永昭陵) in Zhengzhou (Fig. 170), the 15th-century royal palace－Forbidden City in Beijing (Fig. 150, 151), the 15th-century Tayuan Buddhist Temple (塔院寺) on the Mount Wutai (Fig. 162), the 18th-century Xuguang Pavilion (旭光閣) of the Pule Buddhist Temple (普樂寺) in Chengde (Fig. 168), and the 19th-century Thian Hock Keng Temple (天福宮) in Singapore (Fig. 156, 157).

Knowing these examples of houses, cities, palaces, tombs and palaces, it is tempting to presume that the square/rectangular plans of various built spaces in the Chinese architectural tradition are all attributed to the Feng-Shui *do's & taboos*. However, this is not true. According to many ancient buildings excavated from archeological sites, we can find that such a square/rectangular plan had been followed much earlier than the development of Feng-Shui theories from the 3rd century onwards. For instance, the ancient courtyard house excavated from the Fengchu archeological site in Shaanxi, which can be dated back to the 11th-8th centuries BCE, is characteristic of the rectangular ground plan, and has its four sides oriented to the four cardinal directions (Fig. 238).[52] In the ground plan of this ancient courtyard house, the front-back and left-right axes perfectly coincide with the N-S and E-W axes, and hence the sun-based

[52] Du 1995, pp. 214-216.

representation of the *Axis Mundi & Cosmic Cross* can be clearly perceived. As we should always bear in mind, the *Axis Mundi & Cosmic Cross* as an age-old worldwide architectural theme is much older than the Chinese Feng-Shui tradition. Hence it should be said that the Feng-Shui *do's & taboos* regarding the configuration of built spaces were developed in the older theme of the *Axis Mundi & Cosmic Cross*.

As we have learned earlier, both the square and the circle are significant in the ancient Chinese cosmology, the former representing Earth while the latter Heaven. Since the circle is related to Heaven, the houses on Earth are not supposed to be built with a circular form. However, the sacred and much-revered temples, which in some sense are built to represent the connection between Earth and Heaven, are not subject to this limitation. As we can find, in the Chinese architectural tradition, not a few temples are characteristic of a ground plan in the form of the combination of the circle and the square, which are said to represent the complete cosmos—the 'round Heaven and square Earth'. Certainly, in order to seek a complete representation of the *Axis Mundi & Cosmic Cross* in the built space, the circular form should not be used alone, but should be used along with the square from. As we know, the circle can merely shed light on the *Axis Mundi* by its center; only based on the combination of the two shapes, the *Axis Mundi* and the *Cosmic Cross* can be well represented together (Fig. 2).

The most important example is probably the aforementioned '*Mingtang*', the holy place where ancient emperors and kings made sacrifices to Heaven. As many archeologists and architectural historians suggest, the *Mingtang* was constructed with a ground plan characteristic of repeated square and circular forms, symbolizing the idea of the 'round Heaven and square Earth' (Fig. 171, 172).[53] As we can see, its central building with a square plan is built on a circular platform, the circular platform is located in a square compound, and the square compound is confined within a circular area surrounded by the woods. In such a layout, the *Axis Mundi* and the *Cosmic Cross* are fully represented by the repeated combinations of the two shapes.

In the 15th century, a majestic temple compound, the 'Tiantan' (天壇), or Temple or Heaven, was built to the southeast of the Forbidden City in Beijing to represent the ancient *Mingtang* (Fig. 173, 174). Similar to the *Mingtang*, the Tiantan served as a sacred place which the emperors of the Ming and the Qin Dynasties visit to pray and make offerings to Heaven for good harvest.[54] As a place built to represent the connection between the Earth and the Heaven

[53] Yi, Yu and Hung 1999, pp. 161-162.
[54] Ibid.

and the cosmic reality of 'round Heaven and square Earth', the Tiantan is also characteristic of the combination of the circle and the square: Its central building built with a round ground plan is constructed on a three-step round platform, and this platform is confined in a square compound. As well as the *Mingtang* and the Tiantan, some other famous Chinese temples are built with ground plans in the form of the combination of the two shapes, for instance, the 15th-century Tayuan Buddhist Temple (塔院寺) on Mount Wutai (Fig. 162), and the 18th-century Xuguang Pavilion (旭光閣) of the Pule Buddhist Temple (普樂寺) in Chengde (Fig. 168).

Although the ordinary house is not supposed to have a round ground plan, this is not explicitly forbidden by old Feng-Shui texts. Actually, we can still find that some types of vernacular houses in China are built with round ground plans. Take for instance the '*Tulou*' (土樓), a type of vernacular house widespread in the Fujian Province. The name literally means 'earth building', as the fortified outer structures are usually established by compacting earth mixed with other materials such as stone, bamboo and wood. Though the *Tulou* houses may come in many shapes and sizes, the most impressive ones are those with big round plans (Fig. 249, 250). In such a giant round *Tulou*, there could be more than one hundred compartments for different families (belonging to the same clan) to reside in. Of particular note is that, in the middle of the round *Tulou*, there is usually a building with a square/rectangular plan, which serves as the 'ancestral shrine' for all the families living in the *Tulou*. Such an ancestral shrine is always built to face the front entrance of the *Tulou* building. Significantly, it is according to the orientation of this ancestral shrine that the front-back and the left-right axes of the entire *Tulou* compound can be defined. With this square/rectangular shrine located in the center, the round *Tulou* becomes a space which can completely represent the *Axis Mundi & Cosmic Cross*. Moreover, the dwellers of *Tulou* houses usually believe that the combination of the circle and the square/rectangle is meant to symbolize the 'round Heaven and square Earth.[55]

Other than the circle or its combination with the square, in the Chinese architectural tradition, the 'cross-shape' is also sometimes applied as the ground plan for temples to enhance the representation of the cosmic structure. Although the cross-shape is not a square, it can be seen as a square with its four sides extending outward (Fig. 21), and hence the *Axis Mundi & Cosmic Cross* can be well represented by it. Furthermore, because the four sides are extended outward, the two orthogonal horizontal axes of the cross-shape are particularly highlighted. Therefore, the representation of the *Axis Mundi & Cosmic Cross* in

[55] Lin 2006, p. 95.

such a cross shape is likely to be stronger than in a square (Fig. 22). The 10th-century Manichean Hall (摩尼殿) of the Longxing Buddhist Temple (隆興寺) in Shijiazhuang is a good example (Fig. 169). This temple was built with a cross-shaped ground plan and with four entrances on the four sides, and the innermost room in which the Buddhist statue is set is located in the center of the ground plan. It should also be noted that the four sides of the temple are respectively oriented to the four cardinal points, and hence the *Cosmic Cross* manifested in the cross-shaped plan can perfectly coincide with the N-S and E-W axes. Accordingly, the Buddhist statue can be seen as occupying the crucial place－the center of the cosmos－where the *Axis Mundi* is erected.

Apart from this Manichean Hall, the central building of the aforesaid *Mingtang* also roughly has a cross-shaped ground plan, and likewise, its four sides are respectively oriented to the four cardinal directions (Fig. 172). Undoubtedly, the *Mingtang* can be seen as a built space characterized by a great degree of the representation of the cosmic structure because in its compound, the square, the circle and the cruciform are present together, all playing significant roles in enhancing the manifestation of the *Axis Mundi & Cosmic Cross*.

While the cross-shape, obviously as a very auspicious shape, can be applied to temples, it is not allowed to be applied to houses according to Feng-Shui texts. As we will see later, some Feng-Shui *do's & taboos* stipulate that the cross-shape should be treated as an inauspicious shape for ordinary houses.

Vāstu-Shāstra Do's & Taboos concerning the Auspicious Square and Rectangular Built Spaces

In the Vāstu-Shāstra architectural tradition, the square/rectangular site or ground plan is also considered auspicious. According to old texts, at the initial stage of the construction, the center and the four corners of the site should be clearly defined and fixed. The following passage can be found in the *Mānasāra*:

> *In the center of the selected site, the expert geometrician should describe a circle by moving around (a cord of) twice the length of the gnomon (as the radius); and on the center (of the circle) a gnomon should be fixed. In the forenoon (at a certain time) the chief architect should mark a point (where) the shadow from the gnomon (meets) the circumference in the west. In the afternoon (also) a point should be marked as before (i.e. as in the morning) where the shadow from the gnomon (meets) the circumference in the east. Thereafter the gnomon should be left (to remain) therein… The (due) east should then be*

> *determined… Four pegs at the four corners (ears) should be fixed and the corners should be attached (i.e., joined). This is of great benefit, it should be done… The architect and the master standing with face towards the east or north, (each) catching hold of a peg by the left hand and holding a hammer should strike it (the peg) with the right hand, and there should be eight strokes on each (of the pegs).*[56]

The central gnomon and the four pegs at the corners as described in the *Mānasāra* (Fig. 66) are quite comparable with the central *Dugui* and the four poles at the corners described in the Feng-Shui text of *Dili Xinshu* as mentioned earlier (Fig. 20). Like the *Dugui*, this gnomon with a vertical character, which should be first set in the center, is a representation of the *Axis Mundi* and the original point of the cosmos. By examining its shadows cast by the sun at different times of a day, one can determine the four cardinal directions. Therefore, the E-W and N-S axes that represent the *Cosmic Cross* can be projected onto the site. The four pegs on the corners, as well as the four poles described in the *Dili Xinshu*, serve to mark the four-sided square boundary of the to-be-built space, in which the representation of the *Axis Mundi & Cosmic Cross* can be realized.

Moreover, according to most Vāstu-Shāstra texts, all types of built spaces in theory should have ground plans as based on either or both the Vāstu-Purusha Mandala or the Vāstu-Shāstra Mandala. Given that the square mandalas are most frequently applied, these built spaces are supposed to have square or rectangular ground plans. The following passages with regard to such a square/rectangular plan for cities, villages, temples and houses can be found in the *Agni Purānam*, the *Mānasāra* and the *Mayamatam*:

> *As regards the general characteristics of a divine edifice (i.e. temple), a square plot of ground should be divided into four equal rectangular divisions… In the case of a simple house, the diagram should be divided into eighty one subdivisions, whereas the same would be divided into a hundred chambers.*[57] *(Agni Purānam)*
>
> *A village should be measured first, secondly, the ground-plan should be marked, thirdly, the sacrificial offerings should be made, fourthly, the village-planning should be carried out, fifthly, the house-plans should be designed and their foundations should be laid, and in the sixth place, the first entry into the house should be considered… The description of the arrangement of the Dandaka village is now*

[56] Acharya 1994, pp. 24, 32.
[57] Shastri 1967, pp. 419, 425.

elaborated. It should be made quadrangular, not of equal sides, but rectangular. The surrounding wall should be quadrangular and (thus) it is also rectangular in shape.[58] *(Mānasāra)*
It is said that rectangular sites too are suitable for gods and for Brahmins. The shape of the site must be perfect and it must rise towards the west or south.[59] *(Mayamatam)*
In the middle of the pavilion a sacrificial area is laid out with unhusked rice; it is one pole wide. A diagram is drawn there with sixty-four squares, where the guardians of the site are arranged, starting with Brahma; they are represented by husked white rice and propitiated with flowers, perfumes, incense and lamps; the offerings are made to them according to the ritual.[60] *(Mayamatam)*

As we can easily observe, most houses, palaces, cities and temples in India or in the Indian architectural tradition are usually built with a square/rectangular ground plan. Let us first consider the houses. Just like in China, traditionally, the courtyard house is also the most popular type of house in India. According to Vāstu-Shāstra texts, the ground plan of a courtyard house should always be based on a square mandala (Fig. 141). Such courtyard houses with a four-sided plan can be found throughout India (Fig. 268-272). Besides, as noted by Paul Oliver, even in Bali, an island far from the Indian sub-continent, the Hindus also usually build their houses with ground plans based on the square Vāstu-Purusha Mandala or Vāstu-Shāstra Mandala (Fig. 277).[61] Today, most Vāstu-Shāstra consultants still insist that the site or ground plan for a house should be in a square or rectangular shape, although modern dwellings are not necessarily courtyard houses, but often apartments within multi-storey buildings (Fig. 273-276).[62]

According to old texts, the ground plan of the palace as the residence for royal members should also be ideally based on the square mandala (Fig. 142). One of the most prominent examples is the palace built by Sawai Jai Singh in Jaipur, Rajasthan, in 18th century, which nowadays is called City Palace (Fig. 153). According to historical documents, this Hindu king was a devotee to Krishna, and at the time of the decline of the Islamic Mughal Empire, he sought to assert himself and his kingdom as an alternative power bases. Within this context, Sawai Jai Singh tended to use the ancient Hindu knowledge, Vāstu-

58 Acharya 1994, pp. 63, 67, 68.
59 Dagens 1994, p. 11.
60 Ibid., p. 293.
61 Oliver 2003, pp. 184-185.
62 Sastry 2005, p. 67.

Shāstra, to be the base of his new city and palace.[63] As we can see, this palace complex consists of several compounds, each obviously based on the square mandala.

Surely, the Jaipur city, built by Sawai Jai Singh in 18th century as well, exemplifies the city which was ideally established on the basis of the square mandala. It is very clear that the plan of this city is roughly based on a 3x3 Vāstu-Shāstra Mandala, with its central quarter as the palace complex and its four sides oriented to the four cardinal directions (Fig. 287).[64] In addition to this, the Dabhoi City in Gujarat with its foundation and fortification ascribed to the King of Siddhraj Jaisinh (1093-1143 CE) is also a good example (Fig. 286).

Since the *Axis Mundi & Cosmic Cross* is a worldwide and very old architectural theme, it should not be uncommon that we can find many ancient cities or human spaces in India, which were built much earlier than the development of Vāstu-Shāstra theories, are characteristic of square/rectangular plans. For example, Dholavira, a famous archeological site of an ancient city located on the Island Khadir-bet in Gujarat, dated back to c. 2650 BCE and belonging to the Indus Valley Civilization, has exactly a square plan with its four sides roughly oriented to the four cardinal directions (Fig. 285).[65] Though its grid-pattern reminds us of the Vāstu-Purusha Mandala and the Vāstu-Shāstra Mandalas, we should understand that the ancient city Dholavira was mush older than all diagrams as well as *do's & taboos* of Vāstu-Shāstra. Suffice it to say that the *Axis Mundi & Cosmic Cross*, which such a square grid-pattern was built to represent, is a pre-Vāstu-Shāstra worldwide architectural theme. Today, some Indian urban planners still hold that the modern city should be in a square or rectangular shape, and that in such a city there should be two main roads, one connecting the east with the west, and the other connecting the north with the south, which represent the *Cosmic Cross*.[66]

Other than cities, palaces and houses, numerous temples in India are also usually built with square/rectangular ground plans, as their ground plans should be based on the square mandalas as well (Fig. 143). Besides, not only the ground plan but certain rooms of the temple such as the '*Garbha-griha*' (i.e. the innermost sanctuary) should also be constructed in accordance with the square mandala (Fig. 67).[67] As we see, the temples in the Indian cultural sphere usually have square or rectangular ground plans, be they Hindu temples, Jain temples or others (Fig. 195-202). It is noteworthy that, in some of these temples, the

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63 Sachdev & Tillotson 2002, pp. 36-38.
64 Ibid., pp. 39-49.
65 Bisht 2000, pp. 11-16
66 Rao, K. V. Raja 2005, pp. 86-87.
67 Acharya 1994, pp. 198-201; Stierlin 1998, pp. 64-65.

quincunx structure is particularly identifiable, which is highlighted by a variety of building components. As we can see in the plan of the Adinatha Jain temple, apart from the *Garbha-griha* which occupies the central position for the *Axis Mundi*, there are another four smaller rooms located on the four cardinal points which together stress the four-sided space once more and strengthen the representation of the *Cosmic Cross* (Fig. 196). Likewise, in the compound of the Brahmeshvara Hindu Temple, while the central tower, in which it is the *Garbha-griha*, represents the *Axis Mundi*, the four smaller towers on the four corners, in which there are four smaller shrines, are built to highlight the four-sided boundary and reinforce the scheme of the *Cosmic Cross* (Fig. 199).

Apart from the square/rectangular shape, the round shape with its meaning in the Indian cosmology should be also of great importance in the Indian architectural tradition. Indeed, just like in the Chinese architectural tradition, the round shape in the Indian architectural tradition is also usually used as the ground plan for the sacred and much-revered built space, with its center highlighting the *Axis Mundi* and the connection between the Earth and the Heaven. It is worth noting again that, in the ground plan of a built space, the round shape should not exist alone but should be used along with the square shape; otherwise the *Axis Mundi & Cosmic Cross* cannot be fully manifested.

Such a combination can be first exemplified by the stupa, a mound-like structure containing Buddhist relics, which was developed in India as early as in the 3rd century BCE and then spread with Buddhism to other Asian countries. With a circular ground plan and a spire that tops its structure, the stupa clearly manifests the *Axis Mundi* that rises vertically from its center.[68] Moreover, as we can often observe, the round stupa is usually built with four *Toronas* (gates) or four niches on the four cardinal sides, or built on a square elevated platform, for example, the 3rd-century-BCE stupa in Sanchi, and the 2nd-century-BCE Ruwanwelisaya stupa in Anuradhapura, Sri Lanka (Fig. 208-211). By the four *Toronas*, four niches or the square platform, along with the top spire, the presence of the directional axes—two horizontal axes (E-W and N-S) and one vertical axis (top-down)—are brought to light.[69] As we can see, the mound-like structure of the stupa does not exist alone, but is always accompanied by a square, either a 'visible square' defined by the platform or a 'conceptual square' defined by the four *Toronas* or niches on the four cardinal sides. In such a combination of the two shapes, the *Axis Mundi* and the *Cosmic Cross* both

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[68] As indicated by Anagarika Govinda, in Sri Lanka, the Sinhalese term for the stem of the spire, '*devata, kotuva*', which means the 'enclosure of gods', is closely connected with the mythical Mount Meru in the shape of the cosmic tree, which represents the cosmic center. See: Govinda 1976, pp. 31-32.

[69] Snodgrass 1985, pp. 12-13.

find their expressions (Fig. 68). According to its form and cosmic meanings, the Indian stupa is quite comparable with the Chinese *Mingtang* as mentioned earlier (Fig. 171, 172).

Another significant example of the circle adopted as the shape for the plan of the built space is the sacred city Varanasi (or Kashi). As noted by Jonathan P. Parry, this sacred city in the Hindu traditions is seen as old as time itself because it is revered as the place where the universe is created and destroyed at the beginning and end of each cosmic cycle, that is, the 'original point' of the cosmos; only the city can survive the cosmic destruction.[70] The circumference of this city is marked by the famous *Panch-Kosi* pilgrimage route which, at peak times, is followed by tens of thousands of pilgrims from other places. As most Hindu devotees believe, this pilgrimage route can relieve them from their past sins and liberate them from the *Samsara*, the endless cycle of birth, death and rebirth. The *Panch-Kosi* route is a clockwise circumambulation of the city, and consequentially, the pilgrims can always keep the sacred area—the city—on the right side. The pilgrims worship in temples located to the right of the road (and which therefore fall just within the sacred perimeter). The most elaborate *Panch-Kosi* route consists of a sequence of seven concentric circles, each described by a set of eight shrines dedicated to Lord Ganesha, which are said to guard the eight points of the compass. At the focal point of the whole series is the most sacred temple of the city, the Vishvanath Temple dedicated to *Shiva*, the Lord of the Universe. The pilgrims thus pass through seven rings in order to penetrate the sacred core of the city.[71]

According to the above description, one might take it that both the Varanasi's plan and the *Panch-Kosi* route are circular. In fact, neither the Varanasi's plan nor the *Panch-Kosi* route is characteristic of a circular shape (Fig. 288, 289). Besides, as we can see, the Vishvanath Temple is not located in the center of the city either. Nevertheless, this city along with the pilgrimage route is ideally and mentally constructed as a perfect circle, of which the Vishvanath Temple as a representation of the *Axis Mundi* is thought to be situated at the center. Such a mental construct can be well manifested by some 19th-century maps of Varanasi made for the pilgrims who followed the *Panch-Kosi* route, for example, the '*Kashidarpana*' (i.e. city map of Varanasi) made by Kailasanatha Sukula in 1876 (Fig. 290). Obviously, this map does not represent the real shape of Varanasi but the shape that is mentally constructed by pious pilgrims, depicting this holy city as an ideal circular mandala.[72] Although in this map there is not a square accompanying the circle, this map has its four sides

[70] Parry 2004, pp. 80-82.
[71] Ibid., pp. 82-83.
[72] Michaels 2006, p. 132.

oriented to the four cardinal directions.[73] This implies that the *Cosmic Cross* in keeping with the E-W and N-S axes is also represented in the map. Without a doubt, the eight Ganesha's temples located on each of the seven concentric circles of the pilgrimage route also play significant roles in reinforcing the *Cosmic Cross* in such a mental construct, as they serve to indicate the four cardinal directions (N, E, S and E) and the four intermediate directions (ES, SE, SW and NW).

So far we have seen, in both Chinese and Indian architectural traditions, the 'square' and the 'circle' are the two most important shapes, and an auspicious site or ground plan of the human space should always be based on either of them. In a square, or in its elongated form—rectangle, the center and the two horizontal axes can be well defined so that the *Axis Mundi & Cosmic Cross* can be well represented. In a circle, however, only the center, not the two horizontal axes, can be defined. That is why in architectural practice the circle is often combined with the square—either a visible square or a conceptual one. Based on the combination of the two shapes, both the *Axis Mundi* and the *Cosmic Cross* can find their expressions. Besides, as the two shapes are related with Heaven and Earth in both Chinese and Indian cosmology, only those highly sacred and much-revered spaces, which are built to emphasize the connection between the Heaven and the Earth, are usually built with the ground plan in the form of the combination of the two meaningful shapes.

2.2.3 The Non-square and Non-rectangular Built Space Considered to Be Inauspicious

Having discussed the *do's & taboos* concerning the auspicious square/rectangular built space, now we turn to the *do's & taboos* regarding the inauspicious non-square/rectangular built space, which can also be found in many old Feng-Shui and Vāstu-Shāstra texts. Undeniably, the reason why a non-square/rectangular built space should be seen as inauspicious is because the quincunx scheme, or the *Axis Mundi & Cosmic Cross*, cannot find expression in it (Fig. 3). Given that people nowadays often inevitably have to build houses on a non-square/rectangular site or to buy the houses that have a non-square/rectangular plan, today's Feng-Shui and Vāstu-Shāstra consultants provide some methods for rectifying such an inauspicious site or plan.

[73] Ibid., p. 134.

Feng-Shui Do's & Taboos concerning the Inauspicious Non-square and Non-rectangular Built Spaces

Some inauspicious shapes which, absolutely, cannot be accepted as the site or the ground plan for houses are described in the following old Feng-Shui texts:

> *The house shall never be built on a triangular site.*[74] *(Dili Xinshu)*
> *The triangular site will let people have the problems with mouths, tongues and eyes.*[75] *(Zhaipu Dacheng)*
> *A house with one side longer or shorter than its opposite side (i.e. having a trapezoid ground plan) may cause the death of the householder's wife and livestock.*[76] *(Zhaipu Dacheng)*
> *If the ground plan of the house is like the shape of the word「丁」(pronounced 'Ding'), the family will be homeless, and no son will be born into this family.*[77] *(Yangzhai Shishu)*
> *If the ground plan of the house is in the shape of「丁」, no son will be born into this family.*[78] *(Bazhai Zaofu Zhoushu)*

According to these quotes, the houses built on a triangular/trapezoid/T-shaped site or having a triangular/trapezoid/T-shaped ground plan are very inauspicious, and the people living in them may suffer misfortune. Apart from these passages, according to the illustrations provided by some old Feng-Shui texts, many other inauspicious shapes for houses can also be found, for example, the H-shape, the L-shape, the cross-shape, the irregular and weird shapes, and the shapes without clear corners (Fig. 125-127). As we can see, they are all non-square/rectangular shapes, and most of them do not consist of a clear center and two horizontal orthogonal axes which together manifest *Axis Mundi & Cosmic Cross*. Once the house is built on the basis of such shapes, its space is unlikely to represent the cosmic structure.

However, among these inauspicious shapes for houses, the 'cross-shape' should be of particular significance. As mentioned earlier, such a cross-shape is sometimes applied as the ground plan to Chinese temples, since the *Axis Mundi & Cosmic Cross* can be strongly represented by virtue of its highlighted center

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74 Wang 2003, p. 89.「凡地勢三角者，亦不可用也。」
75 Wei 1985, p. 521.「火星三角形，口舌眼生丁。」
76 Ibid., p. 526.「一邊屋短一邊長，損畜剋妻房。」
77 Wang 1996, p. 121.「凡宅起丁字屋，主無家，主絕人丁。」This taboo asks people not to let houses have a T-shaped ground plan. Because the word「丁」in Chinese literally means 'male', people think that the 'T-shaped plan' of a house may cause the death of the sons of the family.
78 Huang 1998, p. 27.「屋如丁字樣者，名絕丁殺。」

and two horizontal axes. As a shape definitely auspicious for temples, why is it on the contrary said to be inauspicious for houses? This probably lies in that the very strong representation of the cosmic structure is considered unsuitable for the houses of ordinary people, but only suitable for the sacred temples dedicated to much-revered divine beings.

Given that the Feng-Shui practice nowadays is mostly concerned with houses, which are not as holy as temples, Feng-Shui consultants usually do not recommend people to adopt the cross-shape or the circle as the shape for the site or ground plan of houses. A square/rectangular site or ground plan, in which the *Axis Mundi & Cosmic Cross* can be properly represented, is quite good enough for the ordinary houses. Surely, most contemporary Feng-Shui books or manuals still strongly instruct people to avoid choosing the sites or ground plans which are triangular, L-shaped, T-shaped or in any other disagreeable and defective shape.[79] Moreover, it seems that, in the Feng-Shui practice in the past as well as the present, people mostly dislike the triangular site or ground plan. It is not only because the *Axis Mundi & Cosmic Cross* cannot be represented in the triangle, but also because, according to the cosmology of the *Yin-Yang* School, this shape is usually associated with the element of 'Fire', which may lead to terrible fire disasters at any time.[80]

In the modern built environment, especially in a crowded and high-density city, it is often hard for people to find a square/rectangular site to build the house or to buy a house already built with a square/rectangular plan. People often unavoidably have to live in a house of which the site or ground plan is in an inauspicious non-square/rectangular shape. Knowing this, some contemporary Feng-Shui consultants recommend people to rectify such an inauspicious site or ground plan by adding trees, fences, curtains or folding partitions which can serve to form a 'new boundary line' between the 'square/rectangular part' and the 'surplus part' (Fig. 128).[81] The former thus can become a space in which the representation of the *Axis Mundi & Cosmic Cross* can take place, whereas the latter has no contribution to this cosmic representation. Accordingly, the 'square/rectangular part' can be properly used as an important

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79 Mai 2004, p. 83 and 211; Ou-Yang 2004, *Illustrated Architectural Taboos and Solutions in Modern Dwellings*, pp. 2, 35 and 78; Ou-Yang 2004, *Ensuring the Prosperity of Human Beings and Homes: A Practical Manual of House Feng-Shui*, pp. 42-43; Rossbach 1984, pp. 71-73; Too 2004, p. 22.

80 In the Feng-Shui tradition, different shapes can be associated with different Elements, the Metal with the circle, the Wood with the rectangle, the Water with the curve, the Fire with the triangle, and the Earth with the square. And in the Feng-Shui practice, such kind association can be applied to the shape of the site, the ground plan, the façade, the landscape, etc. See: Xu 2007, pp. 11-1 to 11-6.

81 Rossbach 1984, pp. 76-80.

space for the living room, the kitchen, the dining room and the bedrooms, but the 'surplus part' should be merely used as a less important space, such as the outside garden, the storeroom, the toilet, etc., or simply left empty.[82]

Vāstu-Shāstra Do's & Taboos concerning the Inauspicious Non-square and Non-rectangular Built Spaces

Similar to Feng-Shui texts, Vāstu-Shāstra texts provide many *do's & taboos* regarding a variety of inauspicious shapes for the site or ground plan of a built space. The following passages can be found in the *Mayamatam* and the *Samarāngana-Sūtradhāra*:

> *They reject, as well, a site which is too near a hall, a sacred place, a palace or a temple. They reject one planted with thorn trees, one which is round, triangular, irregular or shaped like a Vajra (narrow in the center) and one (raised in the center) like a tortoise shell… They reject a site depressed in the middle like a panava drum and one in the form of bird, tambourine or fish [sic].*[83] *(Mayamatam)*
>
> *They reject a site (for dwellings) which is a cremation ground or a place of retreat as well as one in the shape of a porcupine, a monkey or a forest snake and, as well, one which is shaped like a hatchet, a winnowing basket, a conch or a stake. So too, they reject one resembling a cat or a lizard, one which is desert or frequented by worms, one in the shape of a house lizard or in any other such shape.*[84] *(Mayamatam)*
>
> *In a town having the shape of a fan, the men become gout tormented or rheumatic pains victims or squall or storm and avalanche tormented short life-spanned, speakers of untruth and frivolous minded [sic].*[85] *(Samarāngana-Sūtradhāra)*
>
> *A land cornerless creates auricular pain and one cleaved as such is a source of devastation [sic].*[86] *(Samarāngana-Sūtradhāra)*

These paragraphs, just like those found in Feng-Shui texts, indicate that the inauspicious shapes for the site or ground plan are usually non-square/ rectangular. For example, the triangle, the fan-shape, the irregular and odd shapes, the animal-like shapes and the shapes without clear corners. These

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82 Ibid.
83 Dagens 1994, p. 13.
84 Ibid., p. 13, 15.
85 Sharma 2007, *Samarāngana-Sūtradhāra of Bhojadeva 1*, p. 94.
86 Ibid., p. 515.

shapes cannot well represent the *Axis Mundi & Cosmic Cross*.

Of particular note is the first passage as quoted from the *Mayamatam*, which prescribes that the site for dwellings should never be in a round shape. However, as we have learned earlier, the circle is of importance in the Indian cosmology, which, in combination with the square, has been often applied as the plan to some sacred built spaces such as the stupas and Varanasi City (Fig. 208, 290). Besides, as described in old Vāstu-Shāstra texts, theoretically, a built space can be built on the basis of a round mandala (Fig. 138). Why, then, is the round shape said to be not suitable for the site of dwellings? According to this passage, we can understand that the dwellings in question are absolutely not those built for kings or divine beings but those for common people. The same passage goes onto to indicate that the site for these dwellings should never be too close to sacred places, palaces and temples. As we can clearly see, what should not be built on a round site are the ordinary houses, thus not the palaces for kings or the temples for deities. Since the circle can be related to the divine Heaven in terms of the Indian cosmology, it could be "too perfect" for the humble human beings. The humble human beings do not "deserve" a perfect representation of the cosmic structure manifested by the circle or its combination with the square, but a square/rectangular site or ground plan is quite good enough for them. Surely, this Vāstu-Shāstra *taboo* that '*the circle should never be applied to the ordinary house*' is quite comparable with the afore-mentioned Feng-Shui *taboo* that '*the cross-shape should never be applied to the ordinary house*', as they both serve to prevent the ordinary house from being a space in which the cosmic structure can be represented "too" perfectly.

Interestingly enough, many contemporary Vāstu-Shāstra theoreticians and practitioners tend to explain such a *taboo* according to the theory of 'cosmic energy'. For example, Sashikala Ananth, a famous and influential Vāstu-Purusha practitioner/theoretician, asserts in her book:

> *The energy contained within the square and rectangle is the most stable, restful and equilibrium. This is considered suitable for residences and places of learning… The energy contained in a polygon is in movement and greater than that within a square. It is suitable for centers of energetic activities such as offices… The energy contained in the circle is very high and considered aggressive. This is suitable for stadia, entertainment centers, amphitheater, council chambers, and sometimes for religious centers such as prayer halls and temples*[87]

[87] Ananth 1998, pp. 84-85.

Surely, such a kind of explanation based on the cosmic energy still has something to do with the mental construct of the *Axis Mundi & Cosmic Cross*. According to Sashikala Ananth, the intensity of the cosmic energy in a 'more concentric shape' could be greater than that in a 'less concentric shape' (Fig. 69). As we know, the center is the crucial place from which rises the *Axis Mundi*; hence in a 'more concentric shape', the manifestation of the *Axis Mundi* would be stronger than that in a 'less concentric shape'. Given that the cosmic energy is thought to come from the Heaven to the Earth through the *Axis Mundi*, a shape which has a stronger manifestation of the *Axis Mundi* in it may thus contain a greater intensity of the cosmic energy. In the current Vāstu-Shāstra practice, the *do's & taboos* regarding the inauspicious or improper shapes for the site or ground plan of houses are still by and large followed. As many modern Vāstu-Shāstra manuals and handbooks recommend, one should avoid applying the triangle, the circle, the polygon, the trapezoid or any other irregular, weird and animal-like shape to the site or ground plan for houses (Fig. 145).[88]

Quite coincidentally, the triangular site or ground plan in the Vāstu-Shāstra practice, just like in the Feng-Shui practice, is considered to be the most inauspicious. However, the Feng-Shui and the Vāstu-Shāstra practitioners offer different explanations for this. As mentioned earlier, in the Feng-Shui practice, the triangle is often associated with the dangerous element of Fire; in the Vāstu-Shāstra practice, the reason why the triangle is seen as particularly inauspicious is because it may contain negative cosmic energy.[89] Of course, from the perspective of the representation of the *Axis Mundi & Cosmic Cross*, we can realize why the triangle in both Feng-Shui and Vāstu-Shāstra traditions is thought to be particularly dangerous. On the one hand, as we already know, unlike the square/rectangle, the triangle is devoid of the two horizontal orthogonal axes that can manifest the *Cosmic Cross*. On the other hand, unlike the most other inauspicious shapes which are usually irregular and weird, the triangle is a simple and pure geometric shape that can be without difficulty drawn and applied in daily life. Consequently, in order to prevent people from easily or rashly using this shape as the ground plan for the built space, the *taboo* that '*the site or ground plan should never be in a triangular shape*' is formulated in both the Chinese and the Indian architectural traditions, and in order to increase the power of this *taboo*, more and diverse explanations were

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[88] Ananth 1998, p. 132; Arya 2000, pp.43-49; Babu 2003, p. 51; Babu 2007, p.23; Bhambi 2007, p.22; Chawla 2004, p. 21; Dwivedi 2003, pp. 22-37; Saluja 2007, p. 31.

[89] For instance, Rakesh Chawla (a contemporary Vāstu-Shāstra practitioner) asserts in his book that "*A triangular shaped plot is generally associated with negative energies which tend to bring in various problems and so it is best avoided.*" See: Chawla 2004, p. 21.

developed in the Feng-Shui and the Vāstu-Shāstra traditions.

Moreover, as mentioned before, many Feng-Shui practitioners nowadays in their books teach people how to rectify the sites or the ground plans which are not in an auspicious square/rectangular shape. So do the Vāstu-Shāstra practitioners nowadays. The methods for rectifying the site or ground plan in the Vāstu-Shāstra practice are also highly similar to those in the Feng-Shui practice. As many Vāstu-Shāstra manuals and handbooks emphasize, when people cannot but have to live in a house of which the site or ground plan is in a non-square/rectangular shape, they can still redefine an auspicious square/rectangular area within the house by setting fences, cornerstones or other natural or man-made materials (Fig. 146). Inside this redefined area, there can be the living room, the kitchen, the dinning room, the *Puja* room and the bedrooms, whereas the part outside this area should be left empty or just be used as an unimportant space such as the garden, the storeroom, the garage, etc.[90]

[90] Ananth 1998, pp. 108-109; Dwivedi 2004, p. 44; Mastro 2006, p. 49; Sthapati 2005, p. 236.

2.3 *Do's & Taboos* concerning the 'Proportion' of Built Spaces

So far we have seen that, in the Feng-Shui as well as the Vāstu-Shāstra architectural traditions, either the 'square' or the 'rectangle' is taken to be a proper and favorable shape which can be applied as the ideal plan for almost all types of built spaces. On the one hand, there seems to be no big difference between the two kinds of four-sided shapes, since the rectangle can be seen as an elongated square, both consisting of a definable center and two horizontal orthogonal axes through which the *Axis Mundi & Cosmic Cross* can be manifested. However, on the other hand, it should be noted that the square and the rectangle are different in proportion: the former has four sides of equal length, but the rectangle does not. As a result, in the square, the two horizontal axes can be of equal length, so that the representation of the *Cosmic Cross* can be "very perfect". But in the rectangle, as the two horizontal axes are not of equal length, the representation of the *Cosmic Cross* is "less perfect". That is to say, the representation of the cosmic structure in a square built space is likely to be seen as more perfect than that in a rectangular one (Fig. 4). In what follows, we are going to discuss the *do's & taboos* regarding the proportion (or the width-length ratio) which play crucial roles in controlling the degree of the representation of the cosmic structure in the four-sided built space.

2.3.1 Feng-Shui *Do's & Taboos* concerning the Proportion of Built Spaces

Although the *do's & taboos* found in old Feng-Shui texts are generally not concerned with the difference between the square and the rectangle, some of them explicitly emphasize that the square ground plan is not suitable for the ordinary houses. For example, the following passage can be found in the *Zhaipu Dacheng*:

> *As for the house, if the four sides of the ground plan are equal in length, its dwellers are destined to suffer from a total lack of clothes and food, and as a result, the house will become where the coffins of the deceased are laid.*[91]

Moreover, in the same text, we can find an illustration regarding how the four sides of the single-courtyard house should be properly measured and

[91] Wei 1985, p. 524.「四正一般長，停柩絕衣糧。」

proportioned, which supports the *taboo* that '*the ordinary house should not have a square plan*' (Fig. 123). This illustration clearly shows that the plan of a single-courtyard house should be based on the 'Nine-Square & Eight Trigram Diagram' (Fig. 116). As mentioned before, such a diagram is a square, but however, in this illustration, it is elongated into a rectangle when applied as the plan for houses. Based on the rectangular diagram, the single-courtyard house should be 36 feet in length (12 + 8 + 4 + 12 = 36) and 23 feet in width (6.1 + 10.8 + 6.1 = 23).[92] This *taboo* found in the *Zhaipu Dacheng* seems to function to prevent the ordinary house from representing the *Cosmic Cross* perfectly manifested, and this implies that the humble human beings who occupy this house do not deserve a space which completely represents the cosmic structure. In some sense, it can be compared with the earlier-mentioned *taboo* that '*the ordinary house should not have a cross-shaped plan*'. As we can understand, both the equal-sided square and the cross-shape are likely to contribute to a prefect and strong representation of the *Cosmic Cross* which is not suitable for the houses of the common people.

Surely, this *taboo* which applies to the ordinary house does not apply to the sacred and much-revered buildings. In the Chinese architectural tradition, many temples, pagodas and royal mausoleums are built with equal-sided square ground plans, for instance, the ancient *Mingtang* (Fig. 171, 172), the 9th-century Qianxun Pagoda (千尋塔) of the Chongsheng Temple (崇聖寺) (Fig. 166), the 7th-century Simen Pagoda (四門塔) of the Shentong Temple (神通寺) (Fig. 167), the 18th-century Xuguang Pavilion (旭光閣) of the Pule Temple (普樂寺) (Fig. 168), and the 11-century Yongzhao Royal Mausoleum (永昭陵) (Fig. 170). It is not uncommon that some of these majestic buildings also have the square plan in combination with a cross-shape or a circle because such a combination can further strengthen the representation of the cosmic structure.

Another interesting example is the Zhong-Zheng Memorial Hall, a gigantic construction with a perfect square plan built in Taipei, Taiwan, which was built to commemorate Chiang Kai-Shek,[93] the dictator or President of the Republic of China, who died in 1975 (Fig.175, 176). Surely, Chiang Kai-Shek is neither a god nor an emperor, but he is/was venerated by a host of loyal followers of the Kuomintang (i.e. Chinese Nationalist Party) as a god-like or emperor-like figure. That is why he was/is thought to deserve a temple-like or mausoleum-like space in which the complete representation of the cosmic structure can take place. Nowadays, this memorial hall is often dubbed "Zhong-Zheng Temple" (中

92 In the traditional Chinese measurement system, 1 *zhang* (丈) = 10 feet (尺) = 100 inches (寸).

93 'Zhong-Zheng' (中正) is the Chinese style name of Chiang Kai-Shek, which is also commonly recognized by Taiwanese people.

正廟) by many Taiwanese people. Indeed, the seated statue of Chiang Kai-Shek inside this hall is quite like a statue of a deity in terms of its position inside the construction, and the twelve-ray emblem of the Kuomintang above his head also highlights the *Axis Mundi & Cosmic Cross* theme in this "holy space" (Fig. 177).

2.3.2 Vāstu-Shāstra *Do's & Taboos* concerning the Proportion of Built Spaces

The *do's & taboos* regarding the proportion found in the Vāstu-Shāstra texts, compared with those found in the Feng-Shui texts, are much more elaborate and complicated because they are not only concerned with the difference between the square and the rectangle, but are also concerned with the difference between the rectangles with distinct width-length ratios. As indicated by D. N. Shukla, the principle concerning the proportionate measurements is of great importance in the Vāstu-Shāstra architectural tradition, and only the building which is proportionately measured out could be said to give an auspicious result for its residents.[94] It is important to note that, according to old Vāstu-Shāstra texts, the determination of the width-length ratio for the ground plan of a built space should depend on 'who' will reside in it.

As we know, the traditional Indian society is considered being established on complicated caste systems, among which the system of *Varna*, mentioned in many ancient Hindu texts, is the most familiar one to us. In principle, people from a society should be divided into four groups of *Varnas*: the 'Brahmin' (including priests, teachers and scholars) as the highest caste (or *Varna*), the 'Kshatriya' including kings, nobles and warriors) as the second one, the 'Vaishya' (including merchants and craftsmen) as the third one, and the 'Sudra' (including service providers and peasants) as the lowest one; the top three castes are called 'twice-born'.[95] According to old Vāstu-Shāstra texts, the house of each caste should have the site or ground plan with a particular width-length ratio. For the people from a higher caste, the ratio can be as nearly perfect as that of an equal-sided square, while for those from a lower caste, the ratio should be further remote from such perfection.[96] The following passages can be found in the *Brihat Samhitā*, the *Mānasāra* and the *Mayamatam*:

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[94] 'Zhong-Zheng' (中正) is the Chinese style name of Chiang Kai-Shek, which is also commonly recognized by Taiwanese people.

[95] Shukla 1960, p. 205.

[96] Flood 2004, p. 48-49, 58-61; Rodrigues 2006, pp. 57-60; Sinha 1983, p. 11.

The length of the houses for the four classes should respectively exceed the breadth by a tenth (Brahmins), an eighth (Kshatriyas), a sixth (Vaishyas) and a fourth (Sudras) respectively.[97] *(Brihat Samhitā)*
That site is auspicious for the Brahmins, which is square (in shape), whitish in colour, possessing the fig tree, sloping towards the north, and sweet and fragrant in taste. With (the length) exceeding the breath by one-eighth, reddish in colour, with declivity towards the east, bitter in taste, possessing the peepal tree (ficus religiosa), and wide in size: such a site is suitable and prosperous to the Kshatriyas (lit. the kings). With the length exceeding the breath by not more than one-sixth, yellowish in colour, possessing the fig tree (ficus infectoria),with declivity towards the east, and sour in taste: such a site is auspicious and the source of all success to the Vaishyas (lit. the merchant class). With the length exceeding the breath of four parts by one part (i.e. one-fourth), possessing the banyan tree black in colour, pungent in taste, and with declivity towards the east: such a site bears prosperity to the Sudras. Of the sites described above the (first) two are stated to be the best and the (last) two fair [sic].[98] *(Mānasāra)*
The site suitable for Brahmins is square, white, without defects, planted with udumbara trees, sloping towards the north, perfect and has an astringent and sweet savour. Such a site is a guarantee of good fortune. The length of the site suitable for kings is one eighth more than its width; it is red in colour and bitter in flavour, it slopes towards the east, is vast and planted with asvattha. Such a site invariably guarantees success. The length of the site suitable for Vaishya is one sixth more than its width; it is yellow, of sour taste and planted with plaksa; it slopes towards the east. Such a site is beneficent. The length of the site suitable to Sudra is one fourth more than its width; it slopes towards the east, is black, has a pungent flavour and is planted with nyagrodha. Such a site is a source of abundant riches and grain.[99] *(Mayamatam)*
For Brahmins and, (amongst the others), only for kings (the enclosure) is square; for Kshatriyas, (Vaishyas and Sudras) its length is greater than its width by an eighth, a sixth or a quarter, respectively.[100] *(Mayamatam)*

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97 Shukla 1960, p. 322.
98 Bhat 1986, p. 454.
99 Acharya 1994, p. 12.
100 Dagens 1994, p. 9.

As shown in these passages, for the Brahmins as the highest caste, the ratio can be as perfect as 1:1 or 1:1⅒, for the Kshatriyas as the second caste, it is 1:1⅛, for the Vaishyas as the third caste, it is 1:1⅙, and for the lowest caste, the Sudras, it should be 1:1¼, a ratio far from that of a square (Fig. 70). It is evident that in a house for higher castes, the representation of the *Cosmic Cross* can be "more" perfect; whereas in those for lower castes, such a representation should be far from perfect. This implies that the people of a higher social class deserve to live in a space which can represent the cosmic structure "more" completely; whereas those of a lower social class are only allowed to live in a space representing the cosmic structure "less" completely.

Besides, it is also noteworthy that there is a slight difference between the two above passages as found respectively in the *Mānasāra* and the *Mayamatam*. As prescribed in the *Mānasāra*, the house of kings should be built with a width-length ratio as that of Kshatriyas (i.e. the second caste), since the kings belong to this caste theoretically. However, in the *Mayamatam*, it is said that the width-length ratio of the house of Brahmins should be identical with that of the house of Brahmins (i.e. the highest caste), and this seems to imply that the king should have his social status equal to that of the Brahmins, and thus higher than that of the Kshatriyas. Such a difference is probably a result of the ambiguous and debatable socio-political role of the king in the Hindu traditions. On the one hand, some suggest that the king is by nature a Kshatriya, and his status should not be as high as that of the Brahmin.[101] As shown in the ancient epic *Ramayana*, the protagonist King *Rama* as a prince and heroic warrior was a Kshatriya.[102] On the other hand, some hold that the king should be regarded as a divine being rather than a human being, and even the highest caste, the Brahmins, should be largely dependent upon his power for patronage.[103] Also according to *Ramayana*, the King *Rama*, though born into a Kshatriya, was an avatar of Lord *Vishnu*.[104] Obviously, the difference of the two passages respectively found in the *Mānasāra* and the *Mayamatam* is a significant reflection of the difference between the two opinions on the kinship in the Hindu traditions.

In the contemporary Vāstu-Shāstra practice, people are still very concerned with how to determine a proper width-length ratio for a house plan. However, as we know, the Indian caste system has been officially abolished, and the social hierarchy based on the caste discrimination was no longer allowed in modern Indian society. Consequentially, the Vāstu-Shāstra consultants nowadays

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[101] Ibid., p. 573.
[102] Flood 2004, pp. 67-74.
[103] Jacobsen 2009, p. 683.
[104] Flood 2004, pp. 67-74.

rarely tend to ask people to determine this ratio according to the caste, but just emphasize that the ratio of 1:1 is not suitable for the ordinary house. As mentioned earlier, these contemporary consultants think that the cosmic energy in an equal-sided square plan is likely to be too strong for people. According to them, the width-length ratios between the 1:1 and 1:2 are all suitable for dwellings, and an 'integer ratio', such as 1:1¼, 1:1½, 1:1 3/4 or 1:2, is better than a 'non-integer ratio' (Fig. 71).[105] Given that the configuration of built spaces is a representation of the orderly cosmic structure, the four sides of this built space are supposed to be proportioned orderly rather than chaotically. Definitely, an integer ratio is usually considered more orderly than a non-integer one.

The *do's & taboos* regarding the 'configuration' of built spaces in the Feng-Shui tradition and those in the Vāstu-Shāstra tradition, though somewhat different in detail, are quite comparable. This plays crucial roles in supporting the architectural representations of the cosmic and social realities. First, the *do's & taboos* concerning the 'shape' in both traditions all recommend that an auspicious built space should consist of a definable center and two horizontal perpendicular axes, so that the cosmic structure can be well represented in it. Some *taboos* also suggest that the cross-shape and the circle are not suitable for the ordinary houses, which seem to prevent the humble human beings from owning a space that can represent Heaven or the cosmic structure "too" perfectly and completely. Surely, as we have seen in the Chinese and the Indian architectural traditions, the sacred built spaces dedicated to the much-revered divine beings, such as the *Mingtang*, the Varanasi City, temples and stupas, are not subject to these *taboos*. Second, the *do's & taboos* concerning the 'proportion' in the Feng-Shui as well as the Vāstu-Shāstra traditions further highlight the hierarchical distinction between the human beings and the divine beings and that between the higher-class and the lower-class people. As we have already noted, the space built for the divine beings (or the higher-class people) can have a ground plan with a width-length ratio as perfect as that of an equal-sided square, whereas the humble humans (or the lower-class people) should not. According to these *do's & taboos* regarding the configuration of built spaces, it can be understood that the representations of the social realities are based on the representations of the cosmic realities. In the next chapter, we will see that the *do's & taboos* concerning the 'orientation' of built spaces, just like those regarding the 'configuration', also play important roles in supporting the architectural representations of cosmic and social realities.

[105] Jacobsen 2009, pp. 685-689.

3. *Do's & Taboos* concerning the 'Orientation' of Built Spaces

The *do's & taboos* of the second category, concerning the 'orientation' of built spaces, are also of great importance in the Chinese Feng-Shui and the Indian Vāstu-Shāstra architectural traditions. While the *do's & taboos* of the first category instruct people to differentiate the auspicious shapes/proportions for the to-be-built spaces from the inauspicious one(s), those of the second category tell people to differentiate between the auspicious and the inauspicious 'directions of orientation' for the to-be-built spaces. According to these *do's & taboos*, one should, at the outset of building a space, first of all determine which direction(s) of orientation is/are auspicious for this space, since the auspicious direction(s) of orientation is/are thought to be the source of health, wealth and happiness; whereas the inauspicious one(s) to lead to calamities. In the practice of Feng-Shui and Vāstu-Shāstra, the direction to which the 'main entrance' opens or the 'main façade' turns is usually supposed to stand for the 'direction of orientation' of the whole built space.

In general, these *do's & taboos* can be classified into two groups. The first group contains those stipulating that the orientation of a space should be determined according to the spatial system constructed by the 'cardinal points'. According to these *do's & taboos*, the 'auspicious direction(s) of orientation' for a built space should be one or more of the four cardinal points (i.e. N, E, S and W) or of the four intermediate points (i.e. NE, SE, SW and NW). Moreover, among these auspicious directions of orientation, some may be considered to be 'more auspicious' than others, and there could be a direction which is taken to be the 'most auspicious' one. The second group comprises the *do's & taboos* prescribing that the orientation of a built space should be determined by reference to the 'objects dominating the external environment'. In other words, the built space is supposed to be oriented to a particular object which is dominant in the visible natural/built environment where the built space is located. The object I am referring to could be a mountain, a hill, or the center of a residential territory, which is occupied by a temple, a palace or a sacred open space. As long as the built space is pointing to such an object, this built space is considered to have an 'auspicious direction of orientation'.

In the current chapter, the *do's & taboos* concerning the orientation of built spaces will also be compared and analyzed primarily in the frame of the *Axis Mundi & Cosmic Cross* shorter-cycle theme. We will see how these *do's*

and taboos play crucial roles in supporting built spaces to represent cosmic and social realities.

3.1 *Do's & Taboos* concerning the 'Orientation' Support Built Spaces to Represent Their Connections to the Cosmic Structure

3.1.1 Analyzing the *Do's & Taboos* concerning the 'Orientation' in the Frame of the Axis Mundi & Cosmic Cross Shorter-cycle Theme

As mentioned earlier, in the practice of Feng-Shui and Vāstu-Shāstra, the 'orientation' of a built space is usually defined according to the direction to which its main entrance opens or its main façade turns. Given that the main entrance and façade are usually on the 'front side' of a built space, the orientation of the whole built space can be represented by the orientation of its front side. Furthermore, the built space with a front side also implies that it has a back side. When the built space is oriented to a particular direction, its 'front-back axis' is pointing to this direction as well. Consequently, based on this front-back axis, the left and right sides along with the 'left-right axis' of the build space can also be defined (Fig. 5). It can be said that the *Do's & Taboos* regarding the orientation highlight the built space as an axial structure made up of the front-back and left-right axes. As we have learned in Chapter 2, the two horizontal axes together represent the Cosmic Cross, and the intersection point of the two axes represents the crucial place where the Axis Mundi is erected. Obviously, the *Do's & Taboos* regarding the orientation of built spaces are also bound up with the Axis Mundi & Cosmic Cross architectural shorter-cycle theme; therefore, this shorter-cycle theme will be used as the primary frame of analysis in this chapter.

Undeniably, the concepts of front, back, left and right are body-based, and as indicated by Aart Mekking, the mental construct of the two horizontal axes of front-back and left-right in the built space is based on the *Anthropomorphic* long-cycle tradition of worldwide architectural representations.[1] This point of view is also supported by George Lakoff and Mark Johnson in their *Philosophy in the Flesh: The Embodied Mind and Its Challenge to Western Thought*:

> *We see from the front, normally move in the direction the front faces, and interact with objects and other people at our fronts. Our backs are opposite our fronts; we don't typically perceive our own backs, we normally don't move backwards, and we don't typically interact with*

[1] Mekking 2009, p. 36.

> *objects and people at our backs... The concepts front and back are body-based... We have faces and move in the direction in which we see. Our bodies define a set of fundamental spatial orientation that we use not only in orienting ourselves, but in perceiving the relationship of one object to another.*[2]

As we know, human beings are born with the sense organs mostly at/towards their fronts, such as eyes, noses, mouths and ears. This could imply that it should be through the front side that we are able to see, to perceive, to communicate, and to establish the relationship between us and our external world. Likewise, as regards the built space, it should also be through the front side that its relationship to the external world could be established. Such a relationship is established on the basis of the orientation of the built space to a particular direction of the external world. In both the Feng-Shui and the Vāstu-Shāstra traditions, the analogy between the building and the human body is frequently made to explain why the front side of a building is so important, and the main entrance and façade are usually analogous to the mouth and face of a human body.

For instance, in the Feng-Shui text of *Bazhai Zaofu Zhoushu*, it is said that:

> *The house that absorbs the cosmic Qi through its main entrance door is like the man that breathes in the air through its mouth. Therefore, the main entrance is also called 'Mouth of Qi'.*[3]

In another Feng-Shui text, the *Zhaipu Dacheng*, several interesting names are labeled to house buildings according to the anthropomorphic characteristics of their main façades, such as the 'single-ear house', the 'double-ear house, the 'hair-disheveled house', etc.[4]

Likewise, in the *Agni Purāna*, a Hindu religious and Vāstu-Shāstra-related text, the following passage can be found:

> *The door is to be considered as its aperture of the mouth.*[5]

In another Vāstu-Shāstra text, the *Mānasāra*, we can also find some analogies drawn between the different parts of the front porch of a building and the different parts of a human face:

> *For all (the edifices) there should be a front porch... Of the seventeen*

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2 Lakoff and Johnson 1999, p. 34.

3 Huang 1998, p. 232.「宅之受氣於門，猶人之受氣於口也，故大門名曰氣口。」

4 The 'single-ear house' (單耳房), the 'double-ear house' (雙耳房), and the 'hair-disheveled house' (批頭房). See: Wei 1985, pp. 536-542.

5 Shastri 1967, p. 223.

parts of the height of the porch... the 'neck' should be one part, and the 'face' should be three parts... The 'nose' and its supporter should be one part... The 'eyes' should be long and broad, and the cheeks round…The 'ears' at the end of the 'cheeks' should be like those of the elephant.[6]

As we can see, based on the *Anthropomorphic* long-cycle tradition of architectural representations, the front of a built space is considered as important as the front of a human body. Of a built space, only when the front side is recognized, the orientation can be determined. And only when the orientation is determined, could the connection between the built space and its external world be established.

3.1.2 The Orientation of Built Space as a Representation of the Connection between Built Spaces and the Cosmic Structure

The *do's & taboos* regarding the orientation of built spaces highlight that the built space is an inseparable part of the external world which signifies a 'wider spatial structure'. It is through the orientation that the connection between the built space and the wider structure can be established. In other words, the orientation is a powerful representation of the connection. Therefore, the 'cardinal/intermediate point' or 'the object dominating the external environment', to which the built space is oriented, thus serves as a meaningful 'point of reference', according to which the connection between the built space and the wider spatial structure can be established. Obviously, the two groups of *do's & taboos* regarding the orientation of built spaces imply two kinds of mental construct of the wider structure.

Let us first consider those of the first group that inform people to determine the orientation of a built space by referring to the cardinal points. In this case, the four cardinal points of north, east, south and west are used as the 'points of reference'. According to the four cardinal points, it can be understood that the wider spatial structure is made up of two horizontal axes, i.e. the E-W and N-S axes. As mentioned in Chapter 2, the two axes are sun-based and usually conceptualized as the *Cosmic Cross* manifested on a world scale. That is to say, the wider structure to which the built space should be stably connected is a representation of the cosmic structure. Therefore, being oriented to one of the four cardinal points can be seen as being connected to the cosmic structure. It

[6] Acharya 1994, pp. 213-214.

is also important to note that once the built space is oriented to a cardinal point, the two body-based axes of the built space (i.e. the front-back and left-right axes), in the mental construct, can be in line with the two sun-based axes of the cosmic structure. Accordingly, the built space can also be seen as being located in the cosmic center—the most stable point of the cosmos—from which the *Axis Mundi* rises (Fig. 6).

As regards the *do's & taboos* of the second group, obviously, they emphasize that the 'object dominating the external environment' should be taken to be the 'point of reference' for the built space to be connected to the wider spatial structure. As mentioned earlier, this object can be a natural mountain or hill, or a built territorial center occupied by a temple, a palace or an open space. Given that these objects are usually very prominent and dominant, it is reasonable to assume that they are conceptualized by people as the *Axis Mundi*, or the cosmic center, manifested on the environmental scale. The tangible external environment in which the built space is situated thus can be seen as a representation of the 'cosmic structure'. Once the built space is oriented to such an object, it can be seen as being connected to the cosmic center (Fig. 7).

As we can see, it is not only the 'built space' itself but also the 'wider spatial structure' in which the built space is situated that should be considered as a representation of the cosmic structure, and the orientation can be seen as a powerful connection between the two representations of the cosmic structure that are manifested on two different scales. In Chapter 2, I have discussed how the *do's & taboos* concerning the 'configuration' support the architectural representations of the cosmic structure. In the current chapter, we will further discuss how the *do's & taboos* regarding the 'orientation' support the representations of the connection between the built space and the cosmic structure mentally constructed on a larger scale.

3.2 *Do's & Taboos* Prescribing that the Orientation Should Be Determined by the 'Cardinal Points'

The *do's & taboos* regarding the orientation of the first group, which lead people to orient the built space by referring to the cardinal points, can be easily found in old texts, many of which even survive into the present, still exercising profound influence on the modern practice of Feng-Shui and Vāstu-Shāstra. These *do's & taboos* have many variations: some prescribing that the built space should have four entrance doors on the four sides which open to the four cardinal points respectively, while some others stipulating that the built space should have an only main entrance which opens to one of the four cardinal points. Moreover, in both the Feng-Shui and Vāstu-Shāstra traditions, we can find some *do's & taboos* which emphasize that the determination of the orientation should be made according to the '*clockwise order*'. It is also important to note that, as indicated by some *do's & taboos* of the two traditions, some directions of orientation are more auspicious than others; in the Feng-Shui tradition, the south orientation is seen as the most auspicious, while in the Vāstu-Shāstra tradition, the north orientation and the east orientation orientations are thought to be more auspicious than others. Despite their variations, the *do's & taboos* regarding the orientation all play crucial roles in supporting the architectural representations of the connection between the built space and the cosmic structure manifested by the N-S and E-W axes.

3.2.1 *Do's & Taboos* Prescribing that the Four Entrances on the Four Sides Should Be Oriented to the Four Cardinal Points

According to Feng-Shui and Vāstu-Shāstra texts, some *do's & taboos* instruct that the square/rectangular built space should have four entrance doors respectively set on the four sides, and that the four entrance doors should be respectively oriented to the four cardinal points. By means of the four entrance doors oriented to the four cardinal points, the two horizontal orthogonal axes of the built space, which perfectly coincide with the two N-S and E-W axes, are highlighted. Therefore, such a built space can be seen as being positioned at the intersection point of the two sun-based axes that represents the cosmic center where the *Axis Mundi* stands (Fig. 8).

Feng-Shui Do's & Taboos Prescribing that the Four Entrances on the Four Sides Should Be Oriented to the Four Cardinal Points

As we have seen in Chapter 2, the 5th-century-BCE *Kaogongji* provides instructions on how to build a capital city:

> *The capital city should be in a square form. Each of the four sides shall measure nine miles and have three entrance gates on it. In the city, there shall be nine east-west roads and nine north-south roads, which connect these entrances gates.*[7]

According to the instructions, an ideal capital city should have four sets of entrance gates on the four sides of its square plan, each set consisting of three gates. Such an ideal city was pictorially depicted as the '*Wangcheng* Diagram' in the 10th-century *Sanlitu* (Fig. 124) It is very clear that the four sets of gates along with the many N-S and E-W roads are meant to highlight that the capital city has its four sides firmly connected to the four crucial points of reference of the cosmic structure, so that it can be seen as occupying the cosmic center. As we can understand, a king or an emperor often wants the place of his throne to represent the center of the world. In the 3rd-century-BCE *Hanfeizi*, a well-known classical work on political philosophy written by Han Fei, the following is said:

> *The state affairs in the four directions shall all be conducted by the sage king who resides in the center of the state. When the sage king governs in the center, all nobles and feudal lords from the four directions would come to visit and admire him.*[8]

Based on the same idea, most ancient Chinese capital cities were built to have four sets of entrance gates on the four sides, which faced the four cardinal points. Chang'an (today known as Xi'an), the capital city of the Tang Dynasty (7th-10th centuries), and Beijing, the capital city of the Ming and Qing Dynasties (15th-20th centuries), are good examples (Fig. 282, 283). Likewise, the royal palaces located in these capital cities are usually constructed in the same way, such as the Daming Palace of Chang'an and the Forbidden City of Beijing (Fig. 149, 150). Apart from these prominent capital cities and royal palaces, many small local towns in China were also built to have four main entrance gates on the four sides oriented to the four cardinal directions, for instance, the small city Xiayi in Henan (Fig. 284).

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7 Wen 1993, p. 130.「匠人營國，方九里，旁三門。國中九經九緯，經塗九軌。」

8 Han, accessed on 09/12/2010, http://ctext.org/hanfeizi/yang-quan.「事在四方，要在中央。聖人執要，四方來效。」

In the Chinese architectural tradition, apart from cities and palaces, some other types of built space like mausoleums, temples and pagodas are also often constructed with four entrances oriented to the four cardinal points, as such sacred and much-revered buildings are usually expected to strongly represent the *Axis Mundi* and the cosmic center, for example, the 7th-century Simen Pagoda of the Shentong Temple, the 18th-century Xuguang Pavilion of the Pule Temple, the 10th-century Manichean Hall of the Longxing Temple, the 11th-century Yongzhao Mausoleum, the 15th-century Tiantan, and the ancient *Mingtang* (Fig. 167-174). However, it seems that such kinds of perfect representations of the connection between the built space and the cosmic structure are not suitable for the houses of humble humans, and all classical Feng-Shui texts known to us never suggest that an ordinary house should be built with four doors on the four sides respectively oriented to the four cardinal points.

Vāstu-Shāstra Do's & Taboos Prescribing that the Four Entrances on the Four Sides Should Be Oriented to the Four Cardinal Points

The *do's & taboos* recommending that the built space should have four entrances on the four sides respectively oriented to the four cardinal points can also be found in many old Vāstu-Shāstra texts:

> *(For a city/village), there should be made a surrounding ditch and around the outside there should be a wall; four (main) doors should be made on the four sides, namely, the east and the others... [sic][9] (Mānasāra)*
> *(As regards the temple and palace), four doors should be opened at their four sides... The entrance door should be constructed in the middle (of the length and breath) in the cases of temples and palaces.[10] (Mānasāra)*
> *A town is called 'ordinary' when it has four entrances at cardinal points, gateways and ramparts, when it contains shops as well as dwellings for all classes of people and temples for all gods [sic].[11] (Mayamatam)*

Likewise, these Vāstu-Shāstra *do's & taboos* regarding the orientation of the four entrances to the four cardinal points seem to only apply to cities, villages and the scared and much-revered buildings such as temples and

[9] Acharya 1994, p. 68.
[10] Ibid., p. 288.
[11] Dagens 1994, p. 93.

palaces, yet not to the houses for ordinary people. These *do's & taboos* can be evidenced by numerous Indian cities, temples, stupas and palaces, such as the Dabhoi City in Gujarat, the Jaipur City in Rajasthan, the Kandariya Mahadeva Temple in Khajuraho, the Adinatha Temple in Ranakpur, the stupa in Sanchi, and the Diwan-i-Khas of the City Palace in Jaipur (Fig. 155, 195, 196, 208, 286, 287).

3.2.2 *Do's & Taboos* Prescribing that the Main Entrance Should Be Oriented to One of the Four Cardinal Points

As we know, not all built spaces can be ideally built with four entrance doors on the four sides respectively oriented to the four cardinal points, since most of them only have a main entrance door. Therefore, many *do's & taboos* of Feng-Shui and Vāstu-Shāstra recommend people to settle for second best: orienting the only main entrance to 'one of the four cardinal points'. The built space with only a main entrance oriented to one of the cardinal points, though not as perfect as that with four entrances respectively oriented to the four cardinal points, is good enough to be connected to the cosmic structure. As long as the main entrance is oriented to one of the four cardinal points, the front-back axis of the built space can coincide with one of the sun-based axis—the NS or the EW axis. This could imply that the left-right axis, the other body-based axis of the built space, can be in keeping with the other sun-based axis. Therefore, the built space with an only main entrance oriented to one of the cardinal points, just like the built space with four entrances on the four sides respectively oriented to the four cardinal points, can has its two body-based axes in keeping with the two sun-based axes that represent the *Cosmic Cross* (Fig. 9). In the mental construct, such a built space can be seen as being positioned at the cosmic center as well.

Feng-Shui Do's & Taboos Prescribing that the Main Entrance Should Be Oriented to One of the Four Cardinal Points

In the Feng-Shui tradition, we can find a variety of *do's & taboos* recommending that the main entrance of a house should be oriented to one of the four cardinal points of east, south, west and north. First of all, let us consider those ask people to orient the main entrance to one of the four directions according to the 'surname' of the house owner. In order to understand these *do's & taboos*, we should learn some important symbolic systems developed before or in the Han Dynasty (202 BCE – 220 CE). As mentioned in

Chapter 2, the *Yin-Yang* School which suggests a sophisticated cosmology and an interrelationship between Heaven, human beings and all worldly phenomena was founded in the 'Era of Warring States' (5th-3rd century BCE). In the Han Dynasty, the philosophy of this school became more systematic and consistent through the elaborate theorization of various concepts such as *Qi*, *Yin & Yang*, *Wuxing* (i.e. Five Elements) and many other symbolic systems. Consequently, many architectural *do's & taboos* including those regarding the orientation were developed and given explanations on the basis of these significant concepts and symbolic systems. It is important to note that the *do's & taboos* recommending people to orient the main entrance to one of the four cardinal points are based on the correlation between the symbolic systems of the 'Five Elements', the 'Five Musical Scales' (五音) and the 'Five Surnames' (五姓).[12]

According to the *Liji,* or *Classic of Rites*, an important Confucian text compiled between the 6th and the 5th centuries BCE and re-worked by many Confucian scholars in the Han Dynasty, the symbolic systems of the Five Elements and the Five Musical Scales can be linked with each other.[13] That is to say, the Five Musical Scales of *Shang* (商), *Jue* (角), *Yu* (羽), *Zhi* (徵) and *Gong* (宫) can be respectively associated with the Five Elements of Metal, Wood, Water, Fire and Earth.[14] Given the association between the Five Elements and the five directions (west, east, north, south and center) as mentioned in the previous chapter, the Five Musical Scales can be further linked with the five directions in a cosmological spatial scheme: *Shang* with the west, *Jue* with the east, *Yu* with the north, *Zhi* with the south, and *Gong* with the center. Furthermore, the Five Musical Scales were also used to represent the Five Surnames, i.e. the five groups of surnames into which thousands of Chinese surnames can all be categorized. Therefore, such a complicated but systematic correlation between the Five Elements, the Five Musical Scales, the Five Surnames and the five spatial directions was established (Fig. 23).

In the 1st-century *Lunheng*, a wide-ranging text containing critical essays on natural science, mythology, philosophy and literature, we can find the architectural *do's & taboos* regarding the orientation based on the relations between the above symbolic systems. This text was written by Wang Chong, an outstanding philosopher well-versed in various Chinese classics. Rebellious in nature, Wang usually took a stance against the thoughts and theories of the *Yin-Yang* School. Therefore, the reason why he mentioned these *do's & taboos* in his work was because he wanted to severely criticize them. Nevertheless, the *do's & taboos* developed during that time were well documented in the

12 Han 2006, p. 32.
13 Kuang 1992, pp. 157-158.
14 Ibid.

Lunheng:

> *All houses and all surnames can be categorized into five groups according to the Five Musical Scales... The entrance of the houses belonging to the (people with the) surname of 'Shang' should not face south, and the entrance of the houses belonging to (people with) the surname of 'Zhi' should not face north. 'Shang' represents Metal, but the south is dominated by Fire; 'Zhi' represents Fire, but the north is dominated by Water. As Water quenches Fire, and Fire melts Metal, the Qi of 'Wuxing' (Five Elements) in these cases cannot function positively. That is why the entrance of the houses belonging to (people with) a particular surname should be oriented to a particular direction.*[15]

It is clear that these *do's & taboos* were developed on the basis of the so-called 'inter-generating' (相生) and 'inter-overcoming' (相剋) cycles of the Five Elements, which were quite popular in the philosophy of the *Yin-Yang* School. The inter-generating cycle means that every element plays a role in generating another element: Wood generates Fire, Fire produces Earth, Earth bears Metal, Metal carries Water, and Water nourishes Wood. On the contrary, the inter-overcoming cycle emphasizes that every element also plays a role in overcoming another element: Wood parts Earth, Earth absorbs Water, Water quenches Fire, Fire melts Metal, and Metal chops Wood.[16] Therefore, it can be understood that the house of *Jue* (Wood) should face the north (Water) but never the west (Metal), because Water nourishes Wood, while Metal chops Wood. The house of *Zhi* (Fire) is supposed to face the east (Wood) but not the north (Water), for Wood generates Fire, while Water quenches Fire. The house of *Gong* (Earth) should face the south (Fire) but not the east (Wood), as Fire produces Earth, while Wood parts Earth. The house of *Yu* (Water) should be built to face the west (Metal), given that Metal can carry Water.

So far as the house of *Shang* (Metal) is concerned, an unavoidable problem arises. Given that Earth bears Metal, the house of *Shang* is supposed to face the direction represented by Earth. However, what Earth represents is the 'center' (Fig. 23). Absolutely, in practice, 'facing the center' does not make sense, since the 'center' does not indicate any of the four cardinal points. Unfortunately, according to the *Lunheng*, we cannot understand how such a problem was

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[15] Wang, accessed on 02/11/2009, http://www.guoxue.com/zibu/lunheng/lhml.htm.「宅有五音，姓有五聲。……商家門不宜南向，徵家門不宜北向。則商金，南方火也；徵火，北方水也。水勝火，火賊金，五行之氣不相得，故五姓之宅，門有宜向。」

[16] Lai 2003, pp. 334-346.

solved by the philosophers of the *Yin-Yang* School at that time.

Nevertheless, these ancient *do's & taboos* regarding the orientation as based on the association between several symbolic systems have been amazingly well preserved in the Feng-Shui tradition for more than one thousand years.[17] In the 11th-century Feng-Shui text of *Dili Xinshu*, the following passage can be found:

> *As regards the house of 'Shang'... it shall face the south and turn its back to the north, because for this house the living Qi is coming from the south, while the deadly Qi is coming from the north. As regards the house of 'Jue'... it shall face the north and turn its back to the south. As regards the house of 'Gong' or that of 'Yu'... it shall face the west and turn its back to the east. As regards the house of 'Zhi'... it shall face the east and turn its back to the west... As regards those that do not belong to any surname, such as cities, temples, shrines and government buildings, they shall all face the south as does the house of 'Shang'.*[18]

As we can see, the proper directions of orientation four the houses of the five surname groups mentioned in the 11th-century *Dili Xinshu* are not totally the same as those mentioned in the 1st-century *Lunheng*. In the *Dili Xinshu*, the house of *Shang* is recommended to face the south, but in the *Lunheng*, how to orient the house of *Shang* is not clearly mentioned. Besides, in the *Dili Xinshu*, the reason why the house of *Shang* should be oriented to the south is explained by the concept of the living and deadly *Qi* but not by that of the inter-generating and inter-overcoming cycles of the Five Elements. It seems that the problem with the orientation of the house of *Shang* has never been completely solved during the long history of the *Yin-Yang* School. As indicated by some contemporary sinologists, the philosophers of this school have never succeeded in establishing a perfect and coherent connection between the symbolic systems of the Five Elements, the Five Musical Scales, and the Five Surnames.[19] Probably because of this, the *do's & taboos* regarding the orientation as determined according to the Five Surname gradually died out in the Feng-Shui tradition at later stages.

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17 Han 2006, p. 34.

18 Wang 2003, p. 226.「商姓……即以南為前面，是生氣位，北為後面，是死氣位。角姓……以北為前，以南為後。宮、羽二姓……西為前，東為後。徵姓……以東為前，西為後。……凡州縣寺觀城邑館驛廨宇皆無的主，盡屬商姓。」

19 Kuang 1992, pp. 158-160.

Vāstu-Shāstra Do's & Taboos Prescribing that the Main Entrance Should Be Oriented to One of the Four Cardinal Points

In Vastu-Shastra architectural tradition, we can also find the *do's & taboos* that ask people to orient the only entrance door of a built space to one of the four cardinal points. The following passage can be found in the *Agni Purāna*, a Hindu religious text as well as a Vāstu-Shāstra-related text:

> *The doors should be made so as to face the cardinal points of the compass, and not as to open on the angular points of the heaven [sic].*[20]

This ambiguous passage can lead to two interpretations. On the one hand, it implies that a temple should have four entrance doors set on the four sides and oriented to the four cardinal points respectively. On the other hand, it can also mean that, no matter how many entrance doors the temple may have, each door should be oriented to one of the cardinal points. If this temple has only one entrance door, it can be oriented either to the east, the south, the west or the north. Just like the *Mayamatam* and *Agni Purāna*, the *Vishwakarma Vāstu-Shāstram*, another Vāstu-Shāstra text, also provide the same *do's & taboos* that instruct people to orient the only main entrance of a house or temple to one of the cardinal instead of the intermediate points.[21]

At present, the *do's & taboos* of this kind are still followed and endorsed by many Vāstu-Shāstra practitioners, since '*orienting the only entrance to one of the four cardinal points*' is more feasible than '*orienting the four entrances on the four sides respectively to the four cardinal points*' for most dwellings. As mentioned by Kathleen Cox, an influential contemporary Western Vāstu-Shāstra expert, in her *The Power of Vāstu Living*:

> *Many Vāstu consultants insist that the cardinal direction of the entrance to your property or the cardinal direction of the entrance to your home seals your fate... These well-respected texts (of Vāstu-Shāstra) say that an entrance in any (cardinal) direction is acceptable. And if you flip through an illustrated reference of historical Hindu temples that are built according to Vāstu, you will see shrines that face the north or the south or the east or the west. Each direction has positive merits.*[22]

Moreover, an interesting variation, incorporated with twelve zodiac signs,

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[20] Shastri 1967, p. 422.
[21] Sastri 1958, pp. liv & lxiv.
[22] Cox 2002, p. 141.

has been developed by some modern Vāstu-Shāstra practitioners. For instance, Rohit Arya, another influential contemporary Vāstu-Shāstra practitioner, indicates in his *Vāstu: The Indian Art of Placement*:

Cancer, Scorpio or Pisces, the door should face the east. Taurus, Virgo or Capricorn, the door should face the south. Gemini, Libra or Aquarius, the door should face the west. Aries, Leo or Sagittarius, the door should face the north.[23] That is to say, the entrance door should be installed in one of the four cardinal directions based upon the 'zodiac sign of the house owner', and the twelve zodiac signs can be classified into four groups, each of which is associated with a particular cardinal direction. In some sense, this can be compared with the above-mentioned ancient Feng-Shui *do's & taboos* which instruct people that the entrance door should be installed in one of the four cardinal directions according to the 'surname of the house owner'.

3.2.3 *Do's & Taboos* Prescribing that the Orientation Should Be Based on the 'Clockwise Order'

In both the Feng-Shui and the Vāstu-Shāstra architectural traditions, we can find some *do's & taboos* which do not only recommend that the built space should be oriented to one of the four cardinal points, but also specify that the determination of which cardinal point to be (or not to be) oriented to should be based on the '*clockwise order*'. As we will see later, given that the *clockwise order* is a representation of the 'sunwise order', these *do's & taboos* obviously play roles in supporting the architectural representations of the sun-focused cosmic realities and highlight the built space as being positioned at the cosmic center.

Feng-Shui Do's & Taboos Prescribing that the Orientation Should Be Based on the 'Clockwise Order'

In the *Shuihudi Rishu Bamboo Texts* excavated from a tomb belonging to an administrator of the Qin Dynasty (221-206 BCE), we can find some significant architectural *taboos* regarding the orientation of the house, which are based on the association between the four cardinal directions and the four seasons:

> *In spring, the east is very inauspicious. In summer, the south is very inauspicious. In autumn, the west is very inauspicious. In winter, the*

[23] Arya 2000, p. 73.

> *north is very inauspicious...*[24]
> *In the three months of spring, one shall not built the house (or room) oriented to the east. In the three months of summer, one shall not built the house (or room) oriented to the summer. In the three months of autumn, one shall not built the house (or room) oriented to the west. In the three months of winter, one shall not built the house (or room) oriented to the north. The house built to break these taboos shall be considered very inauspicious, and its occupants are destined to die.*[25]

As indicated by the above passage, the 'concept of time' is also involved in the *do's & taboos* regarding the orientation of the built space, and the four seasons are respectively correlated with the four cardinal points: spring with east, summer with south, autumn with west and winter with north. Moreover, these *taboos* seem to imply that, in each season, the harmful and negative force is likely to come from a particular cardinal direction, to which the house should never be oriented. According to the following passage quoted from the 2nd-century-BCE *Chunchiu Fanlu*, which has been mentioned earlier in Chapter 2, it can be understood that this harmful and negative force is caused by the cosmic *Qi* of the Five Elements:

> *Wood occupies the east, dominating the Qi of spring. Fire occupies the south, dominating the Qi of summer. Metal occupies the west, dominating the Qi of autumn. Water occupies the north, dominating the Qi of winter... Earth occupies the center... and shall not belong to any of the four seasons.*[26]

As we can see, the Five Elements are not only thought to represent the five directions (east, south, west, north and center) in the ideal cosmic scheme, but are also thought to represent the four seasons. Except for the Earth, the other four Elements of Wood, Fire, Metal and Water can be associated with the four directions of east, south, west and north. Therefore, it is reasonable to assume that the harmful and negative force in spring, summer, autumn and winter are respectively caused by the *Qi* of Wood from the east, that of Fire from the south, that of Metal from the west and that of Water from the north, because in each season, the *Qi* of a particular Element from a particular direction could be too strong for people to bear. In order to prevent the overly strong *Qi* from

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[24] Liu, Yue-Xian 1994, p. 83.「春天，東方大凶。夏天，南方大凶。秋天，西方大凶。冬天，北方大凶。」

[25] Ibid., p. 133.「春三月毋起東鄉（向）室，夏三月毋起南鄉（向）室，秋三月毋起西鄉（向）室，東三月毋起北鄉（向）室。有以者，大凶，必有死者。」

[26] Lai 2003, p. 287.「東方木居東方而主春氣，火居南方而主夏氣，金居西方而主秋氣，水居北方而主冬氣。……土居中央，……不可名以一時之事。」

penetrating into the house, people should not let the house be oriented to the direction from which the seasonal *Qi* is supposed to enter.

It is important to note that the connection between the four seasons and the four cardinal directions, as shown in both the *Shuihudi Rishu Bamboo Texts* and the *Chunchiu Fanlu*, is established on the basis of the *clockwise order*: the east connected with the first season, the south connected with the second season, the west connected with the third season, and the north connected with the fourth season (Fig. 24). According to the following passage also quoted from the *Chunchiu Fanlu*, it can be easily understood that such a *clockwise order* is a representation of the 'sunwise order':

> *The Qi of Yang emerges from the northeast and moves southwards, then having its power fully manifested in the south. Then it turns to the west and finally goes into the north, hiding and resting there.*[27]

It is widely believed that, in the ancient *Yin-Yang* School, the establishment of the concept of *Yang* was based on the observation of the regular motion of the sun.[28] In Chinese, the sun is usually called *Tai-Yang* (太陽) which means 'the Great *Yang*', while the moon is called *Tai-Yin* (太陰) which means 'the Great *Yin*'. The clockwise flow of the *Qi* of *Yang* as mentioned in the above passage thus can be seen as a representation of the sun's circuit, as we know that, in the eyes of the people living in the Northern Hemisphere, the sun is always moving in a clockwise direction (Fig. 25). As mentioned in Chapter 2, the spatial scheme based on the E-S and N-S axes is an important representation of the sun-focused cosmic realities, and obviously, such a representation is further enhanced and strengthened by the clockwise/sunwise order. Undeniably, these architectural *taboos* regarding the orientation based on the *clockwise order* also highlight the built space as being positioned in the 'center of the world' because it is the center of the world that the sun always clockwise circumambulates.

Amazingly, these architectural *taboos* found in the 3rd-century *Shuihudi Rishu Bamboo Texts* continued to take hold in the Feng-Shui practice for almost two thousand years, as the following passage can be found in the 16th-century *Huangdi Zhaijing*:

> *In January, February and March (i.e. the three months of spring), the house is not allowed to be built towards the east... Likewise, in the months of summer, autumn and winter, the same rule shall apply (i.e. not be oriented to the south in summer, the west in autumn and the*

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[27] Ibid., p. 305.「陽氣始出東北而南行，就其位也，西轉而北入，藏其休也。」
[28] Cheng 2005, pp. 10-12; Kuang 1992, pp. 8-11.

north in winter).[29]

Vāstu-Shāstra Do's & Taboos Prescribing that the Orientation Should Be Based on the 'Clockwise Order'

In old texts of Vāstu-Shāstra, we can also find the architectural *do's & taboos* that instruct people to orient the built space to one of the four cardinal points according to the *clockwise order*. However, what they concern is not the 'orientation of the main entrance/façade' but the 'sloping direction of the site'. That is to say, in the practice of these *do's & taboos*, the direction of orientation of the built space is represented by the direction towards which the site slopes down. In the 6th-century *Brihat Samhitā*, it is said:

> *If the ground slopes down towards the north, it is beneficial for Brahmins; towards the east, for Kshatriyas; towards the south, for Vaishyas; towards the west, for Sudras.*[30]

As indicated by this passage, the auspicious sloping directions of sites for the four castes are not the same. For the highest caste, Brahmins, the site should slope down to the north; for the second caste, Kshatriyas, it should slope down to the east; for the third caste Vaishyas, it should slope down to the south; for the lowest caste, Sudras, it should slope down to the west. As we can see, the four castes of Brahmins, Kshatriyas, Vaishyas and Sudras in a hierarchical sequence are respectively correlated with the four cardinal directions of north, east, south and west in a clockwise sequence (Fig. 72). Such an association between the four castes and the four directions as found in the Vāstu-Shāstra tradition, in some sense, is comparable with the association between the four seasons and the four directions as found in the Feng-Shui tradition, both based on the *clockwise order*.

It is also reasonable to assume that the *clockwise order* applied in the Vāstu-Shāstra *do's & taboos* regarding the orientation has something to do with the representation of the sunwise order. As we can find in a variety of ancient Hindu texts, the clockwise circumambulation of the sun around Mount Meru is a recurrent theme. For example, in the *Bhagavad Gita*, a sacred Hindu scripture and a part of the *Mahabharata*, it is said that:

> *The sun, the foremost of luminaries, always circumnavigates Meru from left to right, as does the moon with its constellations, and the*

[29] Zhou 1987, p. 16.「正月、二月、三月，不得東。……夏及秋冬三個月，倣此為忌。又云，每年有十二月，每月有生氣、死氣之位。」

[30] Bhat 1986, p. 485.

wind...[31]

In this verse, Mount Meru situated in the cosmic center is highlighted by the sun that clockwise circumambulates it. As we can also find in some other verses of the *Bhagavad Gita*, the 'man' who is clockwise circumambulated is usually considered to be dignified, respectable and is regarded as the 'center':

> *Then, Yudhishthira, saluting Bhishma again, accepted his words with a bow... Then, after bowing to Drona and clockwise circumambulating him, the king addresses the invincible warrior with a speech aimed to benefit himself... Bowing to Kripa and circumambulating him, the king, the best of those who know words, said these words to that most unassailable warrior: "With your consent, teacher, I shall fight without sin. With your permission, faultless one, I shall conquer all my enemies"... Bowing to Shalya and circumambulating him, the king addressed the invincible hero with words beneficial to himself: "With your permission, unconquerable one, I shall fight without sin. With your permission I shall defeat my enemies."*[32]

As is shown in the verses above, Drona (the master of advanced military arts), Kripa (the chief priest at the court of Hastinapura) and Shalya (the ruler of Madra-desa or the kingdom of Madra) are in turn clockwise circumambulated by Yudhishthira (the king of Indraprastha) because they are highly dignified and revered. In order to seek blessings from the three, Yudhishthira practices the ritual of clockwise circumambulation around them, esteeming each of them as respectable as Mount Meru, the *Axis Mundi* and the center of the cosmos.
Therefore, it can be understood that the *do's & taboos* with regard to the *clockwise order* are also meant to imply that the built space is positioned in the cosmic center—the most stable point of the cosmic structure—from which the *Axis Mundi* rises. In the Vāstu-Shāstra architectural tradition, the *clockwise order* as a representation of the sunwise order is widely influential, as it also forms the basis for the development and formulation of many other *do's & taboos*, such as those concerning the 'spatial hierarchy' that will be discussed in Chapter 4.

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[31] Cherniak 2008, p. 51.
[32] Ibid., pp. 317, 321, 323.

3.2.4 *Do's & Taboos* concerning the 'Most Auspicious Orientation'

In both the Feng-Shui and the Vāstu-Shāstra architectural traditions, many *do's & taboos* regarding the architectural orientation are formulated on the basis of the notion of 'the most auspicious direction'. In the Feng-Shui tradition, it is the south that is usually considered to be the most auspicious direction, and most sacred and much-revered buildings are suggested to have a 'south orientation'. In the Vāstu-Shāstra tradition, the notion of the most auspicious direction is a bit more complicated, as the most auspicious direction of orientation may vary according to the type of building. For temples, the most auspicious direction of orientation is supposed to be the east or the west; in other words, a temple should usually have an 'east-west orientation'. However, for the other types of buildings, the most auspicious direction of orientation is said to be the east or the north, according to which these buildings should usually have an 'east orientation' or 'north orientation'. Later we will see that the notion of the most auspicious direction of orientation, in both traditions, also plays a crucial role in supporting the architectural representations of the cosmic realities.

Feng-Shui Do's & Taboos concerning the Most Auspicious 'South Orientation'

Among the various Feng-Shui *do's & taboos* regarding the orientation as determined with reference to the cardinal points, those instructing that the built space should be oriented to the south are probably most influential, since the south is usually seen as the most auspicious direction, and the south orientation is regarded as the most ideal orientation for the built space.[33] According to those Feng-Shui *do's & taboos* regarding the orientation as mentioned before, an ordinary house could be oriented to one of the four cardinal directions in different circumstances. However, the sacred and much-revered buildings should be always oriented to the south. Let us consider the passage quoted from the 11th-century *Dili Xinshu*, which has been mentioned earlier:

> *As regards the house of 'Shang'... it shall face the south and turn its back to the north, because for this house the living Qi is coming from the south, while the deadly Qi is coming from the north. As regards the house of 'Jue'... it shall face the north and turn its back to the south. As regards the house of 'Gong' or that of 'Yu'... it shall face the west and turn its back to the east. As regards the house of 'Zhi'...*

[33] Du 1995, p. 213.

> *it shall face the east and turn its back to the west... As regards those that do not belong to any surname, such as cities, temples, shrines, palaces, official mansions and government buildings, they shall all face the south as does the house of 'Shang'.*[34]

As is indicated by this passage, while the houses belonging to the different groups of surnames are supposed to be oriented to different cardinal points, the cities, temples, shrines, palaces, official mansions and government buildings should all be oriented to the south. This means that the orientation of the great, sacred and much-revered built space is not subject to the rule of the 'Five Surname', but should always have the most auspicious south orientation. Another passage found in the *Dili Xinshu* provides an explanation for the most auspicious south orientation in terms of the concept of the cosmic *Qi*:

> *For the cities, temples, shrines, palaces, official mansions and government buildings which do not belong to any surname, the south, to which they shall always be oriented to, is the direction where the living-Qi is coming from, and the north to which they should turn their backs is the direction where the deadly-Qi is coming from.*[35]

In the 18th-century *Zhaipu Dacheng*, we can also find a passage which emphasizes that the ancestral shrine should always be built to face the south:

> *Can an ancestral shrine be built to face the east? No, absolutely not! Because Zhu Xi*[36] *has said: "In ancient times, the 'Tai Shrine', the 'Zhao Shrine' and the 'Mu Shrine' were all built to face the south."*[37]

In the Chinese architectural tradition, it is not difficult to find a variety of built spaces, especially those thought to be great, sacred and much-revered,

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34 Wang 2003, p. 226.「商姓……即以南為前面，是生氣位，北為後面，是死氣位。角姓……以北為前，以南為後。宮、羽二姓……西為前，東為後。徵姓……以東為前，西為後。……凡州縣寺觀城邑館驛廨宇皆無的主，盡屬商姓。」

35 Ibid., p. 74.「故城郭宮寺祠廟公館市肆皆同商姓，……南為前，為生氣，北為背，為死氣。」

36 Zhu Xi (朱熹) is a leading figure of the 'School of Principle' (理學) and an important rationalist of Neo-Confucianism in the 12th century, who contributed and influenced a lot to the development of Feng-Shui after the Ming Dynasty.

37 Wei 1985, p. 395.「問祠向東可乎？曰不可！朱子云：「古太廟、昭穆廟，皆向南。」」The '*Tai* Shrine' (太廟) is the royal ancestral shrine dedicated to the most-revered first forefather and foremother, the '*Zhao* Shrine' (昭廟) is the one dedicated to the second forefather and foremother, and the '*Mu* Shrine' (穆廟) is the one dedicated to the third forefather and foremother. Built together on the same site, the *Tai* Shrine should be located in the middle, the *Zhao* Shrine on the left, and the *Mu* Shrine on the right. See: 3.3.2.

which are built to face the south. As mentioned earlier, many ancient Chinese cities, palaces, temples, mausoleums were built with four entrances on the four sides respectively oriented to the four cardinal points, such as the Chang'an City, the Beijing City, the Daming Palace, the Forbidden City, the Manichean Hall, the Yongzhao Mausoleum and the Tiantan (Fig. 149, 150, 169, 170, 174, 282, 283). It is worth mentioning that, among the four entrances of these built spaces, the primary one is oriented to the south. Besides, there are numerous other Chinese temples, shrines and tombs built with only one entrance gate, and this only entrance door also usually opens to the south, for instance, Zixiao Toaist Temple on the Wudang Mountains, Tayuan Buddhist Temple on Mount Wutai, the ancestral shrine of the Zhang's clan in Taxia, Fo-Guang-Shan Buddhist Monastery in Taiwan, Thirteen Royal Tombs of the Ming Dynasty located north to Beijing, Confucian Temple in Zhangzhou, and Guangji Buddhist Temple in Beijing (Fig. 161, 162, 164, 165, 178, 180, 183, 192).

As indicated by B. L. Gordon, the 'southward' represents the 'godly view', and that is why the temples dedicated to gods should have a south orientation, and the palace, throne or mausoleum of the emperor, the 'Son of Heaven' (天子), is usually described as facing south.[38] In the ancient Confucian canon *Liji*, or *Book of Rites*, the following passage can be found:

> *When a sage sovereign stood with his face to the south, all the affairs of the kingdom came before him.*[39]

In another Confucian canon, *Lunyu (*論語*)*, also known as the *Analects of Confucius*, we can also find an interesting passage:

> *Confucius said, "As for Yong, he might be qualified to face the south."* [40]

Yong, one of the ten most outstanding disciples of Confucius, was renowned for his moral goodness and conscientiousness. For this reason, Confucius thought that Yong could take a leadership role in ruling the country. In this passage, 'to face the south' thus implies 'to be a sage ruler of the country'.

However, why does the southward represent the godly view, and why is south orientation considered holy? According to classical Chinese texts, we can understand that the idea about the south orientation may have something to do with two prominent celestial bodies, the Polaris and the sun.

Let us first consider the Polaris. The following passage can be found in the

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38 Gordon 1971, p. 218.

39 *Liji,* accessed on 09-08-2010. http://ctext.org/liji/da-zhuan.「聖人南面而聽天下。」

40 Zhu 1994, p. 112.「雍也，可以使南面。」

above-mentioned *Lunyu* (the *Analects of Confucius*):

> *Confucius said, "He who exercises government by means of his virtue may be compared to the Polaris which always keeps its place, and all the other stars move around it."* [41]

This passage indicates that a sage king should be like the Polaris which is unmovable and unshakable and never affected by external influences; if so, his people would all adore and admire him as the center. Beyond doubt, this sage king should keep his place as the most stable and fixed point that represents the cosmic center and highlights the *Axis Mundi*. As we know, the Polaris lies close to the north celestial pole, and it seems as if the Polaris permanently looks at the south (Fig. 26). Therefore, once sitting upon his throne as the *Axis Mundi* in the north, the one who exercises government is supposed to be oriented to the south. It is very clear that the *do's & taboos* regarding the most auspicious south orientation play roles in supporting the architectural representations of the Polaris-focused cosmic realities, and such cosmic realities also form the basis of the representations of social and political realities.

Besides the Polaris at nighttime, the sun's motion during the daytime may account for the ideal south orientation, too. In other words, the *do's & taboos* regarding the south orientation also support the architectural representations of the sun-focused cosmic realities. As we know, the south indicates the exact point at which the sun comes to the meridian during its daily movement. Accordingly, the south-oriented built space enables the occupants to fully observe the sun's path and to perceive the sacred balance between the sunrise, which symbolizes the prosperity, and the sunset, which symbolizes the decline (Fig. 27). In such a south-oriented built space, the cosmic power and order revealed by the sun can be fully and perfectly manifested. This way of thinking is well evidenced by the following passage found in the *Chunchiu Fanlu*:

> *With the Qi of Yang coming out, all things and beings on Earth awaken. When the Qi of Yang is prosperous, all things and beings on Earth prosper. When the Qi of Yang becomes weaker, they also weaken... Therefore, the Qi of Yang shall be respected. However, the Qi of Yin shall not... The Qi of Yang comes to the summit when arriving in the 'south', while the Qi of Yin comes to the summit when arriving in the 'north'... Therefore, the 'front side' shall be towards the south which represents the 'Grace from Heaven', while the 'back side' shall be towards the north which represents the 'Punishment*

[41] Zhu 1994, p. 69.「為政以德，譬如北辰，居其所而眾星拱之。」

from Heaven'.[42]

This passage indicates that the south represents the 'Grace from Heaven', in which the positive *Qi* of *Yang* is fully manifested, and that the north represents the 'Punishment from Heaven', in which the negative *Qi* of *Yin* is fully manifested (Fig. 28). As mentioned earlier, in the Chinese *Yin-Yang* School, the *Qi* of *Yang* is a representation of the sun, and hence this passage implies that the power of the sun would reach the summit when it arrives in the south. Surely, the very auspicious south-oriented built space is suitable for those who deserve the full manifestation of the sun-based cosmic power, such as gods and kings.

According to many pieces of archeological evidence, the 'south-oriented layout' is a very old building tradition in China, much older than the development of the *Yin-Yang* School, the Confucianism and the Feng-Shui. For example, the renowned archeological site of Banpo (半坡) in Shaanxi Province in China, discovered in 1953, encompasses several Neolithic settlements dating from approximately 4500 BCE. One of these settlements, situated on an east-bank mesa terrace, was replete with remains of well-organized semi-underground buildings, including an assembly hall with a bigger square plan and around fifty houses with a smaller square or circular plan. Amazingly, most of the buildings were built to face the south.[43] Also in Shaanxi, there is another archeological site, the Fengchu (鳳雛) Site (c. 1000-1300 BCE), some remains of courtyard houses built to face south were unearthed (Fig. 238).[44] Moreover, in the archeological sites of the Chengziya (城子崖) in Shandong Province (c. 2500 BCE) and the Erlitou (二里頭) in Henan Province in China (c. 2000 BCE), we can also find early evidence of the 'south orientation' observed in various types of built spaces.[45]

It is noteworthy that the above-mentioned archeological sites are all in North/Central but not in South China. Hence it can be understood that, in very early times, the reason why people preferred to live in south-oriented houses was probably just because they wanted to get more sunlight in cold weather. Later on, with the development of the *Yin-Yang* School and Feng-Shui, more sacred meanings were given to the practice of the orientation towards the south, and the notion of the auspicious south orientation gradually spread throughout the Chinese cultural sphere. However, as indicated by Bao-De Han, a leading

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[42] Lai 2003, pp. 290-291.「陽始出，物亦始出。陽方盛，物亦方盛。陽初衰，物亦初衰。……以此可見，貴陽而賤陰也。……陽出而南，陰出而北。……前德而後刑也，故曰：陽，天之德，陰，天之刑也。」

[43] Liu, Dun-Zhen 1987, pp. 22-24.

[44] Du 1995, pp. 214-215.

[45] Liu, Dun-Zhen 1987, pp. 25, 30-35.

architectural historian specializing in the Chinese architectural history and Feng-Shui, the notion of the south orientation was much more prevalent in North/Central China than in South China.[46] As we can see, the famous Siheyuan courtyard houses in Beijing are usually built to face south (Fig. 232, 233), but the various vernacular houses in South China are not necessarily built in the same fashion. Later we will also see that the orientation of the houses in South China is usually determined according to other Feng-Shui *do's & taboos*. Nowadays, in North China, in order for people to enjoy sunlight in the winter and save energy, governments usually make building codes stipulating that houses should be built to face south.[47] Surely, no matter how the south orientation in the Chinese architectural tradition is explained, it can always be seen as a representation of the sun-focused cosmic realities.

Vāstu-Shāstra Do's & Taboos concerning the Most Auspicious 'East-West Orientation' for Temples and the Most Auspicious 'East or North Orientation' for Other Types of Buildings

Concerning the most auspicious direction of orientation in the Vāstu-Shāstra tradition, two kinds of rules are followed. The first rule that the 'east-west orientation' should be seen as the most auspicious only applies to temples. The second rule that the 'east orientation' or the 'north orientation' should be seen as the most auspicious applies to the other types of buildings, such as houses and palaces.

First of all, let us consider the *do's & taboos* regarding the orientation, as based on the first rule and specific to temple buildings. The following parapragh can be found in the *Mayamatam*:

> *In settlements such as villages the temple of Isa is oriented towards either the east or the west... The dwelling of Vishnu may be oriented to any direction but is beneficial if turned towards the center of the village. Other (shrines) are oriented towards the east, but that of the Mothers is turned towards the north and the entrance of that of Surya (i.e. Sun God) is in the west.*[48]

This paragraph clearly indicates that most temples should be oriented to the east, some should be oriented to the west, the north or the center of a settlement, and no temple can be built to face the south. As we can find in the Indian architectural tradition, the majority of well-known Hindu or Jain temples were

[46] Han 2006, p. 147.
[47] Interview with Mr. Zhou (Shanghai, China, 24/03/2008).
[48] Dagens 1994, p. 77.

indeed built to face the east, for example, the 11th-century Kandariya Mahadeva Temple in Khajuraho, the 8th-century Shore Temple in Mamallapuram, the 13th-century Keshava Temple in Somnathpur, the 11th-century Brahmeshvara Temple in Bhubaneshwar, and the 8th-century Kailasanathar Temple in Kanchipuram (Fig. 195, 197-200). As we can also see, many Indian temples were built to face the west, for instance, the 15th-century Adinatha Temple in Ranakpur, the 8th-century Virupaksha Temple in Pattadakal, and the 8th-century Kailash Temple at Ellora (Fig. 196, 201, 202).

It is reasonable to assume that such an east-west orientation for Indian temples, like the south orientation in the Feng-Shui tradition, plays a crucial role in supporting the architectural representations of the sun-focused cosmic realities. As we can understand, once the built space can be constructed to face the east or the west, its body-based axis can exactly coincide with the sun-based east-west axis. Thus its spatial order can be ideally in keeping with the sun-based cosmic order; from the sunrise to the sunset, such a built space from its front to its rear can be fully filled up with the cosmic power revealed by the sun (Fig. 73). Without doubt, the temple dedicated to Surya as referred to in the above passage also highlights the representation of the sun-focused cosmic realities. Since Surya is the Sun God, the temple of Surya thus represents the sun itself. As rising in the east and setting in the west, the sun can be seen as always moving and facing westward, and hence the temple of Surya should be constructed to face the west. Nevertheless, we can still find many Indian temples dedicated to Surya which are not oriented to the west but to the east, such as the Sun Temple in Modhera, Gujarat (Fig. 212).

It is clear that both the south orientation in the Feng-Shui tradition and the east-west orientation in the Vāstu-Shāstra represent people's desires to have the built space steeped in the sun-based cosmic power and order, although this cosmic power and order are perceived and represented in quite different ways in the two traditions. Moreover, it can be easily found that in many other architectural traditions of the world, the east-west orientation is also often followed and related to the sun-focused cosmic realities. For example, in the *Ten Books on Architecture* written by the Roman architect Vitruvius in the 1st century BCE, all temples are recommended to be built towards the west, so that when praying and making offerings, people can face the east, the sacred direction of the sunrise.[49] Besides, in the South America, the vernacular houses

[49] The following passage can be found in the *Ten Books on Architecture*: "*The quarter toward which temples of the immortal gods ought to face is to be determined on the principle that, if there is no reason to hinder and the choice is free, the temple and the statue placed in the cella should face the western quarter of the sky. This will enable those who approach the altar with offerings or sacrifices to face the direction of the sunrise in fac-*

of Tukanoan people usually have two entrances respectively oriented to the east and the west, the two directions that indicate the sunrise and the sunset.[50] Furthermore, as B. L. Gordon argues in his *Sacred Directions, Orientation, and the Top of the Map* (1971) that, in the Judeo-Christian tradition, the 'east-west orientation' also has been highly revered and applied to the Jewish tabernacle and temples and the Christian churches, and the reverence for the east is likely to derive from the sun worship in ancient times, though both the Jews and the Christians have tried to disassociate the east from the worship of the sun.[51]

Having discussed the most auspicious east-west orientation for the temple, now we could turn to the *do's & taboos* based on the second rule that the east orientation or the north orientation should be seen as the most auspicious. Given that both the east orientation and the north orientation are considered auspicious, the 'northeast orientation', as their combination, is also thought to be auspicious. According to old Vāstu-Shāstra texts, these *do's & taboos* usually apply to houses or king's palaces.

As instructed in the *Arthashāstra*, the *Samarāngana-Sūtradhāra* and the *Mānasāra*, king's palaces should be oriented to the north or the east:

> *To the north from the center of the ground inside the fort, the king' s palace, facing either the north or the east shall, as described elsewhere, be constructed, occupying one-ninth of the whole site inside the fort.[52] (Arthashāstra)*
> *The Nrpamandira (a type of king's palace)... having the residential gate facing the north.[53] (Samarāngana-Sūtradhāra)*

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ing the statue in the temple, and thus those who are undertaking vows look toward the quarter from which the sun comes forth out of the east to look upon them as they pray and sacrifice." See: Morgan 1960, p. 116.

50 A typical Tukanoan house is usually arranged in accordance with an east-west axis, having an eastward Men's Door' and a westward Women's Door. The Tukanoans see themselves as the children of the Primal Sun, and according to their myth, they can also trace their origin to another ancestor, the anaconda. As they believe, the anaconda swam west up the rivers from the Water Door of the Milk River, stopping at the 'waking up places' where the ancestors of the Tukanoans danced and established their homesites, and hence, the Men's Door, facing the east, represents the Water Door by which the ancestral anaconda entered. In this case, the journey of the ancestral anaconda represents the sun's path. Moreover, the Tukanoans also often draw an analogy between the house and the human body, for the Men's Door, the front entrance, is seen as the mouth, while the Women's Door, the rear entrance, is seen as the anus. Therefore, the Tukanoan house with an east-west orientation can be seen as a perfect representation of the *Axis Mundi & Cosmic Cross* shorter-cycle theme as based on the *Anthropomorphic* long-cycle tradition. See: Oliver 2003, p. 177.

51 Gordon 1971, pp. 212-214.

52 Sharmasastry 1961, p. 53.

53 Sharma 2007, *Samarāngana-Sūtradhāra of Bhojadeva 1*, p. 137.

> *All the main palaces should have their main (doors) towards the east.*[54] *(Mānasāra)*

Moreover, according to the *Samarāngana-Sūtradhāra*, the orientation of houses should be determined by referring to the 'Vāstu-Shāstra Mandala':

> *The house of a Brahmana (i.e. Brahmin) may be established having door occupied by the 'Mahendra' (i.e. Indra) being the excellent one [sic]... the door in the front or east, (called) 'Mahendra', is laudable and granter of all desires [sic]... To the west side (a door) created known as 'Pushpadanta' is excellent and victory endower [sic]. The door in the north of 'Bhallata' may be excellent for the house owner [sic].*[55]

On the 9x9 Vāstu-Shāstra Mandala, we can see that the *Mahendra*, the *Pushpadanta* and the *Bhallata* are the names of the deities residing in the plots of east, west and north respectively (Fig. 140). This passage emphasizes that the east is the most auspicious direction, and that the west and the north are the next best things. Besides, this passage also implies that the south is an ominous direction for the house to face. Another passage which suggests that the house should be oriented to the east or the northeast can be found in the *Mānasāra*:

> *The due east should be preferred for the building of those who desire salvation (i.e., temples should face the due east). The north-east is preferred for (the building of) those who seek enjoyment (i.e., residential buildings should face north-east). That (building) which faces south-east is the source of all evils: therefore, all (kinds of) buildings with face towards the south-east should be avoided [sic].*[56]

In addition, as mentioned earlier, the 'sloping direction' of the site can also be seen as a representation of the orientation of the built space, and according to *Brihat Samhitā*, the sites for different castes should slope down to different cardinal points. The site for Brahmins slopes down to the north, the site for Kshatriyas to the east, the site for Vaishyas to the south, and the site for Sudras to the west. However, as indicated by some other Vāstu-Shāstra texts such as the *Mānasāra* and the *Mayamatam*, the sloping direction for all the four castes should always be the north or the east:

> *That site is auspicious for the Brahmins, which is square (in shape), whitish in colour, possessing the fig tree, sloping towards the north,*

[54] Acharya 1994, p. 427.
[55] Sharma 2007, *Samarāngana-Sūtradhāra of Bhojadeva 1*, pp. 457, 465, 466.
[56] Acharya 1994, p. 30.

and sweet and fragrant in taste. With (the length) exceeding the breath by one-eighth, reddish in colour, with declivity towards the east, bitter in taste, possessing the peepal tree (ficus religiosa), and wide in size: such a site is suitable and prosperous to the Kshatriyas (lit. the kings). With the length exceeding the breath by not more than one-sixth, yellowish in colour, possessing the fig tree (ficus infectoria),with declivity towards the east, and sour in taste: such a site is auspicious and the source of all success to the Vaishyas (lit. the merchant class). With the length exceeding the breath of four parts by one part (i.e. one-fourth), possessing the banyan tree black in colour, pungent in taste, and with declivity towards the east: such a site bears prosperity to the Sudras. Of the sites described above the (first) two are stated to be the best and the (last) two fair [sic].[57] *(Mānasāra)*
That chosen after a thorough examination of … is called the dwelling site; it is different for each caste of men…The site suitable for Brahmins is square, white, without defects, planted with udumbara trees, sloping towards the north, perfect and has an astringent and sweet savour. Such a site is a guarantee of good fortune. The length of the site suitable for kings is one eighth more than its width; it is red in colour and bitter in flavour, it slopes towards the east, is vast and planted with asvattha. Such a site invariably guarantees success. The length of the site suitable for Vaishya is one sixth more than its width; it is yellow, of sour taste and planted with plaksa; it slopes towards the east. Such a site is beneficent. The length of the site suitable to Sudra is one fourth more than its width; it slopes towards the east, is black, has a pungent flavour and is planted with nyagrodha. Such a site is a source of abundant riches and grain.[58] *(Mayamatam)*

According to all these passages quoted from various Vāstu-Shāstra texts, it is clear that the north and the east are usually seen as the two most auspicious directions for houses or king's palaces, towards which the main entrance door should open and the site should slope down, whereas the south is usually seen as the most inauspicious direction. It is worth noting that the north and the east seen as the two most auspicious directions are also substantiated by the configuration of the 'Vāstu-Purusha Mandala' as introduced in Chapter 2 (Fig. 136). According to the 6th-century *Brihat Samhitā*, when lying prone in the confined space, the Vāstu-Purusha has his head, the most vital part of his body,

[57] Acharya 1994, p. 12.
[58] Dagens 1994, pp. 7-9.

turned towards the north-east, a combination of the north and the east.[59] For the Vāstu-Purusha embodies a built space, the direction to which his head is turned represents the suitable direction to which a built should be oriented, i.e. the northeast, or the north and the east. In addition, according to Vāstu-Shāstra texts, we can also find that the thinking of the north, the east and the north-east as the more auspicious directions is commonplace in some other architectural *do's & taboos*. For instance, as is informed by the *Samarāngana-Sūtradhāra*, one should carry the building materials (wood or stone) of a place to the north or east of the site, and when hewing, one should also stand facing east or north.[60] Also according to the *Samarāngana-Sūtradhāra*, the *Vishwakarma Vāstu-Shāstram* and the *Mayamatam*, after cutting down a tree, one should examine its falling direction. If fallen to the north or the east, this tree is said to be auspicious can be utilized; if fallen to the west or, even worse, the south, it is considered as a bad omen and should be discarded.[61]

As we have learned, the reason why the 'east-west orientation' is auspicious for temples lies in the fact that it supports the representations of the sun-focused cosmic realities, which also accounts for why the 'east', the direction of the sunrise, is auspicious for houses and king's palaces. However, why the 'north' is also thought to be very auspicious, and why the 'south' is thought to be very inauspicious in the Vāstu-Shāstra tradition? Seemingly, this can be explained according to the Hindu cosmology and mythology. As indicated by R. F. Gombrich in his *Ancient Indian Cosmology* (1975), the reason why the north is said to be auspicious is because Mount Meru or Mount Kailash, the abode of gods, is conceptualized as being located in this direction.[62] Therefore, in order to seek the blessings of gods, one had better to orient the house towards the north. On the contrary, in the Hindu mythology, the south is seen as the horizontal equivalent of the underworld, the region of death, and *Yama* (lord of the dead), is thought to be the guardian of the southern direction.[63] As also shown in a variety of Vāstu-Shāstra Mandalas, *Yama* always resides in the south (Fig. 137-140). Consequently, the south orientation is supposed to be very inauspicious. Based on such thinking, the north and the south become two directions with opposite meanings in the cosmic scheme: the former is associated with the positive and holy meanings, yet the latter with the negative and unholy meanings (Fig. 74). Surely, this is quite comparable

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[59] Bhat 1986, p. 470.
[60] Sharma 2007, *Samarāngana-Sūtradhāra of Bhojadeva 1*, pp. 145, 154.
[61] Sastri 1958, p. vii; Dagens 1994, p. 203; Sharma 2007, *Samarāngana-Sūtradhāra of Bhojadeva 1*, p. 155.
[62] Gombrich 1975, p. 119.
[63] Ibid., p. 116.

with the afore-mentioned opposition between the south and the north in the Feng-Shui tradition (Fig. 28). Interestingly, the south is seen as auspicious in the Feng-Shui tradition, yet inauspicious in the Vāstu-Shāstra tradition; on the contrary, the north is considered inauspicious in the Feng-Shui tradition, yet auspicious in the Vāstu-Shāstra tradition.

It becomes clear now that the 'north orientation' and the 'east orientation' have different cosmic meanings, though both considered auspicious in the Vāstu-Shāstra tradition. Today, the *do's & taboos* that recommend orienting the built space to or setting the entrance door in the north, the east or the northeast are still extensively followed and advocated by many Vāstu-Shāstra consultants nowadays (Fig. 97, 274-276).[64] Surely, these consultants also often warn people not to set the main entrance door in the south, for this direction represents *Yama* and death.[65] Given that many modern houses are not necessarily built with a north, east or northeast entrance door, some consultants suggest that such houses should be added with a new 'correction door' in one of these auspicious directions (Fig. 75).[66] Furthermore, in the current practice of Vāstu-Shāstra, these *do's & taboos* do not only apply to temples, houses and king's palaces but also to all other types of built spaces. For instance, as instructed by some modern Vāstu-Shāstra consultants, the retail shop should also have its main entrance door in the north, east or northeast (Fig. 278).[67]

It is also noteworthy that some modern Vāstu-Shāstra theoreticians tend to use the concept of the cosmic energy to theorize these *do's & taboos* regarding the auspicious and inauspicious directions of orientations. For example, according to Talavane Krishna, an influential Vāstu-Shāstra theoretician and practitioner, there are two opposite flows of cosmic energies, of which the positive one comes from the northeast, while the negative one drifts from the southwest (Fig. 76).[68] Therefore, in order to let the positive energy enter the house instead of the negative one, the main entrance door should open towards the north, east or northeast but never towards the south, west or southwest. Also according to the concept of the positive and negative energies, some contemporary Vāstu-Shāstra practitioners say that the building should be located in the southwest part of the site, so that the positive energy coming from the northeast can easily enter the site without being blocked, and the negative energy from the southeast would be blocked by the building and thus does not

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64 Babu 2003, p. 39; Dwivedi 2004, p. 53; Reddy 2005, p. 71.
65 Babu 2003, pp. 11, 40, 73; Dwivedi 2003, p. 175; Dwivedi 2004, pp. 92, 129.
66 Krishna 2001, pp. 104-107.
67 Saluja 2007, p. 101.
68 Krishna 2001, pp. 38, 102-103.

enter the site.[69]

3.2.5 *Taboos Prescribing that the Ordinary Houses Should Not Be Oriented to the Cardinal Points 'Precisely'*

So far, we have seen a variety of Feng-Shui and Vāstu-Shāstra *do's & taboos* concerning the orientation as determined by the cardinal points. Among these *do's & taboos*, some recommend that the built space should have four entrances on the four sides which are respectively oriented to the four cardinal points; some suggest that the built space can be oriented to any of the four cardinal points; some advise that the built space should be oriented to one of the four cardinal points according to the rules based on the *clockwise order*; while some stipulate that the built space should always be oriented to the most auspicious cardinal point. Once these *do's & taboos* are followed, the built space can have its two body-based axes (i.e. the front-back and left right axes) perfectly in keeping with the two sun-based axes (i.e. the east-west and north-south axes), the most important manifestation of the *Cosmic Cross*. This built space can thus be seen as occupying the place exactly where the *Axis Mundi* is erected. In short, these *do's & taboos* play crucial roles in supporting the architectural representations of the built space as being fixed at the cosmic center—the most stable point of the entire cosmic structure.

However, in both the Feng-Shui and the Vāstu-Shāstra traditions, we can also find some *taboos* which explicitly or implicitly forbid people to orient built spaces to the cardinal points too 'precisely', but just 'approximately'. In some sense, these *taboos* are meant to prevent the two body-based axes of the built space from exactly coinciding with the two sun-based axes of the world, and consequently, it cannot be ensured that this space is accurately positioned in the cosmic center (Fig. 10). It is important to note that these *taboos* do not apply to all types of built spaces but only to the 'ordinary houses' of normal people. That is, the holy temples dedicated to gods or the majestic palaces of kings are not subject to these *taboos*. Without doubt, the *taboos* prescribing that '*the ordinary houses should not face the cardinal points precisely*' are quite comparable with those stipulating that '*the ordinary houses should not have an equal-sided square plan*' as mentioned in Chapter 2. The former *taboos* imply that the humble human beings do not deserve to live in a space occupying the center of the cosmic structure, whilst the latter ones imply that the humble human beings do not deserve to live in a space perfectly representing the cosmic structure.

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[69] Babu 2005, p. 93; Krishna 2001, p. 38.

Feng-Shui Taboos Prescribing that the Ordinary Houses Should Not Be Oriented to the South Precisely

As mentioned earlier, in the Feng-Shui architectural tradition, the 'south orientation' is usually seen as the most auspicious. However, we can still find a significant *taboo* which instructs that the ordinary house should not be oriented to the south precisely. Although this *taboo* is not documented in any old Feng-Shui text known to us, it is widely followed in some places of the Chinese cultural sphere, such as Hong Kong and Taiwan. According to the interviews conducted in Taiwan, people usually believe that the south is very sacred, and the auspicious cosmic force coming from the south is very powerful. However, they also think that, for the ordinary houses, the south is likely to be "over sacred", and the auspicious cosmic force is likely to be "over powerful".[70] Therefore, an ordinary house can just be oriented to the south 'approximately' instead of 'precisely' (Fig. 29). Surely, temples, shrines or official buildings can be oriented to the south precisely, for such buildings are qualified to benefit from the extremely auspicious and powerful cosmic force coming from this cardinal point.[71]

Furthermore, as Su Ming-Feng, a famous contemporary Feng-Shui specialist in Hong Kong, indicates in his *Basic Methods for the Practice of House Feng-Shui* (2006), such 'over-powerful force' from the south could become '*Sha Qi*' (煞氣),[72] or 'killing *Qi*', which is very inauspicious for the ordinary house:

> *If the house has its main entrance door facing due south, the strongest 'Sha Qi' is likely to enter the house. No one should live in such a house for long.*[73]

As mentioned earlier, the *Qi* from the south ought to be the '*Qi* of *Yang*' which ought to be very auspicious and positive. However, for the ordinary houses, such auspicious and positive *Qi* could become very inauspicious and negative for the ordinary house. Therefore, this *taboo* is against the orientation to the south precisely for the house, while implying that the house is not qualified to be positioned at the cosmic center, and suggesting that the house does not deserve to be a place in which the sun-based cosmic power and order

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70 Interviews with Mr. Xie (Taipei, Taiwan, 27/10/2006), Mr. Hsu (Puli, Taiwan, 03/12/2006), and Mr. Huang (Taipei, Taiwan, 06/01/2007).

71 Ibid.

72 '*Sha Qi*' (煞氣), which literally means 'killing *Qi*' or 'deadly *Qi*', is an important concept in the Feng-Shui practice and can be found in many old Feng-Shui texts.

73 Su 2006, p. 94.「大門向正南，煞氣最重，不宜長住。」

are fully manifested. As we have learned, the '*Qi* of *Yang*' is an important representation of the sun, and like the sun, the '*Qi* of *Yang*' is supposed to come to the summit when arriving in the south.

Vāstu-Shāstra Taboos Prescribing that the Ordinary Houses Should Not Be Oriented to the East, the North or the West Precisely

In old Vāstu-Shāstra texts, there is no *taboo* that directly emphasizes that the ordinary house should not be oriented to the cardinal points precisely. Nonetheless, the following prescription found in the *Samarāngana-Sūtradhāra* as mentioned earlier seems to imply a *taboo* of this kind:

> *The house of a Brahmana (i.e. Brahmin) may be established having door occupied by the 'Mahendra' (i.e. Indra) being the excellent one [sic]... the door in the front or east, (called) 'Mahendra', is laudable and granter of all desires [sic]... To the west side (a door) created known as 'Pushpadanta' is excellent and victory endower [sic]. The door in the north of 'Bhallata' may be excellent for the house owner [sic].*[74]

As we have discussed before, this prescription implies that the three cardinal directions of east, the west and the north are all auspicious for its main entrance door to be oriented to, because the three deities—*Mahendra*, *Pushpadanta* and *Pushpadanta*—are located on the east, the west and the north sides of the 'Vāstu-Shāstra Mandala' (Fig. 140). However, also according to such a Vāstu-Shāstra Mandala, the plots of the three deities do not exactly represent the three cardinal directions, but rather point to the 'east by north', the 'west by south' and the 'north by west'. That is, though the orientations to the east, west or north are auspicious, the main entrance should not be oriented to the three cardinal points too precisely. It is important to note that this prescription found in the *Samarāngana-Sūtradhāra* only applies to ordinary houses but not to temples, palaces or the other types of much-revered constructions.

Today, a small number of Vāstu-Shāstra practitioners have noticed this implicit but significant *taboo*, thereby suggesting people not to orient the main entrance door of the ordinary house to the cardinal point precisely. For instance, as Sashikala Ananth, (an influential contemporary Vāstu-Shāstra specialist, indicates in her *The Penguin Guide to Vaastu: The Classical Indian Science of Architecture and Design*, the orientation of the main entrance door

[74] Sharma 2007, *Samarāngana-Sūtradhāra of Bhojadeva 1*, pp. 457, 465, 466.

for religious and public buildings and that for residential buildings should be slightly different. For the religious and public buildings, the main entrance gates should be set in the middle plot of one of the four sides of the 'Vāstu-Shāstra Mandala'. This means that such entrance gates are oriented to one of the four cardinal points 'precisely'. However, so far as the ordinary residential buildings are concerned, their main entrances should be set on either side of such a middle plot (Fig. 77). This implies that such entrance doors should not be oriented to one of the four cardinal points precisely but only 'approximately' at best.[75]

3.2.6 *Feng-Shui Do's & Taboos Prescribing that the Main Entrance Should be Oriented to One of the Eight Main Directions*

The development of Chinese Feng-Shui in the Ming (1368-1644) and the Qin (1644-1912) Dynasties was very important, as various ancient philosophical and religious ideas of *Yin-Yang*, Five Elements, Confucianism, Buddhism and Taoism were merged and systematized, forming the basis of many newly formulated Feng-Shui theories.[76] A large proportion of the old Feng-Shui texts known to us and influential nowadays were written and compiled during this period. As indicated by Bao-De Han, two of the most important schools of Feng-Shui, the '*Liqi* School' (理氣派), also called 'Compass School', and the '*Luantou* School' (巒頭派), also called 'Form School', were established in the Ming Dynasty.[77] Although both schools applied the concept of cosmic *Qi* to the explanation of various architectural *do's & taboos*, they disagreed on how to detect the *Qi* and on how to use it to shape the built space. Also in the Ming Dynasty, the '*Luopan*' (羅盤), i.e. the magnetic compass, began to be widely used in the Feng-Shui practice,[78] especially in the *Liqi* School, thus given the name Compass School. For the practitioners of this school, the magnetic force was viewed as a manifestation of *Qi*, and it is by the magnetic compass that the flowing of *Qi* can be detected. In this section, we will discuss the *do's & taboos* regarding the orientation developed in the *Liqi* School of Feng-Shui, which instruct that the main entrance door of the house should be oriented to one of the eight main directions－the four cardinal ones (N, E, S and W) and the four intermediate ones (NE, SE, SW and NW)－according to the aforementioned

[75] Ananth 1998, pp. 123-124.
[76] Luo and He 2004, pp. 150-151.
[77] Han 2006, pp. 46-48; Knapp 2005, p. 102.
[78] Ibid., p. 48.

'Nine-Square & Eight-Trigram Diagram' and some other complicated symbolic systems. These *do's & taboos*, which are still widely followed in the contemporary Feng-Shui practice, can be easily found in many Feng-Shui texts from the 16th-century, such as the *Yangzhai Shishu* (16th century),[79] the *Bazhai Zaofu Zhoushu* (17th century),[80] the *Bazhai Mingjing* (18th century),[81] the *Zhaipu Dacheng* (18th century),[82] and the *Yangzhai Jicheng* (18th century).[83]

As mentioned in Chapter 2, the 'Nine-Square & Eight-Trigram Diagram' is characterized as a nine-square pattern, of which each peripheral square is attached to one of the eight trigrams of *Bagua* (Fig. 116). *Li* represents the south, *Kun* the southwest, *Dui* the west, *Qian* the northwest, *Kan* the north, *Gen* the northeast, *Zhen* the east, and *Xun* the southeast. Surely, in the Feng-Shui practice of the *Liqi* School, the eight main directions are supposed to be identified by means of the magnetic *Luopan* but not by means of the gnomon. Besides being associated with one of the eight directions, each of the eight trigrams can be correlated with *Yin* or *Yang*, and signifies one the Five Elements and one of the eight family members (Fig. 30). *Kan* in the north represents the Water, the Middle Son, and is classified as *Yang*; *Gen* in the north-east represents the Earth, the Youngest Son, and is seen as *Yang*; *Zhen* in the east represents the Wood, the Eldest Son, and is considered as *Yang*; *Xun* in the south-east indicates the Wood, the Eldest Daughter, and is viewed as *Yin*; *Li* in the south represents the Fire and the Middle Daughter and is regarded as *Yin*; *Kun* in the south-west represents the Earth, the Mother, and is deemed *Yin*; *Dui* in the west represents the Metal, the Youngest Daughter, and is held to be *Yin*; *Qian* in the north-west represents the Metal, the Father, and is thought of as *Yang*.[84]

In addition to the '*Bagua*', another important symbolic system, the '*Qizheng*' (七政) also plays a role in the practice of these *do's & taboos*. The seven symbols of *Qizheng*, as named after the seven stars from the Chinese constellation of Big Dipper, are *Shengqi* (生氣), *Tianyi* (天醫), *Yannian* (延年), *Jueming* (絕命), *Wugui* (五鬼), *Huohai* (禍害) and *Liusha* (六煞). Among them, the first three symbols of *Shengqi*, *Tianyi* and *Yannian* are regarded as auspicious; whereas the last four symbols of *Jueming*, *Wugui*, *Huohai* and *Liusha* are thought to be inauspicious (Fig. 31). Similar to the eight trigrams of *Bagua*, the seven symbols of *Qizheng* can be attached to the 'Nine-Square

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79 Wang 1996, pp. 86-105.
80 Huang 1998, pp. 82-211.
81 Ruo-Guan 2002, pp. 90-251.
82 Wei 1985, pp. 64-116.
83 Yao & Zhan 1995, pp. 341-421.
84 Huang 1998, pp. 51-52.

& Eight-Trigram Diagram'. However, different from the arrangement of the eight trigrams of *Bagua*, the arrangement of the seven symbols of *Qizheng* on the 'Nine-Square & Eight-Trigram Diagram' is not permanent but may vary according to the orientation of the main façade of the house.

It is important to note that, in the Feng-Shui practice of the *Liqi* School, all houses are usually categorized into eight groups according to the orientation of their main façades, and each group is named after one of the eight trigrams of the *Bagua*. Furthermore, the house is not directly named after the trigram representing the direction that the façade faces, but rather, after the trigram representing the 'opposite direction' thereof. This can be understood in terms of the *Anthropomorphic* long-cycle tradition. Let us take the 'south-oriented house' as an example. In the cosmic spatial scheme, the south-oriented house can be seen as a human body sitting north while facing south, so that the north can be seen as the 'principle position' for such a house. As the north is represented by the trigram of *Kan*, the south-oriented house is called '*Kan* House' (Fig. 32). According to the same rule, the southwest-oriented house is called '*Gen* House, the west-oriented one '*Zhen* House', the northwest-oriented one '*Xun* House', the north-oriented one '*Li* House', the northeast-oriented one '*Kun* House', the east-oriented one '*Dui* House', and the southeast-oriented one '*Qian* House'.

In practice, each of the eight groups of houses has its own 'Nine-Square & Eight-Trigram Diagram' on which the symbol of 'Principal Position' (伏位) along with the seven symbols of *Qizheng* should be arranged in a particular way. Take the south-oriented '*Kan* House' as an example again (Fig. 129). In the 'Nine-Square & Eight-Trigram Diagram' for the *Kan* House, the square of *Kan* (north) should be labeled as the 'Principal Position', as this house is thought to occupy the north as a host. Based on such a scheme, the seven symbols of *Qizheng* are labeled on the other seven peripheral squares respectively, *Wugui* on *Gen* (NE), *Tianyi* on *Zhen* (E), *Shengqi* on *Xun* (SE), *Yannian* on *Li* (S), *Jueming* on *Kun* (SW), *Huohai* on *Dui* (W) and *Liusha* on *Qian* (NW). There are eight kinds of 'Nine-Square & Eight-Trigram Diagrams' respectively applying to the eight groups of houses of *Kan* (S-oriented), *Gen* (SW-oriented), *Zhen* (W-oriented), *Xun* (NW-oriented), *Li* (N-oriented), *Kun* (NE-oriented), *Dui* (E-oriented) and *Qian* (SE-oriented), in which the 'Principal Position' along with the seven symbols of *Qizheng* are differently arranged (Fig. 130).

Among the seven symbols of *Qizheng*, as mentioned earlier, the three of *Shengqi*, *Tianyi* and *Yannian* are auspicious, and the four of *Jueming*, *Wugui*, *Huohai* and *Liusha* are inauspicious. In a house plan as based on the 'Nine-Square & Eight-Trigram Diagram', the locations of these auspicious and

inauspicious symbols also highlight the auspicious and inauspicious directions for the main entrance of the house. In short, the main entrance of a house should be oriented to, or installed in, one of the three auspicious directions represented by the three auspicious symbols. For instance, in the *Kan* House as based on its own 'Nine-Square & Eight-Trigram Diagram', the three auspicious symbols of *Shengqi*, *Yannian* and *Tianyi* are respectively located in the squares of *Xun* (SE), *Li* (S) and *Zhen* (E). Therefore, the entrance door of the *Kan* House should be set in, or oriented to, one of the three directions. On the contrary, as the four inauspicious symbols of *Jueming*, *Huohai*, *Liusha* and *Wugui* are respectively labeled in the squares of *Kun* (SW), *Dui* (W), *Qian* (NW) and *Gen* (NE), the entrance door should never be set in, or oriented to, one of the four directions. Simply put, for each group of houses with their 'main façades' oriented to a particular direction, there are at least three suitable directions for their 'main entrances' to be set in, or oriented to.

Furthermore, among the three auspicious directions, it is possible to select the best one after a complicated examination procedure according to the 'attributes' of the eight trigrams of *Bagua*. As mentioned earlier, each trigram can be associated with certain attributes concerned with the Five Elements, the Family Members and the *Yin-Yang* (Fig. 30). On the one hand, since the house with the main façade oriented to a particular direction has been named after one trigram, according this trigram, the 'attributes of the house' are evident. On the other hand, since the three auspicious directions for the main entrance can also be associated with three trigrams of *Bagua*, the 'attributes of the three possible main entrances' can be discerned as well. According to Feng-Shui texts, the relationship between the attributes of the house and those of the main entrance should be harmonious and positive. In the *Bazhai Zaofu Zhoushu*, it is said:

> *The door shall be set in one of the three auspicious directions. Besides, the harmonious relationship between the house and the main entrance according to the 'Yin-Yang' shall be taken into account. Given that a husband shall be paired with a wife, the house of Yang shall be paired with the main entrance of Yin. Likewise, the house of Yin shall be paired with the main entrance of Yang. Owing to the harmony between the Yang and the Yin, the family can be prosperous. Moreover, as an old husband had better be paired with an old wife, and a young husband had better be paired with a young wife, the best direction among the three auspicious ones (for the main entrance to be installed in) can be found...*[85]

[85] Huang 1998, p. 53.「大門必於三吉中，又擇一陰一陽配合。宅陽則大門必陰，宅

> *The main entrance door cannot be seen as very auspicious if its attributes do not have a positive relationship with those of the house, according to the Yin or Yang, the young or old, and (the inter-generating and inter-overcoming cycles of) the Wuxing.*[86]

Take the south-oriented *Kan* House as an example, of which the three auspicious directions for the main entrance to be set in are the east (*Tianyi*), the south (*Yannian*) and the southeast (*Shengqi*) (Fig. 129). As we can see, such a house is given the attributes of Water (*Wuxing*), Middle Son (Family Member) and *Yang* (Fig. 30). Besides, the three directions are respectively associated with the three trigrams of the *Bagua*, i.e. *Zhen*, *Li* and *Xun*. According to the trigrams, the entrance in the east (*Zhen*) may have the attributes of Wood, Eldest Son and *Yang*, the entrance in the south (*Li*) may have the attributes of Fire, Middle Daughter and *Yin*, and the entrance in the southeast (*Xun*) may have the attributes of Wood, Eldest Daughter and *Yin* (Fig. 30). Based upon these attributes, a comparison between the three auspicious entrance doors can be made. First, in terms of '*Yin*-*Yang*', as the *Kan* house has the attribute of *Yang* which should be paired with *Yin*, the entrance doors in the south (*Yin*) and the southeast (*Yin*) are better than that in the east (*Yang*). Second, in terms of the 'Family Members', since the *Kan* House represents Middle Son which should be paired with a female wife, the entrance doors in the south (Middle Daughter) and the southeast (Eldest Daughter) and are evidently better than that in the east (Eldest Son). Third, in terms of the 'inter-generating and inter-overcoming cycles of the Five Elements', as the *Kan* House has the attribute of Water, the doors in the east (Wood) and the southeast (Wood) are more suitable than that in the south (Fire).[87] To sum up, among the three directions, the most auspicious direction is the southeast one because the attributes of the door in the southeast－*Yin*, Eldest Daughter, and Wood－can be in harmony with the attributes of the *Kan* house－*Yang*, Middle Son, and Water.

Just like the south-oriented *Kan* House, the other seven kinds of houses all have their own most auspicious directions for their main entrance doors to be set in. The following passage can also be found in the *Bazhai Zaofu Zhoushu*:

> *The Qian House (oriented to SE) shall have the Kun Door (opening to SW); the Kun House (oriented to NE) shall have the Qian Door (opening to NW); the Gen House (oriented to SW) shall have the Dui*

陰則大門必陽，然後夫婦合而生息蕃也。夫婦又宜老配老，少配少，故每宅只有一門獨吉。」

86 Ibid.「然或陰陽不配，或配合不稱，或星宮相剋，皆非全吉也。」

87 According to the inter-generating and inter-overcoming cycles of the Five Elements, 'Water' nourishes 'Wood' yet quenches 'Fire'.

> *Door (opening to W); the Dui House (oriented to E) shall have the Gen Door (opening to NE); the Kan House (oriented to S) shall have the Xun Door (opening to SE); the Xun House (oriented to NW) shall have the Kan Door (opening to N); the Zhen House (oriented to W) shall have the Li Door (opening to S); the Li House (oriented to N) shall have the Zhen Door (opening to E).*[88]

Obviously, as developed in the *Liqi* School of Feng-Shui in the Ming Dynasty, these *do's & taboos* highlight some significant changes in the notion of the orientation. First, the 'main entrance' and the 'main façade' are not necessarily oriented to the same direction. In other words, the orientation of the whole built space is not necessarily represented by the orientation of the 'main entrance', but by that of the 'main façade'. Second, these *do's & taboos* also imply that it is more crucial to find out an auspicious direction for the entrance door to be set in than to decide on an auspicious direction for the whole built space to face. As we have seen, a house is allowed to face any of the eight directions with its main façade, but there are only three satisfactory directions for its main entrance to be oriented to.

These changes in the notion of the orientation probably are results of the physical change of the built environment and the rapid urbanization since the Sung Dynasty (960-1279). According to Chinese architectural and urban historians, due to political, economic and social factors in this period, a great number of new cities were developed, especially in southern China.[89] As we can imagine, for the people living in a more and more high-density and complex urban environment, it is more and more difficult to orient the house building at will, and it is sometimes unavoidable to build the house with the orientation to an inauspicious direction, such as the north. However, according to these *do's & taboos* developed in the *Liqi* School of Feng-Shui, people do not need to worry about how to orient the whole house buildings, but only need to be concerned about how to set the main entrances in an auspicious direction. No matter which direction the house buildings along with their main façades are oriented to, there are at least three choices of auspicious directions for their main entrances.

Yet the observance of these *do's & taboos* does not mean that people started to ignore or abandon other important *do's & taboos* regarding the orientation. In many cases, when people try to set the main entrance according to the 'Nine-Square & Eight-Trigram Diagram', they still want to orient the house along with its main façade to the most auspicious south. This can be

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[88] Huang 1998, p. 70.「乾宅坤門，坤宅乾門，艮宅兌門，兌宅艮門，坎宅巽門，巽宅坎門，震宅離門，離宅震門。」

[89] Liu, Dun-Zhen 1987, pp. 177-178; Liu, Zhi-Ping 2001, p. 114.

epitomized by the traditional *Siheyuan* courtyard house in Beijing (Fig. 232, 233). As we can easily find, *Siheyuan* houses are usually built to face the south, and that is, they should be categorized as the '*Kan* House'. As mentioned earlier, such a *Kan* House is supposed to have a '*Xun* Door', and hence these *Siheyuan* houses usually have their main entrance doors in the southeast. Another good example is the Zhaixing Mansion in Tanzi, Taiwan, a great courtyard house built by the Lin's family in 1879 (Fig. 251, 252). While the house compound is built to face the most auspicious south, its main entrance gate is set in and opens to the southeast. Undeniably, such an association between the 'south-oriented house' and the 'southeast-oriented entrance' is based on the prescription that '*a Kan House should have a Xun Door*'.[90]

[90] Lin 1990, p. 14.

3.3 *Do's & Taboos* Prescribing that the Orientation Should Be Determined by the 'Objects Dominating the External Environment'

Having seen many *do's & taboos* of the first group, which recommend that the orientation of built spaces should be determined by the 'cardinal points', now we turn to those of the second group, which prescribe that the orientation of built spaces should be determined by the 'objects dominating the external environment'. Like those of the first group, the *do's & taboos* of the second group also play roles in the architectural representations of the connection between the built space and the cosmic structure. Later we will see that, in both the Feng-Shui and the Vāstu-Shāstra traditions, these objects in the external environment are usually conceptualized by people as the manifestations of the *Axis Mundi*. Accordingly, once the built space is oriented to one of these objects, it can be seen as being connected to the cosmic center, the most fixed point of the cosmic structure. It is notable that these *do's & taboos* also have many variations, some asking people to orient the built space to the 'natural objects' such as the mountains, the hills or the higher ground, some asking people to orient the built space to the 'built objects' such as the building or the open space that occupies the center of the residential territory.

3.3.1 *Do's & Taboos* Prescribing that Built Spaces Should Be Oriented to the 'Natural Objects Dominating the External Environment'

As Mircea Eliade expounds in his famous work, *The Sacred and the Profane*, in worldwide cultures, various sacred and mythical mountains are often perceived as the representations of the *Axis Mundi*, such as the legendary mountain of Haraberezaiti in Iran, the Mount Gerizim in Palestine and the Mount Meru in Hinduism, Buddhism and Jainism. Each of these mountains is deemed to be the cosmic center, around which the sun, the moon and stars regularly revolve.[91] Besides, all religious men have always sought to fix their settlements to this cosmic center.[92] Also according to Aart Mekking, the conceptualization of the mountain's vertical axiality as the *Axis Mundi* belongs to the architectural *Physiomorphic* long-cycle tradition, and the high-rising parts of worldwide architectural complexes are usually mountain-shaped as in

[91] Eliade 1987, p. 38.
[92] Ibid., p. 22.

the case of Angkor, which are all clear representations of nature.[93]

It is reasonable to assume that the *do's & taboos* instructing people to orient the built space to the mountains or hills are meant to ensure that the built space can be connected to the *Axis Mundi* (Fig. 11). Although these mountains and hills are usually those found around the built space but not as famous as the sacred and mythical mountains, they are the most dominant objects in the visible external environment. According to some old texts, such local mountains or hills are often regarded as part of the extension of the sacred and mythical mountains, thereby indirectly or partially representing the *Axis Mundi*. Furthermore, the higher ground, though not much of a mountain or hill, is also seen as a representation of mountains or hills. Therefore, as prescribed by some *do's & taboos*, the built space could/should be oriented to the higher ground, if there is no noticeable mountain or hill nearby. Interestingly enough, in both the Feng-Shui and Vāstu-Shāstra architectural traditions, the 'man-made mountain', which could be a mound or a tower, also often plays an important role in substituting or representing the genuine mountain for the built space to be oriented to.

It is important to note that, apart from the *do's & taboos* stipulating that the 'front' of the built space should be oriented to the mountains or hills, there are also some *do's & taboos* prescribing that the 'back' of the built space should be oriented in the same way (Fig. 12). Nevertheless, whether it is the front or the back that is oriented to the mountains or hills, the built space has its 'front-back axis' firmly connected to the *Axis Mundi*.

Feng-Shui Do's & Taboos Prescribing that Built Spaces Should Be Oriented to Mountains and Water

Regarding the orientation of the 'front' of the built space to mountains, the following passage can be found in the 16th-century *Dili Renzi Xuzhi*:

> *Both the 'Chao Mountain' and the 'Ann Mountain' shall be present in front of a site... the Ann Mountain is smaller and closer to the site, while the Chao Mountain is higher and distant... Though the Ann Mountain is closer to the site, it shall not be too close. Otherwise it may overwhelm the site and cause calamities... If the Chao Mountain looks gorgeous and majestic, it is very auspicious.*[94]

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93 Mekking 2009, p. 38.

94 Xu 2007, pp. 19-3, 19-4.「夫曰朝曰案，皆穴前之山。……案山近小，而朝山高遠也。……案山逼迫人凶頑，又不可使之突兀當前。……以尖圓秀麗之峰巒，便為朝山之吉。」

According to this passage, the built space should be built to face the mountains, and the mountains at the front can be classified into two kinds: the '*Ann* Mountain' (案山) which is relatively smaller and closer to the site, and the '*Chao* Mountain' (朝山) which is relatively higher and far from the site (Fig. 33). Needless to say, both the *Ann* Mountain and the *Chao* Mountain can be seen as representations of the *Axis Mundi*, and by facing them, the built space can be connected to the cosmic center. As mentioned before, in the Ming Dynasty (1368-1644), two of the most important schools of Feng-Shui were established－the '*Liqi* School' and the '*Luantou* School'. While the *Liqi* School suggests that the cosmic *Qi* can be manifested by the magnetic force, the *Luantou* School usually holds that the cosmic *Qi* can be manifested by the topographic characteristics and detected by the examination of the various forms of landscapes such as mountains, hills, plateaus, planes, rivers, lakes, ponds, etc.[95] That is why the *Luantou* School is also called 'Form School'. Obviously, the *do's & taboos* that recommend orienting the front of the built space to the *Ann* Mountain and the *Chao* Mountain are advocated by the practitioners of the *Luantou* School.

According to the theories of the *Luantou* School, such front-side mountains are clear manifestations of the powerful and propitious cosmic *Qi*, and this cosmic *Qi* can be absorbed into the built space that faces these mountains. Besides, the mountain with its diverse shapes is also often compared to the mythical dragon. Let us consider the passage quoted from the *Dili Renzi Xuzhi*:

> *Why do geomancers usually see mountains as dragons? Because mountains come in countless external forms as do dragons: great, small, rising, falling, cliffy, smooth, clear or obscure... What are the so-called veins of bodies? They are the internal channels whereby the Qi can circulate... An experienced doctor should be adept at examining the Qi that flows in the veins inside human bodies, so that he can make correct diagnoses. Likewise, a sophisticated geomancer should also be adroit at examining the Qi that flows in the veins insides mountains, So that he can understand whether building sites near mountains are auspicious or not... The dragons and the veins (inside mountains) have a close interrelationship... The visible dragons can be seen as the external manifestations of Qi, while the invisible veins are the internal channels for Qi to flow... A building site is like an acupuncture point... How to determine an auspicious building site can be seen as how to locate an acupuncture point, since*

[95] Han 2006, pp. 27, 33 & 44.

both requires accuracy.[96]

Based upon the notion of the cosmic *Qi*, the analogies between the 'mountain' and the 'dragon' and between the 'mountain' and the 'human body' are vividly and logically drawn in this passage. The external forms of mountains can be seen as manifestations of *Qi*, while the internal veins inside mountains for *Qi* to flow and circulate can be compared to the internal veins inside human bodies. In order to look for an auspicious building site where the dwellers can benefit from the cosmic *Qi*, they have to both examine the external forms of mountains and speculate on how the internal veins go inside mountains, because an auspicious site resembles a correct acupuncture point.

Moreover, as mentioned in Chapter 2, in the Feng-Shui tradition, the Five Elements can be represented respectively by five kinds of shapes: Metal is represented by the circle, Wood by the rectangle, Water by the curve, Fire by the triangle, and Earth by the square. In the *Luantou* School, the association between the Five Elements and the five kinds of shapes also applies to the mountains. As we can find in the *Dili Renzi Xuzhi*, there is an interesting illustration that shows such kind of association (Fig. 131).[97] The round mountain represents Metal, the rectangular one Wood, the curved one Water, the triangular one Fire, and the flat one Earth. Based upon this association, the mountains of different shapes are thought to release different kinds of cosmic *Qi*, that is to say, *Qi* of Metal, Wood, Water, Fire or Earth, and thus may cause different effects on the built space oriented to these mountains.[98]

In addition to the *do's & taboos* suggesting that the 'front' of the built space should be oriented to the mountains, we can find many other *do's & taboos* instructing that the 'back' of the built space should be turned to the mountains or higher ground, which are documented in numerous Feng-Shui texts throughout history:

If the house faces the higher ground, with its back turned to the lower ground, the family is destined for doom. On the contrary, if the house faces the lower ground, with its back turned to the higher ground, the family will prosper and have a lot of livestock.[99] *(Dili Xinshu, 11th-*

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96 Xu, Shan-Ji. *Dili Renzi Xuzhi*. Hsinchu: Zhu-Lin Press, 2007, p. 1-5.「地理家以山名龍何也？山之變態千形萬狀，或大、或小、或起伏、或逆、或順、或隱或現。……脈者何也？人身脈絡，氣血所運行。……善醫者，察人之脈而知其安危壽夭。善地理者，審山之脈而識其吉凶美惡。……龍與脈二者相因。……龍兼指乎形之顯者，而脈又專主乎氣之隱微。……穴者蓋猶人身之穴取義。……定穴之法，譬如針灸，自有一定之穴，而不可有毫釐之差。」

97 Xu 2007, p. 11-2.

98 Ibid., pp. 11-1 ~ 11-6.

99 Wang 2003, p. 78.「前高後下，絕無門戶。後高前下，多足牛馬。」

century)

Of a house, if the front ground is lower than the back ground, outstanding persons will be born into the family. However, if it is the other way around, all the family members will be fatuous.[100] *(Yangzhai Shishu, 16th century)*

If the house faces the flat ground, the family will be prosperous and reputable... If there are high mountains in front of and close to the house, the family will often fall ill... If there are high mountains on the back of and close to the house, the family will be wealthy forever... If there are high mountains as protective shelters at the back of the house, the family will have ample food and clothing and prosper[101] *(Zhaipu Dacheng, 18th century)*

As indicated by these *do's & taboos*, the house should not only have its back turned to the mountains or higher ground, it should also be very close to the mountain foot or even directly located on the mountain slope. Given that the mountain is a representation of the *Axis Mundi*, the built space with the back turned to the mountain, like that with the front facing the mountain, can be seen as being connected to the cosmic center. Furthermore, as the mountain on the back is very close to the built space, the built space can be seen as closely attached to the cosmic center (Fig. 34). As people may think, the closer the built space is to the cosmic center, the more stable it is supposed to be fixed in the cosmic structure. The mountain immediately behind the building site seems to play two important roles. On the one hand, a site close to mountains, such as one at the foot of mountains, should be chosen, given that the cosmic *Qi* coming through mountains will also flow through this site. On the other hand, the back of the built space should be turned towards the mountains, since the back side is deemed weaker than the front side, and thus needs protection from the mountains empowered by the cosmic *Qi*. From an *Anthropomorphic* perspective, the rear part of the built space, just like that of the human body, is usually thought to be less protected than the front part.

Furthermore, as we can imagine, in the natural environment, once the built space has its back turned to the mountains or higher ground, its front is often likely to face water, such as a river, a lake or a sea. Indeed, there are also many Feng-Shui *do's & taboos* recommending that the built space should have its front oriented to water. For example, the following passage can be found in the 17th-century *Bazhai Zaofu Zhoushu*:

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[100] Wang 1996, p. 8.「凡宅，前低後高，世出英豪，前高後低，長幼昏迷。」

[101] Wei 1985, pp. 436-438.「門前般平，富貴聲名。……前山壓身，常病損人。……後起高峰，祿享千鐘。……後列屏障，溫飽興旺。」

> *A half-moon-like pond in front of the house brings success to the male members of the family, while a crescent-shaped pond in front of the house bodes is good for the female members. All such auspicious ponds should be located in front of the house.*[102]

Traditionally, Chinese people think that the mountain and the water are the two most important elements of the natural landscape. For instance, the traditional Chinese paintings that involve or depict scenery or natural landscapes from the Sui Dynasty (581-618 AD) are usually called 'Shan-Shui Painting' (山水畫), which literally denotes 'Mountain-Water Painting', and in which mountains, hills, rivers and waterfalls are often prominent. It is very likely that such a notion of pairing the mountain and the water was absorbed into the theories of the *Luantou* School, and then gave rise to a very important Feng-Shui prescription regarding the architectural orientation: '*turning the back to the mountain, while orienting the front to the water*' (背山面水) (Fig. 35). According to this prescription, the site with the water at its front and the mountain at its back is usually considered an ideal and auspicious site.[103]

It is important to note that a significant explanation based on the notion of the cosmic *Qi* has also been given for the role of the water, as well as for that of the mountain, and this explanation can be traced back to the well-known passage found in the *Zangshu*,[104] or *Book of Burial*, written by Guo Pu in the 3rd century CE:

> *The Qi can be dispersed by the 'Feng' (i.e. wind) and gathered by the 'Shui' (i.e. water). Ancient wise men always tried to gather it, preventing it from being dispersed, and carefully conducted it, letting it stop at the right place. That is why this (knowledge about the Qi) is called 'Feng-Shui'. In the practice of Feng-Shui, the top priority is to understand where the 'Shui' (i.e. water) is coming from, and the second priority is to break the 'Feng' (i.e. wind).*[105]

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102 Huang 1998, p. 38.「塘如片月，福應在男。額眉細長，女貴之象。此言塘之吉者，皆門前塘也。」

103 Luo and He 2004, pp. 191-211. Yi, Yu and Hung 1999, p. 98.

104 The *Zangshu* (葬書) is one of the most authoritative texts in the Chinese Feng-Shui tradition, because it is the book in which the term 'Feng-Shui' was first mentioned. 'Feng' and 'Shui' literally mean 'wind' and 'water' respectively. This is a book telling people how to find a suitable burial site by means of examining wind and water. Besides, the notions in the *Zangshu* are said to have greatly influenced the development of the *Luantou* School of Feng-Shui, considering the fact that not only wind or water but also many other topographic characteristics like mountains and hills are also taken into account. See: Han 2006, pp. 23-27.

105 Guo, accessed on 03/01/2011, http://zh.wikisource.org/zh-hant/葬書/內篇.「氣乘風則散，界水則止。古人聚之使不散，行之使有止，故謂之風水。風水之法，得水為上，藏風次之。」

This passage indicates that the water is supposed to play a positive role as it can gather the *Qi*, while the wind could play a negative role as it may disperse the *Qi*. Therefore, the building site had better to be located near the water, so that the *Qi* can be easily gathered around it. Based upon the same idea, the following passages can be found in the 16th-century *Dili Renzi Xinshu*:

> *When the Qi is flowing, it can be conducted by the water; when the Qi stops, it is usually stopped by the water. If the Qi fails to gather, it will be dispersed by the wind. That is why people usually say: "finding a site near the water and protect it against the wind."*[106]

Besides, as we can find in the 17th-century *Bazhai Zaofu Zhoushu*, a passage shows that the *Qi* supposed to be gathered and stopped by the water is the '*Qi* of the dragon':

> *If the building site is very spacious, one shall examine where the nearby river is and how it flows. If the site is embraced by a river, it must be an auspicious place where the 'Qi of the dragon' will gather.*[107]

As we have learned before, according to the *Luantou* School, the mountain as a manifestation of the cosmic *Qi* is usually compared to the 'dragon', and hence the '*Qi* of the dragon' can be understood as the '*Qi* coming from the mountain'. Therefore, an ideal building site should be located between the mountain and the water, as the cosmic *Qi* coming from the mountain is likely to stop before the water. Surely, when the built space has its back turned to the mountain, it should face the water. Besides, according to some Feng-Shui texts, the mountains in front of the site (i.e. the *Ann* Mountain and the *Chao* Mountain) also play a similar role in stopping and gathering the *Qi* coming from the mountains behind the site. For instance, the following passage can be found in the *Bazhai Zaofu Zhoushu*:

> *As regards the building site, if its back is turned to the high mountain, and its front is oriented to the Ann Mountain, this site will be replete with positive Qi from dragons (i.e. mountains).*[108]

This passage implies that the front mountain should be as important as the back mountain; the mountain in front not only brings more *Qi* to the site but

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[106] Xu 2007, p. 1-5.「氣之來，有水以導之。氣之止，有水以界之。氣之聚無，風以散之。故曰，要得水，要藏風。」

[107] Huang 1998, p. 6.「其基既闊，宜以河水辨之，河水之所灣泊，乃龍氣之所會聚也。」

[108] Ibid., p. 2.「後座高峰，前對案堂，則龍之精氣盡聚於此。」

also helps to retain the *Qi* coming from the high mountain at the back. Both the front and the back mountains are the facilitators of the flowing *Qi* to be gathered in the building site. Therefore, a good site is supposed to have its front and back turned to mountains (Fig. 36). Although both the front and the back mountains are very important to the built space, in the Feng-Shui practice, people seem to be concerned about the back mountain more than the front mountain. That is to say, regarding the built space, it is more crucial to turn its back to mountains than to orient its front to mountains.

Thanks to the *Luantou* School of Feng-Shui, an ideal model of the architectural orientation was established: '*the front oriented to the water or lower ground, and the back turned to the mountains, hills or higher ground*'. Up to now, many *do's & taboos* with regard to this model are still extensively followed by people and strongly advocated by contemporary Feng-Shui practitioners.[109] Surely, this ideal model can be exemplified by numerous Chinese houses, palaces, temples and mausoleums built both in the past and at present. In some of them, we can also find that the 'artificial mountains and water', used to remedy the lack of nearby 'natural mountains and water', are often set behind and in front of the built space.

First of all, let us consider the orientations of many settlements in Kinmen which is a small island off the coast of Fujian (Fig. 257). In the eastern part of this island, there is a mountain located, known as 'Taiwu Mountain', and there are several villages located around this mountain. It is notable that most of the houses in each village are oriented in an identical manner: their backs are turned to the Taiwu Mountain, while their fronts are oriented to the sea.[110] Obviously, the orientations of the houses on this island are substantially determined by the Taiwu Mountain as the most dominant object in the visible external environment, but not by the cardinal points.

The *Weilongwu* (圍龍屋), a famous type of vernacular house widespread in Guangdong, China, is also a good example, whose name literally means 'house embraced/surrounded by the dragon' (Fig. 258). Guangdong, like other provinces in south China, is a topographically diverse area and full of mountains, hills and rivers. Consequently, the orientations of the vernacular houses in this area are often determined by these natural objects found in the external environment. In general, such a *Weilongwu* house is usually built at the foot of mountains or hills, while facing rivers or flat paddy fields. It is very conspicuous that, at its rear part, there is usually a semi-circular wing said to represent a winding dragon embracing and protecting the back of the entire

[109] Ou-Yang 2004, *Illustrated Architectural Taboos and Solutions in Modern Dwellings*, p. 23; Too 2004, p. 81.

[110] Jiang 2003, pp. 18, 40-41, 64, 80-81, 96, 124-125, 136.

house complex; hence the name of *Weilongwu*. As mentioned, according to the *Luantou* School, mountains and hills are manifestations of *Qi*, and *Qi* may thus come from mountains and hills. For this reason, in order to let the *Qi* from the back mountains or hills easily enter the house compound without being blocked, the residents of the *Weilongwu* usually tend to empty the room at the top center of the semi-circular wing, and this room is named as 'Dragon Hall' (龍廳).[111] This name carries double meanings. On the one hand, this room represents the central part, the most important part, of the semi-circular wing that symbolizes a dragon. On the other hand, it serves as a crucial linkage between the house compound and the back mountains/hills that also symbolize dragons. Furthermore, as we can imagine, not all the houses sitting at the foot of mountains/hills can luckily face the natural river because the river is often likely to be far from the building site. In such a circumstance, people usually tend to dig a 'semi-circular pond' as artificial water in front of the *Weilongwu* house. Therefore, the beneficial *Qi* coming from the back mountains or hills can be stopped before the front water and kept in the house compound. Moreover, by virtue of the semi-circular pond on the front side and the semi-circular wing on the back side, the square/rectangular building plan can be seen as being bounded in a circle (Fig. 258). Hence the *Weilongwu* house complex also comes to represent the Chinese cosmology－'round Heaven and square Earth'.

Actually, such a kind of man-made semi-circular pond is not a feature specific to the *Weilongwu* in Guangdong, but also often applied to many other types of houses and temples elsewhere in China and Taiwan. For example, many Taiwanese *Sanheyuan* courtyard houses are built with a semi-circular pond in the front (Fig. 234), such as the Zhaixing Mansion in Taichung (Fig. 251, 252). Besides, the ancestral shrine of the Zhang's clan in Taxia, China, and the Confucian Temple in Tainan, Taiwan were also built to have a semi-circular pond on the front side (Fig. 164, 179)

Like the water, the mountain can also be man-made, which is used as a remedy for the lack of the nearby natural mountains, hills or higher ground. Let us take the house of the Ke's family in Dacheng, Taiwan as an example (Fig. 244-248). As mentioned, this house was built in 1994, and the Ke's family ever consulted a Feng-Shui practitioner during the construction of their houses. As told by Jun-Cheng Ke, the eldest son of this family, this house was built to face the main road on the west side of the site.[112] Since Dacheng is a flat coastal area, and the coastline is just located to the west of this area, this house can be seen as also facing the water without a doubt. However, because there is no

[111] Birdsall 1995, pp. 48-55; Chen and Li 2007 *Chinese Vernacular Houses (I)*, pp. 88-97; Chen and Li 2007, *Chinese Vernacular Houses (II)*, pp. 158-167.

[112] Interview with Jun-Cheng Ke (Tainan, Taiwan, 20/02/2010)

mountain or hill in the vicinity of this area, it is impossible for the Ke's house to have its back turned to mountains or hills. Given this situation, as also told by Jun-Cheng Ke, the Feng-Shui consultant advised them to build a mound as an artificial mountain in the backyard and directly behind the house building, so that the house can be seen as being backed by the mountain (Fig. 248).

Moreover, the Forbidden City in Beijing, the royal palace of the Ming and Qing Dynasties built in the 15th century, is also a very good example, in which both the man-made mountain and the man-made water play crucial roles (Fig. 152). As mentioned before, this majestic palace complex was planned in strict accordance with the *do's & taboos* regarding the orientation as determined by the cardinal points, built with the four sides respectively oriented to the directions of east, south, west and north, and having its main entrance gate facing the most auspicious south. However, it is unfortunate that the nearest natural mountain and river are a bit far from its site. Given this situation, according to historical records, the planner of the Forbidden City decided to build a man-made mountain, the 'Jing Mountain' (景山), on the back (north) side, and moreover, to dig two man-made rivers, the 'Inner-Jinshui River' (內金水河) and the 'Outer-Jinshui River' (外金水河), on the front (south) side.[113] Therefore, the Forbidden City can be seen as facing the water while being backed by the mountain.

Just like Chinese houses and palaces, numerous temples and tombs are also constructed to face the water or lower ground with the back towards the mountains or higher ground. Traditionally, Chinese people prefer to build the temple and tomb in or close to mountains, for mountains are usually thought to be the places full of cosmic *Qi* and the abodes of deities and other divine beings. That is why we can find many temples and tombs which are built at the mountain foot or on the mountain slope. For instance, the Zixiao Toaist Temple in Hubei, the Jinci Toaist Temple in Shanxi, the Fo-Guang-Shan Buddhist Monastery in Taiwan, the Thirteen Tombs of the Ming Dynasty (明十三陵) north to Beijing, and the tombs in the Lingshan Cemetery (靈山聖墓) in Quanzhou are all built in this manner (Fig. 161, 163, 178, 180, 181).

Vāstu-Shāstra Do's & Taboos Prescribing that Built Spaces Should Be Oriented to Mountains

In old Vāstu-Shāstra texts or the modern Vāstu-Shāstra practice, we cannot find the *do's & taboos* that directly instruct people to orient the built space to mountains. Nevertheless, both the ideas of 'facing the mountain' and of 'being

[113] Yi, Yu and Hung 1999, p. 172.

backed by the mountain' have, to a large extent, found expression in the *do's & taboos* regarding the orientation as determined by reference to the cardinal points as well as in the characteristics of Indian temples.

As mentioned before, the east and the north are usually regarded as the two most auspicious directions for the built space along with its entrance to be oriented to. Concerning the east, it is the direction in which the sun rises daily. As for the north, it is the direction in which the holy mountain—Mount Meru or Mount Kailash—is thought to be located. Accordingly, 'facing the north' implies 'facing Mount Meru or Mount Kailash', and the *do's & taboos* recommending the north orientation can be seen as the *do's & taboos* recommending the orientation of the front of the built space to the mountain (Fig. 78). Undeniably, such Vāstu-Shāstra *do's & taboos* are quite comparable with the aforesaid Feng-Shui *do's & taboos* that instruct people to orient the front of the built space to the *Ann* and the *Chao* Mountains (Fig. 33). All these Feng-Shui and Vāstu-Shāstra *do's & taboos* significantly support the architectural representations of the connection between the built space and the *Axis Mundi* represented by the mountain.

Surely, there are still some differences between the Feng-Shui *do's & taboos* regarding the orientation to the *Ann* and the *Chao* Mountains and the Vāstu-Shāstra *do's & taboos* regarding the orientation to the holy mountain in the north. In the Feng-Shui practice, the *Ann* or the *Chao* Mountain does not refer to a specific mountain but can be any mountain or hill noticeable in the external environment; hence, it is possibly located in any direction from the perfective of the built space. However, in the Hindu traditions, Mount Meru or Mount Kailash is thought to be "always" in the north, and that is why the north is "always" auspicious. As indicated by Axel Michaels, for the Hindus, the holy direction is usually great and absolute, but not relative to the location; for instance, the Mount Kailash is always in the north, no matter whether one is south, north, west or east of it.[114]

Now we turn to the idea of 'having the mountain or higher ground at the back', which forms the basis of many Feng-Shui *do's & taboos* regarding the orientation as we have seen. However, just like that of 'facing the mountain', this idea is not directly referred to in any old Vāstu-Shāstra text. Nonetheless, such an idea has also found expression in some of the *do's & taboos* concerning the orientation as determined by the cardinal points, that is to say, those with regard to the 'sloping direction of the site'.

As mentioned before, according to the *Brihat Samhitā*, the housing sites of different castes should slope down towards different cardinal directions:

[114] Michaels 2004, p. 286.

Brahmins' sites slope down towards the north; Kshatriyas' sites the east; Vaishyas' sites the south; Sudras' sites the west.[115] Also according to the *Mānasāra* and the *Mayamatam*, except for the sites of Brahmins that should slope down towards the north, the sites of the three other castes should slope down towards the east.[116] Obviously, the 'sloping direction of the site' is identical with, or can be seen as a representation of, the 'orientation of the built space' (Fig. 79). Therefore, the *do's & taboos* regarding the sloping direction of the site can also imply that the built space should face the lower ground while having the higher ground at the back.

Moreover, according to some old Vāstu-Shāstra texts, the four castes should live in the different quarters of a city or village, Brahmins in the north, Kshatriyas in the east, Vaishyas in the south, and Sudras in the west:

> *The houses of Brahmins and other classes should be located in the northern, eastern, southern and western parts respectively of villages and towns.*[117] *(Brihat Samhitā)*
> *The houses of Brahmans, monks, and other holy personages should be in the northern quarter of the town... The Kshatriyas should dwell in the eastern part... The Vaishyas should occupy the southern part… The Sudras should make the western quarter.*[118] *(Agni Purāna)*

It is important to note that, based on both the prescription regarding the different living quarters for the four castes and the prescription regarding the different sloping directions of the sites for the four castes according to the *Brihat Samhitā*, the *Axis Mundi* can be highlighted in the center of the residential territory such as a city or village (Fig. 80). As we can imagine, in a city or village, as long as the Brahmin's quarter is located in and slopes down to the north, the Kshatriya's quarter the east, the Vaishya's quarter the south, and the Sudra's quarter the west, the center of the city or village would be the highest place. The center as the highest place thus highlights the representation of the *Axis Mundi*. Therefore, the houses of the four castes located in the four quarters, which all have their backs towards the highest place, can be seen as being connected to the cosmic center.

In addition to the *do's & taboos* concerning the sloping direction of the site, many Indian temples also manifest the model of '*facing the lower ground, while having the mountain or higher ground at the back*'. First of all, let us consider the well-known Buddhist cave temples at Ajanta, constructed between

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115 Bhat 1986, p. 485.
116 Acharya 1994, p. 12; Dagens 1994, pp. 7-9.
117 Bhat 1986, p. 476.
118 Shastri 1967, p. 430.

the 2nd century BCE and the 7th century CE (Fig. 213, 214). As we can see, all the cave temples were built to face the outer lower ground and the river and have their backs turned to and embedded in the rocks of hills. Obviously, their orientations are determined primarily according to the natural environment, but less according to the aforesaid Vāstu-Shāstra *do's & taboos* prescribing that the temple should always have an east-west orientation. Consequently, among these cave temples, some face the east, some the west, and some the south. Whichever direction such a cave temple faces, as long as its rear part is turned to and embedded in hills, it can be seen as being firmly attached to the *Axis Mundi* represented by hills (Fig. 81).

Just like those at Ajanta, the cave temples at Ellora (5th-10th centuries CE) were constructed in the same mode: some belonging to the Buddhism, some the Hinduism, and the others the Jainism (Fig. 215, 216). These cave temples are all located on the west side of hills, with their front entrances facing the lower ground and their rear parts embedded in rocks. Therefore, their orientations are not only in accordance with the natural environment but also in accordance with the *do's & taboos* suggesting that the temple should have an east-west orientation. Surely, we can hardly know whether consciously or not, people built these cave temples on the west side of hills, so that they all can have an east-west orientation.

Furthermore, among the dozens of temples at Ellora, the Kailash Hindu Temple, constructed in the 8th century CE, is quite distinctive (Fig. 202-204). Different from the others, it is not a cave temple but a rock-cut temple. This temple has a magnificent roof tower, called *Shikhara*, erected on the top of the innermost *Garbha-griha* (i.e. the sanctum) at the rearmost part of its front-back axis. As its name suggests, this roof tower is said to symbolize Mount Kailash, the holy mountain in the north as the abode of deities.[119] Therefore, behind the Kailash Temple, there are two representations of the *Axis Mundi*: one is the roof tower, the other the hill. The Kailash Temple thus can be seen as being connected to the *Axis Mundi* 'two times' (Fig. 82). In some sense, such a double representations of the *Axis Mundi* can be compared with the case of the *Ann* and *Chao* Mountains in the Feng-Shui tradition, as the two mountains for a built space to face are both representations of the *Axis Mundi* (Fig. 33).

Not only the Kailash Temple but many other Indian temples are also constructed to have such a roof tower on the top of the *Garbha-griha*, which represents the holy mountain as the *Axis Mundi* and the cosmic center. As exemplified by the 8th-century Shore Temple at Mamallapuram and the 11th-century Brahmeshvara Temple at Bhubaneshwar, the former has a decorated

[119] Stierlin 1998, pp. 47-54.

stepped roof tower said to symbolize Mount Kailash as well, and the latter has a curved roof tower which represents another holy mountain－Mount Meru (Fig. 197, 199).[120] It goes without saying that numerous other Indian temples are also built with a roof tower at the rear, such as the Keshava Temple in Somnathpur, the Kailasanathar Temple in Kanchipuram, the Virupaksha Hindu Temple in Pattadakal, the Sun Temple in Modhera, and the small temple in Dabhoi (Fig. 198, 200, 201, 212, 219). By virtue of this roof tower, the temple can be seen as being attached to the *Axis Mundi* or, as we can also say, incorporating the *Axis Mundi* into its rear part (Fig. 83). It is worth noting that these roof towers of Indian temples are quite comparable with those artificial mounds built behind the Chinese palaces and houses as mentioned earlier (Fig. 150, 152, 248). Both the roof tower and the artificial mound can be seen as the man-made mountains used to represent or substitute the real mountains.

3.3.2 *Do's & Taboos* Prescribing that Built Spaces Should Be Oriented to the 'Built Objects Dominating the External Environment'

Not only the 'natural objects', but the 'built objects' that dominate the external environment are also likely to represent the *Axis Mundi*. Such a built object could be a building or an open space, and it usually occupies the center of the residential territory such as a city or a village. That is to say, the residential territory is a representation of the cosmic structure, and the dominant object (along with its location) is a representation of the center of the cosmic structure. As indicated by Mircea Eliade in *The Sacred and the Profane: The Nature of Religions*, in numerous cultural traditions, some built objects are often mentally constructed by people as the *Axis Mundi*, or the cosmic center, such as holy sites, sanctuaries, temples, ceremonial houses, or the open space that occupies the middle of the village.[121] Therefore, whether the built object is a building or an open space, '*being oriented to the dominant built object*', just like '*being oriented to the dominant natural object*', can be seen as '*being connected to the cosmic center*' (Fig. 13, 14). The idea about orienting the human space to the built object occupying the territorial center can be found in both Chinese and Indian architectural traditions.

[120] Stierlin 1998, pp. 36-37, 114-115.
[121] Eliade 1987, p. 39-45.

Feng-Shui Do's & Taboos Prescribing that Built Spaces Should Be Oriented to the 'Built Object Occupying the Territorial Center'

As regards the idea about the orientation to the territorial center in the Chinese architectural tradition, first of all, it can be exemplified by the ancient settlement excavated at the at the Jiangzhai archaeological site (姜寨遺址) in Shaanxi, which belongs to the 'Yangshao Culture' (仰韶文化), a Neolithic culture dated from around 5000 to 3000 BCE (Fig. 259, 260). As indicated by archeologists, the houses of this settlement were arranged in a particular way, all built to surround and face the central area of the settlement, which seemed to be an open space without any construction built on it.[122] It appears that this central open space was intended to be the place where religious ceremonies and assemblies were held, just like what Mircea Eliade has pointed out, "*a space is often left empty in the middle of the village; there the ceremonial house will later be built, with its roof symbolically representing Heaven.*"[123] In other words, it is the very place where the linkage between the Earth and the Heaven is supposed to be established, thus representing the cosmic center where the *Axis Mundi* is supposed to rise. By virtue of being oriented to this central open space, the houses of this settlement can be regarded as being tied to the cosmic pillar erected at the cosmic center.

Moreover, the concept of the 'center-orientation' can also be found in ancient Chinese thoughts and political philosophy. As mentioned before, in the 3rd-century-BCE *Hanfeizi*, a classical work on political philosophy, it is said that:

> *The state affairs in the four directions shall all be conducted by the sage king who resides in the center of the state. When the sage king governs in the center, all nobles and feudal lords from the four directions would come to visit and admire him.*[124]

This passage, besides highlighting the center as the supreme and dominant position in a territory, also implies that those situated around the center in different directions within the territory should all venerate and turn towards the center that represents the *Axis Mundi*.

However, such an idea about the center-orientation seems not to have been completely absorbed into the Feng-Shui tradition developed later, as in old Feng-Shui texts, we cannot find the *do's & taboos* that explicitly instruct people

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122 Liu, Zhi-Ping 2001, pp. 20-22.

123 Eliade 1987, p. 45.

124 Han, accessed on 09/12/2010, http://ctext.org/hanfeizi/yang-quan.「事在四方，要在中央。聖人執要，四方來效。」

to orient the houses to the middle of a city or village. Nevertheless, in some *do's & taboos*, the idea about '*orienting the built space to the territorial center*' still can be perceived, although the territory that these *do's & taboos* concern is not the large-sized village or city, but the relatively small house compound. The following passage can be found in the *Bazhai Zaofu Zhoushu*:

> *Of a house, the rooms (of wings), the inner hall and the outer hall shall all be arranged to face the courtyard that is seen as the 'Mingtang', so that the family will be prosperous.*[125] *(Bazhai Zaofu Zhoushu)*

As we have learned before, the *Mingtang* signifies the sacred place where ancient emperors made sacrifices to Heaven, thus representing the center of Earth from which the *Axis Mundi* rises. As also mentioned, a typical courtyard house is usually supposed to have its plan based on the 'Nine-Square & Eight-Trigram Diagram', and the courtyard is represented by the central square of this diagram. Therefore, the courtyard should be seen as the center of the house. While the house represents the entire cosmic structure, its courtyard represents the cosmic center. By virtue of facing the courtyard, the halls and rooms can be seen as being connected to the cosmic center (Fig. 37). Obviously, the courtyard of the house compound can be compared with the above-mentioned open space of the village.

In the Chinese architectural tradition, the idea about '*orienting the halls and rooms to the central courtyard*' can be exemplified by numerous types of traditional courtyard houses, such as the *Siheyuan* courtyard house in Beijing, the *Sanheyuan* courtyard house in Taiwan and many others elsewhere (Fig. 232-236, 242, 243). In addition to the courtyard house with a square/rectangular plan, the round *Tulou* houses in Fujian are also built in the same manner (Fig. 249, 250). Nowadays, many apartment buildings are built with a large central courtyard, and the apartment units are also often arranged to face this central courtyard (Fig. 254). Surely, most traditional temples, just like traditional houses, are built to have their rooms towards the central courtyard (Fig. 157, 161, 165, 178, 183, 185, 192-194).

[125] Huang 1998, p. 12.「凡房與內廳、外廳，俱以天井為明堂，財祿之所自也。」

Vāstu-Shāstra Do's & Taboos Prescribing that Built Spaces Should Be Oriented to the 'Built Object Occupying the Territorial Center'

In old Vāstu-Shāstra texts, we can find many *do's & taboos* giving explicit instructions that the built space should be oriented to the center of the territory, and such a territory can be as large as a city or as small as a building compound. First of all, let us consider the following passage from the *Samarāngana-Sūtradhāra*:

> *(In a city or village), the architects may create temples of gods... In the east having faces westward and in the west having faces facing the east... [sic]*[126]

At first glance, this passage seems to recommend that the temple should have an east-west orientation as mentioned before. However, it also indicates that the temples should face the center of the city or village, be they located in the east or the west. As we know, the city or village is a representation of the cosmic structure, and its center represents the cosmic center, at which the *Axis Mundi* is erected (Fig. 84). Furthermore, as mentioned by many Vāstu-Shāstra texts, the center of a city or village is usually supposed to be occupied by a temple, an altar, a pavilion or a king's palace:

> *In the center of the town deserves to be created the temple of the one born of the lotus i.e. Brahma.*[127] *(Samarāngana-Sūtradhāra)*
> *(In a village), a temple or an altar is installed in the center which is called the place of Brahma.*[128] *(Mayamatam)*
> *An emperor's palace is in the center of a town...*[129] *(Mayamatam)*
> *Pavilions should be built in holy places, in pleasure gardens, in the center of villages and such other architectural objects (e.g. towns)...*[130] *(Mānasāra)*

As mentioned in Chapter 2, cities or villages as well as temples or houses should all have their plans based on the Vāstu-Shāstra Mandalas (Fig. 137-140). In each kind of Vāstu-Shāstra Mandalas, the center is always the place where the Creator *Brahma* resides, and hence this center can be seen as a representation of the 'original point' of the cosmos. Therefore, it can be understood that the temple, altar, pavilion or king's palace located in the center

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126 Sharma 2007, *Samarāngana-Sūtradhāra of Bhojadeva 1*, p. 102.
127 Ibid., p. 106.
128 Dagens 1994, p. 65.
129 Ibid., p. 623.
130 Acharya 1994, p. 340.

of the city or village, with its magnificent vertical feature, assumes an important role in representing the *Axis Mundi* of the city or village.

The idea about orienting the built space to the city's center can be well exemplified by two temples in Jaipur. As introduced before, Jaipur is a city with its plan based on the 3x3 Vāstu-Shāstra Mandala, and its central area is occupied by the king's palace compound. To the southeast and the southwest of this central area respectively, there are two important temples, the Lakshmi-Narayan Temple dedicated to *Vishnu*, and the Sita-Rama Temple dedicated to the god-king *Rama* and his consort *Sita* (Fig. 85, 287). It is important to note that the Lakshmi-Narayan Temple located in the east faces the west, while the Sita-Rama Temple located in the west faces the east.[131] Obviously, besides having an east-west orientation as suggested by Vāstu-Shāstra texts, both the temples can also be seen as facing the city's center occupied by the king's palace.

Another intriguing example is the *Kashidarpana*, a city map of Varanasi made in the 19th century (Fig. 290). As we have learned in Chapter 2, this map can be seen as a mental construction, in which the sacred Varanasi is depicted as a round city, and the city center as a representation of the cosmic center is highlighted. As shown in this map, all the temples located on the periphery the Varanasi are all oriented to the city center, though that is not the case in reality.
The idea about the center-orientation, besides its application to the city or village, also applies to the building compound. The following passage can be found in the *Mayamatam*:

> *There is an altar in the very center of the palace... buildings situated in the east must have their doors to the west, those in the north, south [sic].*[132]

This passage indicates that, in a palace compound, the center should be occupied by a sacred altar, and buildings in different directions should all face it. Without a doubt, the altar occupying the center is a clear representation of the *Axis Mundi*, and the buildings oriented it can be seen as being connected to the cosmic center. Obviously, the arrangement of the buildings in the City Palace of Jaipur is such a case, although the center of this palace is not an altar but the magnificent Diwan-i-Khas (i.e. Hall of Public Audience) (Fig. 153-155). As well as the houses in the Chinese architectural tradition, the central courtyard is typical of those in the Indian architectural tradition. In these Indian courtyard houses, the wings and rooms are also often arranged to face the courtyard as the center of the house compound (Fig. 270-272).

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131 Sachdev & Tillotson 2002, p. 53.
132 Dagens 1994, pp. 627, 635.

3.4 Should the Orientation Be Determined by the 'Cardinal Points', by the 'Objects Dominating the External Environment', or by Both?

So far we have seen the two groups of *do's & taboos* concerning the orientation in Feng-Shui and Vāstu-Shāstra traditions: one concerning the orientation determined by reference to the 'cardinal points', the other concerning the orientation determined by reference to the 'objects dominating the external environment'. Both groups of *do's & taboos* play important roles in supporting architectural representations of cosmic and social realities. However, as we can imagine, it is very likely that, in determining the orientation of a built space, people may be confronted with the 'conflict' between the *do's & taboos* of the first group and those of the second group. For instance, so far as the Feng-Shui practice is concerned, when a house is deliberately built to face the most auspicious south, there is not necessarily a mountain located in the north, that is, at its back. Likewise, when a house is built to back on to a mountain on purpose, its front side does not necessarily face the most auspicious south. When should the orientation be determined by reference to the cardinal points, and when should it be determined by reference to the objects dominating the external environment? Furthermore, is it possible to create an ideal situation, in which the orientation of built spaces is determined by the 'cardinal points' and the 'objects dominating the external environment' at the same time?

3.4.1 'Facing the South with the Back towards the North' vs. 'Facing the Water with the Back towards the Mountain' in Chinese Feng-Shui Architectural Tradition

In the Feng-Shui tradition, as we have learned, '*facing the south with the back towards the north*' is probably the most profound idea in the architectural-orientation *do's & taboos* concerned with the cardinal points, while '*facing the water with the back towards the mountain*' in those concerned with the objects dominating the external environment. Surely, in the Feng-Shui practice, the two ideas are often likely to be in conflict with each other, and people might be caught in a dilemma of choosing between them. According to some texts, we can find that such a problem was not strange to the Feng-Shui practitioners in old times, and they have established a significant guiding principle for solving this kind of dilemma. For example, in the 17th-centry *Bazhai Zaofu Zhoushu*, it is said that:

> *As regards the building situated in the valley and surrounded by mountains and hills, the orientation of its main entrance shall be determined by the topographic characteristics in the first place, and then by the geographic directions. As for the building located in the urban environment, in determining the orientation of its main entrance, one shall pay attention to the geographic directions more than to the topographic characteristics.*[133]

That is, for the building sited in the rural environment where mountains, hills and rivers abound, the architectural-orientation *do's & taboos* concerned with the objects in the external environment should take precedence over those with regard to the cardinal points. In this case, '*facing the water with the back towards the mountain*' is more crucial than '*facing the south with the back towards the north*'. By contrast, for the building located in the urban environment where mountains, hills and rivers cannot be easily perceived, it is totally the other way around; hence '*facing the south with the back towards the north*' should be placed at a higher priority than '*facing the water with the back towards the mountain*'.

The practice of this guiding principle can be well exemplified by two famous temples in Zhangzhou of Fujian Province in China. One is the Confucian Temple, originally built in the 11th century and rebuilt several times in history. With some distant mountains to its north, it is located in the old city center and on the north bank of the Jiulong River (Fig. 182, 183). The other one is the Nanshan Buddhist Temple, originally built in the 8th century and rebuilt in the 14th century. With some nearby hills to its south, it is located outside the old city center and on the south bank of the Jiulong River (Fig. 184, 185).

Interestingly enough, the two temples have utterly different orientations: the Confucian Temple faces south, while the Nanshan Temple faces north (Fig. 38). As the Confucian Temple is located in the old city center, it can be thought of as built in the '*urban environment*'. Therefore, its orientation was primarily determined by the cardinal points, that is, '*facing the south with the back towards the north*'. However, as regards the Nanshan Temple, for it is located outside the old city area, it can be considered built in the 'rural environment'. Therefore, its orientation should be determined according to the idea about '*facing the water with the back towards the mountain*' rather than the idea about '*facing the south with the back towards the north*'. As a consequence, the Nanshan Temple was built to have its back towards the hills in the south, and to face the Jiulong River in the north, even though 'facing north' is thought to be

[133] Huang 1998, p. 15.「山谷大門，先論形局，後參方位。城市大門，先取方位，亦要形局圓聚。」

unfavorable and inauspicious in Feng-Shui tradition.

Undeniably, if the orientation of a built space can be determined by both the 'cardinal points' and the 'objects dominating the external environment', such an orientation should be very ideal. Indeed, in the Feng-Shui tradition, an important notion about the most ideal architectural orientation can be found: '*embracing the Yang while rejecting the Yin, and facing the water while having the mountain at the back*'.[134] As mentioned before, according to the ancient *Yin-Yang* School, the *Qi* of *Yang* and the *Qi* of *Yin* are thought to come to the summit when they arrive in the south and the north respectively; hence the *Yang* is usually related to the south, and the *Yin* the north. Therefore, this notion can be explained as follows: A built space should not only face the south with the back towards the north, but also face the water with the back towards the mountain. That is, the river, lake, pond or sea should be located in front, as well as to the south, of the site; the chain of mountains or hills in back, as well as to the north, of the site (Fig. 39). Surely, the *Ann* and *Chao* Mountains, which are supposed to be situated in front of the site, should also be in the south.

More often than not, only palaces, temples, shrines and mansions for nobles and dignitaries are privileged to be built in accordance with the notion of the most ideal orientation, facing the water in the south and being backed by the mountain in the north. For instance, with two artificial rivers in front and an artificial mountain at the back, the south-oriented Forbidden City in Beijing undoubtedly reflects such a notion. The above-mentioned Confucian Temple in Zhangzhou is also a good example, because besides facing the south with the back towards the north, it also faces the Jiulong River in the south and has its back turned to a mountain in the north (Fig. 38). Certainly, the hill on the other side of the Jiulong River, to which the Confucian Temple is also oriented, can be seen as the *Ann* Mountain in the south. Another instance is the ancestral shrine of the Zhang's clan in Taxia in China as mentioned before (Fig. 164, 165). As we can see, this shrine is oriented to a small stream to its south, and is backed by a hill in the north; in addition, it was also built with an artificial semi-circular pond on its front/south side. Just like the ancestral shrine of the Zhang's clan, the Zhaixing Mansion in Tanzi in Taiwan as mentioned earlier was deliberately built to face the south with the back towards the north, and face the water (including a natural stream and a man-made semi-circular pond) with the back towards the hill (Fig. 251, 252).

[134] Yi, Yu & Hung 1999, p. 98.「負陰抱陽，背山面水」。

3.4.2 'Facing Mount Meru in the North' and 'Facing the East or the West and Having a Rear Tower' in Indian Vāstu-Shāstra Architecture Tradition

In the Indian Vāstu-Shāstra architectural tradition, we can also find the idea that the orientation should be determined both by the 'cardinal points' and the 'objects dominating the external environment', although such an idea is expressed less clearly in Vāstu-Shāstra *do's & taboos*.

First, as mentioned earlier, being oriented to the auspicious north can also be conceived of as being oriented to the holy Mount Meru, for Mount Meru is always situated in the north. In this sense, both the 'north' and 'Mount Meru' are the points of reference for the architectural orientation (Fig. 78). On the one hand, by virtue of the orientation to the north, the front-back and left-right axes of the built space can coincide with the north-south and east-west axes that constitute the *Cosmic Cross*, and the built space can thus be conceptualized as being located at the cosmic center from which the *Axis Mundi* rises. On the other hand, by virtue of the orientation to Mount Meru as another representation of the *Axis Mundi*, the built space can also be conceptualized as being connected to the cosmic center.

Second, as we have learned, according to Vāstu-Shāstra *do's & taboos*, the temple should usually be built to face the east or the west. If so, the front-back and left-right axes of the temple can be identical with the east-west and north-south axes; hence the location of the temple can be regarded as the place where the *Axis Mundi* stands. As we have also learned, Indian temples are often built with roof towers at their rears, and the roof tower of this kind is usually said to symbolize the holy mountain—Mount Meru or Mount Kailash—that represents the *Axis Mundi* as well. Therefore, '*facing the east or the west and having a rear tower*' can be seen as '*occupying the cosmic center*' and '*being connected to the cosmic center*' at once. As we can see, numerous Indian temples were constructed in this way, such as the east-oriented Kandariya Mahadeva Temple in Khajuraho, the east-oriented Keshava Hindu Temple in Somnathpur, the east-oriented Brahmeshvara Temple in Bhubaneshwar, the east-oriented Kailasanathar Temple in Kanchipuram, the west-oriented Virupaksha Temple in Pattadakal, the west-oriented Kailash Hindu Temple at Ellora, and the east-oriented Sun Temple in Modhera, all of which have a prominent roof tower at the rear (Fig. 195, 198-202, 212).

3.4.3 The 'More Connections' to the Axis Mundi, the 'More Fixed' in the Cosmic Structure

So far, in the frame of the *Axis Mundi & Cosmic Cross* shorter-cycle theme of worldwide architectural representations, we have analyzed a variety of *do's & taboos* concerning the orientation of built spaces. Some stipulate that the cardinal points should be used as the points of reference for determining the orientation, while others prescribe that the points of reference should be the visible objects in the external environment. Whatever the points of reference are, they all imply the representations of the *Axis Mundi* for the built space to be connected to. As we have seen, the orientation to a cardinal point implies that the *Axis Mundi* is represented exactly on the site of the built space, and the orientation to an object in the external environment implies that this object is a representation of the *Axis Mundi*. By virtue of the connection to the represented *Axis Mundi*, the built space can be regarded as being fixed in the cosmic structure. Accordingly, it is reasonable to assume: if there are 'more connections' to the represented *Axis Mundi*, the built space can be 'more fixed' in the cosmic structure.

Undoubtedly, the 'most ideal orientation' in the Feng-Shui tradition—*facing the water in the south and being backed by the mountain in the north*—is a good example because it implies that the built space is connected to two representations of the *Axis Mundi* (Fig. 40). As the front-back and left-right axes of the built space are adjusted to coincide with the north-south and east-west axes, the 1st representation of the *Axis Mundi* takes place in the center of the built space. Moreover, the mountain, to which the back of the built space is oriented, can be regarded as the 2nd representation of the *Axis Mundi*. It should also be noted that the two representations of the *Axis Mundi* are connected with each other as well.

The following passage, found in the 16th-century *Dili Renzi Xuzhi*, provides an interesting explanation for why the built space should have its back towards the mountain in the north, in which we can see more than two times of the representations of the *Axis Mundi*:

> *Mount Sumeru gives birth to four dragons (i.e. four mountain chains), and the south chain turns into Mount Kunlun... Mount Sumeru rises from the middle of Earth and supports the middle of Heaven. Mount Sumeru is so great, as its four chains divide the world into four quarters. Only the south dragon (i.e. the south mountain chain) stretches into China. Having turned into Mount Kunlun, this south dragon also gives birth to numerous sons and grandsons (i.e.*

numerous smaller mountains and hills)... Located in the northwest (of China), Mount Kunlun is the origin of all mountains and hills in the land of China... That is why most mountains in China extend from the northwest to the southeast.[135]

Mount Sumeru (須彌山) as mentioned here is the name of the central world-mountain in Buddhist cosmology. The word 'Sumeru' is derived from the word 'Meru', to which it is added the prefix 'su-', resulting in the meaning 'excellent Meru' or 'wonderful Meru'. To put it simple, the Mount Sumeru in Buddhist cosmology is identical with the Mount Meru in Hindu cosmology. With the spread of Buddhism, the concept of 'Mount Sumeru as the center of the world' was brought into China in about the 5th century CE.[136] Interestingly enough, because of the influence of Buddhism, Mount Sumeru/Meru began to be regarded as the *Axis Mundi* in the Chinese Feng-Shui tradition of later periods as well as in the Indian Vāstu-Shāstra tradition.[137] As we have learned, in Indian Hinduism, the mythical Mount Meru is thought to be always in the north, for it probably represents the Himalayas that lie to the north of the Indian subcontinent. Accordingly, in Chinese Buddhism, Mount Sumeru ought to be thought to be located in the west, given that the Himalayas lie to the west of the land of China. However, it is not; but just like Mount Meru in Indian Hinduism, Mount Sumeru in Chinese Buddhism is also conceptualized as being located in the far north. Furthermore, the south chain of Mount Sumeru stretches into China, and then turns into Mount Kunlun (崑崙山) in the northwest of China, which also becomes the origin of numerous other mountains and hills.

In such a scheme of the world, the built space with the most auspicious orientation (i.e. facing the south and being backed by a mountain in the north) can be connected to the represented *Axis Mundi* 'many times' (Fig. 41). First of all, since the two body-based axes of the built space coincide with the north-south and east-west axes, the 1st representation of the *Axis Mundi* can take place in the center of the built space. The 2nd representation of the *Axis Mundi* is the mountain behind the built space, to which the built space is also connected directly. Given that all mountains and hills in China originate from

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135 Xu 2007, p. 2-1.「須彌山生四龍，崑崙特其南肢。……須彌山是天地骨中，鎮天心，為巨物，四肢分作四世界，惟有南龍入中國。南龍入自崑崙山，龍子龍孫皆可別。……崑崙山誠諸山之祖，在中國之西北。……中國山勢岡脊大抵皆自西北而來。」

136 In the *Chang Ahanjing (Dirgha Agama)*, an early Chinese Buddhist text compiled in the 5th century CE, the description of Mount Sumeru as the central world-mountain can be found. See: *Chang Ahanjing*, accessed on 18/01/2011, http://cbeta.org/result/T01/T01n0001.htm.

137 As long as Mount Sumeru is the representation of the *Axis Mundi*, the four mountains chains extending from it can be seen as the representation of the *Cosmic Cross*.

Mount Kunlun in the northwest, the built space can be seen as being indirectly connected to Mount Kunlun as the 3rd representation of the *Axis Mundi*. Last but not least, it is Mount Sumeru from which the Mount Kunlun originates; by virtue of being connected to any mountain at back, the built space can be eventually connected to Mount Sumeru as the 4th representation of the *Axis Mundi*. Surely, Mount Sumeru is not only a representation of the *Axis Mundi*, because it is usually esteemed as the genuine *Axis Mundi* of the world in the Buddhist cosmology. Moreover, as long as the built space is also oriented to the *Ann* Mountain and the *Chao* Mountain in front of it, this built space can be seen as being connected to the 5th and the 6th representations of the *Axis Mundi*.

Such ideas about the 'multi-representation of the *Axis Mundi*' and the 'multi-connection to the *Axis Mundi*' can be found in the Indian Vāstu-Shāstra architectural tradition. For instance, both the modes of '*facing Mount Meru in the north*' and '*building an east- or west-oriented temple with a rear tower*' as mentioned earlier highlight the double-representations of the *Axis Mundi* and the double-connections to the *Axis Mundi* (Fig. 86, 87). Obviously, they are quite comparable with the mode of '*being backed by the mountain in the north*' in the Feng-Shui architectural tradition (Fig. 40).

Moreover, let us assume a very ideal mode of architectural orientation, according to which the east-oriented temple located in the west of a city/village can be connected to the *Axis Mundi* more than twice (Fig. 88). First of all, with its two body-based axes coinciding with the east-west and north-south axes, the 1st representation of the *Axis Mundi* takes place in the center of the temple. The 2nd representation of the *Axis Mundi* would be the rear tower of the temple without doubt. According to the aforesaid Vāstu-Shāstra *do's & taboos*, the temple located in the west of the city/village should be oriented to the east, that is, oriented to the center of the city/village, and it is often the king's palace that occupies this center. Hence the temple can also be connected to the king' s palace as the 3rd representation of the *Axis Mundi*. Also according to some *do's & taboos*, it is auspicious for the king's palace to face the north, in which Mount Meru is always situated. Therefore, this temple oriented to the king's palace is likely to be further connected to Mount Meru as the 4th representation of the *Axis Mundi*. It goes without saying that Mount Meru is not only a representation of the *Axis Mundi*, since it is usually seen as the genuine *Axis Mundi* of the cosmos in the Hindu cosmology.

So far, we have seen how the various *do's & taboos* concerning the orientation play important roles in supporting architectural representations of the connection between the built space and the cosmic structure. If the orientation of a built space is determined by reference to both the 'cardinal points' and the 'objects dominating the external environment', the built space

can be more fixed in the cosmic structure because it is connected to the *Axis Mundi* twice or more times. However, only the sacred, distinguished and most revered buildings, such as temples, palaces, mausoleums and noble mansions, are usually asked and allowed to have a very ideal orientation, facing an auspicious cardinal point as well as being oriented to a dominant object in the external environment. Therefore, in the practice of these *do's & taboos*, we can also observe the representations of 'social realities' as based on the representations of 'cosmic realities'.

It is important to note that the idea about '*the more connections to the Axis Mundi, the more fixed in the cosmic structure*' highlights the possibility of the 'multi-representation of the *Axis Mundi*'. However, as we can understand, in a set of mental construct of the cosmic structure, there should be one and only *Axis Mundi*. Hence the 'multi-representation of the *Axis Mundi*' implies the possibility of the 'multi-mental-construct of the cosmic structure'. Through the architectural representations, the many mentally constructed cosmic structures can be projected onto the same physically built environment, and the many representations of the *Axis Mundi* can also coexist in this built environment. Moreover, the 'multi-representation of the *Axis Mundi*' is not only highlighted by the *do's & taboos* concerning the 'orientation' of built spaces, but also in those regarding the 'spatial hierarchy' within built spaces, which will be discussed in the following chapter.

4. *Do's & Taboos* concerning the 'Spatial Hierarchy' within Built Spaces

Having discussed the *do's & taboos* regarding the 'configuration' and the 'orientation' of built spaces, we now turn to those regarding the 'spatial hierarchy' within built spaces, which are also extensively practiced in the Feng-Shui and the Vāstu-Shāstra architectural traditions. As pointed out by Mircea Eliade, "*for religious man, space is not homogeneous; he experiences interruptions, breaks in it; some parts of space are qualitatively different from others.*"[1] Likewise, for the practitioners and followers of Feng-Shui and Vāstu-Shāstra, the inside of a built space is also heterogeneous, as some parts are ranked higher than others. According to these *do's & taboos*, a built space should usually consist of a highest-ranking part, a lowest-ranking part, and a part in between. Of such a built space, the parts ranked higher are also supposed to be more exclusive, more revered, more sacred and therefore provided with more protection than those ranked lower. Surely, the spatial hierarchy is an important kind of mental construction of space, without which the different parts of a built space can never be arranged in an orderly way, and the whole built space would be nothing but a chaotic whole. Hence it is not surprising that the spatial hierarchy can be easily found in a variety of built spaces of different sizes and with different functions, such as cities, villages, temples, houses, altars etc.

[1] Eliade 1987, p. 20.

4.1 *Do's & Taboos* concerning the 'Spatial Hierarchy' Support Built Spaces to Represent the Cosmic Order

In this chapter, the *do's & taboos* regarding the spatial hierarchy, as practiced in the Feng-Shui and the Vāstu-Shāstra architectural traditions, will be compared and analyzed in the frames of three architectural shorter-cycle themes—the *Axis Mundi & Cosmic Cross*, the *Including & Excluding Structures* and the *Holy & Unholy Zones*.

4.1.1 Analyzing the *Do's & Taboos* concerning the 'Spatial Hierarchy' in the Frame of the Axis Mundi & Cosmic Cross Shorter-cycle Theme

Although the typical spatial hierarchy suggested by Feng-Shui *do's & taboos* and that suggested by Vāstu-Shāstra *do's & taboos* are rather different, they both are established according to the scheme of the *Axis Mundi & Cosmic Cross*, and both place emphasis on the 'center' and 'four directions' of a built space. As we have already seen, the center of a built space is the crucial place where the vertical axis representing the *Axis Mundi* should be erected, and the four directions highlight the two orthogonal horizontal axes representing the *Cosmic Cross*. In both the Feng-Shui and the Vāstu-Shāstra architectural traditions, the hierarchical relationships between different parts of a built space is usually described and determined according to their locations relative to the center and the four directions.

The Center

Since the *Axis Mundi* is considered to be a divine connection between Earth and Heaven and between the micro-cosmos and the macro-cosmos, the center where the *Axis Mundi stands* is conceived as the representation of the cosmic center—the most original and stable point of the entire cosmic structure.[2] Not surprisingly, in the worldwide architectural traditions, we can easily see that the center is usually respected as the supreme position and the highest-ranking part of a built space (Fig. 15). According to the Feng-Shui and Vāstu-Shāstra *do's & taboos* regarding the spatial hierarchy, the center is also usually thought to be the most exclusive and sacred part, occupied by the most

[2] Mekking 2009, p. 37; Eliade 1987, pp. 36-39.

honorable and much-revered human beings or divine beings, and it should be carefully and adequately protected from any evil, pollution and danger.

However, as mentioned in Chapter 3, the 'multi-representation of the *Axis Mundi*' is likely to take place or be mentally constructed in a single built space, and this may lead to the coexistence of more than one center. Theoretically, each built space should have only one center, but in fact, as we can observe in a traditional Chinese or Indian temple or house, there could be several parts that are all treated by people as the 'centers', and each usually characterized by the representation of the *Axis Mundi*. This is because the definition of the center largely depends on the adjustable mental scheme which may change and vary in different circumstances. According to Feng-Shui and Vāstu-Shāstra *do's and tanoos*, at least three kinds of centers of a built space should be taken into account—the 'middle of the site', the 'courtyard' and the 'sanctuary'.

Let us first consider the 'middle of the site'. As told in Feng-Shui and Vāstu-Shāstra texts, at the very beginning of construction, certain meaningful religious rituals should be performed in the middle of the site. These rituals characterize the middle of the site as the crucial place where the *Axis Mundi* should be erected, thereby highlighting it as the center of the space to be built. As mentioned in Chapter 2, both the Feng-Shui and the Vāstu-Shāstra traditions suggest that an ideal and auspicious site should be square or rectangular in shape, and hence the middle of the site can be well identified at the intersection point of the two orthogonal horizontal axes, in which case this center is a 'geometric center'.

The second kind of center—the 'courtyard'—undoubtedly is a very important part for most traditional Chinese and Indian temples or houses. As mentioned in preceding chapters, in a temple or house with an ideal ground plan (i.e. a square/rectangular plan) based upon a Feng-Shui diagram or a Vāstu-Shāstra Mandala, the location of the courtyard should exactly coincide with the central plot of the square diagram or the mandala, where the *Axis Mundi* is supposed to be represented. Obviously, the courtyard can also be seen as a 'geometric center'.

The 'sanctuary' is the third kind of center to be discussed, serving as a holy and much-revered place, as we can always observe in most temples and houses in the Chinese and the Indian architectural traditions. As regards a Chinese temple or house, it is the 'main hall'. In a Chinese temple, the main hall houses the altar of the main deity, and in a Chinese house, the main hall is the room where the altar of deities and ancestors is placed. In an Indian temple, the sanctuary is the *Garbha-griha*, in which the altar, idol or symbol of the main deity is placed. With respect to an Indian house, its sanctuary is the *Puja* room, where various deities are worshipped and daily religious rituals

are performed. Without doubt, the sanctuary should be seen as a center, for it is the place where the *Axis Mundi* is represented, highlighting the connection between the Earth and the Heaven, and between the world of human beings and that of transcendent beings. However, unlike the previous two kinds of centers, the sanctuary is not a center defined or identified according to its geometric position. According to the location of the sanctuary in a temple or a house, we can find that it often does not coincide with the 'geometric center' of the ground plan or with the central plot of the Feng-Shui Diagram or the Vāstu-Shāstra Mandala. Nevertheless, according to Feng-Shui and Vāstu-Shāstra *do's & taboos*, the sanctuary is indeed usually mentally conceptualized by people as a center. Therefore, we may call it the 'conceptual center' in contrast to the 'geometric center'.

Nowadays, how to define the center of a house is still a major concern in the practice of Chinese Feng-Shui and Indian Vāstu-Shāstra. However, as we know, the plans of most modern houses, such as apartment houses or town houses, are very different from those of traditional houses, and people may have problems with how to properly identify the center(s) in them. Therefore, most contemporary Feng-Shui and Vāstu-Shāstra manuals and handbooks have been written to help people find the correct place(s) that should be defined as the center(s) of a house. Although these centers of a modern house may be quite different from those of a traditional house, their definitions and identification are based on the ideas of the three above-mentioned centers of a traditional house—the middle of the site, the courtyard and the sanctuary.

The Four Directions

Given that the center is regarded as the supreme position, the other parts of a built space are taken to be less important and lower-ranking. However, this does not mean that all these parts should be treated equally. According to the *do's & taboos* regarding the spatial hierarchy, within a built space, some parts should be considered superior to the others, and their hierarchical relationships are usually described and determined in terms of the scheme constructed by the four directions, i.e. the body-based 'front, back, left and right' or the sun-based 'east, south, west and north'.

The hierarchical system followed in the Feng-Shui architectural tradition is usually based on the two principles—'*the superiority of the front over the back*' and '*the superiority of the left over the right*'. Obviously, it is established according to the body-based frame of reference (Fig. 42). However, the hierarchical system followed in the Vāstu-Shāstra architectural tradition is usually established according to the sun-based frame of reference, as based on

another two principles—'*the superiority of the north and the east over the south and the west*' and the '*clockwise order*' (Fig. 89).

As regards the two principles in the Feng-Shui traditions, they perfectly highlight the *Anthropomorphic* long-cycle tradition of architectural representations; the built space has, just like the human body, its front, back, left and right sides. According to this long-cycle tradition, we can easily explain the first principle—'*the superiority of the front over the back*'. As discussed in Chapter 3, human beings are born with the sense organs mostly at/towards their fronts, such as eyes, noses, mouths and ears, and it should always be through the front side that human beings are able to see, to perceive, to communicate, and to establish the relationship with the external world. Likewise, as regards built spaces, it should also be through the front that their relationship to the external world can be established, and that their orientation can be determined. Accordingly, the main entrance and main opening of a building are usually set on the front side of a building.[3] No wonder, as indicated by Aart Mekking, the 'Façade of Power' can be found in very different cultural contexts, which can be understood according to the architectural shorter-cycle theme of the *Boasting Façades*.[4] It can be easily seen that the most impressive and imposing side of a building is usually its front side rather than the other sides. In addition, as instructed by the *do's & taboos* regarding the architectural orientation, the side of a building that should be oriented to an auspicious direction is usually the front side. Not amazingly the front side or section of a built space should be considered superior to the back side or section.

With respect to the second principle, '*the superiority of the left over the right*', first of all, we should understand how the 'left side' and the 'right side' of a built space are defined. In the Feng-Shui practice, the left and right sides are usually identified from an 'outward-looking' perspective. That is, based on the anthropomorphic thinking, the left and right sides of a built space should respectively correspond to the left-hand and right-hand sides of a human body (Fig. 42). However, unlike the previous principle, this principle cannot merely be explained according to the anthropomorphic thinking because in terms of a human body, the superiority of the left-hand side over the right-hand side does not make much sense, especially in the world where the majority of people are right-handed. For this reason, we have to look for another way to explain why the left side is considered superior to the right side.

In Chapter 3, we have seen that, in the Chinese architectural tradition, the 'south orientation' is particularly favored, which suggests that the 'front' of a

[3] See: 3.1.1.
[4] Mekking 2009, pp. 39-41.

built space should be connected to the 'south', the most auspicious direction. As we have also seen, the idea of the south orientation applies to almost all types of built spaces, be they cities, temples, palaces or houses. Given the connection between the front and the south, it is reasonable to assume that the other three body-based directions—back, left and right—should be connected to the three sun-based directions—north, east and west. Accordingly, can we further assume that '*the superiority of the left over the right*' has something to do with the hierarchical relationship between the east and the west? The answer seems to be a "yes". Later we will see that, according to some ancient Feng-Shui texts, the east is indeed considered superior to the west. The east as the direction of the sunrise usually signifies beginning, prosperity and life; whereas the west as the direction of the sunset signifies ending, decline and death. Naturally enough, people tend to express more admiration for the east than for the west. Based on the ideal south orientation, the principle of '*the superiority of the left over the right*' can be seen as a significant result of the notion of '*the superiority of the east over the west*', representing the sun-focused cosmic realities.

Now let us turn to the two principles found in the Vāstu-Shāstra architectural tradition—'*the superiority of the north and the east over the south and the west*' and the '*clockwise order*'. Surely, we have already understood why the north and the east are considered superior to the south and the west, and why the clockwise order is extensively followed in the Vāstu-Shāstra tradition. As mentioned in previous chapters, the north is thought to be the direction in which the holy mountains (i.e. Mount Meru and Mount Kailash) are located, whereas the south is seen as the horizontal equivalent of the underworld, the region of *Yama* (i.e. the lord of the dead). That is why the north should be superior to the south. As regards the east and the west, the former is the direction of the sunrise, representing beginning, prosperity and life, while the latter is the direction of the sunset, representing ending, prosperity and death. Therefore, the east should be superior to the west. This is quite comparable with the principle of '*the superiority of the left (representing the east) over the right (representing the west)*' followed in the Feng-Shui tradition, both supporting the architectural representations of the sun-focused cosmic realities. Moreover, it goes without saying that the '*clockwise order*' is also a significant representation of the sun-focused cosmic realities, as the clockwise direction signifies the sunwise direction.

Having seen the spatial hierarchy established inside, we should also take account of the outside. As mentioned, the spatial hierarchy is established in accordance with the frame of the *Axis Mundi & Cosmic Cross*. Since this frame only involves the space of the "inside", everything being on the "outside" of a built space should have nothing to do with this frame. That is, the outside is

excluded from the architectural representation of the cosmic structure, and from the perspective of the inside, the outside—a formless expanse surrounding the inside—is an 'out-of-rank space' or the 'lowest-ranking space' (Fig. 16).

4.1.2 Analyzing the *Do's & Taboos* in the Frame of the Including & Excluding Structures Shorter-cycle Theme

The *do's & taboos* regarding the spatial hierarchy followed in the Feng-Shui and the Vāstu-Shāstra traditions, also support the architectural representations in the frame of the *Including & Excluding Structures* shorter-cycle theme. As indicated by Aart Mekking, this shorter-cycle theme, as based on the *Sociomorphic* long-cycle tradition of architectural representations, is concerned with family, clan and society-related topological structures.[5] Later we will see that these *do's & taboos* do not only stipulate the hierarchical relationships between the different parts of a built space, but also tell how these different parts should be allocated to the different groups of human beings or divine beings residing in this built space. According to these *do's & taboos*, the higher-ranking parts should exclusively belong to the higher-class groups, whereas the lower-ranking parts exclusively belong to the lower-class groups.

Therefore, the 'center'—the supreme position—is always reserved for the highest-class and the most revered group. This can be well exemplified by the sanctuary—the main hall of a Chinese temple or the *Griha-nabhi* of an Indian temple, which houses the altar of the main deity whose status is considered higher than the other deities of this temple. The main hall of a Chinese house and the *Puja* room of an Indian house are also good examples, as they are exclusively reserved for the divine deities and ancestors whose status is much higher than temporal human beings. Surely, within a built space, the parts around the center should thus be allocated to the groups with lower status. For instance, within a Chinese or an Indian temple, the rooms beside, around or far from the sanctuary are usually used for worshipping less important deities or the attendants of deities. Within a Chinese house or an Indian house, people can live in most rooms except for the main hall or the *Puja* room because their status is considered lower than that of deities and ancestors. As mentioned earlier, the 'outside', as excluded from the architectural representation of the cosmic structure, is usually seen as an 'out-of-rank space'. Hence it should belong to the 'out-of-rank group' or the 'lowest-ranking group' and be totally excluded from the groups residing inside the built space (Fig. 17).

[5] Mekking 2009, pp. 41-42, 44.

It is very clear that a topological structure characterized by the distinction between 'them' and 'us' is created according to the spatial hierarchy. As we can imagine, the members from a higher-class group usually treat those from a lower-class as 'them' and normally do not allow 'them' to enter the part exclusive to the higher-class group. Therefore, the social realities regarding the differentiation among the groups with different statuses are also represented by the architectural *do's & taboos* regarding the spatial hierarchy. Surely, the representations of the social realities are based on the representations of the cosmic realities as mentioned earlier.

4.1.3 Analyzing the *Do's & Taboos* in the Frame of the Holy & Unholy Zones Shorter-cycle Theme

Moreover, the *do's & taboos* regarding the spatial hierarchy should also be analyzed and compared in the frame of the *Holy & Unholy Zones* shorter-cycle theme of architectural representations. According to Aart Mekking, this shorter-cycle theme contains all tripartite architectural structures, which represents the socio-cosmic spheres of the living and the dead, including the horizontal zoning of ground plans as well as the vertical zoning of the buildings and its façades.[6] Later we will see that these *do's & taboos* regarding the spatial hierarchy are indeed concerned with the horizontal zoning, suggesting that there should be the holiest zone, the less holy zone(s) and the unholy zone within a built space. It is important to note that, within a built space, the degree of holiness of each part is usually in accordance with its hierarchical position. That is, the higher a part is ranked, the holier it could be.

Accordingly, the center as the supreme position of a built space is always esteemed as the holiest part. This can be confirmed by the sanctuary of a temple or a house. In a Chinese temple and house, the main hall where the most important altar is located is undoubtedly the holiest room compared to the others. The same goes for the *Griha-nabhi* in an Indian temple and the *Puja* room in an Indian house. As also mentioned, according to Vāstu-Shāstra texts, only the holy temple but not ordinary houses can be built in the center of a city or village. Obviously, this reflects what Mircea Eliade asserts in his *The Sacred and the Profane*: only the holiest site or building with its great cosmological meaning is allowed to be placed in the center of a territory.[7]

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[6] Mekking 2009, pp. 42-43.

[7] Eliade 1987, pp. 20, 39, 45. "*For religious man, space is not homogeneous; he experiences interruptions, breaks in it; some parts of space are qualitatively from others... For religious man, this spatial non-homogeneity finds expression in the experience of an*

With respect to the different parts between the center and the outer boundary, their degrees of holiness vary considerably depending on their hierarchical positions conditioned by the *do's & taboos* concerned with the four directions as mentioned earlier. Hence in the Chinese Feng-Shui architectural tradition, the front section of a built space could be holier than the back section, and the left part holier than the right part. In the Indian Vāstu-Shāstra tradition, the sections of north, east and northeast could be holier than those of south, west and southwest; also in terms of a clockwise sequence, the preceding position is likely to be holier than the one that follows.

It goes without saying that the space outside the boundary of a built space, as an 'out-of-rank zone' belonging to the 'out-of-rank groups', is usually treated as the most unholy domain (Fig. 18). Later we will see some interesting *do's & taboos* concerned with the location of toilets found in old texts and modern practice of Feng-Shui and the Vāstu-Shāstra, which perfectly support the idea about the inside and outside. According to these *do's & taboos*, given that the toilets are very unclean and unholy, people had better place them outside the house, and the entrances of houses should never directly face them. However, in modern days, toilets are no longer located outside, and we can find a lot of *do's & taboos* of contemporary Feng-Shui and Vāstu-Shāstra that strongly ask people to place toilets in the lower-ranking part of their houses. For example, in the Feng-Shui practice, toilets are instructed to be placed on the right side of the house; in the Vāstu-Shāstra practice, toilets should never be placed in the northeast part of the houses.

4.1.4 The Spatial Hierarchy within Built Spaces as a Representation of the Cosmic Order

As discussed in Chapter 2, the built space with a definable center and two orthogonal horizontal axes can be an architectural representation of the 'cosmic structure', for it highlights the frame of the *Axis Mundi & Cosmic Cross*. Therefore, the spatial hierarchy created within the built space in accordance

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opposition between space that is sacred-the only real and real-ly existing space-and all other space, the formless expanse surrounding it... For it is the break effected in space that allows the world to be constituted, because it reveals the fixed point, the central axis for all future orientation... The same symbolism of the center explains other series of cosmological images and religious beliefs. Among these the most important are: (a) holy sites and sanctuaries are believed to be situated in the center of the world; (b) temples are replicas of the cosmic mountain and hence constitute the pre-eminent 'link' between earth and heaven... A space is often left empty in the middle of the village; there the ceremonial house will later be built, with its roof symbolically representing heaven."

with this frame can be seen as an architectural representation of the 'cosmic order'. As we have learned, the cosmic order is thought to be manifested by the sun's motion, by the Polaris, by the imagined holy mountains in the north, etc. The *do's & taboos* regarding the spatial hierarchy of the Feng-Shui and the Vāstu-Shāstra traditions thus play important roles in supporting such a kind of representation of the cosmic order. Moreover, according to these *do's & taboos*, we can also clearly see the correspondence between the frame the *Axis Mundi & Cosmic Cross* and the frames of the *Including & Excluding Structures* and the *Holy & Unholy Zones*.

In this chapter, the discussion and comparison of these *do's & taboos* will be conducted in the three frames of architectural shorter-cycle themes－the *Axis Mundi & Cosmic Cross*, the *Including & Excluding Structures* and the *Holy & Unholy Zones*. 4.2 will focus on the principle of '*the center as the supreme position*', 4.3 will deal with the two principles followed in the Feng-Shui architectural tradition－'*the superiority of the front over the back*' and '*the superiority of the left over the right*', and 4.4 will focus upon the two principles followed in the Vāstu-Shāstra architectural tradition－'*the superiority of the north and the east over the south and the west*' and the '*clockwise order*'.

4.2 *Do's & Taboos* Supporting the Principle of 'the Center as the Supreme Position'

According to the *do's & taboos* concerned with the spatial hierarchy, three kinds of centers should be taken into account: the 'middle of the site', the 'courtyard' and the 'sanctuary'. The two former centers are usually 'geometric centers', whilst the latter is usually a 'conceptual center'. In many Chinese and Indian temples and houses, we can observe the coexistence of the three kinds of centers. In spite of some differences in terms of their definitions, the three kinds of centers all highlight their locations as the places where the *Axis Mundi* is represented.

4.2.1 The Middle of the Site

The Feng-Shui and Vāstu-Shāstra *do's & taboos* regarding the middle of the site as the center usually put emphasis on certain kinds of religious ceremonies that should be performed at this crucial place at the very beginning of the construction work. By means of these ceremonies, the *Axis Mundi* and the cosmic center can be well represented in the middle of the site. Since an ideal and auspicious site should be a square or rectangle that can fit a Feng-Shui Diagram or a Vāstu-Shāstra Mandala, the middle of the site usually coincides with the central plot of this diagram or mandala. Therefore, it should be seen as a geometric center.

Feng-Shui Do's & Taboos concerning the Middle of the Site

As we have seen in Chapter 2, the 11th-century *Dili Xinshu* instructs people to erect a pole, the *Dugui*, in the middle of the site at the initial stage of the construction work.[8] Undoubtedly, this pole marks the middle of the site

[8] Wang 2003, pp. 25-33. "*Before the construction work, one shall make sure that the site has its four sides oriented to the four cardinal directions... For countries, there shall be cities; for people, there shall be dwellings; for deities and ghosts, there shall be temples and shrines. In the Zhou Dynasty, the official of Tufang (in charge of the land survey and planning) usually applied the so-called Dugui (a sundial-like pole) to check the shadows cast by the sun so that he could define the different directions of the site... In order to define the east and the west, in the daytime, one shall examine the shadows cast by the sun at different hours, and in the nighttime, one shall examine where the Polaris is... At sunrise, the shadow of the Dugui points to the west; at sun-set, it points to the east... After making sure that the site (or ground plan) has its four sides oriented to the four cardinal directions, one shall erect another four poles at the four corners of the site (or ground plan).*"（將欲營地事，必先正四方。……於邦國則有都鄙，於人民則有居處，於

as the crucial center of the space to be built, representing the *Axis Mundi* and highlighting the cosmic center as the original point of the cosmos.

Another meaningful ceremony concerning the middle of the site is recorded in the 18th-century *Zhaipu Dacheng*:

> *Before the commencement of a construction work, a wooden pole shall be erected at the 'Central Square' of the site, and accordingly, the twenty-four primary directions can be defined. On this pole, a tablet with the word 'Benfang' (which means the 'Central Place') shall be nailed. With the pole (as a point of reference), the entire ground plan consisting of the courtyard, rooms and doors can be well arranged in a regular way.*[9]

This passage instructs that the 'Nine-Square Diagram' should be mapped onto the building site before the construction begins, and the wooden pole erected at the 'Central Square' of this diagram thus highlights the middle of the site as the center of the to-be-built space. This wooden pole as a representation of the *Axis Mundi* also implies that the middle of the site－the 'first fixed point'－should represent the 'original point' of the cosmos, that is to say the cosmic center. Without the identification of the middle of the site as the center, no space can be built to represent the cosmic structure on the site. Surely, in terms of the spatial hierarchy, the center is superior to any other part of the site.

Moreover, in the 16th-century *Huitu Lubanjing*, we can find another passage saying that, at the very beginning of the construction work, a temporary altar should be built at the site's center in order to seek protection from the divine power for the future construction work:

> *Before starting to establish the primary pillar and beam of the house, the master carpenter shall, at an auspicious time of an auspicious day, set a temporary altar in the middle of the site... He shall then worship and make sacrifices to the 'lords of land' of the three realms (i.e. of the heavenly realm, the terrestrial realm and the inferno realm), the 'gods of house' residing in the five directions (i.e. center, north, east, south and west), the master Luban (i.e. the patron deity of carpenters and other craftsmen), and the other Taoist immortals.*[10]

鬼神則有祠廟。……周官土方氏掌土圭之法，以致日影，以土地相宅。…晝參諸日中之影，夜考之極星，以正朝夕。……立表於中，日初出之時度其表影以知西，日初入之時以之東。……既正四方，據其位置，於四角各立一表。）

9 Wei 1985, pp. 56-57.「中宮所在之處，定一高樁，然後長牽一線，析定二十四方位。用扁樁寫「本方」字樣釘之。逐一清楚，以便排層間天井開門放水合法等處。一一准定，方得照局式而起造。」

10 *Huitu Lubanjing* 1998, p. 58.「凡造作立木上樑侯吉日良時，可立一香案於中亭設安。……匠師拜請三界地主、五方宅神、魯班三郎、十極高真。」

Obviously, this temporary altar is a representation of the *Axis Mundi*, which should be erected in the middle of the site-the center of the to-be-built space-before the construction begins. Through this *Axis Mundi*, people can propitiate and communicate with various divine beings in Heaven or the Underworld, seeking their blessing and protection for the space about to be built. Since the middle of the site is the place where various divine beings are asked to gather, this place should be seen as the supreme position of the site.

Nowadays, in Taiwan, Hong Kong as well as many other areas of the Chinese cultural sphere, people still tend to hold a 'ground-breaking ceremony' at the initial stage of a building construction, and this ceremony usually consists of two primary parts which correspond to the above prescriptions in the *Zhaipu Dacheng* and the *Huitu Lubanjing*. First, in the middle of the site, people have to build a square earth mound with its four sides oriented to the four cardinal points, and erect a square wooden pole onto the middle of the square mound (Fig. 186). Second, next to this mound, people ought to build a temporary altar on which various offerings to the lords of land, various deities in Heaven, and *Luban* as the patron deity of craftsmen are prepared (Fig. 187). It is important to note that this altar should be oriented to the central mound and pole, so that people are able to face the central mound and pole when making offerings before the altar. After the offerings are made, a group of people including the owner of the site, the architect, the contractor and all others involved in the construction work should break the mound with spades together, and then the construction work is pronounced to begin officially (Fig. 188).

Vāstu-Shāstra Do's & Taboos concerning the Middle of the Site

Likewise, what should be done/performed and how should they be done/performed in the middle of the site at the initial stage of the building construction are also important subject matters in the Vāstu-Shāstra architectural tradition. In the previous chapter, we have seen some Vāstu-Shāstra *do's & taboos* concerned with the wooden pole as a gnomon that should be erected in the middle of the site, according to which the four directions can be defined. As we have also discussed, this gnomon is quite comparable with the *Dugui* mentioned in Feng-Shui texts, both of them representing the *Axis Mundi* and highlighting the middle of the site as the supreme center of the to-be-built space.

In addition, more prescriptions concerning the middle of the site can be found in some Vāstu-Shāstra texts. In the *Mayamatam*, a passage about the 'square pit dug in the middle of the site' is recorded:

> *Next, at the center of the site a square piece of land orientated to the cardinal points must be dug out to the depth of one cubit... The wise man should fill it with water at nightfall. Then, after purifying himself and concentrating his mind, he lies down on the ground beside the pit facing east and he begins his fast by pronouncing this formula: "Earth, at this site, prosper in riches and in harvests! Be fecund! Salutations to Thee! Be Propitious! At day break the wise architect examines the pit; if he sees a small residue of water he is to consider this as a guarantee of success; if the pit is damp, buildings will be destroyed and if it is dry harvests and riches will disappear. When the hole is filled up with its own earth the site is of average quality... if it overflows with earth the site will prove excellent and if it is not packed full with earth it is of inferior quality.*[11]

As is shown in the quote, the purpose of digging this central pit is to examine the soil of the site; whether the soil is qualified and auspicious can be judged according to its water retention capability. Similar prescriptions about digging a pit in the middle of the site can also be found in some other texts, such as the *Mānasāra*,[12] the *Kāshyapashilpa*[13] and the *Samarāngana-Sūtradhāra*.[14] These prescriptions raise the following questions: Why should people dig this meaningful pit in the middle of the site? Why should this pit be square in shape with its four sides oriented to the four cardinal directions?

Definitely, these questions can be easily answered if we see the middle of the site as the crucial place where the *Axis Mundi* should be represented. As a place where the *Axis Mundi* is represented, this central pit should be located at the intersection point of the two orthogonal horizontal axes representing the *Cosmic Cross*. The square shape of the pit with its four sides oriented to the four cardinal points thus highlight the east-west and north-south axes as coinciding with the two orthogonal horizontal axes of the site that represent the *Cosmic Cross*. Furthermore, this central pit also signifies the first fixed point of the space, a representation of the 'original point' of the cosmic, and hence the quality of the soil from it should be much more important and critical than that from any other part of the site.

Nowadays, such kind of square hole dug in the center of the site still can be observed in the ground-breaking ceremony in India, though it is not necessarily meant for the examination of the quality of the soil. For instance,

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[11] Dagens 1994, p. 19.
[12] Acharya 1994, pp. 17-18.
[13] Ślaczka 2006, pp. 32-38.
[14] Sharma 2007, *Samarāngana-Sūtradhāra of Bhojadeva 1*, pp. 71-73.

a ground-breaking ceremony of the Renault-Nissan Automotive India car manufacturing plant is performed at Oragadam near Chennai, and the Japanese Vice-President of this company is filling up a square hole dug in the middle of the site (Fig. 220).

Moreover, many Vāstu-Shāstra texts also instruct that, at the initial stage of the construction work, certain offerings should be made to the deities thought to reside on the site. The following two passages are found in the *Mayamatam* and the *Mānasāra*:

> *It is prescribed that offerings should be made to each god in his own place; individual and common offerings are made starting with that to Brahma.*[15] *(Mayamatam)*
> *(At first) the ground should be cleansed and then the plots of gods should be marked either in the Manduka plan (i.e. 8x8 Vāstu-Shāstra Mandala) or in the Parama-sayika plan (9x9 Vāstu-Shāstra Mandala). Offerings should be made to Brahma and other gods as well as to the Rakshasas (demons)... Amidst all auspicious sounds, the offerings should be made to Brahma and all gods in order by pronouncing their names separately with the mystic syllable 'Om' at the beginning and 'Namah' in conclusion... The deities beginning with Brahma and ending in Apava are placed in the plots assigned to the gods (in the interior). And all other gods should always be outside this part... If all details of the ground-plan be arranged without making these offerings, the site will be destroyed by the terrible demons; to avoid this defect, the sacrificial offerings must be made.*[16] *(Mānasāra)*

As indicated by the two passages, since the Vāstu-Shāstra Mandala is used as the basis of the site, the arrangement of deities on the site should be the same as their arrangement in the mandala. Moreover, given that *Brahma*, residing in the middle of the site, is superior to all the other deities, people should firstly make offerings to him. Besides, the passage found in the *Mānasāra* also implies a significant principle regarding the spatial hierarchy: '*the closer to the center, the higher it is ranked*'. As we can see, after having made offerings to *Brahma* in the center of the mandala, people should make offerings to the inner deities surrounding *Brahma*, and then to the outer deities. As we can see, after having made offerings to *Brahma*, people should made offerings to the inner deities, and then to the outer deities. It goes without saying that the *Rakshasas*, who

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[15] Dagens 1994, p. 51.
[16] Acharya 1994, pp. 59-62.

are treated as the evil "others" and are kept outside the Vāstu-Shāstra Mandala, should be the last ones for people to make offerings to.

4.2.2 The Courtyard as the Center

According to Feng-Shui and Vāstu-Shāstra texts, the ground plan of a built space, just like the site, should be arranged on the basis of Feng-Shui Diagrams and Vāstu-Shāstra Mandalas. In this case, the central plot of the diagram or mandala should coincide with the location of the courtyard. In the old texts of both Feng-Shui and Vāstu-Shāstra, we can find many prescriptions regarding the courtyard as the center of a built space.

Feng-Shui Do's & Taboos regarding the Courtyard as the Center of the Ground Plan

The following two passages can be found in the *Zhaipu Dacheng* and the *Bazhai Zaofu Zhoushu*:

> *One shall imagine that there is a cross in the courtyard, and in the center of the cross he shall place the compass.*[17] *(Zhaipu Dacheng)*
> *Of a house, the rooms (of wings), the inner hall and the outer hall shall all be arranged to face the courtyard that is seen as the 'Mingtang', so that the family will be prosperous.*[18] *(Bazhai Zaofu Zhoushu)*

The first passage shows that the *Cosmic Cross* should be represented in the courtyard, and the center of the *Cosmic Cross*, where the *Axis Mundi* is erected, should be the place of the compass. With such a compass, the center of the courtyard thus serves as a point of reference by which the different directions can be defined. According to this passage, the courtyard should be seen as the center of the whole ground plan of the house.

In the second passage, the courtyard is referred to as the *Mingtang*, an important symbol as mentioned several times before, which represents the holies place where Earth meets Heaven and, surely, the *Axis Mundi*. As having been discussed in Chapter 3, the 'orientation' can be seen as a powerful 'connection'. Therefore, once the rooms and halls are built to face and surround the courtyard, they are also connected to the *Axis Mundi*, through

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[17] Wei 1985, p. 114.「以天井十字中心，下羅經。」
[18] Huang 1998, p. 12.「凡房與內廳、外廳，俱以天井為明堂，財祿之所自也。」

which the heavenly grace may come down to these rooms and halls of the house. Besides, in the Chinese architectural tradition, the courtyard is also often called '*tianjing*' (天井) which literally means 'sky-well',[19] or the 'well towards Heaven', because the courtyard surrounded by buildings is similar to a well with its opening towards the sky. So far, it is very clear that, in the Feng-Shui architectural tradition, the courtyard as a representation of the *Axis Mundi* is often conceptualized as the center of the ground plan. In the Chinese architectural tradition, the courtyard as the center of the house plan can be found in numerous examples (Fig. 232-238, 242, 243, 249, 250). Later we will see more Feng-Shui *do's & taboos* regarding the protection of the courtyard.

Vāstu-Shāstra Do's & Taboos regarding the Courtyard as the Center of the Ground Plan

In many ancient Vāstu-Shāstra texts, we can also find the prescriptions regarding the courtyard as the center of a built space. For instance, it is said in the *Mānasāra*:

A courtyard should be furnished in the central part of a dwelling...[20]

Moreover, as is also shown in the *Mānasāra*, house plans should be arranged on the basis of Vāstu-Shāstra Mandalas, and the courtyard of a house plan is supposed to be represented by the central square, namely the '*Brahma* Square' (Fig. 141). Accordingly, the fact that the courtyard is seen as the supreme center in the Vāstu-Shāstra tradition is beyond question. It is not difficult to see in the Indian architectural practice that many traditional houses have a courtyard as the center of the ground plan (Fig. 270-272).

Besides, in the *Vishwakarma Vāstu-Shāstram*, the importance of the central courtyard is also highlighted in terms of the parallel between the house building and the human body: the courtyard of the house should be compared to the 'human eye', and hence a house without a courtyard at its center is like a blind man.[21] According to this parallel, we again see the influence of the *Anthropomorphic* long-cycle tradition on the Vāstu-Shāstra architectural tradition. Since the eye signifies 'to see' and the courtyard has its opening upwards, this parallel implies that, through the courtyard, the house can see, and thus can be connected to Heaven. In this sense, the courtyard of Indian houses and that of Chinese houses are very comparable. As mentioned earlier, in the Chinese architectural tradition, the courtyard is usually called '*tianjing*' which

[19] Faure 2005, pp. 282-283.
[20] Acharya 1994, p. 192.
[21] Sastri 1958, p. lvii.

means 'the well towards Heaven', according to which the courtyard is supposed to be the place where the connection between house and Heaven should be established. It is clear that the *Axis Mundi* as the connection between the center of the house and the center of Heaven is represented in the courtyard.

4.2.3 The Sanctuary as the Center

The sanctuary, as its name suggests, is the crucial part that represents the holy of holies in a built space. In a temple, it is usually the magnificent room in which the main deity is worshipped; in a house, it is usually the room for the divine beings but not for the human beings to reside in. In both the Feng-Shui and the Vāstu-Shāstra traditions, we can find many *do's & taboos* that regard the sanctuary as the supreme center of a built space.

Feng-Shui Do's & Taboos regarding the Main Hall as the Center of the Ground Plan

In the Chinese architectural tradition, the 'main hall' usually plays the role as the sanctuary in the temple or house. However, what most old Feng-Shui texts are concerned with is the main hall of the house rather than that of the temple, and hence the *do's & taboos* we are going to discuss all deal with the main hall as the center of the house. The main hall of the house is usually used as the family shrine and regarded as the inner sanctum of the family, in which deities and ancestors are worshipped together.[22] Therefore, the main hall is also called 'the hall of ancestors' (祖先廳) or 'the hall of deities' (神明廳). It is important to note that such a main hall must be located in the middle of the central wing and always faces the front side of the house (Fig. 232-236). By superimposing the house plan onto the 'Nine-Square & Eight-Trigram Diagram', we can see that the main hall is represented by the square of the 'Principal Position' (伏位), but not the central square (Fig. 43). As we know, the central square should coincide with the courtyard. Therefore, the courtyard is seen as a 'geometric center', while the main hall should be seen as a 'conceptual center'.

Let us take the '*Kan* House' (i.e. the south-oriented house) as an example (Fig. 44). As we can see, in such a house, the main hall, facing the south, is located in the 'Square of *Kan*' which represents the 'Principal Position' in the north. In the *Bazhai Zaofu Zhoushu*, a passage concerning the main hall of the

[22] Flath 2005, pp. 343-345.

Kan House can be found:

> *As regards the Kan House, it shall have the ancestral hall located in the Square of Kan (i.e. the northern square)... In this case, the 'Square of Kan' shall be regarded as the 'Principal Position', which is the most auspicious square (among the eight periphery squares of the diagram)... As the most auspicious square, the 'Principal Position' shall be the location for the ancestral hall. If there is no need to have an ancestral hall in the house, it shall be the location for the master bedroom.*[23]

As shown in this passage, the 'Principal Position' occupied by the main hall should be seen as the most auspicious one among the eight periphery squares represented by the eight trigrams of *Bagua*. Besides representing the most auspicious direction, the main hall is also thought to be the most vital part of the house, as indicated by the two following passages found in the *Bazhai Zaofu Zhoushu* and the *Zhaipu Dacheng*:

> *In an auspicious house, there must be a main hall. The house without a main hall is like a man without the soul. If the main hall is not situated in the center (of the central wing), it is not auspicious.*[24] *(Bazhai Zaofu Zhoushu)*
> *(Of a house), the central main wing is like the householder of a family and like the trunk of a human body, while the two side wings are like the servants of the master and like the limbs attached to the trunk.*[25] *(Zhaipu Dacheng)*

The two passages again demonstrate how the *Anthropomorphic* long-cycle tradition of architectural representations exerts its influence on the Feng-Shui tradition. As suggested by the first passage, the importance of the main hall for a house can be compared with the importance of the soul for a human being. Without souls, human beings are mere dead bodies; without the main hall, the houses are nothing more than dead spaces. The second passage, referring to the 'main wing' as the trunk and the 'side wings' as the limbs, implies that the main hall situated in the middle of the central wing can be compared to the head of a human body (Fig. 32). The names of the different parts of the Taiwanese *Sanheyuan* house also support this kind of *Anthropomorphic* tradition. In such a

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[23] Huang 1998, pp. 100, 106-107.「（坎宅）祖堂宜坎。……伏位在坎，上吉。……伏位上吉不安祖宗，則作臥房。」
[24] Huang 1998, p. 26.「每棟之中，必要一廳乃吉，無廳者，無元神，不吉。廳不居正中者凶。」
[25] Wei 1985, p. 576.「曰正屋為主人，為本身。兩廊為僕，從為手足。」

traditional courtyard house, the central wing is usually called *Tsiann-Sin* (正身) which denotes the 'body trunk', and the side wings (i.e. left and right wings) are usually called *Tshun-Tshiu* (伸手) which means the 'stretching arms' (Fig. 45).[26] Besides, we can also find in the traditional *Siheyuan* houses in Beijing such a kind of analogy between the building and the human body. Of a *Siheyuan* house, the two rooms next to the main hall are usually called *Er-Fang* (耳房) meaning 'ear rooms'.[27] Undoubtedly, both the *Tshun-Tshiu* of the *Sanheyuan* house and the *Er-Fang* of the *Siheyuan* house imply that the main hall should be regarded as the 'head'.

According to another two passages found in the *Bazhai Zaofu Zhoushu*, we can understand why the main hall that functions as the family shrine should be regarded as the center of a house:

> *(When planning a house), one shall first consider the hall of ancestors (i.e. main hall) and then the bedrooms. This is an important principle emphasized by most texts (of Feng-Shui). The prosperity of the family and its descendants depends heavily on the protection provided by their ancestors, and the individual's destiny is determined by his/her bedroom.*[28]
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> *The 'small ancestral shrine' (i.e. the ancestral hall for a family) is the core of a house... The 'big ancestral shrine' (i.e. the ancestral shrine for a whole clan) is the very core of a village.*[29]

The first passage shows that the main hall as a family shrine should be the top priority in the house planning. As a place where ancestors and deities are worshipped, the main hall is undoubtedly the holiest zone of the house. Unlike the courtyard just reminding people of the ancient *Mingtang*, the main hall is a really existing holy space in which religious rituals are performed regularly. In a typical main hall, we can always find some significant elements highlighting that this *Holy Zone* is also a place where the *Axis Mundi* as well as the cosmic center is represented. Among these elements, the most prominent one is probably the '*Zhongliang Bagua*' (中樑八卦), namely 'the *Bagua* on the central beam' (Fig. 261). This '*Zhongliang Bagua*' is basically identical with the well-known '*Taiji-Bagua* Diagram' of which the center as the *Taiji* represents the 'Supreme Ultimate' and the eight trigrams of *Bagua* represent the eight main directions (Fig. 132). As we can understand, this diagram also clearly represents

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[26] Chen 1993, p. 40.
[27] Li, Qian-Lang 2007, pp. 36-37.
[28] Huang 1998, p. 10.「先祖宗，重臥房，宅書要語，蓋祖宗蔭子孫之榮瘁，臥房關個人之休咎。」
[29] Huang 1998, p. 21.「小祖堂乃一居根本……大祠堂乃合族根本。」

the cosmos and its center. The only difference between the *Zhongliang Bagua* and the *Taiji-Bagua* Diagram is that, in the former, the *Taiji* is presented in words, but in the latter, the *Taiji* is presented in a symbolic form. As being always attached to the middle of the central beam of the main, this *Zhongliang Bagua* undoubtedly implies that the main hall is the place where the cosmic center should be represented,[30] and that the *Axis Mundi* as the connection between the center of Earth and that of Heaven is thought to pass through the middle of the main hall-the center of the house.

According to the second passage as mentioned above, the ancestral hall as the core of the house can be compared with the ancestral shrine as the core of the village. In southern China, there are a lot of the so-called 'single-surname villages', each only containing the families from the same lineage and clan. That is to say, these families from the same village have common ancestors. Therefore, they usually tend to build an independent ancestral shrine in their village for the worship of their common ancestors. In some sense, the ancestral shrines in Chinese villages stand prominently like the churches in medieval towns in Europe,[31] in that they all represent the center and the *Axis Mundi* of the residential territory. For example, the ancestral shrine of the Zhang's clan is built at the highest and most auspicious place of the village of Taxia, facing a river while being backed by a gorgeous hill (Fig. 164).

Vāstu-Shāstra Do's & Taboos regarding the Altar as the Center of a House and regarding the Temple as the Center of a City/Village

In old Vāstu-Shāstra texts, we can also find many *do's & taboos* regarding the sanctuary as the center of a built space. For a house, the sanctuary should be an altar, and for a city or a village, the sanctuary should be a temple.

Let us first consider the family altar as the center of the house plan. The following two passages can be found in the *Mānasāra* and the *Mayamatam*:

> *(In a house), near the Brahma quarter (central plot) should be the pavilion for wedding and other ceremonies.*[32] *(Mānasāra)*
> *Only for Brahmins, kings, and Vaishyas is there a platform in the center (of a house); offerings are made there three times a day and it is honored with flower, perfume, etc. Its height is three spans as is its width. In its center is an altar to Brahma with dimensions half those of the platform... No platform (nor altar) to Brahma should be set up*

[30] Dong 1996, p.38.
[31] Ho 2005, p. 297.
[32] Acharya 1994, p. 401.

for Sudra or other (low) castes.[33] *(Mayamatam)*

The two passages point out that, in a house, there should be a pavilion or platform serving as the family altar built in the center which is represented by the '*Brahma* Square' of the Vāstu-Shāstra Mandala. For both the courtyard and this family altar occupy the same place represented by the central '*Brahma* Square', it is reasonable to assume that the family altar is located in the central courtyard as well. In this case, the family altar of the Indian house is precisely located at the 'geometric center', unlike the main hall of the Chinese house that can merely be seen as a 'conceptual center'. As we can imagine, with this altar as a place for human beings to meet Heavenly divine beings, the representation of the *Axis Mundi* in the courtyard will be much stronger and more complete, and this courtyard, consequently, should also be seen as a holy space. However, as mentioned in the second passage, only the three higher castes, namely Brahmins, Kshatriyas, and Vaishyas, but never the other lower castes are allowed to build such a family altar in the center of their houses. This fact seems to imply that neither the *Axis Mundi* nor the *Holy Zone* is allowed to be represented in the houses of the 'polluted and unholy people'. The prescription regarding the pavilion or altar to be established in the center of the house plan also applies to the king's palace (Fig. 142), as the following passage can be found in the *Mayamatam*:

> *There is an altar in the very center of the palace with a height and a width of half a pole; the platform of 'Saha' (i.e. Brahma), upon which this altar rests, is larger than it by one pole all around.*[34]

This can be well exemplified by the palace compound in Jaipur City, which is known as the City Palace today. As we can see, the pavilion-like 'Diwan-i-Khas' is situated in the center of the courtyard of this palace compound, which serves as a grand ceremonial 'Hall of Public Audience'.[35] Though not specifically used as an altar, it seemed to be built to respond the above prescription as mentioned in ancient Vāstu-Shāstra texts.

Now we turn to the *do's & taboos* regarding the temple as the sanctuary and the center of a city or village. The following passages can be found in the *Samarāngana-Sūtradhāra*, the *Mayamatam* and the *Mānasāra*:

> *In the center of the town deserves to be created the temple of the one born of the lotus i.e. Brahma...*[36] *(Samarāngana-Sūtradhāra)*

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[33] Dagens 1994, p. 579.
[34] Ibid., p. 627.
[35] Sachdev & Tillotson 2002, pp. 67-68.
[36] Sharma 2007, *Samarāngana-Sūtradhāra of Bhojadeva 1*, p. 106.

(In a village), a temple or an altar is installed at the center which is called the place of Brahma.[37] *(Mayamatam)*
Pavilions should be built in holy places, in pleasure gardens, in the center of villages and such other architectural objects (e.g. towns)…[38] *(Mānasāra)*

As shown by the three passages and the illustrations in the *Mānasāra* (Fig. 144), we can clearly see that a temple (or an altar or pavilion) should be built in the center of a city or village, occupying the '*Brahma* Square'. Obviously, the temple built in the center of a city or village is quite comparable with the altar built in the center of a house, both representing the central *Holy Zone* and the *Axis Mundi*. However, it is hard to find an existing city or village of which there is a temple built exactly at the 'geometric center' represented by the *Brahma* Square. Nonetheless, we still can find in some cities or villages that a great temple is 'mentally constructed' as occupying the center; the location of this temple is a 'conceptual center'.

The most impressive instance is probably the sacred city of Varanasi which is said to represent the original point of the cosmos, or the cosmic center. As mentioned in Chapter 2, the Vishvanath Temple dedicated to *Shiva* as the ending and the focal point of the *Panch-Kosi* pilgrimage route is usually thought to represent the center of Varanasi.[39] However, according to the Varanasi's map in scale, we can clearly see that the Vishvanath Temple does not really occupy the 'geometric center' but just represents the 'conceptual center' of the city, as it is located in the city's eastern part and on the bank of the Ganges (Fig. 289).

Moreover, as indicated by some other Vāstu-Shāstra texts, in the center of a city or a village, it is not the temple that should always be built. For example, in the *Vishwakarma Vāstu-Shāstram*, we can find the prescriptions that the king' s palace should be built in the center of some types of cities.[40] According to this text, a city belonging to the types of *Prastaranagara*, *Swastika*, *Jalanagara* and *Astamukha Nagara* should have a king's palace but not a temple built in its center. Besides, it is also mentioned in the *Mayamatam* that, while most palaces of 'kings' should be built in the western or southern part of a city, the palace of the 'emperor' or the 'highest class king' should be built in the center of a city.[41] Apparently, there is a conflict between these instructions and those mentioned earlier, as the city center can not be occupied by the temple and the royal palace

[37] Dagens 1994, p. 65.
[38] Acharya 1994, p. 340.
[39] See: 2.2.2.
[40] Sastri1958, pp. xxviii-xxxiii.
[41] Dagens 1994, p. 623.

at the same time. This conflict is probably a reflection of the ambiguous role of the king in the tradition of Hindu political theology, as mentioned in Chapter 2. On the one hand, a king, who is also a Kshatriya, should merely be seen as a human being; hence he should not be seen as higher as a god.[42] Consequently, it is not suitable for the king's palace to be situated in the city center, the supreme and most sacred place that represents the *Axis Mundi*. On the other hand, a king is also regarded as a divine being and often claims himself to be an embodiment of a particular god.[43] In this case, the king's palace should be seen as supreme and sacred as a temple and thus can be built in the city center.

The king's palace in the city center can be exemplified by the palace compound of Sawai Jai Singh, which occupies the central quarter of Jaipur City with its plan based on a 9x9 Vāstu-Shāstra Mandala (Fig. 287). According to historical records, in 1708, a time of the waning Mughal authority and the resurgent Rajput power, the Hindu king Sawai Jai Singh publicly performed a particular Vedic ritual, the 'Vajapeya Yajna', an ancient rite associated exclusively with the universal ruler, namely the king of the highest order, as if declaring his rights as a paramount sovereign and having obtained the title of 'Samrat' (i.e. emperor).[44] Therefore, no one could challenge his authority to build his palace compound in the center of his city.

Moreover, as regarding the center of the city, the following passage that highlights the principle of '*the closer to the center, the higher it is ranked*' can be found in the *Mānasāra*:

> *Except the Brahma (central) plot all other plots are suitable for all kinds of dwelling houses. It would be prosperous to build the main houses of the twice-born in the four plots, namely, the Aryaka, the Vivasvat, the Mitra, and the Bhudhara. In the plots of Vivasvat, Mitra, and Bhudhara should be built the main houses of the kings (i.e. the Kshatriyas); they are not suitable for the (houses of) the people of the other castes.*[45]

As we can see in the Vāstu-Shāstra Mandala, the *Aryaka*, the *Vivasvat*, the *Mitra* and the *Bhudhara* are the four plots surrounding and most close to the central plot of *Brahma*, respectively to its east, south, west and north. In terms of the spatial hierarchy, the four plots are inferior to the central plot but superior to all the other plots of the mandala (Fig. 140). For this reason, only the people of higher caste, who are seen as the twice-born, but never those of

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42 Flood 2004, pp. 67-74.
43 Ibid.
44 Sachdev & Tillotson 2002, pp. 37-38.
45 Acharya 1994, p. 399.

the other lower castes are allowed to reside in the four plots. Obviously, this also highlights the *Including & Excluding Structures* shorter-cycle theme of architectural representation which is based on the *Sociomorphic* long-cycle tradition.

Surely, the most polluted and lowest outcaste people should live as far as possible from the center and, if possible, should be kept outside the boundary of a city or village. For example, the 'Chandalas', as born from the union of Sudra women with Brahmin men, are said to be the lowest social group and the 'Untouchables'. The Chandalas with a nature of impurity and the Brahmins with a nature of purity are at the opposite ends of the status hierarchy.[46] According to the *Manu Smrti* (i.e. the Laws of Manu)[47], as the outcaste beyond the system of the four classes (Brahmin, Kshatriya, Vaishya and Sudra), the Chandalas have no place within the higher social orders and should dwell outside villages or cities and live by performing menial and polluting tasks such as sweeping excrement from the village.[48]

As mentioned in the *Arthashāstra*, "*Either to the north or the east, burial or cremation grounds shall be situated; but that of the people of the highest caste shall be to the south of the city... Heretics and Chandalas shall live beyond the burial grounds.*"[49] In the Hindu tradition, death is thought to be inauspicious and fraught with the danger of pollution for the bereaved and the danger of being haunted by a malevolent ghost.[50] Hence, the cremation or burial grounds are usually located outside villages or cities. Asking Chandalas as well as heretics to live beyond the burial grounds implies that they are more dangerous and polluting than the burial grounds.

4.2.4 Two Centers of the Temple Plan

As we have seen, at the initial stage of the building construction, there should be only one center, that is to say the 'middle of the site', considered to

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46 Flood 2004, p. 61.

47 The *Manu Smrti* is the most important and earliest metrical work of the Dharma Shastra textual tradition of Hinduism, composed between the 2nd century BCE and the 3rd century CE. Like other Dharma Shastras, the *Manu Smrti* contains a doctrine of *dharma* as a universal, all-encompassing law, which is yet flexible and adaptable to different circumstances and a variety of situations. These Dharma Shastras were used by assemblies of Brahmins throughout the history of Hinduism to help decide legal matters. See: Flood 2004, p. 56.

48 Flood 2004, p. 61.

49 Sharmasastry 1961, p. 54.

50 Flood 2004, pp. 206-207.

be the center of the to-be-built space. Once the building construction has been completed, and the to-be-built space has become the built space, there could be two centers at the same time identified in the ground plan of a built space, the courtyard and the sanctuary, both highlighting the representation of the *Axis Mundi*. In some cases, the location of the courtyard and that of the sanctuary may coincide; however, in many other cases, they do not coincide with each other. Therefore, in the ground plan of a built space, we can often observe the coexistence of the 'geometric center' and the 'conceptual center'. Surely, the two kinds of centers can also be observed in Chinese and Indian temples, although Feng-Shui and Vāstu-Shāstra *do's & taboos* regarding the spatial hierarchy are less concerned with them.

Two Centers of the Chinese Temple

Just like a traditional Chinese courtyard house, a traditional Chinese temple also has two centers-the 'courtyard' and the 'main hall' (i.e. the sanctuary). The former one usually occupies the geometric center of the temple plan, while the latter one is just a conceptual center (Fig. 46).

Let us first consider the 'courtyard' of a temple. In the middle (or at the approximate middle) of the courtyard and in front of the main hall, there is usually an important element, the *Tiangonglu* (天公爐), a big incense burner of which the incense is burnt for *Tiangong* (天公), namely the Grand Heavenly Father. In Taoism, *Tiangong* is usually represented by the 'Jade Emperor' (玉皇大帝), the supreme deity regarded as being higher than all the other ones in the divine hierarchy.[51] Such a *Tiangonglu* clearly puts an emphasis on the courtyard as the center of a temple plan, where the *Axis Mundi* as the connection between Earth and Heaven is represented. Apparently, as being occupied by the *Tiangonglu* that represents the supreme deity, the courtyard should be seen as the supreme position of a temple plan.

Next, the 'main hall' of a temple, just like the main hall of the house, is also a conceptual center in the ground plan. As we can see, it is located at the 'Principal Position' but not the 'Central Square' in terms of the superimposition of the temple plan onto the 'Nine-Square & Eight-Trigram Diagram'. In this main hall, there should be the altar dedicated to the main deity which is superior to any other deity in this temple. In the temple compound, the building that houses the main hall is always the most lofty and prominent one. Undeniably, the main hall is also a place which highlights the representation of the *Axis Mundi* and the connection between Earth and Heaven.

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[51] Li, Xiu-E. 2003, pp. 36-39.

Let us take the Thian Hock Keng Temple (天福宮) in Singapore as an example. It is a temple representing the hybrid of Taoism, Buddhism and Confucianism, in which various Taoist deities, Buddhist Bodhisattva and Confucius are worshiped together. Among these divine beings, the Taoist goddess *Mazu* (媽祖) is the one that is regarded as the main deity of this temple, and, hence, her altar is placed in the main hall. Going inside this temple, we can find an information board (Fig. 157) which shows the ground plan of the temple and instructs how people should worship various deities as well as Bodhisattva and Confucius in a proper sequence, as they are all arranged according to their rankings: higher-ranking deities at higher-ranking places, lower-ranking deities at lower-ranking places. In principle, people should first go to worship the highest-ranking deity before the lower-ranking deities. As the main deity (No. 1) arranged in the middle of the main hall, *Mazu* is the one people should worship first. Moreover, as we can also find, there is a *Tiangonglu* located at the approximate middle of the courtyard and in front of the main hall (Fig. 156). It is important to note that although the *Tiangonglu* is not given a number on the information board, people usually go there to burn incense for the Grand Heavenly Father before entering the main hall to worship *Mazu*.

As we can see, in such a temple, there are two 'centers': one is represented by the main hall in which the altar of the main deity is located, while the other represented by the courtyard in which the *Tiangonglu* of the supreme Grand Heavenly Father is placed. However, which center should be seen as the superior one? It is not an easy question to answer. According to many informants in Singapore, Taiwan and China, who often go worshipping in temples, it seems that people usually have never tried to make it clear regarding the hierarchical relationship between the two crucial places. For these people, both are important 'centers', and there is no need to clarify the hierarchical relationship between them.[52]

Two Centers of the Indian Temple

Likewise, in an Indian temple, we can at least find two places that can be seen as the 'centers' of the ground plan. One is the *Garbha-griha*—the 'sanctum sanctorum', and the other is the *Mandapa*—a pillared pavilion used for public rituals and religious dancing and music. As shown in Vāstu-Shāstra texts and exemplified by many temples, the *Mandapa* should be built in front of the

[52] Interviews with Mr. Zhou (Shanghai, China, 24/03/2008), Mr. Chang (Taxia, Fujian, China, 01/05/2008), Mr. Wu (Taipei, Taiwan, 11/01/2006), Mr. Xie (Taipei, Taiwan, 27/01/2006), Ms. Xu (Puli, Nantou, Taiwan, 03/12/2006), Ms. Cai (Xikou, Chiayi, Taiwan, 30/12/2006) and Ms. Chuang (Singapore, 11/03/2008).

Garbha-griha, and both of them are precisely situated on the central front-back axis of the temple plan (Fig. 143, 221).[53] In terms of their relative locations, the *Garbha-griha* and the *Mandapa* as two centers of an Indian temple are quite comparable with the 'main hall' and the '*Tiangonglu*' as the two centers of a Chinese temple.

Given that the *Garbha-griha* serves as the place where the main deity is worshipped, it resembles the main hall of the Chinese temple. According to Vāstu-Shāstra texts, the *Garbha-griha* should have its plan based on a Vāstu-Shāstra Mandala.[54] Hence, the middle of the *Garbha-griha*, at which the altar or symbol of the main deity is placed, must coincide with the central '*Brahma* Square' (Fig. 67), and this implies that the middle of the *Garbha-griha* should be the supreme position where the *Axis Mundi* is represented.

The crucial role of the *Garbha-griha* in an Indian temple is also highlighted in the *Anthropomorphic* long-cycle tradition of architectural representations. In Sanskrit, the term *Garbha-griha* literally means 'the chamber of womb'[55], which implies that it should be regarded as the 'original point' of the whole temple space and structure. Besides, in the *Agni Purāna*, the *Garbha-griha* of a temple is also compared to the 'heart' of a human body:

> *The consecration of such a temple consists in the act of consecrating its heart.*[56]

Moreover, as mentioned in Chapter 3, the *Shikhara*, a prominent tower representing the holy Mount Meru or Mount Kailash, is usually built on the roof of the *Garbha-griha* of temples (Fig. 83). Therefore, the important meaning of the *Garbha-griha* can also be explained from the perspective of the *Physiomorphic* long-cycle tradition of architectural representations. As a place exclusively reserved for the main deity and as a representation of the holy mountain or the human womb/heart, undeniably, the *Garbha-griha* should be seen as the supreme center of the temple plan, which also highlights the representations of the *Axis Mundi* and the *Holy Zone*. Just like the main hall of a Chinese temple, the *Garbha-griha* of the Indian temple is usually not situated in the geometric center but at the rear part of the temple plan (Fig. 143, 195, 199-202, 221). Only in a small number of cases, the *Garbha-griha* is located in the geometric center (Fig. 196). Therefore, it should be considered to be a conceptual center.

Unlike the *Garbha-griha*, the *Mandapa* is usually located in the geometric

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53 Acharya 1994, pp. 226, 233, 241-243; Dagens 1994, p. 519.
54 Acharya 1994, pp. 198-201; Stierlin 1998, pp. 64-65.
55 Tadgell 1994, p. 302.
56 Shastri 1967, p. 221.

center of the temple compound, precisely or approximately (Fig. 143, 195, 200-202). Besides, the location of the *Mandapa* along with the configuration of the temple plan also highlights the representation of the *Axis Mundi & Cosmic Cross*. As we can see in the plan of the Kailash Temple at Ellora, the *Mandapa* is exactly located at the intersection point of the two orthogonal horizontal axes of the temple plan, and the *Axis Mundi* represented by the *Mandapa* and the *Cosmic Cross* represented by the temple's cross-plan become very clear (Fig. 202). In addition, regarding the same temple, the roof above the *Mandapa* is embellished by a lotus carved in concentric rings, topped by four divine lions pointing to the directions of NS, SE, SW and NW (Fig. 205). All these characteristics imply that the *Mandapa* is a place where the cosmic structure and the cosmic directions should be well represented. Consequently, the center of the *Mandapa* plays a role in representing the cosmic center.

Moreover, in the same temple, it seems that the *Axis Mundi* is not only represented by the *Garbha-griha* and the *Mandapa*, but is also represented by other two prominent constructions—the *Nandi* pavilion (where the *Nandi* bull, the mount of *Shiva*, is enshrined) and the *Gopuram* (i.e. gateway) (Fig. 206, 207). Although the *Nandi* pavilion and the *Gopuram* are hardly to be seen as 'centers' of the temple on account of their functions and meanings, they can be seen as representations of the *Axis Mundi* on account of their physical characteristics. Therefore, the four important building elements from the front to the rear—the *Gopuram*, the *Nandi* pavilion, the *Mandapa* and the *Garbha-griha*—together highlight the 'multi-representation' of the *Axis Mundi* on the front-back axis of a temple plan. Since this front-back axis is in keeping with the east-west axis, such a multi-representation of the *Axis Mundi* also well represents the sun-focused cosmic reality. That is to say, in an east-west oriented temple, the great sun-revealed cosmic power is manifested by a series of representations of the *Axis Mundi*.

4.2.5 The Many Centers of the House in Today's Practice of Feng-Shui and Vāstu-Shāstra

We have seen that, in a to-be-built space or a built space, the center could be the 'middle of the site', the 'courtyard' or the 'sanctuary', and it could be a 'geometric center' or a 'conceptual center'. In a traditional temple or house, people usually do not have problems with how to define its center(s), as such a traditional temple or house usually has a well defined site, a courtyard and a sanctuary. However, the modern houses built in the urban environment are usually the row houses or the high-rise apartments which often do not

have courtyards or sanctuaries. Besides, for the occupants of the high-rise apartments, the site on the ground is far from their living floors; hence they are usually not very conscious of where the boundary and the middle of the site are. Therefore, as it can be imagined, the people living in modern houses are very likely to be confused about how to correctly define the center(s) of a house plan. Surely, the definition of the center(s) is still a great concern in contemporary practice of both Feng-Shui and Vāstu-Shāstra, and many meaningful *do's & taboos* regarding the definition of the center(s) of the modern house can be found in contemporary Feng-Shui and Vāstu-Shāstra manuals and handbooks.

The Many Centers of the House in Today's Feng-Shui Practice

Most Feng-Shui practitioners nowadays no longer instruct that the courtyard, the main hall or the middle of the site should be seen as the center of the house. However, this does not mean that the aforesaid *do's & taboos* recorded in old Feng-Shui texts are all thrown away and lose their influence in today's Feng-Shui practice. It should be said that these *do's & taboos* have been gradually reformulated so that they can be adapted for the modern built environment.

Regarding the 'courtyard', traditionally, it represents the center of the 'family life'. The courtyard serves as a space for many domestic activities, and in southern China and Taiwan, it is also generally used as a space for drying harvested rice in the sun (Fig. 237).[57] This implies that the courtyard is an important space where family members meet each other and work together, and it can be seen as the crucial center of the 'family life'. Nowadays, the courtyard, to a large extent, is substituted by the 'living room' of most modern houses, which becomes the new center of the family life. Therefore, in the contemporary manuals and newspaper columns of Feng-Shui, we can find many *do's & taboos* which recommend that the living room should be carefully arranged, for it serves as the center of a house.[58] However, unlike the courtyard of a traditional house, the living room of a modern house is often not a 'geometric center' but just a 'conceptual center', for it is likely not to be located on the intersection point of the two horizontal axes of the house plan. In order to highlight the living room as a center, though it is a conceptual center, many Feng-Shui practitioners strongly suggest that the 'main light' should hang from the middle of the ceiling of the living room.[59] It appears that this main light is

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[57] Cohen 2005, pp. 241-242.

[58] Ou-Yang 2004, *Ensuring the Prosperity of Human Beings and Homes: A Practical Manual of House Feng-Shui*, p. 49; Too 2006, p. 30.

[59] *United Daily News (Taiwan)*, accessed on 12/01/2010, http://money.udn.com/house/storypage.jsp?f_MAIN_ID=416&f_SUB_ID=4073&f_ART_ID=202913,

an element strongly reminiscent of the aforesaid '*Zhongliang Bagua*' that, in a traditional house, is always pasted onto the middle of the central beam of the main hall (Fig. 261). In this sense, the living room can also be compared to the main hall—the sanctuary—of the traditional house. This main light also implies that modern Chinese people still want the *Axis Mundi* to be clearly represented in the center of the house.

Moreover, knowing that the courtyard is of great importance to traditional houses, and that a modern apartment unit usually cannot have a courtyard, many contemporary Feng-Shui consultants provide a solution: the apartment buildings of the same group can be arranged in a concentric or U-shaped layout so that a big courtyard can be created to be shared by all the apartment units.[60] Nowadays, such a kind of concentric or U-shaped layout for apartment buildings is very popular in Taiwan, Hong Kong and many other cities in China (Fig. 254).

As for the 'main hall', just like the courtyard, it is also no longer a necessary part for most modern houses, because modern apartment houses are often too small to be built with a prominent room used as the main hall, and more and more modern Chinese people do not worship ancestors and deities at home. Nonetheless, for the row houses, it is still possible to be built with an independent room used as the 'family shrine'. This room in a row house, to a certain degree, bears similarities to the main hall in a traditional courtyard house, and hence it is also regarded as the sanctuary—a 'conceptual center'—of the row house. However, for the modern apartments in big cities, it is often only possible to have a small 'family altar' placed in the living room or dining room rather than an independent room used as the family shrine. This family altar, usually just a small table placed against or hanging on the wall, is noticeably less prominent than the traditional 'main hall' and hardly can be seen as the center of a house, even though it still represents the *Holy Zone* of a house (Fig. 262).

It is noteworthy that many *do's & taboos* followed in today's Feng-Shui practice are concerned with the 'family shrine' in a row house or the 'family altar' in an apartment house. Among them, the most interesting one is probably the prescription that '*the family shrine or the family altar must be oriented to the front side or the front entrance of the house*.'[61] Although old Feng-Shui *do's & taboos* never clearly mention that the main hall should face the front of the house, as we can see in the ground plans of most traditional courtyard houses, the main hall is indeed built to face the front side (Fig. 232-236, 242, 243). That

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60 Ou-Yang 2004, *Illustrated Architectural Taboos and Solutions in Modern Dwellings*, p. 9.
61 Wong 2005, p. 74; Qu 2003, p. 42; Too 2004, p. 116.

is why the main hall can be compared with the head of a human body, of which the face is always directed to the front (Fig. 32, 45). Besides, some people tend to give it an interesting explanation: "*Because the ancestors and deities are the masters of our family, and they are also like the head and eyes of our house, we have to let them be able to see the front side and the outside. If their views of the outside are blocked, the house is can be like a blind man.*"[62] According to this explanation, first of all, we can find that the *Anthropomorphic* tradition never loses its influence on the architectural representations of realities even in modern days.

In a row house, in order to enable the ancestors and deities to see the front and the outside, the family shrine is usually placed in the first room from the front side (Fig. 240, 241). Interestingly enough, some people also think that the ancestors and deities like to see as far as possible; hence, they tend to place the family shrine on the top floor.[63] Given that such a family shrine is usually positioned on the foremost part of a row house, it is no longer like the main hall of a traditional courtyard house that is usually located at the 'Principal Position' (Fig. 45).

Furthermore, in some row houses built with a family shrine, the aforementioned principle concerned with the spatial hierarchy is highlighted: '*the closer to the center, the higher it is ranked*'. For instance, in the row house of the Chen's family in Tianchong, Taiwan, we can clearly see how the family shrine and the rooms for the three brothers are arranged according to this principle (Fig. 240). As we know, in a traditional Chinese house, all the members should have their own places according to their ranks, be they deities, deceased ancestors or living human beings. Under the 'pecking order' of traditional Chinese families, the deities and deceased ancestors are considered superior to the living human beings, and among the living human beings, the elder brothers along with their own sub-families are superior to the younger brothers along with their own sub-families. Therefore, in this house, the family shrine exclusively reserved for deities and ancestors, occupying the first room on the top floor, should be regarded as the highest-ranking part as well as a conceptual center of the house (No. 6). Immediately behind the family shrine, we can find three rooms belonging to the eldest brother, his wife and his children (No. 7 - 9). After the three rooms, there are two rooms respectively belonging to the second and the youngest (fifth) brothers (No. 10 & 11). At the rearmost part, it is the room prepared for the guests, as they are usually seen as the "others" for the family and should thus be kept from the family shrine-a

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62 Interviews with Mr. Wu and Ms. Guo (Taipei, Taiwan, 10/01/2007).
63 Ibid.

conceptual center—as far as possible.

Regarding the 'family altar' in a modern apartment, it is less likely to be seen as the conceptual center but, at best, a *Holy Zone*, for the architectural representation of the *Axis Mundi* in it is considerably weak. Nevertheless, how to properly orient the family altar to the 'front side' is still of great concern in today's Feng-Shui practice. However, it can be imagined that, living in apartments with the so-called modernist 'free plan', people are often confused about how to properly define the front side as well as the back, left and right sides of the house. For some people, the direction that the 'main entrance' points to is seen as the front, while for others, the front is represented by the direction, to which the 'main opening', usually a set of French windows opening onto a balcony, is oriented.[64] Take the plan of an apartment house in Taipei as an example, of which the main entrance and the main opening are located on two different sides (Fig. 255). Hence there could be two kinds of 'fronts' for the occupants to follow, when they determine the orientation of the family altar. For the people who tend to treat the main entrance as the front side, it is proper to position the family altar at the place of No. 7, while for those who tend to see the main opening as the front side, it is proper to position the family altar at the place of No. 8.

Interestingly, in a small number of cases of modern houses, it can be clearly seen that people still tend to build a center which represents both the traditional 'main hall' and 'courtyard' at the same time. The house of the Ke' s family as mentioned in previous chapters is one of these cases (Fig. 245, 246). According to its original plan as based on the 'Nine-Square & Eight-Trigram Diagram', the 'Central Square' that used to be the courtyard of a traditional house is planned to serve as both the living room and the family shrine (Fig. 245). On the one hand, this shows the attempt to combine the modern living room and the traditional courtyard, as they both represent the center of family life. On the other hand, as we know, the family shrine that used to be represented by the main hall of a traditional house is usually situated at the 'Principal Position'. However, in this case, the family shrine is moved to the 'Central Square'. In a traditional house with a courtyard, the deities and ancestors residing in the main hall can easily see the front and the outside, but in a modern house without a courtyard, they should be moved to a place closer to the front entrance so as to easily see the front and the outside. Therefore, in this house plan, the family shrine is not just a 'conceptual center', for it is also exactly located at the 'geometric center'. It is important to note that, based on

[64] Interviews with Mr. Xie (Taipei, Taiwan, 27/10/2006), Ms. Fan (Taipei, Taiwan, 09/11/2006) and Mr. Gao (Taipei, Taiwan, 09/11/2006).

their combination, the *Axis Mundi* represented by the conceptual center and that represented by the geometric center are perfectly incorporated into each other.

It is important to notice that, today, another important center of the house, called '*Liji* point' (立極點), is also of great concern to modern Feng-Shui practitioners and followers. This *Liji* point is a new conception of the house center developed in today's Feng-Shui practice, for it is never mentioned in any old Feng-Shui text. It literally means 'the point where the *Taiji* (太極) should be positioned', as '*Li*' (立) means 'to position', and '*Ji*' (極) is an abbreviation of '*Taiji*'. As mentioned earlier, the *Taiji* is a symbol of the cosmic center and the supreme ultimate of the cosmos, and the *Zhongliang Bagua* with its center as a *Taiji* symbol is usually attached onto the middle of the central beam of the main hall in a traditional house. Therefore, as its name suggests, the *Liji* point is considered to be the crucial place where the cosmic center and the *Axis Mundi* should be represented.

This *Liji* point is not represented by any particular room or element found in the house space, but rather like the 'geometric center' of a house plan; according to Feng-Shui manuals, this point can be identified at the intersection of the two diagonal lines of a house plan (Fig. 47). In today's Feng-Shui practice, how to correctly identify the *Liji* point is one of the top priorities in the arrangement and design of house space, because without this *Liji* point as a point of reference, the different directions related to the house cannot be defined (Fig. 48).[65] As we see, in a modern apartment house, the living room usually lacks a holy element as the focus, and the simple family altar is usually too small and poor to be compared with the traditional prominent main hall; both the living room and the family altar cannot represent the *Axis Mundi* very completely. In such a circumstance, people are eager to find a place as the genuine center of the house that is impressive and powerful enough to represent the *Axis Mundi*. Consequently, the *Liji* point as a geometric center, just like the 'middle of the site' as mentioned earlier, is qualified to assume the role. As regards a modern apartment house, whether or not it has a living room or a family altar, and no matter how its interior rooms are arranged, it always has a geometric center represented by the *Liji* point that occupies the intersection of the two diagonal lines as well as of the two orthogonal horizontal axes of the house plan. With this *Liji* point, the house space can be mentally constructed in the frame of the *Axis Mundi & Cosmic Cross*. It is also noteworthy that, in today' s Feng-Shui practice, this *Liji* point is often compared with the heart of the human body.[66] This fact again highlights the influence of the *Anthropomorphic*

[65] Hu 2007, pp. 90-93.

[66] Interviews with Mr. Xie (Taipei, Taiwan, 27/10/2006), Ms. Fan (Taipei, Taiwan, 09/11/2006) and Mr. Huang (Taipei, Taiwan, 06/01/2007)

long-cycle tradition on the Feng-Shui architectural practice in modern built environment.

The Many Centers of the House in Today's Vāstu-Shāstra Practice

Just like in today's Feng-Shui practice, how to correctly define the center of the house is also of great concern in today's Vāstu-Shāstra practice, and, there could also be more than one center identified simultaneously in a modern house plan. These many 'centers' are probably conceptualized on the basis of the experience of the courtyard and the sanctuary of traditional Indian houses.

First of all, let us consider the two kinds of centers, the '*Griha-nabhi*' and the '*Brahma-nabhi*', which are mentioned frequently in contemporary Vāstu-Shāstra manuals. The former signifies 'the geometric center of the house plan', while the latter denotes 'the geometric center of the site'.[67] The two centers highlight that, in modern days, the boundary of the house plan often does not coincide with that of the site, and hence the locations of their geometric centers are not identical with each other. Besides, as mentioned in Chapter 3, some modern Vāstu-Shāstra practitioners recommend that the house building should not be located in the center but on the southwestern part of the site, so that the 'positive cosmic energy' from the northeast can easily enter the site without being blocked.[68] Accordingly, the *Griha-nabhi* as the geometric center of the house plan and the *Brahma-nabhi* as the geometric center of the site are not located at the same place (Fig. 90). Some modern Vāstu-Shāstra practitioners ask people to pay more attention to the *Griha-nabhi* than to the *Brahma-nabhi*, because the former one is more crucial to the arrangement of the interior space.[69] As a geometric center of the house plan, the *Griha-nabhi* is quite comparable with the *Liji* point developed in today's Feng-Shui practice (Fig. 47).

Surely, as it can be imagined, many Indian people are not likely to be satisfied by the *Griha-nabhi* to be seen as the supreme center because, traditionally, the geometric center of a house should be represented by a tangible courtyard. Therefore, many modern Vāstu-Shāstra practitioners still recommend that people should buy or build houses with a central courtyard in which the *Griha-nabhi* can also be identified (Fig. 147, 273).[70] However, most modern Vāstu-Shāstra practitioners have realized that it is more and more

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67 Ananth 1998, p. 115; Babu 2003, pp. 16-17, 43-44.
68 See: 3.2.4.
69 Ananth 1998, p. 115; Babu 2003, pp. 16-17, 43-44.
70 Ananth 1998, pp. 137-138; Arya 2000, pp. 60-61; Babu 2003, pp. 9, 104; Babu 2007, pp. 56-57, 71.

difficult for people to build or buy a house with a central courtyard, especially for those who have to live in urban apartment houses. Therefore, these Vāstu-Shāstra practitioners suggest that if the house cannot be built with a courtyard it its central area, this area should be used as the living room or the dining room or just left empty, and should never be occupied by the kitchen, the bedrooms, the storeroom, etc. (Fig. 274-276)[71]

Besides, many modern Vāstu-Shāstra practitioner and theoreticians try to provide explanations for why the courtyard should be built in the center of the house. Among these explanations, the most systematic is probably the one given by Sashikala Ananth, which can be found in her *The Penguin Guide to Vaastu: The Classical Indian Science of Architecture and Design*:

> *The courtyard has been adopted as a device for physical well-being as well as spiritual contentment... The central court can be seen to coincide with the reclining Vāstu-Purusha's central body composed of lung, heart and stomach. Physically this part of the building offers the heart nexus or feeling center, the lung or pranna (breath) center, the stomach or digestive center, and the nabhi (naval) or creative center.*[72]

As shown in this passage, the house plan is supposed to be arranged on the basis of the Vāstu-Purusha Mandala, and the central courtyard can be compared to the crucial central part of the body of Vāstu-Purusha. Again, the architectural *Anthropomorphic* long-cycle tradition is highlighted. Furthermore, also according to Sashikala Ananth, the house plan should be divided into three areas—the '*Brahma Pada*' (i.e. the central area), the '*Deivika Padam*' (i.e. the first concentric space around the central area), and the '*Manusha Padam*' (i.e. the second concentric space):

> *Brahma Pada: This is the central area of the total form which includes the central point. In the process of design the Brahma Pada is considered to have very high concentration of energy (of the total form). Therefore traditionally it was either opened out as the courtyard or made into a central hall for collective gathering.*
> *Deivika Padam: This is the first concentric space around the central Brahma Pada. In this space the energies are considered to be fairly high and so the allocation of passages and rooms for collective rather than individual use such as dining, family rooms are recommended here.*

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[71] Babu 2003, pp. 37-41; Sabharathnam 2005. p. 51; Sthapati 2005, pp. 74, 115.
[72] Ananth 1998, pp. 137-138.

> *Manusha Padam: The second concentric space, this space is considered to contain energy which is fairly comfortable for human activity and therefore, all activity rooms such as kitchen, bedroom, study areas, Puja and rooms for individual use may be placed in this part of the layout.*[73]

Here we can clearly see a principle that is asserted by Sashikala Ananth: '*the closer to the center, the stronger energy it should have*'. According to this principle, the central area has the strongest energy, the first concentric area around the central area has a fairly high energy, and the outer area has a moderate energy (Fig. 91). Although such an explanation in terms of the cosmic energy cannot be found in any ancient Vāstu-Shāstra text, it implies that the center should be the place where the *Axis Mundi* is represented. Through this *Axis Mundi*, the cosmic energy from the heavenly realm may come down to the built space and, first of all, concentrates at the central area. In the process of spreading outwards, the cosmic energy is likely to become less strong and more moderate. To a certain degree, the principle concerning the intensity of the cosmic energy can also be seen as a representation of the aforesaid principle concerning the spatial hierarchy: '*the closer to the center, the higher it is ranked*'.

Moreover, according to the Vāstu-Shāstra *do's & taboos* as mentioned earlier, the sanctuary of a built space is usually regarded as a center, be it a geometric center or a conceptual center. For example, in the center of a city or village, there should be a temple; a temple should have a *Garbha-griha* as its center; concerning a house, the center should be occupied by an altar. Accordingly, somewhat modern Vāstu-Shāstra practitioners still recommend people to establish the family altar or the *Puja* room in the center of a house plan.[74] However, as we will see later, modern Vāstu-Shāstra practitioners more often suggesting placing the family altar or the *Puja* room in the northeastern part of a house because the north, the east and the northeast as their combination are usually thought to be auspicious and higher-ranking directions. The *do's & taboos* regarding the sanctuary to be situated in the northeast will be discussed in 4.4.1.

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[73] Ananth 1998, p, 115.
[74] Babu 2007, pp. 102-104; Krishna 2001, p. 97.

4.2.6 The Protection of the Center

So far we have seen that, as representing the *Axis Mundi*, the center is considered to be the supreme position of a space, whether it is a geometric center or a conceptual center, and whether it is the middle of the site, the courtyard, or the sanctuary. As the supreme position, the center is also thought to be the holiest and the most exclusive zone in a built space. Therefore, in the Feng-Shui and the Vāstu-Shāstra architectural traditions, we can find a variety of *do's & taboos* meant for the protection of the center. It can be imagined that if the center is polluted or harmed by the people, things or force thought to be unclean or evil, the existence of the whole space is likely to be seriously threatened.

Feng-Shui Do's & Taboos concerning the Protection of the Center

In the Feng-Shui tradition, the *do's & taboos* of this kind are mostly concerned with the center of the house rather than the center of the temple. This is probably because the construction of traditional temples should usually be under the charge of powerful and experienced master craftsmen and priests, and traditional temples are almost always built with a regular spatial structure, and located in a very auspicious environment. Hence the center(s) of temples—the courtyard and the main hall—are less likely to be put in danger. However, although traditional houses are also supposed to have a regular spatial structure, they are often not built in such an ideal way. This is probably because of the limited budgets, the defects of natural or built environments, the disputes among different family members and less informed craftsmen, etc. So long as the house is not built with a reasonable ground plan, its center(s) is very likely to be in a dangerous situation. Therefore, in old Feng-Shui texts, we can find a lot of *do's & taboos* that inform people to safeguard the courtyard and the main hall as the two centers of the plan of a built house, keeping them away from any potential threat such as pollution and evil force. Besides, in the contemporary Feng-Shui practice, as the *Liji* point (i.e. the geometric center) is often said to represent the genuine center of the house, many newly developed Feng-Shui *do's & taboos* are meant for the protection of this point.

First of all, regarding the courtyard of the house, many *do's & taboos* found in the old texts strongly emphasize that it should be square/rectangular in shape and should never be split into two or more parts. As we have learned, the *Axis Mundi & Cosmic Cross* can only be represented in the shape that has a definable center and two orthogonal horizontal axes. The following *do's & taboos* are mentioned in the *Bazhai Zaofu Zhoushu* and the *Zhaipu Dacheng*:

The courtyard shall be square and regular in shape, and shall not be too wide or too narrow. An auspicious Mingtang (i.e. courtyard) is the promise of wealth... If the courtyard is as narrow as a line, it is very inauspicious... A square and regular courtyard is very favorable.[75] *(Bazhai Zaofu Zhoushu)*
A square and regular Mingtang ensures the honor and fame of the family.[76] *(Zhaipu Dacheng)*
If the courtyard is split into two parts, the householder and his children may die.[77] *(Zhaipu Dacheng)*

In addition to the shape, the size of the courtyard is also of great concern. As mentioned, the courtyard in Chinese is often called '*tianjing*' (天井) which literally means 'the well towards Heaven', it implies that the courtyard is a channel through which the cosmic *Qi* can circulate between Heaven and the house on Earth. It can be imagined that if the size of the courtyard is too small, the house could hardly absorb the cosmic *Qi* from Heaven. On the contrary, if the size is too large, the house could hardly retain the cosmic *Qi*. The following passages can be found in the *Zhaipu Dacheng*:

If the courtyard is too wide and too large, the Qi in the house may escape, and hence the family will suffer a big loss of money.[78]
If the courtyard is too narrow and too small, the householder will become fatuous and have few sons.[79]

Moreover, it can also be found in old Feng-Shui texts that many *do's & taboos* ask people to carefully protect the courtyard from being polluted by unclean water and being hurt by stones, plants or some building elements; otherwise, the family members are likely to suffer misfortune. For example, the following passages can be found in the *Zhaipu Dacheng* and the *Bazhai Zaofu Zhoushu*:

If there are stones buried in the center of the courtyard, the women will have problems with her menses and eyes, and they will be infertile.[80] *(Zhaipu Dacheng)*
If a big stone which looks like a coffin is placed in the courtyard, the

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75 Huang 1998, pp. 13-14.「天井闊狹得中，而團聚方正，則明堂吉而財聚矣。……天井橫長，如一字者凶。……方正為佳。」
76 Ibid., p. 460.「明堂四方，功名早盛。」
77 Ibid., p. 581.「天井分成雙，患眼主少亡。」
78 Ibid., p. 580.「天井太敞，洩氣耗財。」
79 Ibid., p. 581.「天井太狹小，痴迷更子少。」
80 Ibid., p. 582.「天井中心塊石砌埋，經閉眼痛孕亦空懷。」

> *householder may be often ill and will die early.*[81] *(Zhaipu Dacheng)*
> *If the courtyard is too deep, it is inauspicious. If there are dirty puddles in the courtyard, it is very inauspicious... In the courtyard, neither the tree nor flower can be planted. If there are balustrades or poles built in the courtyard, the householder will be blind and suffer from heart disease. If there are ugly stones piled up in the courtyard, the family members cannot live together in harmony.*[82] *(Bazhai Zaofu Zhoushu)*

As mentioned earlier, many people nowadays still prefer to live in the apartment buildings with a shared big open space situated in the middle of the building complex, which plays a role as the traditional courtyard. Surely, in such a big open space, there are usually some pleasant gardens in which trees and flowers are planted. However, interestingly enough, a small number of modern Feng-Shui practitioners insist that, in this open space, there should be neither garden nor plant, as they still want to follow the above-mentioned old Feng-Shui *do's & taboos*.[83]

Now we turn to the *do's & taboos* supporting the protection of the main hall-the sanctuary-of the house. As we have learned, the main hall should be located at the rearmost of the central front-back axis of the house plan, coinciding with the 'Principal Position' of the 'Nine-Square & Eight-Trigram Diagram' and representing the head of the human body. The following *do's & taboos* found in the *Bazhai Zaofu Zhoushu* and the *Zhaipu Dacheng* are concerned with how to correctly locate the main hall in a house plan:

> *The ancestral hall (i.e. main hall) shall not be built close to the front entrance door; otherwise the family members will be threatened by plagues. The ancestral hall shall be located in the middle of the rear part of the house (i.e. the Principal Position).*[84] *(Bazhai Zaofu Zhoushu)*
> *If the main hall is not located in the middle of the rear part of the house, the family will not be in peace.*[85] *(Zhaipu Dacheng)*

Moreover, as we have seen in some Feng-Shui texts, in a courtyard house, the central main wing, in which the main hall is located, is often compared to

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81 Ibid., p. 582.「天井大石渾似棺材，家長早殞常多病災。」
82 Huang 1998, pp. 13-14.「天井太深陷者凶，停水穢污者尤凶。……天井栽花者不宜，置欄柱者斷主目暗，或心氣痛。亂石參差者，家不和。」
83 Ou-Yang 2004, *Illustrated Architectural Taboos and Solutions in Modern Dwellings*, p. 15.
84 Huang 1998, p. 21.「凡祖宗近門必招瘟，宜座後正盤內。」
85 Wei 1985, p. 571.「大廳堂不居正中者，人口不安。」

the trunk of a human body and the householder of a family, while the two side wings compared to the limbs and the servants; the central main wing is ranked higher than the two side wings. In order to let people respect the central main wing and the main hall in its middle, many Feng-Shui *do's & taboos* dictate that the construction of the central wing should be prior to the constructions of the side wings, and that the height, length and overall size of the central wing be greater than those of the side wings. For instance, the following passages can be found in the *Bazhai Zaofu Zhoushu* and the *Zhaipu Dacheng*:

> *If the side wings are built before the construction the central main hall, the family members will not live together in peace.*[86] *(Bazhai Zaofu Zhoushu)*
> *The left and right wings shall not be too high or too low. They shall be two or three feet lower than the central main wing.*[87] *(Bazhai Zaofu Zhoushu)*
> *If the side wings are longer than the central main wing, the householder is likely to lose power and his family will be broken up... If the corridors of the side wings are longer than the central main wing, the servants will never obey the orders of the householder... If the side wings are built as high as the central main wing, the servants will be supercilious and despise the householder.*[88] *(Zhaipu Dacheng)*

In the Feng-Shui architectural tradition, the kitchen and the toilet are usually seen as the two most negative and dangerous parts of the house because the kitchen with the stove inside is likely to cause a fire accident, and the toilet is thought to be highly polluted and polluting and always located outside the house compound in old times. The following two passages, in the *Zhaipu Dacheng*, warn people not to place the kitchen and the toilet directly behind the main hall:

> *If the kitchen is located directly behind the family shrine, the family members will be often troubled by lawsuits and never live in peace.*[89]
> *(As for the toilet), it shall never occupy the intermediate place between the site and the mountain behind the site, and shall never be situated directly behind the main hall.*[90]

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86 Huang 1998, p. 34.「兩邊先造，不造堂，兒孫爭鬧不可當。」
87 Ibid, pp. 36-37.「左右從屋，不宜太高太低，比正屋矮二三尺可。」
88 Wei 1985, pp. 576-578.「橫屋直長正屋短，主人忤逆家飄散。……前後左右拖長廊，中間屋子小，正奴強違主令。……廂脊與正一般高，下人奴僕逞雄豪。」
89 Ibid., p. 585.「神龕後作灶，招訟心焦躁。」
90 Ibid., p. 593.「(廁舍) 忌在宅基來脈及正堂後。」

In today's Feng-Shui practice, the above *do's & taboos* concerned with the relationship between the main hall (or family shrine) and the toilet remain highly influential. It is important to note that since most modern houses are built with 'inside toilets' rather than 'outside toilets', the *do's & taboos* of this kind found in today's Feng-Shui practice are much more complicated than those found in old Feng-Shui texts.[91] For instance, in Taiwan, people would never place the family altar against the wall behind which is a toilet, and never let the family altar directly face a toilet. Besides, some people also think that the family shrine or family altar should be neither located under an upstairs toilet nor located above a downstairs toilet.[92] Even though modern toilets with ventilation and sewerage systems are usually bright, clean and in hygienic conditions, they are considered to be space potential to emit evil force and unclean *Qi*. Therefore, the toilet should never be connected in any way to the family shrine or altar.

Because the *Liji* point is often thought to be the genuine center of the house plan in today's Feng-Shui practice, many new *do's & taboos* are developed to protect this crucial point. Given that the *Liji* point is not represented by any particular room or architectural element but represented by the 'geometric center', it is possible for the *Liji* point to appear in the living room, the bedroom, the dinning room, the toilet, the kitchen or the staircase. Undoubtedly, if this crucial point is coincidently located in a toilet, a kitchen or a staircase, it would be very bad and very inauspicious. Hence in most Feng-Shui manuals or handbooks nowadays, we can find the *taboos* that warn people not to let the toilet, kitchen or stair occupy the *Liji* point of the house; otherwise, the inhabitants will be ill and suffer misfortune.[93] When designing apartment buildings, modern architects would always carefully identify the geometric center as being the *Liji* point for each house plan, and spend quite a lot of time checking whether this point is "touched" by the toilet, the kitchen or the staircase. If the *Liji* point is unfortunately touched by one of them, the architect cannot but spend more time adjusting or redesigning the entire house plan because no one is willing to live in a house whose "heart" is hurt and polluted.

Take the house plan of a 13-story apartment building in Taipei as an

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91 Huang 2009, pp. 162-169.

92 Pang 2003, p. 116; interviews with Mr. Wu (Taipei, Taiwan, 11/01/2006), Mr. Gao (Taipei, Taiwan, 09/11/2006), and Mr. Wu and Ms. Guo (Taipei, Taiwan, 10/01/2007).

93 Bai 2005, p. 38; Ou-Yang 2004, *Illustrated Architectural Taboos and Solutions in Modern Dwellings*, pp. 92, 117; Ou-Yang 2004, *Ensuring the Prosperity of Human Beings and Homes: A Practical Manual of House Feng-Shui*, 2004, p.60; Pang 2003, p. 151; Too 2004, p.160; Too 2006, p. 30.

example (Fig. 263). In this plan, the *Liji* point as the geometric center is well defined, and the two toilets are arranged together in the upper part. It is noteworthy that the 'toilet A' strangely protrudes about 50 cm from the external wall of the building. Normally, as for such an apartment constructed of reinforced concrete, all its rooms are supposed to be confined within even external walls, as any small protrusion from even external walls may cause a considerable increase in the construction budget. As told by Mr. Gao, the architect of this apartment, originally, the 'toilet A' was indeed confined within the external wall, but if so, the *Liji* point would be touched by the 'toilet B'. In order to correct this bad situation, he had no choice but to shift the two toilets outwards together, thereby keeping the 'toilet B' away from the *Liji* point, and as a result, the 'toilet A' protrudes the external wall.[94] If this bad situation was not corrected, all the houses with the same plan from this building would be unmarketable.

Vāstu-Shāstra Do's & Taboos concerning the Protection of the Center

Likewise, the *do's & taboos* found in old texts, regarding the protection of the center, usually deal with the center of the house rather than the center of the temple. However, they are usually not particularly concerned with the 'middle of the site', the 'courtyard' or the 'sanctuary' of a house, but directly concerned with the central '*Brahma* Square'. It can be imagined that as long as the Vāstu-Shāstra Mandala is used to form the basis of a house plan, its central area—the *Brahma* Square—could be possibly occupied by any of the above three kinds of centers. Once the central *Brahma* Square is well safeguarded, theoretically, the three kinds of centers should all be under protection.

Regarding the protection of the '*Brahma* Square', many *do's & taboos* found in old Vāstu-Shāstra texts instruct that unclean things such as the remnants of food and improper building elements such as the pieces of joinery, the pillars and the doors should be kept away from this central area. The following passages can be found in the *Mayamatam*, the *Samarāngana-Sūtradhāra* and the *Brihat Samhitā*:

> *Pieces (of joinery) are not to be assembled above the place of Brahma for that would be a source of misfortune. A pillar set at the place of Brahma leads to the death of the house owner but no error is made if upper pieces, such as beams, go above the place.*[95] *(Mayamatam)*
> *Neither in the center of the house nor at the center of the pedestal a*

[94] Interview with Mr. Gao (Taipei, Taiwan, 09/11/2006).
[95] Dagens 1994, p. 247.

door should be created [sic].[96] *(Samarāngana-Sūtradhāra)*
A door created in the center of a house, is the destroyer of wealth and treasury and may carry out a quarrel with the owner or may result in the un-chastity of his wife.[97] *(Samarāngana-Sūtradhāra)*
A house-owner wishing for happiness should guard very carefully Brahman situated at the center of the house. For, His affliction by dirty things like remnants of food, would harm the owner in it.[98] *(Brihat Samhitā)*

Similar to the Feng-Shui *Do's & Taboos* as mentioned earlier, these Vāstu-Shāstra *Do's & Taboos* are that warn people not to let the 'courtyard'-represented by the 'Central Square' of the 'Nine-Square & Eight-Trigram Diagram'-be hurt or dirtied by plants, stones, balustrades, poles and puddle.

In today's Vāstu-Shāstra practice, we can still find a variety of *do's & taboos* regarding the protection of the center of the house, whether this center is represented by the *Brahma* Square, the courtyard or the *Griha-nabhi* (i.e. the geometric center of the house plan). These *do's & taboos*, to a large extent, are based on the above *do's & taboos* mentioned in old Vāstu-Shāstra texts. For example:

Do keep the central area totally unoccupied.[99]
Do not pollute the central area or the Griha-nabhi by leftover foods.[100]
Do not build a water pool in the central area or the Griha-nabhi.[101]
Do not put any furniture in the central area.[102]
Do not let any improper construction be built in the central area.[103]
Do not let a lower-ranking space such as a bedroom occupy the central area.[104]
Do not build a stair in the central area or at the Griha-nabhi.[105]
Do not dig a well in the center of the house.[106]

It is noteworthy that, in the contemporary practice of Vāstu-Shāstra, just

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96 Sharma 2007, *Samarāngana-Sūtradhāra of Bhojadeva 1*, p. 464.
97 Ibid., p. 532.
98 Bhat 1986, p. 475.
99 Arya 2000, p. 34.
100 Babu 2007, pp. 56-67.
101 Arya 2000, p. 34.
102 Krishna 2001, p. 48.
103 Sabharathnam 2005, p. 51.
104 Dwivedi 2004, p. 71.
105 Bhambi 2007, p. 64.
106 Chawla 2004, p. 90.

like in that of Feng-Shui, the toilet is also of great concern because the toilet has become an 'inside part' for most modern Indian houses. Therefore, many Vāstu-Shāstra manuals and handbooks nowadays strongly recommend people not to build or buy a house, of which the center or the *Griha-nabhi* is occupied by the toilet.[107]

[107] Arya 2000, p. 34; Bhambi 2007, p. 59; Dwivedi 2004, p. 71; Krishna 2001, p. 99.

4.3 *Do's & Taboos* Supporting the Spatial Hierarchy as Based on the Principles of 'the Superiority of the Front over the Back' and 'the Superiority of the Left over the Right' in Feng-Shui Architectural Tradition

Now we turn to the Feng-Shui *do's & taboos* regarding the spatial hierarchy based on the two principles, '*the superiority of the front over the back*' and '*the superiority of the left over the right*', which are established in the body-based frame of reference (Fig. 42). As having been discussed, the first principle—'*the superiority of the front over the back*'—can be easily understood in terms of the *Anthropomorphic* long-cycle tradition of architectural representations, because just like the front side of a human body, the front side of a built space is always thought to be more crucial than the back side. By and large, the front side should play a more important role than the back side. For instance, the front side of a built space should always be oriented to an auspicious direction (e.g. south), whereas the back side can be oriented to an inauspicious direction (e.g. north). Therefore, the front side is thought to be superior to the back side. As for the second principle—'*the superiority of the left over the right*', it cannot only be understood according to the *Anthropomorphic* tradition. To explain this principle, we should discuss the two body-based directions of left and right in the spatial system based on the 'south-orientation' particularly prevalent in Chinese architectural tradition. Hence the left may signify the east, and the right may denote the west. Given that the east as the direction of the sunrise usually symbolizes the beginning, the ascendant, and the life, while the west as the direction of the sunset usually symbolizes the ending, the decline and the death, the east is supposed to be superior to the west. Therefore, it is reasonable to assume that the principle of '*the superiority of the left over the right*' is a result of '*the superiority of the east over the west*'. If so, this principle can be seen as a support of the architectural representation of the sun-focused cosmic realities.

4.3.1 The Spatial Hierarchy as Based on the Principle of 'the Superiority of the Front over the Back'

Regarding the principle of '*the superiority of the front over the back*', many *do's & taboos* found in old Feng-Shui texts strongly emphasize that the most unclean and unholy zone, that is to say the toilet, should be placed on the back side instead of the front side of a built space. Besides, according to many

architectural *do's & taboos* found in old Confucian texts, the front section of a built space should belong to the 'male members', while the back section should belong to the 'female members', as in the traditional Chinese patriarchal society, men are always thought to be superior to women.

Locating the Toilet on the Back Side but not on the Front Side

Traditionally, the toilet is treated as the most unclean part of a house, and the 'concept of dirtiness' is also often associated with the 'concept of evil'. For example, in Taiwanese, the equivocal popular term '*lapsap*' is usually used to denote dirtiness and, what is more, evil.[108] Therefore, the toilet is not only an unclean zone but also an *Unholy Zone*, and in old times, people usually built the toilet outside the house compound. However, as it can be imagined, putting the toilet outside is not enough for the protection of the house, as the unclean and evil force or *Qi* emitted from it still can circulate and move inside the house, seriously threatening the living space of people. Given that the front side of the house is usually the side of the main entrance through which any positive and negative force or *Qi* may pass, many *do's & taboos* found in old Feng-Shui texts strongly recommend that the toilet should not be placed in front of the house but at the back (Fig. 49). Surely, as the most unclean zone, the toilet is also usually considered to be the lowest-ranking part of a house, and the principle of '*the superiority of the front over the back*' is highlighted by these *do's & taboos*.

The following *do's & taboos* concerned with the location of the toilet can be found in the *Yangzhai Shishu*, the *Zhaipu Dacheng* and the *Yangzhai Jicheng*:

> *If the front door directly faces the latrine, the dwellers will suffer from permanent paralysis and leprosy.*[109] *(Yangzhai Shishu)*
> *If the toilet is placed in front of the house, cattle will be dead.*[110] *(Zhaipu Dacheng)*
> *If the toilet is set directly in front of the entrance door, the dwellers will be frequently troubled by lawsuits and get sick.*[111] *(Yangzhai Jicheng)*

A similar passage can also be found in the *Shuihudi Rishu Bamboo Texts*

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108 Li, Yih-Yuan, 2004, *Cultural Images (I): An Anthropological Study on the Cultural Development*, pp. 206-207.
109 Wang 1996, p. 9.「糞屋對門，癱癩常存。」
110 Wei 1985, p. 437.「廁屋前立牛馬剝皮。」
111 Yao & Zhan, 1995, p. 482.「門前若有坑廁屋，官災心痛發幾場。」

compiled in the 3rd-century-BCE when the term 'Feng-Shui' was yet unknown to Chinese people:

> *It is auspicious to place the latrine at the back of the house, whereas it is inauspicious to place the latrine in front of the house.*[112]

Let us consider these *do's & taboos* concerned with the toilet according to the *Anthropomorphic* long-cycle tradition again. Just like the anus of a human body, the toilet is usually thought to be a very private part of the house in worldwide cultures. Therefore, people usually do not let the toilet be easily seen by strangers from the front side of house, and it is better to place it at the back of the house. Moreover, as having been discussed in Chapter 3, it is always the front side through which the house can see, and which is oriented to an auspicious direction. As long as the house is oriented to an auspicious direction, it is also connected to the cosmic structure. As we can imagine, the toilet situated in front of the house can be seen as occupying an intermediate position between the house and the cosmic structure, and consequently, the connection between the house and the cosmic structure could be destroyed by the unclean and unholy toilet. Surely, if the toilet is placed directly behind the middle back of the house, the connection between the house and the cosmic structure is under threat as well because the toilet can be seen as occupying an intermediate position between the sanctuary of the house and the mountain behind it; this mountain usually represents the *Axis Mundi* that stands in the center of the cosmic structure. Therefore, as we have seen earlier, some old Feng-Shui texts warn people not to let the toilet occupy the intermediate place between the site and the mountain behind the site.[113]

It can be easily found that the toilet of traditional Chinese courtyard houses is usually placed outside, on the back side, and not located directly behind the middle back of the house, such as the toilet of the *Sanheyuan* house of the Chen's family in Houli, Taiwan (Fig. 236). As we can also see in this house compound, its henhouses and pigsties are also kept outside and on the back side, as they are treated as the lowest-ranking space as well as the toilet. Besides courtyard houses, nowadays, many row houses also often have their toilets built in the rear part, although these toilets are usually parts of the inside rather than of the outside (Fig. 240, 241). The modern house of the Ke's family built in Dacheng, Taiwan is also a good example (Fig. 245, 246). In either the original or the final plan, we can see that the toilet is placed on the back side.

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[112] Liu, Yue-Xian 1994, p. 219.「屏居宇後，吉。屏居宇前，不吉。」

[113] Wei 1985, p. 593. "*As for the toilet, it shall never occupy the intermediate place between the site and the mountain behind the site, and shall never be situated directly behind the main hall.*"（廁舍忌在宅基來脈及正堂後。）

Furthermore, interestingly enough, although this toilet is built inside, it looks like an excluded part of the regular and rectangular house plan. It seems that the Ke's family do not are not really willing to let the toilet become an inside part of the house.

The Front Side Belonging for Men and the Back Side for to Women

In ancient Confucius classics and some later texts written by Neo-Confucianists, some architectural *do's & taboos* are recorded, with regard to the spatial division of the house as based on the gender difference. As instructed by them, the front or outer section should belong to the male members, while the back or inner section should belong to the female members (Fig. 50).[114] Accordingly, women are not allowed to set foot in the front/outer section of the house, unless they have to attend some important meetings or ceremonies held there; men are not supposed to stay in the back/inner section of the house, except when they are sleeping and having meals there. Interestingly, although these precepts are mostly found in Confucius or Neo-Confucius texts, they are generally considered to be developed in Feng-Shui tradition. In a broad sense, therefore, we can see them as Feng-Shui *do's & taboos*.

In the *Liji*, or *Book of Rites*, one of the most important Confucius classics compiled before the 1st century BCE, the following passage can be found:

> *The essentials of 'Li' (i.e. rites, customs, etiquette, morals, and rules of proper behavior) are concerned with the proper relationship and differentiation between husband and wife. Of a palace or a house, the outer (i.e. front) and the inner (i.e. back) sections shall be clearly divided. The outer section shall belong to men, while the inner section shall belong to women... In principle, men shall not step in the inner section, and women shall not go to the outer section.*[115]
> *Men shall not get involved in the matters of the inner section, while women shall not interfere with matters of the outer section.*[116]

Another Confucius classic, the *I Ching*, or *Book of Changes*, complied before the 1st century CE, also mentions:

> *Of a house, the proper space for women shall be the inner section, while the proper space for men shall be the outer section. The*

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114 Bray 2005, pp. 259-261.
115 *Liji,* accessed 09-08-2010, http://ctext.org/liji.「禮，始於謹夫婦，為宮室，辨外內。男子居外，女子居內。……男不入，女不出。」
116 *Liji,* accessed 09-08-2010, http://ctext.org/liji.「男不言內，女不言外。」

> *essential righteousness of Heaven and Earth is based on the proper distinction between men and women.*[117]

In the traditional Chinese patriarchal society, men are always thought to have higher social status than women, and this surely has found expression in the way of life of traditional Chinese families. Therefore, the *do's & taboos* about the front/outer for men and the back/inner for women, can be seen as the manifestations of the principle of '*the superiority of the front over the back side*'. Besides, they also highlight the shorter-cycle theme of the *Including & Excluding Structures* of architectural representations which is based on the *Sociomorphic* long-cycle tradition: women are excluded from the front section that belongs to men, whilst men are excluded from the back section that belongs to women.

In the 11th-century-CE *Jujia Zayi* (居家雜儀), or *Family Norms*, written by Sima Guang (司馬光), an influential Neo-Confucianist, historian and high official of the Song Dynasty, we can find a passage with the same concern:

> *A girl shall never enter the front section through the middle door until growing up to eight years old... Women shall neither set foot nor pry into the front section through the middle door for no reason... If women have to enter the front section through the middle door, they shall cover their faces... The male servants shall never go into the back section through the middle door, unless he has to go there to repair something or deal with emergencies*[118]

As indicated by this passage, the house is supposed to have a 'middle door' which demarcates and connects the front section for the men and the back section for the women. However, in a typical single-courtyard house arranged on the basis of the 'Nine-Square & Eight-Trigram Diagram', the back section usually cannot be clearly defined, given that the space on the back side is located outside the house plan. Obviously, there is no need for such a single-courtyard house to be built with a middle door used as the demarcation between the front and the back sections. However, as it can be imagined, rich and upper-class families often do not live in humble single-courtyard houses but in magnificent multi-courtyard houses which are likely to be built with a middle door. For example, in the two old double-courtyard houses respectively belonging to the Dong's family (Le'an, Jaingxi, China) and the Liu's family

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[117] *I Ching,* accessed 09-08-2010, http://ctext.org/book-of-changes.「家人，女正位乎內，男正位乎外，男女正，天地之大義也。」

[118] Du 1995, p. 233.「八歲，女子不出中門。……婦人無故不窺中門，……有故出中門必擁蔽其面。……男僕非有修繕及有大故不入中門。」

(Qinshui, Shangxi, China), whose family members have been high-rank officials in the court of the Qing Dynasty, we can clearly see the middle doors set on the back wall of the main hall, according to which the demarcation line between the front and the back sections can be well defined (Fig. 242, 243).

Besides, we can find many other larger mansions belonging to nobles, high officials and rich families, which are built with more than two or three courtyards. Except for single-courtyard house, the houses with double, triple, quadruple and quintuple courtyards all have a clear distinction between the front section and the back section according to where their central main halls are located (Fig. 51). As mentioned before, in a traditional Chinese house, both the courtyard and the main hall are representations of the *Axis Mundi*. In a multi-courtyard house with many halls and many courtyards, we can clearly observe many representations of *Axis Mundi* which together highlight the front-back axis of the house. Surely, among the many halls, there is only one that can be regarded as the main hall serving as the family shrine; this main hall and the courtyard in front of it are the two most important representations of the *Axis Mundi*. It is reasonable to assume that the Confucian doctrine concerning '*the front section for men and the back section for women*' does not apply to the single-courtyard houses for commoners but to the multi-courtyard houses for rich and upper-class families. Indeed, as told by some Taiwanese old people who live or have lived in traditional *Sanheyuan* single-courtyard houses, they never heard of such a doctrine, let alone follow it.[119]

Obviously, this Confucian doctrine has been well represented in the Forbidden City in Beijing, the royal residence of the Ming and the Qing Dynasties (Fig. 151). As we can see, in its plan, there is a demarcation line between the 'outer court' (i.e. the front section) and the 'inner court' (i.e. the back section); as the very center, it is the group of three major halls, namely 'Taihe Hall' (太和殿, No. 1), 'Zhonghe Hall' (中和殿, No. 2) and 'Baohe Hall' (保和殿, No. 3). Just like the main hall of a multi-courtyard house, the group of three major halls also marks the intermediate position between the front and the back section of the Forbidden City. Among the three halls, the Taihe Hall is of the greatest importance, as it is the most magnificent hall in which the throne of the emperor is placed. To the back of the three halls, it is the 'Qianging Gate' (乾清門No. 11), through which one can enter the inner court from the outer court, and undoubtedly, it is quite comparable with the 'middle door' of a multi-courtyard house. The outer court exclusively belongs to men, as it is the space where the emperor and princes managed state affairs and met up

[119] Interviews with Mrs. Huang (Taipei, Taiwan, 31/08/2006), Mr. Cai (Xikou, Chiayi, Taiwan, 30/12/2006), Mrs. Xu (Puli, Nantou, Taiwan, 03/12/2006).

with nobles and courtiers; surely, they are all male. On the contrary, the female inhabitants of the Forbidden City, such as the queen, concubines, princesses and maids, should all stay and live in the inner court and not go to the outer court through the 'Qianging Gate', unless they have to attend certain important ceremonies held there.[120] Interestingly enough, the eunuchs as the servants of royal members, are usually thought to be neither male nor female, and are thus allowed to live in the inner court.

Given that the Confucian doctrine regarding '*the front section for men and the back section for women*' is highly influential and dominant, even the all-powerful Empress Dowager Cixi dared not violate it. In the second half of the 19th century, Cixi gradually took power and then became the de facto ruler of the Qin Dynasty from 1861 to her death in 1908. Unlike all the former emperors who usually placed their thrones in the 'Taihe Hall', Empress Dowager Cixi chose the 'Yangxin Hall' (養心殿, No. 9) located in the inner court as the place to manage state affairs and met up with nobles and officials.

Moreover, there is a famous legend concerned with the 'Yangxin Hall', known as '*Chuilian Tingzheng*' (垂簾聽政) which literally means 'listening to reports on government affairs behind the screen'. According to the traditional Chinese political ethics based on the patriarchal system, it should be the male emperor but not the female Cixi who can manage government affairs and grant audience to officials, nobles and courtiers, and during the reign of Cixi, there were still two nominal emperors, Tongzhi (同治) and Guangxu (光緒). Although the two emperors were deprived of power, they were the genuine male emperors. In order to respect the political ethics and the Confucian doctrine regarding '*the front section for men and the back section for women*', when meeting up with officials, nobles and courtiers in the 'Yangxin Hall', Empress Dowager Cixi always sat behind a screen and let the emperor, Tongzhi or Guangxu, sit in front of it.[121] This seems as if the emperor is meeting and talking with courtiers, but in fact, it is Cixi. It is very clear that this screen functions as a demarcation line between the front section, a zone belonging to the male but weak emperor, and the back section, a zone belonging to the female but all-powerful Cixi.

Today, in some houses, we can still observe the principle of '*the front section for the hierarchically higher members and the back section for the hierarchically lower members*', although the high-class and the lower-class members are not necessarily represented by men and women respectively. The aforesaid row house of the Chen's family in Tianchong, Taiwan is a good

[120] Holdsworth 1995, pp. 79-82; Lip 1995, pp. 49-53; Yi, Yu & Hung 1999, pp. 179-180.
[121] Holdsworth 1995, pp. 124-125.

example (Fig. 236). As mentioned earlier, in this house, the elder brothers live in rooms closer to the main hall, while the younger ones live in rooms further from the main hall; this highlights the principle of '*the closer to the center, the higher it is ranked*', since the main hall as the family shrine is a 'conceptual center' of the house. From another perspective, because the main hall in this row house is the first room from the front side, it can also be said that the elder brothers live in rooms closer to the front, while the younger ones live in rooms closer to the back. Surely, in a typical modern apartment of which the front and the back sides cannot be easily defined, the principle of '*the front section for the hierarchically higher members and the back section for the hierarchically lower members*' is hardly represented (Fig. 255, 256).

4.3.2 The Spatial Hierarchy as Based on the Principle of 'the Superiority of the Left over the Right'

In the Chinese Feng-Shui architectural tradition, as regards the spatial hierarchy established in the body-based frame of reference, the second principle to be discussed is '*the superiority of the left over the right*'. According to old Feng-Shui texts and the contemporary Feng-Shui practice, we can find that this principle finds expression in a variety of architectural *do's & taboos* which apply to a variety of built spaces such as altars, temples, houses, palaces, cities, etc. These *do's & taboos* highlight that, in a built space, this principle can be manifested by the hierarchical relationship between the earlier ancestors and the later ancestors, between the higher-ranking deities and the lower-ranking deities, between the elder brothers and the younger brothers, between men and women, and between the auspicious/holy/clean and the inauspicious/unholy/unclean. For a better understanding of these *do's & taboos*, first of all, we should discuss how and why the principle of '*the superiority of the left over the right*' can be seen as a representation of the sun-focused cosmic reality.

The Principle of 'the Superiority of the Left over the Right' as a Representation of the Sun-focused Cosmic Reality

As mentioned earlier, to understand the cosmic meaning of this principle, we should establish the correspondence between the four body-based directions (i.e. front, back, left and right) and the four sun-based directions (i.e. south, north, east and west) according to the idea of the 'south orientation' that is extensively followed in the Chinese Feng-Shui architectural tradition (Fig. 52). Given that the east is the direction of the sunrise, and the west is the direction

of the sunset, it makes sense that the east is considered superior to the west. Therefore, the principle of '*the superiority of the left/east over the right/west*' can be seen as an important representation of the sun-focused cosmic reality. In many old Chinese texts, we can find that the correspondence between the four body-based directions and the four sun-based directions in accordance with the south orientation has been developed and applied in ancient Chinese astrology, astronomy, cosmology, philosophy, etc.

First, it can be evidenced by the application of the symbolic system of *Sixiang* (四象), or Four Divine Animals, namely Azure Dragon, White Tiger, Vermillion Bird and Black Tortoise. As shown in many ancient texts of astrology and astronomy, the four symbols are used to represent the four sun-based directions; Azure Dragon denotes the east, White Tiger the west, Vermillion Bird the south, and Black Tortoise the north.[122] In later times, the Four Divine Animals began to be regarded as the four guardian deities in the four cardinal points.[123] The following passage can be found in the *Hanshu Tianwenzhi*, or *Treatise on Astronomy in the Book or Han*, composed by Ban Gu in the 2nd century CE:

> *The divine palace in the eastern sky is called 'Azure Dragon'... the divine palace in the southern sky is called 'Vermillion Bird'... the divine palace in the western sky is called 'White Tiger'... the divine palace in the northern sky is called 'Black Tortoise'.*[124]

In another ancient text regarding astrology and astronomy, the 2nd-century-BCE *Huainanzi Tianwenxun* (淮南子天文訓), or *Patterns of Heaven in the Great Brilliance of Huainan*, written under the patronage of Liu An, Prince of Huainan, it is also said that:

> *It is Wood that resides in the east... dominating the spring. The eastern sky is represented by Sui Star (i.e. Jupiter) and under the control of 'Azure Dragon'... It is Fire that resides in the south... dominating the summer. The southern sky is represented by Yinghuo Star (i.e. Mars) and under the control of 'Vermillion Bird'... It is Earth that resides in the center... dominating all the four seasons. The central sky is represented by Zhen Star (i.e. Saturn) and under control of 'Yellow Dragon'... It is Metal that resides in the west... dominating the autumn. The western sky is represented by Taibai Star (i.e. Venus)*

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122 Kuang 1992, pp. 350-351.
123 Li, Xiu-E 2004, pp. 60-61.
124 Ban, accessed on 07/09/2010, http://ctext.org/han-shu/tian-wen-zhi/zh.「東宮蒼龍……南宮朱鳥……西宮白虎……北方元武……。」

and under the control of 'White Tiger'... It is Water that resides in the north... dominating the winter. The northern sky is represented by Chen Star (i.e. Mercury) and under the control of 'Black Tortoise'.[125]

According to the above two passages quoted from two ancient texts, it can be clearly seen that the four divine animals of *Sixiang* are used to represent the four sun-based directions. However, according to some old Feng-Shui texts, it can also be seen that they are used to represent the four body-based directions. For example, the following passages can be found in *Dili Xinshu* and the *Dili Renzi Xuzhi*:

The river to the left of the site is named 'Azure Dragon', the road to the right of the site is named 'White Tiger', the pond in front of the site is named 'Vermillion Bird', and the hills behind the site is named 'Black Tortoise'.[126] *(Dili Xinshu)*

In the practice of geomancy, the mountains in front of the site is called 'Vermillion Bird', the mountains behind the site is called 'Black Tortoise', the mountains to the left of the site is called 'Azure Dragon', and the mountains to the right of the site is called 'White Tiger'.[127] *(Dili Renzi Xuzhi)*

Therefore, it can be understood that the four symbols of *Sixiang* can be used to signify the four main directions in both the sun-based and the body-based frames of reference: Azure Dragon represents both the left and the east, White Tiger the right and the west, Vermillion Bird the front and south, and Black Tortoise the back and the north (Fig. 53).

According to some other ancient Chinese texts, the application of the Five Elements of *Wuxing*, as well as the application of the four divine animals of *Sixiang*, highlights the correspondence between the four body-based directions and the four sun-based directions. The following two passages can be found in the 2nd-century-BCE *Chunchiu Fanlu* written by Dong Zhongshu, an influential philosopher of the Yin-Yang School:

Wood resides on the left; Metal resides on the right; Fire resides on

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125 Liu, An, accessed on 07/09/2010, http://ctext.org/huainanzi/tian-wen-xun/zh.「東方，木也……執規而治春；其神為歲星，其獸蒼龍……南方，火也……執衡而治夏；其神為熒惑，其獸朱鳥……中央，土也……執繩而制四方；其神為鎮星，其獸黃龍……西方，金也……執矩而治秋；其神為太白，其獸白虎……北方，水也……執權而治冬；其神為辰星，其獸玄武。」

126 Wang 2003, p. 77.「欲得左有流水，謂之青龍，右有長道，謂之白虎，前有淤池，謂之朱雀，後有丘陵岡原謂之玄武。」

127 Xu 2007, p. 19-1.「地理以前山為朱雀，後山為玄武，左山為青龍，右山為白虎。」

> *the front; Water resides on the back; Earth resides in the middle.*[128] *Wood occupies the east, dominating the Qi of spring. Fire occupies the south, dominating the Qi of summer. Metal occupies the west, dominating the Qi of autumn. Water occupies the north, dominating the Qi of winter... Earth occupies the center... and shall not belong to any of the four seasons.*[129]

Comparing the two passages, we can clearly see that, regarding the Five Elements of *Wuxing*, Wood represents both the left and the east, Metal represents both the right and the west, Fire represents both the front and the south, and Water represents both the back and the north. In accordance with the idea of the south orientation, the four body-based directions can perfectly coincide with the four sun-based directions.

Furthermore, the correspondence between the body-based frame of reference and the sun-based frame of reference are also highlighted by two important elements, the 'bell' and the 'drum', which can be found in most traditional Chinese temples, be they Buddhist temples or Taoist temples. This bell is also called 'morning bell' (晨鐘), and the drum called 'evening drum' (暮鼓). Traditionally, the bell should be rung in the early morning, and the drum should be beaten in the late evening, marking the beginning and the ending of a day respectively. Therefore, in a temple, it is proper for the bell to be placed in the east, the direction of the sunrise, while it is proper for the drum to be placed in the west, the direction of the sunset. As we have seen, in the Chinese architectural tradition, the temple is often built to face the south. In such a temple, the bell is placed in the east as well as on the left side, while the drum is placed in the west as well as on the right side (Fig. 161, 162, 165, 192). Hence, the body-based left and right can again be connected with the sun-based east and west (Fig. 54).

However, as we have seen in Chapter 3, not all temples can be ideally built to face the south, especially when the orientation of a temple is supposed to be determined by reference to the objects in the external environment. Hence, a temple is also possibly oriented to the east, the west or even the inauspicious north. Nevertheless, in such a temple not oriented to the south, we can usually still find the morning bell and the evening drum. It is important to note that, in this case, the two elements are not placed according to the sun-based directions but according to the body-based directions. That is to say, people tend to place the bell and the drum respectively on the left and the right sides, whether or

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[128] Lai 2003, p. 286.「木居左，金居右，火居前，水居後，土居中央。」
[129] Ibid., p. 287.「東方木居東方而主春氣，火居南方而主夏氣，金居西方而主秋氣，水居北方而主冬氣。……土居中央，……不可名以一時之事。」

not the left and the right sides coincide with the east and west sides. In the east oriented Jinci Temple (Taiyuan, Shanxi, China), the bell tower and the drum are located on the left and the right sides respectively, although the left and the right sides denote the north and the south sides respectively (Fig. 163). For a more convincing example, in the Nanshan Temple (Zhangzhou, Fujian, China) which is built to face the unfavorable north, the morning bell, which is supposed to represent the direction of the sunrise, is placed on the left as well as the west side, while the evening drum, which is supposed to represent the direction of the sunset, is placed on the right as well as the east side (Fig. 185).

In the cases of bells and drums placed in temples, we can see a significant transformation from the focus on the 'sun-based frame of reference' to the focus on the 'body-based frame of reference'. Originally, the bell in the east and the drum in the west are meant to signify the beginning and the ending of a day, thereby representing the sun-focused cosmic reality undoubtedly, and based on the south orientation, the east and the west sides are identical with the left and the right sides. However, once the temple is not built to face the south, people do not insist on placing the bell and drum in the sun-based directions of east and west, but instead, in the body-based directions of left and right. On account of the transformation from the sun-based system to the body-based system, people nowadays usually do not understand the original cosmic meaning of the bell and drum of the temple. Therefore, it is very reasonable to assume that the principle of '*the superiority of the left over the right*' is a result of the idea of '*the superiority of the east over the west*', yet its original cosmic meaning is seldom realized by people nowadays.

In many ancient Chinese texts of Feng-Shui and those before the development of Feng-Shui, we can find the idea of '*the superiority of the east over the west*'. For example, the *Shuihudi Rishu Bamboo Texts*, dating back to the 3rd century BCE, a time when the term 'Feng-Shui' was yet unknown to people, contains a passage supporting this idea:

> *If the house is built to face the east and a well, the sun, when it rises, can always warm the house and the well. Therefore, the people living in this house will never face a shortage of meat (i.e. food).*[130]

As mentioned in Chapter 3, according to the *Shuihudi Rishu Bamboo Texts*, the house built in the spring/summer/autumn/winter should not be oriented to the east/south/west/north respectively, and this implies that a house is allowed

[130] Liu, Yue-Xian 1994, p. 219.「廡居東方，鄉（向）井，日出炙其榦（井垣），其後必肉食。」

to be built to face one of the four cardinal points.[131] However, as shown in the above passage, among the four cardinal points, the east should be considered the most auspicious, as it is the direction of the sunrise. Granted the great power by the sun, the house can ensure the future prosperity of its occupants.

In the *Shuihudi Rishu Bamboo Texts*, another passage implies that an unclean and low-ranking space should not be built in the east of the house:

> *If the animal pen is built to the southwest of the house, it is auspicious. If the animal pen is built to the north of the house, the family will be rich. If the animal pen is built to the east of the house, the family will decline. If the animal pen is built to the southeast of the house, it is acceptable. If the animal pen is built to the northwest of the house, the sons of the household will be successful.*[132]

As it can be understood, in a house compound, the animal pen for cattle and poultry is often thought to be extremely unclean and ranked lower than the space for human beings, and hence it is usually excluded from the inside and located outside. This passage says that this animal pen can be built to the southwest, the north, the southeast or the northwest of a house, but is not allowed to be built to its east. Since the east is the direction through which the sun's great power may enter the house, it should not be polluted and negatively affected by the unclean and low-ranking animal pen. On the contrary, as is also mentioned in the *Shuihudi Rishu Bamboo Texts*, given that the well as a source of water is always supposed to be clean and unpolluted, it can, or even should be located to the east of the house.

The *Dili Xinshu*, an 11-century Feng-Shui text, also emphasizes that the east and south should be associated with the positive *Yang*, while the west and north with the negative *Yin*. Therefore, it is auspicious for a house to be built to the east or the south of mountains, whereas it is inauspicious be built to the west or north of mountains. As we have learned, the *Qi* of *Yan*g is a representation of the sun, and hence the house located to the east or the south of mountains can benefit from the sunshine more than that located to the west or the north of

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131 See 3.2.3. Liu, Yue-Xian 1994, p. 133. "*In the three months of spring, one shall not built the house (or room) oriented to the east. In the three months of summer, one shall not built the house (or room) oriented to the summer. In the three months of autumn, one shall not built the house (or room) oriented to the west. In the three months of winter, one shall not built the house (or room) oriented to the north. The house built to break these taboos shall be considered very inauspicious, and its occupants are destined to die.*"（春三月毋起東鄉（向）室，夏三月毋起南鄉（向）室，秋三月毋起西鄉（向）室，東三月毋起北鄉（向）室。有以者，大凶，必有死者。）

132 Liu, Yue-Xian 1994, p. 218.（圈（畜欄）居宇西南，貴吉。圈居宇正北，富。圈居宇正東，敗。圈居宇東南，有龍。圈居宇西北，宜子興。）

mountains. The following passages can be found in this text:

> *If the house is built to the east of mountains, the family will be rich and own a lot of slaves. If the house is built to the south of mountains, it is auspicious... If the house is built to the west of mountains, it is inauspicious. If the house is built to the north of mountains, it is also inauspicious.*[133]
> *The house built to the east or south of mountains is called 'house of Yang', and the house built to the west or north of mountains is called 'house of Yin'... The house full of sunshine is called 'house of Yang', while the house with a lack of sunshine is called 'house of Yin'.*[134]

So far it is clear that, as a result of the idea of '*the superiority of the east over the west*', the principle of '*the superiority of the left over the right*' can be seen as an important representation of the sun-focused cosmic reality. Surely, this cosmic reality can only be "completely" represented in a south-oriented built space, for its left and right sides are identical with its east and west sides. In a built space not oriented to the south, such kind of sun-focused cosmic reality can only be "incompletely" represented, for its left and right sides are not identical with its east and west sides. Given that the majority of people nowadays do not live in houses oriented to the south, the original cosmic meaning of the principle of '*the superiority of the left/east over the right/west*' becomes very unfamiliar to them. Later we will see that, this principle forms the basis of many Feng-Shui *do's & taboos*, and due to the unfamiliarity of its original meaning in today's Feng-Shui practice, it is often explained in ways that have nothing to do with the sun-focused cosmic reality.

The Zhao-Mu System

First of all, let us discuss the Feng-Shui *do's & taboos* concerned with the '*Zhao-Mu* System' (昭穆之制) which highlights the hierarchical relationship between the 'earlier ancestors' as the superior ones called '*Zhao*' (昭) and the 'later ancestors' as the inferior ones called '*Mu*' (穆). Accordingly, the shrine dedicated to the earlier ancestors should be placed on the left side, while that dedicated to the later ancestors should be placed on the right side. The following passage can be found in the *Zhaipu Dacheng*:

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[133] Wang 2003, p. 78.「凡宅在山之東，富貴多奴婢。山之南，小吉。……山之西，凶。山之北，凶。」
[134] Ibid., p. 82.「凡宅居在山東及南為陽宅，山西及北為陰宅。……見日多處為陽宅，見日少處為陰宅。」

> *As regards the three shrines for the ancestors of emperors (built together on the same site), the 'Tai Shrine' dedicated to the most-revered first forefather and foremother shall be placed in the center, the 'Zhao Shrine' dedicated to the second forefather and foremother shall be placed on the left side, and the 'Mu Shrine' dedicated to the third forefather and foremother should be placed on the right side... All people shall properly place the (shrines or altars of) ancestors on the left or the right sides according to the Zhao-Mu system.*[135]
>
> *As regards the three rooms for the ancestors of ordinary people (built together in the same building), the 'Primary Room' dedicated to the most-revered first forefather and foremother shall be placed in the center, the 'Zhao Room' dedicated to the second forefather and foremother shall be placed on the left side, and the 'Mu Room' dedicated to the third forefather and foremother shall be placed on the right side.*[136]

These above paragraphs show that the center as the supreme position should belong to the most-revered first ancestors, the left side as the second position should belong to the second ancestors, and the left side as the third position should belong to the third ancestors, and the hierarchical 'center-left-right order' is highlighted (Fig. 55, 56). As also mentioned in Chapter 3, the *Tai* Shrine, the *Zhao* Shrine and the *Mu* Shrine built together are all supposed to face the south, and hence the left and the right sides are identical with the east and the west sides.[137] Therefore, the principle of '*the superiority of the left over the right*' manifested by the *Zhao-Mu* System can be seen as a complete representation of the sun-focused cosmic reality.

Moreover, in the Chinese Feng-Shui architectural tradition, this *Zhao-Mu* System does not only apply to the arrangement of ancestors but also to the arrangement of the deities worshipped on a family altar or in a temple. This can be well exemplified by a typical Taiwanese family altar. Traditionally, such an altar should consists of three parts: the '*Shenmingcai*' (神明綵) as a painting of deities hanging on the wall, the '*Ann*' (案) as a higher table on which the ancestral tablet and the idols of deities are placed, and the '*Gongzhuo*' (供

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[135] Wei 1985, pp. 387-388.「大夫中一廟，太祖也，左一廟供二昭，右一廟供二穆。……列其主於始祖之左右，使民知昭穆之義。」

[136] Ibid., p. 398.「中一間為正祠，特謂之中堂。近中左一間為左昭房，近中右一間為右穆房。」

[137] See 3.2.4. Wei 1985, p. 395. "*Can an ancestral shrine be built to face the east? No, absolutely not! Because Zhu Xi has said: "In ancient times, the Tai Shrine, the Zhao Shrine and the Mu Shrine were all built to face the south.*"（問祠向東可乎？曰不可！朱子云：「古太廟、昭穆廟，皆向南。」）

桌) as a lower table on which the oblations are laid (Fig. 189). As we can see in the main hall of the *Sanheyuan* house of the Cai's family (Xikou, Taiwan), there is an altar of this kind (Fig. 190). On this altar, *Guanyin*[138] (No. 1) and *Mazu* (No. 2) are respectively arranged on the top-center and the middle-center of the *Shenmingcai*, as they are the two most popular and favored goddesses in Taiwan, usually regarded as the 1st-ranking and the 2nd-ranking deities on a family altar.[139] Under the *Shenmingcai*, it is the *Ann*, on which three gods (represented by three idols) and ancestors (represented by a tablet) are placed, and as they are considered inferior to *Guanyin* and *Mazu*. Among the three gods, *Jigong*[140] (No. 3) as the first-ranking one is placed in the center, *Wang' ye*[141] (No. 4) as the second-ranking one is placed on the left side of *Jigong*, and *Tudigong*[142] (No. 5) as the third ranking one is placed on the right side. At the rightmost of the *Ann*, namely the lowest-ranking position, the ancestral tablet should be placed (No. 6), because the ancestors as 'deceased human beings' or 'ghosts' are considered to be inferior to all deities in the divine hierarchy.[143] It is worth noting that on the *Gongzhuo* under the *Ann*, there is another idol, the famous Chinese monkey king－*Sun Wukong*[144] (No. 7). According to the Cai' s family, even though worshipped as a deity, *Sun Wukong* is nothing but an animal, and hence he should be ranked even lower than ancestors as deceased human beings; therefore, he is placed on the *Gongzhuo* as the lowest position of the entire altar.[145]

The Thian Hock Keng Temple in Singapore is, as mentioned before, also an excellent example of the *Zhao-Mu* System. In this temple, as we have seen, there is an information board which clearly shows how these deities are arranged according to their hierarchical relationships represented by a sequence of numbers (Fig. 157). After entering this temple, people should also worship these deities in accordance with the sequence of numbers, beginning with the

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138 *Guanyin* (觀音) in the Chinese Buddhism is identical with the Bodhisattva *Avalokitesvara* in the ancient Indian Buddhism. However, with the spread of Buddhism into China and the other places of East Asia, the male bodhisattva *Avalokitesvara* was transformed into the female *Guanyin*.

139 Xie 2003, pp. 137-138.

140 *Jigong* (濟公), in the Chinese Buddhism, is a 'living Buddha'.

141 *Wang'ye* (王爺), a popular deity in the Taiwanese folk belief, is thought to be a divine emissary on behalf the celestial realm.

142 *Tudigong* (土地公), the guardian deity of the land/site, is usually seen as the lowest-ranking one within the divine hierarchy of various Taoist deities.

143 Li, Yih-Yuan 2004, *Cultural Images (II): An Cultural Observation of Religions and Ethnic Groups*, p. 88.

144 The monkey king *Sun Wukong* (孫悟空) is a role in the famous Chinese classical novel *Xiyouji* (西遊記), or *Journey to the West*.

145 Interview with Mr. Cai (Xikou, Chiayi, Taiwan, 30/12/2006)

highest-ranking deity and ending with the lowest-ranking one.

First of all, people should go to the main hall as the center of the temple compound, worshipping the goddess *Mazu* (No. 1) as the first-ranking and main deity located in the center of the main hall, then worshipping *Guan Yu* (No. 2) as the 2nd-ranking deity placed to the left of *Mazu*, and lastly *Baoshengdadi* (No. 3) as the 3rd-ranking deity placed to the right of *Mazu*. After leaving the main hall, people should go to the back hall also situated on the central front-back axis of the temple plan, worshipping *Guan Yin* (No. 4) as the 4th-ranking deity (in the center), then the Sun God (No. 5) as the 5th-ranking one (on the left), and lastly the *Moon Goddess* (No. 6) as the 6th-ranking one (on the right). Next, people should go to worship Confucius (No. 7) as the 7th-ranking 'deity' situated in the left wing, and then go to worship *Kaizhang Shengwang* (No. 8) as the 8th-ranking one situated in the right wing. After this, people should return to the left wing, worshipping Bodhisattva *Galan* (No. 9) as the 9th-ranking deity. Finally, they have to go to the right wing again, worshipping the City God (No. 10) as the 10th-ranking deity (in the center), the White-face General (No. 11) as the 11th-ranking one (on the left) and the Black-face General (No. 12) as the 12th-ranking one (on the right). Obviously, this sequence as a recurrent 'center-left-right order' highlights the two principles regarding the spatial hierarchy: '*the superiority of the left over the right*' and '*the closer to the center, the higher it is ranked*'.

In addition, the arrangement of the Buddhist '*Huayen* Trinity' (華嚴三聖) in Chinese Buddhist temples can also be seen as a manifestation of the *Zhao-Mu* System as well as the 'center-left-right order'. The *Huayen* Trinity includes '*Gautama Buddha*'－the founder of Buddhism, '*Manjusri*'－a bodhisattva known for his great wisdom, and '*Samantabhadra*'－another bodhisattva known for his great practice of Dharma.[146] In Chinese Buddhist art, *Manjusri* is often depicted as riding on a lion, while *Samantabhadra* as riding on an elephant.[147] Among the three figures, *Gautama Buddha* is always thought to be superior to the two bodhisattvas without doubt. In primitive Indian Buddhism, there was no hierarchical relationship between the two bodhisattvas, but however, in Chinese Mahayana Buddhist tradition, *Manjusri* is usually considered to be superior to *Samantabhadra*. This hierarchical relationship can be found in the *Huayen Jing*,[148] a famous text of Chinese Mahayana Buddhist

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146 Lopez 2001, p. 260.

147 Yen 2007, p. 139.

148 The *Huayen Jing* (華嚴經) compiled between the 8th and the 9th centuries CE is one of the most important Chinese Mahayana Buddhist scriptures, in which the *Huayen* Trinity is firstly mentioned, and the term '*Huayen* Trinity' is derived from the title of the scripture.

tradition:

> *The 'three holy ones' are: the primal teacher, the Tathagata Vairocana (i.e. Gautama Buddha), and the two great bodhisattvas, Manjusri and Samantabhadra... Manjusri comes first and Samantabhadra afterwards.*[149]

Therefore, the hierarchical sequence of the three holy figures can be described as follows: *Gautama Buddha* as the first, *Manjusri* as the second, and *Samantabhadra* as the third. As we can see in many Chinese Buddhist temples, according to this hierarchical sequence, *Gautama Buddha* occupies the center, *Manjusri* riding on a lion is located on the left side, and *Samantabhadra* riding on an elephant is placed on the right side (Fig. 191).

The Left Side Connected with the Elder Son and the Right Side Connected with the Younger Son

In old Feng-Shui texts, we can find many *do's & taboos* supporting the idea that the left side of a house should be associated with the elder son, whilst the right side should be connected to the younger son. As mentioned before, in the pecking order of the traditional Chinese patriarchal society, an elder son or brother is always considered to be superior to a younger son or brother, and evidently, these *do's & taboos* also refer to the principle of '*the superiority of the left over the right*'. It is necessary to note that these *do's & taboos* are concerned with the '*Sha*' (煞).

In the Feng-Shui tradition, *Sha* is thought to be a kind of evil, malignant and killing force which can be caused by external objects that have aggressive and inauspicious shapes. Besides, *Sha* is also seen as a kind of negative *Qi*, and hence it is often called '*Sha Qi*'. The external objects that may cause *Sha Qi* could be the natural objects such as rivers, ponds, hills, trees, mounds and stones, or the built objects such as temples, tombs, roads, bridges, toilets, upright poles, and the eaves and corners of buildings.[150] Accordingly, the *do's & taboos* of this kind usually warn people not to let the entrance door or windows of a house directly face these natural or built objects, and they can be easily found in most Feng-Shui texts after the Ming Dynasty (1368-1644 CE).[151] For instance, the 15th-century *Huitu Lubanjing* mentions a variety of

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[149] Gimello 1996, pp. 347-354.「三聖者，本師毘盧遮那如來，普賢文殊三大菩薩是也。……故文殊居初，普賢居後。」

[150] Huang 2008, pp. 303-317.

[151] Huang, 1998, pp. 22-27; Ruo-Guan 2002, pp. 80-102; Wang 1996, p. 122; Wei 1985, pp. 436-498, 593-594; Yao & Zhan 1995, pp. 283-291, 482.

external objects thought to possibly emit *Sha Qi*, which should never be found or located in front of the entrance of a house (Fig. 133).[152] In today's Feng-Shui practice, the protection of the house against the dangerous *Sha Qi* is still of great concern, and these *do's & taboos* can also be found in most modern Feng-Shui manuals and handbooks (Fig. 134, 135).[153]

As a powerful and dangerous force, *Sha Qi* is not only likely to enter the house through doors or windows but also likely to directly hurt the house from the outside. Interestingly enough, according to many old Feng-Shui *do's & taboos*, if the left part of the house is 'shot' by *Sha*, the elder son will suffer misfortune; if the right part of the house is 'shot' by *Sha*, the younger son will suffer misfortune (Fig. 57). The following passages can be found in the *Yangzhai Shishu* and the *Zhaipu Dacheng*:

> *If there are ominous terrains in front of the house, the Sha from the 'left' terrain will cause the death of the 'elder son', and the Sha from the 'right' one will cause the death of the 'younger son'.*[154] *(Yangzhai Shishu)*
>
> *If an ominous pond is located to the 'left' of the house, the 'eldest son' will die... if the 'left' wing of the house points to a river, the 'elder son' will be killed by the 'younger son'... if the 'left' wing is shot by a straight coming river, the 'eldest son' will be lazy and good for nothing.*[155] *(Zhaipu Dacheng)*
>
> *If there is an ominous deep pond situated on the 'right' side of the house, the family of the 'second son' will suffer misfortune.*[156]
>
> *If the 'left' wing of the house is shot by Sha, the 'elder son' will be hurt; if the 'right' wing is shot by Sha, the younger son will be hurt.*[157] *(Zhaipu Dacheng)*

As shown by these passages, the fate of the elder son (along with his sub-family) is influenced by the left side of the house, while the fate of the younger son (along with his sub-family) is influenced by the right side of the house. Moreover, as it can be seen in many traditional Chinese houses, the rooms on

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152 *Huitu Lubanjing* 2000, pp. 14-16.

153 Bai 2005, pp. 75-76, 89-90, 107-112; Birdsall 1995, pp. 50-51; Mai 2004, pp. 116-120; Qu 2003, pp. 45-47; Ou-Yang 2004, *Illustrated Architectural Taboos and Solutions in Modern Dwellings*, pp. 17-31; Pang 2003, pp. 27-28; Su 2006, pp. 68, 186-187; Tan 1999, pp. 36-36; Too 2004, pp. 71-85.

154 Wang 1996, p. 24.「面前凶沙若有此，左火沙來兄必死，右火沖身弟必亡。」

155 Wei 1985, p. 441.「塘居屋左長子摧挫。……左尖投河弟殺長哥。……水射左脅長無奕業。」

156 Ibid., 1985, p. 442.「右協深塘必損次房。」

157 Ibid., 1985, p. 489.「射左損長郎，射右小兒當。」

the left side are usually reserved for the elder son and his sub-family, whilst the rooms on the right side reserved for the younger son and his sub-family. This is well exemplified by many traditional *Sanheyuan* courtyard houses in Taiwan, such as the house of the Chen's family in Houli, which is shared by four brothers and their sub-families (Fig. 236). In this house, the room located in the middle of the central main wing is the 'main hall' used as the family shrine. Also in the central main wing, the left part belongs to the eldest brother and his sub-family, while the right part belongs to the second brother and his sub-family. As for the left wing and the right wing of the house, they are respectively assigned to the third and the four brothers with their sub-families.[158] The complex spatial hierarchy of this house is thus brought to light: The highest-ranking space is the main hall occupying the 'middle' of the central main wing, the 2nd-ranking one is the 'left part' of the central main wing, the 3rd-ranking one is the 'right part' of the central main wing, the 4th-ranking one is the 'left wing' of the house, and the lowest-ranking one is the 'right wing' of the house.

Besides, a small numbers of people living in modern houses still follow the idea of assigning the left room(s) to the elder son and assigning the right room(s) to the younger son. For example, in the house of the Ke's family, the 'master bedroom' reserved for the firstborn son is located on the left, whilst the 'second bedroom' reserved for the second son is located on the right (Fig. 245, 246).[159]

It is noteworthy that such a spatial hierarchy in houses is quite similar to that in temples (Fig. 157). In a house, different members should also be arranged in accordance their hierarchical relationships and the recurrent 'center-left-right order' as based on the three principles: '*the center as the supreme position*', '*the closer to the center, the higher it is ranked*', and '*the superiority of the left over the right*'.

The Left Side Connected with Men, whilst the Right Side Connected with Women

According to the *do's & taboos* concerned with the harmful *Sha Qi*, the principle of '*the superiority of the left over the right*' not only finds expression in the hierarchical relationship between the elder son and the younger son, but also in the hierarchical relationship between men and women. As is told by these *do's & taboos*, the male members of the family may suffer misfortune if

158 Interview with Mr. Chen (Houli, Taichung, Taiwan, 31/12/2006).
159 Interview with Jun-Cheng Ke (Tainan, Taiwan, 20/02/2010).

the left side of the house is 'shot' by the *Sha Qi*, whilst the female members of the family may suffer misfortune if the right is 'shot' (Fig. 58). The following related passages can be found in the *Zhaipu Dacheng*:

> *If the left side of the house is shot (by the Sha), the male members (of the family) will suffer misfortune; if the right part, the female members will suffer the misfortune.*[160]
> *If the right wing of the house is built like a sword or spear, the mother of the family will get in the trouble with lawsuits.*[161]
> *If there are two ominous ponds located respectively on the left side and on the right side (of the house), both the householder and his wife will die.*[162]
> *Moreover, the idea of 'the left side associated with men and the right side associated with women' can also be found in some Confucian classics. For instance, the Liji, or the Book of Rites, mentions:*
> *If the family has a newborn son, the parents shall place a bow on the left side of the entrance door; if the family has a newborn daughter, the parents shall place a handkerchief on the right side of the entrance door.*[163]
> *When giving a formal bow (to a person), a man shall use his left hand, but a woman shall use her right hand.*[164]

As emphasized in both the Feng-Shui and the Confucian traditions, the idea of '*the left associated with men and the right associated with women*' has become a popular saying '*Nan-Zuo Nu-You*' (男左女右) which literally means 'men on the left and women on the right'. This saying is an important guideline on many details of people's daily life. For instance, in the classroom or auditorium of a school, boys are often asked to sit on the left side, and girls on the right side. At a wedding, the bridegroom should stand on the left, while the bride should stand on the right. Likewise, at a funeral, men should stand on the left side of the deceased, while women are supposed to stand on the right side.[165]

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[161] Wei 1985, p. 486.「左傷關男，右傷關女」
[162] Ibid., p. 442.「右出刀鎗官事剋娘。」
[163] Ibid., p. 444.「左右雙塘，主母齊亡。」
[163] *Liji,* accessed 09/08/2010, http://ctext.org/liji.「子生，男子設弧於門左，女子設帨於門右。」
[164] Ibid.「凡男拜尚左手，凡女拜尚右手。」As indicated by Yan-Wen Qiu in his *A Study on Ancient Chinese Rites*, 'to use the left hand' means 'to let the left hand hold the right hand', and 'to use the right hand' means 'to let the right hand hold the left hand'. See Qiu 1992, pp. 307-308.
[165] Taipei Mortuary Services Office, accessed on 04/09/2010, http://www.mso.taipei.gov.tw/ct.asp?xItem=15152&CtNode=2869&mp=107011.

Surely, this idea is also, to a great degree, represented in the arrangements of temples and palaces. As we know, many famous Chinese temples are provided with accommodations for pilgrims, and in these temples, the accommodations for men are usually located on the left side of the temple complex, while those for women on the right side. Besides, in many Chinese Buddhist monasteries in which monks and nuns are living together, the area for monks is usually situated on the left side, while that for nuns is located on the right side. This can be exemplified by the well-known Fo Guang Shan Buddhist Monastery in Kaohsiung, Taiwan (Fig. 178). This monastery was ideally built in accordance with most Feng-Shui architectural precepts, oriented to the south, facing lower ground with the back turned towards hills. In the complex of this monastery, there are two building of importance, the 'Dazhi Hall' (大智殿) and the 'Dabei Hall' (大悲殿), used as places for Buddhist monks and nuns to study and practice meditation. Not surprisingly, the 'Dazhi Hall' on the left is reserved for monks, whilst the 'Dabei Hall' on the right is reserved for nuns.[166]

Moreover, in the Forbidden City in Beijing, the idea of '*the left section for men and the right section for women*', as well as that of '*the front section for men and the back section for women*', is clearly represented (Fig. 151). As we can see, the 'Nansan Palaces' (No. 4) and the 'Wenhua Hall' (No. 5), two places for princes to live and study, are located in the left section of the palace complex. As for the female royal members including the Empress Dowager Cixi, the queen and hundreds of concubines, they should usually live and have their daily activities in the buildings of the right section, such as the 'Xiliu Palaces' (No. 7), the 'Shou'an Palace' (No. 8), the 'Yangxin Hall' (No. 9), the 'Cining Palace' (No. 10), etc.[167] It is clear that the palace buildings for the female royal members are located in the right as well as the back sections, so that both the principle of '*the superiority of the left over the right*' and that of '*the superiority of the front over the back*' are manifest in the Forbidden City.

Setting the Entrance on the Dragon (Left) Side, whilst Placing the Toilet on the Tiger (Right) Side

Now we turn to the *do's & taboos* related to two important elements of a house, the entrance and the toilet, which also highlight the principle of '*the superiority of the left over the right*'. In the Feng-Shui tradition, the entrance is supposed to be always auspicious because, as we have seen in Chapter 3, it is always asked to point to an auspicious direction, and through it the auspicious

[166] Fo Guang Shan Monastery, accessed on 2010/09/04, http://www.fgs.org.tw/fgs/fgs_view.aspx.
[167] Yi, Yu & Hung 1999, p. 180.

and divine cosmic *Qi* is expected to enter the house. Therefore, the entrance is usually seen as a much-revered element of the house, and according to some Feng-Shui *do's & taboos*, it should be set on the left (or left front) side, i.e. the higher-ranking side, of a house. On the contrary, the toilet is usually thought to be an inauspicious and unpleasant element, for it is polluted, unclean and unholy. Hence as told by some Feng-Shui *do's & taboos*, the toilet should be placed on the right side, i.e. the lowered-ranking side, of a house. Obviously, these *do's & taboos* concerning the entrance and the toilet highlight the hierarchical relationship between the left as an auspicious/holy/clean side and the right as an inauspicious/unholy/unclean side. Moreover, these *do's & taboos* are usually described in terms of the system of *Sixiang*, or Four Divine Animals, as mentioned earlier: The entrance should be set on the side of 'Azure Dragon' (i.e. the left side), while the toilet should be placed on the side of 'White Tiger' (i.e. the right side) (Fig. 59).

Let us firstly consider the idea of '*setting the entrance on the Dragon/left side*'. Interestingly, even though followed in today's Feng-Shui practice, it is hardly found and is not explicitly mentioned in old Feng-Shui texts known to us. Besides, even though this idea is referred to by a few texts, the authors of these texts usually seem to have taken a stand against it. For example, the following passage can be found in the *Zhaipu Dacheng*:

> *It appears that most people tend to build the entrance door on the left side (of the house), as they think that the left side is always auspicious. It should be noted that these people usually overlook the negative effects of the 'four inauspicious directions' (i.e. the four directions represented by the four auspicious symbols-Jueming, Wugui, Huohai and Liusha-of the seven symbols of Qizheng, as mentioned in Chapter 3).*[168] *Hence they fail to notice that, if the left-side door is coincidently located in one of the four inauspicious directions, the occupants of the house will decline. However, the right-side door, though often considered inauspicious, can bring good fortune to the occupants of the house, as long as it is located in one of the 'three auspicious directions' (i.e. the four directions represented by the three inauspicious symbols-Shengqi, Tianyi, Yannian-of the seven symbols of Qizheng)*[169]*... How can we say that the entrance door on the Tiger side (i.e. right side) is always inauspicious? ... One shall not stubbornly insist upon setting the door on the Dragon side (i.e. left side), but shall understand that, according to the inter-*

[168] See: 3.2.6.
[169] Ibid.

> *generating and inter-overcoming cycles (of the Five Elements), whether the door should be seen as inauspicious does not depends on whether it is set on the Dragon side, but largely depends on whether it is set in one of the three auspicious directions.*[170]

The reason why the author strongly disapproved the idea of '*setting the entrance on the Dragon (left) side*' is probably because he was an adherent of the *Liqi* School of Feng-Shui and was convinced that the orientation or location of the entrance door should be determined according to the seven symbols of *Qizheng* and the 'Nine-Square & Eight-Trigram Diagram' as mentioned before.[171] Nevertheless, according to this passage quoted from the *Zhaipu Dacheng*, we can clearly see that this idea has been widely followed by people in the past. As it can be imagined, the idea of '*setting the door on the auspicious Dragon side*' and the idea of '*setting the door in one of the three auspicious directions according to the Qizheng system*' could often conflict with each other; the Dragon side often does not coincide with any of the three auspicious directions according to the *Qizheng* system. However, as it can also be imagined, the former idea is much less complicated and can be followed more easily than the latter. That is probably why the idea of '*setting the entrance door on the Dragon side*' has never been abandoned in the Feng-Shui tradition.

It is worth noting that, if the house is built with the most favorable 'south orientation', the above two ideas would not conflict with each other. As we have seen in Chapter 3, according to the *Qizheng* system and the 'Nine-Square & Eight-Trigram Diagram', the '*Kan* House' (i.e. the house oriented to the south) should have a '*Xun* Door' (i.e. the door oriented to or set in the southeast). Clearly, such a 'Xun Door' of the '*Kan* House' is located on the Dragon (left) side, too. The *Kan* House provided with a *Xun* Door can be exemplified by many traditional Siheyuan courtyard houses in Beijing and *Sanheyuan* houses in Taiwan (Fig. 232, 233, 252).[172] Building the south oriented house with an entrance door on the left/east side is meaningful, as it highlights the representation of the sun-focused cosmic reality. Since the east can be seen as the 'cosmic entrance' through which the sun－the great source of auspicious, positive and powerful life energy－goes into the world, the left/east-side door of a south oriented house can thus be seen as a representation of this 'cosmic entrance', through which the heavenly blessing is given to the house.

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[170] Wei 1985, pp. 64-65.「曰今人每喜開左首門，不知在休四方位，易致衰敗。若右首開門在生旺方位，更主發福洪大。……豈俗云白虎門路遂無吉祥者乎？……豈非俗尚青龍行路，不知向犯八煞，不辨生剋理氣，而徒拘於青龍白虎之形也哉。」

[171] See: 3.2.6.

[172] Liu, Dun-Zhen 1983, pp.32, 91.

Undoubtedly, this also reinforces the idea that the house is a representation of the world/cosmic structure. Moreover, in this sense, the Feng-Shui idea of '*setting the entrance on the Dragon side*' is quite comparable with the Vāstu-Shāstra idea of '*building an east-west oriented temple*', both highlighting the built space as a representation of the world/cosmic structure to be filled up with the cosmic energy produced by the sun.

Having discussed the prescription of '*setting the entrance on the Dragon (left) side*', now we turn to the prescription of '*placing the toilet on the Tiger (right) side*'. Unlike the former prescription that is mentioned in a few old Feng-Shui texts, the latter one is totally absent in any old Feng-Shui text. Nevertheless, in the present day, it is still followed by not a few people, especially in Taiwan. Besides, as we have learned, traditionally, people in Beijing usually tend to build the *Siheyuan* houses with a south orientation, and these south-oriented *Siheyuan* houses usually have toilets in the southwest, that is to say, on the Tiger (right) side (Fig. 233).[173] Although it is hard to explain why this prescription has not been documented in old Feng-Shui texts, at least we should understand that it is not a new prescription developed over the past decades but a relatively old one. As we can easily find, this prescription is more often followed by the people living in old traditional houses than by those living in modern houses.

In Taiwan, the prescription of the 'Dragon/left-side entrance' and the prescription of the 'Tiger/right-side toilet' are often paired. That is to say, the people who tend to set the entrance on the left side usually also tend to place the toilet on the right side. Notably, a variety of explanations for the pair of prescriptions can be found in today's Feng-Shui practice. For example, as some people think, because the entrance door is a crucial passage through which the good fortune and the beneficial *Qi* should come into the house, it should be set on the propitious left side protected by the benevolent Dragon, and because the toilet is the most unclean and unholy space of the house, it should be located on the less propitious side occupied by the fierce Tiger.[174] Surely, this kind of explanation, to a certain degree, still has something to do with the principle of '*the superiority of the left over the right*'. However, we can also find some explanations which have nothing to do with this principle regarding the spatial hierarchy. The most interesting explanation is probably the saying: "*Dragon is afraid of the stink, and Tiger is afraid of the noise* (龍驚臭，虎驚吵)."[175] As

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[173] Ibid.

[174] Interviews with Ms. Fan (Taipei, Taiwan, 09/11/2006) and Mr. Xu (Puli, Nantou, Taiwan, 03/12/2006).

[175] Interviews with Mr. Gao (Taipei, Taiwan, 09/11/2006) and Mr. Huang (Taipei, Taiwan, 06/01/2007).

suggested by this saying, one should not place the stinky toilet on the left side in order to avoid offending Dragon, and should not set the toilet on the right side in order to avoid enraging Tiger. Obviously, most of the people nowadays usually do not understand the original cosmic meaning of '*the superiority of the left over the right*' represented by the two prescriptions.

No matter how the two prescriptions are explained, they are being well represented in traditional and modern houses. For instance, many traditional courtyard houses in China and Taiwan are deliberately built with Dragon/left-side entrance doors (Fig. 232, 233, 242, 252). Besides, the toilet of the traditional *Sanheyuan* house of the Chen's family is built in accordance with all the *do's & taboos* concerned with the toilet: it is located at the back but not in front of the house, it is not placed directly behind the main hall as the conceptual center of the house, and it is built on the Tiger/right side but not the Dragon/left side of the house (Fig. 236). In addition to courtyards houses, sometimes we can find that the row houses built together on a street, amazingly, all have their entrance doors set on the Dragon/left side (Fig. 164). Since a row house usually has a narrow and long plan, and its ground floor is often used as a shop space, people usually have to build for it a wide and big entrance door opening to the street. Hence, this door cannot be a left-side door. Nonetheless, in such kind of row house, there is usually a long left-side corridor which connects all rooms from the front to the back (Fig. 240, 241). Because of this left-side corridor, every room of the row house would have a left-side door, and surely, the toilet can be properly placed on the right side. Moreover, if the front façade of the row house is wide enough, it usually has two entrance doors: the big one used as the entrance of the ground-floor shop is totally open, and the small one used as the entrance of the upstairs private rooms is located on the left side (Fig. 265).

The modern house of the Ke's family (Dacheng, Taiwan) is also a good example (Fig. 244-246). Even though the entrance door of the house building is set in the middle, the entrance door of the entire house compound is on the left side. Besides, the toilet is placed on the right side. Just like the house of the Ke's family, many other modern detached houses or semi-detached ones built in the countryside or small towns, also highlight the idea of '*setting the entrance on the left side*' (Fig. 266, 267). It should be noted that the two prescriptions concerned with the left-side entrance and the right-side toilet, though scarcely mentioned in old Feng-Shui texts, have come to the attention of some modern Feng-Shui practitioners and thus are described in their books.[176] However, as

[176] Ou-Yang 2004, *Illustrated Architectural Taboos and Solutions in Modern Dwellings*, p. 13; Too 2006, p. 110.

we can imagine, for people who live in modern apartment houses it is usually difficult to strictly follow the two prescriptions, given that the left and the right side, as well as the front and the back sides, cannot be easily defined. Consequently, the two prescriptions are gradually losing their influence in the modern urban built environment.

The prescription regarding the left-side entrance is not only followed in houses but also in temples, but however, it is followed in a different way. It is noticeable that a typical Chinese temple, not only having a left-side door, is usually built with a magnificent tripartite front gate which consists of a central door, a left door and a right one. Traditionally, people are asked to enter the temple compound through the Dragon/left-side door, and to leave the temple compound through the Tiger/right-side door. For instance, the Thian Hock Keng Temple in Singapore is built with a tripartite gate consisting of a central door, a left door and a right door, and people usually enter this temple through the left door and leave the temple through the right door (Fig. 158-160). Surely, people in Taiwan, Hong Kong and many other regions of the Chinese cultural sphere, who often go to temples, usually follow the same rule.

The Confucius Temple in Taipei is also a good example. As we can see in its original plan in 1930, the toilet is built on the right side (Fig. 193).[177] After World War II, many auxiliary buildings in the temple compound were rebuilt and relocated, and the toilet was still placed on the same side (Fig. 194). Regarding the tripartite gate of the Confucius Temple, in principle, its central door, as well as the central door of other types of temples, should be permanently kept closed because it is only opened for the much-revered divine beings such as the deities and the emperor. Ordinary human beings are absolutely not allowed to pass through the central door. Today, even the president of a country is not allowed to pass through this central door, because in the modern democratic society, he/she should not be seen as an emperor. However, on 5th Oct 2008, Mr. Ma Ying-Jeou, the President of Taiwan, was invited to attend the annual Confucius sacrifice ceremony held in the Taipei Confucius Temple. Astonishingly, the temple opened its central door for President Ma, and President Ma actually entered and left the temple through this door. Thereafter, as we can imagine, the public strongly criticized the temple committee and President Ma, because people thought that the temple committee wants to flatter President Ma, and President Ma wants to be respected as an emperor.[178]

Obviously, the tripartite gate of the temple highlights the principles of '*the*

[177] Gaijiro 1999, p. 157.

[178] China Review News, accessed on 08/04/2011, http://www.chinareviewnews.com/doc/1007/6/3/1/100763105.html?coluid=7&kindid=0&docid=100763105.

center as the supreme position' and '*the superiority of the left over the right*'. As we have learned, for the principle of '*the superiority of the left over the right*' is a result of the idea of '*the superiority of the east over the west*', it is a representation of the sun-focused cosmic reality. Therefore, the people who visit and worship in a temple also take part in this representation. The entry into a temple through the left door represents the sun's entry into the world from the east, and the exit through the right door represents the sun's exit through the west. Furthermore, while these people worship deities in the temple in accordance with the recurrent 'center-left-right order', the sun-focused cosmic reality is represented over and over again. It can even be said that the movement and activity of these people in the temple are great representations of the circular motion of the sun in the cosmos.

4.4 *Do's & Taboos* Supporting the Spatial Hierarchy as Based on the Principles of 'the Superiority of the North and the East over the South and the West' and the 'Clockwise Order' in Vāstu-Shāstra Architectural Tradition

Now we turn to the two principles—'*the superiority of the north and the east over the south and the west*' and the '*clockwise order*'—followed in the Vāstu-Shāstra architectural tradition that form the basis of a variety of *do's & taboos* regarding the spatial hierarchy (Fig. 89). Different from the above-mentioned two principles in the Feng-Shui traditions, the two principles in the Vāstu-Shāstra tradition are always described in terms of the sun-based directions (i.e. east, south, west and north) but not in terms of the body-based directions (i.e. front, back, left and right). Nevertheless, the two principles in the Vāstu-Shāstra tradition also, to a large extent, represent the sun-focused cosmic reality as well as the two principles in the Feng-Shui tradition.

4.4.1 The Spatial Hierarchy as Based on the Principle of 'the Superiority of the North and the East over the South and the West'

The principle of '*the superiority of the north and the east over the south and the west*' is based on the idea that the north and the east are more auspicious than the south and the west. The north is the direction in which Mount Meru or Mount Kailash—the cosmic center and the abode of deities—is situated; hence, it is considered more auspicious than the south dominated by *Yama*—the lord of the dead. Regarding the east, it is the direction of the sunrise, conveying many positive meanings such as beginning, prospering and growing, and thus is considered more auspicious than the west that conveys many negative meanings such as ending, declining and dying. As it can be imagined, in a built space, the parts closer to the more auspicious north and east are likely to be considered superior to those closer to the less auspicious south and west. According to old Vāstu-Shāstra texts and today's Vāstu-Shāstra practice, this principle applies to a variety of built spaces such as houses, palaces, temples, villages and cities.

Building the Sanctuary in the Northeast

As we have learned, in a built space, the sanctuary is usually considered to be the supreme center superior to any other interior part of this built space. As

we have also seen, this sanctuary is usually a conceptual center, so that it is not necessarily located in the geometric center of a built space. As indicated by old Vāstu-Shāstra texts, in a house or a palace, the sanctuary, which can be a family altar, a worship room or a shrine, should be built in the northeast but not in the geometric center (Fig. 92).

The following passages quoted from the *Brihat Samhitā* and the *Mānasāra* clearly show that the family altar or worship room should be placed in the northeastern part of the house plan:

> *In a four-halled house the worship-room should be situated in the northeast... [sic][179] (Brihat Samhitā)*
> *(In a residential building), in the Aditi or the Isa quarter should be the house for the worship of the gods of the three other castes.[180] (Mānasāra)*

As shown by the Vāstu-Shāstra Mandala, the *Aditi* and *Isa* quarters are both located in the northeast (Fig. 137, 140), and accordingly, as based on the Vāstu-Shāstra Mandala, the house should be built with a worship room in its northeastern part. Moreover, some passages found in old Vāstu-Shāstra texts also indicate that there should be a shrine or temple built on the northeast side of the king's palace. The following passages can be found in the *Mānasāra* and the *Mayamatam*:

> *Temples for one's own (personal) worship as well as for the public should be built in the north-east (of the palace).[181] (Mānasāra)*
> *(In a palace), the baths and the shrine are in the north-east corner of this assembly...[182] (Mayamatam)*
> *(In a palace), the temple of the king's chosen deity takes up nine squares on the outside to the north-east.[183] (Mayamatam)*

It should be remembered that, as mentioned in some old Vāstu-Shāstra texts, the sanctuary of a built space should be located in the geometric center represented by the '*Brahma* Square' of the Vāstu-Shāstra Mandala.[184] Therefore, both the northeastern part and the geometric center of a space seem to be suitable places to build the sanctuary. As we can see in today's Vāstu-Shāstra practice, some practitioners suggest that the *Puja* room (i.e. the family

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179 Bhat 1986, p. 495.
180 Acharya 1994, p. 400.
181 Ibid., p. 429.
182 Dagens 1994, p. 655.
183 Ibid., p. 659.
184 See: 3.2.3.

shrine) can be built either in the northeast or in the geometric center, or the *Griha-nabhi*, of the house.[185] However, most practitioners insist on locating the *Puja* room only in the northeast of the house, as they hold that the geometric center can only be occupied by a courtyard, used as a living room, or just left empty (Fig. 147, 274-276).[186] As told by some practitioners, even in a shop, there should also be a *Puja* space in the northeast (Fig. 278).[187] As a place for the *Puja* room, the northeastern area of the house is undoubtedly a *Holy Zone*, and hence most Vāstu-Shāstra practitioners nowadays warn people not to build the unclean and polluted toilet and kitchen in this area, and not to let them be above, below or adjacent to the *Puja* room.[188]

In some other countries influenced by Hindu culture, we can also find the practice of building the family shrine in the northeast of the house. According to John Gray, an American anthropologist who has conducted a field research at Kholagaun in southern reaches of the Kathmandu Valley of Nepal, the majority of the houses of Chhetris[189] in this area have their *Puja* rooms built in the northeast. Among the twenty-five houses that he has researched, fourteen houses are built with the *Puja* room in the northeast, while only eleven houses have their *Puja* rooms located in the directions of southeast, south, southwest, west and northwest (Fig. 93).[190] Moreover, according to Paul Oliver, the Balinese Hindus in Indonesia also usually tend to build the family shrine in the northeast corner of their traditional courtyard houses (Fig. 277).[191]

In today's Vāstu-Shāstra practice, we can often find an interesting explanation why the Puja room should be placed in the northeast: Because the northeast of the house space represents the 'head'—the most vital part—of Vāstu-Purusha's body, the Puja room should be placed in this direction (Fig. 148).[192] In an *Anthropomorphic* sense, this can be well compared to the main hall as the family shrine in the traditional Chinese courtyard house, which is also considered to represent the head of the house space regarded as a human body (Fig. 45).

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185 Babu 2007, pp. 102-104, 107; Krishna 2001, p. 97.

186 Alse 2005, p.122; Arya 2000, p. 67; Babu 2003, p. 16; Bhambi 2007, p. 47; Chawla 2004, p. 57; Dwivedi 2003, p. 63; Dwivedi 2004, p, 140; Rao, R. G. 2005, p. 155; Setty 2005, p 176; Sthapati 2005, p. 335; Vasan 2005, p. 177; Vaze 2005, p. 149.

187 Saluja 2007, p. 101.

188 Arya 2000, p. 67; Babu 2007, p. 107; Bhambi 2007, pp. 47, 59; Chawla 2004, pp. 64, 78; Dwivedi 2004, p. 71; Krishna 2001, p. 99.

189 The Nepali 'Chhetri' is a colloquial derivative of the Sanskrit 'Kshatriya', namely the second-highest caste.

190 Gray 2006, pp. 63-64.

191 Oliver 2003, pp. 184-185.

192 Savarkar 2005, pp. 38-39.

Hanging the Photos of the Deceased Family Members in the South, the West or the Southwest of the House

In an Indian house, may it belong to a Hindu or Jain family, we can usually find a 'space for the dead', which is represented by the room where the photos of the deceased family members are located. These photos are usually hanging on the wall and decorated with garlands of flowers (Fig. 280, 281). Such a space for the dead in an Indian house is very different from the space for the dead in a Chinese house. As we have seen, traditionally, Chinese people tend to place the ancestral tablet along with the idols or images of deities on the same altar and in the same room, worshipping ancestors and deities together and respecting all of them as transcendent beings, although ancestors should just be seen as ghosts and considered lower than deities. In an Indian house, the photo of the deceased and the idols or symbols of deities are not necessarily placed together. In some cases, such a photo is placed along with or near the altar of deities (Fig. 280); in other cases, it is alone hanging on the wall (Fig. 281).

As indicated by Axel Michaels in his *Hinduism: Past and Present*, in the Hindu traditions, the dead persons are often seen as sacrifices to the fire, or the Lord *Agni*, that can carry them to heaven and the world of the forefathers with smoke; before they find their place as forefathers, they are potentially dangerous and hence should be carefully dealt with.[193] However, to be treated as ancestors, the deceased family members are sometimes seen on a level with the gods—ancestors and gods once lived together, it says in one place—partly in a separate class. In any case, the ancestors have a semi-divine status. Therefore, the place of forefathers is a kind of Heaven but not the earthly world of human beings, though not the Heaven of gods.[194] In an Indian family, the ancestors are worshipped every day; however, they are considered more dangerous than gods, because they are closer or still reside in the house, they are dissatisfied, and they always demand respect.[195] Moreover, many Indian people are not willing to admit that placing the photos of the deceased in the house is meant for the 'worship' of ancestors, but only for the 'commemoration' of them. Notwithstanding, these people by and large believe the continued existence of the deceased family members who have the ability to influence the destiny of the living family members.[196]

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193 Michaels 2004, pp. 144-146.
194 Ibid.
195 Ibid.
196 Interviews with Ms. Patnaik (Ahemedabad, Gujarat, India, 15/02/2008), Ms. Ramakrishna (Ahemedabad, Gujarat, India, 17/02/2008) and Mr. Singh (Jaipur, Rajasthan, India, 26/02/2008).

As we can see, even though the deceased family members should be 'worshipped' or 'commemorated' in the house at least during the time when they have yet to find their place as forefathers, they are usually not treated equal to gods. Therefore, many today's Vāstu-Shāstra practitioners warn people not to place their photos along with the deities in the *Puja* room; otherwise the deities might get displeased. According to the frame of the *Including & Excluding Structures* shorter-cycle theme, the *Puja* room should be regarded as a space exclusive to the deities and not be shared by the dead. Moreover, these practitioners also recommend that the photos of the deceased family members should be located in the south, west or southwest of the house, in contrast to the *Puja* room located in the northeast (Fig. 92, 94). The followed passages are quoted from some books written by contemporary Vāstu-Shāstra practitioners:

> *It is said that photos of dead persons should not be hung along with God's photo... Normally, the recommended place for the family deity is the Easanya or the north-east sector of one's house. Your family deities, saints, sages can all be accommodated here... However, the right place (side) for the departed souls would be on the south. You can have their photos on the south walls.*[197]
>
> *Photos of gods, goddesses, saints, sages, landscapes, waterfalls, rivers, seas etc. can all adorn the eastern and northern walls. Photos of departed near and dear ones can be hung on the southern walls. Avoid their photos in the prayer rooms.*[198]
>
> *Photos of dead should always be hung in the corner of south-west or in the western corner... Do not keep a dead ancestor's photo or picture in the worship room... No doubt, our ancestors deserve our respect and faith, but they can neither be equated with nor substituted for our deities... There is no person who can be equated with God. When a living person is not equal to God, then how can a dead person acquire such a status? After death, human body is simply a pack of earth, as all five elements merge in the atmosphere. So, if we worship a dead person's soul, we are actually worshipping the souls of ghosts. Our ancestors should be given respect and shown gratitude for, without them, our existence was not possible. So, we should feel indebted to them and express our gratitude. Sometime, they attain divine qualities and powers and protect our house. Hence they are venerable. Despite all this, remember that they can neither be replaced nor worshipped like the deities. Paying respects to our*

[197] Babu 2003, pp. 108-109.
[198] Babu 2008, p. 105.

ancestors is not worship. If we worship them, our deities will get displeased. So, photos or pictures of the ancestors can be hung in the west, south or south-west directions and respects paid to them and also worshipped, because such photos are not kept in the worship place.[199]

Notably, the hierarchical relationship between the deities and the ancestors represented in the Indian house is quite comparable to that represented on the Chinese family altar. The former is based on the superiority of the north and the east over the south and the west as followed in the Vāstu-Shāstra tradition, while the latter is based on the superiority of the left over the right as followed in the Feng-Shui tradition (Fig. 190).

Digging the Well and Placing the Water Tank in the Northeast

As told by old Vāstu-Shāstra texts, the northeast is also the direction in which people should dig the well or place the water tank (Fig. 95). In the Hindu traditions, water as an essential element of life is much revered and said to play a crucial role in the cosmogony. As shown in the celebrated hymn of the *Rig Veda* 10. 121, the god is imagined as the Golden Embryo, hovering over the 'Waters'; by entering them, the Golden Embryo fecundates the Waters, which give birth to *Agni*, the god of Fire, and other gods.[200] Besides, later, many variants of this original myth were developed, mentioning that the Golden Embryo is the seed of the creator god flying above the primitive Waters, or that this Golden Embryo is engendered by the Waters.[201] According to the myth and its variants, without water, the world and the gods could have not been created, nor could have the human beings and other kinds of life.

As mentioned in Chapter 2, the system of *Panchamahabhuta* (i.e. the Five Elements) was developed in the *Samkhya* School of Hinduism, and according to old Vāstu-Shāstra texts, the Five Elements—Water, Fire, Earth, Wind and Ether—are respectively assigned to the five positions—northeast, southeast,

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199 Dwivedi 2003, pp. 141-142.

200 Embree 1988, pp. 19-20. "*A golden embryo evolved in the beginning. Born the lord of what has come to be, he alone existed. He established the Earth and Heaven here… When the deep waters came, carrying everything as an embryo and giving birth to the fire, then the life of gods, the sole evolved… Who surveyed the waters in their greatness, the waters that carried the skill [to sacrifice] and gave birth to worship, who, the god beyond the gods, alone existed.*"

201 Eliade 1981, pp. 223-224.

southwest, northeast and center.[202] It can be clearly seen that Water, the essential element and source of life, is associated with the northeast, the most revered direction. Accordingly, it is reasonable to dig the well or place the water tank of a built space in the northeast.

As regards the well or tank to be dug in the northeast of a temple, the following passage can be found in the *Mānasāra*:

> *A well or a tank should be dug in the north-east (Isa plot).*[203]

According to the *Mayamatam*, in a palace compound, the well, tank or reservoir should be dug in the plot of *Apavatsya*, *Apavatsa* or *Isa* in terms of the Vāstu-Shāstra Mandala, each of the three plots being located in the northeast corner (Fig. 140):

> *There is a reservoir, a well and a tank on the squares of Apa (Apavatsya) and Apavatsa and there, too, drinking water and the flower garden are to be installed.*[204]
> *(In a palace), there is a tank and a well on Isa square.*[205]

As also told in the *Mayamatam*, the well and the bath of a dwelling should be respectively arranged in the *Isa* plot and the *Aditi* plot according to the Vāstu-Shāstra Mandala, both in the northeast corner (Fig. 140):

> *The dining hall is situated where Yama is, the room where money is stored is where Soma is, Agni has the granary, and condiments for the cooking are stored on the square of Isa, and the well is there too, though the baths are on the square of Aditi; as far as other (parts of the dwelling) are concerned, they should each be put in a suitable position.*[206]

In the *Brihat Samhitā*, it is said that the water in different directions of a house may have different effects on the occupants; only when the water is in the north or the northeast, the effect is likely to be positive (Fig. 96):

> *If there is water to the (1) east, (2) south-east, (3) south, (4) south-west, (5) west, (6) north-west, (7) north and (8) north-east of a house,*

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202 As told in the *Mayamatam*: "*It is known of the Pitha Diagram, which consists of nine squares, that the four Vedas are at the four cardinal points and that Water, Fire, Ether and Wind are at the intermediate points, of which the first is the north-east; in the center is Earth.*" See: Dagens 1994, p. 41.
203 Acharya 1994, p. 299.
204 Dagens 1994, p. 637.
205 Ibid., p. 651.
206 Ibid., p. 571.

the effects would be (1) loss of children, (2) danger from fire, (3) fear of enemies, (4) quarrel among women, (5) frailty of women, (6) poverty, (7) increase of wealth, and (8) prosperity of children in order.[207]

It seems that the prescription of placing the water in the northeast does not only apply to the buildings but also to the cities. For instance, in the northeastern part of the Dabhoi City in Gujarat, there is a big pond, or reservoir. Although we do not know whether it is a natural or man-made pond, some local people do believe that it is a manifestation of this prescription (Fig. 286, 291).[208]

In today's Vāstu-Shāstra practice, this old prescription remains influential, as many practitioners strongly advise that, in or around a house or shop, all the facilities related to water should be located in the northeast, such as the well, the water tank, the water supply system, the fountain, the swimming pool, etc. (Fig. 97, 278, 279).[209] However, although also having something to do with water, the unclean sump and toilet are warned by Vāstu-Shāstra practitioners not to be placed in the northeast; otherwise the clean water in the much revered northeast might be polluted.[210]

Locating the Toilet in the South, the West, the Southwest or the Northwest

As we have seen, in today's practice of Vāstu-Shāstra and Feng-Shui, there are a lot of *do's & taboos* concerned with how to properly locate the toilet, since the toilet—the most unholy and unclean zone—has become an indispensable interior part of most modern houses. Hence it is very reasonable to set the toilet in the southern, the western or the southwestern part of a house, so that the well, the water supply and the *Puja* room, located in the northeast, can be far away from the dangerous and polluted toilet. However, many contemporary Vāstu-Shāstra practitioners also say that the toilet can be located in the northwest, the direction controlled by *Vayu* (i.e. the god of wind) or represented by the element of 'Wind' (Fig. 64);[211] as long as the toilet is set in the northwest, its pollution

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207 Bhat 1986, p. 496.

208 Interview with Mr. Mistry (Ahemedabad, Gujarat, India, 17/02/2008).

209 Ananth 1998, pp. 112, 125; Arya 2000, p. 38; Babu 2003, p.19; Babu 2007, pp. 64-65; Babu 2008, p. 100; Chawla 2004, p. 53; Dwivedi 2003, p. 59; Krishna 2001, p. 82; Kumar 2005, p. 172; Mastro 2006, p. 112; Rao, C. H. Gopinath 2005, p. 104; Reddy 2005, p. 72; Saluja 2007, p. 67; Sthapati 2005, p. 331.

210 Arya 2000, p. 67; Babu 2007, p. 107; Babu 2008, p. 100; Bhambi 2007, pp. 47, 59; Chawla 2004, pp. 64, 78; Dwivedi 2004, p. 71; Krishna 2001, p. 99.

211 Dee 2002, p.43; Manohar 2005, p. 140.

can be easily brought away by the wind. For instance, the following passage can be found in the book written by Bangalore Niranjan Babu, a modern Vāstu-Shāstra consultant:

> *Northwest or Vayuvya is assigned to the primary element Vayu or air. As the toilet is the seat of pollution, placing it in the North-west will mean that pollution is flushed out.*[212]

Therefore, in today's Vāstu-Shāstra practice, the toilet is usually prescribed to be placed in the northwest, the west, the southwest or the south of a house (Fig. 98).[213] It can be clearly seen that, in many a house plan approved by modern Vāstu-Shāstra consultants, the toilet is located in one of these directions (Fig. 147, 274-276, 279). In some sense, the opposition and hierarchical relationship between the 'well' (as clean water) and the 'toilet' (as unclean water) can be compared with that between the '*Puja* room' (as a space for deities) and the 'place for the photos of the deceased' (as a space for ancestors), both based on the principle of '*the superiority of the north and the east over the south and the west*'.

Locating the Treasure Room in the North

In addition to the sanctuary (or *Puja* room), the place for the photos of the deceased, the well and the toilet, the 'treasure room' is also a space which highlights the principle of '*the superiority of the north and the east over the south and the west*'. According to old Vāstu-Shāstra texts, in a house or palace, the treasure room that is usually highly valued, should be located in the north (Fig. 99). The following passages can be found in the *Mayamatam* and the *Mānasāra*:

> *(In a house), the room where money is stored is where Soma is.*[214] *(Mayamatam)*
> *(In a house), in the Soma and Mriga quarters should be the treasury for keeping gold and jewels.*[215] *(Mānasāra)*
> *(In a palace complex), the house for keeping jewels and gold, etc., should be situated in the Soma (north) or the Mukhyaka quarter.*[216]

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212 Babu 2003, p. 68.
213 Arya 2000, p. 73; Babu 2003, pp. 27, 30, 31, 34 and 68; Babu 2007, pp. 107-109; Babu 2008, p. 100; Dwivedi 2004, pp. 69-72; Murthy 2005, p. 202; Rao, R. G. 2005, p. 155; Setty 2005, p. 176.
214 Dagens 1994, p. 571.
215 Acharya 1994, p. 400.
216 Ibid., p. 428.

(Mānasāra)

We can clearly see that the above-mentioned plots of both *Soma*, *Mriga* and *Mukhyaka* are located in the north of the Vāstu-Shāstra Mandala (Fig. 140). In many contemporary Vāstu-Shāstra manuals or handbooks, the north is also said to be the direction that controls the wealth of the occupants of a house, and hence the room for storing money and valuable belongings should be placed in the north (Fig. 147).[217]

4.4.2 The Spatial Hierarchy as Based on the Principle of the 'Clockwise Order'

Now we turn to the '*clockwise order*', the second principle of the spatial hierarchy followed in the Indian Vāstu-Shāstra architectural tradition, also concerned with the hierarchical relationships between the four sun-based directions of North, East, South and West (Fig. 89). We should be well acquainted with this principle, since it is a crucial determinant of many *do's & taboos* regarding the orientation of built spaces as discussed in Chapter 3.[218] Hence, we should also remember that it is an important representation of sun-focused cosmic realities, as it implies the 'sunwise order'. In this sense, this principle followed in the Vāstu-Shāstra tradition can be compared with the principle of '*the superiority of the left/east over the right/west*' followed in the Feng-Shui tradition, both implying that the spatial hierarchy should be established in accordance with the sun-based cosmic order.

As we can find in old Vāstu-Shāstra texts, many *do's & taboos* suggest that, according to this clockwise order, the part in a 'preceding direction' of a built space should be superior to that in a 'following direction'. For instance, as regards the two directions of east and south, the east should be seen as the 'preceding direction', while the south as the 'following direction', and hence the part in the east should be ranked higher than that in the south. Moreover, it is important to note that, when applying to the built space, the principle of the '*clockwise order*' is usually supported by the previous principle of '*the superiority of the north and the east over the south and the west*'. That is to say, in the clockwise order, the north, the east or the northeast is usually regarded as the beginning or first-ranking direction, and hence the spatial hierarchy is described as the sequence of 'N-E-S-W', 'E-S-W-N' or 'NE-SE-SW-NW' (Fig. 100-102). Surely, the sequence of 'N-NE-E-SE-S-SW-W-NW', 'E-SE-S-SW-

[217] Ananth 1998, p. 71; Babu 2007, p. 71; Pulippani 2005, p. 159; Setty 2005, p. 175.
[218] See: 3.2.3.

W-NW- N-NE' or 'NE-E-SE-S-SW-W-NW-N' is also possible (Fig. 103-105).

As well as the other principles regarding the spatial hierarchy followed in the Vāstu-Shāstra or the Feng-Shui traditions, the clockwise order is applied to a variety of built spaces, such as cities, villages, temples, altars and houses. Later we will see that the arrangement of the people of the four castes in a city/village, the arrangement of the deities on a Vāstu-Shāstra Mandala, and the arrangement of the foundation deposits of a building site should all be based on the clockwise order.

Arranging the Four Castes in a City/Village according to the 'Clockwise Order'

As we can find in old Vāstu-Shāstra texts, many *do's & taboos* prescribe that the living quarters of the four castes inside a city or village should be arranged according to the clockwise order. The Brahmins as the highest caste are assigned to the northern quarter, the Kshatriyas as the second caste to the eastern quarter, the Vaishyas as the third caste to the southern quarter, and the Sudras as the lowest caste to the western quarter (Fig. 106). The spatial hierarchy is described as the N-E-S-W order (Fig. 100). Surely, this also highlights the principle of '*the superiority of the north and the east over the south and the west*'; the two higher castes are asked to reside in the north and the east, while the two lower castes are ordered to live in the south and the west. The following passages can be found in the *Brihat Samhitā* and the *Agni Purāna*:

> *The houses of Brahmins and other classes should be located in the northern, eastern, southern and western parts respectively of villages and towns.*[219] *(Brihat Samhitā)*
> *The houses of Brahmins, monks, and other holy personages should be in the northern quarter of the town... The Kshatriyas should dwell in the eastern part... The Vaishyas should occupy the southern part... The Sudras should make the western quarter.*[220] *(Agni Purāna)*

Concerned with the arrangement of the four castes in the clockwise order, these *do's & taboos* highlight that the social hierarchy should correspond to the spatial hierarchy that represents the sun-based cosmic order, and that the cosmic reality provides a good basis for the spatial representation of the social reality. Besides, as based on this spatial hierarchy, the mental constructs of the

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[219] Bhat 1986, p. 476.
[220] Shastri 1967, p. 430.

schemes of the *Including & Excluding Structures* and the *Holy & Unholy Zones* are closely associated with the scheme of the *Axis Mundi & Cosmic Cross*. On the one hand, among the four castes, the Brahmin is the highest and purest caste, the quarter belong to Brahmins should be seen as a relatively *Holy Zone* and forbidden to the other three less pure and more polluted castes. Likewise, the quarter for Kshatriyas should be forbidden to Vaishyas and Sudras, and the quarter for Vaishyas forbidden to Sudras. On the other hand, in order not to be polluted, the people of a higher and purer caste are usually unwilling to enter the quarter where the people of a lower and less pure caste reside. Hence, Brahmins would never risk going to the eastern, the southern and the western quarters, Kshatriyas would never go to the southern and the western quarters, and Vaishyas would never go to the western quarter.

The following two passages quoted from the *Mayamatam* and the *Arthashāstra* suggest the same kind of spatial hierarchy for the four castes, and are both concerned with the residential area for the king:

> *The saukhya, dwelling of Brahmins, is to be built on the squares of Mahidhara, Indu, Bhallata, Mriga and Aditi (i.e. in the north)... A dwelling like this invariably brings success to Brahmins... For kings, a mahanasa (is to be built) on the squares of Mahendra, Arka, Aryaka, Satya and Bhrisa... A dwelling like this, situated in the east, is fitting for the king, to whom it will bring an increase of treasure... There is a dhanyalaya (for Vaishyas) on the squares of Grihakshata, Arkin, Gandharava, Bhringaraja and Visvasvat... This dwelling, situated in the south, brings wealth, rewards and good fortune to Vaishya... A dhanalaya is prescribed on the squares of Pushpadanta, Asura, Sosha, Varuna and Mitra... this dwelling, situated in the west, brings good fortune to Sudra.*[221] *(Mayamatam)*
>
> *To the north from the center of the ground inside the fort, the king' s palace, facing either the north or the east shall, as described elsewhere, be constructed... On the eastern side, merchants trading in scents, garlands, grains, and liquids, together with expert artisans and the people of Kshatriya caste shall have their habitations... To the south, the superintendents of the city, of commerce, of manufactories, and of the army as well as those who trade in cooked rice, liquor, and flesh, besides prostitutes, musicians, and the people of Vaishya caste shall live... To the west, artisans manufacturing worsted threads, cotton threads, bamboo-mats, skins, armors, weapons, and gloves, as well as the people of Sudra caste, shall have their dwellings... To the*

[221] Dagens 1994, pp. 583-585.

> *north, the royal tutelary deity of the city, ironsmiths, artisans working on precious stones, as well as Brahmins shall reside.*[222] *(Arthashāstra)*

As we can clearly see, there is a significant difference between the two passages, regarding the residential area for the king. According to the former passage quoted from the *Mayamatam*, the king as a Kshatriya should have his residential area in the east. However, as indicated by the latter passage quoted from the *Arthashāstra*, the king should not live in the eastern quarter belonging to Kshatriyas but in the northern quarter where Brahmins reside. This discrepancy is probably a result of the ambiguous and debatable role of the king in the social-political hierarchy of the Hindu traditions as we have seen in Chapter 2.[223] Some people suggest that the king is by nature a Kshatriya, while others hold that the king, as a divine being, should be superior to the Kshatriya and not inferior to the Brahmin.[224] That is why the *Mayamatam* says that the king should live together with Kshatriyas in the east, but the *Arthashāstra* instructs that the king is allowed to live together with Brahmins in the north. Besides, since the *Arthashāstra* was written by Kautilya as an advisor and prime minister of the first Maurya Empire (350-283 BCE), it is more like a treatise on statecraft, economic policy and military strategy for kings but not only a work for religious purposes.[225] It is reasonable to assume that, in this treatise, the king is given a status higher than the Kshatriya, or at least not lower than the Brahmin.

Arranging the Deities on a Vāstu-Shāstra Mandala according to the 'Clockwise Order'

As told in many old Vāstu-Shāstra texts, the arrangement of the deities on a Vāstu-Shāstra Mandala, as well as the arrangement of the four castes in a city/village, should also be based on the principle of the '*clockwise order*'. The following passages can be found in the *Samarāngana-Sūtradhāra*, the *Mānasāra* and the *Mayamatam*, all concerning how to arrange the deities on the mandala in a proper way:

> *Now we shall talk of those abiding as installable on the outskirts. From north-eastern quarter their abode should be recognized in a clockwise manner [sic].*[226] *(Samarāngana-Sūtradhāra)*

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222 Sharmasastry 1961, pp. 53-54.
223 See: 2.3.2.
224 Flood 2004, pp. 67-74.
225 Bhattacharyya 1963, p. 70.
226 Sharma 2007, *Samarāngana-Sūtradhāra of Bhojadeva 1*, p. 110.

The Sakala (plan) of a single plot should be bounded by four cords; of these the eastern cord is assigned to Aditya, the southern one to Yama, the western one to Varuna, and the northern one to Chandra... The Pechaka (plan) of four plots should be bounded by eight cords: in this Isa is assigned to the northeast, Agni is the deity of the southeast, Pavana is assigned to the southwest, and Gagana is to the northwest... In the Mahapitha plan (of sixteen plots) the four central plots are assigned to Brahma; beyond these along the boundary lines beginning from northeast are assigned in order Apavatsa, Aryaka, Savitra, Visvasvat, Indra, Mitraka, Rudra and Bhudhara... In the Upapithaka plan (of twenty-five plots) the aforesaid twenty-five deities are assigned to one plot (each) in the same order beginning with northeast.[227] *(Mānasāra)*

In the sixty-four and eighty-one square diagrams, one being even and the other odd, the gods, of whom the first is Brahma, are installed on the periphery and in the center. Now the gods are presented consecutively starting with (he who rules the) north-east corner: Isa, Parjanya, Jayanta, Mahendraka, Aditya, Satyaka, Bhrsa, Antariksa, Agni, Pusan, Vitatha, Raksasa, Yama, Gandharva, Bhrngaraja, Mrsa, the Pitr deities, Dauvarika, Sugriva, Puspadanta, Jaladhipa, Asuram, Sosa, Roga, Vayu, Naga, Mukhya, Bhallataka, Soma, Mrga, Aditi and Uditi, these are the thirty-two exterior divinities.[228] *(Mayamatam)*

Shown in the three above passages, the arrangement of the deities on a Vāstu-Shāstra Mandala should begin with the deity who resides in the east or the northeast, described as the sequence of 'E-S-W-N', 'NE-SE-SW-NW' or 'NE-E-SE-S-SW-W-NW-N' (Fig. 101, 102, 105) Surely, this also implies that the north and the east are superior to the south and the west.

Besides, according to old Vāstu-Shāstra texts, at the initial stage of a construction work and at the first entry into a newly built house, one should make offerings to the deities invoked on the site or house plan based on the Vāstu-Shāstra Mandala, and the offerings to these deities should be made in the same manner. For example, the following passages can be found in the *Mānasāra* and the *Mayamatam*:

(At the beginning of a construction work), the ordinary offerings should be made to Brahma and other deities. Towards the east and north on the occasion of building a house should be offered as

[227] Acharya 1994, pp. 35-37.
[228] Dagens 1994, pp. 43-45.

> *sacrifice to the fire, the samid plant, clarified butter, sesame seed and boiled rice each twenty-five times, to Brahma (in the center), Arya (in the east), Vivasvat (in the south), Mitra (in the west) and Bhudhara (in the north) deities, with proper incantation and mentioning their names amidst the uttering of Vedic hymns and (other) auspicious sounds.*[229] *(Mānasāra)*
>
> *(At the first entry into a newly built house), (the offering) for Indra (is placed) in the east (for he holds that position) with those belonging to him, for Agni at the southeast, for Yama at the south, for Nirrti at the southwest (for he holds that position) with the host of those belonging to him; for Varuna the offering is to be placed in the west, for Anila in the northwest (because he holds that position) with those belonging to him; for Soma it is on the Soma square because the north is where (he rules) with those faithful to him; lastly, for Siva, the offering is placed in the northeast (for he rules there) with the host of those belonging to him.*[230] *(Mayamatam)*

According to both passages, the offerings made to the deities surrounding the center (occupied by *Brahma*) should begin with the one assigned to the east and proceed in a clockwise direction. In the former passage, the spatial hierarchy is described as the E-S-W-N order (Fig. 101), while in the latter passage, it is described as the E-SE-S-SW-W-NW-N-NE order (Fig. 104).

Moreover, the arrangement of the deities in the clockwise order can also be found in the *Pancayatana-Puja* practiced by the Hindus of Smartism (or Smarta Sampradaya). There is a variety of traditions in Hinduism, among which of particular importance are Vaishnavism, Shaivism, Shaktism and Smartism. Regarding the Vaishnavism, Shaivism and Shaktism, their followers usually focus worship upon a particular deity, respecting him/her as the supreme and ultimate Godhead: *Vishnu* in Vaishnavism, *Shiva* in Shaivism, and *Devi* (i.e. the Goddess) in Shaktism. However, those of Smartism do not focus on a particular deity but accept all the major Hindu deities as different representations of the Divine One, thereby worshipping the main five deities—*Vishnu*, *Shiva*, *Surya* (i.e. Sun God), *Ganesha* (i.e. Shiva's elephant-headed son) and *Devi*.[231] The *Pancayatana-Puja* is a popular domestic worship of the five deities together, who can be worshipped either in the forms of small brass idols or in some aniconic shapes, for instance, the *bana-linga* representing *Shiva*, the *salagrama* stone representing *Vishnu*, the *suryakanta* gem or crystal representing *Surya*,

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229 Acharya 1994, p. 112.
230 Dagens 1994, p. 615.
231 Flood 2004, pp. 17, 113.

the metallic stone representing *Devi* and the red stone from the river Narmada representing *Ganesha*.[232]

In the practice of the *Pancayatana-Puja*, there could be five modes of arranging the five deities on the altar, depending on which of the five deities is placed in the center. They are the *Shiva-Pancayatana* (*Shiva* in the center), the *Vishnu-Pancayatana* (*Vishnu* in the center), the *Surya-Pancayatana* (*Surya* in the center), the *Devi-Pancayatana* (*Devi* in the center) and the *Ganesha-Pancayatana* (*Ganesha* in the center) (Fig. 107-111).[233] In each mode, the first deity to be placed on the altar is always the one to be placed in the center, and the other four deities assigned to the four corners should be placed successively in a clockwise manner from the northeast to the northwest, that is to say, in the NE-SE-SW-NW order (Fig. 102). It is important to note that although all the five deities are said to equally stand for the Divine One, a hierarchical relationship can be found between them, which coincides with this clockwise NE-SE-SW-NW order.

First, owing to the profound influence of theology of the *Trimurti* (i.e. Hindu Trinity) as well as Vaishnavism and Shaivism, among the five deities, *Vishnu* and *Shiva* are often considered superior to the other three deities.[234] Therefore, even if *Vishnu* and *Shiva* are not placed in the center (in the modes of *Surya-Pancayatana*, *Devi-Pancayatana* and *Ganesha-Pancayatana*), they are usually assigned to a higher-ranking direction (e.g. northeast or southeast) but seldom to a lower-ranking direction (e.g. southwest or northwest). Second, *Ganesha*, as a son of *Shiva*, is never placed prior to his father according to the clockwise order, except in the mode of *Ganesha-Pancayatana*. Third, in Hinduism, *Devi*, or Goddess, is always a contradictory and ambivalent figure. On the one hand, as the 'goddess of breast' such as *Lakshmi*, *Parvati* and *Sita*, she represents the 'benevolent mother' who embodies maternal qualities of generosity and graciousness, subservient to her husband. On the other hand, as the 'goddess of tooth' such as *Durga*, *Mahamaya* and *Kali*, she represents the 'malevolent force' who demands offerings of blood, meat and alcohol to placate her wrath, and is often considered to be low-ranking.[235] Whether the 'goddess of breast' or the 'goddess of tooth', *Devi* is usually thought to be inferior to male gods. Therefore, except for the mode of *Devi-Pancayatana*, *Devi* is always placed in the lowest-ranking direction, namely the northwest. As it can be clearly seen in the arrangement of the five deities in the *Pancayatana-Puja*, to a large extent, the representation of the social hierarchy is based on the sun-based

[232] Bühnemann 1988, pp. 49-50.
[233] Ibid.
[234] Flood 2004, p, 113.
[235] Flood 2004, p, 174; Babb 1975, pp. 216-226.

clockwise order.

Besides the *Pancayatana-Puja*, the arrangement of deities in the clockwise order can also be exemplified by the domestic Maharastrian Rite which is practiced in the Hindu Smarta tradition, too. In its practice thirty-two deities should be together arranged in a mandala-like plan (Fig. 292). They can be categorized into four groups: fifteen deities on the circle (No. 1-15), eight deities in the four cardinal directions (No. 16-23), four deities inside the circle (No. 24-27), and five deities in the four diagonal directions (No. 28-32). The series of numbers also stands for the sequence of placing the thirty-two deities, and as we can see, in each group, the deities are successively placed according to the clockwise order.[236] It is also noteworthy that the clockwise movement represents the usual order in most Smarta rituals, whereas the counter-clockwise movement usually applies to the rites for the dead.[237]

As mentioned earlier, according to old Vāstu-Shāstra texts, the worship of the deities residing in the Vāstu-Shāstra Mandala should be according to the clockwise order. In a temple space, this order is notably manifested by '*Pradakshina*' which, in Sanskrit, means 'to the right'.[238] As we know, in an Indian temple, the main deity represented as an idol or symbol always resides in the *Garbha-griha* (i.e. the innermost sanctuary) regarded as the most important 'conceptual center'. When visiting a temple, devotees have to circumambulate this conceptual center, keeping it at the 'right hand side'; hence, the circumambulation is in a clockwise direction.[239] In a bigger temple, there is usually not only a main deity placed at the core of the temple space, but also many other subordinate deities located in other places around this core. Before going to the *Garbha-griha* to worship the main deity, devotees should visit and worship these subordinate deities located in the path of *Pradakshina* which is called *Pradakshinapatha*.[240] Hence, the journey of the people to the center is a spiral movement around the innermost sanctum, during which people progressively get closer to the holiest center.[241]

Obviously, the clockwise circumambulation is a representation of the sun's motion, as it signifies the sunwise direction.[242] A man who practices *Pradakshina* is taking part in the representation of the sun-based cosmic order. As mentioned earlier, in a Chinese temple, people usually follow the 'center-

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[236] Bühnemann 2007, pp. 58-60.
[237] Ibid.
[238] *Dakshina* means 'right'. See: Stierlin 1998, pp. 232-233.
[239] Foekema 2005, p. 20.
[240] Ibid., pp. 19-20.
[241] Rodrigues 2006, pp. 231, 235.
[242] Wu 1968, pp. 15-16, 25.

left-right order' to worship deities, and this order represents the sun's daily motion from the east to the west. Although the 'clockwise order' followed in the Indian temple and the 'center-left-right order' followed in the Chinese temple are very different, they both highlights that the sun-based cosmic order is represented in the temple space, and that the regular motion of the sun in the cosmos is represented by the regular movement of the human being in the cosmic temple space. Consequently, the human being himself is a representation of the sun.

The practice of *Pradakshina* is ubiquitous in India, which can be found in many Hindu as well as Jain and Buddhist temples, and the object of *Pradakshina* can be a Hindu deity, a Jain Tirthankar,[243] a statue of Buddha, a stupa, or other divine symbols. This can be exemplified by the clockwise circumambulation practiced by a man in the Hathee Singh Jain Temple in Ahemedabad, Gujarat, India (Fig. 222-224). This man, after entering the temple compound from the main gate in the west, walks along the peripheral corridors in a clockwise direction, worshipping the idols placed in the niches in the directions of north, east and south, and then goes into the central sanctuary to worship *Dharmnath*, the 15th Jain Tirthankar, to whom the temple is dedicated. For another instance, in the Shri Lakshmi Narain Temple in Delhi, a man is practicing *Pradakshina* around a pillar (Fig. 225-227). On this pillar, many deities standing for different celestial bodies (the sun, the moon, the Venus, etc.) are placed, and, clearly, this pillar is a representation of the 'cosmic pillar'—the *Axis Mundi*.

Notably, the practice of *Pradakshina* can also be found in many other countries in South Asia and Southeast Asia influenced by the Indian culture. For instance, many devotees often go to the Kelaniya Buddhist Temple (Gampaha, Sri Lanka) to practice the clockwise circumambulation around the stupa and the statue of Buddha (Fig. 228-231). As indicated by Anagarika Govinda in his *Psycho-cosmic Symbolism of the Buddhist Stupa*, in Buddhism, there is an interesting theological explanation for the clockwise circumambulation around the stupa. As the sun illuminates the physical world, Buddha illuminates the spiritual world. The four *Toronas* (i.e. gates) established on the four cardinal sides of a stupa represent different stages of Buddha's life. The eastern one represents his 'birth', the southern his 'enlightenment', the western his 'setting in motion the Wheel of Law', and the northern his 'final liberation'. The *Pradakshina* around the stupa thus symbolizes the process of seeking the final

[243] In Jainism, Tirthankars are human beings who achieved enlightenment through asceticism, and who then became role-model teachers for those seeking spiritual guidance. Just like Buddha and Bodhisattvas who are worshipped in Buddhist temples, Tirthankars are worshipped in Jain temples.

liberation, and it should usually begin with the eastern *Torona*.[244] It is noticeable that such a theological explanation is also based on the sun-focused cosmic reality, representing the sunrise in the east and the sun's clockwise motion around the cosmic center.

Placing Foundation Deposits and Construction Materials according to the 'Clockwise Order'

In the Indian architectural tradition, at the initial stage of constructing a temple or a house, some special consecration rituals should be performed on the building site, and during these rituals, the 'foundation deposits' should be placed in a square pit dug on the site. As indicated by Anna Ślaczka in her *Temple Consecration Rituals in Ancient India Text and Archaeology*, this pit is not necessarily situated in the center of the site, and its location is usually not marked.[245] Specific objects as foundation deposits are prescribed for temples of particular deities or for houses of particular castes, and they include various 'riches of the earth', such as plants, minerals, gems, and soil taken from different places.[246]

According to old Vāstu-Shāstra texts, these foundation deposits in the pit should be placed according to the principle of the '*clockwise order*'. The following passages are found in the *Mayamatam* and the *Mānasāra*:

> *I present the rules relating to the placing of the foundation deposit in the temples of gods and in the houses of the twice-born classes. A foundation deposit with all the components is a source of success; an incomplete deposit of the absence of anyone component leads to failure... The depth of the pit meant for the deposit is to be equal to the height of the base of the building concerned. The pit is square and lined with bricks and stones... Next should be arranged on that: a root of padma (i.e. lotus) in the middle, one of utpala in the east, one of kumuda in the south, one of saugandhi in the west and one of nilaloha in the north... The eight grains are placed above that: Sali, vrihi, kodrava, kanku, mudga, masa, kulattha and tila; the arrangement is made according to the Pradakshina taking Sali in the northeast as the starting point.[247] (Mayamatam)*
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> *Herein is described the foundation of the temples of gods and (the*

[244] Govinda 1976, p. 8.
[245] Ślaczka 2006, p. 7.
[246] Ibid.
[247] Dagens 1994, pp. 121-125.

dwellings) of the twice-born and others, and of all other buildings and villages, etc. The foundation is auspicious in all respects when it is completely filled with various things but the foundation is unprosperous and inauspicious when (it is filled) with a lesser number of things... the depth of the excavation (lit. foundation-cave) should be as high as the basement of the building; the four sides (lit. corners or walls) made of brick or stone should be equal; from its bottom should be removed water (if there comes out any), and all (kinds of) earth should be deposited therein... Upon this (earth deposit) should be (further) deposited the root of the (white) lotus at the central part (of the excavation), to the east the root of the blue lotus, to the south the root of water-lily, to the west saugandhi (grass), and to the north the kakali (gunja) plant.[248] *(Mānasāra)*

The two passages are similar, both prescribing that, at the beginning of constructing a building, some special flowers or grains as foundation deposits should be placed in the four or eight main directions in a square pit dug on the site, and that the placement should be in a clockwise manner, following the 'E-S-W-N order' or the 'NE-E-SE-S-SW-W-NW-N order' (Fig. 101, 105). Besides, in the first passage, we can see that if some deposit should also be laid in the middle of the pit, it should be placed first, prior to the placement of the other deposits in the four or eight main directions. Therefore, the placement of foundation deposits, apart from highlighting the two principles of the '*clockwise order*' and '*the superiority of the north and the east over the south and the west*', also points up the principle of '*the center as the supreme position*'.

The square pit meant for foundation deposits undoubtedly can be seen as a Vāstu-Shāstra Mandala and represents the cosmos, in which the scheme of the *Axis Mundi & Cosmic Cross* is fully manifested. Therefore, placing the foundation deposits in a clockwise manner in it marks the crucial moment when the sun-based cosmic order and cosmic power are established in and poured into this represented cosmos. Surely, this square pit can also be seen as a representation of the to-be-built temple or house, and hence it is a guarantee that this to-be-built temple or house will be a space representing the cosmos and will stand under the protection of the great cosmic power.

Moreover, as shown in old Vāstu-Shāstra texts, in addition to the foundation deposits, a variety of 'construction materials', such as stones, pillars, doors, bricks and wood, should also be placed or organized according to the clockwise order, whether they are used for ritual or for practical purposes. The following passages can be found in the *Brihat Samhitā* and the *Kāshyapashilpa*:

[248] Acharya 1994, p. 109.

> *In the northeastern corner of the site a worship should be offered with the necessary materials and then, first of all, a stone laid there, and others stones in the remaining quarters (i.e. the quarters in the E, SE, S, SW, W, NW and N) in a clockwise manner. In the same manner should pillars and doors be raised carefully, being decorated with umbrellas, garlands, cloths, incense and ointments.*[249] *(Brihat Samhitā)*
>
> *Having bathed the stones or bricks with products of the cow and with different kinds of fragrant water, one should proceed with the preliminary rites during the first part of the night... Having tied the pratisara-thread consisting of golden or cotton threads while reciting the 'hrd' mantra, one should have the first bricks placed on the ceremonial ground in the four directions, outside the pericarp. Having traced with rice-flour the letter 'la' in the eastern part, the letter 'va' in the abode of Yama, the letter 'ra' in the region of Varuna, the letter 'ya' in the abode of Soma…*[250] *(Kāshyapashilpa)*

As we can see, the placement of the construction materials, as well as the placement of the foundation deposits, is also usually according to the 'E-S-W-N order' or the 'NE-E-SE-S-SW-W-NW-N order' (Fig. 101, 105).

Besides, in old Vāstu-Shāstra texts, we can find some other prescriptions also concerned with the placement of construction materials according to the clockwise order, but however, in these prescriptions, the clockwise order is manifested in a different way having less to do with the spatial hierarchy. The following two passages are found in the *Mānasāra*:

> *The first brick should be laid (more particularly) at the end of the plinth, or the boundary, or at the fore or neck part of the base (of the column), or at the end of the fillet of the base... In case of residential buildings the first brick should be laid in accordance with one's own desirable rules... The eastern brick should extend towards the south, the southern brick towards the west, the western brick towards the north, and the northern brick towards the east.*[251]
>
> *The wood placed in the east should project towards the south. The wood lying in the south should project towards the west. The wood placed in the west should project towards the north. The wood placed in the north should project towards the east.*[252]

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249 Bhat 1986, p. 491.
250 Ślaczka 2006, pp. 56-60.
251 Acharya 1994, pp. 120-121.
252 Ibid., p. 190.

The two passages show how the bricks and the pieces of wood as construction materials should extend or project according to their locations. The brick or piece of wood located in the east should extend or project to the south, the one in the south should extend or project to the west, the one in the west should extend or project to the north, and the one in the north should extend or project to the east. Although these bricks or pieces of wood are not placed successively in a clockwise sequence, their directions of extension or projection also highlight the clockwise order (Fig. 112, 113).

Letting the Door Open and Letting the Staircase Ascend in a 'Clockwise Direction'

In old Vāstu-Shāstra texts and today's Vāstu-Shāstra practice, there are two other interesting prescriptions relating to the door and the staircase, which also accentuate the clockwise order, even though totally having nothing to do with the spatial hierarchy: '*The door should be set to open in the clockwise direction*', and '*the staircase should be built to ascend in the clockwise direction*' (Fig. 114). The following passages are found in the *Samarāngana-Sūtradhāra* and the *Arthashāstra*:

> *(In a house), a door should be created in a clockwise order and not in an otherwise norm [sic]. Over and above the storeys the opening may be clockwise. By any other way the door and staircases may not be created. On whichever wall a door is created earlier or the first one, on that very one may be created a door (in the upper storey) and likewise at another wall the door should be created clockwise [sic].*[253] *(Samarāngana-Sūtradhāra)*
>
> *(In a fort)... side walls built of bricks; on the left side, a staircase circumambulating from left to right; on the right, a secret staircase hidden in the wall.*[254] *(Arthashāstra)*

The two paragraphs seem to emphasize, though vaguely, that both the opening of the door and the ascending of the staircase should be in the clockwise direction. In many of today's Vāstu-Shāstra manuals and handbooks, such prescriptions concerning the door and the staircase are much more clearly presented. For example, in *The Ancient Science of Indian Architecture: Vāstu FAQS Answered* written by Bangalore Niranjan Babu, it is said:

Is a particular direction for opening the door recommended?

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[253] Sharma 2007, *Samarāngana-Sūtradhāra of Bhojadeva 1*, p. 463.
[254] Sharmasastry 1961, p. 52.

> *Pradakshina or circumambulation in the clockwise direction is the traditional way of going round the deity in a temple. The clockwise movement is always considered positive and auspicious. As you stand inside the house or in the room, the door may open to your left in the clockwise direction.*[255]
> *It is also told in the Handbook of Vāstu written by the same author:*
> *The step should begin either from the north or east. The turning of the staircase has to be clockwise only. The last step should be towards south or west.*[256]

Obviously, the clockwise order, as suggested in most old Vāstu-Shāstra texts, is still of great concern in today's Vāstu-Shāstra practice. However, as we can imagine, in a modern house, it is very impractical to establish the spatial hierarchy according to the clockwise order. No matter how eagerly people and Vāstu-Shāstra practitioners want to apply the age-old principle of the '*clockwise order*' to the modern house, the only thing they can do is to let the door open and the staircase ascend in a clockwise direction. As we have learned, the clockwise order is a representation of the sun-focused cosmic reality; the practice of the two prescriptions concerning the door and the staircase can merely be seen as an incomplete representation of this cosmic reality, since the people who practice the two prescriptions seldom realize that the clockwise direction is based on the sunwise direction. They are just like the modern Chinese people who follow the principle of '*the superiority of the left over the right*' but are not aware of the fact that it is based on the idea of '*the superiority of the east over the west*'.

[255] Babu 2003, pp. 74-75.
[256] Babu 2007, pp. 118-119.

5. Conclusion

5.1 How Architectural *Do's & Taboos* Support Built Spaces to Represent Socio-Cosmic Realities

Comparing the *do's & taboos* of Feng-Shui and Vāstu-Shāstra in the frames of the long-cycle traditions and the thereon based shorter-cycle themes of architectural representations, we have clearly seen how they reinforce and fix the meaning of built environment. These *do's & taboos* play a significant role in supporting various built spaces to represent various realities. It is worth noting that the 'cosmic realities' are by far the majority, and the 'social realities' come in second.

As we have seen in chapter 2, the *do's & taboos* concerning the configuration of built spaces as a representation of the cosmos stipulate the use of the auspicious square/rectangular shapes for sites and ground plans, since the *Axis Mundi & Cosmic Cross* that form the essential structure of the cosmos can only be well represented by such shapes. Surely, those thought to be inauspicious are usually the shapes that cannot well represent the *Axis Mundi & Cosmic Cross*.

In Chapter 3, we have analyzed the *do's & taboos* concerning the orientation of built spaces that support the representations of the connection to the cosmic structure. They stipulate that the built space should be oriented to an auspicious direction, and that this auspicious direction can be determined according to the 'cardinal points' or the 'natural/built objects dominating the external environment'. It is because the cardinal points and some dominant objects are usually perceived as the main coordinates of the cosmic structure, in which the built space is expected to be firmly established. Once the built space is oriented to one of these coordinates, its stable existence in the cosmic structure is guaranteed.

Chapter 4 has shown that the *do's & taboos* concerning the spatial hierarchy within built spaces support the representations of the cosmic order. These *do's & taboos* of Feng-Shui and Vāstu-Shāstra, although being formulated on the basis of quite different principles, all highlight the supreme position of the center and focus on the strict hierarchical relationship between the four cosmic directions of the built space. In both traditions, the spatial hierarchy is a mental construct deeply rooted in the frame of the *Axis Mundi & Cosmic Cross*.

The comparison of the *do's & taboos* of Feng-Shui and Vāstu-Shāstra

traditions also enable us to find out what cosmic realities are shared by Chinese and Indian peoples. By and large, the same or similar *do's & taboos* support the architectural representations of the same or similar cosmic realities. As mentioned before, the *do's & taboos* of both Feng-Shui and Vāstu-Shāstra stipulate that the square/rectangular site or ground plan is favorable, whilst the non-square/rectangular one should be avoided. This is because there is a great deal of common ground between the ancient Chinese and the ancient Indian cosmology, both of which postulate that the cosmos is structured by a vertical axis and two orthogonal horizontal axes, i.e. the *Axis Mundi & Cosmic Cross*. And given that both the Chinese as well as the Indian cultural spheres are located in the Northern Hemisphere, the regular clockwise, or sunwise, order is therefore perceived and mentally constructed by both Chinese and Indian people as the representation of the cosmic order. That is why many of the *do's & taboos* in both Feng-Shui and Vāstu-Shāstra traditions are formulated according to the clockwise order that represents the sun-focused cosmic reality.

The *do's & taboos* not only support the representation of cosmic realities, but also help control the 'quality' of such a representation. Therefore these *do's & taboos* stipulate that, in the built spaces for divine beings or members of the higher-caste/class, the representation of cosmic realities should be "perfect" or almost perfect, whereas in the built spaces for lower-caste/class humans, such a representation should be mostly "imperfect" or far from perfect. As a consequence, the perfect/imperfect representation of cosmic realities also highlights the representation of social realities with regard to one's social status and the hierarchical difference between divine beings and mortals, and between higher-caste/class and lower-caste/class people.

As mentioned in chapter 2, some Feng-Shui *do's & taboos* prescribe that the perfect square should not be used as a ground plan for the houses of ordinary people. The same goes for some Vāstu-Shāstra *do's & taboos*, which stipulate that the houses for the lower castes should have a rectangular ground plan, namely with its width-length ratio far from 1:1. However, the houses for the higher castes can be constructed on a ground plan with its width-length ratio approaching that of a square. Obviously, these Feng-Shui and Vāstu-Shāstra *do's & taboos* are meant to hamper the perfect representation of the *Cosmic Cross* in the houses of the commons. In Chapter 3, we have seen that some Feng-Shui *do's & taboos* exhibit the same tendency towards the dwellings of ordinary people. Such dwellings are not allowed to face due south, because they are said to not deserve to fully enjoy the beneficial *Qi* of *Yang* coming from this most auspicious cosmic direction. Likewise, some Vāstu-Shāstra *do's & taboos* stipulate that the entrance door of the houses for ordinary people should never be oriented to any of the cardinal points of east, north and west, but at best to

one of the directions of east by north, north by west and west by south. These *do's & taboos* imply that the *Cosmic Cross* should never coincide with the two orthogonal horizontal axes of the built spaces for humble humans.

In Chapter 4, it has been shown that, with the support of the *do's & taboos* concerning the cosmic-order-based spatial hierarchy, social realities are represented in a more direct way. According to Feng-Shui *do's & taboos*, the hierarchical relationships between the men and the women, between the more remote and the nearer ancestors, and between the higher-ranking and the lower-ranking deities, should all represent the cosmic order. This has been well exemplified by those *do's & taboos* based on the principles of 'the superiority of the front over the back' and 'the superiority of the left over the right'. In the same way, the Vāstu-Shāstra *do's & taboos* that support the representation of the cosmic hierarchical relationship between the higher and the lower castes, the deities and the deceased ancestors, and the higher-ranking and the lower-ranking deities, are formulated according to the cosmic-order-based principles of 'the superiority of the north and east over the south and west' and 'the clockwise order'.

5.2 How Changing *Do's & Taboos* Meet Changing Needs to Support Changing Representations of Changing Realities

In Chinese Feng-Shui and Indian Vāstu-Shāstra, as two ongoing architectural traditions, the *do's & taboos* are ceaselessly changing to cope with changing representations of changing realities. Over a long period of time, they are going through a cyclic process of 'birth', 'active life', 'transformation', 'dormancy' and 're-awakening'. Whilst worldviews and other realities have been changed, built spaces representing 'old' realities may become obsolete and are likely to be re-arranged to be able to properly represent those new realities. As we can easily find, the spatial arrangements of modern cities and houses are quite different from those of traditional ones. Surely, the *do's & taboos* which support the representations of realities have to change as well so that they can deal with their new corresponding content. The *do's & taboos* are utterly flexible in coping with their immense task to support the representation of still rooted realities in radically changing 'modern' built spaces, which are, in many cases, nothing else than 'copied' representations of other 'alien' realities, such as those from Western cultures. Despite such a sign of weakening representational traditions, the Chinese Feng-Shui and Indian Vāstu-Shāstra have turned out to be strong enough to be confronted with these ongoing cultural clashes.

Re-interpreting Old Do's & Taboos to Represent New Realities

In previous chapters we have seen and analyzed many examples of how people re-interpret 'old' *do's & taboos* in both Feng-Shui and Vāstu-Shāstra traditions to shape proper representations of 'new' realities.

As we have learned in Chapter 3, the reason why Feng-Shui *do's & taboos* suggest built spaces to be oriented to external dominant objects such as mountains is that the mountain is considered a representation of the *Axis Mundi*. In other words, these *do's & taboos* support the representation of the old reality of '*orienting the built space to the mountain as if letting it be connected to the cosmic center*'. However, given that the concept of *Qi*, developed in the ancient philosophy of the *Yin-Yang* School, was later incorporated into the theorization of Feng-Shui, the *Qi*-focused cosmic reality became increasingly dominant. So people gradually re-interpreted various old *do's & taboos* in this sense. In the *Luantou* School of Feng-Shui, the mountains are considered to be manifestations of the flowing *Qi*, and for this reason, the built space should be oriented to mountains to be connected to the source of the beneficial cosmic *Qi*.

Nevertheless, the old reality of '*the mountain as being a representation of the Axis Mundi*' did not die out. As shown in Chapter 3, while Buddhism spread into China, the 'Indian' reality of '*Mount Meru as being the Axis Mundi erected at the cosmic center*' was at the same time introduced into Chinese religious tradition and later into Feng-Shui tradition. Some Feng-Shui theoreticians in the Ming Dynasty therefore began to explain that all chains of mountains in China can originate from the Mount Kunlun as the southern chain of Mount Meru. Thus the built space oriented to any mountain in China can be traced back to, and even connected to, Mount Meru as the cosmic center, the most stable point of the cosmos. Although '*Mount Meru being as a representation of the cosmic center*' seemed to be a 'new' reality for the Feng-Shui tradition, it was at the same time somehow familiar because it just exemplified a much older and more general reality, namely '*every mountain as being a representation of the Axis Mundi*'.

In modern days, influenced by the dominant natural science, many 'new' realities based on the so-called scientific insights are perceived and used to re-interpret certain old architectural *do's & taboos*. For example, as regards the auspicious nature of the south-orientation, a large number of contemporary Feng-Shui practitioners and theoreticians tend to explain this by the newly invented cosmic reality of '*the earth as being a giant magnet*'. That is to say, orienting the house and the sleeping bed to the south is to harmonize the built space and the human body with the north-south magnetic field.

Likewise, in the ongoing Vāstu-Shāstra tradition, many new realities are mentally constructed to replace old ones and are used to re-interpret certain old *do's & taboos*. As shown in Chapter 3, many old *do's & taboos* favor the auspicious orientations to the north, the east and the northeast, and emphasize the superiority of the north, the east and the northeast over the south, the west and the southwest. These *do's & taboos* support two major representations. First, Mount Meru representing the *Axis Mundi* is situated in the north. Second, the east is the direction where the sun, representing the greatest cosmic power, rises. However, many of today's Vāstu-Shāstra practitioners and theoreticians tend to apply a newly invented reality regarding the cosmic energy to explain these old *do's & taboos*. They claim that the northeast is the source of the positive cosmic energy, whilst the southwest is the source of the negative one. In this sense, the north, the east and the northeast are more auspicious and beneficial than, and therefore superior to, the south, the west and the southwest.

Transforming Old Do's & Taboos to Support the Representations of New Realities

Obviously, many old *do's & taboos* are insufficient to support the representations of the 'new' realities mentally constructed or experienced in new situations. Given that the representations of new realities are still in need of endorsement like before, these old *do's & taboos* should be transformed so as to keep undertaking their tasks. As we have seen, in both Feng-Shui and Vāstu-Shāstra, many newly formulated *do's & taboos* are transformed from, and can be traced back to, those practiced in old times.

A good example of this is the transformation of the old orientation-related Feng-Shui *do's & taboos* in order to support the rather recent representations of the *Qi*-focused cosmic reality. As we have learned, in the beginning, the *do's & taboos* that suggest built spaces to face mountains were meant to support the representation of the connection between the built space and the *Axis Mundi*. After the concept of *Qi* was applied to the Feng-Shui practice, mountains began to be regarded as manifestations of the flowing *Qi*, and consequently, these *do' s & taboos* assumed a new role in confirming the connection between the built space and the source of cosmic *Qi*. As also mentioned before, in the *Luantou* School of Feng-Shui, owing to the new concept of *Qi*, not only mountains but also many other topographic features and natural phenomena are believed to have something to do with *Qi*. From this point of view, people thought that the water can help conduct, stop and gather the ever-flowing *Qi*, preventing it from being dispersed by wind. In order to support representations of this new *Qi*-focused cosmic reality, the old *do's & taboos* that tell people to orient the built space to the mountain were then transformed in such a way that prescribe people to let the built space face the water and turn its back to the mountain.

In today's Vāstu-Shāstra practice, we can also find many interesting examples of how old *do's & taboos* are transformed to accommodate newly 'invented' realities. As we have seen in previous chapters, the system of the so-called *Panchamahabhuta* (i.e. the essential Five Elements) developed in the ancient Samkhya School of Hinduism is of great importance for the Vāstu-Shāstra tradition, as it provides the basis for the development of many *do's & taboos* in this tradition. The Five Elements are respectively associated with five points of the compass. According to different classical texts, such association comes into two types. One stipulates that the element of Earth represents the center, Water stands for the northeast, Fire is connected with the southeast, Ether with the southwest, and finally Wind with the northwest (Fig. 64). The other is that the element Ether represents the center, Water the northeast, Fire the southeast, Earth the southwest and Wind the northwest (Fig. 65). Both types

show that the establishment of the association between the Five Elements and the five points of compass is undoubtedly based on the pre-modern cosmic reality of '*the world as being a flat plane*'.

However, this cosmic reality, albeit influential worldwide in the past, is no longer accepted these days, because it has been replaced by the 'new' reality of '*the earth as being a spherical body*'. Hence, some contemporary Vāstu-Shāstra practitioners feel obligated to re-establish the association between the Five Elements and the respective points of the compass that should be projected onto the spherical earth. They argue that the two types of traditional association between the Five Elements and the five cosmic directions were developed in India, which is located in the Northern Hemisphere, and therefore, they are not suitable to be used in the Southern Hemisphere. These Vāstu-Shāstra practitioners emphasize that, in practicing Vāstu-Shāstra in the areas of Southern Hemisphere such as Australia and New Zeeland, the arrangement of the Five Elements in the spatial framework should be 'mirrored'. When it comes to the first type of traditional association (i.e. Earth-center, Water-NE, Fire-SE, Ether-SW and Wind-NW), its arrangement should be changed as follows: Earth-center, Fire-NE, Water-SE, Wind-SW and Ether-NW (Fig. 115). As regards the second type (i.e. Ether-center, Water-NE, Fire-SE, Earth-SW and Wind-NW), it should be like this: Ether-center, Fire-NE, Water-SE, Wind-SW and Earth-NW (Fig. 115).[1] Consequently, as we can easily find in contemporary Vāstu-Shāstra manuals, many new *do's & taboos* are developed on basis of the 'redressed' spatial framework of the Five Elements, and they can better support the cosmic representation of the earth, which is viewed as a spherical body.

Transforming Old Do's & Taboos to Support the Representations of Old Realities in New Built Spaces

In this book, we have seen how old *do's & taboos* are transformed to more adequately support the representations of some 'old' realities in 'new' built spaces. As we have also learned, 'new' built spaces are usually the containers designed for certain 'new' realities. In modern days, these new realities roughly denote the modern social and housing conditions which, for the most part, have originated in the so-called Western world. As mentioned earlier, this condition mercilessly puts tradition in an almost fatal high-pressure cooker. To put it mildly, in the eyes of Chinese or Indian traditionalists, a Western-made representation of life is often far from ideal. We have already named this a kind of cultural clash. However, for most Chinese and Indian people, living in a

[1] Cox, 2002, pp. 56, 105-106.

modern house generally designed to represent the modern Western realities is usually unavoidable, whilst at the same time some old or traditional realities are often still too strong to be thrown away. As a result, many old Feng-Shui and Vāstu-Shāstra *do's & taboos* cannot but be deliberately modified when faced with such an embarrassing situation.

This has already been demonstrated by a handful of examples of the *do' s & taboos* regarding the auspicious/inauspicious location of the toilet that are followed in today's practice of Feng-Shui and Vāstu-Shāstra. As shown in Chapter 4, there are many old *do's & taboos* of Feng-Shui and Vāstu-Shāstra which prescribe that the center of a house should be carefully protected. Natural or man-made objects thought to be evil, unclean or unpleasant, such as stones, plants, balustrades, poles and doors, should never be placed in the center of a house. These *do's & taboos* highlight that this center is the crucial place where the *Axis Mundi* should be represented. For this reason, the center of a house should never be jeopardized. As we have also found in old texts, there are many *do's & taboos* stipulating that the toilet should never be placed in front of a house or its entrance door, because traditionally, the toilet is seen as a source of unclean and evil forces. However, we cannot find in any old text the *taboos* that forbid people to place the toilet in the center of the house, due to the fact that in old times the toilet was usually located outside the house. Because today' s urban dwellings, like apartments, are usually designed to have the so-called modernist functional 'free plans', the toilet, theoretically, can be set in any place of such kind of plans. It poses a serious thereat to the cosmic center of a modern house. Therefore, in today's practice of Feng-Shui and Vāstu-Shāstra, many 'new' *do's & taboos* are developed to support the built representation that prevents such an unacceptable situation, prescribing that the toilet should never be set in the 'geometric center' of the house plan. It is important to note that all of these old and new *do's & taboos* do support the representation of the *Axis Mundi* by the center of a built space, be it a 'conceptual' center or a 'geometric' one.

It is clear now that, according to the paradigm of 'architecture as a representation of realities', the relationship between architectural *do's & taboos*, built spaces and realities is very dynamic. Nonetheless, no matter how they are transformed, their roles remain the same: Architectural *do's & taboos* always support built spaces to represent realities. Whilst architectural representation are always associated with the past, old do's and taboos cannot always be sufficiently adapted to validate the representations of new realities. If that is the case, these old *do's & taboos* are likely to be abandoned, forgotten or dormant. As we have seen, the ancient Feng-Shui *do's & taboos* that tell people to determine the house's orientation according to the seasons and their surnames

are no longer practiced, because they are not helpful anymore in supporting the representations of today's complicated and high-density urban environment.

To some extent, the same goes for the ancient Vāstu-Shāstra *do's & taboos* prescribing that the orientation and the width-length ratio of a house should be determined according to the caste of the house residents, which are rarely mentioned in contemporary Vāstu-Shāstra manuals. This is because the traditional social reality regarding the strict hierarchical relationship between different castes and outcasts is officially no longer approved in modern Indian society.

5.3 Towards an Analysis of Worldwide Architectural *Do's & Taboos* Based on the Paradigm of 'Architecture as a Representation of Realities'

The comparison of architectural *do's & taboos*, as based on the paradigm of 'architecture as a representation of realities' enables us, for the first time, to understand how and why the built spaces in Chinese Feng-Shui and Indian Vāstu-Shāstra as two different architectural traditions represent a variety of parallel cosmic and social realities. These *do's & taboos* always remind Chinese and Indian people how to settle themselves in auspicious built environments that represent cosmic and social orders in a proper way. We have also seen that, in the two ongoing architectural traditions, *do's & taboos* are constantly re-interpreted, re-activated and de-activated in order to support the shaping of ever-changing built spaces as representations of unstable and shifting realities.

It is important to note that Chinese Feng-Shui and Indian Vāstu-Shāstra are not the only two age-old architectural traditions in the world that contain a wide range of architectural *do's & taboos*. In many other cultures, such as in the Indian-American, Ancient Roman, and those dominated by Judaism, Christianity and Islam, people also follow a variety of *do's & taboos* which belong to certain traditional building rules and customs. Noticeably, they also support the built representations of all kinds of realities as being experienced, perceived or mentally constructed in their own social, cultural and religious contexts. Interestingly enough, these *do's & taboos* found among the building rules and customs practiced in different cultural spheres, just like those of Feng-Shui and Vāstu-Shāstra, also focus on the concern about the configuration, the orientation and the spatial hierarchy of the various spaces to be planned and built.

The determination of the orientation of religious and holy spaces is always of great importance and concern to the people of different cultures. For example, as mentioned in *The Book of Exodus* of the Hebrew Torah, the Tabernacle where the High Priest meets the God should be oriented to the east.[2] And according to *De architectura*, or the *Ten Books on Architecture* of the Roman architect Vitruvius, a temple should face the west, so that devotees, who approach the altar with offerings, can look in the direction of the sunrise, while facing the divine statue in the cella or sanctuary which, for this reason, should be oriented to the east.[3] Similarly, churches in Medieval Europe should be built

[2] The Holy Bible Online, accessed on 05/108/2011, http://www.holybibleonline.net/exodus/bible_exodus_26.shtml.

[3] Morgan 1960, pp. 116-117.

in line with the east-west axis so that the altar can be oriented to the east—the direction of Jerusalem—and thus the main façade/entrance faces the west.[4] Another well-known example is that the *qiblah* wall of the mosque should point to the direction of Mecca.[5] In addition to these instances of religious architecture, the vernacular/traditional dwellings of different regions and cultures are also usually built according to a variety of prescriptions supporting their auspicious and correct directions of orientation. As mentioned by Paul Oliver in his *Dwellings: The Vernacular House Worldwide*, Kabylians in North Africa, Navajos in North America and Tukanoans in South America all build their houses to have an east-west orientation.[6]

Undoubtedly, these *do's & taboos*, or the building rules and customs governing the orientation of built spaces, which highlight the east-west cosmic axis, just like many *do's & taboos* of Feng-Shui and Vāstu-Shāstra, all play important roles in supporting the representations of the sun-focused cosmic reality in the frame of the *Axis Mundi & Cosmic Cross* representational theme. Unfortunately, it is disappointing that these *do's & taboos* of worldwide architectural traditions are usually discussed and explained within their own social, cultural and religious contexts. For people to have an in-depth understanding of their purposes and meanings, they should be properly analyzed from a comparative perspective, just like how the *do's & taboos* of Feng-Shui and Vāstu-Shāstra are analyzed in this book.

Based on the outcome of our research into the practice and meaning of the *do's & taboos* of Feng-Shui and Vāstu-Shāstra, it is reasonable to assume that the architectural *do's & taboos* found among the building rules and customs from different cultures all over the world also support built spaces to represent parallel socio-cosmic realties in the same or similar ways. It is hoped that the paradigm of 'architecture as a representation of realities', along with the long-cycle traditions and the shorter-cycle themes of architectural representations, will serve as effective tools and then put to good use by scholars interested in the origin and meanings of traditional building rules and customs as well as the corresponding architectural *do's & taboos* of global architectural traditions.

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4 Eliade 1981, pp. 61-62.
5 Mekking 2004, p. 81.
6 Oliver 2003, pp. 174-179.

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Samenvatting in het Nederlands

Het Chinese Feng-Shui en het Indiase Vāstu-Shāstra behoren tot de oudste en meest bekende complexen van bouw- en woontradities ter wereld. Deze zijn gebaseerd op een veelheid aan opvattingen omtrent het bouwen en gebruiken van 'gebouwde ruimtes' op welke schaal dan ook. Zo bevatten zij aanwijzingen met betrekking tot de correcte locatie, oriëntering, organisatie en vestiging van 'gebouwde ruimtes' zoals steden, dorpen, paleizen, tempels, huizen, en altaren. Deze opvattingen hebben hun ultieme neerslag gevonden in tal van *geboden en verboden* (*do's and taboos*) met betrekking tot het bouwen en wonen, die mensen dienen te volgen bij de planning, het ontwerpen, het inrichten en het construeren van 'gebouwde ruimtes'. De *geboden en verboden* die in deze dissertatie worden gepresenteerd en geanalyseerd, kunnen gemakkelijk worden herkend in de hedendaagse omgang met Feng-Shui en Vāstu-Shāstra. Er bestaat geen wezenlijk verschil met hun omschrijving in de vele oude teksten waarin de beide tradities zijn overgeleverd. De aanhangers van Feng-Shui en Vāstu-Shāstra geloven gewoonlijk dat de naleving van de respectievelijke *geboden en verboden* een garantie vormt voor een 'heilzame' (auspicious) gebouwde leefomgeving die hun voorspoed zal brengen. Het tegengestelde, het niet naleven van deze *geboden en verboden* heeft een 'on-heilvolle' (inauspicious) leefomgeving tot gevolg die de eigenaren en gebruikers ongeluk kan brengen.

De aanhangers van Feng-Shui and Vāstu-Shāstra geloven bovendien dat er een sterk causaal verband bestaat tussen de respectievelijke clusters van *geboden en verboden* en de bijbehorende corpora van zogenoemde Feng-Shui' en Vāstu-Shāstra theorieën. Dat wil zeggen dat alle *geboden en verboden* die respectievelijk tot het Feng-Shui en het Vāstu-Shāstra complex worden gerekend, elk gebaseerd zouden zijn op eigen, almaar verder ontwikkelde en gesystematiseerde clusters van architectonische theorieën. Afgaande op oude Feng-Shui en Vāstu-Shāstra teksten moet men vaststellen dat deze theorieën doorgaans zeer inconsistent en onsamenhangend zijn en dat tal van *geboden en verboden* die in de oude teksten worden vermeld, niet zijn geformuleerd op basis van welke theorie dan ook. Het moge duidelijk zijn dat het causale verband tussen Feng-Shui and Vāstu-Shāstra *geboden en verboden* en Feng-Shui en Vāstu-Shāstra theorieën veel zwakker is dan men gewoonlijk denkt. Dat spoort met het gegeven dat het de meeste mensen die zich bezig houden met Feng-Shui en Vāstu-Shāstra slechts gaat om de toepassing van de bijbehorende *geboden en verboden* en niet om de interpretatie van hun respectievelijke

theorieën. Omdat de causale relatie tussen enerzijds de *geboden en verboden* die tot het 'Feng-Shui en Vāstu-Shāstra complex behoren en anderzijds de respectievelijke theorieën veel zwakker is dan men denkt, is het analyseren van deze theorieën zeker niet de beste manier om de bijbehorende *geboden en verboden* te begrijpen.

Het is belangrijk te constateren dat niet alle *geboden en verboden* die heden ten dage worden gevolgd 'oud' zijn. Vele ervan zijn pas in de voorbije decennia geformuleerd en kunnen dientengevolge niet in oude, Feng-Shui en Vāstu-Shāstra teksten worden terug gevonden. Daar komt nog bij dat de vergelijking van de omschrijving van bepaalde *geboden en verboden* in verschillende oude teksten uit uiteenlopende periodes en de hedendaagse toepassing ervan laten zien dat vele van deze bepalingen in de loop der eeuwen een proces hebben doorgemaakt dat het beste kan worden gekarakteriseerd met de begrippen 'geboorte', 'transformatie', 'winterslaap' en 'ontwaken'. De redenen waarom deze *geboden en verboden* dit continue veranderingsproces in het kader van de voortlevende tradities van Feng-Shui and Vāstu-Shāstra (hebben) doorlopen, zullen in dit boek ter discussie worden gesteld.

Ofschoon de Chinese Feng-Shui en de Indiase Vāstu-Shāstra complexen in verschillende culturele regio's zijn ontwikkeld. en geconsolideerd door middel van onderling afwijkende religieuze en filosofische opvattingen en tradities, zijn er vele punten van overeenkomst tussen de *geboden en verboden* van het Feng-Shui en het Vāstu-Shāstra complex van bouw- en woontradities. Een aantal gemeenschappelijke thema's is duidelijk te onderscheiden. Drie zijn in het bijzonder het vermelden waard: de 'configuratie van gebouwde ruimtes',de 'oriëntatie van gebouwde ruimtes' en de 'ruimtelijke hiërarchie in de gebouwde ruimte'.Onverschillig hoezeer de desbetreffende *geboden en verboden* in de loop van de tijd zijn veranderd, zij hebben altijd de genoemde drie thema's als focus bewaard of men ze nu in oude teksten omschreven ziet of toegepast in de hedendaagse praktijk. Daar komt nog bij dat de bewuste 'drie thema' s' binnen de *geboden en verboden* die respectievelijk tot de tradities van het Chinese Feng-Shui en het Indiase Vāstu-Shāstra behoren eveneens kunnen worden aangetroffen in bouwvoorschriften van menige andere culturele regio. Het is verrassend te constateren dat er tot nog toe zo weinig pogingen zijn ondernomen om te verklaren waarom de *geboden en verboden* die behoren tot de genoemde drie thema's (hebben) bestaan in uiteenlopende religieuze en culturele contexten, waarom ze worden opgevolgd, waarom vele van deze voorschriften, die werden geformuleerd in oude tijden, nog steeds springlevend zijn en – tenslotte – welke rol zij spelen bij het bevestigen van de diverse kosmische en sociale betekenissen van architectuur.

Om deze vragen te kunnen beantwoorden moeten wij de analyse van

geboden en verboden in een breder kader uitvoeren, om te beginnen met die welke behoren tot het Chinese Feng-Shui en Indiase Vāstu-Shāstra complex. Ten einde een effectieve vergelijkende analyse van de *geboden en verboden* van de respectievelijke architectonische tradities te kunnen maken moet er een geschikte methodische benadering voorhanden zijn. Dit is niet alleen een vereiste om de verschillende architectonische tradities op een voldoende omvattende wijze met elkaar te kunnen vergelijken en confronteren maar ook om over voldoende adequate kaders en onderzoekinstrumenten te beschikken die een interculturele en interregionale architectonische vergelijking überhaupt mogelijk maken. Het architectuurtheoretische paradigma 'architectuur als een representatie van de werkelijkheid' (architecture as a representation of realities), dat door Aart Mekking werd geformuleerd en geoperationaliseerd lijkt, geschikt voor ons doel.

Mekking betoogt in dat verband dat architectuur en stedenbouw evenzoveel uitdrukkingen zijn van niet materiele verschijnselen en dat de gebouwde omgeving kan worden gezien als de materialisatie van allerlei soorten van werkelijkheid.

Werkelijkheid is een sleutelbegrip in dit paradigma en moet niet worden gelijkgesteld met 'de Idee' (idea) die ten grondslag ligt aan het architectonische project en die slechts door een kleine groep intellectuelen zoals architecten, stedenbouwkundige en de zogenoemde Feng-Shui/Vāstu-Shāstra specialisten kan worden begrepen. Feit is dat werkelijkheid in dit verband een schier onbegrensde betekenis heeft namelijk die van alle tastbare en denkbare zaken die door ieder mens kunnen worden ervaren en mentaal voorgesteld of geconstrueerd. Een tweede sleutelbegrip is 'representatie', waarvan de logica is gebaseerd op het menselijke vermogen tot 'transversaal denken' en niet op 'causale verbanden' tussen verschijnselen. Met andere woorden , representatie is niet gebaseerd op enig kentheoretisch a priori (i.e. door wetten en schema' s bepaalde denkwijzen) maar op het menselijk vermogen intersubjectieve verbanden te leggen door middel van associatie of transversaal denken. In het licht van dit paradigma kunnen alle soorten van 'gebouwde ruimtes' worden gezien als representaties van socio-kosmische werkelijkheden zoals die worden ervaren en geconcipieerd door menselijke wezens. De wezenlijke rol die de *geboden en verboden* van de Feng-Shui and Vāstu-Shāstra complexen in dit verband spelen is de gebouwde omgevingen te 'ondersteunen' in hun 'taak' genoemde socio-kosmische werkelijkheden te representeren.

Uitgaande van dit paradigma werden door Aart Mekking de drie zogenoemde lang-cyclische tradities en de vijf korter-cyclische thema' s van de wereldwijde architectonische representatie onderscheiden en tot methodologische instrumenten uitgebouwd ten behoeve van de interculturele en

interregionale architectonische vergelijking.

In de onderhavige studie worden drie van de vijf korter-cyclische thema' s toegepast als werkkaders waarin de architectonische *geboden en verboden* van de Feng-Shui en Vāstu-Shāstra complexen kunnen worden vergeleken en geanalyseerd. Deze thema's heten respectievelijk *Axis Mundi & Cosmic Cross*, *Including & Excluding Structures* en *Holy & Unholy Zones*. Het thema *Axis Mundi & Cosmic Cross* is in hoofdzaak gebaseerd op de met *Anthropomorphic* aangeduide lang-cyclische traditie en soms ook op de met de naam *Physiomorphic* gekarakteriseerde lang-cyclische traditie. Deze cycli omvatten wereldwijd alle natuurlijke en gebouwde, aan het menselijk lichaam gerelateerde axiale structuren met behulp waarvan de kosmos en zijn centrum worden gerepresenteerd. Het thema *Including & Excluding Structures* omvat alle aan de samenleving gerelateerde topologische structuren,die op deze manier de inlijving (incorporation) of zijn antoniem, de uitsluiting (exclusion) van mensen representeren. Het ligt voor de hand dat dit thema gebaseerd is op de als *Sociomorphic* gekarakteriseerde lang-cyclische traditie. Het thema *Holy & Unholy Zones* is wederom in hoofdzaak gebaseerd op de met *Anthropomorphic* aangeduide lang-cyclische traditie en omvat alle drieledige architectonische structuren, zowel de horizontale zonering van het grondplan als de verticale van het opgaande werk. De 'gebouwde ruimtes' die binnen dit thema passen representeren de socio-kosmische zijnssferen van de levenden, de doden en de goddelijke wezens. In menige cultuur treft men 'gebouwde ruimtes' aan die een of meer van deze domeinen omvatten. Deze zijn: de 'on-heilige' (unholy), lethale, de kosmische orde bedreigende onderwereld, het ambigue aardse domein,.dat beheerst wordt door het streven om de kosmische orde te herstellen, en de 'heilige' (holy), hemelse zone als de architectonische projectie van de kosmische droom van elke sterveling.

Met behulp van deze architectonische korter-cyclische thema's en de lang-cyclische tradities waarop ze zijn gebaseerd, zullen in hoofdstuk 2 en 3 de voornoemde drie categorieën van *geboden en verboden* die in de tradities van het Feng-Shui en het Vāstu-Shāstra complex kunnen worden onderscheiden, namelijk de 'configuratie van gebouwde ruimtes' (configuration of built spaces), de 'oriëntatie van gebouwde ruimtes' (orientation of built spaces) en de 'ruimtelijke hiërarchie in gebouwde ruimtes' (spatial hierarchy within built spaces) worden vergeleken en geanalyseerd.

In Hoofdstuk 2 zal blijken dat de *geboden en verboden* die betrekking hebben op de configuratie van 'gebouwde ruimtes' in twee groepen kunnen worden onderscheiden. De eerste groep heeft betrekking op de vormgeving van 'gebouwde ruimtes'. De desbetreffende *geboden en verboden* vertellen het publiek hoe 'heilvolle vormen' van 'on-heilvolle vormen' kunnen worden

onderscheiden, zowel wat de bouwplaats als de plattegrond van het op te richten gebouw betreft. De tweede groep heeft betrekking op de proporties van 'gebouwde ruimtes', waarbij de nadruk wordt gelegd op het verschil tussen het perfecte vierkant en de minder perfecte rechthoek en ook op het verschil tussen rechthoeken met eigen, specifieke verhoudingen tussen de lengte en de breedte. Het moge duidelijk zijn dat de *geboden en verboden* van beide groepen gebaseerd zijn op een mentale constructie van het *Cosmic Cross* dat zich manifesteert in de twee, elkaar haaks kruisende assen van een 'gebouwde ruimte' en van de *Axis Mundi*, die vertegenwoordigd wordt door de centrale, verticale as die wordt opgericht op het snijpunt van de twee genoemde horizontale assen. Derhalve kunnen de genoemde *geboden en verboden* het beste vergeleken en geanalyseerd worden in het kader van het korter-cyclische thema van de *Axis Mundi & Cosmic Cross*, dat-zoals eerder gezegd- is gebaseerd op de *Anthropomorphic* lang-cyclische traditie.

Omdat het gebaseerd is op het paradigma 'architecture as a representation of realities', omvat het korter-cyclische thema *Axis Mundi & Cosmic Cross* louter representaties van de werkelijkheid van de kosmos en zijn centrum. Dientengevolge representeren het 'heilbrengende' vierkant en de bijna even gunstige rechthoek ideale kosmische structuren. Het ligt dus voor de hand dat de *geboden en verboden* die de toepassing van dusdanig gunstige vormen 'ondersteunen' zijn bedoeld om er voor te zorgen dat de structuur van de kosmos op juiste wijze in 'gebouwde ruimtes' of door de configuratie ervan, wordt gerepresenteerd. Daar komt nog bij dat de meeste Feng-Shui diagrammen en Vāstu-Shāstra Mandala's de kenmerken dragen van een vierkant, zodat ze het schema van de *Axis Mundi & Cosmic Cross* uitstekend kunnen representeren. Bovendien worden zowel in de tradities het Chinese Feng-Shui als in die van het Indiase Vāstu-Shāstra niet alleen het vierkant maar ook de cirkel als zeer 'heilbrengende' grondslagen voor gebouwde omgevingen geïnterpreteerd. De reden hiervoor is dat zowel in de Chinese als in de Indiase kosmologie en kosmogonie het vierkant en de cirkel als de twee belangrijkste vormen worden beschouwd. Het zal dan ook niemand verbazen dat menig Chinees en Indiaas sacraal gebouw, zoals een tempel en een Stupa, als grondplan de combinatie van een vierkant en een cirkel vertonen, niets kan immers de structuur van de kosmos completer representeren.

Terwijl de *geboden en verboden* van de eerste groep die betrekking heeft op de vorm (shape) van 'gebouwde ruimtes', de representatie van kosmische structuren 'ondersteunen', spelen de *geboden en verboden* van de tweede groep, die de verhoudingen (proportion) van deze omgevingen betreft, een belangrijke rol bij het bepalen van de mate (degree) waarin de structuur van de kosmos wordt gerepresenteerd. Volgens deze *geboden en verboden* zijn de

verschillen in de proporties van de zijden van het vierkant tegenover die van de rechthoek veel betekenend. Het vierkant met zijn gelijke zijden kan de kosmos door zijn gelijkbenige ingeschreven kruis, in alle perfectie representeren. Deze representatie is in het geval van de rechthoek, met zijn verschil tussen lengte en breedte en dus ook met zijn verschil in lengte van de benen van het ingeschreven kruis, gedoemd onvolmaakt te zijn. Om deze reden verzetten sommige *geboden en verboden* van het Feng-Shui complex zich hevig tegen het gebruik van het vierkant als grondslag van gewone huizen, omdat dit alleen gepast is in het geval van sacrale en zeer eerbiedwaardige 'gebouwde ruimtes' zoals tempels en koninklijke mausolea. De *geboden en verboden* uit het Vāstu-Shāstra complex die betrekking hebben op de proporties van de grondslag van gebouwde omgevingen zijn veel ingewikkelder. De reden hiervoor is dat zij zich ook nog uitspreken over de betekenisverschillen tussen rechthoeken met uiteenlopende lengte-breedte ratio's. Deze *geboden en verboden* uit het Vāstu-Shāstra complex stipuleren dat slechts de 'gebouwde ruimtes' voor goddelijke wezens en leden van de hoge kasten (Brahma's, Kshatria's) aanspraak kunnen maken op een grondplan met de perfecte 1:1 verhouding. Wat mensen uit lagere kasten betreft, mag de grondslag van hun woning in de verste verte niet zo perfect van verhouding zijn. Niet alleen de kosmische realiteit wordt gerepresenteerd door de structuur van de komos na te bouwen, ook sociale werkelijkheden zoals de hiërarchische relatie tussen goddelijke en menselijke wezens en die tussen personen van hogere en lagere kastes worden hiermee gerepresenteerd.

In Hoofdstuk 3 worden de *geboden en verboden* uit de Feng-Shui en Vāstu-Shāstra complexen behandeld die betrekking hebben op de oriëntatie van gebouwde omgevingen (orientation of built spaces). Het gaat hier om centrale vragen als hoe te onderscheiden tussen 'heilbrengende' en 'on-heilzame' windrichtingen. In de praktijk van zowel het Feng-Shui als het Vāstu-Shāstra complex is dit onderscheid van grote betekenis omdat 'gebouwde ruimtes' altijd naar een 'heilbrengende' richting georiënteerd dienen te zijn.

Deze *geboden en verboden* kunnen in twee groepen worden onderverdeeld. De eerste groep bevat de voorschriften waarin bepaald wordt dat de oriëntatie van een 'gebouwde ruimte' bepaald dient te worden op basis van de hoofdwindrichtingen In deze *geboden en verboden* wordt er de nadruk op gelegd dat de 'heilbrengende' richting waarop een gebouwde omgeving moet worden gericht altijd een van de vier hoofdwindrichtingen (i.e. N, O, Z en W) of een van de tussenrichtingen (i.e. NO, ZO, ZW en NW) dient te zijn. De tweede groep omvat de *geboden en verboden* die voorschrijven dat de oriëntatie van een 'gebouwde ruimte' dient te worden bepaald door de 'objecten die de omgeving domineren'.Zoals men in deze *geboden en verboden* kan

lezen, moeten 'gebouwde ruimtes' gericht worden op bergen, heuvels of op het middelpunt van een territorium dat gemarkeerd wordt door een tempel, een paleis of een heilige open ruimte.

Gegeven het feit dat de oriëntatie van een 'gebouwde ruimte' doorgaans wordt bepaald door de gerichtheid van de 'voor-deur'of de 'voor-gevel' ligt de nadruk in de desbetreffende *geboden en verboden* op de as die van de voorzijde naar de achterzijde van de gebouwde structuur loopt. Op basis van deze as kan ook de as die de linker- en de rechterzijde verbindt, worden bepaald Blijkbaar zijn zowel de *geboden en verboden* die betrekking hebben op de oriëntatie als die gaan over de configuratie van 'gebouwde ruimtes' gebaseerd op de mentale constructie van het *Cosmic Cross*, dat zich manifesteert in de zich kruisende horizontale assen van dergelijke ruimtes. Bovendien haalt het snijpunt van de twee horizontale assen het mentale construct van de *Axis Mundi*, die het middelpunt van de kosmos representeert, naar voren. Daarom kunnen de onderhavige *geboden en verboden* het beste worden geanalyseerd en vergeleken in het kader van het korter-cyclische thema *Axis Mundi & Cosmic Cross.*

Door middel van genoemde vergelijking is het mogelijk te ontdekken dat de desbetreffende *geboden en verboden* erop gericht zijn de 'juiste' relatie tussen een 'gebouwde ruimte' en de wereld daarbuiten, die niets anders is dan een nog meer omvattende ruimtelijke structuur, te garanderen. Het moge duidelijk zijn dat laatst genoemde ruimtelijke structuur een representatie is van de structuur van de kosmos en dat de oriëntatie hierop van de 'gebouwde ruimte' de cruciale relatie tussen beide representeert.

Terwijl de *geboden en verboden* betreffende de configuratie van 'gebouwde ruimtes' het vermogen van deze laatste versterken om de structuur van de kosmos te representeren, 'ondersteunen' de *geboden en verboden* die betrekking hebben op de oriëntatie van 'gebouwde ruimtes' deze tweede groep bij het representeren van hun stabiele relaties met de structuur van de kosmos.

De *geboden en verboden* die tot de eerste groep worden gerekend en die voorschrijven dat de oriëntatie van 'gebouwde ruimtes' bepaald dient te worden door de vier hoofdwindrichtingen, suggereren dat men deze vier richtingen als de 'referentiepunten' van de kosmische structuur dient te beschouwen. Zolang als een 'gebouwde ruimte' op een van de vier hoofdrichtingen kan worden georiënteerd is het mogelijk de twee op de structuur van het menselijk lichaam gebaseerde horizontale assen (i.e. de frontaal-dorsaal en de links-rechts gerichte assen) perfect te laten sporen met de twee externe, op de zonnebaan gebaseerde assen (i.e. de O-W en de N-Z as). Zoals bekend, worden deze assen meestal als de meest prominente manifestaties van het Kosmische Kruis beschouwd. Daarom kan, in de menselijke verbeelding, een 'gebouwde ruimte' die op een van de vier hoofdrichtingen is georiënteerd, worden beleefd als een constructie

die gecentreerd is op het snijpunt van de twee op de zonnebaan gebaseerde assen. Deze representeren, zoals we weten, het centrum van de komos en daarmee het meest stabiele punt van de kosmische structuur. Een volgende stap in de menselijke verbeelding is die van het kosmische centrum naar de Axis Mundi. Bovendien kennen zowel het Feng-Shui als het Vāstu-Shāstra complex een aantal *geboden en verboden* die voorschrijven dat de keuze voor een bepaalde hoofdwindrichting als oriëntatiepunt gebaseerd dient te zijn op de richting van de wijzers van de klok (clockwise order). Gegeven het feit dat deze richting een representatie is van de richting van de zon in zijn baan, zal het duidelijk zijn dat deze *geboden en verboden* de realiteit representeren van de kosmos waarin de zon centraal staat.

Het is, in dit verband, eveneens interessant te weten dat tal van *geboden en verboden* uit de Feng-Shui en Vāstu-Shāstra complexen die betrekking hebben op de oriëntatie van 'gebouwde ruimtes' zijn geformuleerd conform de respectievelijke opvattingen over de meest 'heilzame' richting.Conform de Feng-Shui traditie,wordt het zuiden meestal beschouwd als de meest 'heilbrengende' en 'geheiligde'. Daarom wordt aangeraden de heiligste en meest vererenswaardige gebouwen hierop te oriënteren.

De reden hiervoor is dat het zuiden exact samenvalt met het punt waar de '*Qi* van *Yang*' – een representatie van de zon – op zijn dagelijkse baan langs het uitspansel zijn zenit bereikt. De hoogst 'heilbrengende' oriëntatie op het zuiden accentueert zonder twijfel tevens de kosmische realiteit waarbij de zon in het middelpunt staat. In de Vāstu-Shāstra traditie, treft men een iets gecompliceerdere omschrijving aan van het meest 'heilzame' richting. Deze kan namelijk variëren met het type gebouw. Wat de tempel betreft is deze het oosten of het westen, hetgeen eveneens de aandacht vestigt op een rond de zon gecentreerde kosmische realiteit. Wat de andere soorten gebouwen betreft, is de meest 'heilbrengende' oriëntatie gewoonlijk het oosten of het noorden. Aangezien het oosten in de richting van de zonsopgang wijst en het noorden wijst naar de streek waar de heilige Bergen van de Hindoes (i.e. Mount Meru en Mount Kailash) gelegen zijn, worden de beide windrichtingen als meer 'heilbrengend' beschouwd dan het westen en het zuiden.

De tweede groep *geboden en verboden* die betrekking heeft op de oriëntatie van 'gebouwde ruimtes' geeft het dringende advies deze te oriënteren naar het object dat de omgeving domineert (object dominating the external environment), zoals een berg, een heuvel, en een territoriaal centrum dat wordt gemarkeerd door een tempel of een paleis of een heilige open ruimte. In de menselijke verbeelding wordt zo'n uitwendig object gewoonlijk beleefd als een representatie van de *Axis Mund.* Als 'gebouwde ruimtes' eenmaal op deze soort van *Axis Mundi* representaties zijn gericht, kunnen ze met het centrum van de

kosmos worden verbonden, het meest stabiele punt van de kosmische structuur. Uitgaande van het interessante adagium 'hoe meer verbindingen met de Axis Mundi des te beter verankerd in de kosmische structuur' bevelen sommige *geboden en verboden* van het Feng-Shui en het Vāstu-Shāstra complex aan de oriëntatie van 'gebouwde ruimtes' zowel door de hoofdwindrichtingen als door objecten die de omgeving domineren, te laten bepalen. Met andere woorden, een gebouwde omgeving kan tegelijkertijd op een hoofdwindrichting en een berg georiënteerd worden. De desbetreffende *geboden en verboden* vestigen de aandacht op de mogelijkheid dat de *Axis Mundi* als een mentaal construct op hetzelfde ogenblik meervoudig kan worden gerepresenteerd.

Hoofdstuk 4 is gewijd aan de *geboden en verboden* van het Feng-Shui en het Vāstu-Shāstra complex betreffende de ruimtelijke hiërarchie binnen 'gebouwde ruimtes (spatial hierarchy within built spaces) en die derhalve voorschrijven hoe de hiërarchische relatie tussen de verschillende delen van dergelijke ruimtes dient te zijn.

Deze *geboden en verboden* zijn geformeerd en beschreven overeenkomstig de mentale constructie van het centrum en de vier hoofdrichtingen (the center and the four directions) die men in 'gebouwde ruimtes' kan onderscheiden. Wat het centrum betreft, geven zowel *geboden en verboden* van het Feng-Shui als van het Vāstu-Shāstra complex aan dat dit als de cruciale plaats in de ruimte moet worden beschouwd omdat hier immers de *Axis Mundi* wordt gerepresenteerd. Wat de vier hoofdrichtingen betreft zijn de desbetreffende *geboden en verboden* gebaseerd op twee principes: 'de voorzijde is verheven boven de achterzijde' (the superiority of the front over the back) en 'links is verheven boven rechts' (the superiority of the left over the right) De overeenkomstige *geboden en verboden* van het Vāstu-Shāstra complex zijn eveneens gebaseerd op twee principes: 'het noorden en het oosten zijn verheven boven het zuiden en het westen' (the superiority of the North and the East over the South and the West) en op 'de volgorde die gebaseerd is op de richting van de klok'.

De mentale constructie van het centrum en de vier hoofdrichtingen roept als vanzelf het schema van het korter-cyclische *Axis Mundi & Cosmic Cross* thema in gedachten. Derhalve moeten de *geboden en verboden* die betrekking hebben op de hiërarchie in de 'gebouwde ruimte' eerst en vooral geanalyseerd en vergeleken worden in het kader van dit thema. Deze *geboden en verboden* reguleren niet alleen de hiërarchische relatie tussen de onderscheiden delen van 'gebouwde ruimtes' maar schrijven bovendien voor aan welke groepen menselijke of goddelijke wezens deze ruimtes dienen te worden toebedeeld. Daarom. moeten deze *geboden en verboden* eveneens in het kader van het korter-cyclische *Including & Excluding Structures* thema worden geanalyseerd

en vergeleken. Het is van belang te constateren dat de *geboden en verboden* die betrekking hebben op de ruimtelijke hiërarchie tevens de aandacht vestigen op de drieledige horizontale zonering van 'gebouwde ruimtes', te weten: de 'heiligste' zone, de 'minder heilige zone(s) en de 'on-heilige' zone. Dit betekent dat voornoemde *geboden en verboden* eveneens in het kader van het korter-cyclische thema *Holy & Unholy Zones* moet worden geanalyseerd en vergeleken.

Door deze *geboden en verboden* respectievelijk in het kader van de genoemde drie korter-cyclische thema's te analyseren en te vergelijken, kunnen wij zien dat het centrum, als de meest verheven plek in een gebouwde omgeving, gewoonlijk tevens als het meest exclusieve en heilige deel wordt beschouwd. Dit dient daarom voorbehouden te worden aan zeer eerbiedwaardige goddelijke en menselijke wezens. Om die reden moet het centrum altijd zorgvuldig worden afgeschermd tegen enige vorm van bezoedeling tegen welke boze kracht dan ook. Zoals hiervoor reeds werd gezegd wordt het geloofwaardig gevonden dat de *Axis Mundi* op meerdere plaatsen in een-en-dezelfde 'gebouwde ruimte' wordt gerepresenteerd. Met andere woorden, in de menselijke voorstellingswereld kunnen twee of meer middelpunten naast elkaar bestaan in dezelfde 'gebouwde ruimte'. Overeenkomstig de desbetreffende *geboden en verboden* van zowel het Feng-Shui als het Vāstu-Shāstra complex, zijn er tenminste drie soorten middelpunten (centers) waarmee rekening moet worden gehouden: het midden van de plek/bouwlocatie (middle of the site), de binnenhof (courtyard) en het huisheiligdom (sanctuary).

Aangezien het middelpunt van een 'gebouwde ruimte' de plek met de hoogste status is, worden de andere plaatsen in die ruimte als minder belangrijk en als lager in rang beschouwd. Dit betekent echter niet dat in de praktijk van de Feng-Shui en de Vāstu-Shāstra al deze plaatsen op gelijke wijze worden behandeld. Overeenkomstig de *geboden en verboden* die betrekking hebben op de ruimtelijke hiërarchie in een gebouwde omgeving, moeten sommige delen worden gezien als verheven boven andere en hun hiërarchische relatie wordt doorgaans beschreven en bepaald op basis van de vier richtingen. Dit zijn abstracties van respectievelijk het lichaam, en de zonnebaan. In het eerste geval worden ze 'voor,. achter, links en rechts' (front, back, left and right) genoemd, en in het tweede heten ze 'oost, zuid, west en noord' (East, South, West and North).

Het hiërarchische systeem dat wordt voorgestaan in de tradities van het Feng-Shui complex is gebaseerd op twee principes:'de verhevenheid van de voorzijde boven de achterzijde' (the superiority of the front over the back) en 'de verhevenheid van links boven rechts' (the superiority of the left over the right).

Dit hiërarchische systeem is blijkbaar geformuleerd op basis van een set

coördinaten die van het menselijk lichaam zijn afgeleid. Het eerste principe, dat van 'de verhevenheid van de voorzijde boven de achterzijde' kan gemakkelijk worden verklaard in het kader van de *Anthropomorphic* lang-cyclische traditie. De voorzijde van het lichaam, met behulp waarvan de mens is staat is contact te leggen met de omringende wereld, wordt om die reden als de belangrijkste zijde beschouwd. Precies zo is het met het front van een 'gebouwde ruimte': met behulp hiervan kan contact worden gelegd met de wereld rondom, en kan deze ruimte worden georiënteerd.

Het tweede principe, dat van 'de verhevenheid van links boven rechts' kan niet geheel in het kader van de *Anthropomorphic* traditie worden verklaard. Overeenkomstig de hiervoor genoemde idee van de 'zeer zegenrijke oriëntatie op het zuiden' (the most auspicious South-orientation), valt het gemakkelijk te begrijpen dat de zuidzijde van een 'gebouwde ruimte' in de Chinese Feng-Shui traditie de voorzijde behoort te zijn. Het logische gevolg hiervan is, dat de linker- en de rechterzijde respectievelijk het oosten en het westen representeren. Het volstrekt redelijk aan te nemen dat het principe van 'de verhevenheid van links boven rechts' een gevolg is van de 'superioriteit van het oosten boven het westen'. Dit is uiteraard een gevolg van het feit dat het oosten de hemelrichting is waar de zon opkomt, terwijl het westen de richting is waar deze onder gaat. Zoals men ziet, 'ondersteunen' deze *geboden en verboden* 'gebouwde ruimtes' bij het representeren van de kosmische orde met de zon als centraal element (sun-focused cosmic order).

De *geboden en verboden* die in de tradities van de Vāstu-Shāstra betrekking hebben op de hiërarchische relatie tussen de vier hoofdrichtingen van een 'gebouwde ruimte', zijn op twee andere principes gebaseerd. Het eerste is 'de verhevenheid van het noorden en het oosten boven het zuiden en het westen' (*the superiority of the North and the East over the South and the West*); het tweede principe luidt dat de richting van de klok dient te worden gevolgd (clockwise order). Beide werden geformuleerd conform een op de zonnebaan gebaseerd coördinatensysteem. Zoals al eerder werd opgemerkt, is het oosten als richting verheven boven het westen omdat het eerste de zonsopgang en het laatste de –ondergang representeert. Zeker, dit is sterk vergelijkbaar met het Feng-Shui principe van de 'superioriteit van links/ het oosten boven rechts/ het westen'. Daar komt nog bij dat in de Hindoe mythologie het noorden beschouwd wordt als de richting waar de heilige bergen zijn gelegen, terwijl het zuiden wordt gezien als de streek waar Yama, de god van de dood, zich ophoudt. Mede daarom wordt het noorden als superieur aan het zuiden beschouwd. Wat het tweede principe betreft, de mentale ordening van de ruimte conform de richting van de klok, moet men bedenken dat deze richting een representatie is van de baan die de zon aflegt.

Als men de clusters *geboden en verboden* met betrekking tot de ruimtelijke hiërarchie in de gebouwde omgeving, in de respectievelijke complexen van Feng-Shui en Vāstu-Shāstra vergelijkt, ziet men dat deze de 'gebouwde ruimtes' in belangrijke mate 'helpen' de kosmische orde te representeren. Het kan niet voldoende gezegd worden: zowel in het Feng-Shui als in het Vāstu-Shāstra complex houdt de mentale constructie van de kosmische orde verband met de kosmische realiteit waarin de zon een centrale plaats heeft.

Zoals hiervoor al, op basis van vergelijking in het kader van de relevante korter-cyclische thema's van architectonische representatie, is gebleken, versterken en fixeren de drie categorieën van *geboden en verboden* die zowel in het Feng-Shui als het Vāstu-Shāstra complex kunnen worden onderscheiden, namelijk de 'configuratie van gebouwde ruimtes', de 'oriëntatie van gebouwde ruimtes' en de 'ruimtelijke hiërarchie in gebouwde ruimtes', de representerende kracht van een 'gebouwde ruimte'.

Deze *geboden en verboden* 'ondersteunen' niet alleen de architectonische representatie van kosmische werkelijkheden maar 'helpen' ook de kwaliteit van dergelijke representaties te onder controle te houden. Zoals we hebben gezien bepalen tal van *geboden en verboden* dat de gebouwde representaties van kosmische werkelijkheden in 'gebouwde ruimtes' voor de hogere klassen/kastes 'perfect' of 'nagenoeg perfect' dienen te zijn. In 'gebouwde ruimtes' voor leden van de lagere klassen/kastes dienen zulke representaties verre van ' perfect' te zijn.

Op deze manier worden de verschillen in status tussen goddelijke wezens en tussen leden van de verschillende klassen/kastes gerepresenteerd via de volmaaktheid/onvolmaaktheid van de representatie van kosmische werkelijkheden.

Tenslotte dit nog: we hebben gezien dat zowel in het Feng-Shui als in het Vāstu-Shāstra complex de *geboden en verboden* voortdurend veranderen om 'steun' te kunnen blijven bieden aan steeds veranderende representaties van wisselende werkelijkheden. Terwijl visies op de wereld en het leven en op andere realiteiten al zijn veranderd, worden gebouwde representaties van 'oude' werkelijkheden stilaan obsoleet en dienen deze te worden aangepast om deze nieuwe werkelijkheden adequaat te kunnen representeren. De hiervoor kort besproken categorieën van *geboden en verboden* blijken op 'zeer soepele' wijze het 'hoofd te kunnen bieden' aan de immense opgave de representatie van nog steeds stevig gewortelde realiteiten te 'ondersteunen' in radicaal veranderende 'moderne' 'gebouwde ruimtes' die, in vele gevallen, niets anders zijn dan 'gekopieerde' representaties van,'vreemde' werkelijkheden zoals deze die aan de 'westerse' cultuur zijn ontleend. Ondanks tekenen van afzwakkende tradities in de representatie van de gebouwde omgeving, hebben zowel het Chinese

Feng-Shui als het Indiase Vāstu-Shāstra complex er blijk van gegeven sterk genoeg te zijn om de confrontatie met deze continue 'botsingen' tussen culturen aan te kunnen.

Curriculum Vitae

En-Yu Huang was born on 2 December 1972 in Taipei, Taiwan. After completing school at Taipei Municipal Chien Kuo High School in 1991, he studied in the Department of Architecture, National Cheng Kung University in Tainan, Taiwan, where he graduated with a bachelor's degree in Architecture in 1995, and subsequently a master's degree in Architectural History and Theories in 1997. Between 1997 and 1999 he fulfilled his mandatory military service in the National Army of Taiwan. From 1999 until 2004 he worked as an architect at three different Taipei-based firms: Ricky Riu Architects & Associates, Sun-Yuan Architects & Associates, and Richard Wu Architects & Associates. Huang began his postgraduate studies in Leiden University in 2004. Upon receiving his MA degree in Comparative World Architecture Studies (COMWAS) in 2005, he went on to pursue his PhD research at Leiden and has completed in 2011 his doctoral thesis on the comparative study of Chinese *Feng-Shui* and Indian *Vāstu-Shāstra* in architectural practice. En-Yu Huang is currently (2012) an adjunct lecturer at the Department of Architecture, National Taipei University of Technology.

Figures

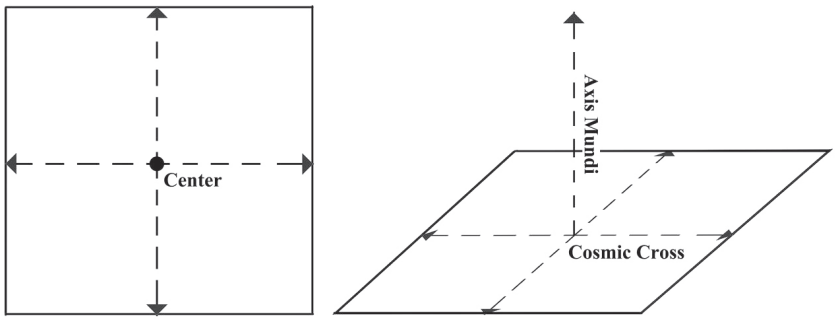


Fig. 1 The perfect representation of the Axis Mundi and Cosmic Cross in a square (drawing author)

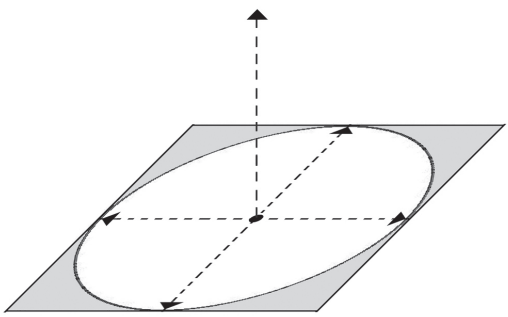


Fig. 2 The perfect representation of the Axis Mundi & Cosmic Cross in the shape of the combination of a square and a circle (drawing author)

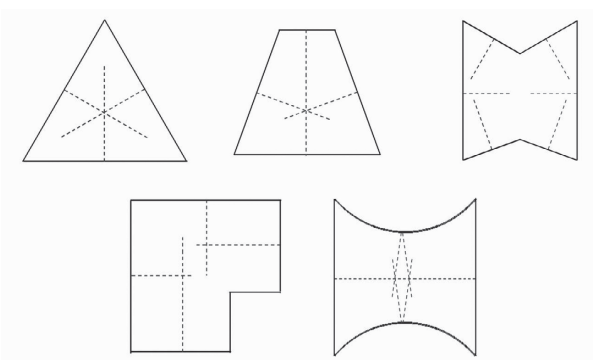


Fig. 3 The imperfect representation of the Axis Mundi & Cosmic Cross in a non-square/-rectangular shape (drawing author)

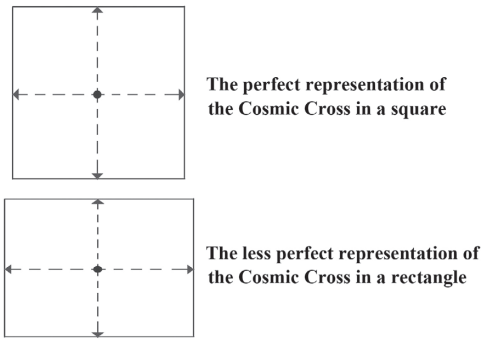


Fig. 4 The perfect representation of the *Cosmic Cross* in a square and the less perfect representation of the *Cosmic Cross* in a rectangle (drawing author)

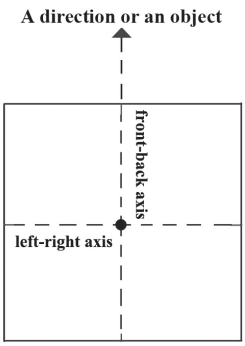


Fig. 5 'Being oriented to a direction/object' implies that the front-back axis is oriented to this direction/object. (drawing author)

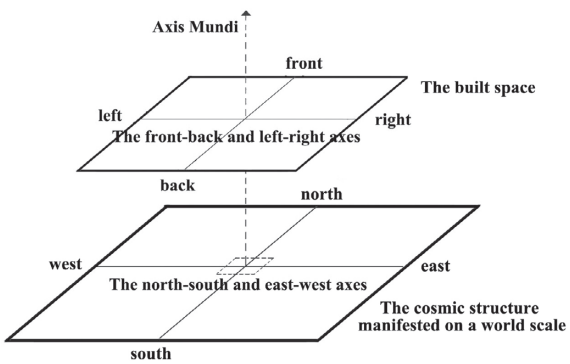


Fig. 6 'The built space oriented to a cardinal point can be seen as being connected to the cosmic structure and being located in the cosmic center. (drawing author)

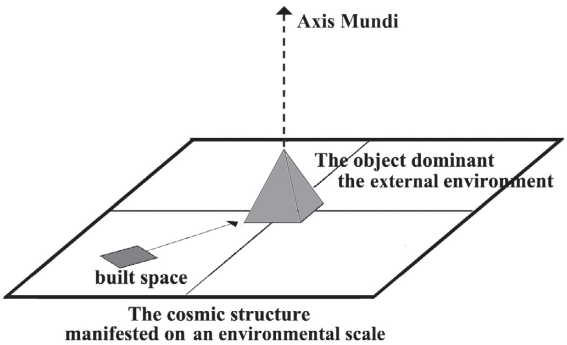


Fig. 7 'The built space oriented to the object dominating the external environment can be seen as being connected to the cosmic center (drawing author)

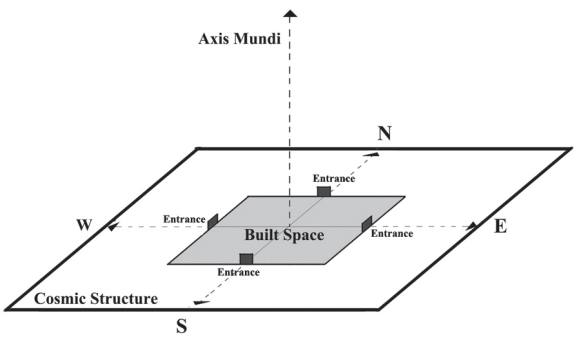


Fig. 8 The four entrances on the four sides respectively oriented to the four cardinal points (drawing author)

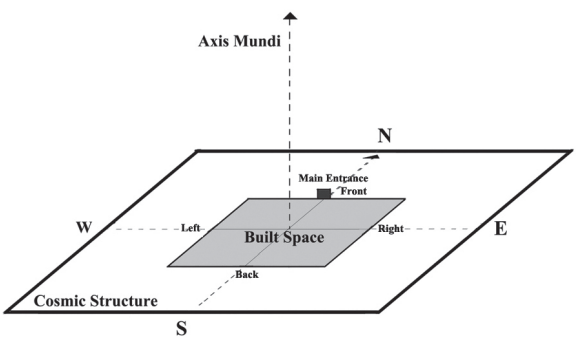


Fig. 9 The only main entrance oriented to one of the four cardinal points (drawing author)

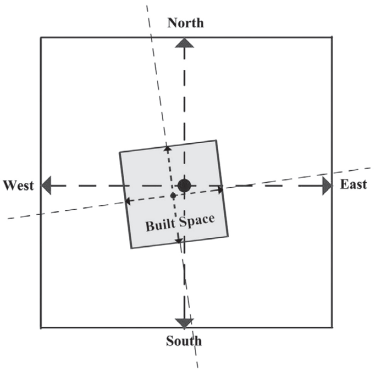


Fig. 10 'The built space oriented to the object dominating the external environment can be seen as being connected to the cosmic center (drawing author)

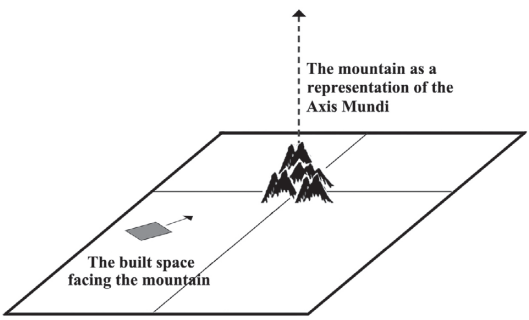


Fig. 11 The built space oriented to the mountain can be seen as being connected to the Axis Mundi. (drawing author)

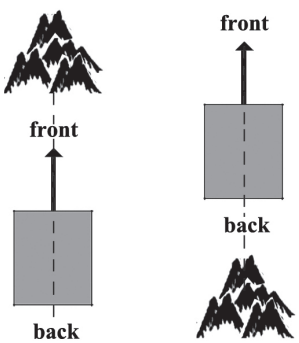


Fig. 12 Orienting the 'front' of the built space to the mountain, and turning the 'back' to the mountain (drawing author)

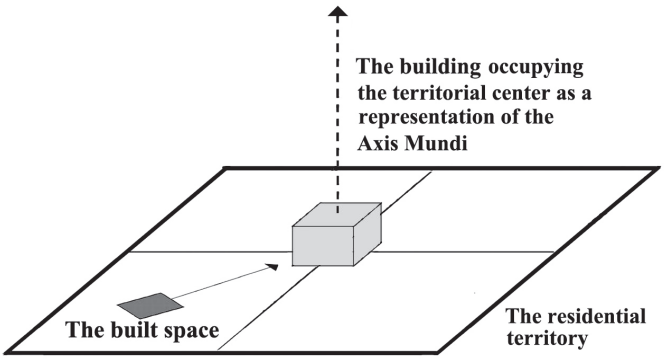


Fig. 13 The building occupying the center of a residential territory is seen as a representation of the *Axis mundi*. (drawing author)

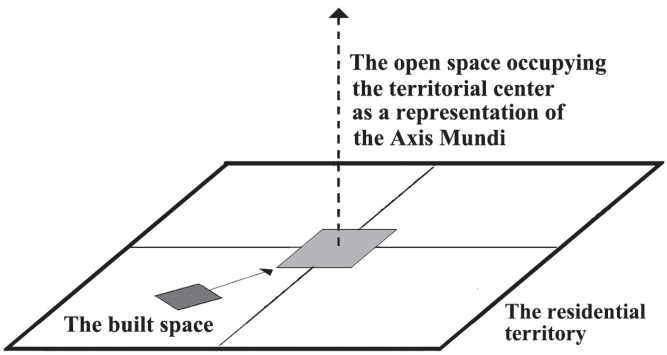


Fig. 14 The open space occupying the center of a residential territory is seen as a representation of the *Axis Mundi*. (drawing author)

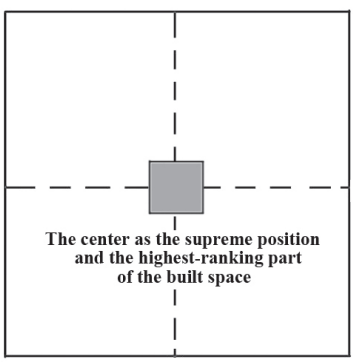


Fig. 15 The center as the 'supreme position' and the 'highest-ranking part' of the built space (drawing author)

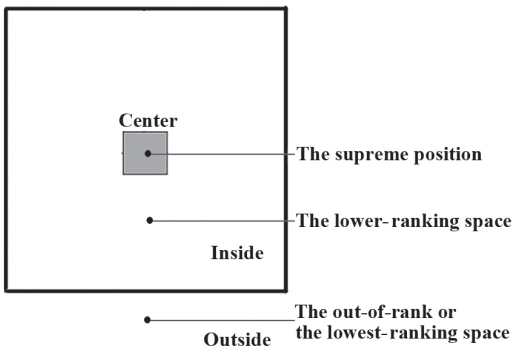


Fig. 16 The 'outside' as the out-of-rank or the lowest-ranking space (drawing author)

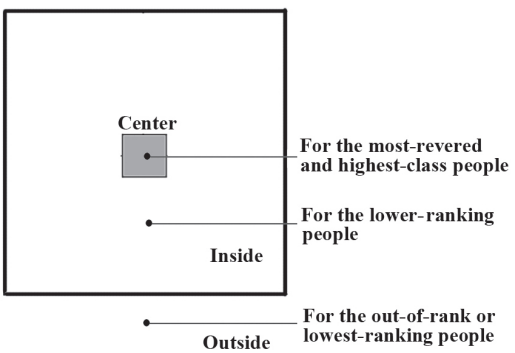


Fig. 17 The outside should belong to the out-of-rank or the lowest-ranking people (drawing author)

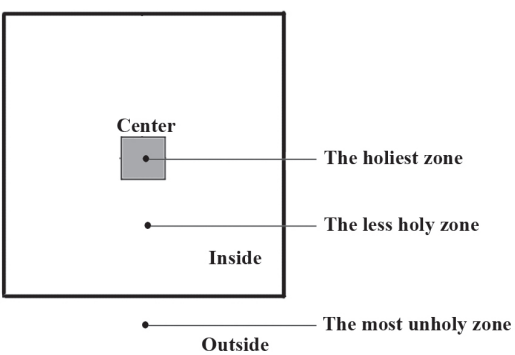


Fig. 18 The outside as the most unholy zone (drawing author)

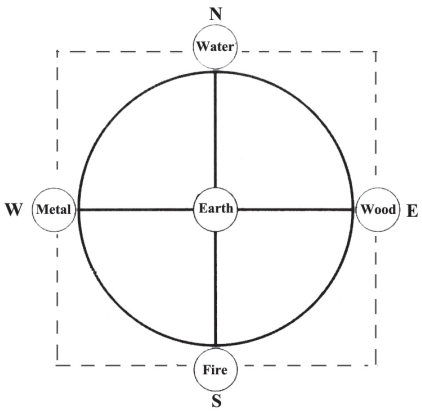


Fig. 19 The association between the Five Elements, the five directions and the four seasons, fitting into the cosmic scheme based on the combination of a square and a circle (drawing author)

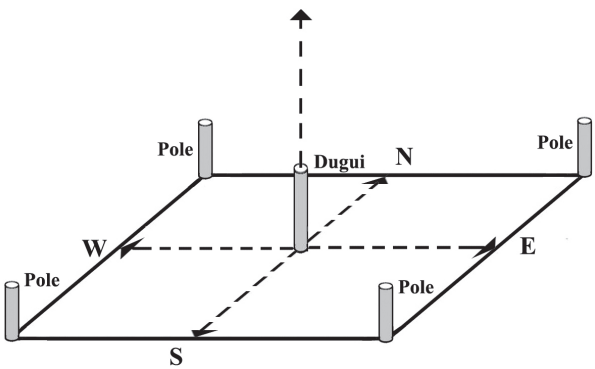


Fig. 20 The Dugui in the center and the four poles at the four corners together highlight the 'quincunx structure' of a square site (drawing author)

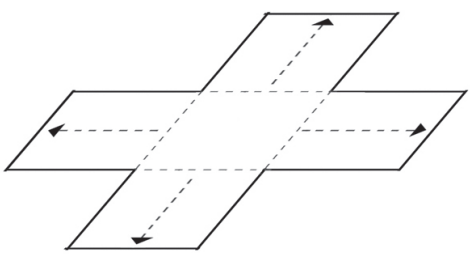


Fig. 21 The cross-shape can be seen as a square with its four sides extending outward. (drawing author)

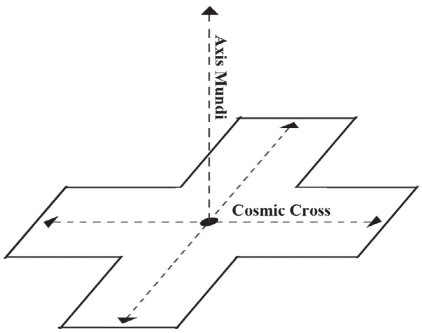


Fig. 22 The perfect representation of the *Axis Mundi & Cosmic Cross* in a quincunx cross-shape. (drawing author)

Five Elements (Wuxing)	Five Musical Scales & Five Surnames	Cosmic Directions
Metal	Shang (商)	West
Wood	Jue (角)	East
Water	Yu (羽)	North
Fire	Zhi (徵)	South
Earth	Gong (宫)	Center

Fig. 23 The correlation between the symbolic systems of the Five Elements, the Five Musical Scales, the Five Surnames, and the cosmic directions (drawing author)

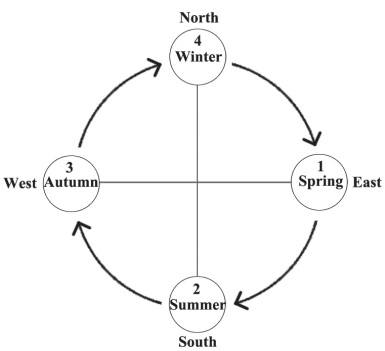


Fig. 24 The association between the four seasons and the four directions according to the clockwise order (drawing author)

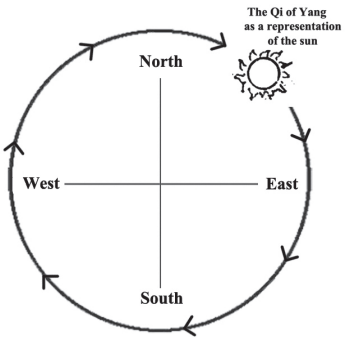


Fig. 25 The clockwise order as a representation of the sunwise order in the Northern Hemisphere, and the *Qi of Yang* as a representation of the sun (drawing author)

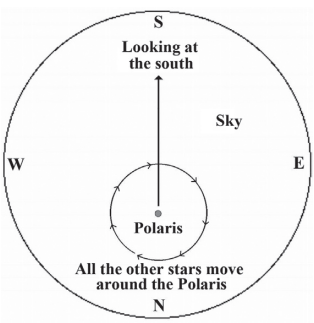


Fig. 26 The Polaris is seen as a representation of the cosmic center and the *Axis Mundi,* lying close to the north celestial pole and facing the south. (drawing author)

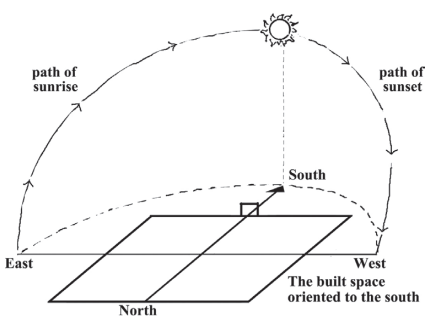


Fig. 27 The south is seen as the most auspicious direction in Chinese Feng-Shui tradition. (drawing author)

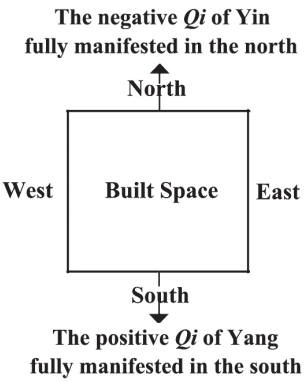


Fig. 28 The auspicious south, in which the positive *Qi* of *Yang* is fully manifested, and the inauspicious north, in which the negative *Qi* of *Yin* is fully manifested (drawing author)

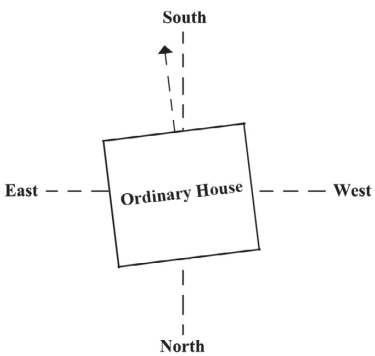


Fig. 29 An ordinary house should not be oriented to the south too precisely, but just 'approximately'. (drawing author)

Bagua	Direction	Wuxing	Family Member	Yin-Yang
Kan	N	Water	Middle Son	Yang
Gen	NE	Earth	Youngest Son	Yang
Zhen	E	Wood	Eldest Son	Yang
Xun	SE	Wood	Eldest Daughter	Yin
Li	S	Fire	Middle Daughter	Yin
Kun	SW	Earth	Mother	Yin
Dui	W	Metal	Youngest Daughter	Yin
Qian	NW	Metal	Father	Yang

Fig. 30 The association between the Eight Trigrams, the eight directions, the Five Elements, the Eight Family Members and the *Yin-Yang* (drawing author)

Shengqi (生氣)	**Auspicious**
Tianyi (天醫)	**Auspicious**
Yannian (延年)	**Auspicious**
Jueming (絕命)	**Inauspicious**
Wugui (五鬼)	**Inauspicious**
Huohai (禍害)	**Inauspicious**
Liusha (六煞)	**Inauspicious**

Fig. 31 The seven symbols of *Qizheng* (drawing author)

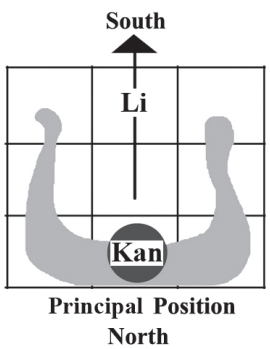


Fig. 32 The south-oriented 'Kan House' is compared with a man sitting in the north and facing the south. (drawing author)

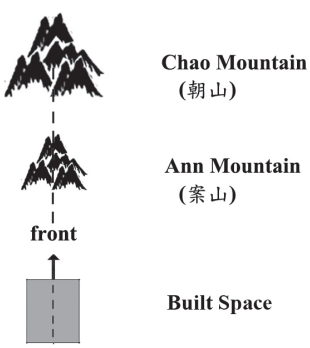


Fig. 33 A built space should face the 'Chao Mountain' and the 'Ann Mountain' (drawing author)

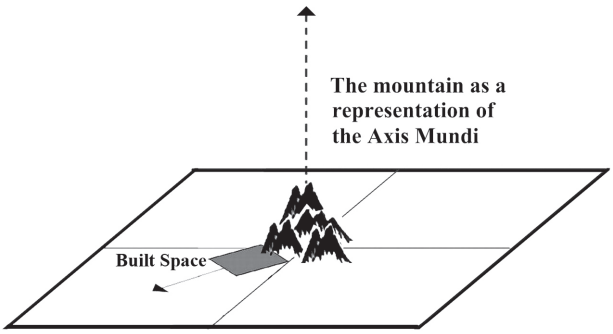


Fig. 34 built space with its back turned to the mountain which represents the *Axis Mundi* (drawing author)

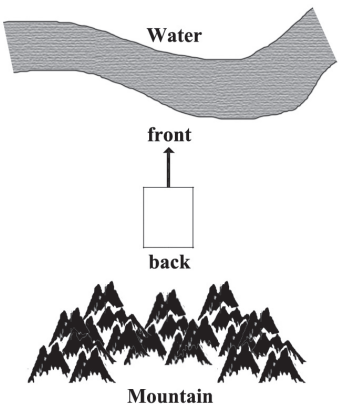


Fig. 35 Turning the back to the mountain, while orienting the front to the water (drawing author)

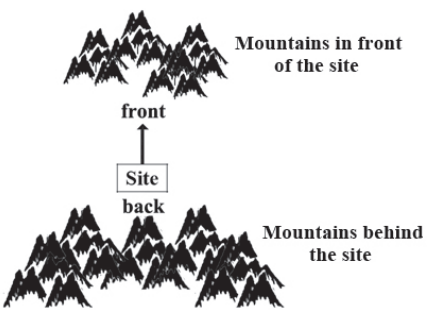


Fig. 36 An ideal site should have its front and back oriented to mountains (drawing author)

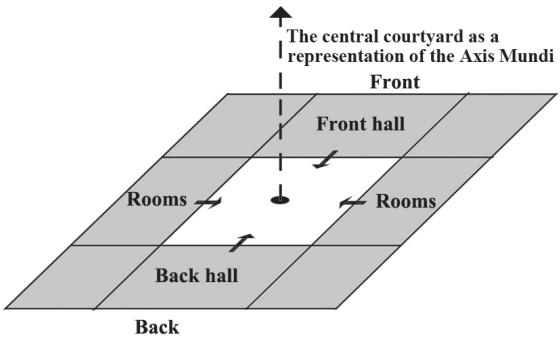


Fig. 37 The rooms of a house should all be oriented to the central courtyard that represents the *Axis Mundi*. (drawing author)

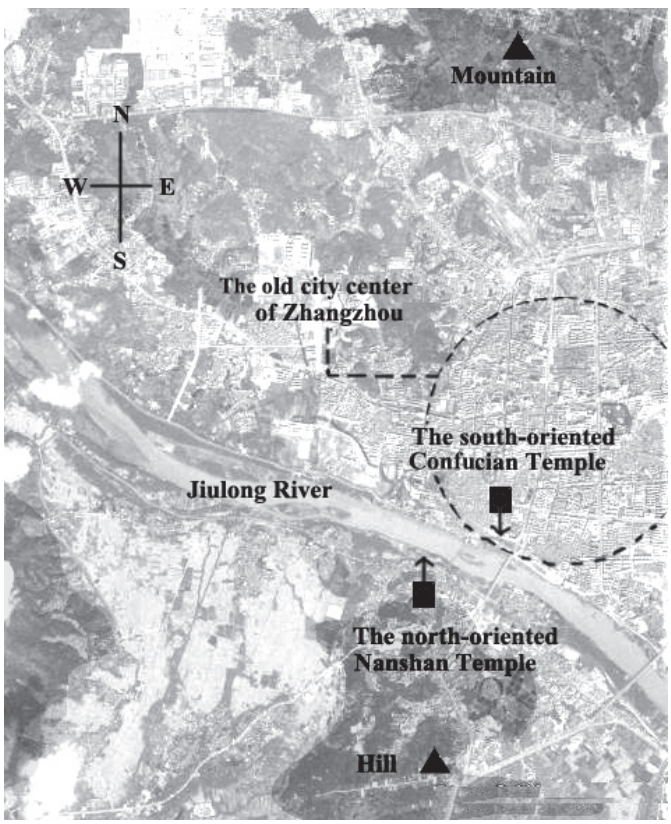


Fig. 38 The south-oriented Confucian Temple and the north-oriented Nanshan Temple (Zhangzhou, Fujian, China) (drawing author)

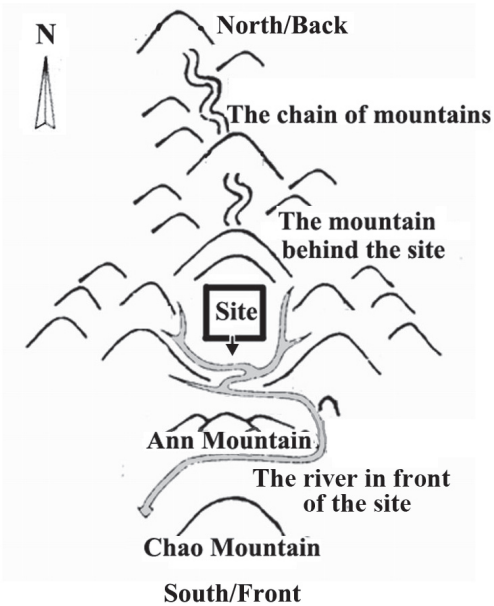


Fig. 39 Face the south with the back towards the north, while facing the water with the back towards the mountain (adapted from Yi, Yu & Hung 1999, p. 99)

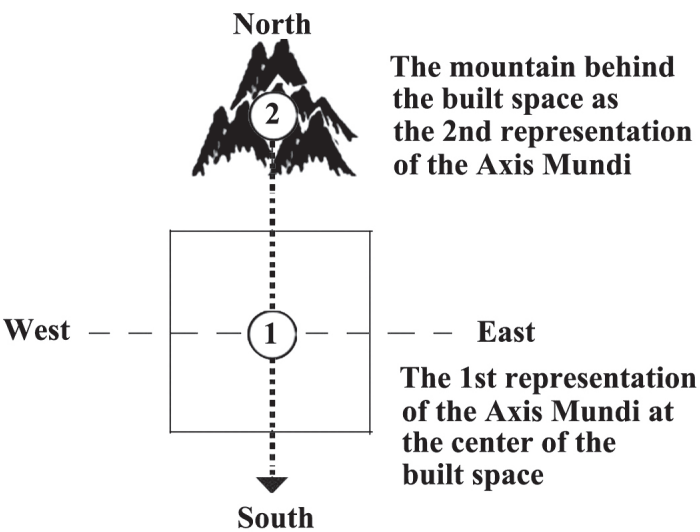


Fig. 40 '*Being backed by the mountain in the north*' enables the built space to be connected to the represented *Axis Mundi* 'two times'. (drawing author)

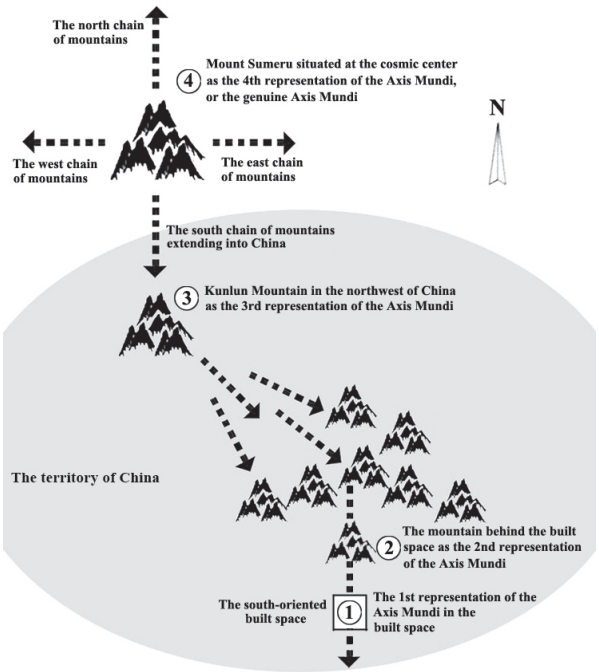


Fig. 41 A built space with the most auspicious orientation (i.e. facing the south and being backed by a mountain in the north) can be connected to the represented *Axis Mundi* 'many times'. (drawing author)

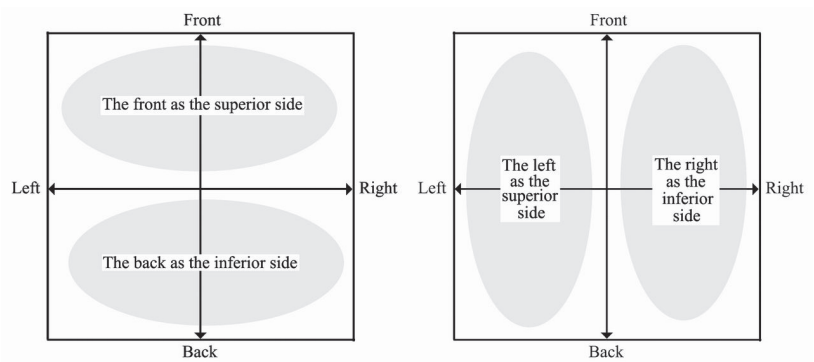


Fig. 42 The body-based hierarchical system in Feng-Shui tradition is based on the two principles: '*the superiority of the front over the back*' and '*the superiority of the left over the right*'. (drawing author)

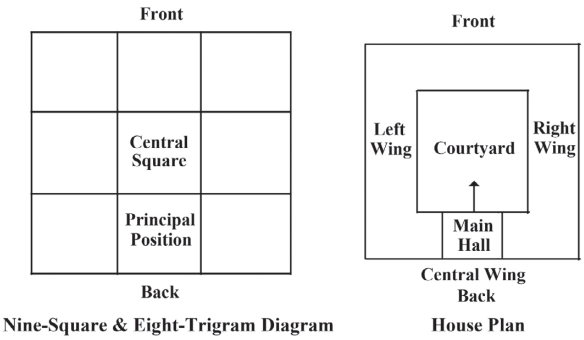


Fig. 43 In the house plan based on the 'Nine-Square & Eight-Trigram Diagram, the main hall is represented by the square of the 'Principal Position'. (drawing author)

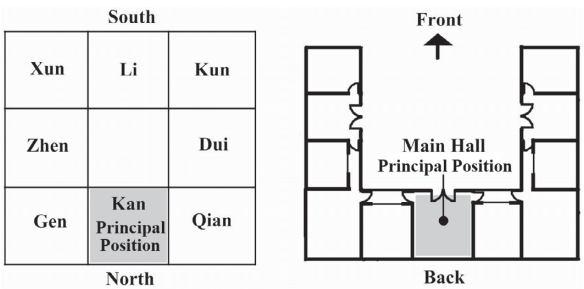


Fig. 44 In the south-oriented 'Kan House', the main hall is represented by the 'square of Kan' as the 'Principal position' which is located in the north. (drawing author)

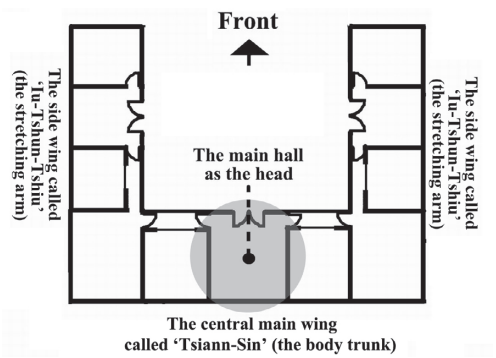


Fig. 45 The main hall of a traditional courtyard house is compared with the head of a human body. (drawing author)

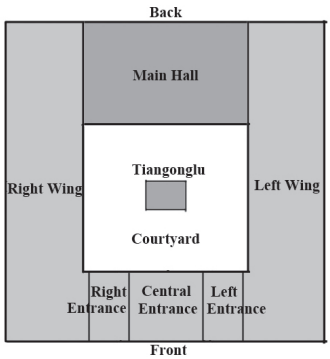


Fig. 46 The typical plan of traditional Chinese temples (drawing author)

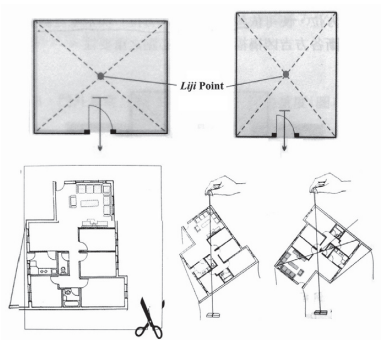


Fig. 47 The *Liji* point is seen as the geometric center of a house plan in contemporary Feng-Shui practice. (adapted from Hu 2007, pp. 90-91)

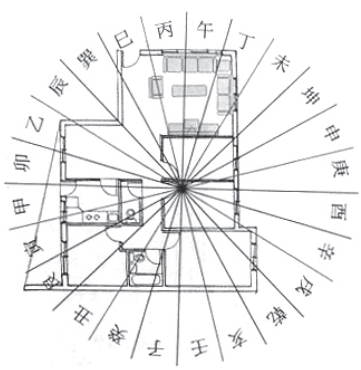


Fig. 48 According to the location of the *Liji* point, the different directions related to the house can be defined. (adapted from Hu 2007, p. 91)

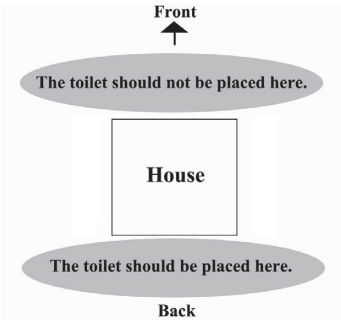


Fig. 49 Locating the toilet on the back side but not on the front side of a house (drawing author)

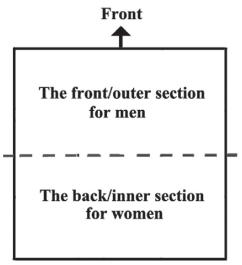


Fig. 50 The front or outer section should belong to the male members, while the back or inner section should belong to the female members (drawing author)

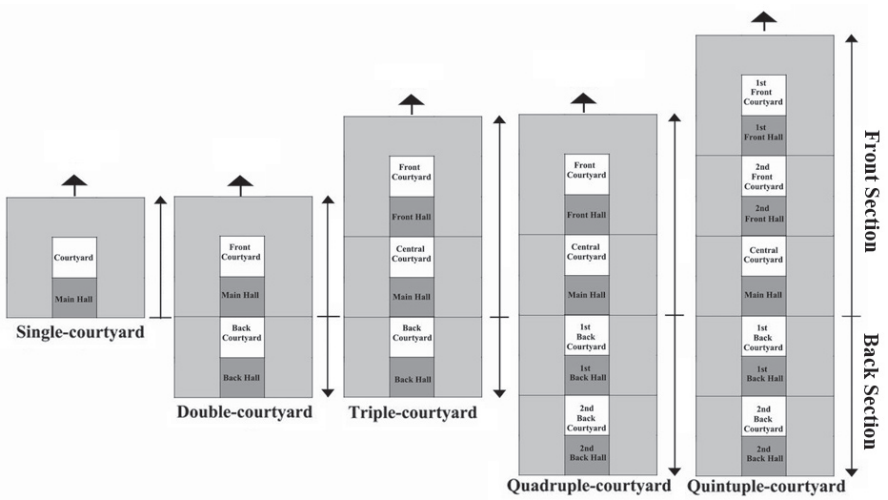


Fig. 51 The front and the back sections can be well defined in multi-courtyard houses. (drawing author)

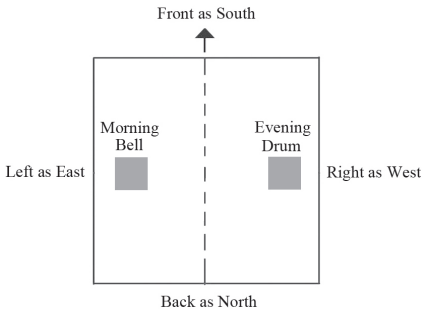


Fig. 52 According to the idea of the 'south orientation', the correspondence between the four body-based directions and the four sun-based directions can be established. (drawing author)

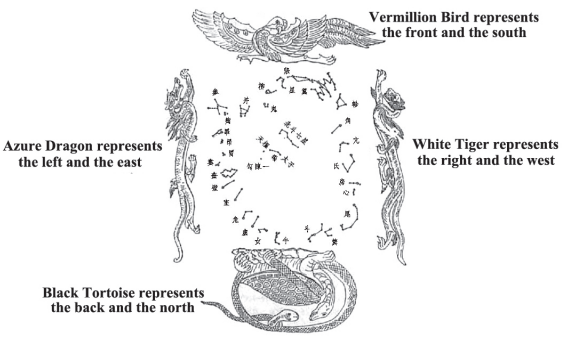


Fig. 53 The four divine animals of Sixiang: Azure Dragon represents the left/east, White Tiger represents the right/west, Vermillion Bird represents the front/south, and Black Tortoise represents the back/south (drawing author)

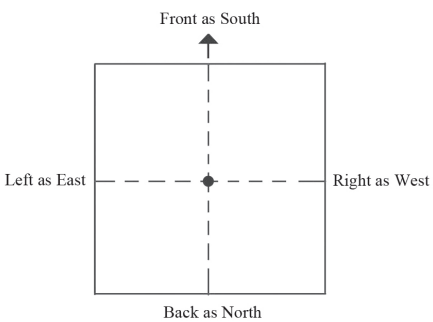


Fig. 54 In a south oriented temple, the 'morning bell' is located on the left/east side, and the 'evening drum' is placed on the right/west side. (drawing author)

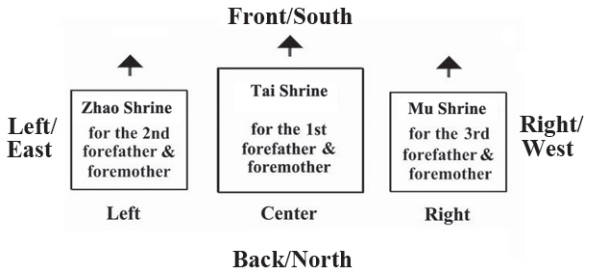


Fig. 55 The '*Tai* Shrine' in the center, the '*Zhao* Shrine' on the left and the '*Mu* Shrine' on the right, dedicated to the ancestors of emperors (drawing author)

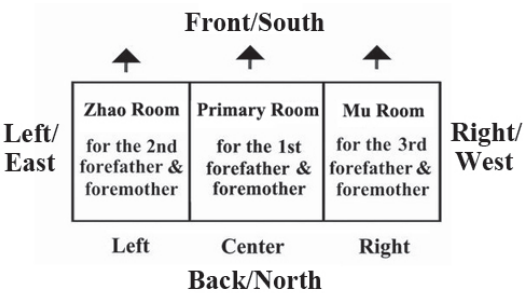


Fig. 56 The 'Primary Room' in the center, the '*Zhao* Room' on the left and the '*Mu* Room' on the right, dedicated to the ancestors of ordinary people (drawing author)

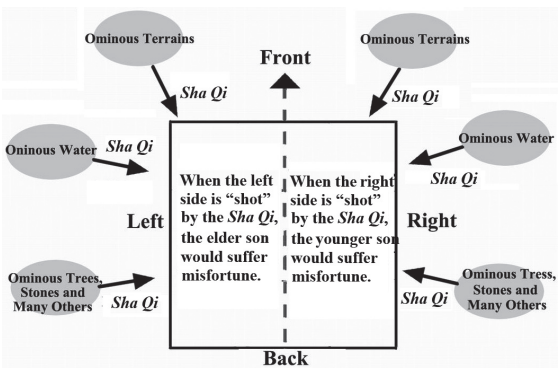


Fig. 57 If the left side of the house is "shot" by the *Sha Qi*, the elder son will suffer misfortune; if the right side is "shot", the younger son will suffer misfortune. (drawing author)

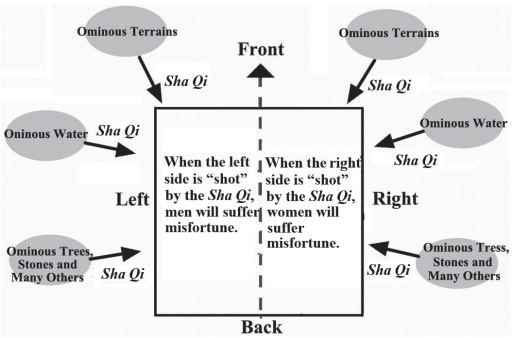


Fig. 58 If the left side of the house is "shot" by the *Sha Qi*, the male members will suffer misfortune; if the right side is "shot", the female members will suffer misfortune. (drawing author)

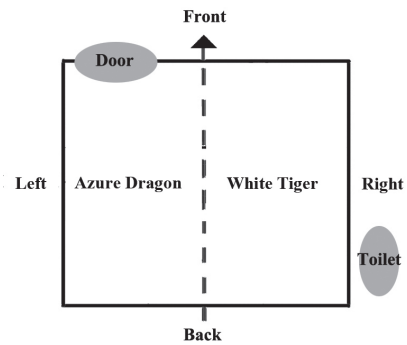


Fig. 59 Setting the entrance on the Dragon (left) side, whilst placing the toilet on the Tiger (right) side (drawing author)

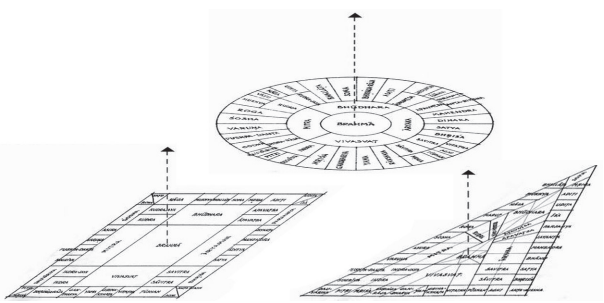


Fig. 60 No matter how a Vāstu-Shāstra Mandala is shaped, the *Axis Mundi* is always highlighted at its center—the original and the most stable point of the cosmos. (drawing author)

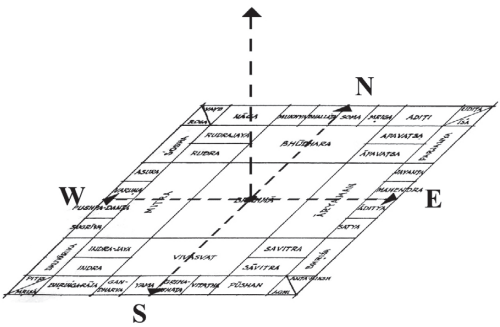


Fig. 61 The perfect representation of the *Axis Mundi & Cosmic Cross* in a square Vāstu-Shāstra Mandala (drawing author)

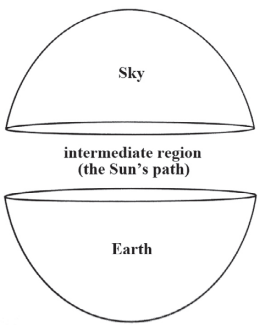


Fig. 62 The cosmology in the *Rig Veda* (reprint Jacobsen 2009, p. 422)

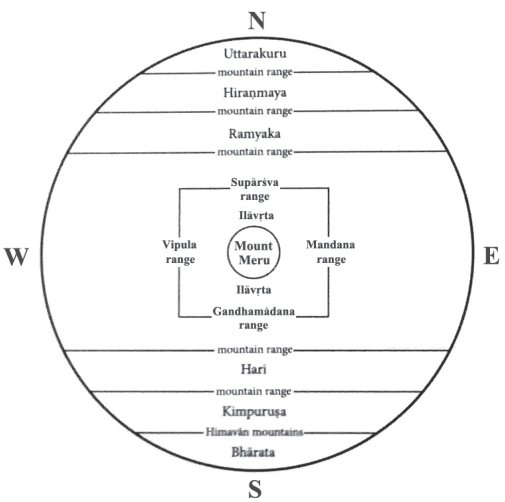


Fig. 63 The cosmology in the *Satapatha Brahmana* (reprint Jacobsen 2009, p. 425)

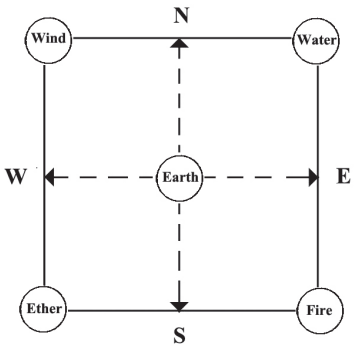


Fig. 64 The first kind of association between the Five Elements (*Panchamahabhuta*) and the five cosmic directions in Indian Vāstu-Shāstra tradition (drawing author)

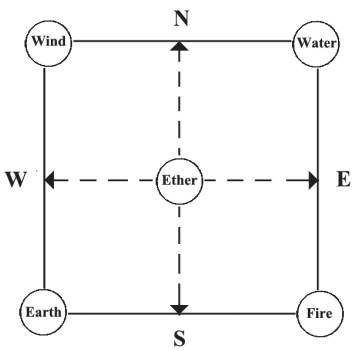


Fig. 65 The second kind of association between the Five Elements (*Panchamahabhuta*) and the five cosmic directions in Indian Vāstu-Shāstra tradition (drawing author)

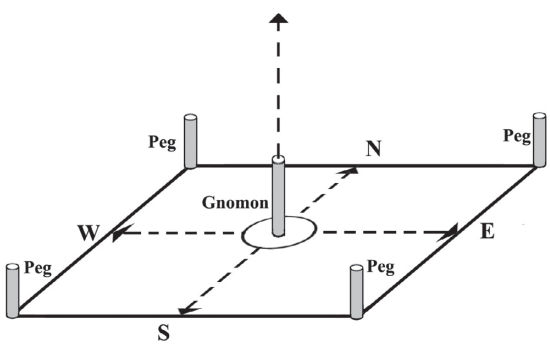


Fig. 66 The gnomon in the center and the four pegs at the four corners together highlight the 'quincunx structure' of a square site (drawing author)

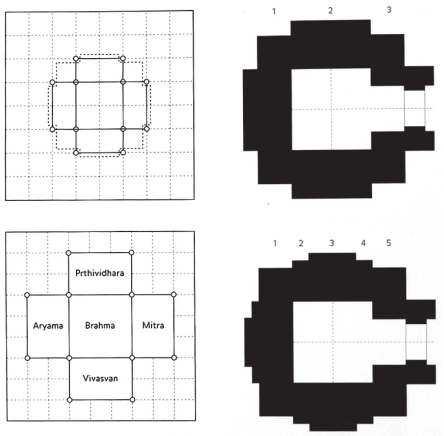


Fig. 67 The plan of the *Garbha-griha* is based on a square Vāstu-Shāstra Mandala (reprint Stierlin 1998, p. 65)

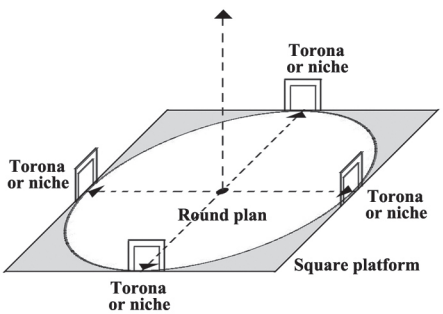


Fig. 68 The *Axis Mundi & Cosmic Cross* represented by the spatial structure of a stupa (drawing author)

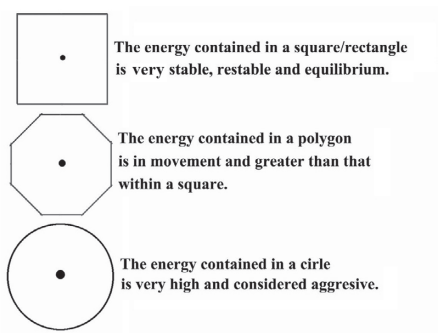


Fig. 69 The cosmic energy in a 'more concentric shape' is stronger than that in a 'less concentric shape'. (drawing author)

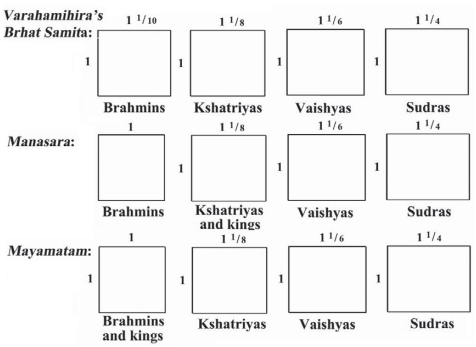


Fig. 70 Different width-length ratios of sites or ground plans are suitable for different castes. (drawing author)

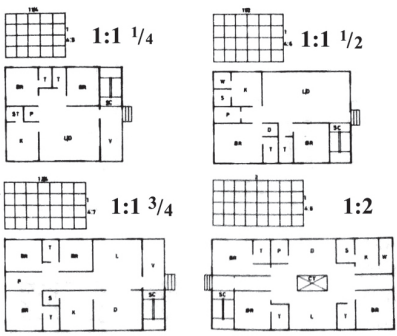


Fig. 71 The width-length ratios between the 1:1 and 1:2 are all considered to be suitable for houses in contemporary Vāstu-Shāstra practice. (reprint Ananth 1998, p. 130)

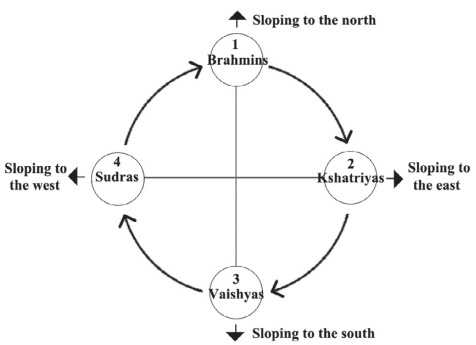


Fig. 72 The association between the four castes and the four cardinal points according to clockwise order (drawing author)

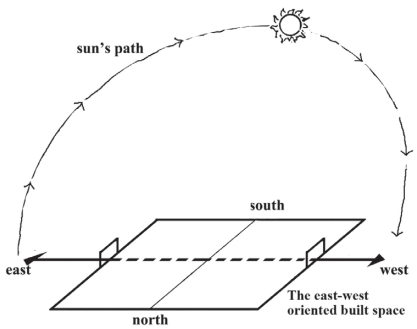


Fig. 73 In the east-west oriented built space, the spatial order can be ideally in keeping with the sun-based cosmic order. (drawing author)

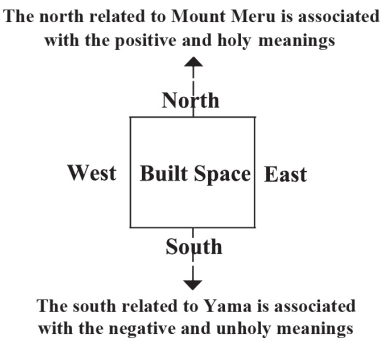


Fig. 74 The north related to Mount Meru is associated with the positive and holy meanings, yet the south related to Yama is associated with the negative and unholy meanings (drawing author)

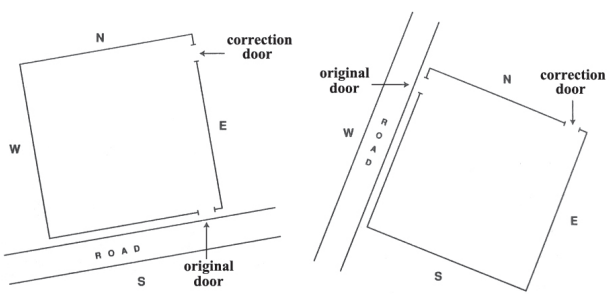


Fig. 75 If the house does not have the main entrance door in the north, east or northeast, it should be added with a 'correction door' in one of these auspicious directions. (reprint Krishna 2001, p. 106)

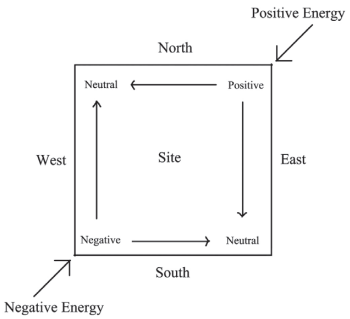


Fig. 76 The positive cosmic energy comes from the northeast, whilst the negative cosmic energy comes from the southwest. (adapted from Krishna 2001, p. 38)

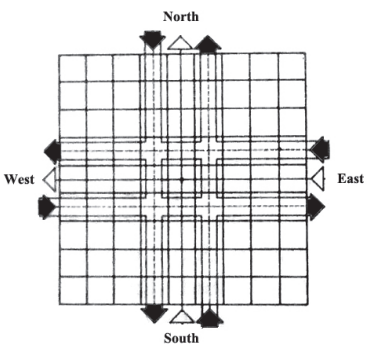


Fig. 77 The main entrance of an ordinary house should be set on either side of a middle plot. (reprint Ananth 1998, p. 124)

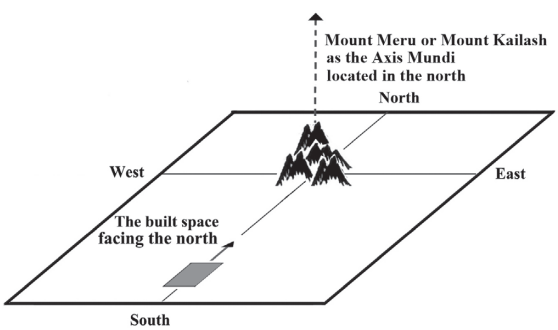


Fig. 78 'Facing the north' implies 'facing Mount Meru or Mount Kailash' (drawing author)

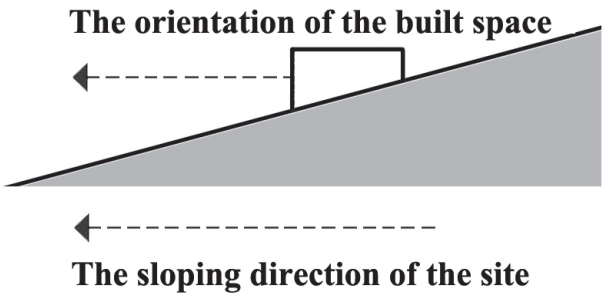


Fig. 79 The 'sloping direction of the site' is identical with the 'orientation of the built space'. (drawing author)

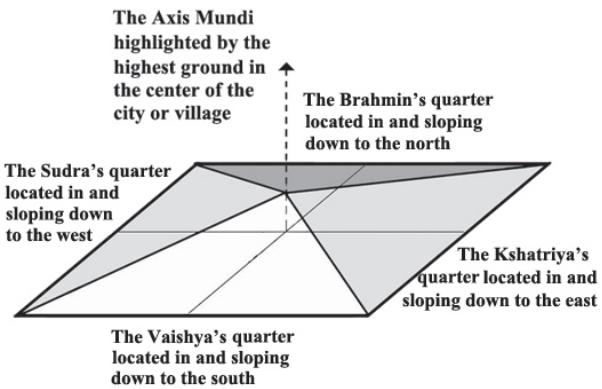


Fig. 80 The *Axis mundi* is highlighted by the center as the highest ground of a city or village. (drawing author)

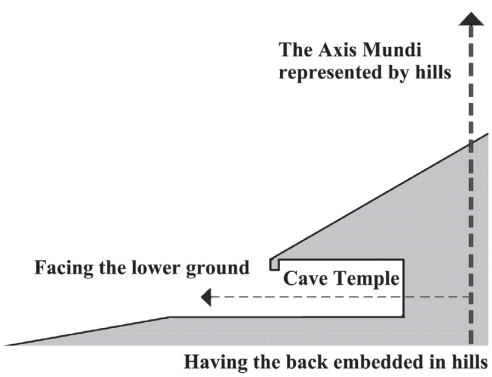


Fig. 81 The temple with its rear part embedded in hills can be seen as being firmly attached to the *Axis Mundi* represented by hills. (drawing author)

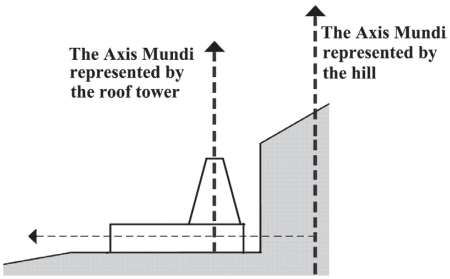


Fig. 82 The Kailash Temple can be seen as being connected to the *Axis Mundi* 'two times'. (drawing author)

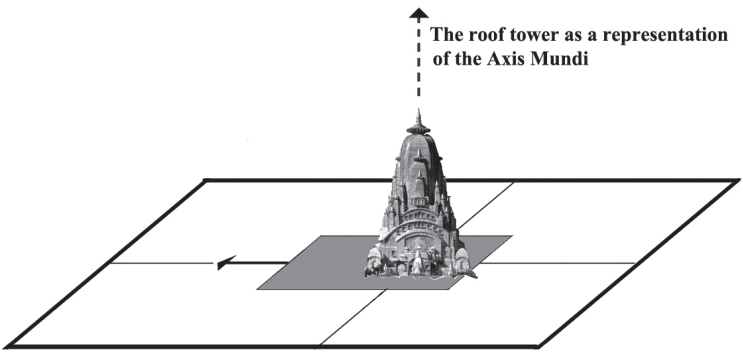


Fig. 83 The roof tower of a temple is a representation of the *Axis Mundi*. (drawing author)

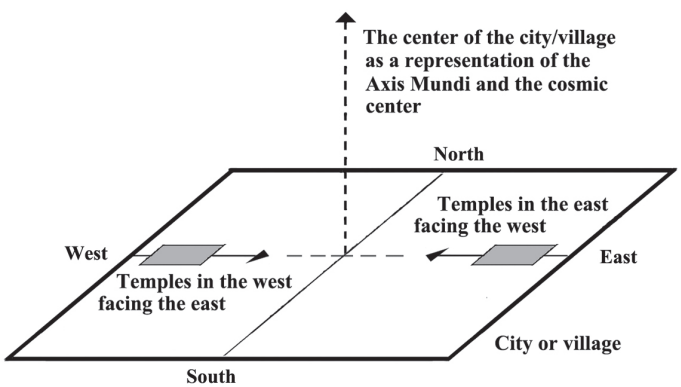


Fig. 84 The temples in the east of a city or village should face the west, while the temples in the west should face the east. (drawing author)

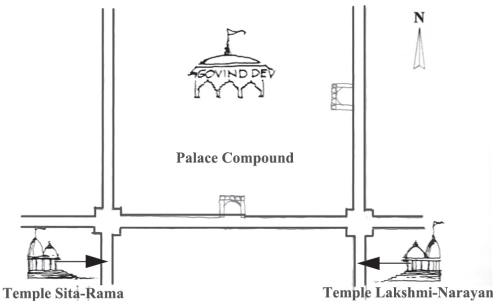


Fig. 85 The Lakshmi-Narayan Temple in the east faces the west, while the Sita-Rama Temple in the west faces the east. Both face the center of Jaipur. (adapted from Sachdev & Tillotson 2002, p. 52)

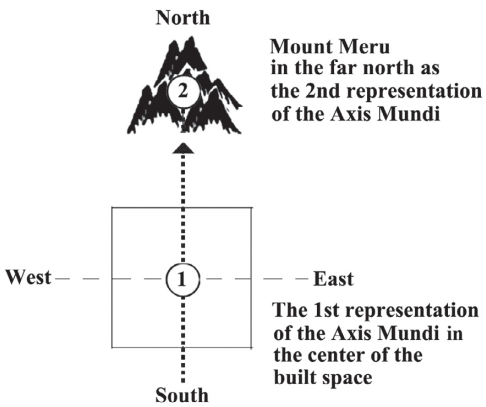


Fig. 86 The built space oriented to Mount Meru in the north can be seen as being connected to the *Axis Mundi* two times. (drawing author)

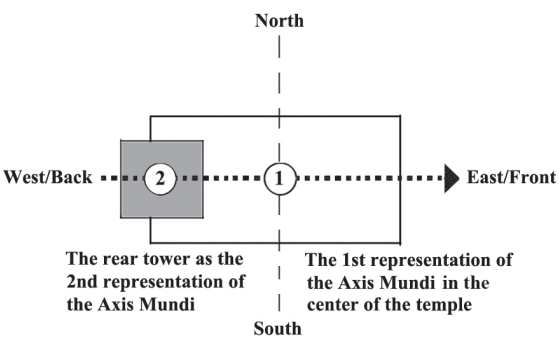


Fig. 87 The 'east-oriented temple with a rear tower' can be seen as being connected to the *Axis Mundi* two times. (drawing author)

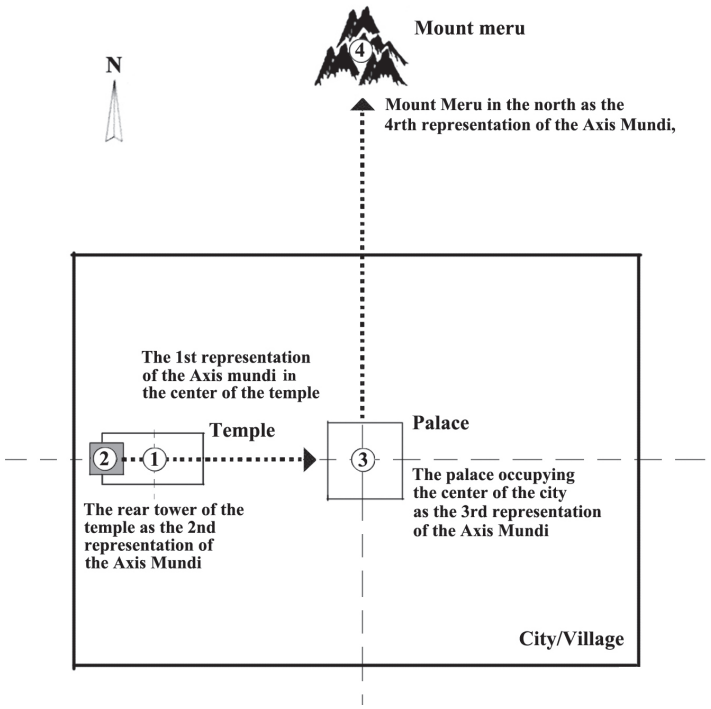


Fig. 88 The temple which has a rear tower and faces the east and the city/village's center can be seen as being connected to the *Axis Mundi* 'many times'. (drawing author)

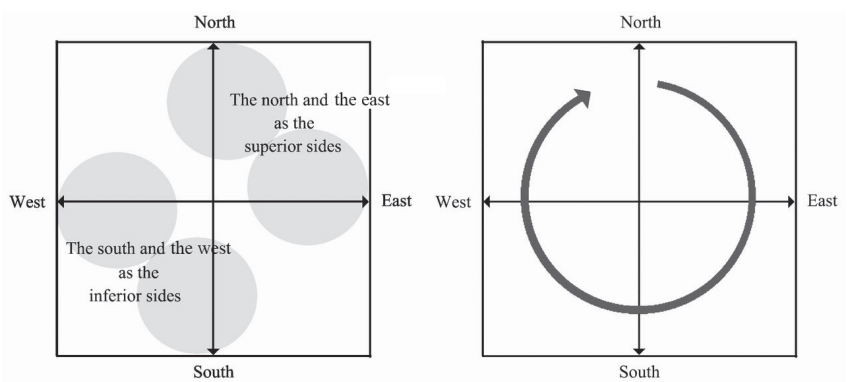


Fig. 89 The sun-based hierarchical system in Vāstu-Shāstra tradition is based on the two principles: '*the superiority of the north/east over the south/west*' and '*the clockwise order*' (drawing author)

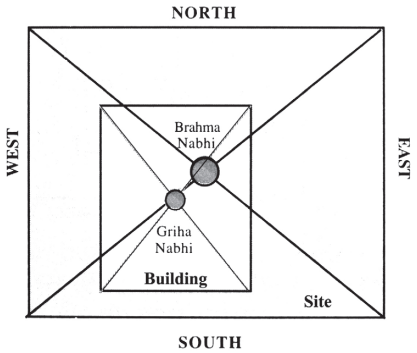


Fig. 90 The *Griha-nabhi* is the geometric center of a building's plan, and the *Brahma-nabhi* is the geometric center of a site. (reprint Babu 2003, p. 43)

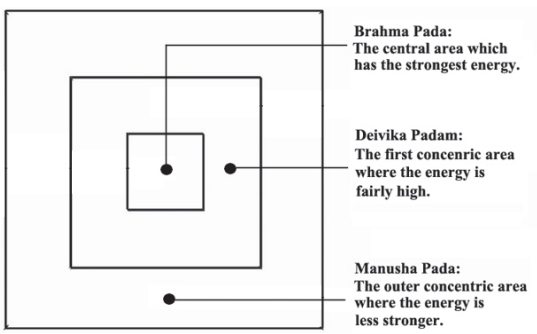


Fig. 91 The '*Brahma Pada*' (the central area), the '*Deivika Padam*' (the first concentric space around the central area), and the '*Manusha Pada*' (the second and outer concentric space) of the house plan (drawing author)

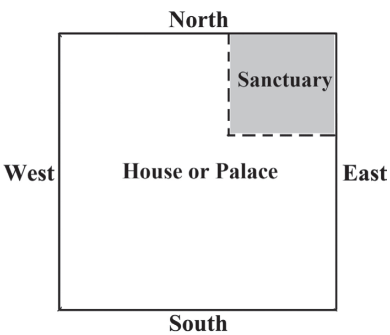


Fig. 92 The sanctuary of a house or a palace should be built in the northeast. (drawing author)

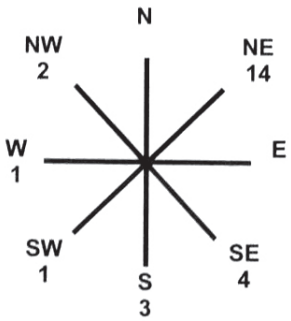


Fig. 93 The majority of the Chhetri houses at Kholagaun in Nepal are built with their *Puja* rooms in the northeast. (reprint Gray 2006, p. 64)

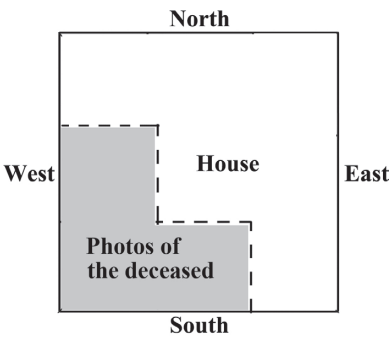


Fig. 94 Hanging the photos of the deceased family members in the south, the west or the southwest of the house (drawing author)

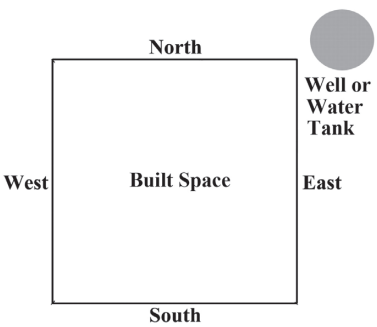


Fig. 95 Digging the well or placing the water tank in the northeast of a built space (drawing author)

NW **Poverty**	**N** **Increase of wealth**	**NS** **Prosperity of childern**
W **Frailty of women**		**E** **Loss of children**
SW **Quarrel among women**	**S** **Fear of enemies**	**SE** **Danger from fire**

Fig. 96 The water in different directions may have different effects

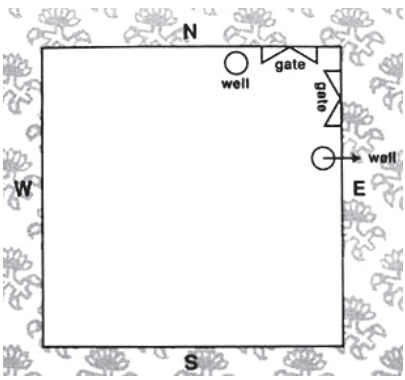


Fig. 97 Auspicious locations for the entrance and the well (reprint Krishna 2001, p. 83)

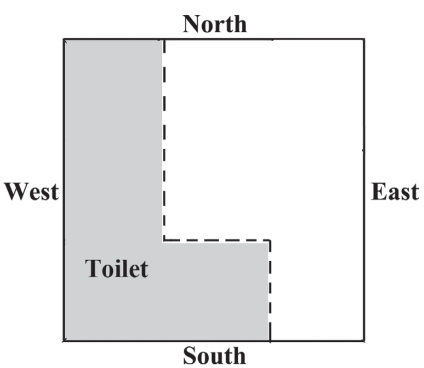


Fig. 98 Locating the toilet in the northwest, the west, the southwest or the south (drawing author)

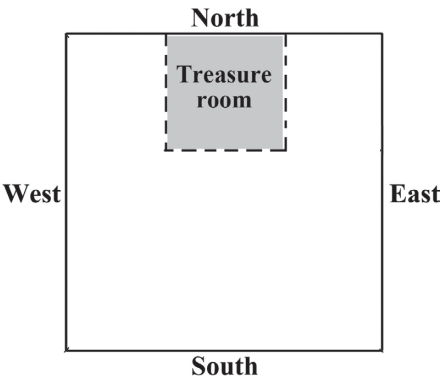


Fig. 99 Locating the treasure room in the north (drawing author)

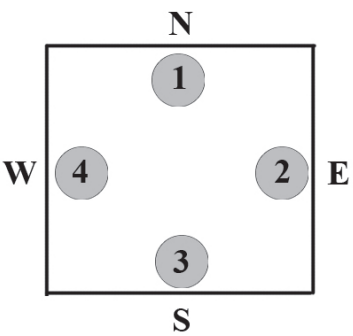


Fig. 100 The spatial hierarchy described as the sequence of 'N-E-S-W' (drawing author)

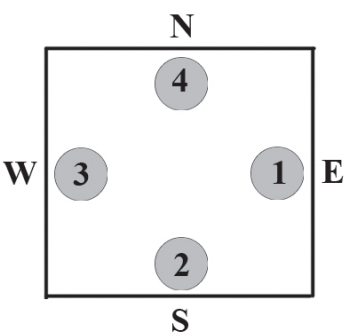


Fig. 101 The spatial hierarchy described as the sequence of 'E-S-W-N' (drawing author)

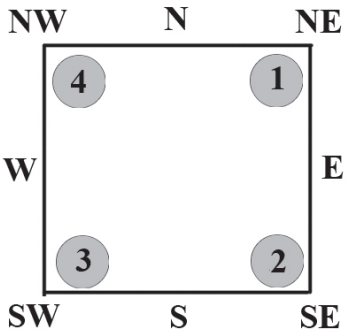


Fig. 102 The spatial hierarchy described as the sequence of NE-SE-SW-NW (drawing author)

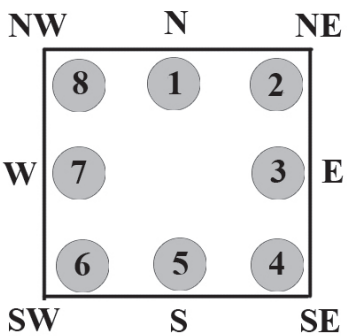


Fig. 103 The spatial hierarchy described as the sequence of 'N-NE-E-SE-S-SW-W-NW' (drawing author)

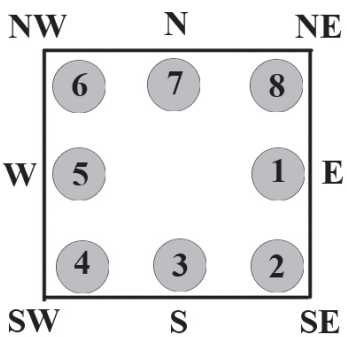


Fig. 104 The spatial described as the sequence of 'E-SE-S-SW-W-NW- N-NE' (drawing author)

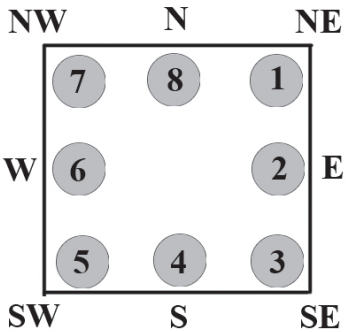


Fig. 105 The spatial hierarchy described as the sequence of 'NE-E-SE-S-SW-W-NW-N' (drawing author)

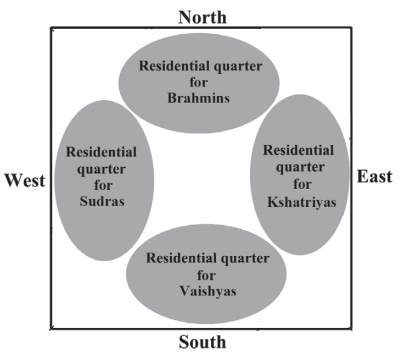


Fig. 106 The quarters for the four castes who live together in a city or village (drawing author)

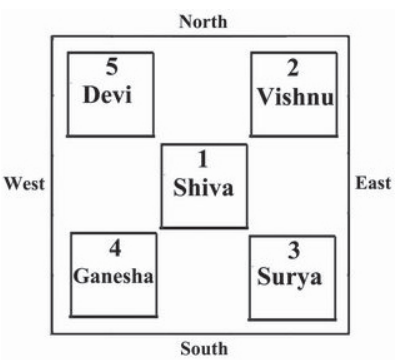


Fig. 107 *Shiva-Pancayatana* (adapted from Bühnemann 1998, p. 50)

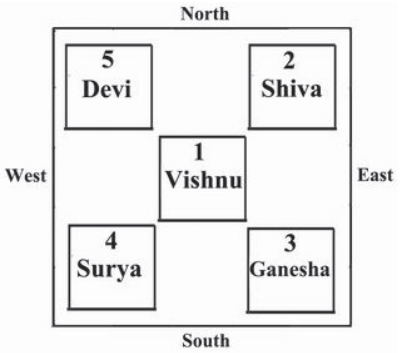


Fig. 108 *Vishnu-Pancayatana* (adapted from Bühnemann 1998, p. 50)

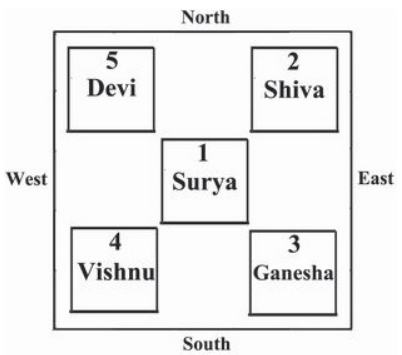


Fig. 109 *Surya-Pancayatana* (adapted from Bühnemann 1998, p. 50)

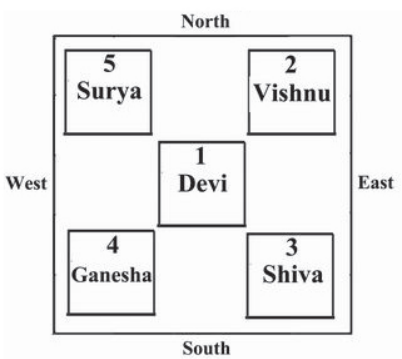


Fig. 110 *Devi-Pancayatana* (adapted from Bühnemann 1998, p. 50)

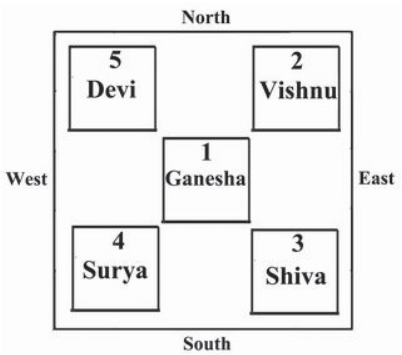


Fig. 111 *Ganesha-Pancayatana* (adapted from Bühnemann 1998, p. 50)

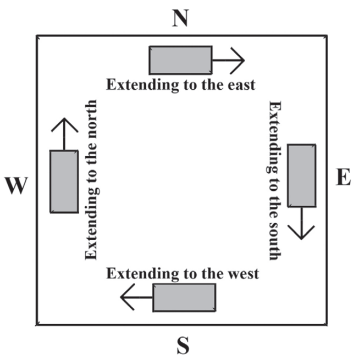


Fig. 112 The bricks placed in the directions of east, south, west and north should extend to the directions of S, W, N and E respectively. (drawing author)

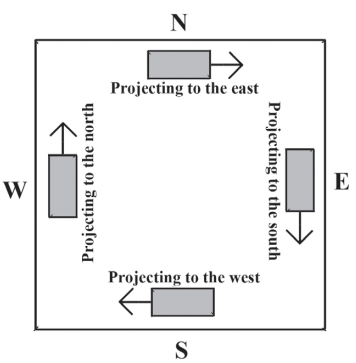


Fig. 113 The pieces of wood placed in the directions of east, south, west and north should project to the directions of S, W, N and E respectively. (drawing author)

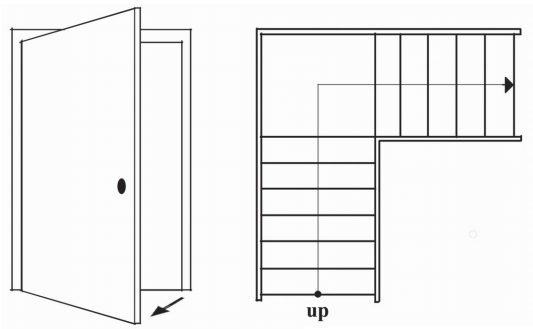


Fig. 114 Letting the door open and letting the staircase ascend in a clockwise direction (drawing author)

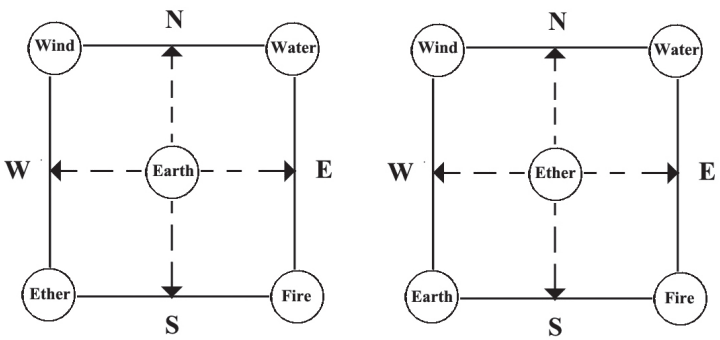


Fig. 115 The arrangements of the *Panchamahabhuta* (i.e. Five Elements) for the Northern and Southern Hemispheres in contemporary Vāstu-Shāstra practice (drawing author)

SE ☴ **Xun (巽)**	**S** ☲ **Li (離)**	**SW** ☷ **Kun (坤)**
E ☳ **Zhen (震)**		**W** ☱ **Dui (兌)**
Gen (艮) ☶ **NE**	**Kan (坎)** ☵ **N**	**Qian (乾)** ☰ **NW**

Fig. 116 '*Jiugong Bagua* Diagram' (九宮八卦圖), or 'Nine-Square & Eight-Trigram Diagram' (drawing author)



Fig. 117 '*Jitanlibiao* Diagram' (祭壇立標圖) in the *Dili Xinshu* (reprint Wang 2003, p. 450)



Fig. 118 '*Sishijiuxue* Diagram' (四十九穴圖) in the *Dili Xinshu* (reprint Wang 2003, p. 446)

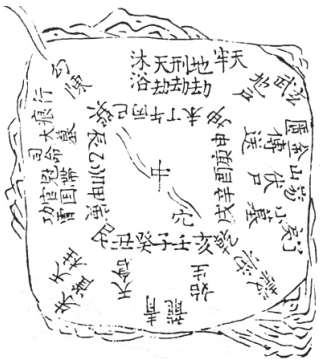


Fig. 119 '*Wuyinxiang* Diagram' (五音向圖) in the *Dili Xinshu* (reprint Wang 2003, p. 234)



Fig. 120 '*Kaishan-Bijiu* Diagram' (開山閉九圖)" in the *Dili Xinshu* (reprint Wang 2003, p. 376)

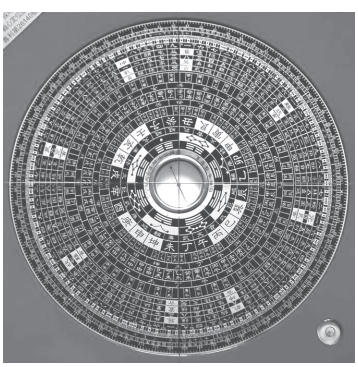


Fig. 121 '*Luopan*' (羅盤), or Feng-Shui Compass (photo author)



Fig. 122 The *Dugui* is a sundial-like pole to be erected in the center of a site at the initial stage of the construction work. (reprint Wang 2003, p. 32)

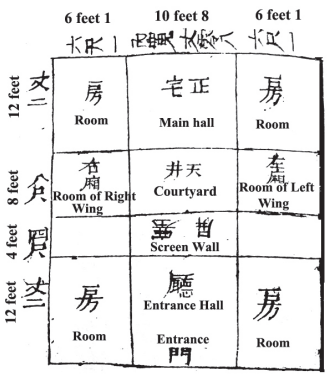


Fig. 123 The standard plan for a single-courtyard house according to the *Zhaipu Dacheng* (reprint Wei 1985, p. 233)

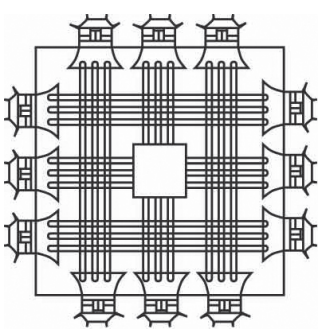


Fig. 124 '*Wangcheng* Diagram' (王城圖) in the 10th-century *Sanlitu* (三禮圖) (reprint Liu, Zhi-Ping 2001, p. 32)

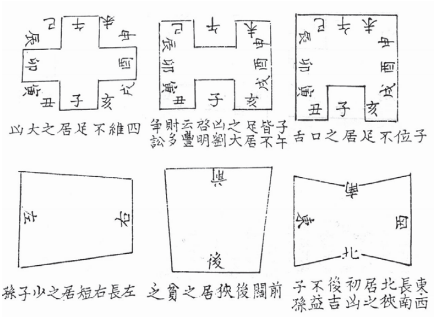


Fig. 125 Inauspicious shapes for the site or the ground plan of houses, as mentioned in the *Dili Xinshu* (reprint Wang 2003, pp. 79-81)

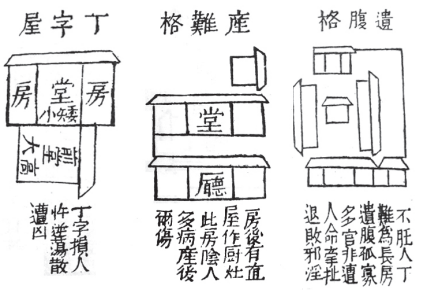


Fig. 126 Inauspicious shapes for the site or ground plan of houses, as mentioned in the *Zhaipu Dacheng* (reprint Wei 1985, pp. 564-565)

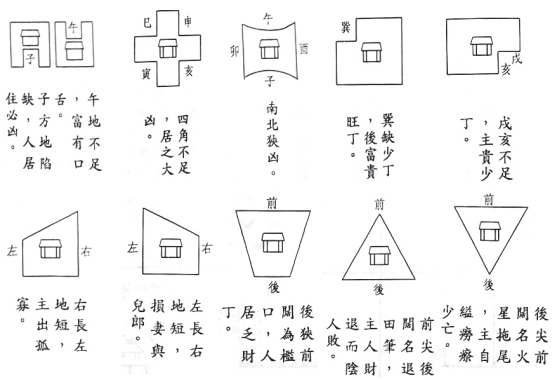


Fig. 127 Inauspicious shapes for the site or ground plan of houses, as mentioned in the *Yangzhai Jicheng* (reprint Yao and Zhan 1995, pp. 66-67)

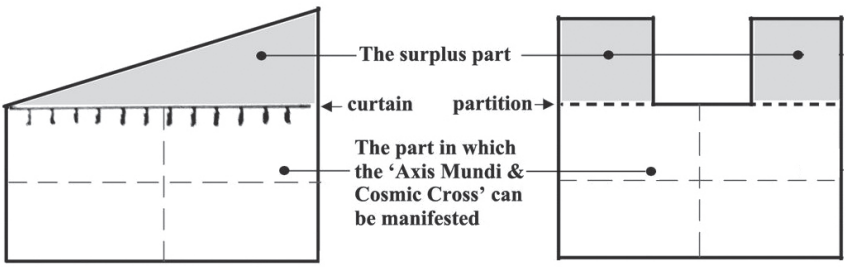
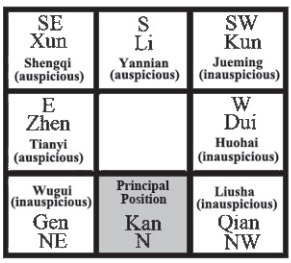


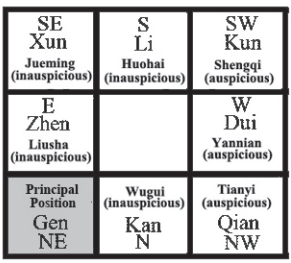
Fig. 128 Rectifying inauspicious sites or ground plans by adding trees, fences, curtains or folding partitions (adapted from Rossbach 1984, p. 78 &113)

SE Xun Shengqi (auspicious)	S Li Yannian (auspicious)	SW Kun Jueming (inauspicious)
E Zhen Tianyi (auspicious)		W Dui Huohai (inauspicious)
Wugui (inauspicious) Gen NE	Principal Position Kan N	Liusha (inauspicious) Qian NW

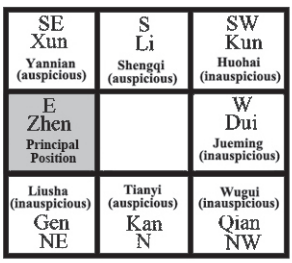
Fig. 129 The 'Nine-Square & Eight-Trigram Diagram' for the south-oriented 'Kan House' (drawing author)



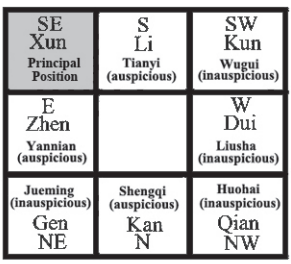
The S-oriented Kan House



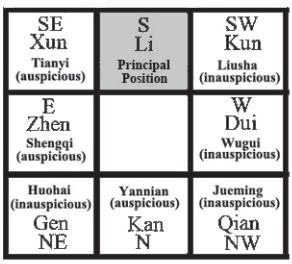
The SW-oriented Gen House



The W-oriented Zhen House



The NW-oriented Xun House



The N-oriented Li House



The NE-oriented Kun House



The E-oriented Dui House



The SE-oriented Qian House

Fig. 130 The eight kinds of 'Nine-Square & Eight-Trigram Diagrams' for the houses of Kan, Gen, Zhen, Xun, Li, Kun, Dui and Qian (drawing author)

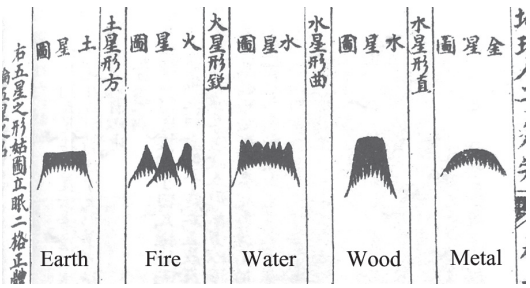


Fig. 131 The association between the Five Elements and the five kinds of shapes of mountains, as recorded in the *Dili Renzi Xuzhi* (reprint Xu 2007, p. 11-2)

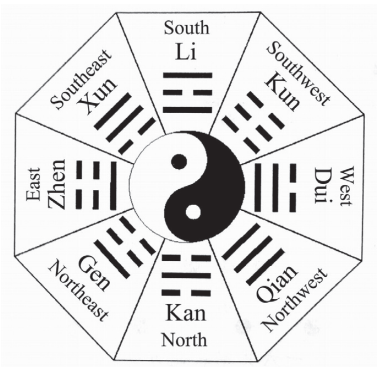


Fig. 132 '*Taiji-Bagua* Diagram' (adapted from Zhao 2003, p. 39)

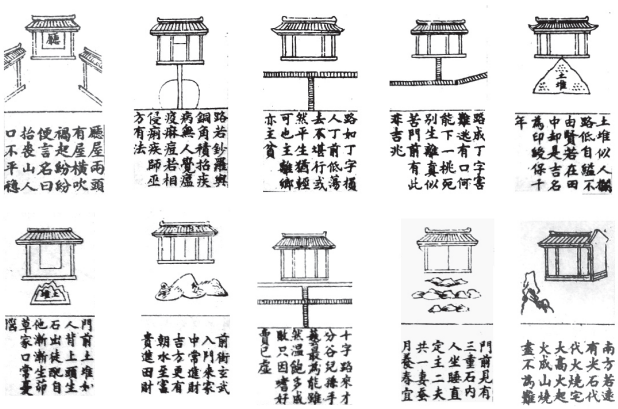


Fig. 133 A variety of external natural/built objects which could emit harmful '*Sha Qi*', as recorded in the 15th-century *Huitu Lubanjing* (reprint *Huitu Lubanjing* 2000, pp. 14-16)

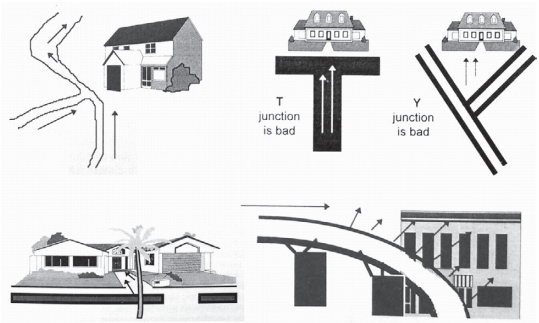


Fig. 134 '*Sha Qi*' can be caused by rivers, straight coming roads, trees and elevated roads. (reprint Too 2004, pp. 80-83)

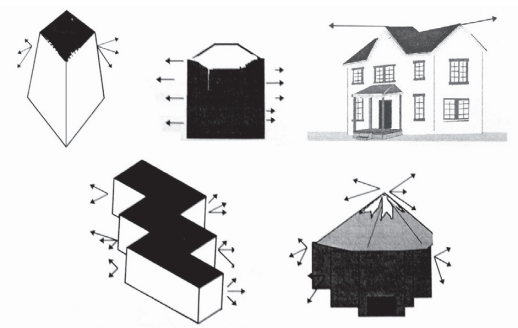


Fig. 135 '*Sha Qi*' can be caused by the eaves and corners of buildings. (reprint Too 2004, p. 78)

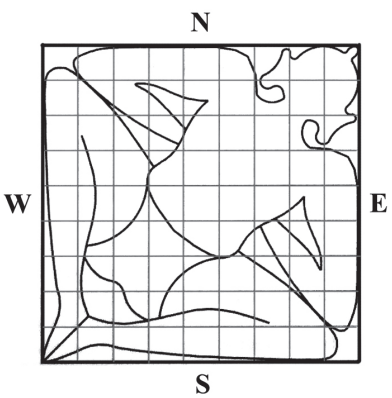


Fig. 136 Vāstu-Purusha Mandala (reprint Gray 2006, p. 26)



Fig. 137 A square Vāstu-Shāstra Mandala (reprint Acharya 1995, no. vii)

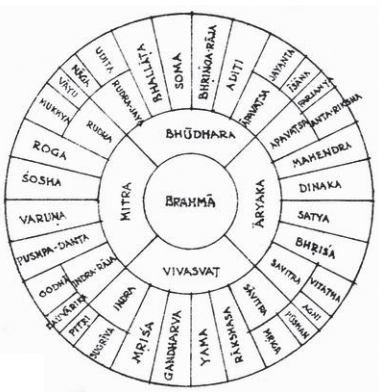


Fig. 138 A round Vāstu-Shāstra Mandala (reprint Acharya 1995, no. ix)

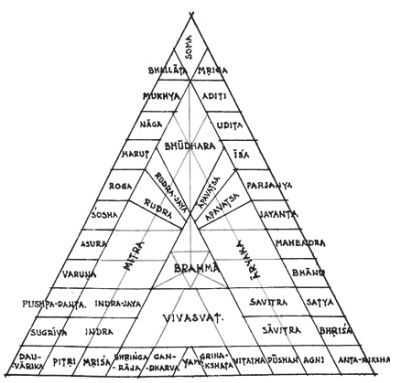


Fig. 139 A triangular Vāstu-Shāstra Mandala (reprint Acharya 1995, no. xii)

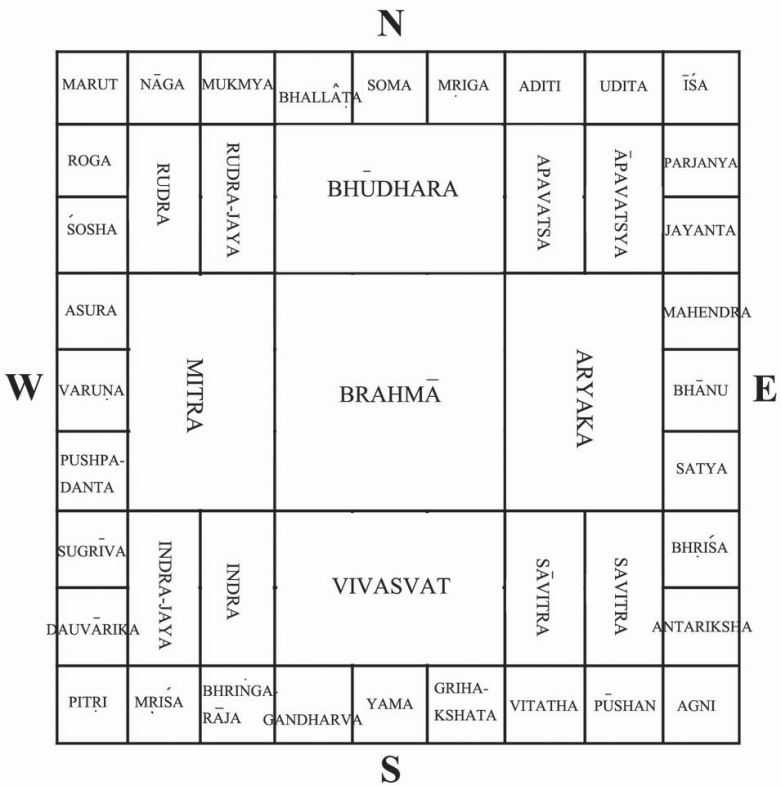


Fig. 140 The 9x9 Vāstu-Shāstra Mandala (i.e. Paramasayika Mandala) (adapted from Acharya 1995, no. x)

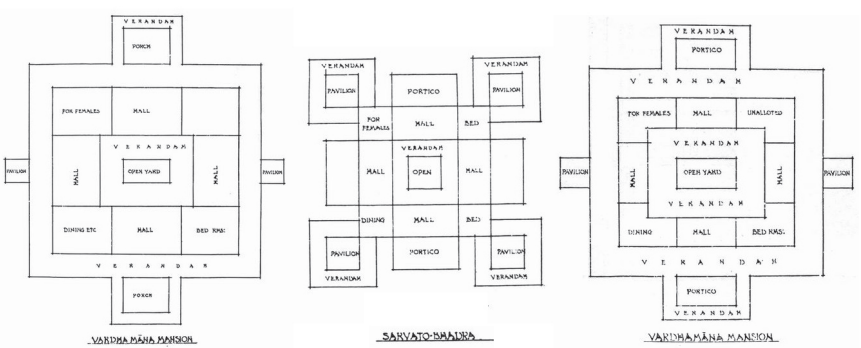


Fig. 141 House plans based on Vāstu-Shāstra Mandalas (reprint Acharya 1995, no. cxv, cxvi)

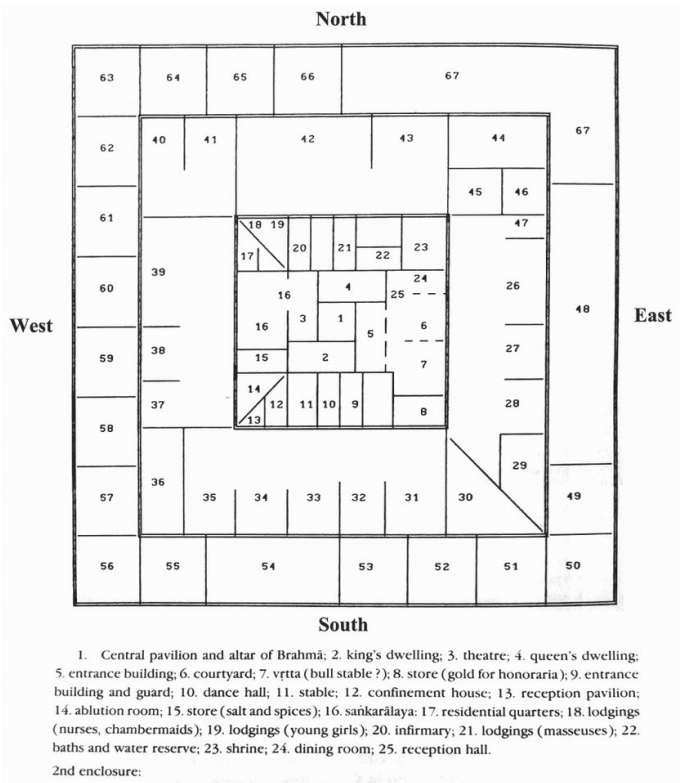


Fig. 142 The plan of king's palace based on a Vāstu-Shāstra Mandala (reprint Dagens 1994, p. lxxxvi)

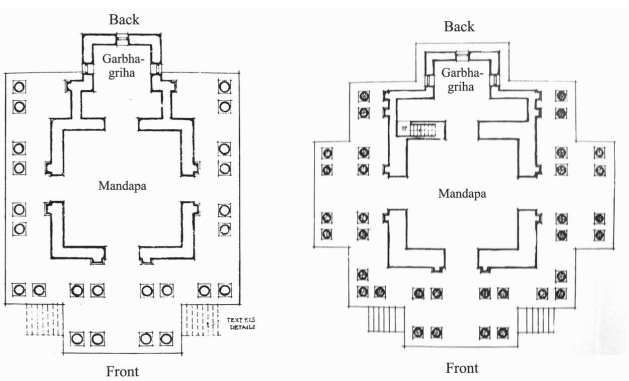


Fig. 143 Temple plans based on Vāstu-Shāstra Mandalas (reprint Acharya 1995, no. liii & lx)

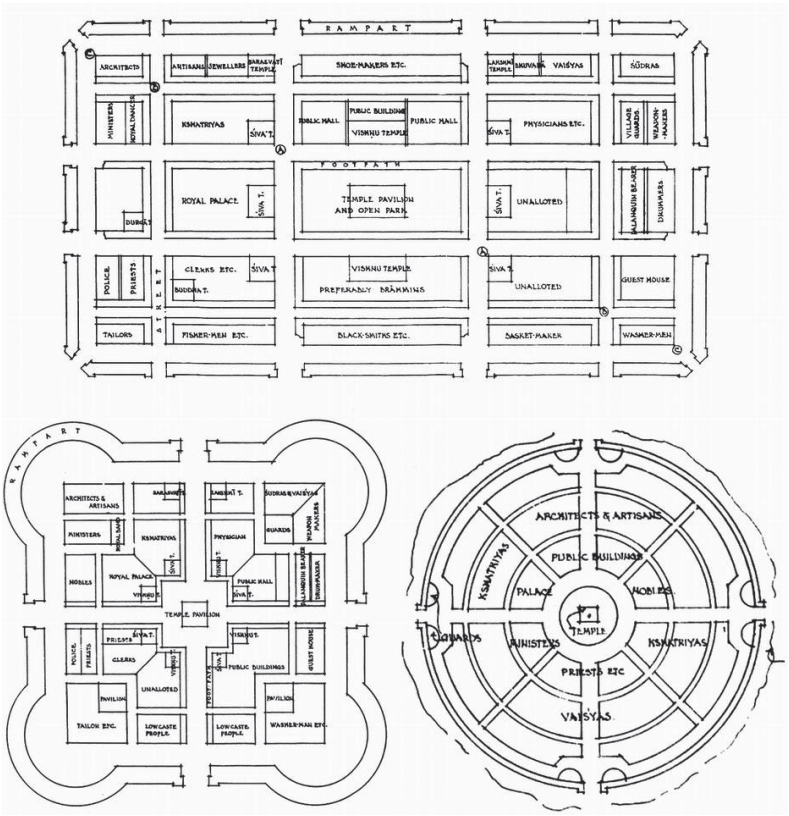


Fig. 144 Plans of forts and cities based on Vāstu-Shāstra Mandalas (reprint Acharya 1995, no. xvii, xviii & xxiv)

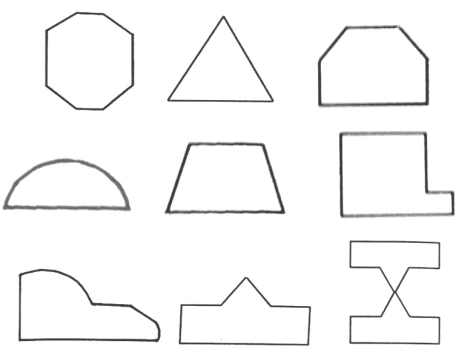


Fig. 145 Inauspicious shapes for the site or the ground plan of houses (reprint Dwivedi 2003, pp. 27-18, 46-47)

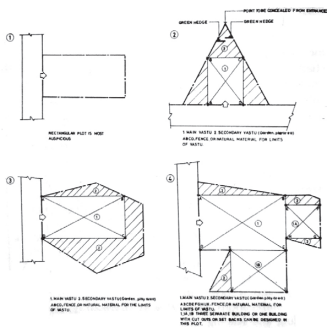


Fig. 146 Rectifying the inauspicious sites or ground plans by setting fences, corner-stones or other natural or man-made materials (reprint Ananth 1998, p. 108)

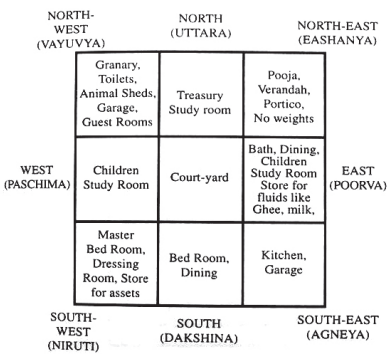


Fig. 147 The courtyard located in the center and the *Pooja* (i.e. *Puja*) room located in the northeast of a house (reprint Babu 2007, p. 71)

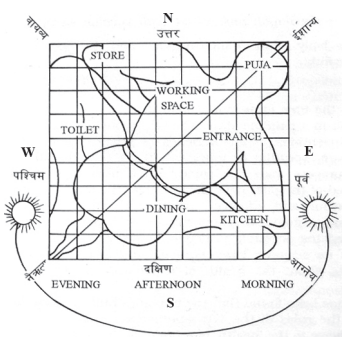


Fig. 148 *Puja* room in the northeast represents the head of Vastu-Purusha's body (reprint Savarkar 2005, p. 38)

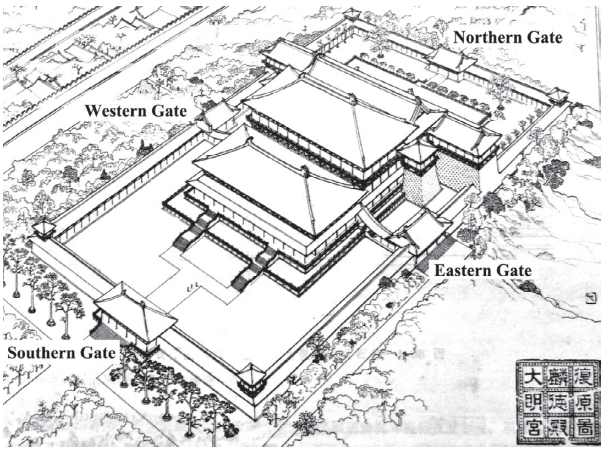


Fig. 149 A perspective reconstruction of the Daming Royal Palace of the Tang Dynasty (Xi'an, Shaanxi, China, 7th century) (adapted from Liu, Dun-Zhen 1987, p. 121)

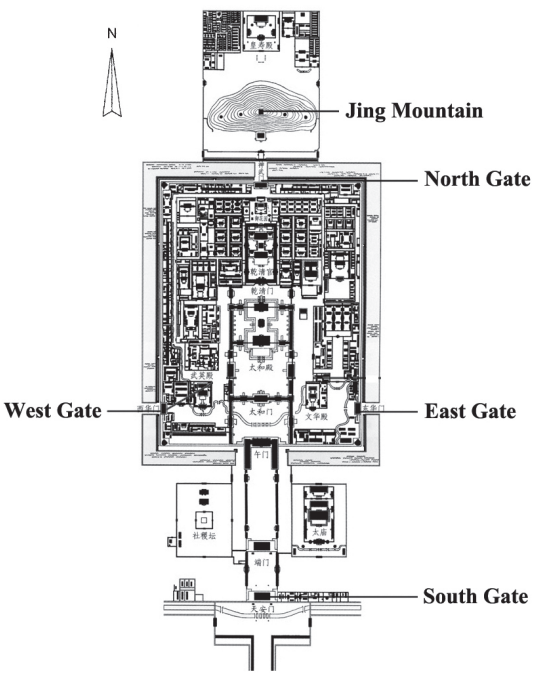


Fig. 150 Plan of the Forbidden City (Beijing, China) (adapted from Liu, Dun-Zhen 1987, p. 292)

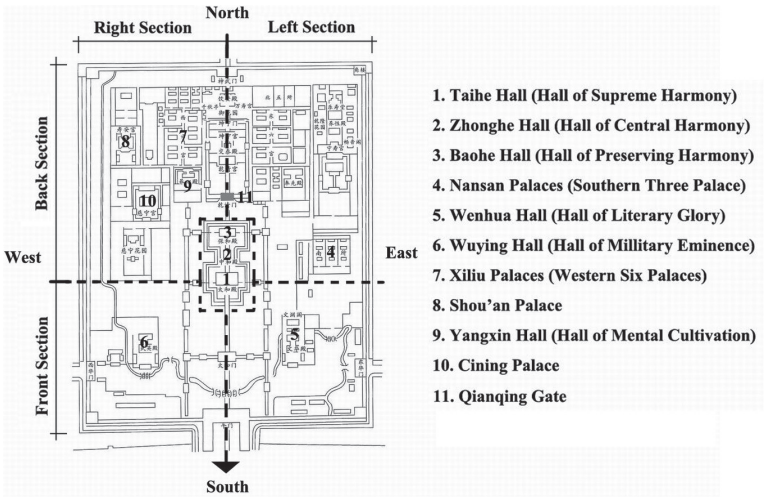


Fig. 151 Plan of the Forbidden City (Beijing, China) (adapted from Liu, Dun-Zhen 1987, p. 292)

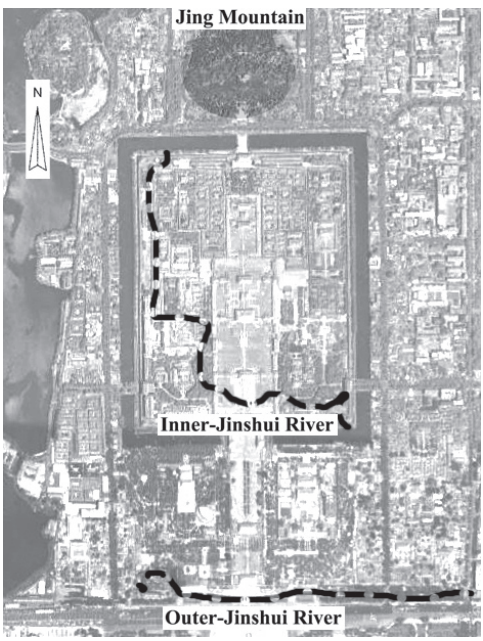


Fig. 152 The man-made 'Jing Mountain' located at the back, and the man-made 'Inner-Jinshui River' and 'Outer-Jinshui River' located in front of the Forbidden City (adapted from Google Earth, accessed on 04/01/2011)

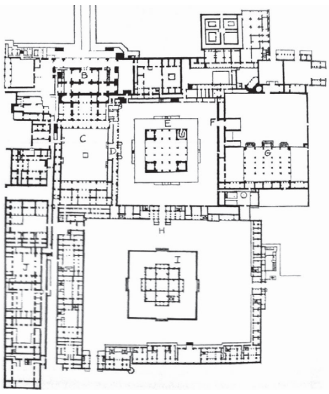


Fig. 153 Plan of the City Palace (Jaipur, Rajasthan, India) (reprint Sachdev & Tillotson 2002, p. 62)

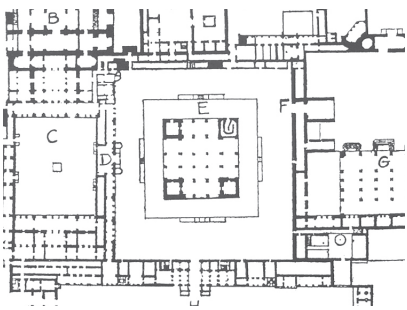


Fig. 154 Plan of the City Palace (Jaipur, Rajasthan, India) (adapted from Sachdev& Tillotson 2002, p. 62)



Fig. 155 The pavilion-like Diwan-i-Khas (i.e. the Hall of Public Audience) located in the center of the courtyard of the City Palace (photo author)



Fig. 156 The courtyard and the main hall of Thian Hock Keng Temple (Singapore) (photo author)

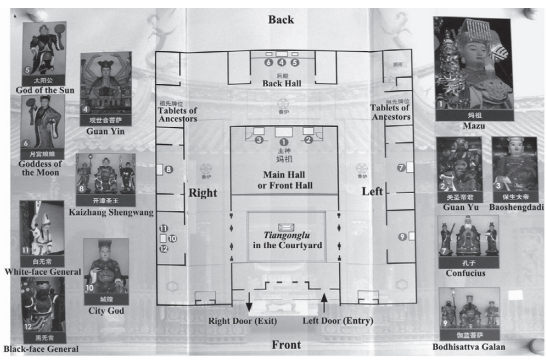


Fig. 157 Plan of Thian Hock Keng Temple (photo author)

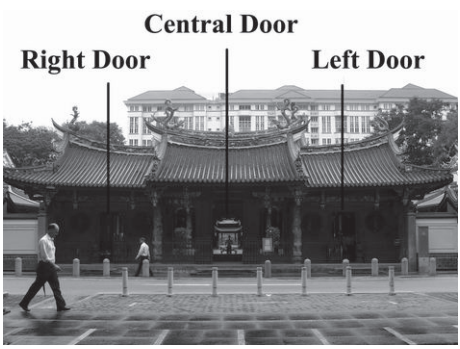


Fig. 158 The central door, the left door and the right door of the tripartite gate of Thian Hock Keng Temple (photo author)



Fig. 159 People enter Thian Hock Keng Temple through the left door. (photo author)



Fig. 160 People leave Thian Hock Keng Temple through the right door. (photo author)

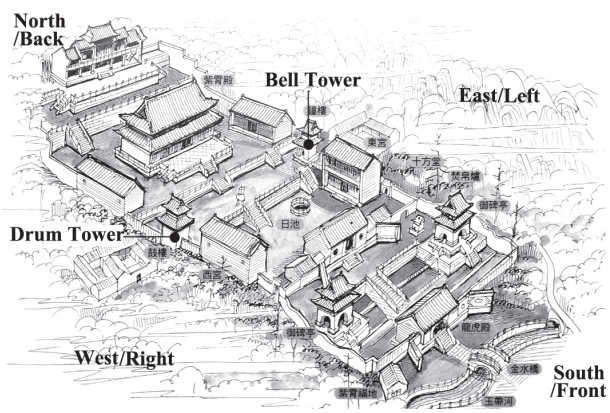


Fig. 161 Zixiao Taoist Temple (Mount Wudang, Hubei, China, 15th century) (adapted from Li, Qian-Lang 2007, *Classic Chinese Architecture: Holy Edifices of Gods*, p. 175)

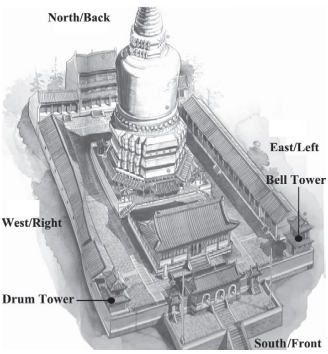


Fig. 162 Tayuan Buddhist Temple (Mount Wutai, Shanxi, China, 15th century) (adapted from Li, Qian-Lang 2007, *Classic Chinese Architecture: Holy Edifices of Gods*, p. 106)

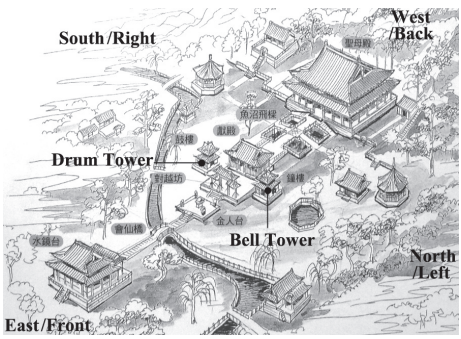


Fig. 163 Jinci Taoist Temple (Taiyuan, Shanxi, China, 10th century) (adapted from Li, Qian-Lang 2007, *Classic Chinese Architecture: Holy Edifices of Gods*, p. 186)

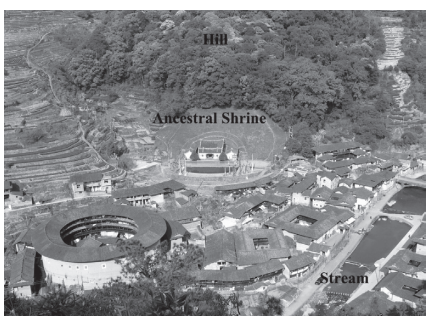


Fig. 164 The ancestral shrine of the Zhang's clan (Taxia, Fujian, China) (photo author)

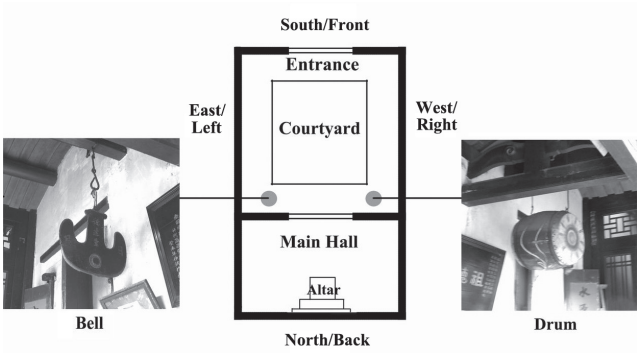


Fig. 165 Plan of the ancestral shrine of the Zhang's clan (photo and drawing author)

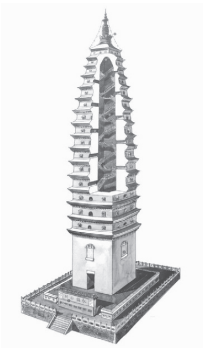


Fig. 166 Qianxun Pagoda of Chongsheng Buddhist Temple (Dali, Yunnan, China, 9th century) (adapted from Li, Qian-Lang 2007, *Classic Chinese Architecture: Holy Edifices of Gods*, p. 89)

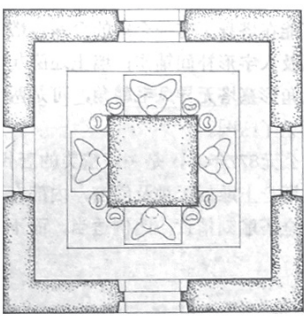


Fig. 167 Plan of the Simen Pagoda of Shentong Buddhist Temple (Jinan, Shandong, China, 7th century) (reprint Liu, Dun-Zhen 1987, p. 148)

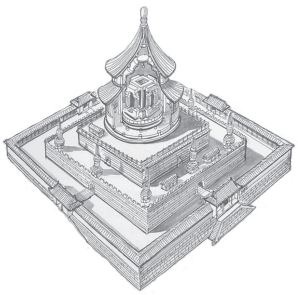


Fig. 168 Xuguang Pavilion of Pule Buddhist Temple (Chengde, Hebei, China, 18th century) (adapted from Li, Qian-Lang 2007, *Classic Chinese Architecture: Holy Edifices of Gods*, p. 169)

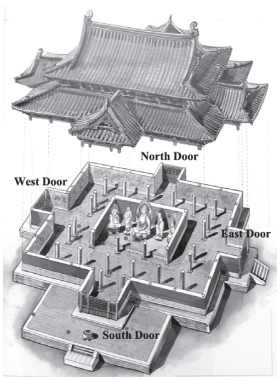


Fig. 169 Manichean Hall of Longxing Buddhist Temple (Shijiazhuang, Hebei, China, 10th century) (adapted from Li, Qian-Lang 2007, *Classic Chinese Architecture: Holy Edifices of Gods*, p. 47)

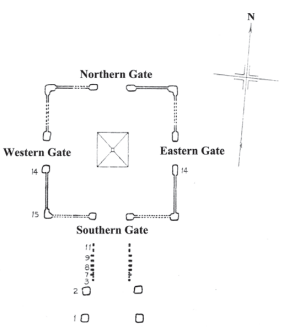


Fig. 170 Plan of Yongzhao Royal Mausoleum (Zhengzhou, Henan, China, 11th century) (reprint Liu, Dun-Zhen 1987, p. 237)

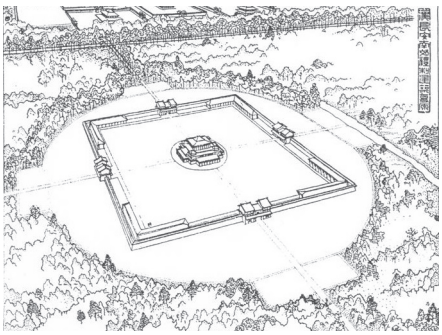


Fig. 171 A perspective reconstruction of *Mingtang* (明堂) (reprint Liu, Dun-Zhen 1987, p. 48)

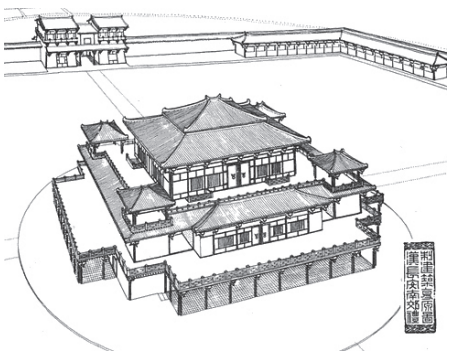


Fig. 172 A perspective reconstruction of the central temple of *Mingtang* (reprint Liu, Dun-Zhen 1987, p. 49)

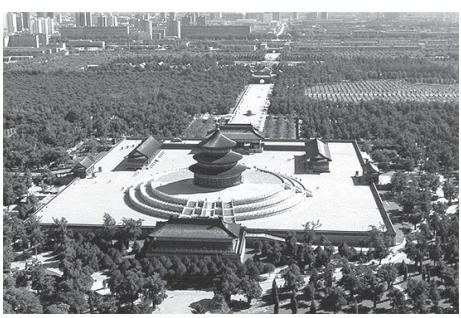


Fig. 173 Tiantan (Beijing, China, 15th century) (http://big5.fmprc.gov.cn/gate/big5/toronto.china-consulate.org/chn/wh/t50626.htm, accessed on 04/06/2010)

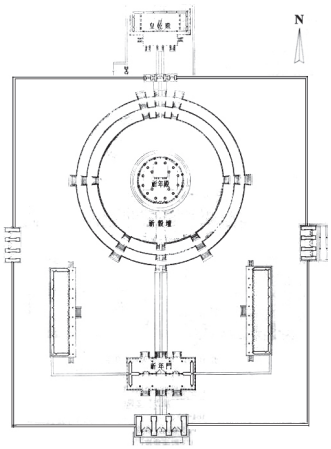


Fig. 174 Plan of Tiantan (reprint Liu, Dun-Zhen 1987, p. 354)

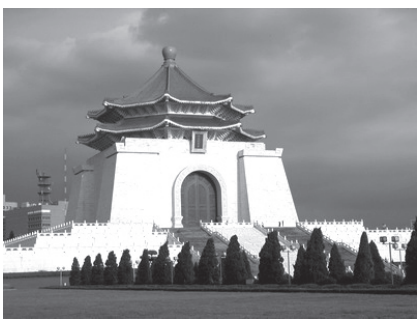


Fig. 175 Chiang Kai-Shek Memorial Hall (Taipei, Taiwan) (photo author)

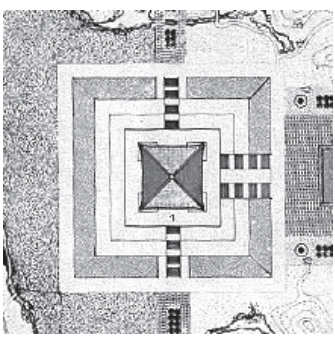


Fig. 176 Original plan of Chiang Kai-Shek Memorial Hall (http://blog.kaishao.idv.tw/?p=612, accessed on 04/06/2010)



Fig. 177 The statue of Chiang Kai-Shek in Chiang Kai-Shek Memorial Hall (photo author)

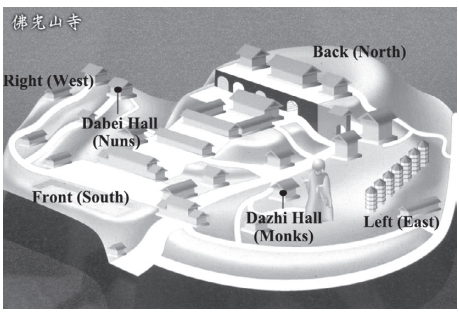


Fig. 178 Fo-Guang-Shan Buddhist Monastery (Kaohsiung, Taiwan) (http://www.fgs.org.tw/, accessed on 04/09/2010)



Fig. 179 The man-made semi-circular pond dug out in front of Confucian Temple (Tainan, Taiwan) (photo author)

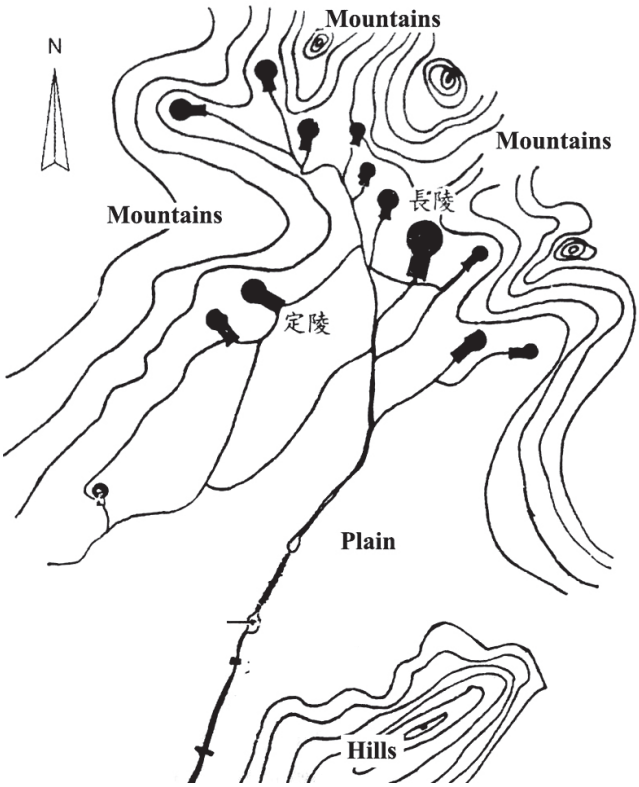


Fig. 180 The Thirteen Royal Tombs of the Ming Dynasty (north to Beijing, 15th-17th centuries) (adapted from Luo and He 2004, p. 196)



Fig. 181 Lingshan Cemetery (Quanzhou, Fujian, China) (photo author)



Fig. 182 Confucian Temple (Zhangzhou, Fujian, China) (photo author)

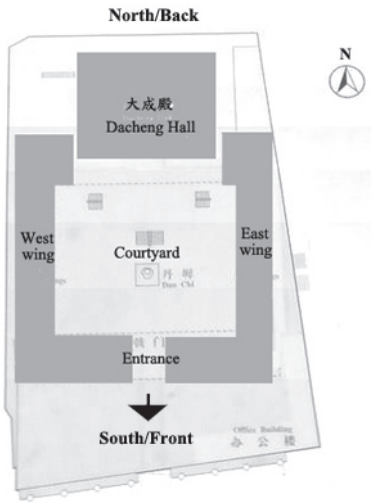


Fig. 183 Plan of Confucian Temple (Zhangzhou, Fujian, China) (photo author)

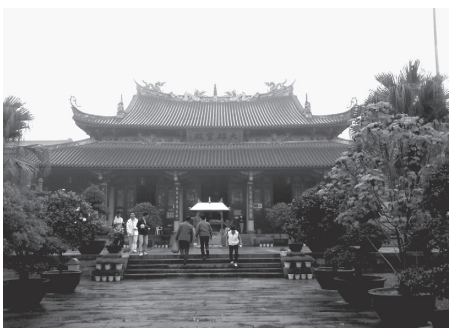


Fig. 184 Nanshan Buddhist Temple (Zhangzhou, Fujian, China) (photo author

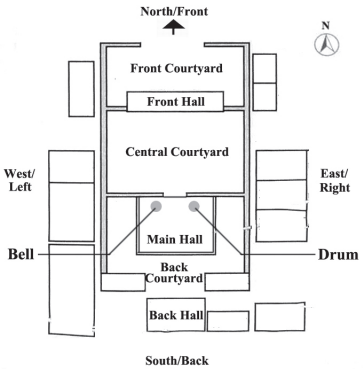


Fig. 185 Plan of Nanshan Buddhist Temple (Zhangzhou, Fujian, China) (drawing author)



Fig. 186 The ground-breaking ceremony for an orphanage building (Hualien, Taiwan) (http://www.zenlight.org.tw/Page_Show.asp?Page_ID=327, accessed on 08/10/2010)



Fig. 187 The ground-breaking ceremony for an orphanage building (Hualien, Taiwan) (http://www.zenlight.org.tw/Page_Show.asp?Page_ID=327, accessed on 08/10/2010)



Fig. 188 The ground-breaking ceremony for an orphanage building (Hualien, Taiwan) (http://www.zenlight.org.tw/Page_Show.asp?Page_ID=327, accessed on 08/10/2010)

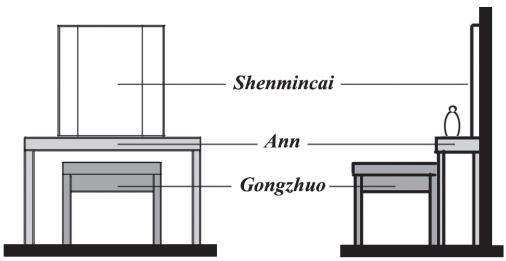


Fig. 189 The three parts of the typical family altar in Taiwan: *Shenmingcai*, *Ann* and *Gongzhuo* (drawing author)

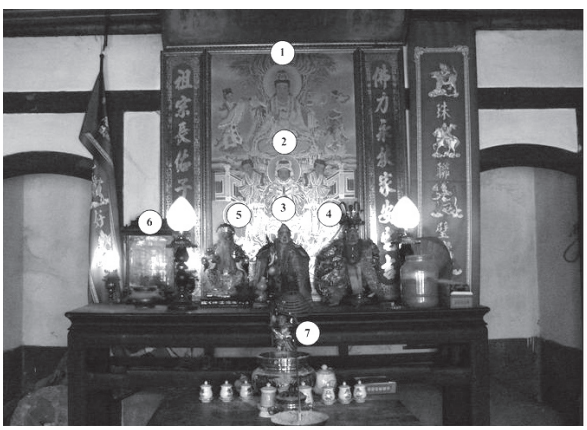
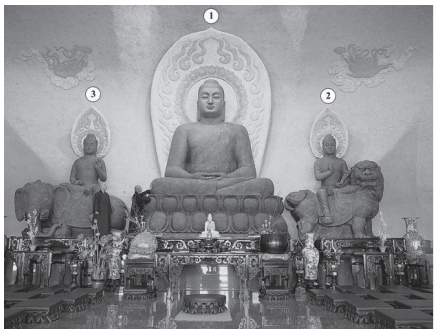


Fig. 190 The family altar in the main hall of the *Sanheyuan* house of the Cai's family (Xikou, Chiayi, Taiwan) (photo author)



1. Gautama Buddha
2. Bodhisattva Manjusri
3. Bodhisattva Samantabhadra

Fig. 191 The *Huayen* Trinity in Fu-Yen Buddhist Institute (Taoyuan, Taiwan) (National Repository of Cultural Heritage, http://nrch.cca.gov.tw/ccahome/art/, accessed on 30/08/2010)

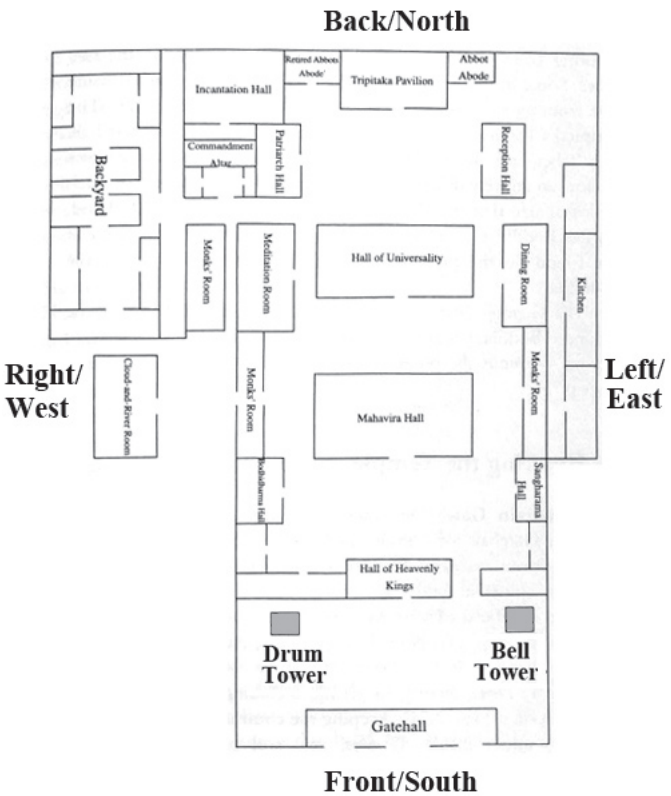


Fig. 192 Plan of Guangji Buddhist Temple (Beijing, China) (reprint Zheng 2004, p. 73)

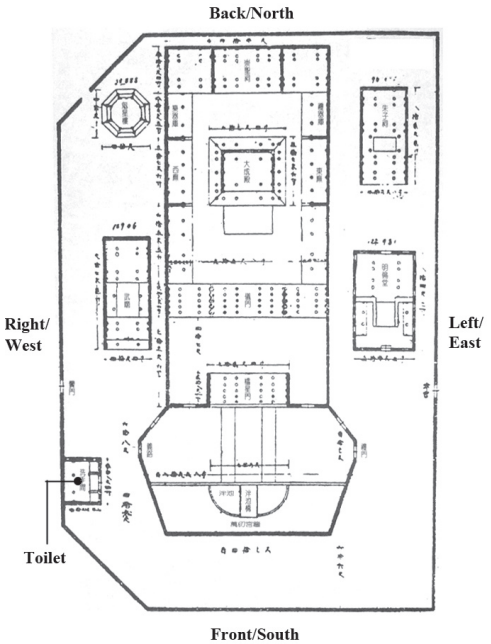


Fig. 193 Original plan of Confucius Temple (Taipei, Taiwan, 1930) (reprint Gaijiro 1999, p. 157)

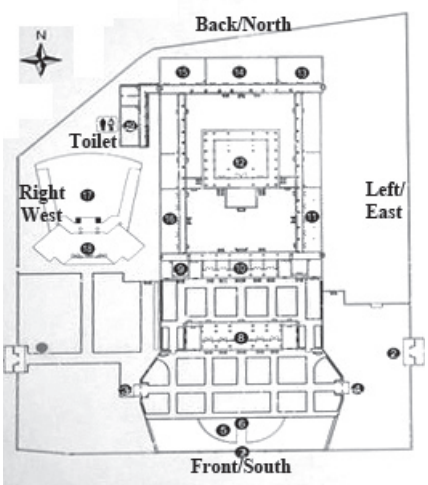


Fig. 194 Plan of Confucius Temple nowadays (Taipei, Taiwan) (http://tnews.cc/02/Newscon1_21594.htm, accessed on 25/04/2011)

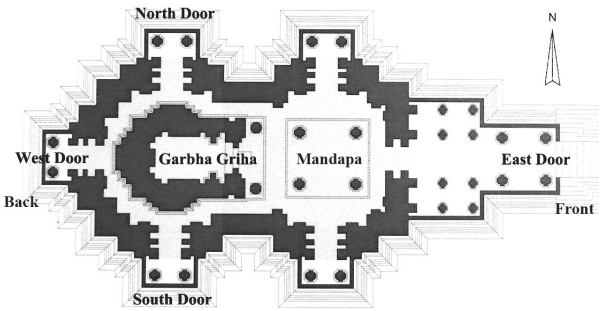


Fig. 195 Plan of Kandariya Mahadeva Hindu Temple (Khajuraho, Madhya Pradesh, India, 11th century) (adapted from Stierlin 1998, p. 140)

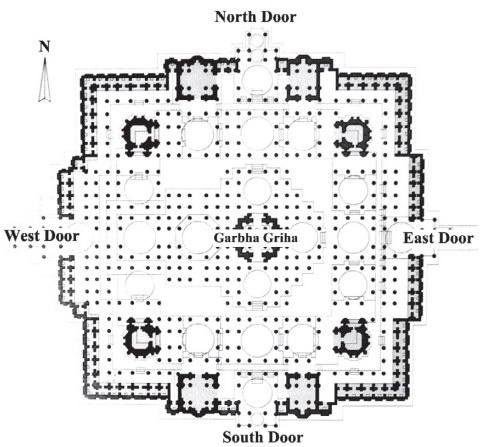


Fig. 196 Plan of Adinatha Jain Temple (Ranakpur, Rajasthan, India, 15th century) (adapted from Stierlin 1998, p. 159)

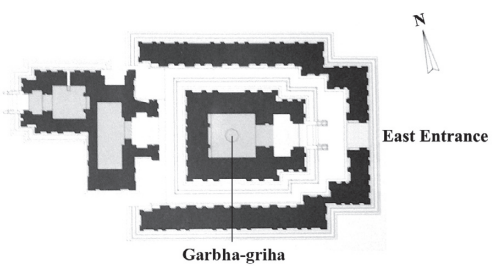


Fig. 197 Plan of Hindu Shore Temple (Mamallapuram, Tamil Nadu, India, 8th century) (adapted from Stierlin 1998, p. 36)

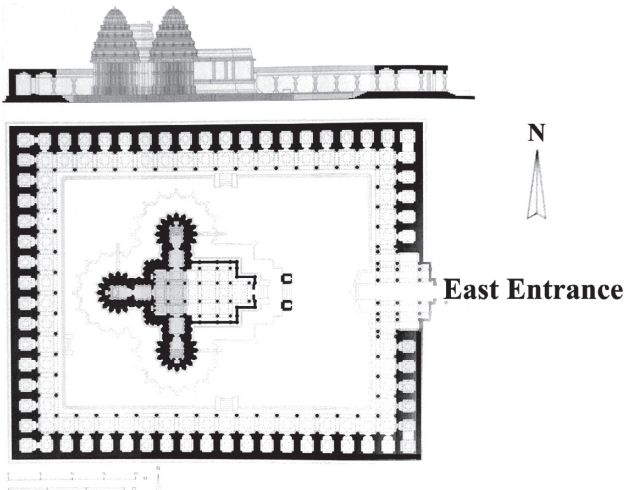


Fig. 198 Plan and section of Keshava Hindu Temple (Somnathpur, Karnataka, India, 13th century) (adapted from Stierlin 1998, p. 182)

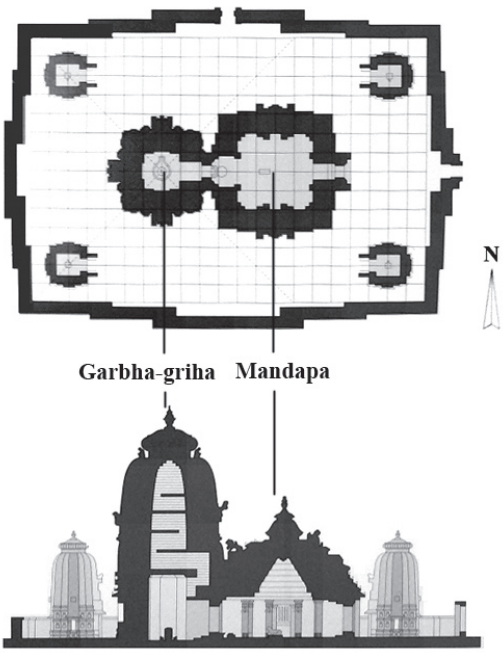


Fig. 199 Plan and section of Brahmeshvara Hindu Temple (Bhubaneshwar, Orissa, India, 11th century) (adapted from Stierlin 1998, p. 115)

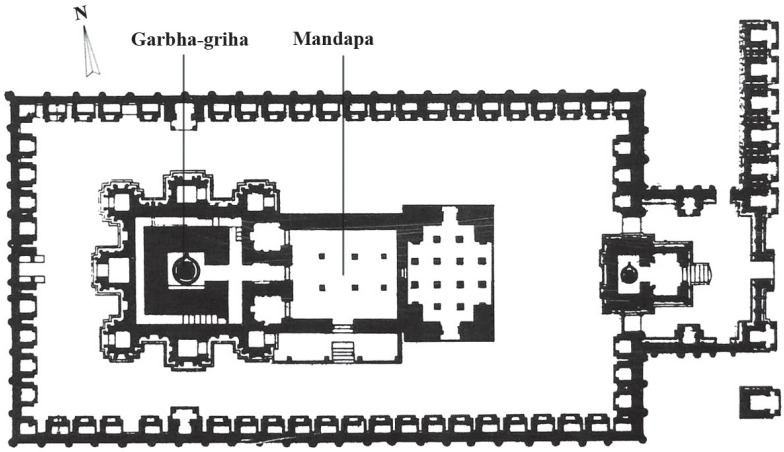


Fig. 200 Plan of Kailasanathar Temple (Kanchipuram, Tamil Nadu, India, 8th century) (adapted from Tadgell 1994, p. 78)

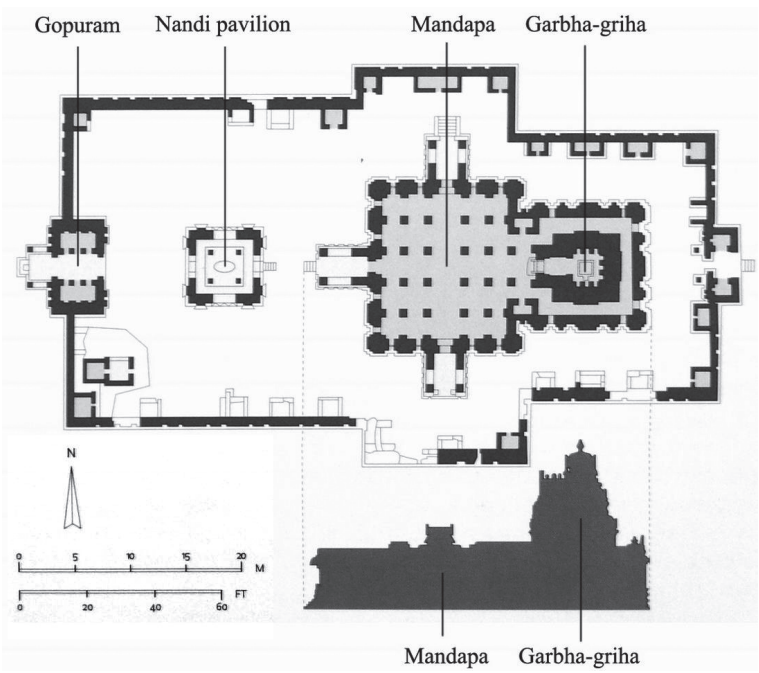


Fig. 201 Plan of Virupaksha Hindu Temple (Pattadakal, Karnataka, India, 8th century) (adapted from Stierlin 1998, p. 79)

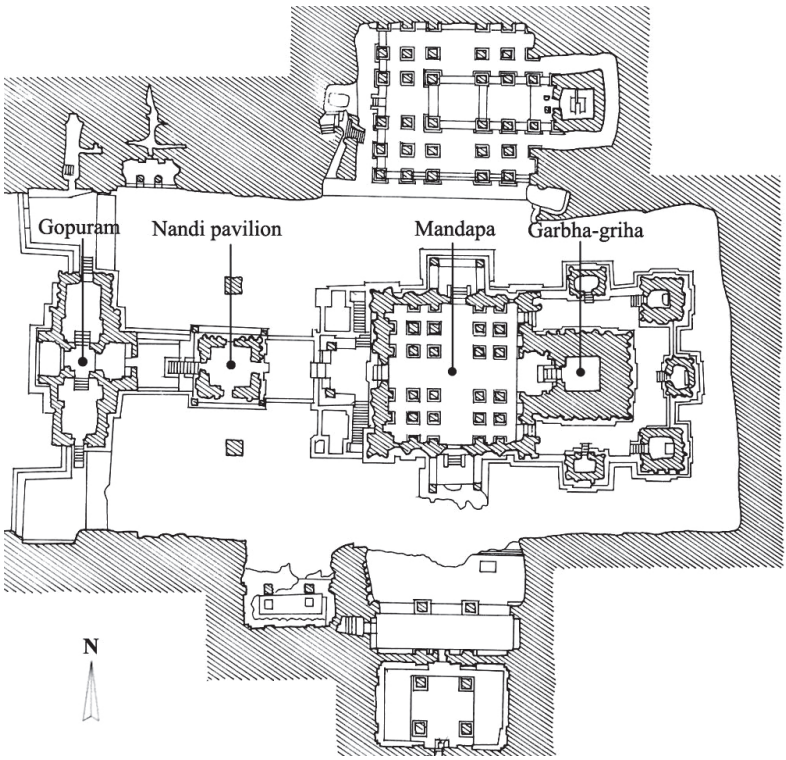


Fig. 202 Plan of Kailash Hindu Temple (Ellora, Maharashtra, India, 8th century) (adapted from Tadgell 1994, p. 89)

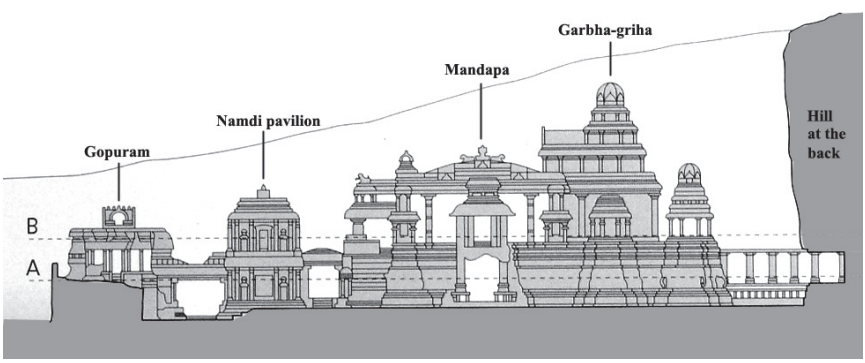


Fig. 203 Section of the Kailash Temple (Ellora, Maharashtra, India, 8th century) (adapted from Stierlin 1998, p. 50)



Fig. 204 The roof tower of Kailash Temple (Ellora, Maharashtra, India, 8th century) (photo author)



Fig. 205 The carvings on the roof of the *Mandapa* of Kailash Temple (Ellora, Maharashtra, India, 8th century) (photo author)

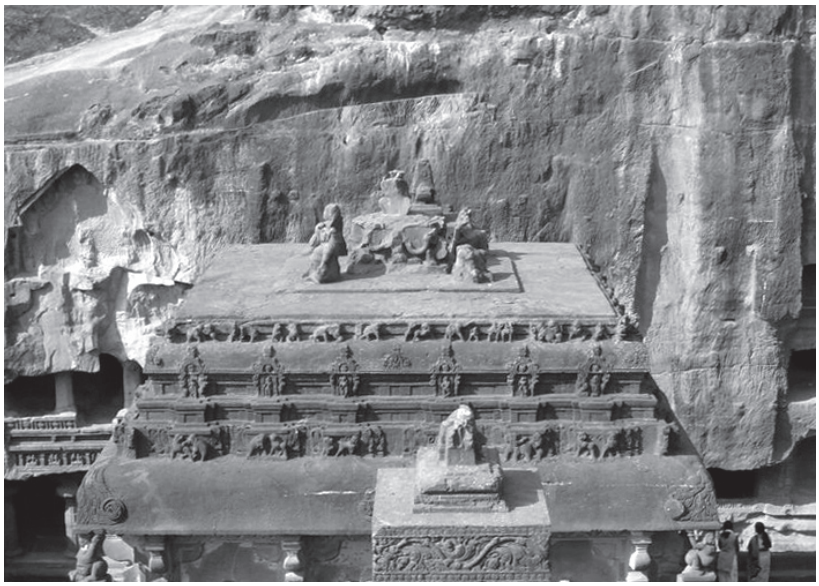


Fig. 206 The Carvings on the roof of the *Nandi* pavilion of Kailash Temple (Ellora, Maharashtra, India, 8th century) (photo author)



Fig. 207 The carvings on the roof of the *Gopuram* of Kailash Temple (Ellora, Maharashtra, India, 8th century) (photo author)

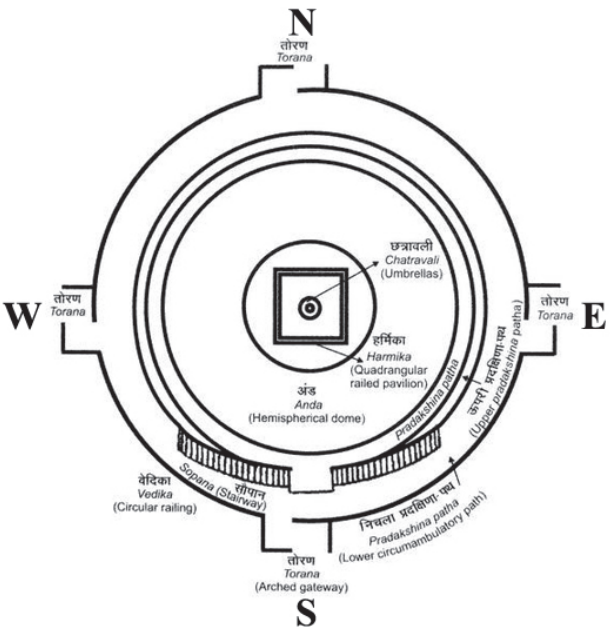


Fig. 208 Plan of the stupa (Sanchi, Madhya Pradesh, India, 3rd century BCE) (Indian National Museum in Delhi, photo author)

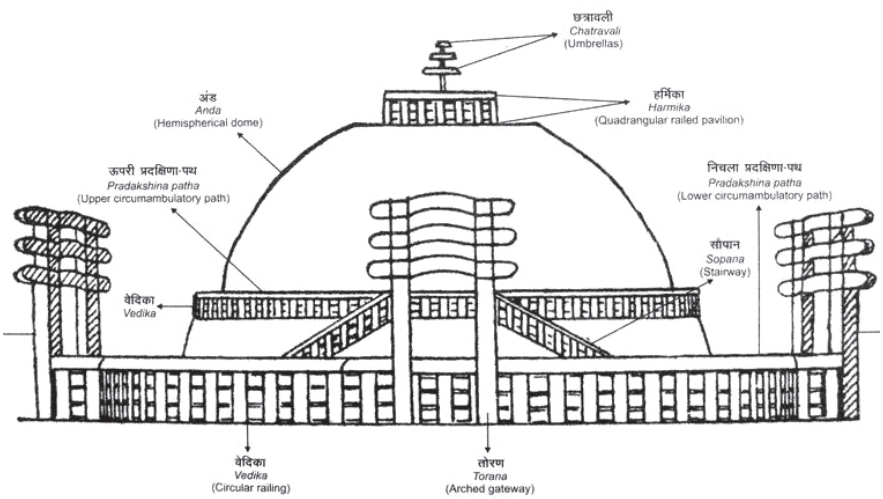


Fig. 209 Elevation of the stupa (Sanchi, Madhya Pradesh, India, 3rd century BCE) (Indian National Museum in Delhi, photo author)

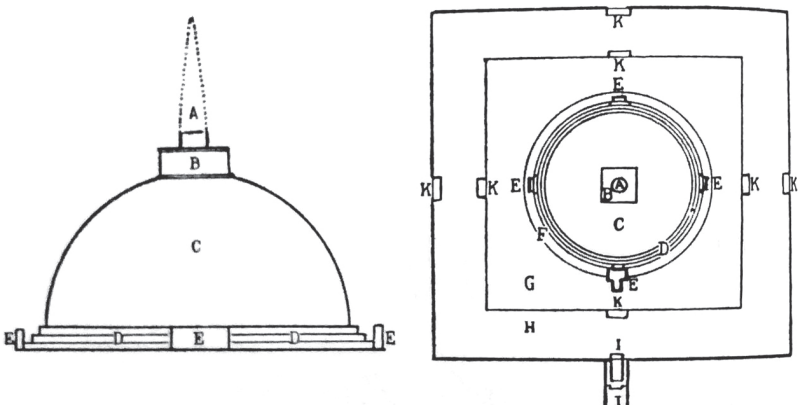


Fig. 210 The stupa of Ruwanwelisaya (Anuradhapura, Sri Lanka) (reprint Govinda 1976, p. 18)



Fig. 211 The stupa of Jathavanrama Temple (Colombo, Sri Lanka) (photo author)



Fig. 212 Sun Temple (Modhera, Gujarat, India, 11th century) (photo author)



Fig. 213 Cave Temples (Ajanta, Maharashtra, India, 2nd century BCE - 7th century CE) (photo author)

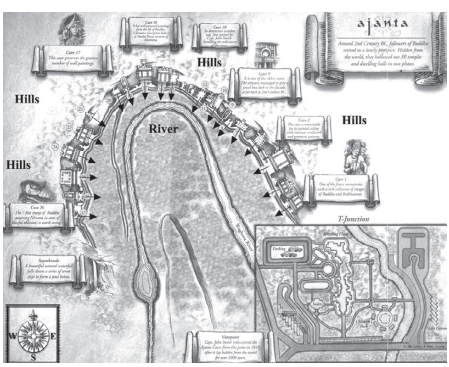


Fig. 214 Plan of Cave Temples (Ajanta, Maharashtra, Indian) (adapted from http://www.themeadowsresort.com/sightseeing3.htm, accessed on 01/12/2009)



Fig. 215 Cave Temples (Ellora, Maharashtra, India, 5th - 10th centuries CE) (photo author)

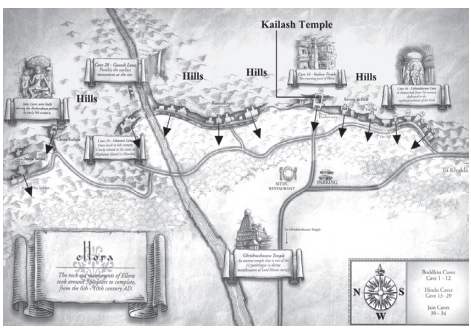


Fig. 216 Plan of Cave Temples (Ellora, Maharashtra, 5th - 10th centuries CE) (adapted from http://www.themeadowsresort.com/sightseeing3.htm, accessed on 01/12/2009)

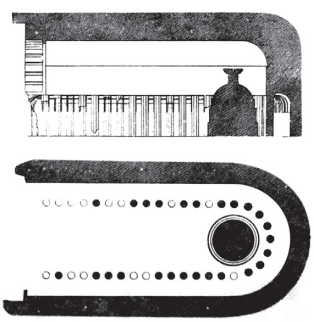


Fig. 217 Plan and section of a Buddhist Cave Temple (Ajanta, Maharashtra, India, 5th century) (reprint Fergusson 2000, plate xxviii)

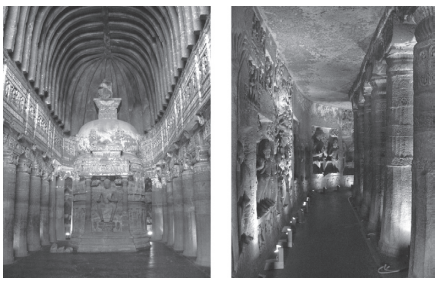


Fig. 218 A Buddhist Cave Temple (Ajanta, Maharashtra, India, 5th century) (photo author)



Fig. 219 A small unknown Hindu temple (Dabhoi Gujarat, India) (photo author)



Fig. 220 The ground-breaking ceremony for a new building of the Renault-Nissan Automotive India Pvt Ltd car manufacturing plant (Oragadam, Chennai, India) (http://www.hindu.com/2008/06/07/stories/2008060753530500.htm, accessed on 07/06/2008)

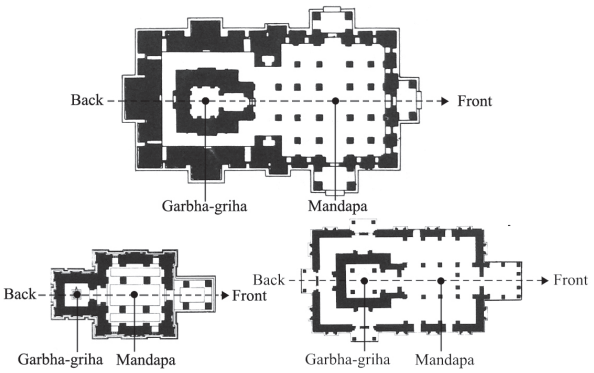


Fig. 221 The *Garbha-griha* and the *Mandapa* of Indian temples (adapted from Tadgell 1994, p. 80)



Fig. 222 A man performing the clockwise circumambulation in Hathee Singh Jain Temple (Ahemedabad, Gujarat, India) (photo author)



Fig. 223 A man performing the clockwise circumambulation in Hathee Singh Jain Temple (Ahemedabad, Gujarat, India) (photo author)

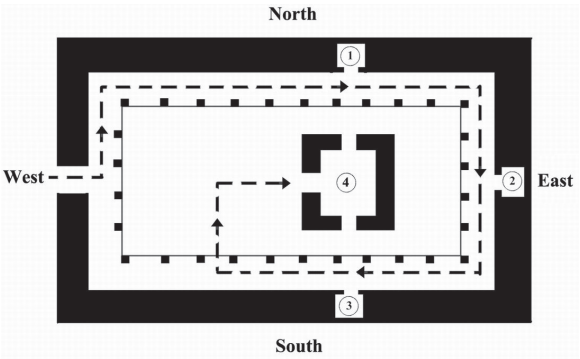


Fig. 224 The clockwise circumambulation in Hathee Singh Jain Temple (Ahemedabad, Gujarat, India) (drawing author)



Fig. 225 A man performing the clockwise circumambulation around the 'cosmic pillar' in Shri Lakshmi Narain Temple (Delhi, India) (photo author)



Fig. 226 A man performing the clockwise circumambulation around the 'cosmic pillar' in Shri Lakshmi Narain Temple (Delhi, India) (photo author)



Fig. 227 The 'cosmic pillar' in Shri Lakshmi Narain Temple (Delhi, India) (photo author)



Fig. 228 A man performing the clockwise circumambulation around the stupa in Kelaniya Buddhist Temple (Gampaha, Sri Lanka) (photo author)



Fig. 229 A man performing the clockwise circumambulation around the stupa in Kelaniya Buddhist Temple (Gampaha, Sri Lanka) (photo author)



Fig. 230 A woman performing the clockwise circumambulation around the statue of Buddha in Kelaniya Buddhist Temple (Gampaha, Sri Lanka) (photo author)



Fig. 231 People performing the clockwise circumambulation around the statue of Buddha in Kelaniya Buddhist Temple (Gampaha, Sri Lanka) (photo author)

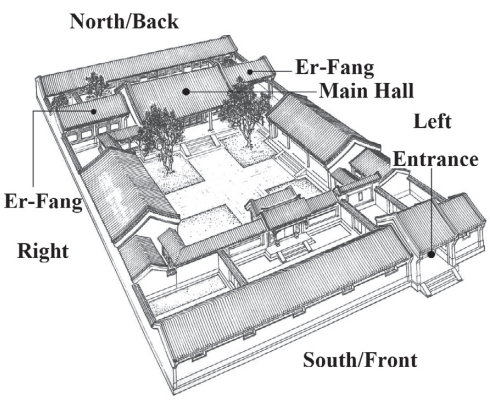


Fig. 232 A traditional *Siheyuan* courtyard house (Beijing, China) (adapted from Liu, Dun-Zhen 1987, p. 319)

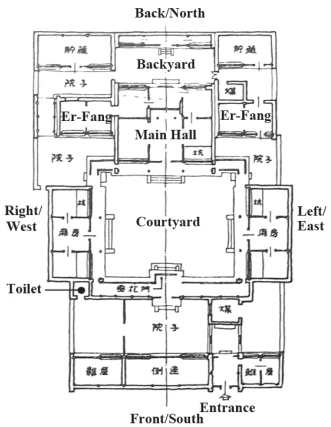


Fig. 233 Plan of a *Siheyuan* courtyard house (Beijing, China) (reprint Liu, Dun-Zhen 1983, p. 91)

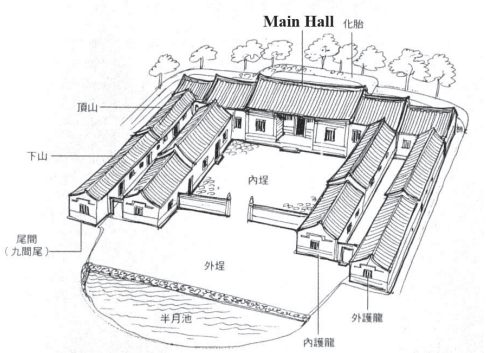


Fig. 234 A traditional *Sanheyuan* courtyard house (Taiwan) (adapted from Li, Qian-Lang, 2003, p. 63)



Fig. 235 The main hall of the *Sanheyuan* courtyard house of the Chen's family (Houli, Taichung, Taiwan) (photo author)

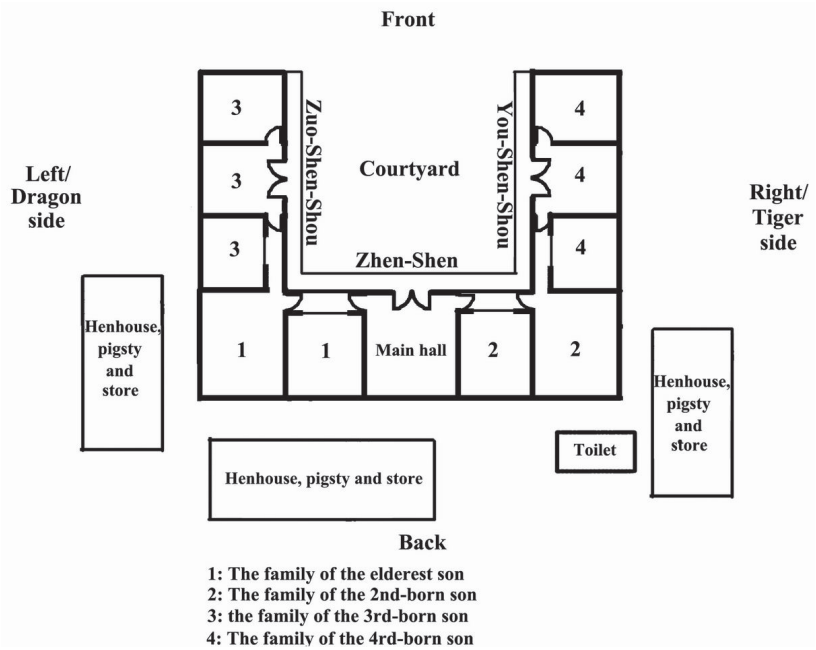


Fig. 236 Plan of the *Sanheyuan* courtyard house of the Chen's family (Houli, Taichung, Taiwan) (drawing author)



Fig. 237 People drying the harvested rice in the sun in the courtyard of a traditional Sanheyuan house (Taiwan) (reprint Cohen 2005, p. 241)

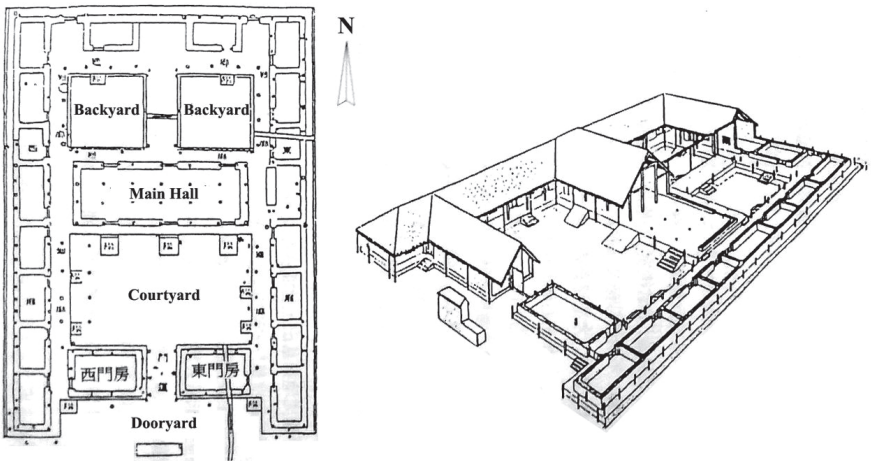


Fig. 238 Reconstruction of an ancient courtyard house excavated from the Fengchu archeological site (Shaanxi, China, c. 1000-1300 BCE) (adapted from Du 1995, p. 215)



Fig. 239 Row houses (Taiwan) (photo author)

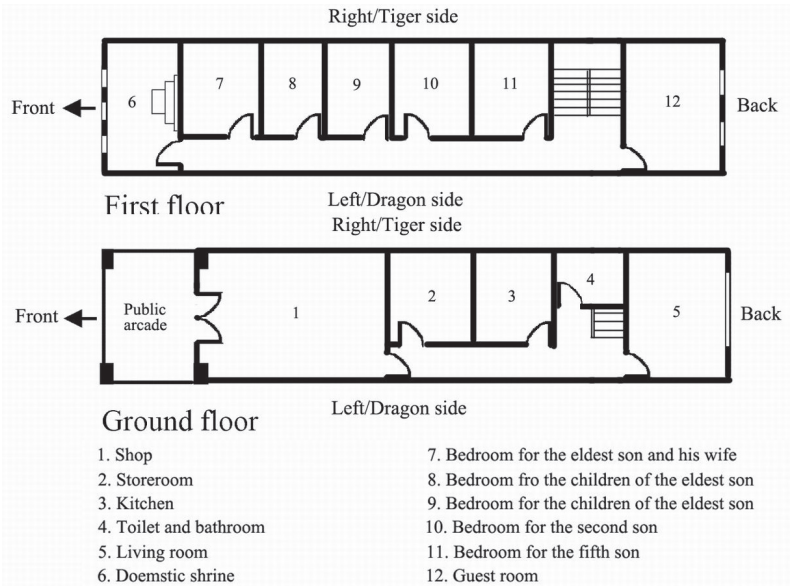


Fig. 240 The row house of the Chen's family (Tianchong, Changhua, Taiwan) (adapted from Zhao 2002, p. 205)

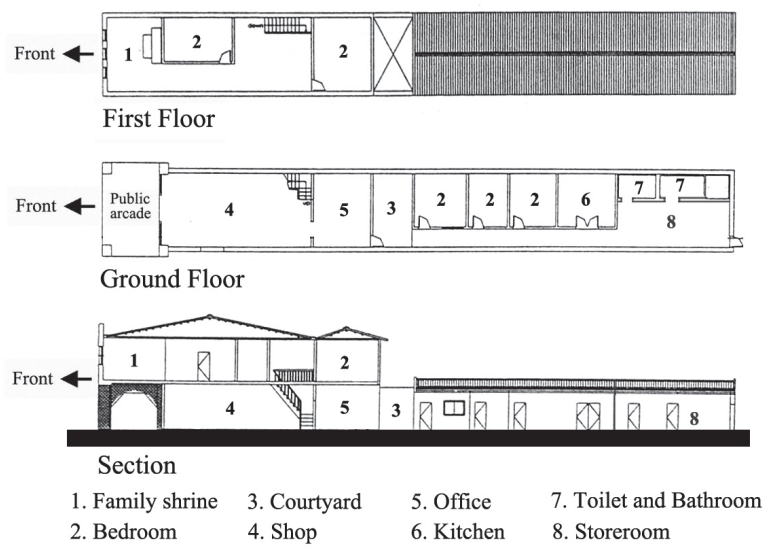


Fig. 241 The row house of the Jian's family (Tianchong, Changhua, Taiwan) (adapted from Zhao 2002, p. 236)

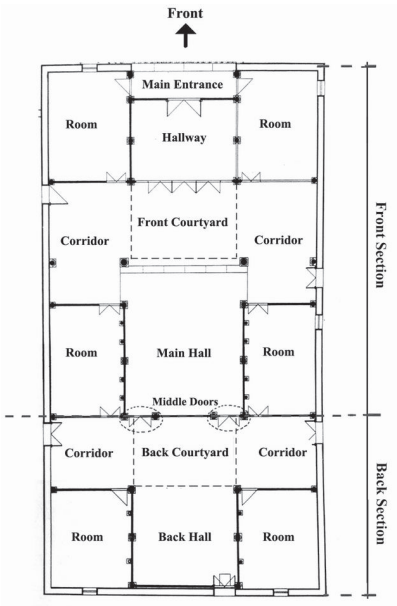


Fig. 242 Plan of a traditional courtyard house (Qinshui, Shanxi, China) (adapted from Chen and Li 2007, *Chinese Vernacular Houses II*, p. 262)

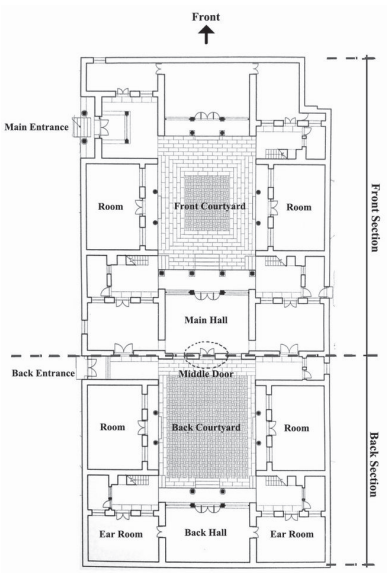


Fig. 243 Plan of a traditional courtyard house (Le'an, Jaingxi, China) (adapted from Chen and Li 2007, *Chinese Vernacular Houses II*, p. 198)

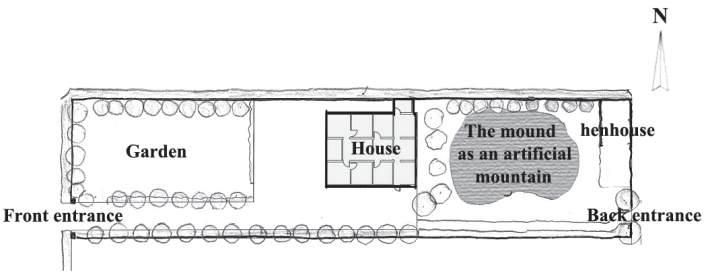


Fig. 244 Plan of the house of the Ke's family (Dacheng, Changhua, Taiwan) (drawing Jun-Cheng Ke)

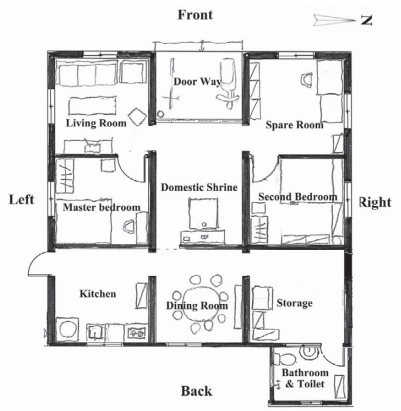


Fig. 245 Original plan of the Ke's house in 1933 (Dacheng, Changhua, Taiwan) (drawing Jun-Cheng Ke)

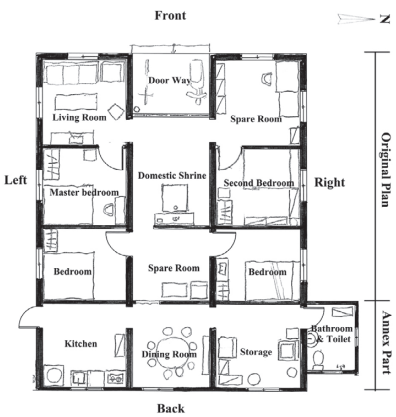


Fig. 246 Final plan of the Ke's house in 1994 (Dacheng, Changhua, Taiwan) (drawing Jun-Cheng Ke)



Fig. 247 The entrance on the left side of the Ke's house (photo Jun-Cheng Ke)



Fig. 248 The mound as a 'man-made mountain' behind the Ke's house (photo Jun-Cheng Ke)

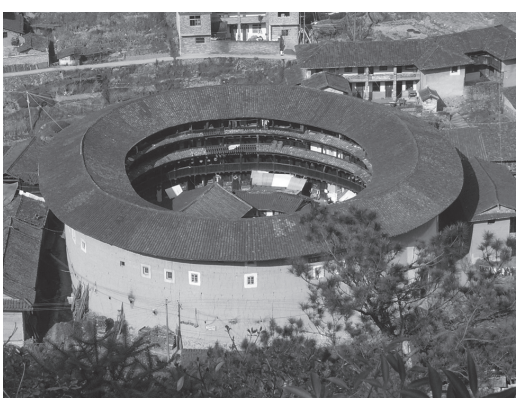


Fig. 249 A round *Tulou* house (Taxia, Fujian, China) (photo author)

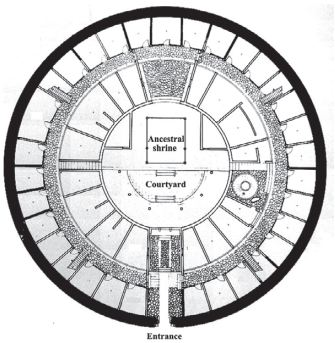


Fig. 250 Plan of a *Tulou* house (Fujian, China) (adapted from Mogi 1996, p. 198)

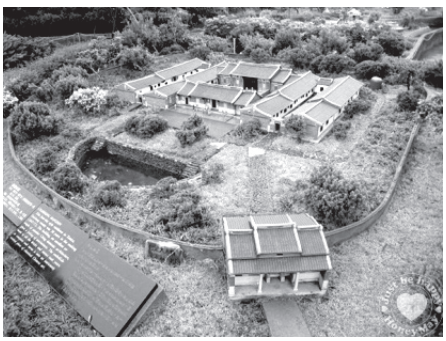


Fig. 251 Model of the Zhaixing Mansion (Tanzi, Taichung, Taiwan) (http://www.ipeen.com.tw/i/★may☆【旅遊】桃園・沒錢出國就來「小人國」周遊列國/comment/94817, accessed on 28/12/2010)

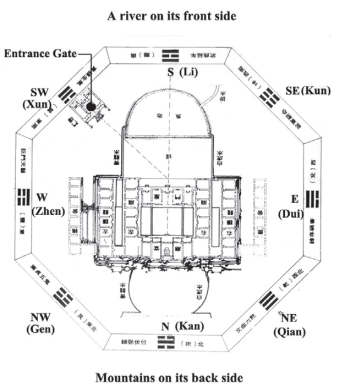


Fig. 252 Plan of the Zhaixing Mansion (Tanzi, Taichung, Taiwan) (adapted from Lin 1990, p. 14)



Fig. 253 A modern apartment building (Taipei, Taiwan) (photo author)

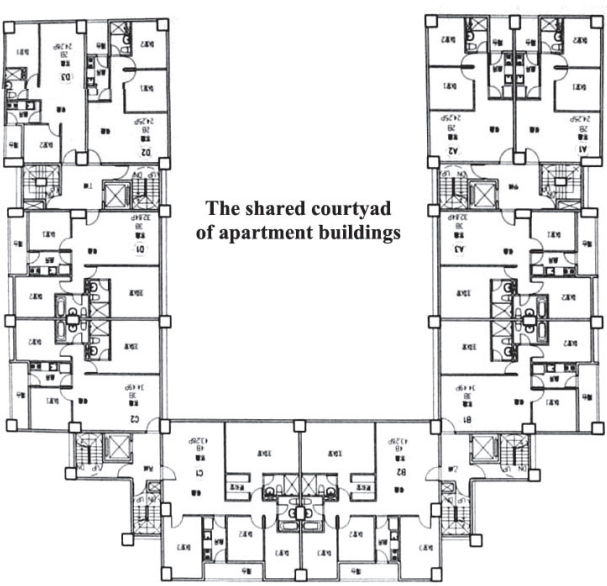


Fig. 254 Apartment buildings with a 'U-shaped layout' surrounding a big shared courtyard (Taipei, Taiwan) (Sun-Yuan Architects & Associate)

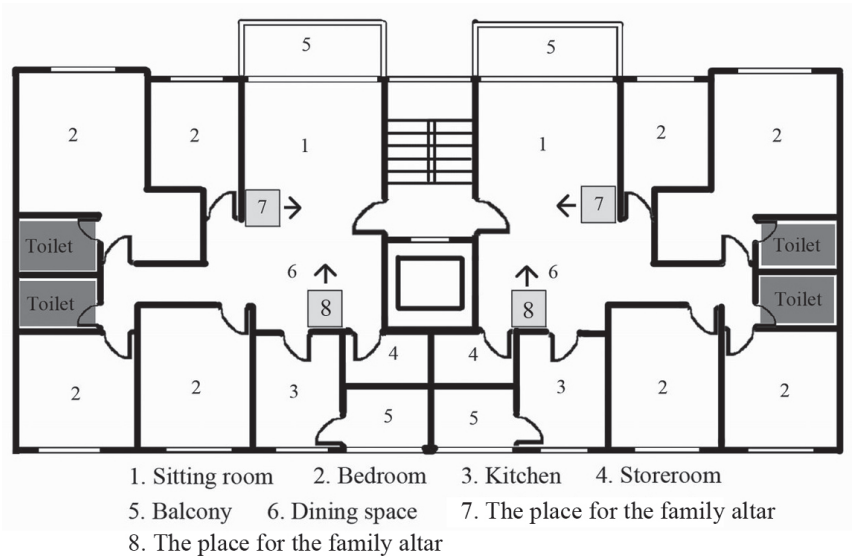


Fig. 255 Plan of a pair of apartment units (Taipei, Taiwan) (Sun-Yuan Architects & Associate)

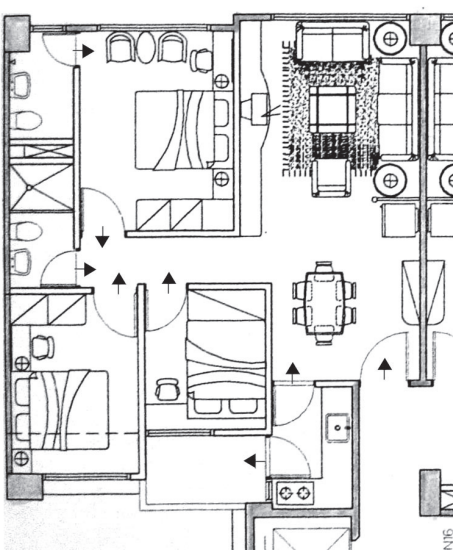


Fig. 256 Plan of an apartment unit (Taipei, Taiwan) (Sun-Yuan Architects & Associate)

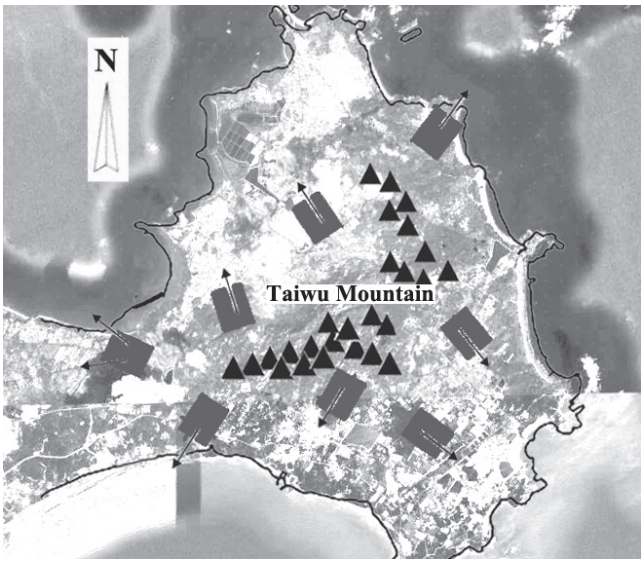


Fig. 257 Settlements in the Island Kinmen facing the sea and turning their backs to the Taiwu Mountain (adapted from Google Earth, accessed on 04/01/2011)

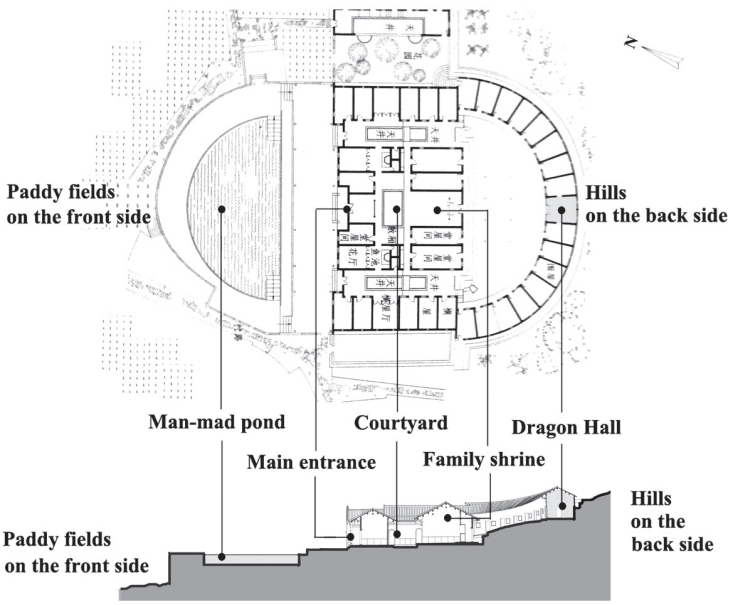


Fig. 258 Plan and section of a *Weilongwu* house (Guangdong, China) (adapted from Chen and Li 2007, p. 166)

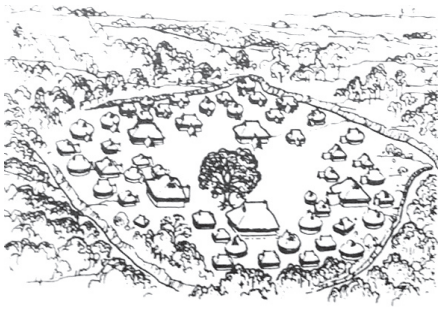


Fig. 259 Perspective reconstruction of the ancient settlement of the Jiangzhai archeological site (Shannxi, China) (reprint Liu, Zhi-Ping 2001, p. 22)

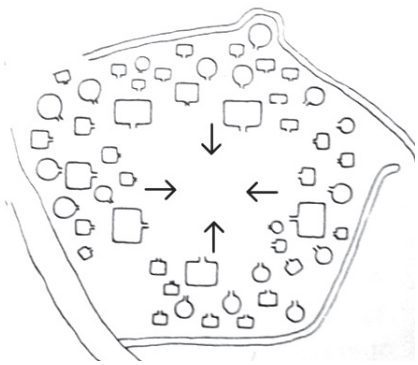


Fig. 260 Plan of the ancient settlement of the Jiangzhai archeological site (Shannxi, China) (reprint Liu, Zhi-Ping 2001, p. 22)

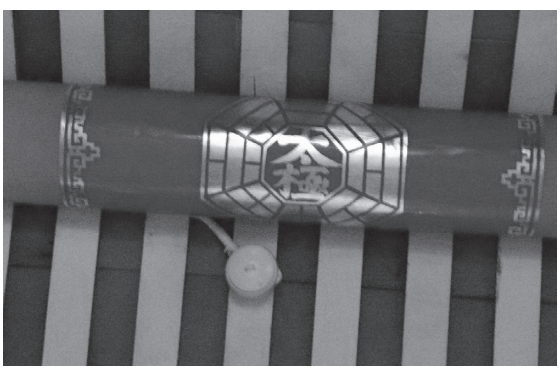


Fig. 261 *Zhongliang Bagua* (photo author)



Fig. 262 A small family altar hanging on the wall of the dinning room in an apartment house (Taipei, Taiwan) (photo author)

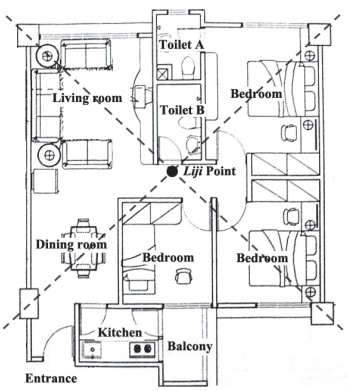


Fig. 263 The *Liji* point of an apartment house (Taipei, Taiwan) (Sun-Yuan Architects & Associate)



Fig. 264 Row houses having their entrances on the Dragon/left side (Zhangzhou, Fujian, China) (photo author)



Fig. 265 Shop-houses on the same street having their private entrance doors (leading to the upstairs rooms) on the Dragon/left side (Singapore) (photo author)



Fig. 266 A detached house having its entrance door on the Dragon/left side (Xikou, Chiayi, Taiwan) (photo author)



Fig. 267 A pair of semi-detached houses, each having the entrance door on the Dragon/left side (Puli, Nantou, Taiwan) (photo author)



Fig. 268 A traditional courtyard house (Dabhoi, Gujarat, India) (photo author)

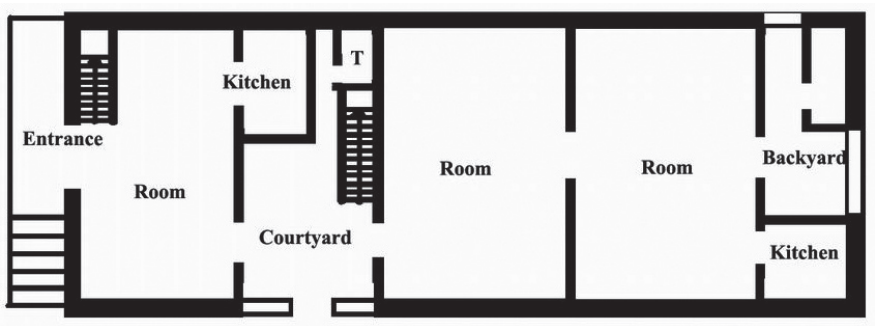


Fig. 269 Plan of a traditional courtyard house (Dabhoi, Gujarat, India) (drawing author)



Fig. 270 A traditional courtyard house (Ahemedabad, Gujarat, India) (photo author)

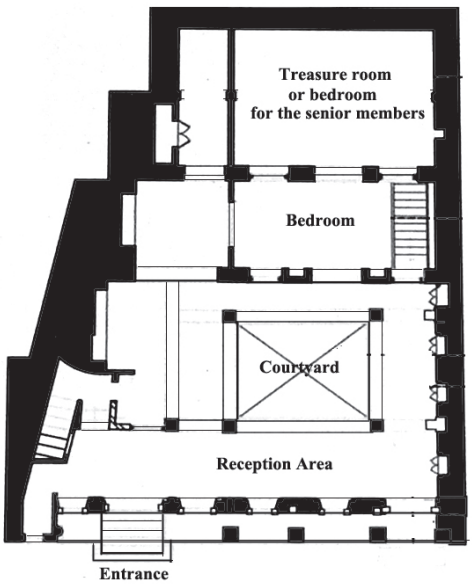


Fig. 271 Plan of a traditional courtyard house (Ahemedabad, Gujarat, India) (photo author)

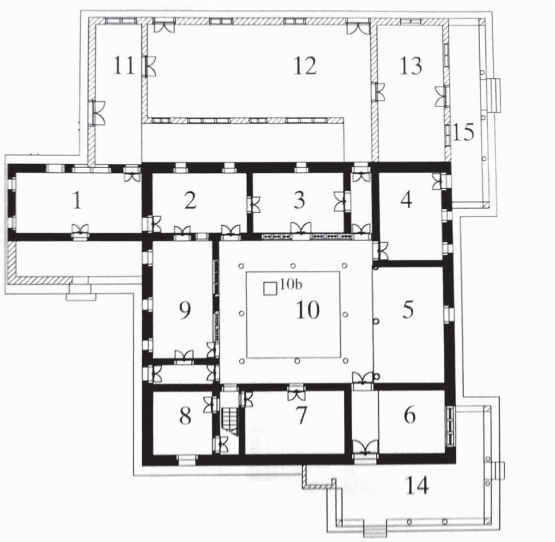


Fig. 272 Plan of a traditional courtyard house (Narippatta, kerala, India) (reprint Schildt 2004, p. 221)

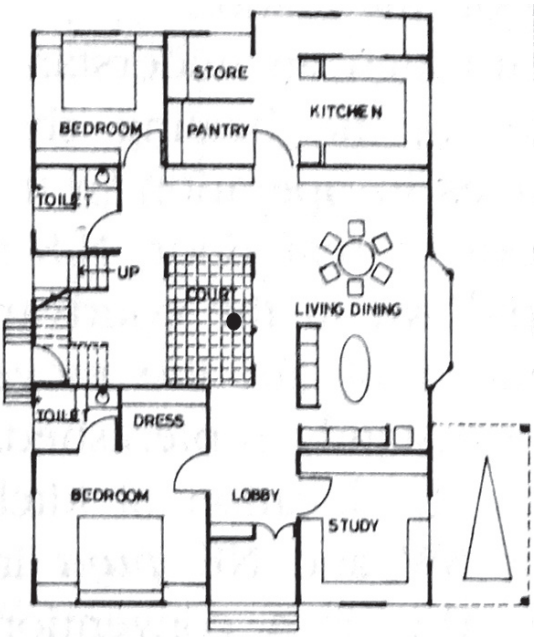


Fig. 273 A house plan approved by modern Vastu-Shastra consultants (reprint Ananth 1998, p. 45)

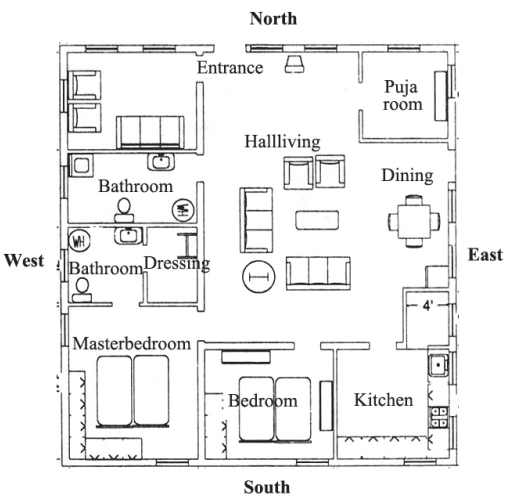


Fig. 274 A house plan approved by modern Vastu-Shastra consultants (reprint Babu 2007 p. 203)

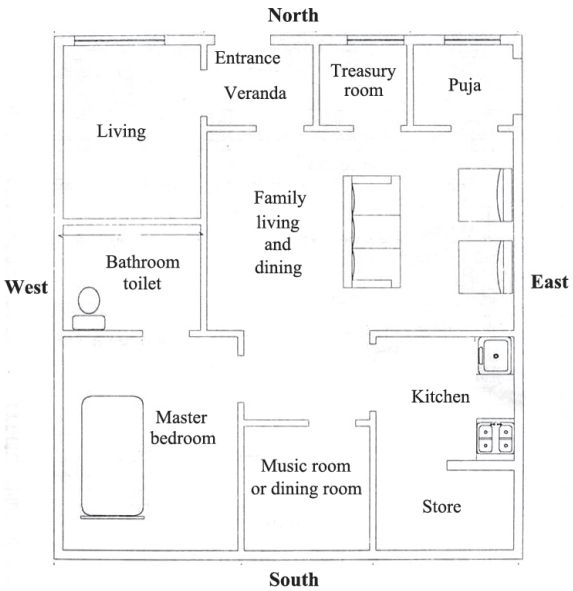


Fig. 275 A house plan approved by modern Vastu-Shastra consultants (reprint Babu 2007 p. 208)

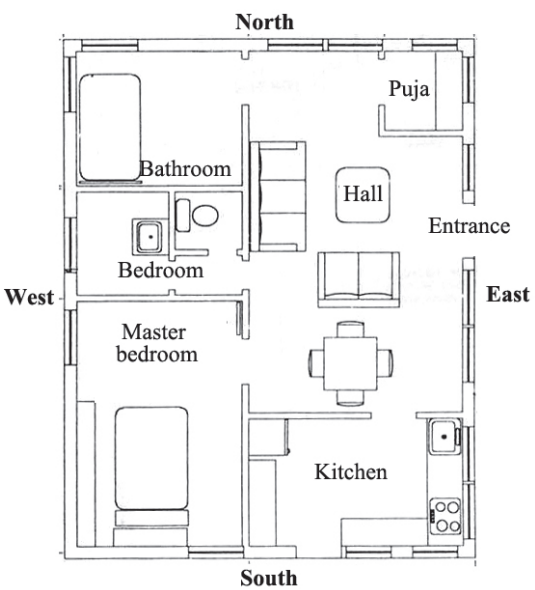


Fig. 276 A house plan approved by modern Vastu-Shastra consultants (reprint Babu 2007 p. 210)

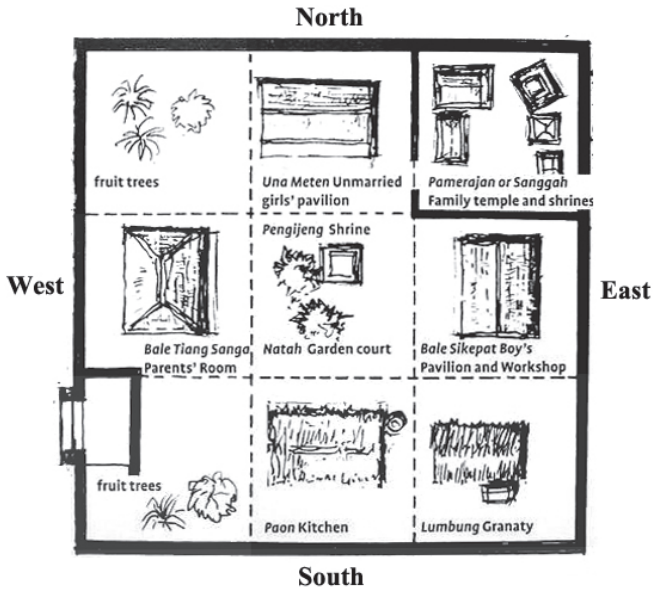


Fig. 277 The typical plan of traditional Balinese houses (reprint Oliver 2003, p. 184)

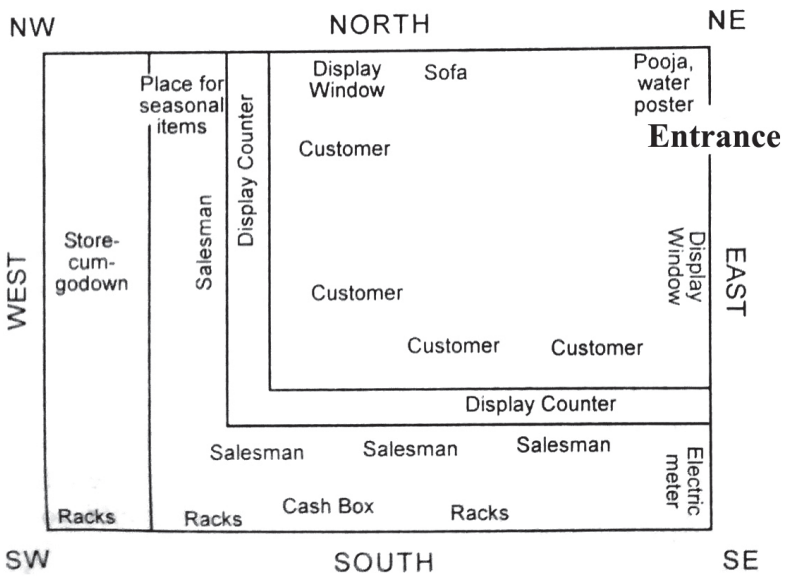


Fig. 278 The entrance door of a retail shop should be located in the northeast. (reprint Saluja 2007, p. 101)

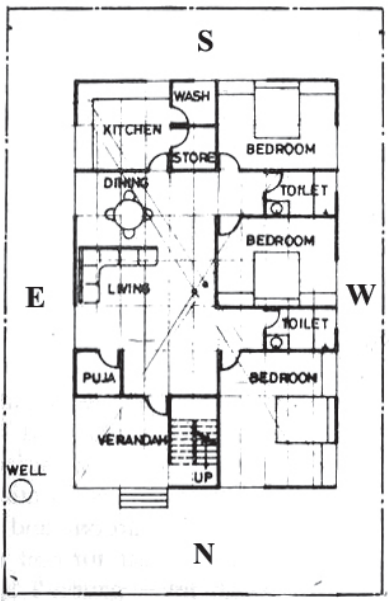


Fig. 279 A house plan approved by modern Vastu-Shastra consultants (reprint Ananth 1998, p. 63)



Fig. 280 The photo of a deceased family member hanging next to the altar of deities in the house of a Jain family (Ahemedabad, Gujarat, India) (photo author)



Fig. 281 The photo of a deceased family member hanging above a door in the house of a Hindu family (Dabhoi, Gujarat, India) (photo author)

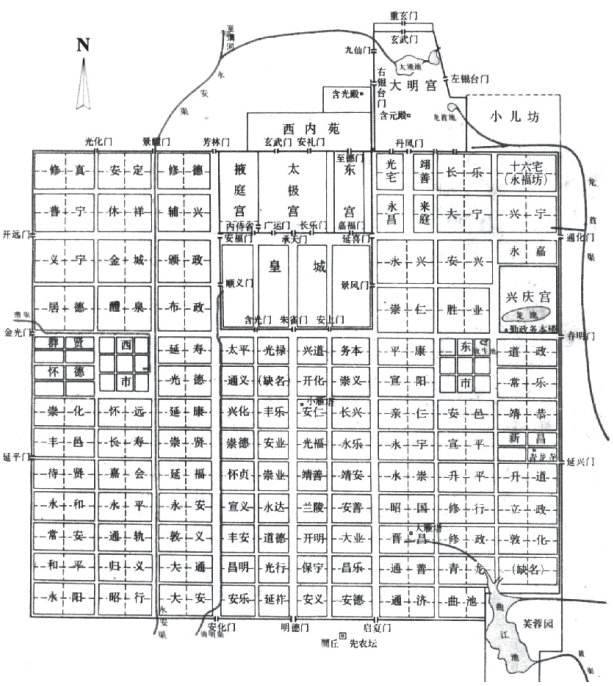


Fig. 282 Plan of ancient Chang'an City (China, 7th century) (reprint from Liu, Dun-Zhen 1987, p. 118)

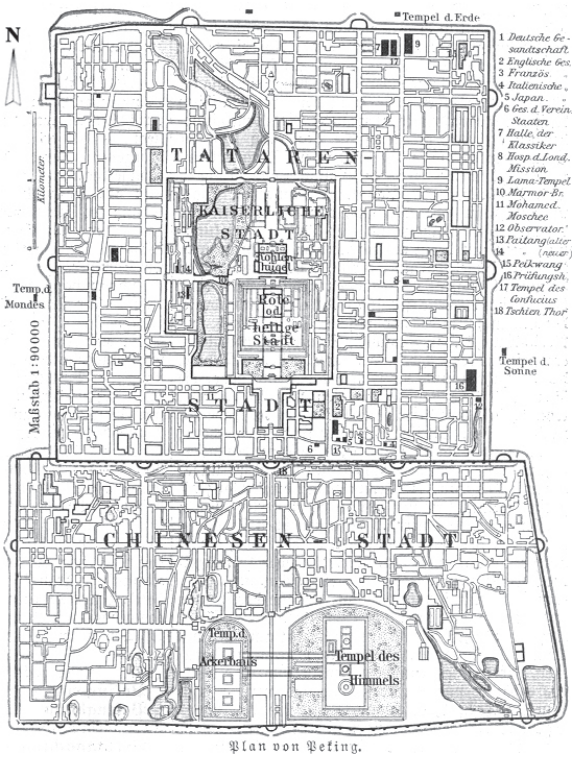


Fig. 283 Plan of Beijing in 1890s (China) (http://www.vintage-views.com/1890s-map-beijing-china-city_plan.html, accessed on 01/11/2010)

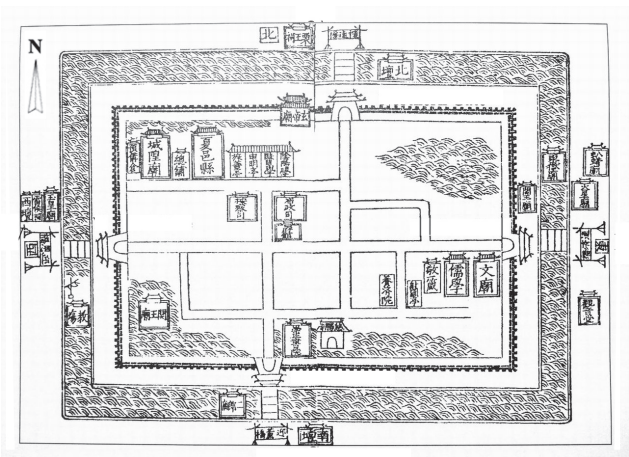


Fig. 284 Plan of Xiayi (Henan, China) (reprint from Zhang 2007, p. 47)

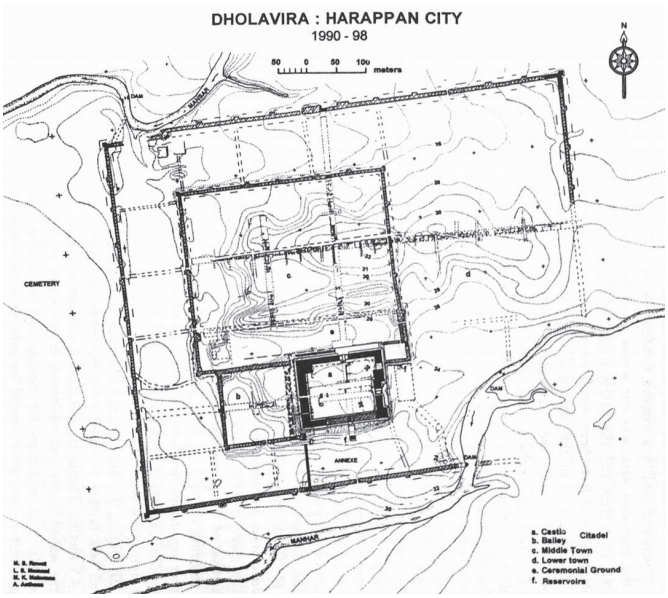


Fig. 285 Plan of ancient Dholavira (Gujarat, India, 27th-15th centuries BCE) (reprint Bisht 2000, p. 15)



Fig. 286 Plan of Dabhoi (Gujarat, India) (ISVS 4 at CEPT University, Ahemedabad)

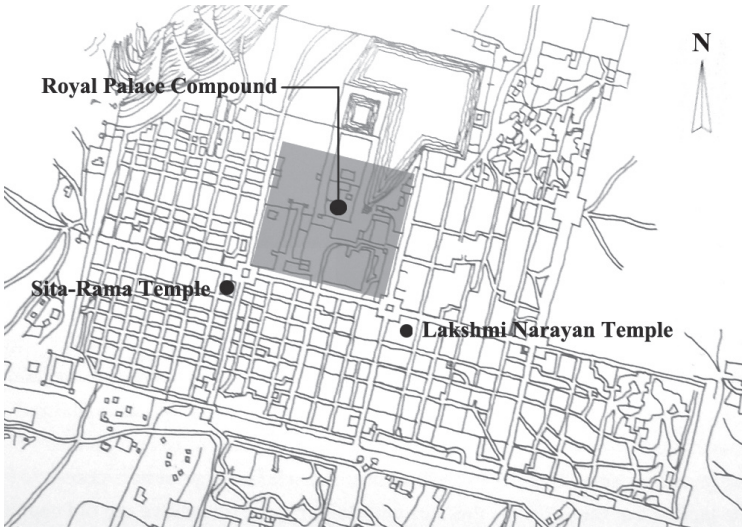


Fig. 287 Plan of Jaipur (Rajasthan, India) (adapted from Sachdev & Tillotson 2002, p. 42)



Fig. 288 Plan of Varanasi (Uttar Pradesh, India) (reprint Gutschow 2006, p. 204)

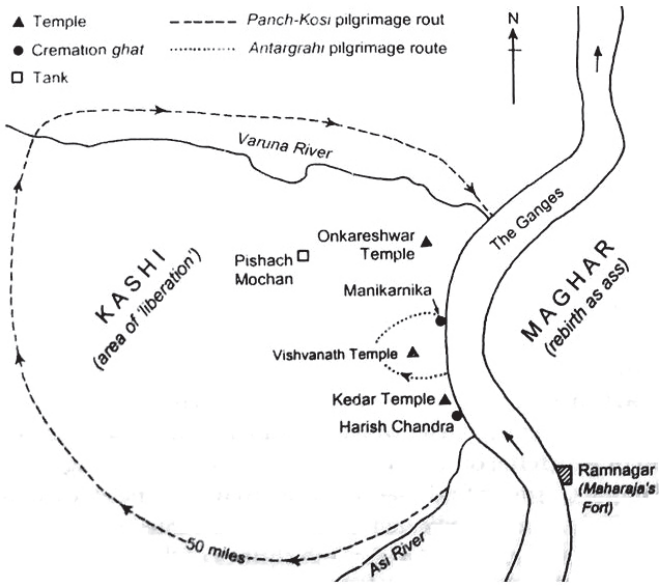


Fig. 289 The Panch-Kosi pilgrimage route in Varanasi (reprint Parry 2004, p. 81)



Fig. 290 Kashidarpana: the city map of Varanasi made by Kailasanatha Sukula in 1876 (reprint Michaels 2006, p. 133)

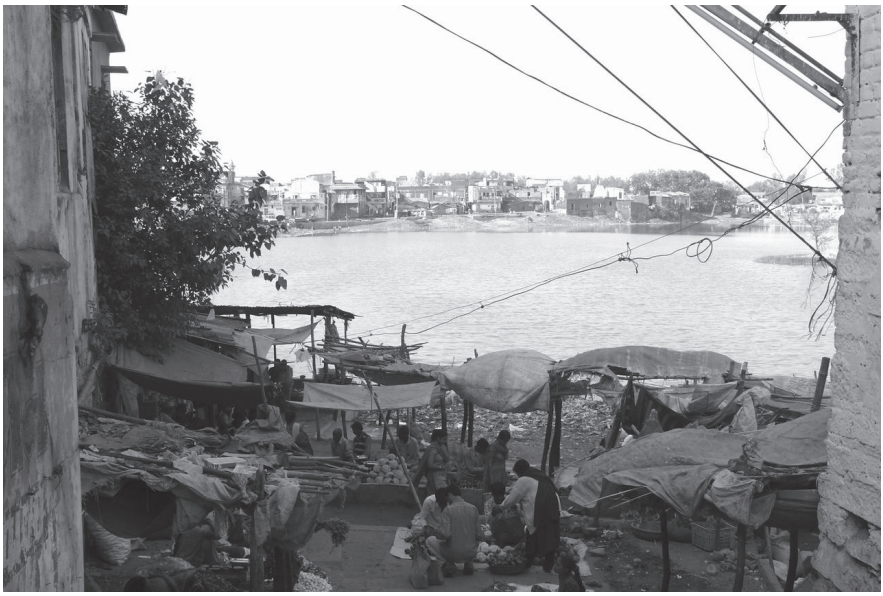


Fig. 291 The big pond or reservoir located in the northeastern part of Dabhoi (Gujarat, India) (photo author)

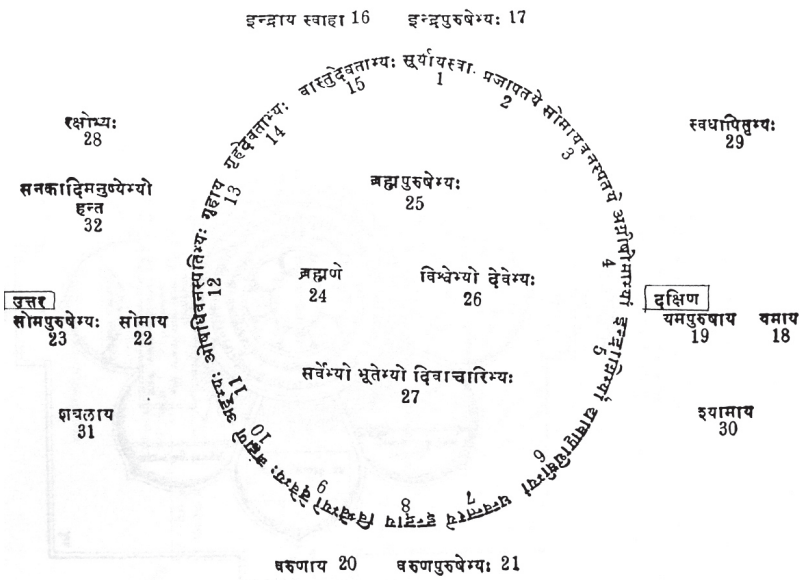


Fig. 292 The mandala applied to the domestic Maharastrian Rite (reprint Bühnemann 2007, p. 69)