The University of Sydney

Copyright in relation to this thesis*

Under the Copyright Act 1968 (several provision of which are referred to below), this thesis must be used only under the normal conditions of scholarly fair dealing for the purposes of research, criticism or review. In particular no results or conclusions should be extracted from it, nor should it be copied or closely paraphrased in whole or in part without the written consent of the author. Proper written acknowledgement should be made for any assistance obtained from this thesis.

Under Section 35(7) of the Copyright Act 1968 'the author of a literary, dramatic, musical or artistic work is the owner of any copyright subsisting in the work'. By virtue of Section 32(1) copyright 'subsists in an original literary, dramatic, musical or artistic work that is unpublished' and of which the author was an Australian citizen, an Australian protected person or a person resident in Australia.

The Act, by Section 36(1) provides: 'Subject to this Act, the copyright in a literary, dramatic, musical or artistic work is infringed by a person who, not being the owner of the copyright and without the licence of the owner of the copyright, does in Australia, or authorises the doing in Australia of, any act comprised in the copyright'.

Section 31(1)(a)(i) provides that copyright includes the exclusive right to 'reproduce the work in a material form'. Thus, copyright is infringed by a person who, not being the owner of the copyright, reproduces or authorises the reproduction of a work, or of more than a reasonable part of the work, in a material form, unless the reproduction is a fair dealing with the work 'for the purpose of research or study' as further defined in Sections 40 and 41 of the Act.

Section 51(2) provides that 'Where a manuscript, or a copy of a thesis or other similar literary work that has not been published is kept in a library of a university or other similar institution or in an archive, the copyright in the thesis or other work is not infringed by the making of a copy of the thesis or other work by or on behalf of the officer in charge of the library or archives if the copy is supplied to a person who satisfies an authorized officer of the library or archives that he requires the copy for the purpose of research or study'.

*'Thesis' includes 'treatise', dissertation and other similar productions.
TOWARDS A SCIENTIFIC UNDERSTANDING
OF FENGSHUI:
THE BURIAL CLASSIC OF QING WU
ESQUIRE, SECRETLY PASSED DOWN
WATER DRAGON CLASSIC AND TWENTY
FOUR DIFFICULT PROBLEMS

Michael John Paton

A thesis submitted in fulfilment
of the requirements for the degree of
Doctor of Philosophy

Department of East Asian Studies

University of Sydney

DECEMBER, 1995
Abstract

Translations of the fengshui texts: The Burial Classic of Qing Wu Esquire, the Secretly Passed down Water Dragon Classic and the Twenty Four Difficult Problems are undertaken to provide with two previously translated texts, Guo Pu's Book of Burial Rooted in Antiquity and the Yellow Emperor's Classic of Siting, a more readily accessible body of knowledge on the concepts of the Form school of fengshui.

These translations are used as a basis for an attempt to gain an understanding of how what has been considered a superstitious system could have such a marked aesthetic effect on man-made forms in pre-modern China. Firstly, the texts are analysed to see what conceptual changes occurred over time. There is then a comparison of the ideas on the energy of the land found in the texts and those of modern geological theory, especially in relation to gravitational and magnetic field. Finally there is a general discussion of the relationship between the principles found in the texts and the history and philosophy of science.

It is found that even though the original texts have as their basis the decidedly unscientific belief in the nourishment of the spirits of the dead, there is a certain rationality to the theories of siting which indicates a certain amount of objective observation of the surrounding countryside. However, this objectivity seems to be lost over time as theory seems to be used to create observation rather than vice versa. There are some interesting parallels with modern geological theory but these are tenuous. Fengshui of the Form school plays a role as a pre-modern attempt to understand the energy of the land and its aesthetic component can be perhaps best understood in terms of the aesthetics of correlation.
This thesis is dedicated to the memory of my brother, the late

William Stanley Paton

whose erudition and scholastic nature inspired me to contemplate this study.
Acknowledgements

I would like to express my heartfelt gratitude to my principal supervisor, Associate Professor Mabel Lee, for her friendship and for the many years she has put into guiding me through the vagaries of classical Chinese and the possible conceptual meanings of the different facets of fengshui as indicated by the texts. I would also like to thank my co-supervisors: Dr. Liu Weiping, who helped me with the translation of the *Burial Classic of Qing Wu Esquire*, and Bi Xiyan (Vivian), with whom I spent many fruitful hours discussing the translations of the *Twenty Four Difficult Problems* and the *Secretly Passed down Water Dragon Classic*. This thesis would not have been possible without their wholehearted assistance.

Sincere thanks are also extended to Dr. Brian Bourke of the International Students Centre at the University of New South Wales for allowing me access to the Centre's scanner to facilitate the copying of the hundreds of diagrams which are integral to the *Water Dragon Classic* onto computer disc. I am also grateful to my colleague, Ms. Helen Page, the Head of the Department of English for Academic Purposes, University of New South Wales, for understanding the valid if tangential relationship between my research and my work and thus allowing me some flexibility in my hours of work to enable me to pursue my studies.

Last but by no means least I would like to thank my family: my 'offsider', Lisa Mary Vanderhorst, and my parents Alf and Nancy Paton, for their love, support and encouragement through the years it has taken to complete this thesis.
Table of Contents

Abstract ............................................................................................................. i
Dedication........................................................................................................ ii
Acknowledgements ........................................................................................ iii
Table of Contents ............................................................................................ iv
Chapter 1 ........................................................................................................... 1
    Introduction .................................................................................................. 1
    Purpose of Thesis ......................................................................................... 1
    Definition of Terms .................................................................................... 5
Chapter 2 .......................................................................................................... 13
    Review of the Literature ............................................................................. 13
    Important Historical Texts ......................................................................... 13
    Cultural and Sociological Commentaries ................................................ 16
    Architecture ............................................................................................... 20
    Fengshui and the History and Philosophy of Science ............................. 23
    Notes on Translation ................................................................................... 29
Chapter 3 .......................................................................................................... 32
    Burial Classic of Qing Wu Esquire ........................................................... 32
    Qing Wu - Postscript ................................................................................ 43
    The Classic of Burial - Chapter 1 ............................................................. 44
Chapter 4 .......................................................................................................... 45
    The Secretly Passed Down Water Dragon Classic ..................................... 45
    Preface to the Secretly Passed down Water Dragon Classic .................... 45
    Foreword to the Secretly Passed down Water Dragon Classic ................ 48
    The Secretly Passed Down Water Dragon Classic
        Chapter 1 ............................................................................................... 52
        General Discussion ............................................................................... 52
        Discussion on the Subtle Movements in the
        Machinations of Qi ................................................................................ 54
        The Ballad of the Natural Water Method .............................................. 56
        Eighteen Patterns and their Maps ......................................................... 57
    The Secretly Passed down Water Dragon Classic
        Chapter 2 ............................................................................................... 110
        General Discussion .............................................................................. 110
        Water Pincer Prose of Guo Jingchun ................................................... 111
        Star Seal Section ................................................................................... 113
The Secretly Passed down Water Dragon Classic

Chapter 3 ................................................................. 115
   General Discussion............................................. 115
   Theory of the Pictographic Patterns of Water and
   Reeds .................................................................. 116

The Secretly Passed down Water Dragon Classic

Chapter 4 ................................................................. 132
   General Discussion............................................. 132
   Discussion of Branches and Trunks ....................... 133
   Discussion of the Five Stars ................................. 134
   Discussion of the Four Beasts ............................... 145
   Discussion of the Form of the Situation .................. 156
   Discussion of Strange Forms ................................. 168
   Discussion of Pools, Ponds, Wells and Bridges ....... 189

The Secretly Passed down Water Dragon Classic

Chapter 5 ................................................................. 193
   Foreword........................................................... 193
   General Discussion of the Original Book................ 194
   The Ballad of Seeking the Veins of the Water Dragon. 196

Chapter 5 ................................................................. 263
   Twenty Four Difficult Problems .............................. 263

Chapter 6 ................................................................. 293
   Discussion .......................................................... 293
   Comparison of the Texts ....................................... 293
   Fengshui and Modern Geological Theory ................ 302
   The Conceptual Basis of Fengshui and Science ......... 309

Chapter 7 ................................................................. 320
   Conclusion ......................................................... 320

Bibliography ............................................................. 323
Chapter 1
Introduction

Purpose of Thesis

The history of science has been entwined with that of, for want of a better word, magic. Even though there was inquiry into the logical structure of knowledge as far back as Aristotle, who concluded that all true propositions could be deduced using logic from basic concepts, up until the modern era scientific endeavour has gone hand-in-hand with what would now be called pseudo-scientific metaphysical postulation. Even as valuable a figure to scientific thought as Robert Boyle, who is praised for his quantitative experimental work into the volume of gases, the laws of which are still taught in high school science, believed that wounded wild animals would emanate an effluvia that would poison pursuing dogs and would remain in the air for a year or more.¹

One finds no exception to this in the history of scientific thought in China. One of the great Chinese sceptics, Liu Qi, of the Yuan dynasty who is considered to have 'a distinctly scientific mind'² for attempting to understand natural phenomena only in terms of their natural causes believed firmly in and was the author of a book on fengshui ³, a system for placement of either the dead or the living to ensure good fortune.

It has been maintained by Needham that the conception of fengshui has been one of a 'grossly superstitious system'⁴ which had no great impact on the history of science. However, Needham, himself, admits that it 'embodied a markedly aesthetic component, which accounts for the great beauty of the siting of so many of the forms, houses and villages throughout China'.⁵ Moreover, he states that although there has been some research into fengshui this is 'still nothing like as much as it deserves'⁶. It is for this deserved consideration and for a better understanding of this aesthetic

³風水
⁴Needham, J., op. cit. Vol. 4.1, 1962, p. 239.
⁵ibid. p. 239.
component in relation to the historical concept of the energy of the land embodied in *fengshui* that translations of three different texts on this subject have been undertaken. These translations have been set out in their entirety for two reasons. The first is in response to the criticisms of Needham’s work by Restivo who pointed out that the lack of representativeness in the selection process and the fragmentation of the texts affected their cultural understanding in the modern context. The more important purpose, however, is to form with two translations previously undertaken a comprehensive body of work on the Form School of *fengshui*. Such a work will provide a more complete picture of its concepts and hence give researchers into the history of science who lack the requisite language skills a framework by which to judge the ideas held therein. The history of science in China is, after all, nought but part of the history of an international endeavour to conceptualise the physical surroundings and *fengshui* represents an early attempt to do precisely this.

The Form School was chosen because it seems to be more observational in character as it involves description and classification of the natural landscape and thus could be considered to have a more scientific basis although there was an intuitive aspect to it. The Compass School even though it had an important impact on the practical use of the maritime compass and on the understanding of magnetism and declination in China and is obviously more theoretical in nature, seems to have been much more associated with astrological considerations of the machinations of the heavens and it has, therefore, been left for the consideration of future research.

The three texts selected for translation are *Qing Wu xiansheng zang jing* (the *Burial Classic of Qing Wu Esquire*), *Mi chuan shuilong jing* (the *Secretly Passed down Water Dragon Classic*), and *Nan jie ershisi pian* (the *Twenty Four Difficult Problems*). These were chosen because with *Ben yuan zang shu* (the *Book of Burial Rooted in Antiquity*) and *Huangdi zhai jing* (the *Yellow Emperor’s Classic of

---

3 Otherwise known as the forms and configurations school 形勢 (*xing shi*) or the mountain peaks-vital embodiment school 崖體 (*liu bian*). For a discussion of the Form and Compass Schools refer to the Review of the Literature in Chapter 2.
4 Also called the Ancestral Hall school 方位 (*fang wei*) and more recently known as the pattern-energy school 理氣 (*li qi*).
6 青島先生葬經
7 秘傳水龍經
8 諫解二十四篇
9 本原葬經
10 黃帝宅經
Siting) they form a continuum of Form School texts from the early, middle and late periods so that one could consider that they form a juxtaposition of the early and later classical thought of the Form School from the Latter Han dynasty to the Ming dynasty.

The Burial Classic of Qing Wu Esquire (Burial Classic) comes with an annotation by Wu Qinze. It considers the relationship between burial and the energy of the land in terms of the surrounding landform, the basic tenet being that burial of one's ancestor's in an area of vital energy (sheng qi) affords good fortune to one's descendants. This is supposedly a Han dynasty text. A Sui dynasty dictionary mentions Qing Wu as a fine scholar and a practitioner of the practical arts in the Han dynasty and this is reiterated by Liu Zongyuan in his Epitaph to the Esteemed Ancestor Madam Li from the State of Zhao (Bo zu bi zhaozhou Li furen mu zhiming). However, Chang Xinchang in the Comprehensive Investigation of Forged Documents (Wei shu tong kao) suggests that this classic is of forged authorship. Moreover, the two postscripts that have been included in the translation raise doubts as to the original text being of Han origin for textural reasons.

The Secretly Passed Down Water Dragon Classic (Water Dragon Classic) is a fengshui manual edited by Jiang Pingjie (circa 1600). It treats both burial and the siting of houses as being related to the flow of watercourses. The text contains five chapters with an extensive number of diagrams. These chapters could actually be considered to be five different texts, some are contemporaneous with Jiang Pingjie and some are stated to be of a considerably earlier origin. The second chapter is in fact accredited to Guo Pu, the Jin dynasty (265-420 AD) scholar who is generally recognised as the 'father' of fengshui.

The Twenty Four Difficult Problems is an extended treatise on the theories of the Form School of burial in relation to the energy of mountains and rivers written in the form of a Socratic dialogue. It is particularly interesting because of its denigration of the Compass School and of the use of fengshui in the pursuit of good fortune. Its quasi-scientific tone is perhaps a precursor to the pseudo-ecological stance that pervades

---

1 元钦仄
2 The translation 'energy' is used loosely here for qi, a discussion of the definition of which is included in the following section.
3 生气
4 柳宗元
5 Zhang Qiyun (ed.), Zhongguo Da Cidian, Zhongguo wenhuaxue yuan chubanbu, Taibei, 1969. It should be noted that unless otherwise stated references throughout this thesis are taken from this encyclopaedic dictionary.
6 郭璞, a famous poet of the Ming dynasty who turned to the study of the occult arts in the later years of his life.
7 郭璞
many modern popular treatises on fengshui. The authorship of this text is stated to be 'anonymous' and there is no indication of the era from which it may come although it is found in the late Ming dynasty (1628-1644) collection, Jin dai bi shu (Writings Forging the Mysteries) compiled by Mao Jin, and this with other textual evidence, particularly the place names used, point towards it possibly being written in the early Ming dynasty.

In this context some note should be made of the two other texts under discussion. The Book of Burial Rooted in Antiquity (Book of Burial) is seemingly a Jin dynasty (265-420 AD) text written by Guo Pu, which is even now esteemed as a type of bible or the veritable "classic" of fengshui. Like the Burial Classic of Qing Wu Esquire the Book of Burial Rooted in Antiquity is based on the burial of one's ancestors in an auspicious site according to the qi of the surrounding landform. In fact, the similarity between the two texts have led to suggestions that the Burial Classic is the 'classic' on which the Book of Burial is based; however, this idea has largely been rejected (see Chapters 2 and 3). Brief mention should be made here of the biography of Guo Pu because of his pre-eminence in the field of fengshui. He was born in Wenxi in Shanxi province and became a noted poet and renowned scholar of the antiquities. He also wrote famous commentaries on the Shan hai jing (Classic of Mountains and Seas) and the Er ya dictionary and was the first to apply astrology to individuals whereas previously it had solely been concerned with imperial affairs.

The Yellow Emperor's Classic of Siting (Classic of Siting) traces its authorship to the legendary Huangdi, regarded to be the first and greatest Daoist immortal, who traditionally reigned China from 2704 to 2595 BC. However, this use of Huangdi's name is merely to lend credence to the ideas expressed therein and the authorship is actually attributed to Wang Wei of the Liu Song dynasty (420-479 AD) although this attribution is also doubtful because of anachronistic references contained in the Classic of Siting and, thus the actual author remains unknown. This text concerns the siteming of residences of the living rather than the dead and relates more to the direction of different aspects of the landform rather than merely its shape.

---

1 Such as Ling Shuang, Xiantai fengshui tan, Ming chuang chubanshe, Xianggang, 1985. and Bai Yun Shan Ren, Kan fengshui zao ji zhai, Qian kun chubanshe, 1985.
2 汝洛至書
3 毛音 (1599-1659)
6 王徽
7 Paton, M. J. op. cit. p. (g).
The layout of this thesis is as follows. The next section of this chapter continues with definitions of the major terms used throughout the texts. These terms are integral to an understanding of the texts as a whole. Chapter 2 involves, firstly, a review of the literature on fengshui. This review is divided into an outline of important historical texts, major modern sociological and cultural studies, research undertaken in the field of architecture and studies whose focus has been on the history and philosophy of science. Chapter 2 concludes with a section on the difficulties of the translation of particular terms and how such problems have been resolved. The translations of the *Burial Classic of Qing Wu Esquire*, the *Secretly Passed Down Water Dragon Classic* and the *Twenty Four Difficult Problems* occur in Chapters 3, 4 and 5 respectively. A discussion of these texts as well as the *Book of Burial Rooted in Antiquity* and the *Yellow Emperor's Classic of Siting* and the concepts found therein is undertaken in Chapter 6. This considers firstly the texts themselves and the relationships between them with particular reference to the classification system of the different types of correlation of landform as outlined by Bennett.¹ There is then a consideration of the concepts found in the text as they relate to the history of geological thought and in terms of their parallels to modern geological research into the effect of magnetic and gravitational fields and that of underground water. This focuses on the texts translated as being early attempts to understand and put into a theoretical framework the energy of the land. Finally, there is a discussion of the conceptual basis of fengshui and its relationship with the history and philosophy of science with reference to recent criticisms of the parallelist perspective as represented by Needham and others. Here, there is also consideration of the role that aesthetic 'feeling' plays in both fengshui and in general human thought processes and the validity of correlational thought in terms of these. Chapter 7 concludes the thesis with a summary of the major ideas garnered from this research and an indication of the possible directions of future research in this field.

**Definition of Terms**

**Fengshui:** The term fengshui literally means wind and water. It has been described in English by Needham among others as 'geomancy' which the Concise Oxford Dictionary defines as being "divination from the configuration of a handful of earth or random dots"². However, on examination of the texts, such a definition does not seem to be a valid description of the concept.

---

This lack of understanding of fengshui by those external to the culture has a long history. In the nineteenth century and early twentieth century, the invading Europeans considered it an execrable superstition as it hampered the construction of railroads and negated the efficiency of straight lines so that it was described as "the greatest stumbling block to progress". Some attempted definitions to fit the esoteric nature of the concept such as "wind is what cannot be seen, water is what cannot be grasped." Others merely questioned the relationship between the term fengshui and the actual concept, eg. "The terms feng shui convey no idea of the thing meant".

One European writer was, however, able to achieve a succinct and valid definition of the term. In 1873 Eitel stated that "it is a system of superstition, supposed to teach people when and where to build a tomb or erect a house so as to insure for those concerned everlasting prosperity and happiness".

The first recorded Chinese use of the term fengshui was in the Yu li of the Qin dynasty (221-206 BC). Here it was considered to be a shortened form of the phrase cang feng de shui or 'calming the wind and obtaining water' which is a simple description of the basic methodology of fengshui. A more recent description which echoes these words can be found in the Book of Burial Rooted in Antiquity which states that "the method of burial is, first of all, to obtain water, and secondly, to store the wind".

The term fengshui has also been historically interchangeable with the terms kanyu, which de Groot has defined as the system that occupies itself with heaven and earth; dilii or the principle of the earth; dixue, the study of the earth; and dilishu, the art of the principles of the earth. The term kanyujia, or specialist in kanyu, was first

---

5藏風得水
7堪 眞
9地理
10地學
11地理達
12堪真家
mentioned by Sima Qian in the Shi ji. However, it is not known whether these were the same as the later fengshuijia or were merely diviners of astronomical phenomena.

Besides the definition of fengshui itself, a number of other basic concepts need to be considered. These are apparent in the opening lines of the Book of Burial Rooted in Antiquity by Guo Pu:

In burial one takes advantage of vital qi. When the qi of yin and yang is belched out. It ascends to become clouds, descending as rain. When the vital qi circulates in the earth, it ferments and gives life to the myriad things. Man receives his form from his parents. His basic frame obtains qi and the form he is given accepts it and harbours it there. Life is the gathering of qi. What coagulates and solidifies becomes bones which are the only remainder upon death. Therefore, in burial, qi is returned to the inner bones in order to protect the way which gives life.\(^1\)

Qi: Qi\(^2\) is obviously one of the concepts in need of definition. According to the Huai nanzhi (circa 120 BC), qi is the origin of the universe. It is a spontaneous formation that gave rise to physical shape. The heavy and stable qi coagulated to become the earth. The light and unstable qi rose to create the sky. The qi of the earth and sky met and became yin and yang. Needham defines qi as pneuma, subtle matter, matter-energy, or energy present in an organised form.\(^3\) Porkert defines it as the explicit, perceptible, concrete and structive aspect of the cosmic situation. In addition, he defines sheng qi or vital qi as the quality of energy during the yang hours of the rising sun, ie. midnight to noon. He points out that sheng qi has a quickening and invigorating influence on active enterprises.\(^4\)

Yin and Yang: The terms yin and yang\(^5\) also require some explanation. They have very early origins as the character yang appears on the oracle bones and the two characters are found together on early bronzes. Here, they simply meant the sunny (yang) and shady (yin) aspects of a mountain. It was not until the Western Zhou dynasty that the terms were used in the sense of complementary forces to describe natural phenomena.\(^6\) The Laozi of the Warring States period states that 'all things

\(^2\)气
\(^3\)op. cit., Vol. 4.1, p. 403.
\(^4\)Porkert, M., The Theoretical Foundations of Chinese Medicine, MIT Press, Cambridge, Mass., 1974, p. 62. This is nought but a cursory glance at the meaning of qi. It would be prohibitive in terms of space to delve further into its definitive meaning. Its relationship to underground water within fengshui texts should, however, be noted. Other definitions are to be found in such diverse works as Smith, R. J. & D. W. Y. Kwok (eds.), Cosmology, Ontology & Human Efficacy: Essays in Chinese Thought, University of Hawaii Press, Honolulu, 1993; Lii, Li-cheng, Tien, jen, shehui (Heaven, Man, and Society), Chong yang yen chiu yian min tse hsieh yen chiu so, Tai-pei, 1990; and Lam, Kam Chuen, The Way of Energy: mastering the Art of Internal Strength with Chi Kung Exercise, Simon & Schuster Australia, East Roseville, 1991.
\(^5\)陰陽
carry the yin and embrace the yang; the forces merge in harmony.\textsuperscript{1} Thus, the concept of yin and yang had evolved to define the complementary aspects of the world and it is in these complementary aspects that they may best be understood. There is a suggestion of polarity, a dualistic ordering of being.

Porkert has suggested a useful system of correspondences to describe the complementary associations between the two terms using scientific vocabulary. Yin corresponds to all that is structive, contractive, intrasusceptive (absorbing into the entity), centripetal, responsive, conservative and positive. Yang corresponds to all that is active, expansive, extraversive (bringing to the surface), centrifugal, aggressive, demanding and negative.\textsuperscript{2} According to the Burial Book of Guo Pu where qi gathers there will be 'a clashing of yang with a harmonising of yin', which is indicative of their nature.\textsuperscript{3}

Yang is transformed by interaction with yin and so the four seasons and the Five Phases (wu xing\textsuperscript{4}) are produced. The Five Phases are water, fire, wood, metal, and earth. Although these are based on actual observed phenomena they are again primarily metaphysical concepts which are associated with time, space, matter, the senses, colours and moods. As Suetoshi points out xing means 'being prevalent' such that they are generally principles related to the fundamental substance most analogous to each rather than actual meteorological observations.\textsuperscript{5} Thus, the phase wood is associated with spring, green and blue, and the east. Fire is summer, the south and red. Metal designates autumn, white and the west. Water is black, the north and winter. Earth, being at the centre, designates the 'dog days' and yellow. They are considered to be phases rather than elements as in the Aristotelian concept of matter because they denote the transition between the two polarities of yin and yang, defining 'energetic qualities in the course of time'.\textsuperscript{6} There are two primary cycles, one of generation and one of destruction. The cycle of generation is earth to metal to water to wood to fire and back to earth. The cycle of destruction is earth to water to fire to metal to wood and back to earth. These two primary cycles are also affected by a number of secondary cycles, two of which are outlined by Feuchtwang. One indicates that wood destroys earth but metal controls the process; metal destroys wood but fire controls the process; fire destroys metal but water controls the process; water destroys fire but earth controls the

\textsuperscript{2}Porkert, op. cit. p. 23.
\textsuperscript{3}Paton, M. J. op. cit. p. 1 (JDBS p. 1).
\textsuperscript{4}五行
\textsuperscript{6}Porkert, M., op. cit. p. 45.
process; and earth destroys water but wood controls the process. The other states that wood destroys earth but fire masks the process; metal destroys wood but water masks the process; fire destroys metal but earth masks the process; water destroys fire but wood masks the process; and earth destroys water but metal masks the process.  

This system of Five Phases in relation to the earth has as its analogue the Five Stars (or Planets) in the heavens. The Five Stars are Jupiter, the Wood star; Mars, the Fire star; Saturn, the Earth star; Venus, the Metal star; and Mercury, the Water star. With these, specific landforms would be designated to a particular planet to become its yin correlate.

The Celestial Stems and Terrestrial Branches: The cyclical counting systems of the celestial stems and terrestrial branches are also concepts basic to the understanding of texts on fengshui, particularly the later texts. However, these have created great difficulty not only in their use in this field of study but also throughout the history of Chinese science because of a basic flaw in their theoretical construct. As Pang states they give an 'example of the difficulty metaphysics encounters when confronted with science'.

The celestial stems were calendrical symbols which appeared much earlier than the five phases but later became absorbed by the more general theory such that the five phases were matched to the five directions and two celestial stems were matched to each direction. Thus, wood related to the east and to the stems, jia and yi; fire related to the south and to bing and ding; earth related to the centre and to wu and ji; metal related to the west and to geng and xin; and water related to the north and ren and gui.

The celestial stems did not pose any great problems but there was much more difficulty with the terrestrial branches. This was due to the fact that their original correspondence was to both the twelve months of the year and to the twelve directions to which the handle of the Big Dipper pointed at a particular time of the year. Thus, zi, the first of the twelve branches, corresponded to the eleventh month in which the winter solstice occurred and when the handle of the Big Dipper was pointing due north; chou, the second of the terrestrial branches, corresponded to the twelfth month when the handle of the Big Dipper was pointing east of north and so on such that each of the terrestrial

---

2Bennett, S. J. *op. cit.* p. 18.
3Pang, Pu *op. cit.* p.101.
4The ten celestial stems in traditional order beginning from the east: 甲乙丙丁戊己庚辛壬癸 (*jia, yi, bing, ding, wu, ji, geng, xin, ren, gui*).
branches corresponded to the twelve divisions of the compass. This in itself created no great difficulty but when this concept was incorporated into the more general one of the five phases, serious flaws showed in the system which were addressed but never really resolved. The difficulties were twofold: there was no relationship to the patterns of direction of the celestial stems, which began in the east whereas that of the terrestrial branches started in the north; and the terrestrial branches had no concept of and therefore could not incorporate the idea of Earth as the centre. Thus, the terrestrial branches only ever corresponded to four of the five phases. This correspondence was as follows: water corresponded to the north and to the branches zi and chou; wood corresponded to the east and to yin, mao, and chen; fire corresponded to the south and to si, wu, and wei; metal corresponded to the west and to shen, you, and xu; and water corresponded to the north again and to the branch hai.

The Nine Constellations: A concept which was also related to the Big Dipper was that of the nine constellations. These with the phase that they represented are: tan lang, the greedy wolf, wood; ju men, the great gate, earth; lu cun, the job keeper, earth; lian zhen, honest and steadfast, fire; bo jun, the broken army, metal; wen qu, the civil twist, water; wu qu, the military twist, metal; zuo fu, the left assistant, earth; and you bi, the right assistant, metal. As with the Five stars mentioned previously, each of these constellations was allocated a particular form on earth to reinforce the correspondence between earth and heaven.

The Eight Trigrams: The eight trigrams (ba gua) of the Yi jing (qian, kun, zhen, kan, gen, xun, li, and dui) also played a part in siting. As the Yellow Emperor's Classic of Siting states, 'The eight trigrams of the Yi jing and the nine palaces of the lunar calendar match the positions of man and woman.' In the Yi jing each trigram was given a name, an attribute, an image and a family relationship. Thus qian is the Creative with an attribute of strength, an image of heaven and the relationship of the father; kun is the Receptive with devotion, earth and the mother; zhen is the Arousing with incitation of movement, thunder and the first son; kan is the Abysmal with danger, water and the second son; gen is Keeping Still with rest, the mountain and the third son; xun is the Gentle with penetration, wind and wood and the first daughter; li is the Clinging with the giving of light, fire and the second daughter; and dui is the

---

1ibid. pp. 101-3. The twelve terrestrial branches in their traditional order are: 子|寅|卯|辰|巳|午|未|申|酉|戌|亥|子|  
2Bennett, S. J. op. cit. p. 19.
3八卦
4乾坤震坎艮巽兑 (qian, kun, zhen, kan, gen, xun, li, dui).
5Paton, M. J., op. cit. p. 29 (Cong shu ji xuan [CSXJ] 0175 Huang di zhai jing p. 4).
Joyous with joy, the lake and the third daughter respectively.\(^1\) More importantly in terms of siting each trigram had a directional component and was correlated to the Five Phases and four of the trigrams were also given a temporal component in relation to the seasons: With this qian is the northwest and metal; kun is the southwest and earth; zhen is the east, wood and spring; kan is the north, water and winter; gen is the northeast and earth; xun is the southeast and wood; li is the south, fire and summer; and dui is the west, metal and autumn.\(^2\) Interestingly, those four trigrams without a specific seasonal component are selected in the *Yellow Emperor's Classic of Siting* as being along with the celestial stems and the terrestrial branches integral parts of the twenty-four paths, a diagrammatical scheme outlined in this classic as an aid to siting.\(^3\)

**The Dragon:** Another concept that should be outlined in the context of *fengshui* is that of the dragon (long\(^4\)). As pointed out by Eberhard the dragon is one of the most complex symbols with many different connotations both mythological and cosmological and even the manifestations of the being itself are many and varied. It is a symbol of yang, the male principle, and of vigour and fertility and was the fifth creature of the Chinese zodiac. From the early Han dynasty until this century with the end of the imperial government, the dragon was also the symbol of the emperor.\(^5\) From a perusal of classical *fengshui* texts, the dragon has the general meaning of a topographical structure which implies force. This is typically in the form of mountain ranges in the earlier texts but it comes to include watercourses in later texts.

A more specific use of the dragon found in *fengshui* is as a descriptive component of the basic structural layout of a typical area used for burial as indicated by the early texts, being one of the four creatures symbolising direction. Here, it is specified as the 'blue-green' or Azure Dragon (qing long\(^6\)), the eastern component of such an area. This is the region of sunrise, rain\(^7\), and fertility. The other directional components are the White Tiger (bai hu\(^8\)), the western component which symbolises autumn and death; the Vermilion Sparrow (zhu que\(^9\)), the southern component which symbolises

---

4. 龍
6. 青龍
7. The eastern seabords of continental masses tend to have rain coming to them from the east and very seldom from the west.
8. 白虎
9. 朱雀
summer, warmth and honour; and the Dark Warrior (xuan wu), the northern component which symbolises the austerity of winter. The focus of these structural elements is the hole or node being the point at which the grave or residence should be sited. In terms of the relationship of these structural components to the Five Phases the Bai hu tong yi indicates that the Azure Dragon is wood, the White Tiger is metal, The Vermilion Sparrow is fire, the Dark Warrior is water and the centre of these is earth.²

Sand: Within this structural context, the term sha³ also occurs particularly in the later texts. Sha literally means sand but as Feuchtwang has stated in this context it could mean any structural shape in the contours of the earth including the banks of watercourses, alluvial formations and possibly even boulders.⁴ Bennet, however, goes further and relates sha particularly to the structural elements the White Tiger and the Azure Dragon.⁵ This may be true for later texts on fengshui but in considering the texts in this thesis, particularly the Water Dragon Classic, it should probably be taken as having its literal meaning.

Mingtang: The final concept that should be mentioned is the mingtang⁶ or bright hall. Feuchtwang describes this as a development of the luo shu magic square. It is considered to be an ideal hall with nine squares within it, one in the centre and the other eight surrounding it towards the eight directions. The outer lines could be divided again into twelve to represent the twelve directions and the twelve months. Thus, the progression through the directions and the months, the emperor's sacrifices and the proper course of nature were indicated by the mingtang.⁷ Another meaning according to the Tian wen zhi of the Jin shu that of the name of a star. Neither of these meanings, however, seem to fit in the context of these translations. The first meaning in particular seems to be one used in the Compass School of fengshui. A more appropriate meaning in the context of Form School texts would be the general dictionary meaning given to mingtang which is either a place where water gathers in front of a grave or a terrace in front of a grave used for worship.

---

¹玄武
³沙
⁴Feuchtwang, S., op. cit. p. 108.
⁶明堂
⁷Feuchtwang, S., op. cit. pp. 11-12.
Chapter 2
Review of the Literature

A complete review of all the literature ever written on the topic of *fengshui* would be an insurmountable task within the context of this thesis. What is proposed is that a selective review be made in terms of the purpose of this thesis. Firstly, an overview of the most important Chinese historical texts is undertaken. There is then a short discussion of the history of the general European conception of *fengshui*. This leads to an outline of the modern ideas on the validity of *fengshui*, which can be divided into cultural and sociological commentaries, architectural considerations and, most importantly to this thesis, writings which consider *fengshui* and its theoretical underpinning in terms of the history and philosophy of science.

Important Historical Texts

One of the earliest references to the idea of *fengshui* is found in the *Shi ji* where Meng Tian the builder of the great wall of China in the Qin dynasty refers to the crime of cutting through the veins of the earth although as Needham states this could merely have been a literary device of the writer of the *Shi ji*, Sima Qian.\(^1\) Another early reference to the principle underpinning *fengshui* is found in the thirty-ninth chapter of the *Guan zi* where it is stated that 'water is the blood of the earth, flowing and communicating as if sinews and veins'\(^2\). However, Needham maintains that parts of this text could be from the fourth century BC, and that it did not reach its final form until the Han dynasty, hence casting doubts on the specific date of this statement.

The traditional encyclopaedic classification of *fengshui* has been in the *shu shu*\(^3\) or practical arts. In the *Yi wen zhi* section of the *History of the Former Han*, Ban Gu (32-92 AD) mentions two books, both of which are no longer extant, the *Kanyu jin kui*\(^4\) (the *Golden Kanyu Thesaurus*) and the *Gong zhai di xing*\(^5\) (*On the Landforms of Palaces and Houses*). Ban Gu defines *xing fa*\(^6\) as the system of forms which, in general, deals with the physical manifestations which should be considered in the

---

\(^2\)ibid. Vol. 2 p. 42.
\(^3\)術數
\(^4\)堪輿金匱
\(^5\)宮宅地形
\(^6\)形法
erection of a city, city wall, dwelling or building. Gao Youqian argues that this was only one of the two types of sitting used at the time and that the two books mentioned above were actually examples of these two different types: the Kanyu jin kui being of the five phases category and the Gong zhai di xing being of the xing fa category.¹

The earliest extant text is the Burial Classic of Qing Wu Esquire, supposedly written in the Later Han dynasty although there is much evidence to indicate that this text was written much later to provide the classic to which the Burial Book Rooted in Antiquity continually refers. In the foreword to Dili zhengzong² Mao Shuiqing argues that Qing Niao³, which he considers to be a form of Qing Wu, is first mentioned in the Xuan Yuan ben ji⁴ (the Original Record of Huang Di) as being skilled in the principles of the earth. He also indicates that prior to the Six Dynasties period, an 'alchemist' of the land wrote the Xiang zhong shu⁵ (the Book on Appraisal of Tombs) and that later generations esteemed him as the ancestor. Both the Jing ji zhi section of the Jiu tang shu (the Old History of the Tang Dynasty of the Latter Jin dynasty) and the Yi wen zhi section of the Xin tang shu (the New History of the Tang Dynasty of the Song dynasty) record the Qing Wuzi san juan (the Three Volumes of Qing Wuzi) and it is postulated that this is possibly the Xiang zhong shu but it is not recorded after the Song dynasty. The Burial Classic itself, however, is found in various collections such as the Xiao shisan jing 小十三經, Yi men guang du 夷門廣贊, and Jin dai bi shu 津逮祕訣 of the Ming dynasty, Xue jin tao yuan 學津討原 of the Qing dynasty, and the twentieth century collections Gu jin tu shu ji cheng 古今圖書集成 and Cong shu ji xuan 收書集選.

The next important text in the consolidation of the theory of fengshui seems to be the Guan Shi dili zhi meng⁶ (Mr. Guan’s Enlightenments on the Principles of the Earth) by Guan Lu⁷ (209-256 AD) of the Three Dynasties period but there is again speculation as to whether the text that now exists was written at this time.⁸ However, according to the Guan Lu chuan of the San guo zhi (the History of the Three Dynasties), the concepts of the Dark Warrior, Vermilion Sparrow, White Tiger and Azure Dragon were based

---

¹Gao, Yaoqian, Zhongguo fengshui (Chinese Fengshui), Zhongguo huaqiao chuban gongsi, Beijing, 1992, pp. 53-54.
²Zhou Wenzheng, Wang Zhenju, Zhong Lin and Li Nailong, Dili zhengzong (The Orthodox School of Earth Principles), Guangxi minzhu chubanshe, Nanning, 1993.
³青鳥
⁴軒轅本紀. Xuan Yuan is another name for Huangdi.
⁵傑赫書
⁶管氏地理指蒙
⁷管轄
on Guan Lu's work. It should be noted in this context that the *Guan Lu chuan* uses *cang long* rather than *qing long* for the concept of the Azure Dragon.

The *Burial Book Rooted in Antiquity* seems to be the next major text in the refinement of the theory of *fengshui*. Again there is doubt as to its authenticity. There is also doubt as to its imputed authorship of Guo Pu (276-324 AD) of the Jin dynasty. In fact, there is no mention of this book in the autobiography of Guo Pu in the Jin dynasty history. There is also doubt as to the 'classic' on which the *Burial Book* is based. Zheng Mi of the late Yuan early Ming dynasties, the chief commentator of the *Burial Book*, suggests that this 'classic' was the *Qing nan jing* (the *Blue Bag Classic*) by Chi Songzi. It could also be the *Burial Classic of Qing Wu Esquire* but doubts as to its authenticity have lead to general rejection of this idea. There has been a suggestion that it was the *Qing nan zhong shu* (the *Central Book of the Blue Bag*) written by Guo Pu's father and teacher, Guo Gong, but the *Jin shu* (the *History of the Jin Dynasty*) states that this was accidentally burnt before Guo Pu was born. Nevertheless, the *Burial Book Rooted in Antiquity* became the major reference for later writers and Guo Pu was considered the father of *fengshui*.

As mentioned above it is deemed unnecessary in the context of this thesis to outline all of the texts written on *fengshui*. In fact, Miao Ma and Hui Du list one hundred and seven important texts on the subject written up to the time of the Republic of China. However, one other text should be considered, the *Yellow Emperor's Classic of Siting*. It is important because it seems to be the first extant text that solely considers the siting of the living as compared to the dead. Again there is some conjecture as to its origin. It has been ascribed to Wang Wei of the Liu Song dynasty by Needham but a reference to Wang Wei at the beginning of the *Classic of Siting* itself suggests a different authorship. Miao Ma and Hui Du ascribe the text to Huang Di himself, the legendary emperor who separated Heaven from Earth. This is not feasible but Seidel does put forward a possible reason by pointing out that 'the (Daoist) masters attached

---

1 Miao Ma and Hui Du, *op. cit.*
2 *Cang* has the meaning of the colour of the sky or deep green.
4 鄭隱
5 青囊經
6 赤松子
7 青囊中書
8 郭公
9 Zhou et al., *op. cit.* p. 2.
10 *op. cit.* pp. 21-32.
11 王徵

15
their teachings to Huang Di to make them acceptable to the princes as an art of government\(^1\).

What should also be mentioned here is the division from the Tang dynasty onwards of the theory of *fengshui* into two schools, the Form School and the Compass School. The Compass School was founded by Wang Ji\(^2\) of Fujian and used astrology and the trigrams of the *Yi jing* as well as the compass to determine the indications of the topography. Wang Ji is the imputed author of the *Xin jing* and the *Wen da yu lu*\(^3\) but neither of these particular texts now exist. The Form School held more to the older principles which are found in the texts outlined above. The founder was Yang Yunsong\(^4\) of Jiangxi province. His texts, such as the *Shaking Dragon Classic*\(^5\), do contain an element of astrology but there is no consideration of the compass.\(^6\) Bennet points to the writings of Ding Ruipu\(^7\) of the Qing dynasty who calls these schools the 'form and geodetic force'\(^8\) school and the 'direction and position'\(^9\) school.\(^10\) This is of particular interest because these terms occur throughout the *Twenty Four Difficult Problems* translated in this thesis.

**Cultural and Sociological Commentaries**

Before Feuchtwang (1974)\(^11\), most of the information on *fengshui* from Western sources came from colonial administrators and missionaries working in China in the nineteenth and early twentieth centuries. Feuchtwang has stated that the first report is that of Yates in 1868\(^12\) but twenty years earlier Fortune\(^13\), a botanical collector for the Horticultural Society of London, was discussing the layout of tombs in terms of 'te-le' and 'fiung shwuy'. Eitel (1873) was the only one of these early writers to devote a complete monograph to the subject but much of this work is inaccurate containing

---


\(^2\) 王俊. According to Needham he was born around 990 AD.

\(^3\) 心經 間答語錄

\(^4\) 楊筠松

\(^5\) 擇龍經


\(^7\) 丁芮樸

\(^8\) 形勢

\(^9\) 方位

\(^10\) Bennet, S. J. *op. cit.* pp. 2-3.

\(^11\) Feuchtwang, S., *op. cit.*

\(^12\) *ibid.* p. 5.

many ideas that are now considered unacceptable\(^1\) and the writings of De Groot are generally thought of as providing a more thorough analysis.\(^2\)

The research of Feuchtwang, however, is a great leap forward in the understanding of the concepts behind *fengshui*. Rather than be content with a superficial understanding, he undertook an anthropological analysis of these concepts by the consideration of twenty four different manuals of instruction in the art of *fengshui*. Eighteen of these came from the 1726 edition of the Imperial Encyclopaedia, *Gu jin tu shu ji cheng* 古今圖書集成, from its section (XVII) on Arts and Divination held in the British Museum. The other six treatises came from the Chinese library of the School of Oriental and African Studies in the University of London. As is pointed out, none of these had been translated at the time; not that Feuchtwang attempted complete translations. His work was more concerned with the underlying concepts from this large volume of work and, thus, time would have precluded any such attempt at complete translation. The translation that does occur is, like Needham, that of specific passages relevant to his thesis which was to gain an understanding of the art of placing oneself appropriately in relation to the disposition of the natural processes.

Feuchtwang’s study is of particular interest to the present thesis in that two of the twenty four manuals outlined in his bibliography, the *Burial Classic of Qing Wu Esquire* and the *Secretly Passed Down Water Dragon Classic*, have been fully translated here. The *Burial Classic* is not actually considered in the text of Feuchtwang’s thesis. There is, however, a consideration of the *Water Dragon Classic* in Part Three, *Hsing* (Forms) in the section on *yin* and *yang* under the heading of Water. Here, Feuchtwang outlines the basic ideas contained in the text with a small amount of translation and reference to five diagrams adapted from the original.\(^3\) There is also a later mention with translation of this classic in regards to the negative effect of too much wind.\(^4\) There is no attempt, however, to come to some conclusion about the author or date of this text or the authenticity or date of the *Burial Classic*.

The first to attempt a complete translation of an original text on *fengshui* was Kohut.\(^5\) He chose to examine the burial book of Guo Pu with a goal of understanding the foundations of the theory and principle of *fengshui* because it was felt that this is one

---

\(^2\) Feuchtwang, S., *op. cit.* p. 5.
\(^3\) *ibid.* pp. 129-134.
\(^4\) *ibid.* p. 139.
\(^5\) Kohut, J. M., *op. cit.* It should be noted that I became aware of this thesis as I was completing my translation of the same text. I, therefore, also translated the *Huangdi zhai jing* for my honours thesis so that it would be a valid addition to the knowledge.
of its most important texts. Kohut, first of all, outlines the meaning of *fengshui* in its historical context and proceeds to discuss the history of both the text and Guo Pu himself. With this as a basis the translation is undertaken. What should be noted particularly is the methodological structure used in this context. Small sections of the original Chinese text are set out with their English translation written immediately underneath. The meaning is then discussed in some detail. The result is quite successful but a fluent reading of the translation as a whole is very difficult because of the discussion in between. For this reason and because of the sheer bulk of the texts translated in the present thesis, it was felt that such discussion of the translation should be done either as footnotes where pertinent or in a separate chapter. It is realised that such a structural methodology of translation also has its pitfalls but the translation of the texts as a whole and fluency in reading these translations was a major consideration in overcoming the criticism of fragmentary translation put forward by Restivo. The size of the translations as a whole also precluded the addition of the original Chinese texts.

Since the modern pioneering work of Feuchtwang and Kohut, *fengshui* seems to have become somewhat more popular throughout China with the recent relaxation of the dialectical materialist cultural mindset, in Hong Kong, all over south east Asia particularly where there are concentrations of Chinese and even in Australia where "feng shooee" has been heard of if not understood by a large amount of the population. What has been indicative of this rise in popularity is the number of texts that have been published recently on this subject. These have come in the form of magazine articles and books but most have been populist texts pandering to the desire to alter one's fate.

The recent interest shown by mainland Chinese in paranormal phenomena is seen in a number of publications on *fengshui*. One of these is even published by a science and technology publishing company.¹ According to the author, Hong Pimo, this particular study is written from two perspectives: a simple explanation of the practice and its connection with life in modern society. The book begins with an historical overview of the concept of placement in Chinese culture and lists any mention of *fengshui* in the historical records. It goes on to explain the basic principles of the concepts of the heavenly stems, earthly branches, *yin*, *yang*, the five phases, the eight trigrams, the compass, position and arrangement. Next, the set up of the contents of a house is outlined in terms of the door, stove, altar, bed, bathroom, toilet and electrical appliances. The last mentioned in this list is said to be a new idea and interestingly in relation to this thesis the electromagnetic field created by these appliances is considered. However, there is no attempt to relate this consideration to the theory of

fengshui and the worst position according to the trigrams is merely indicated. Hong then discusses the architectural concepts of design in terms of colour, building material and lighting and the relationship between internal and external form. This is followed by a discussion of what to fear in the surrounding environment in relation to watercourses, landforms and mountains. In this section diagrams and quotes are freely taken mainly without reference from the Water Dragon Classic and the Zang jing yi¹ (the Wings to the Burial Classic) although Jiang Dahong, the compiler of the Water Dragon Classic, is quoted from another of his texts, the Tian yuan wu ge (the Five Ballads on the Heavenly Principal).²

Of greatest interest, however, is the outline of the history of criticism of and opposition to fengshui which occurs at the end of the treatise. In this, the main protagonists are said to be Wang Chong³ (27-97 AD) of the Later Han dynasty as the pioneer of such criticism and Zhang Juzheng⁴ of the late sixteenth century whose basic criticism was that if man leaves everything to the principles of auspicious placement, neither science nor sociology could develop. Various Qing dynasty arguments against and negative stories about fengshui are also described but Hong comes to the conclusion that it is difficult to completely reject the basic body of knowledge contained in fengshui.

The last section in this book, which describes two recent incidents which would indicate a negation of fengshui, is of particular interest because its nine pages are exactly the same word for word without any acknowledgment, as are parts of the introductory chapter, as Miao Ma and Hui Du's book which is also published in mainland China. Miao Ma and Hui Du's work does, however, make an important contribution of its own. It contains a chronological list of what the authors consider to be the most important texts through Chinese history under the category of kanyu with their authors and the collections in which they can be found. The list commences with the Huangdi zhai jing, which is attributed here to Huangdi rather than Wang Wei as indicated by Needham⁵. The Burial Classic of Qing Wu Esquire is the second entry although the title given is the abridged form Zang jing (Burial Classic). The latter is said to be found in the collections Xiao shisan jing, Jin dai mi shu, Gu jin tu shu ji, Di men guang du, and Xue jin tao yuan and is attributed to Qing Wu with Wu Qinze as the annotator but there is no mention of the doubt as to its authorship although such doubts are noted with other texts. The Secretly Passed Down Water Dragon Classic is attributed to authors unknown with Jiang Pingjie as the compiler and editor. This work

¹商洛
²Hong op. cit. p. 299.
³王充
⁴張居正
is said to be found in the collections *Jie yue shan fang hui chao* 偃月山房匯鈔, *Zhi hai*, 指海, and *Cong shu ji cheng chu bian* 叢書集成初編. Sadly, the *Twenty Four Difficult Problems* does not rate a mention.\(^1\)

Another aspect of Miao Ma and Hui Du's book in which it differs from that previously mentioned and from the great majority of other texts is its attempt to outline the basic concepts of *fengshui* beyond the relationship between *yin*, *yang*, the five phases, the heavenly stems, the terrestrial branches and the eight trigrams. Such ideas as the dragon, the node and its selection, the difference between mountains and plains and the relationship between sand and water are explained in detail. In this explanation the lack of a sufficiently academic application inherent in Miao Ma and Hui Du's work is apparent as there is little reference to the actual historical texts although the ideas are obviously based on such texts.

However, perhaps the most interesting book to be published in mainland China in recent years in terms of the translation aspect of this thesis is the *Dili zhengzong* of Zhou Wenzheng et al.\(^2\) because it contains translations into *baihua* from the original classical Chinese with complete translations of the *Yellow Emperor's Classic of Siting* the *Book of Burial* by Guo Pu. The *Dili zhengzong* is divided into *yang* sites, sites related to houses of the living, *yin* sites, those related to the tombs of the dead, and again contains a final section with denunciations and criticisms of *fengshui* over the centuries.

**Architecture**

There have been a number of studies undertaken recently in the field of architecture which have considered different aspects of *fengshui* with differing levels of success. Many of the treatises have been merely superficial summaries of the history and basic concepts with some analysis of the use of these concepts in different building sites. An example of this is 'the Significance of Ch'i in Feng Shui'\(^3\) whose title suggests a more in depth analysis but which relates merely to a description of the use of *fengshui* in different buildings in Hong Kong. A more thorough analysis of the modern applications was presented by Teo\(^4\) who compared the work done on buildings in

---

\(^{1}\)Miao Ma and Hui Du *op. cit*. It should be noted that Miao Ma and Hui Du are both pen names and so the apparent plagiarism may be merely that of the same authors under different names.

\(^{2}\)Zhou Wenzheng et al. *op. cit*.


Singapore, Hong Kong and Sydney’s Chinatown. Comparison was also the basis of the research done by Ong\(^1\). Here, however, the basis for comparison was the planning of a site versus that of an interior in terms of the principles of and methods for divination using fengshui.

A more in depth study of the modern conceptions of fengshui in terms of architecture was that of Goh\(^2\). This was based on a number of case studies and surveys conducted in Penang, Malaysia, and a comparison with the impact of fengshui in Hong Kong. The case studies involved research into the procedures of a fengshui expert of the three principals school\(^3\) and the diagnostic methodology used on four different houses. The surveys measured the level of awareness and the opinions of the population of Georgetown, the large city situated on Penang island in relation to belief in the principles of fengshui. One survey involved door-to-door interviews of local Chinese people and the results showed that 58% held some belief in fengshui. The other survey was a mail survey of practising architects. It was found that 64% of these took fengshui into consideration in their work. Although the survey samples were small, 50 in the first survey and 25 in the second, this research gives valuable insights into the thoughts of overseas Chinese populations on fengshui in recent times.

A more rudimentary study is that of M. P. Lee.\(^4\) It is a brief outline of the history and concepts which differs from the studies above in that there is a comparison of western geomancy and fengshui. In this the author sees fengshui as being more practical because western geomancy is considered to be devoted more to astronomy, the physical energy of the earth and spiritualism, a strange claim when one takes the original texts on fengshui into account. This comparison of Western geomancy and fengshui is also reflected in the research of Chia\(^5\) whose thesis is a comparison of the relationship between the concepts of telluric geomancy, dowsing and fengshui, which are all considered to be of the same root.

---

\(^1\) Ong, S. H., Chinese Feng Shui, Bachelor of Architecture thesis, University of N.S.W., Sydney, 1986.
\(^3\) The san yuan school 三元, a part of the Compass School.
The most important studies in relation to this thesis done in the field of architecture are those of S. H. Lee\(^1\) and Stacy\(^2\).

Like the studies outlined above, that of Stacy gives the origin and describes the major concepts of fengshui. There is also similarly a description of its applications to certain sites although the choice of sites, such as the Ming tombs and the new Australian Parliament House in Canberra, indicates a different perspective. What makes this work markedly different from the above, however, is the comparison of ancient and modern insights and more importantly the analysis of fengshui at various levels of influence. The visual basis for assessing influence, or the context, is seen at the comparative level. Here, it is argued that aspect, slope, drainage, vegetation, soil, and geology are taken into consideration and thus there is an equivalence to the modern scientific rationale for considering natural systems. The philosophical/aesthetic level includes the ideas of spirit of place, intuition and mood which are incorporated into the Gaian model of life on earth. At the final level, the psychological level, Stacy asserts that scientific pursuits have had a destabilising effect because of the removal of myth and mystery from life with a consequent loss of coherence. It is argued that practitioners of fengshui attempt to establish a sense of coherence by comprehending, managing and eliciting meaning from landscape. This apparent negation of science and elevation will be considered in the discussion following the translations.

The most comprehensive study of fengshui in the field of architecture has been the research undertaken at Cornell University by the Korean scholar, Lee Sang Hae. This is a study of traditional Chinese domestic architectural theory, which he calls fengshui, and the relationship of this theoretical system to architectural planning as 'a device for ordering the environment'\(^3\). His thesis is that fengshui can be considered a 'system of divination' as Needham\(^4\) has pointed out and that in this there is an emphasis on fortune or luck but Lee argues that auspicious application actually comes from correct architectural planning which indicates an implicit logic in domestic design. This logic he sees as being particularly Chinese and he states that this must be considered from a Chinese perspective. He stresses that 'Chinese science, including fengshui, must not be explained from a Western sense of science'\(^5\). The basis of Lee's thesis is an investigation of various fengshui manuals from different dynasties from which are

\(^3\)Lee, S. H., *op. cit.* p. 2.
\(^4\) *op. cit.* vol. 2, p. 359.
outlined the nature and definition, historical development, principles and techniques, different forms and, applications of *fengshui*. A major contribution is that included in this study are a number of translations or reinterpretations of the translations of others by the author of relevant parts of some texts; however, these are by nature of their use in the thesis piecemeal and, thus, do not give the reader sufficient insight into the cultural and logical context in which they occur.

**Fengshui** and the History and Philosophy of Science

A number of the early European commentators on *fengshui* thought of it as a type of scientific endeavour. De Groot called it a quasi-science. Eitel, in particular, as has been stated, considered it a natural science and his monograph was subtitled, 'the Rudiments of Natural Science'. Even though he deplored the lack of practical and experimental investigation inherent in the 'Chinese gropings after natural science', he praised the emotional conception of a sacred reverence for nature on which the whole system of *fengshui* was based.¹ Yet as has been pointed out, Eitel's study is considered to be seriously flawed.

The first serious consideration of *fengshui* in terms of the history of science was that of Needham. In the second volume of his mammoth undertaking into the history of Chinese science he positions what he calls geomancy under the heading of the pseudo-sciences, stating quite clearly that these cannot be ignored for two reasons: they illuminate early conceptions of the universe and, moreover, some of their practices resulted in important discoveries as to the material causes of natural phenomena. Here, Needham defines *fengshui*, outlines its basic concepts, gives a brief historical overview of the development of its system of thought and indicates two advantages to come from this development. The definition chosen is that of Chatley who considers *fengshui* to be 'the art of adapting the residences of the living and the dead so as to cooperate with the local currents of the cosmic breath'². The advantages mentioned are the practical aspects of planting trees as wind breaks and having clear meandering fresh water near a house and the development of the magnetic compass from that used in *fengshui*. A footnote to this discussion gives some background to the aesthetic component to *fengshui* mentioned in the introduction. Needham compares his positive conception of the gardens of Versailles before he went to China with the negative one

¹Eitel, E. J., *op. cit.* pp. 3-5.
siting of the pagodas in China, which, it is stressed, was based on the tenets of *fengshui*.

However, there are not always such positive considerations of the effects of *fengshui*. In the section discussing the history of civil engineering in China, there is a Chinese echo of the objections of the Europeans of the nineteenth century to *fengshui* as a stumbling block to progress as it is noted that there were strong objections by its adherents to the felling of trees and quarrying of stone for the One Thousand Years Bridge in Jiangxi province in 1887.¹

In terms of geological thrust of the present thesis, however, perhaps the most poignant commentary in Needham's writings is found in his translation of the work of Cheng Sixiao² who died in 1332 AD.³ This shows that, theoretically at least, there was some understanding of the mineralisation of rocks from underground water a good two centuries before Agricola postulated the same idea in the West. Of course, both Agricola and Zheng were not quite correct in their assumption that heat was the motive force rather than the modern concept of it being pressure and evaporation. However, this marked an important step in the history of geological thought. In the context of this thesis what should be particularly noted though is that the quote from Zheng except for the line considering mineralisation is basically a description of the circulation of *qi* in the earth which would fit quite appropriately with any of the early *fengshui* texts considered in this thesis. It could be considered that the ideas of Zheng Sixiao were a natural progression from these much earlier texts.

Another Western scholar who has considered *fengshui* in terms of the history of science is Bennett.⁴ His main thrust is the arbitrary demarcation between the two schools of *fengshui*, its general philosophical assumptions and its energetics in relation to different concepts of land form. This is done with particular reference to the *Yellow Emperor's Classic of Siting*. The intention to give *fengshui* greater validity as a component of the history of Chinese science is indicated in the initial section of his paper where the inappropriate use of the word 'geomancy' to describe *fengshui* is criticised as being non-definitive. Bennett suggests the much more positive term in a scientific sense, 'astro-ecology', as more appropriate than the 'astrobiological mode of thought' put forward by Wheatley, but settles on the use of 'siting' or 'topographical siting' as capturing the essential feature of what he calls the 'science' of *fengshui*.⁵

¹ *ibid.* p. 173.
² 鄭思薰
⁴ Bennett, S. J., *op. cit.*
⁵ *ibid.* pp. 1-2.
which he had on his return. He indicates that this was because the geometrical arrangement of the gardens imprisoned nature rather than reflecting it as required in the meandering lines of fengshui.\textsuperscript{1}

In this and a later volume\textsuperscript{2} Needham goes on to elaborate on the relationship between the development of the shi\textsuperscript{3} or diviner's board the antecedent of the luopan\textsuperscript{4} or fengshui compass into the magnetic compass. The exposition of this argument is much too long and elaborate to summarise successfully here but suffice to say that Needham puts forward a very strong case for his premise. The proto-scientific basis of magnetic fengshui is indicated in that it was 'determined by an original demarcation of a field of observation, defined by imposition of the common natural philosophy, and developed partly through working deductively through various permutations of particular facts'\textsuperscript{5}. Furthermore, it is stated that magnetic declination would possibly not have been discovered in China if not for the careful observations in terms of degrees of azimuth by the experts in fengshui.\textsuperscript{6}

The relationship between fengshui and the development of other scientific disciplines is also pointed out but not as definitively as that of magnetism. The close relationship between fengshui and geography is discussed in terms of the modern Chinese word for geography, dili or literally principle of the earth. According to Needham this term was not used in its modern sense of geography until the first and second centuries AD and up until this time the concepts of fengshui and those of geography were closely related. As has been previously stated another name for an expert in fengshui was a dili jia or an expert in dili.

Another connection that Needham points to is a possible relationship between experts in fengshui and meteorology and astronomical navigation. He states that the famous expeditions of the eunuch Zhong Guan\textsuperscript{7} and Wang Jinghong\textsuperscript{8} in the early fifteenth century invariably carried with them experts in yin-yang who are postulated to be geomancers who had such tasks as weather forecasting and navigation besides their usual occupation of deciding on auspicious places and times.\textsuperscript{9} In the same volume Needham returns to the theme of architectural aesthetics and mentions the beauty of the

\textsuperscript{1}ibid. p. 361.
\textsuperscript{2}Needham, J. op. cit. Vol. 4.1, pp. 239-245.
\textsuperscript{3}式
\textsuperscript{4}羅盤
\textsuperscript{5}Needham, J. op. cit. Vol. 5.4, 1980, p. 298.
\textsuperscript{6}ibid. Vol. 3, 1959, p. 159.
\textsuperscript{7}中官
\textsuperscript{8}王景弘
siting of the pagodas in China, which, it is stressed, was based on the tenets of *fengshui*.

However, there are not always such positive considerations of the effects of *fengshui*. In the section discussing the history of civil engineering in China, there is a Chinese echo of the objections of the Europeans of the nineteenth century to *fengshui* as a stumbling block to progress as it is noted that there were strong objections by its adherents to the felling of trees and quarrying of stone for the One Thousand Years Bridge in Jiangxi province in 1887.¹

In terms of geological thrust of the present thesis, however, perhaps the most poignant commentary in Needham's writings is found in his translation of the work of Cheng Sixiao² who died in 1332 AD.³ This shows that, theoretically at least, there was some understanding of the mineralisation of rocks from underground water a good two centuries before Agricola postulated the same idea in the West. Of course, both Agricola and Zheng were not quite correct in their assumption that heat was the motive force rather than the modern concept of it being pressure and evaporation. However, this marked an important step in the history of geological thought. In the context of this thesis what should be particularly noted though is that the quote from Zheng except for the line considering mineralisation is basically a description of the circulation of *qi* in the earth which would fit quite appropriately with any of the early *fengshui* texts considered in this thesis. It could be considered that the ideas of Zheng Sixiao were a natural progression from these much earlier texts.

Another Western scholar who has considered *fengshui* in terms of the history of science is Bennet.⁴ His main thrust is the arbitrary demarcation between the two schools of *fengshui*, its general philosophical assumptions and its energetics in relation to different concepts of land form. This is done with particular reference to the *Yellow Emperor's Classic of Siting*. The intention to give *fengshui* greater validity as a component of the history of Chinese science is indicated in the initial section of his paper where the inappropriate use of the word 'geomancy' to describe *fengshui* is criticised as being non-definitive. Bennet suggests the much more positive term in a scientific sense, 'astro-ecology', as more appropriate than the 'astrobiological mode of thought' put forward by Wheatley, but settles on the use of 'siting' or 'topographical siting' as capturing the essential feature of what he calls the 'science' of *fengshui*.⁵

---

¹*ibid.* p. 173.
²鄭思喬
⁴Bennett, S. J., *op. cit.*
⁵*ibid.* pp. 1-2.
particular distinction is made between the analytical approach of the Compass School and the intuitive approach of the Form School, where the feeling of a site in relation to its topographical features, its form (xing\textsuperscript{1}) and geodetic force (shi\textsuperscript{2}), enables the determination of the flow of its cosmic energy. In this frame, a distinction is also made between the concept of qi, the energetic constitution of a site. In the more analytical approaches qi is of a more abstract nature, having both a temporal and spatial significance. From the intuitive approach, however, qi takes the form of a pneuma, the capture and coagulation of which is the basic aim. This use of the feeling of an area and the consideration of qi as a pneuma will be discussed further in Chapter 6.

Bennet also provides a useful analysis of the different concepts of land forms in the context of fengshui. These he divides into functional forms, resonance forms and sign forms. Functional forms are those which directly influence the movement of wind and water in relation to the site, the aim being to protect it from high winds and rapidly moving water. The ideal form is that which resembles an armchair whose parabolic shape sets up a concave spherical reflector to focus the energy onto the site. Resonance forms are those which resemble natural phenomena in an abstract sense and in the correlational context, therefore, have a similar function. These forms are the epitome of the 'as above, as below' concept that has imbued Chinese thinking in that the configuration of the land was decided in terms of the position of the celestial bodies and the relationship of this position to the five phases so that the site harmonised with the heavens. Sign forms also resemble natural phenomena but in an actual rather than abstract sense. The phenomena here could be anything from a watercourse resembling a reclining woman to the depiction of a character from the Chinese writing system. As the focus of the present thesis is the consideration of form in fengshui, the analysis outlined above is of particular interest and it is hypothesised that there is an historical relationship to the different type of forms with functional forms being the basis of the earlier texts and resonance and sign forms being a later theoretical manifestation. It is argued that this theoretical change away from postulations based on observation to those based on correlation made considerations of the energy of the land in terms of fengshui less scientific over time.

As has been stated earlier, fengshui has become the topic of discussion of a large number of texts by authors in China itself. One of these, Gao Youqian's Zhongguo fengshui, has particularly looked at the relationship between fengshui and the history of science in China.\textsuperscript{3} The influence on hydrology, meteorology, the discovery of

\textsuperscript{1}形
\textsuperscript{2}勢
\textsuperscript{3}Gao Youqian op. cit.
oxygen, the invention of the compass, and cartography is considered. In terms of hydrology, it is pointed out that the gorging out of flood plains by rivers results in greater and greater meanders and that the physical action of this mechanism on the side of the river where the current flows gives both potable water and a harnessable power supply. The Guo Pu chuan of the Jin shu (the History of the Jin Dynasty) is quoted to indicate that Guo Pu understood this mechanism of meandering water and the resultant rich flood plains. It is postulated from this that such an understanding of the actual causes and effects of the meandering of rivers was integrated into the basic tenets of fengshui.

Guo Pu is also quoted in the discussion of the history of meteorology. The significance of the opening lines of his Book of Burial (see page 5 above of this thesis), concerning the qi of yin and yang being exhaled, ascending to become clouds and descending as rain, is held to indicate that there was an understanding of the meteorological cycle by such writers on fengshui as early as the time of Guo Pu. It should be noted, however, that to substantiate this idea Gao postulates that the qi circulating in the earth in this context equates with underground water, an idea that seems to have no textual basis in that later in the Book of Burial it is stated that if qi 'is bounded by water, it is held' which would indicate that qi and water were considered to be two different entities.

Gao also uses textual evidence to question the general conclusion that the compass was invented in the Southern Song dynasty. He argues that the writings of the Xue xin fu by Bu Yingtian indicate that experts in fengshui were using the compass as early as the Tang dynasty.

In his consideration of the effect of fengshui on Chinese cartography, Gao describes Needham's theory that it would have been impossible for Pei Xiu (223-271) of the Western Jin dynasty who outlined the six basic rules of cartography, which had the strongest influence on cartography in China until the Qing dynasty, not to have known of and been strongly influenced by the divination plate and the compass.

Gao also uses Western sources in his assertion that an expert in fengshui was the first to discover oxygen. He bases this assertion on the Ping long ren by Ma He, a text written in either 583-586 or 756-757 AD, which is now lost but which was read by a

---

2 雪心賦
3 卜應天
4 裴秀
5 平憲謙
6 馬和
German sinologist\(^1\) who presented a paper on it entitled "The Chemical Knowledge of the Chinese in the Eighth Century" to the Russian Academy of Sciences in 1807. This indicated that the Ping long ren contained the idea that air has yin and yang qi and that if it was heated with saltpetre and bluestone yin qi would result. It also contained the idea that water also has yin qi but here it is bound tightly to yang qi and so they are very difficult to separate. It was thus theorised by the German scholar that yin qi was another word for oxygen. Gao points out that Westerners only discovered that both water and air contain oxygen in the eighteenth century. He further argues that the Ping long ren was a text on fengshui for two reasons. Firstly, at the time that the book was supposedly written the Daoist writings were comparatively few and of these none had this name. Secondly he considers that the name Ping long ren is a shortened form of the second part of the fengshui aphorism, 'a mountain dragon is easy to see, a flat dragon is difficult to recognise'\(^2\).

A number of recent authors have suggested a relationship between the modern relativistic outlook of most modern scientific and intellectual endeavours which attempt to consider the dynamic equilibrium of disparate entities within a unified organic whole, and the basic concepts of the yin-yang and five elements system on which fengshui is based. This will be considered more fully in the discussion in Chapter 6 but it is appropriate to outline the ideas of one of these authors because fengshui was mentioned in this context.

Li Zehou points to the possibility of ridiculing the mixing of natural and historical philosophy in classical Chinese philosophy yet questions such a stance by indicating the significance and value of treating heaven and humanity, nature and society and body and spirit as a unified organic whole. He considers that one of the major issues of science is to co-ordinate humanity and the environment in a "rational, dynamic equilibrium which transforms and adapts".\(^3\) Traditional Chinese medicine is said to have retained its efficacy because of this theoretical basis, particularly in terms of the theory of "meridians", a concept which has its parallel in the dragon paths of fengshui. However, Li looks on fengshui as a pseudo-theory which appears scientific but is absurd in actuality even though it shares a similar theoretical background. The basis for this consideration is not explicitly stated but seems to revolve around the valid argument that burial places of the dead being able to affect the fate of the living is an absurdity. Nevertheless, while there was an indication of the scientific as compared to

\(^1\)The transliteration of this name is Zhulisi Kelapuluote but the actual name has not been discovered as of yet.

\(^2\)平腹籍胡

far-fetched concepts and ideas contained in such traditional medical texts as the *Huangdi Neijing* in this treatise, there was no consideration of any such scientific validity for *fengshui*.

As can be understood from the review of the literature outlined above, there have only been two attempts by scholars to translate traditional texts on *fengshui* fully into a modern language and of these only one, that of Kohut, was a translation into English. Thus, it is hoped that the translations undertaken in this thesis will broaden the understanding of those who have interest in the transformations that have occurred in this particular aspect of Chinese science.

**Notes on Translation**

There are a number of problems involved with translation from one language to another. This is particularly so when the cultural basis of the two languages are markedly different and the task becomes even more difficult when there is a gap of time in terms of centuries or even millennia between the two texts. A translation under such constraints can be at best be an honest attempt at an approximation of the meaning of the original text, especially in relation to the translation of conceptual words. Those problems contained in the texts translated in this thesis are no exception and so the major ones encountered and the reasons for their translation are set out below.

The first phrase that poses a problem is that of *fengshui* itself. As pointed out in Section 1.2 of this thesis, it has been generally translated as geomancy which does not accurately describe the meaning of the concept. A direct translation of 'wind and water' would be too vague and perhaps would suggest some problem with flatulence and incontinence. As previously stated, Bennet suggests 'topographical siting' or merely 'siting' but this is too general in the context of these translations and would negate the wind and water aspect of the original concept. Thus, the transliteration *fengshui* is preferred as it provides a definitive name for the subject. Moreover, this term has become assimilated into the language of the popular culture at least in Australia although its correct pronunciation is beyond most.¹

Another concept that has become imbued into popular consciousness is *yin-yang*. In translation there have been a number of renderings of these complementary concepts.

¹A popular national women's magazine, the *Women's Weekly* (a strange name as it is a monthly periodical), includes a column on *fengshui* in each edition.
However, as Granet states, "yin and yang may be defined neither as purely logical entities nor as simple cosmogonic principles. They are neither substances nor forces nor genera".\(^1\) It is because of this vagary of meaning and again because of the common usage of the terms in Australian argot that their transliterations are used in the following translations so as to preclude any misunderstanding from a more definitive but not necessarily exact translation of the terms.

For a similar reason the transliteration of qi is used in the following translations. The definitions given by Needham and Porkert as outlined previously or the more recent 'matter-energy-vitality' used by Elvin\(^2\) are valid translations but would seem to be too unwieldy to be easily used in the translations in this thesis, so the transliteration qi, which one would suspect that most lay people would understand as the 'energy' which flows along the meridians found in acupuncture, is used to preserve fluency.

A term which has not been popularised in transliteration and so cannot be used in that way is shi\(^3\). This has come to mean force but the original meaning was topography and this is how it is used by Kohut in his translation of the Book of Burial\(^4\). However, the static quality inherent in the term topography belies the dynamic component of shi which is encountered throughout texts on fengshui. For example, the Book of Burial states that '(shi) moves perpetually according to the landform'\(^5\). Thus, for greater exactitude in translation the term 'geodetic force' was coined in an attempt to capture the apparently simultaneous static and dynamic qualities implicit in the term.

The term xue\(^6\) posed a similar problem. Literally its usual meaning is 'hole' or 'cave' and by extension the hole for a grave and this is a valid translation for those texts on fengshui dealing with burial. However, when the subject matter is not burial but the placement or siting of houses for the living a rendering of hole would seem to be stilted if not meaningless. Bennet uses the term 'lair'\(^7\) to attempt to overcome this problem but this seems inconsistent with the idea of burial even though it does relate well to the concept of the dragon. Moreover, xue is also used as the term for an acupuncture point and hence 'lair' would seem to be insufficiently all encompassing. Therefore, it was

---


\(^3\)席

\(^4\)Kohut, M., *op. cit.* p. 16.


\(^6\)穴

\(^7\)Bennet, S. J., *op. cit.* p. 11.

decided that a more appropriate translation to be used throughout the various texts would be 'node' as it suggests in a general scientific sense the end point or junction of two or more branches, which fits well with the theoretical aspect in *fengshui* of *qi* flowing in-lines and meeting at the 'node'. The conventional usage of node in botany as the place on a stem from which new growth occurs also makes node an apt translation in terms of the concept of vitalisation occurring from the correct placement of the *xue*. 
Chapter 3

Burial Classic of Qing Wu Esquire

Annotated by Jin dynasty prime minister Wu Qinze

Qing Wu was a man of the Han period who was versed in geography and the art of yin and yang. But history had lost his name. This is the Classic quoted as evidence by Guo of the Jin period.

Qing Wu’s words are simple and sparse, and indeed for later generations the work has become the basic text on yin and yang.

Mr. Guo’s quotation of the Classic was incomplete because the book was incomplete. How much of it has been lost with the passage of so many years is impossible to ascertain.

From the muddy chaos of Pan Gu (the creator of the universe) qi sprouted forth the Great Way separating yin and yang and making the pure and the turbid. Birth, old age, sickness and death, who in fact governs these?

(Qi congealed into the Kunlun mountains, a form with crude substance. As there was separation into north and south, the southern dragon is yang and pure while the northern dragon is yin and turbid. As there is a beginning, there must be an end. As there is movement, there must be rest. With beginning there is return to the end, rest and movement again. This is governed by the Kunlun mountains.)

If there is no beginning, there will be no discussion, so it is not possible that it does not exist. Auspiciousness and inauspiciousness have formed. How can they not exist?

---

1This name does not as one would expect occur in the Jin shu. Because the Jin dynasty was a foreign dynasty, this could be due to a problem of transliteration. However, a quite thorough search was undertaken in available sources into other possible names of similar sounds but this proved fruitless. This can only reinforce the idea that this text is not what it claims to be and that a fictious ‘prime minister’ was invented to lend credence to the origin of the text.

2Guo Pu.

3盘古The creator Pan Gu is described in the Wuyun linian ji by Xu Zheng (3rd century AD) as a being whose 'breath brings forth the wind and clouds'.

4大朴

5崑崙. According to the Shuo wen, shui bu the Heshui originates from beyond the Kunlun mountains. This is also mentioned in the Shi ji.
How is it hidden in existence? It is hidden in deep obscurity and is in fact related to
good and ill fortune. If one tries to put it into words it does not seem to be true. At its 
end there seems to be nothing beyond this. If it can seemingly be ignored, how can it 
be entrusted to the defectiveness of my words? The principle does not go beyond this.

(If one claims that qi one does not derive from the mountains from which it is born, then one is not 
able to discuss whether or not these nodes form. There must be a means by which qi approaches, so it 
is not possible that these nodes do not exist. The materialisation of auspiciousness and 
inauspiciousness is linked to these, so they are said to exist. How these nodes are entered can only be 
sought in whether or not a centre exists. The existence or non-existence is hidden in deep obscurity 
which is subtle and vague and cannot be perceived and depends on the key to either obtaining or not 
obtaining nodes leading to good or bad fortune. If one can clearly instruct others of this, there is still 
the fear that divulging this previously established secret does not seem to be ultimately correct. It is 
simply that my humble investigations are difficult to put into words. If it can be spoken of to 
enlighten others, then as heaven favours me with this knowledge, I must use it to awaken those who 
follow. If I do not awaken later generations, why has it been entrusted to me? I wish to state again 
what has been stressed. This art cannot be easily divulged.)

Mountains and rivers fuse together and merge. They soar up and flow, endlessly. The 
pairs of eyes seem not to exist. Alas that they are separated.

( Mountains soar with heaven’s intent to be mountains. Rivers flow and naturally join to arrive at 
river mouths. All meld to form the eyes of the nodes. In the vicinity of the eyes are the eyebrows and 
the eyelashes which signify the upper manifestations, thereby distinguishing the true nodes.)

Land which has substantial good fortune is unaffectedly natural and not oppressive. 
Looking out in all directions one can distinguish the guest and the host.
(The mingtang\textsuperscript{1} is broad and the geodetic force of the qi is not cramped. The mountains on all sides join together like the guest and host\textsuperscript{2} saluting each other with clasped hands. The respect and humility have a fixed order.)

With mountains one desires solidity. With water one desires purity. Where mountains approach and the water thus meanders, it compels high rank and abundant wealth. Where mountains stop the flow of water, it captures the king and imprisons the lord.

(An old annotation says that with mountains which are basically still, one desires motion and with water which is basically in motion, one desires stillness to compel the speedy arrival of nobility for the noble and abundance of wealth for the wealthy. This is the result of mountains approaching and water meandering. In position of power and influence the king is the greatest yet he will be captured and in rank of nobility the duke is the highest yet he will be imprisoned. This is the result of a mountain halting the flow of water.)

If the mountain pauses and the water winds, there will be a myriad of descendants. If the mountain departs and the water is straight, one will be a servant of others or live with relatives because of straitened circumstances. If water passes from west to east, there will be endless wealth. If it moves three times sideways and four times down, government posts will be filled with honour. If it has nine bends as it meanders, there is certain to be the highest official rank with interlocking layers of sand embankments.

(An old annotation says that cong ren ji shi\textsuperscript{3} refers to being a servant or slave depending on others for food and lodging. Sand embankments refer to the fact that when a prime minister goes forth, embankments of sand must be built so that there will be no rough patches that might hinder his carriage wheels. Afterwards people therefore considered sand embankments to tell a story of a prime minister.)

\textsuperscript{1}明堂 Literally the 'Bright Hall', the mingtang is considered to be a flat open area in front of a grave. It can also be a place where water gathers in front of a grave or a temple for worship in front of a grave. It is probably not applicable here but it is interesting to note that this is also the name of a star first mention of which was made in the Tianwen zhi of the Jin shu.

\textsuperscript{2}These are possibly the Azure Dragon and the White Tiger but are more likely to be the Dark Warrior and the Vermilion Sparrow.

\textsuperscript{3}從人寄食
QI is scattered when riding the wind. Where its veins meet water, it stops and is retained coiling around enriching and ennobling the land.

( Note that if it is in a place where it scatters, an official will not emerge. If it moves towards a place where it is stopped, the site of a node can be fixed. It returns to the mountain and is retained like a winding snake. Thus, the land is rich and plentiful. This is the same as Guo Pu's commentary to the Classic which says that if it is bordered by water, it stops.)

A node which is not nurtured means that the bones will decay. With a node to which (qi) does not come, the master will be completely destroyed. With a node where (qi) rises out or leaks away, the coffin will be upset and spoilt. With is a node where (qi) is captured at the back and there is a cold spring splashing, it is to be feared. Can one not be cautious?

( An old annotation says that not being nourished refers to the mountain not holding and storing (qi). Not coming means that a mountain does not face it. Rising out and leaking means that it is empty. Being captured at the back means that it is dark and shady. All these nodes cannot be used for burial.)

After one hundred years of metamorphosis and departure from form, there is a return to the true essence. The spirit enters the gate and the bones return to their origin. The auspicious qi extends an influence on ghosts and spirits which extends to human beings.¹

( When a person dies, he discards his physical form and is transformed to earth. The true qi returns to the original essence. When the spirit gathers within the grave mound and vital qi protects the withered bones, it is auspicious. There is an interaction between the qi which is favourable to man and that of the node to accumulate what is propitious and to extend it to the descendants. When Guo Pu in referring to the Classic said that ghosts and spirits affect human beings, his meaning was the same as this.)

¹This is the principle on which all yin zhai 陰宅 or siting of burial is based. It is of course untenable scientifically.
From the eastern mountains flames arise. From the western mountains clouds arise. Nodes which are auspicious and warm give continuous wealth and nobility. Or if they are contrary to this, one's descendants will be orphaned and impoverished.

(As yin and yang synchronise and water and fire interact, the two qi ferment and form nodes. Therefore, if it is auspicious and warm, one's descendants will have wealth and rank over a long period. If it cannot be like this, it is unable to be called a node.)

The barren, precipitous, rocky, eroded, isolated, cramped and oblique can produce new misfortunes and remove existing good fortune.

(An old annotation says that what does not produce foliage is called barren (tong) what is caved in and pitted is spoken of as precipitous (duan). A barren mountain is without covering; a precipitous mountain lacks qi. To be rocky means that the earth is not nourishing. To be eroded (guo) means that the geodetic force is unstable. An isolated mountain does not have a male and female component, a cramped mountain does not have a mingtang, and an oblique mountain will be inclined and not upright. A violation with these seven is able to produce new misfortune and wipe out any good fortune that has been received. Guo Pu cited the classic as evidence, particularly mentioning five which are a summary of this. Cramped and oblique are included in the five places where one does not bury.)

Where there is a continuous supply of ennobling qi, the original source has not been disrupted. The back and the front area have the protection of the host and the guest.

(An old annotation says that where the original source is not disrupted and there is a continuous flow of qi, there is a distinction between host and guest so that there is protection in front of and behind the node.)

Where water flows away and does not circulate, the exterior is narrow and the interior is broad. The continents and oceans are vast and deep without measure. Ponds, sandbanks, pools and lakes are the resting place of a true dragon and the real situation

---

1 符
2 斷
3 過
should be sought within; one should be careful not to seek beyond. If the form and force have a tendency towards winding then life will enjoy good fortune.

( An old annotation says that, in general, the oceans and the continents do not have the dragon and tiger to the left and right. It is only when one encounters ponds and lakes that there can be a returning (of qi) to the node. That the real situation should be sought within refers to treating ponds and lakes as the mingtang so that the water will circulate and not flow away and thus, life will enjoy good fortune.)

If the force halts, the form rises, in front there is a stream and behind there is a ridge, one's position will become that of a marquis or king. If the form halts, the force shrinks and at the frontal plateau there is a returning and winding, then there will be gold, grain and fine quality jade.

( If the force halts and the form rises, this is the dragon approaching to form the node and a fusion of the 3 and the 5\textsuperscript{1} to form the future. For this reason it is considered great. If there is a stream in the front and a ridge behind then (qi) stops. It also says that the form rising refers to an abundance of natural endowments\textsuperscript{2}. Where the form halts and the force contracts, the dragon does not approach to form a correct fusion. This is particularly because the form halts and thus wraps up the fusion. For this reason it is inferior. It also says, as to the restriction of the qi phenomenon, where at the frontal plateau there is a meandering such that the guest and host are shallow and deep, there is only the good fortune of gold and grain and that is all.)

When a mountain manifests nodes formed from water travelling long distances gouging at it, one must turn and look back.

( The surging of water on mountains results in nodes. The flowing water has travelled far and one must turn back and face the flow of the water to create the node.)

When the heavenly light shines down and the hundred rivers converge is where the true dragon rests. Who can discern the original mystery?

\textsuperscript{1}According to the \textit{Lang Yi chuan} of the \textit{Hou Han shu}, these are the three rectitudes and the five phases. The three rectitudes are the proper paths (dao) of heaven, earth and man.

\textsuperscript{2}In the \textit{Xuan ji shu cong} (0175 \textit{Qing Wu Xiansheng zang jing}, p. 6) version this reads 'being abundant with qi' rather than natural endowments.
(Heaven's intent is at equilibrium. The true dragon and the true node are where the myriad rivers converge to one source and unite. This is where the original mystery exists.)

Towns and people's homes like crayfish and clams. (Qi) is hidden and then manifest. How can one find its source?

(Towns in piles and pieces resembling the crayfish and the clam. The veins of qi of the plains seem as though they exist then not, are manifest then hidden, are hidden then manifest. This is why it is the original source.)¹

It can be broken and join again, depart and yet remain. Its strange shapes and different forms are as difficult to seek as a thousand pieces of gold; it is like cut lotus root connected by silken threads. The true pivot does not fall into the node. The form is difficult to grasp and quantify with confidence but by blocking the spaces and filling in the gaps, it is a creation of heaven and earth preserved for humanity so that the wise and sagely find it difficult to discuss.

(An old annotation says that the advantages and disadvantages, and the importance and unimportance of rich land can be recognised by human beings. Ennobling land is connected with the Great Creation, so it cannot be recognised by ordinary people. But land which the multitude does not like is greatly ennobling. If all men were able to recognise it, all families would be sages and all men would be like Gao² and Kui³. That this situation does not exist is the principle. That the strange forms and different shapes are as difficult to seek as a thousand pieces of gold was left to challenge the discussions of the ancient sages. To break yet continue; to depart yet remain like cut lotus roots connected by silken threads is the basic source. When investigating strange shapes and different forms the true pivot is difficult to grasp. The essential outlet of the original mystery is by deduction of the place where the true node arrives. At times there is a fissure and the outside develops a peak to cover it. Thus it is arranged by heaven and earth and consequently the wise and sagely find it difficult to discuss.)

¹In the Jin dai bi shu (p. 7) version this reads 'Male and female burial is like the crayfish, clam and towns. The deep qi of the plain seems as though it exists then does not, is manifest then hidden. Where it is damp is where the source is.'
²Gao Yao was a leader of the eastern barbarians who was made the first judge by the legendary emperor Shun who supposedly ruled around 2,200 BC.
³Kui Yizu was another official from the time of the legendary emperors, Yao and Shun.
Auspicious qi accompanies the luxuriant growth of grasses and trees. The interior and the exterior; the manifest and what is within. Sometimes it is so and sometimes it is made to be so.

(Where vital qi is abundant, it also gathers into a singular manifestation. In some cases what was originally empty and through which the wind passed now has luxuriant grasses and trees to cover its inadequacy so that the gap is not perceived. Thus there is vital qi and the grasses and trees spontaneously fill in the gap. Moreover this can be done by man.)

With 3 ridges the qi is made whole and the geodetic forces converge from all directions. If the front is screened and the back is embracing, all the auspices will arrive in their entirety.

(An old annotation says that if the qi is complete, the dragon force will not escape. If the geodetic forces converge, the mountains and water will have feeling. If the front screens, it will have the feeling of a guest. If the back is embracing, it will have the feeling of a host. Thus all good fortune will arrive in its entirety.)

Land that is of superior quality is level. Earth that is of superior quality has branches. For nodes choose a peaceful place. For water choose a distant appearance.

(An old annotation says that a peaceful place refers to the node not having a precipitous peak. A distant appearance refers to the water flowing from the original source.)

One should have absolute alignment with the yin and the yang so that there is no conflict. If there is even the smallest mistake, the error will be in the order of 1000 li.¹

¹A unit of linear measurement equivalent to approximately one third of a mile or a half of a kilometre.
(An old annotation says that according to yin-yang (theory) for the larger part nodes are chosen on the basis of left and right; the right is the yin node and the left is the yang node.)

With perfection in the art of selection, capitals may be built and provinces established. If by chance, however, it is inappropriate, the ruler thus established will be impoverished.

( An old annotation says that in burial it is auspicious if one gains the benefits of the land, and poverty will follow if the benefits of the land are lost.)

For the lands of dukes and marquises, the dragon rises to face the jade tablet\(^1\). It is small and the head is sharp. It surpasses the basic direction and is arrived at without learning.

( The basic direction is either the front, equidistant between the left and right positions or basically all of the useful directions. Another saying is that like the horse mountain it has to be in the southern direction.)

The land of the chancellor is an embroidered coffin cover. It is near the confluence of a large body of water. The nobility is without limit. It is vast, wide and level and the vital qi is beautiful.

( The embroidered coffin refers to the front-most peak being upright. Moreover if it is where a great river runs into it, the nobility will be without limit.)

The land of the outer terrace has high ridges defending the gate, like welcoming rows of garrison troops, spreading out for several li. The writing brush is a great transverse rafter which is sufficient to pass judgement on life and death.

\(^1\) Also called the tugui or earth tablet, this was an ancient Chinese instrument used to measure shadows thrown by the sun. It was made of jade and had a square base and painted top.
(An old annotation says that banner mountains are selected for their towering height to defend the gates. Garrison troops stand on guard in regulated rows to welcome and escort. Nobility is shielded all around. On the right side there is a transverse mountain. Lying along low ground, it is the pen for deciding life and death. It is necessary that this node is correct, majestic and singularly venerable. If it is not thus, it is a dark knife mountain. Therefore, it is said to be difficult to determine.)

For land of wealth and nobility, writing is inserted into the ear. Fish bags are connected in pairs. The position of geng in metal; south in fire; east in wood; and north in water is a bad technique.

(A fish bag refers to two prominent peaks, one large and one small, which are connected. Geng in metal selects vibrant surroundings and nobility is exuded. A pointed tail in fire governs medicine and shamanism. If long and lean, it is in wood. Philandery is in water which exudes licentiousness. These are miscellaneous techniques.)

Land has splendid qi when it is halted in the earth. Mountains have auspicious qi which arrives in accordance with the direction.

(Where qi is accumulated the soil is fertile and splendid. Where a mountain is beautiful, it is auspicious because the qi halts. Naturally there will be kings, dukes or high officials. For nobility, even though one selects the phenomena (wood, fire, water etc) at the front of the mountain, it is necessary that there is the beauty and auspiciousness of qi. One can only point to a mountain and speak of it if this is so.)

For the land of the scholar, the brush is pointed and fine. If the various waters do not comply, one’s fame is spread in vain.

(This brush is not as good as that of the outside terrace which can judge life and death. When attendants do not follow, it is due to a person’s inferiority of rank. Thus, the beauty and auspiciousness are unlike that of the previous and one’s fame is spread in vain and that is all.)
Land of great wealth has rounded peaks. The golden casket has money and riches which are numerous in their approach like the arrival of rivers. Where it is small and refined, there is purity and nobility. Where there is roundness, there is considerable wealth.

(An old annotation says that being like the arrival of rivers refers to the rapid approach of an occasion for celebration.)

Land of poverty is in disorder like the scattering of ants. A wise man will be fully observant as though being shown the indications.

(The pattern of the veins is scattered and in disorder, without a definite node. An annotation says that the mountain sands are scattered and in disorder and the direction is unintelligible.)

The palace of the dark and mysterious is ruled by spirits and ghosts.

(An old annotation says that auspicious land is ruled by spirits no less than by human beings.)

Burial where the grass is not cut is renowned as a robber’s burial.

(When the grass is cut and the earth cleared, an offering of wine is made to the earth spirit and then the grass is cut three times. If it is not thus, it is a robber’s burial.)

If burial reaches the tombs of the ancestors, calamity will come to the descendants.

(This means that burial cannot intrude upon the tomb of an ancestor. Good fortune will not come and misfortune will be the first to arrive.)

One grave is flourishing and abundant; ten graves are orphaned and impoverished.
Having an auspicious node and burying inauspiciously is the same as discarding the corpse. Where there is correspondance to yin and yang, there is accordance with heaven and earth.

(This is clearly verified in Guo Pu's reference to this in his annotated Burial Classic.)

Internal qi sprouts life. External qi establishes form. Both the internal and external develop to completion by interaction with wind and water. By visual examination the nature and feeling are comprehended. If these are understood, one will be able to traverse all under heaven.

(Internal qi sprouting life refers to the node being warm and hence giving birth to the myriad things. External qi establishing form refers to mountains and rivers fusing to become images. Vital qi sprouts forth from within. The image is established from without and material forms proliferate. What can be examined with the eyes are the external manifestations. To comprehend to internal nature of all that can be seen at present would require superior wisdom. The totality of what can be seen limits the extent of its internal character. There are large and small geodetic forces otherwise how would it be possible for them to penetrate and traverse the states of the southern barbarians¹ (Manmo.).)

Qing Wu - Postscript

The prime ministerial families of recent generations necessarily acclaim Guo Pu as being great. Equally many are of the faction of Qing Wuzi. Although his origin is not detailed, his ideas on obeying the dragon have become famous. Lacking from his book, moreover, there is a chapter on the bones of prime ministerial land which is also said to be written by Qing Wuzi. I am afraid that even if this is his compilation, the words are not like those of a man from the Han period. Furthermore even the

¹曼穀
annotations of prime minister Jin do not accord with history. How can we rely on it to be written by Qing Wuzi? The collection floats beyond the realm of recorded history.

The Classic of Burial - Chapter 1

The commentary says that the first Burial Classic of Qing Wu annotated by the great Jin prime minister Wu Qinze verifies Qing Wu’s name. It can be seen from reading the Jin shu that Guo Pu passed on to the Tang annals the fact that there were three chapters by Qing Wuzi. Afterwards, it was not known whether this was the true ancient book. The meaning of this volume’s writing is shallow, and the annotations seem to be almost of the same hand as the recent classics. What the guiding classic of Guo Pu’s Burial Book says is like the trunk and its branches. All are seen in this volume. Thus, the words and sentences are rather similar and fairly different. Thus, those who obtain Guo’s book in order to prove themselves are in the wrong. They also call on the writings of the Yi jing in order to eliminate the traces which are plagiarised. One cannot on this basis make a corresponding verification.

By Imperial Order - the si ku quan shu general index
Chapter 4

The Secretly Passed Down Water Dragon Classic

Preface to the Secretly Passed down Water Dragon Classic

Of the writings on the principles of the earth that Dahong passed on, only the Gui hou lu (Record of Returning to Sincerity) is the most outstanding and there are many copies in the world. Yet this water dragon classic in five chapters has certainly never been seen before. I do not know when it entered the library of Xi of Yufeng. His man wanted a heavy price to set it aside. So it was not purchased until the library changed hands. While flipping through a jumble of papers, I discovered and recognised a mysterious volume. I have often placed it in my luggage to use it for divining residences. This is the only volume in the world and I am afraid that it will consequently sink into oblivion and be lost. Moreover, much of the original book was in the wrong order with sentences omitted and characters written erroneously and with the mistaken incorporation of writers of the category of Yang Yunsong\(^1\) and Liu Bowen\(^2\). Therefore, I made corrections and wrote out another copy and returned the original to Qing He\(^3\). I once took it out and showed it to experts on the water dragon like Wang Jinguang\(^4\) and Zhang Shizhi\(^5\) who exclaimed in wonder at this singular copy and made a copy of it and left. From this you can know the value and importance of the book. I have examined the mountain dragon and water dragon according to the opinion

---

\(^1\)楊墜松 Styied Shumao, he was a specialist in the art of fengshui and an official in the court of Xi Zong in the Tang dynasty. When Huang Chao, the leader of a rebellion attacked the imperial palace, Yang cut off his hair and went to the Kunlun mountains. Afterwards he travelled the countryside using the art of the principles of the earth and became known as the gentleman who rescues one from penury. He wrote many texts on fengshui including the Classic of the Golden Case (Jin han jing), Shaking Dragon Classic (Han long jing), Profound Words of the Blue Bag (Qing nang ao yu), Uncertain Dragon Classic (Yi long jing), and Heavenly Jade Classic (Tian yu jing).

\(^2\)劉伯溫 unknown.

\(^3\)清河 This is possibly Qing He daooren, or Qing He the Daoist, another name for Huang Shilu 黃節魯.

\(^4\)王鶴光 The only mention of this name is that of an imperial inspector of the Ming dynasty whose name was Xuan Zongci but he could not be the one referred to here.

\(^5\)張式之 Styled Baoweng, he was from Wuxi in the Qing dynasty and was famous for his skill at writing. It was said that he could write standard script the size of a fly's head.
of antiquity and it was believed that (the idea of) a dragon had come from the Gong liu\textsuperscript{1} of the Book of Songs.

'If one ascends, they are at the peak. Moreover, one ascends the south ridge.'

This then is the method of observing the mountain dragon.

'Behold the flowing spring becomes meagre and comes to an end.'

This is the method of observing the water dragon.

However, in deciding on the middle of the area one matches a 'gradual rise' to 'look down', which indicates that these are the shallow theories of latter men who mixed everything together and that these do not come from the ancient theories. How can these be considered to be the first observations of Da Hong?

The only possibility is that the ancient method has not been passed down and that all the records of history consider this method to be the theory of the form school, is it not?

The method of measuring the land is wholly within discerning the form. Yet the form of a mountain is vexatious. When one climbs to look into the distance from a high place at layer upon layer of ridges, it is difficult to bring the distant closer (to observe it better). Even with a form of water which is clearly manifested upon the land as lakes with twistings and turnings for a hundred li, there will still be many considerations of the biased being correct and the pointed, round which will often fool the generation and damage the people. However, discussions of situations according to books is essentially useless. Only those who have spiritual understanding and who have exhausted themselves in bitter effort can ascend the hall and enter the profound. This is what Da Hong in the book often refers to as having knowledge with spirit and, thus, understanding the changes. Moreover, what is of utmost importance in the book is the three principals\textsuperscript{2} and the nine palaces\textsuperscript{3}. I had sought the method of the intention of the heavenly principal\textsuperscript{4} for several decades and still had not found a good copy until now. So I knew that there was much of the theory of Da Hong

\textsuperscript{1}公劉
\textsuperscript{2}Heaven, earth and man. Daoists also call this the san guan or three officials.
\textsuperscript{3}Here these would be the nine ares of the mingtang as compared to the more usual meaning of the nine areas of the heavens.
\textsuperscript{4}The heavenly principal is the principal qi of heaven.
that had not been passed down. Da Hong associated mostly with the famous gentlemen of Yunjian, Chen and Xia. Among all the books there was nothing that was not pried into by him. The different methods of divination such as guxu, dunjia, zhanzhen, and houqi even down to qiaoguan and jici were all essentially examined. Moreover, he was also able to disappear and fly away. Therefore, the world speaks of when Yu Si arose at Shaoxing he desired to work together with Da Hong and securely locked him in a solid room. One evening Da Hong disappeared and cavalrymen were sent to the four directions but no trace could be found of him. The meaning here is that Da Hong was an intimate friend, a sensible person and a reclusive gentlemen. Moreover, I have seen The Farewell of Da Hong on his Travelling North, written by Ge Zhi of Yu Feng styled Wo Long Shan Ren who said:

"Jiangzi is a man of purpose and principle. For the sake of his work he would rather be driven by hunger and cold with the fear of unexpected horrors. He will wade the Huai and Si rivers to pass through Zou and Lu, lingering between Shanggu and Yuyang. Now the Huai and the Si are the rivers where Marquise Han once fished and it is here that he received the mystery book. The kingdoms of Zou and Lu are where the bells and drums of Confucius are still sounding and small evergreen shrubs in Confucius' native place are still thriving. Shanggu and Yuyang are the places where Geng Yan and Wu Han initiated their meritorious achievements. Jiangzi will drive his carriage in these areas and will be so touched that he must gain something."

Master Ge's words being like this seem to indicate that Dahong is a person who desires to test his talent and intends to 'throw stones' and 'stroke the grass'. This man was certainly

---

1 An old name for Songjiang county in Jiangsu province.
2 Unknown although Xia is probably Xia Chang because of the later reference.
3 The title of Zhang Guowei of the Ming dynasty.
4 Originally called Yun Zhi and styled Ruiwu, he was a man of the late Ming early Qing who came from Kunlun. and was therefore known as the man from sleeping dragon mountain.
5 This begins in Henan, runs through Anhui and empties into the sea on the Jiangsu coast.
6 Shandong.
7 The birth place of Confucius and Mencius, respectively.
8 The name of a prefecture in Hebei province now called Yi county.
9 The name of a prefecture in Hebei province.
10 Han Xin, a famous general who was considered with contempt as a young man because of his idleness until he received a book from a recluse which put him on the road to knowledge and fame.
11 Malotus japonicus.
12 The great general of the Eastern Han dynasty.
13 An official of the Eastern Han who was sent into exile at Yuyang where he became a horse trader. On his return to court he became a famous scholar.
unique and so writing books was his sparetime activity, and the study of the form school was a sparetime activity of this sparetime activity. I have recorded this and wait for the assessment of others.

Cheng Muheng\textsuperscript{1} of He city in Qianting recorded this in the twenty fourth year of Qian Long\textsuperscript{2}

**Foreword to the Secretly Passed down Water Dragon Classic**

From the misty beginnings of time, water and mountains were considered to be qian and kun\textsuperscript{3}, the two great thrones which exist simultaneously between heaven and earth; one yin and one yang, one tough and one gentle, one flow and one peak as heaven covers and earth carries. The sun creates morning and the moon creates evening. Each is responsible for a single duty. The specialists in the principles of the earth of later generations do not recognise the principles and are only aware of the mountain as a dragon but are not aware of water as a dragon. Even if there is loud chatter about the water method, they only consider the mountain as the body and water as the function as with soldiers listening to their general and a wife obeying her husband. In this the fame of the mountain is the only one to esteem and the power of water is small and deficient, thereupon, causing the land and water of the watery plains\textsuperscript{4} to be completely abandoned. The true machination of the placement of the water dragon is twisted to the absurd theories of the mountain dragon. The whole world in its vastness seems to be ignorant to this. It is not true that the idea has not been elucidated since Yang Hui\textsuperscript{5}. Indeed, did the ancients not say: "Do not ask about the dragon when you travel to the watery plains. Only look to the turning of the water and then you will find the true dragon". They also said: "If there were no dragon and tiger, then to what place would this vast area return? So from the east to the west if one merely takes the water to be a dragon, it is easy to manifest the three dukes. The clarity, fluency

---

\textsuperscript{1} 程穆衡 unknown.
\textsuperscript{2} 1744 AD.
\textsuperscript{3} The first and second trigrams of the Yi jing signifying heaven and earth or male and female.
\textsuperscript{4} This is considered to be the same concept, pingyang 平洋 that occurs in the Twenty Four Difficult Problems but here the yang is written 龍. When written in this way pingyang can also mean a flat area to the north side of a river but this meaning is much too specific in this context.
\textsuperscript{5} 楊翕 This is probably Yang Yunsong the famous geomancer from Douzhou who was an official in the Tang dynasty. Because of a rebellion by Huang Zhao in the 870s, Yang cut off his hair and fled to the Kunlun mountains and later travelled around teaching his art. He was known at the time as Mr. Save because of his penury.
and logic of these words are both visible and audible to men. Unfortunately, men of today do not investigate (the concept). As to the form and structure, special books are truly rare and in the end not thoroughly developed causing scholars to face the wall (and see nothing) and have no way of entry. Is this due to the fact that since there are certain rules of the structure of mountains and the movement of water which are finite, and considering that if men know the principle of the water dragon, they will easily grasp the machinations of the spirits and realise the mystery of the great creation, so mother nature draws the bow but does not loose the arrow in order to begrudge this secret? However, she stands high above the populace and pities those below, thus allowing this ancient secret which has not been passed down for thousands of years to emerge by accident. If one knows this secret but does not consider telling anyone, this is being unbenevolent. If one tells someone the secret but it is not the truth, this is being dishonest. I am not probing into established bad habits. I desire to grasp the reins for the sake of the later erudite scholars and be a pioneer. In accordance with this limitless record, I derive the exquisiteness and completely reveal the occult art of Master Yang so that it is opened wide and becomes widely accepted.

Place high mountains in the category of the mountain dragon and flat regions in the category of the water dragon. The methods are decidedly different. Do not be afraid to yell this out in a crazy loud voice to announce this to the knowledgeable scholars under heaven. Some will believe it. In such problems, there is always confusion yet one suddenly finds the light to clear up the confusion and the errors.

Even though I am naturally happy that this elucidation is not coincidental, it still worries me. I fear risking the punishment of yin and yang. Moreover, how dare I covet the achievements of heaven as my own contribution? When I began to pass on the method of the water dragon, I searched through documents both ancient and modern but they were vague and lacked apparent evidence. When I obtained the Jade Mirror Classic of the Chan Buddhist master, Mu Hu, and the 'One Thousand li Eyes', which are writings on the principle mechanism of entering the node, I began to have some written evidence. Soon after, I obtained several chapters of the Water Dragon Classic. I then realised that it was not true that there were no documents on the dragon method of flat regions. This was only because the first worthies valued it highly and were not willing to let it spread uncontrolled throughout the world.

Because there was no published edition and there were errors in the words and sentences, I added some annotations and commentaries and arranged it into five chapters. The first
chapter explains the connection of the great body of the moving dragon with the node and the method of taking advantage the mutual relationship between branches and trunks. The second chapter narrates the various patterns of the correspondence of the water dragon with the stars above. The third chapter indicates the comparative similarities of the categories of objects and animals that can consign meaning to the water dragon. The fourth chapter explains the crux of good and bad fortune in terms of the five stars, a correct branch and the nodal body. The fifth chapter has the same meaning as the fourth and freely refers to it. The first, third and fourth chapters were obtained from Wu Tianzhu\textsuperscript{1}. It seems that the second chapter was obtained from the family of the former eunuch of Cha Pu\textsuperscript{2}. I obtained the fifth chapter last from my district. Some have the name of the author and some do not. The words of each excel in the essential principles. When they are observed comparatively, one obtains the omissions and agreements but when they are together it is observed that in relation to the rules of the water dragon, there is none better. Scholars consider this as being the principle and use the three principals, nine palaces, Book of Changes, trigrams and taking advantage of qi as the function. If one likens it to a great craftsman, the water dragon is wood for carving and the three principals and nine palaces are the carpenter’s circle, square and marking line. If one likens it to an apothecary\textsuperscript{3}, the water dragon is the tripods, utensils, and medicines and the three principals and nine palaces are the essence, duration and degree of heating. If there is no quality material even Gong Shu\textsuperscript{4} could not put his skill into practice. If lead and the mercury are not prepared, even Bo Yang\textsuperscript{5} could not evolve to his supremacy. Therefore, the method of the intention of the heavenly principal is in reality the best, yet how can we slight this book? One cannot irresponsibly call something a classic. Because of this, it was not changed was actually concealed in a golden casket in a stone house\textsuperscript{6} and was handed down unspoil and become immortal like the Blue Bag\textsuperscript{7} and the Fox Head\textsuperscript{8}. If scholars of later generations do not have good fortune to surpass that of other men and innate cleverness, they will not come

\textsuperscript{1}Unknown.
\textsuperscript{2}Unknown.
\textsuperscript{3}Literally a 'specialist in cinnabar'.
\textsuperscript{4}公輸 A craftsman of the Spring and Autumn period famous for his skill.
\textsuperscript{5}伯陽 A minister of the legendary sage king Xun.
\textsuperscript{6}This refers to the use of a golden casket placed in a stone house to store important official documents.
\textsuperscript{7}There is no actual text with this names but the Blue Bag could refer to either the Blue Bag Classic (Qing nang jing) written by Chi Songzi of the Jin dynasty or the Central Book of the Blue Bag (Qing nang shong shu) supposedly written by Guo Gong, the father of Guo Pu, both of which have been suggested as the possible classic referred to in Guo Pu’s Book of Burial Rooted in Antiquity(Ben yuan zang shu).
\textsuperscript{8}According to Needham, Cheng Sixiao (died 1332) states in his Suonan wen ji (p. 16a) that only one Fox Head Classic (Hu shou jing) existed at that time and it was considered to be written by Guo Pu. However, Needham considers it to be no older than the beginning of the eleventh century because the Fox Head tradition is connected with western declination. Needham, J., \textit{op. cit.} Vol. 4.1, 1962, p. 308.
across this book. It is a rare treasure and of the honourable of this generation only those who are virtuous are able to face it. Do you realise that the book needs to be respected? Do you realise that the book needs to be feared?

Written by Jiang Pingjie, Dahong, of Du Ling in the Shuijing temple at Danyang\textsuperscript{1}.

\textsuperscript{1}The name of a lake in Gaochun county, Jiangsu province.
The Secretly Passed Down Water Dragon Classic
Chapter 1

Among the Clouds Jiang Pingjie, Dahong1 editor
In the Crane City Cheng Muheng, Yating proof reader

General Discussion

This chapter especially explains the principle of the branches and trunks of the water dragon. In fact consider the passage of large bodies of water as the moving dragon and call this the trunk. Consider small bodies of water such as canals and ditches as the separating borders and call them branches. The method for nodes is to seek from the branches but not from the trunks. This is like there being no true connection amidst the rise and fall of high mountains and folded ridges, yet the old dragon develops tender shoots and there begins to be a structure.

The central governing idea of this writing is to use a dragon trunk which encloses in an embrace to obtain the qi and form a situation, and to use the correct and harmonious intersection of a branch dragon to obtain the nourishment of internal qi. With this the particularity in discussions of the principles of the water dragon is beauty and completeness because even though great rivers have a winding embrace, their qi is wide and boundless and is not closely related to grave sites. It is decidedly difficult to put one's hand to it. It is necessary with this to otherwise have branching water to create the original constellation which surrounds and embraces to develop the embryo. Then the seven internal qi are produced and the veins of qi of great rivers are completely taken possession of without any remainder. This makes great land.

I have observed the famous graves of old families. There are branched waterways and small trunks in their flow from head to tail. Their form winds and folds in a thousand turns. However, if one obtains a node in the abdomen of the dragon which is complete even though there is no bordering water of the inner hall, great development is also possible. At the end of these small branches, either a simple turn of a single watercourse or the embrace of the border of two flows, which isolates the area, deepens the storage of the spiritual beauty and concentrates it. Wherever aristocratic and great families are, they always have this and it is not necessary to have an exhaustive discussion of the external

---

1蒋平阶 大鴻
situation. The strength of their good fortune is already limitless. Therefore this book is unable to be completely relied on. However, with a small trunk which does not have any branches even though the situation is great, it is necessarily so that only after a long time can one receive a response because it is difficult to develop rapidly. With a branched dragon which does not have a trunk although the effect is rapid, the qi is exhausted, easily wanes and is unable to continue far. After all, these are not as good as land which has a branch and trunk for mutual support. One can expect the effectiveness to last from sunrise to sunset and, moreover, one can hope for the favour of prosperity over time. Thus, can the significance of this book be rejected and not be investigated?

What is most important in a particular confluence of water is that meeting with beauty establishes the node. Although this is a correct view to take, necessarily desiring that this meeting with beauty enters the confluence is still a biased opinion because the subtle use of the water dragon is only in the flowing spirit which is meandering and vivid and the machinations of movement and change are naturally manifested. This goes to the front, back, left and right appropriately; the favourable and the contrary and the approach and departure accord with every direction. In general, according to my opinion whoever considers the position and the direction as the control whether they are to the right or the left, they will all be unavoidably inclined towards the correct position.

As for the method of lake and marsh dragons, this book selects completely the surrounding and gathering of a multitude of watercourses. In fact it resembles the theories of the patterns of the mountain dragon and sleeping in accordance with the position of the stars and constellations. If this is so the method of the patterns of these situations consolidate the subtleties. However, I have inspected all of the land in Wu and Chu. With the three rivers and five lakes the mighty immersions are manifold. In seeking what agrees with these patterns, I have not met one in a hundred. This, just means that one (should) penetrate these theories in order to learn their meaning and that is all. If one must follow the pictures to find the thoroughbred horse, are they not being too foolish? The essential aspect of the tributaries of lakes and marshes is that one should also deeply understand branches and trunks because a great marsh is called a great trunk, and it is necessary to seek branching water at the side to establish a node. Then afterwards one can expect the development of good fortune. If one only seeks a yang site of a large marsh, can there be a place of return for a yin grave, which would be necessarily difficult to control? In other words, the borrowing of the external sand to wrap and protect (the site) is also, in fact, of the method of branches and trunks, it having diversity in its use.
As for the effect of the water dragon, it exists completely in the eight trigrams and the three fundamentals. Rivers, lakes and marshes all converge into one. If you are not familiar with this principle even if appropriate land is obtained, you cannot escape from the idea that in seeking good fortune you conversely receive misfortune. Again these are the secrets of heaven and earth. A mind with the wisdom of a sage has passed them on but those who have not written the book are unable to know them.

The writer of this book has not set down his name. It was probably written by someone of recent times. The discussions established in each chapter unavoidably still contain vulgar opinions. I consider the theories of branches and trunks to be the primary significance of the water dragon. Therefore, these maps were chosen to be arranged as the first chapter. If one singularly sticks to these theories one by one, reality will be obscured as with a star in the Milky Way. I annotate this book to ennable what the scholar is good at.

Written by Dahong.

Discussion on the Subtle Movements in the Machinations of Qi

In the original world there was only one qi. If one examines the origins of this qi, there is nothing earlier than water. The sediment in water entwines and becomes earth. When earth and water are agitated, the water falls and the earth emerges. Mountains and rivers are thus formed. Thereupon, mountains have their observed up thrusting blue/greenness and consequently water has the force of its ripples and waves.

The Classic\(^1\) says, 'qi is the mother of water and water is the son of qi. If qi moves then water follows. If water stops then qi nourishes'. Mother and son are of the same feeling. Water follows qi like a shadow follows its form. Qi is singular. Its brimming over beyond the land is formed as water; its moving inside of the land is without form and is qi. Water is its external manifestation. Qi is its essence. The internal and external flow together. The manifestation and the essence are of one movement. Thus fate is the subtle use of the natural. Therefore, if one desires to know whether the qi of the land tends to the east or west, one can gain a rough approximation by the comings and goings of water. So to

\(^{1}\)It is not known which classic is referred to here. There is no reference to the relationship between mother and son in the Book of Burial, the Burial Classic or the Classic of Stating.
observe the movements of the mechanisms of *qi*, one must look at the water courses. Does the sighing of Confucius show that he saw the principle from its disappearance?

Yet a moving dragon must have water to help it and a stationary dragon must have water bordering it. The *qi* of a moving dragon is singularly in the water. Therefore, one examines from whence the water comes in order to know the origin of the issuance of *qi*. The *qi* of a stationary dragon also exists in the water. Therefore, one examines the water’s confluence in order to know the place where there is harmonious connection. The classic says, 'If it is bordered by water then it stops'. It also says, 'External *qi* moves laterally\(^1\), and internal *qi* stops producing'. Is it indicative of this?

Now, the *qi* of heaven and earth is nought but *yin* together with *yang*. *The Yi jing* says, "One *yin* and one *yang* are called the Way. "It also says, "*Yin* and *yang* are mutually in each other, and stillness and movement are mutually the basis. When *yin* and *yang* change in relation to each other, the myriad things are purified."

Guo Pu has said that *yang* alone will not give birth and *yin* alone will not develop. When *yin* and *yang* harmonise their virtue, one achieves the perfection of birth and development. Therefore, the upthrust of mountain veins and the flow of water veins each have *yin* and *yang*. Water is *yang*. Mountains are *yin*. The two are mutually connected and are unable to be an instant apart. The movement of the veins in the land relies on water to guide it. The termination of the veins of the land relies on water to congeal it. How is it able to both direct its movement and congeal its termination? It is because the abundant external *qi* recombines with the internal *qi*, and the oscillation between the two forms entities. This is like the achievement of a man woman coupling, thus giving birth.

*Yang* is the male. *Yin* is the female. With *yang* nurturing *yin* and *yin* containing *yang* the male and the female meet. This is the nature of the male animal and the female animal being together. Therefore, it is said, "When *yin* meets *yang*, one's luck and wealth will be enduring. When there is a clashing of *yang* with a harmonising of *yin*, the myriad things are born". This is the natural mechanism of transformation within heaven and earth.

From the overall perspective, the body of the chaotic world of prehistoric times is, in fact, at one with the body of myriad things and at one with the subtle function of the Great Extremity. From a concrete perspective, the relationship of each entity is such that each one

\(^1\)This has the meaning of moving aggressively against the normal direction.
of the myriad things is at one with and obtains the original profundity of the Great Extremity (tai ji)\(^1\). When one has knowledge of the principles of the Great Extremity, one can realise the subtlety of the mechanism of transformation. When one knows the subtleties of the mechanism of transformation, one can speak on the studies of manifestation.

The Ballad of the Natural Water Method

The water methods being great in number, it is difficult to give an exhaustive account. Let us pick up the outline to explain any vagary.

In the world there are a thousand experts that have passed on the precedents for divination. This one says auspicious and that inauspicious and it cannot be put into practice.

So with the natural water method you must remember this, sir;

There is no other that possesses feeling than the meandering.

With the approach do not desire lashing waters and the departure should not be straight.

For the lateral do not desire opposition and the oblique should not be quick.

The lateral must detour and embrace to the extent that the bend of a stream is encircling.

The approach then reaches the beginning and the departure meanders away.

When the water is clear, still and pure, there is even greater auspiciousness.

How can there be there profit in rapid drainage and waterfalls?

When the eight characters\(^2\) separate man and woman become debauched.

With a river flowing into three tributaries, one's estates will be exhausted.

Wealth will not accumulate where there is quick run off and quick flow.

Damage will be caused to the population where there is a straight approach and a straight departure.

If (the water) shoots off to the left, the eldest son will necessarily meet with disaster.

If it shoots off to the right, the younger son will receive calamity and injury.

If returning water shoots off from the centre, the second wife's son will die young.

This will sweep away the sons of the city and the descendants will be few.

If there is clashing at the centre and shooting at the flank, one becomes solitary and widowed.

\(^1\)太極
\(^2\)The eight trigrams of the Yi jing.
If the water jumps back, the people leave and wealth withdraws;
The screens are rolled up, the daughter will become a concubine and the son will live with
the relatives of his wife.
If the water is clear, there will be outstanding among men with many talents and
refinements.
If the water is muddy, sons of much stupidity are produced.
The great Yangzi is vast and rules over ten thousand hectares of farmland.
It secretly aids in degree of nobility, good fortune and food from 5 tripods.
From pools and lakes high official ranks and prime ministerial posts condense.
Deep and extensive water rules over unmatched nobility.
Emergence which is fluttering and oblique is the luck of the peach blossom.
Men and women are debauched and always break up their families;
It produces coming and going and a liking for wandering about and being dissipated.
The whole day is indulged in song with extravagance and excessiveness.
With beautiful water of an approaching flow which is winding,
There is certainly the fame of a posted scholar.
If the flow of the water departs without obstruction,
There will be wealth, abundance and high official position.
The water method is not restricted to departure and approach.
In general, there must be a winding departure yet a return.
Three windings and five turnings approach and then arrive at the node.
(The water) feels a meditative attachment and cannot tolerate to leave.
Why use the nine constellations and the eight trigrams?
The flourishing of birth and the ending of death are completely empty theories.
Here, I am narrating the true occult art.
Readers must surely be clear in their hearts.
Do not be deluded by contemporary divinations.
Having good or bad luck should be distinguished by yourself.
Eighteen Patterns and their Maps

Trunk of Water City Wall Pattern

Great rivers approach either from the south east or south west. Even though in their midst there is a place of meandering and winding, one certainly does not see a turning of the head to surround and bind. It is like the flight of the wild goose in that if there is not a slight turning and soaring of the geodetic force, it absolutely does not descend and halt. Although the geodetic force of the water is smooth flowing, in the end it is not a place where the dragon veins coagulate and gather. How could it be worthy of creating a node?

The Classic\(^1\) says that if it has bordering water, it stops. It also says that bordering water is what stops the approaching dragon. If one still does not see the water turning its head after 20 \(li\), then the place in front of the meander is that of a moving dragon.

The Classic says that a dragon descends to a flat area to the north of the river (pingyang)\(^2\) like an unrolled mat in one vast area. It is difficult to grasp. In a pingyang area water is only considered as the dragon. The winding around of the water is the moorage of the dragon body. Therefore, in general, in seeking the dragon one looks for a place with approaching water turning and surrounding.

However, when the water's path of approach is distant and the geodetic force is broad and large even though there is a place where there is a slight turning of the head and straight dragon veins bind the \(qi\) to connect with the throat, a node is still not yet formed. Only when there is a great turning and winding does \(qi\) begin to gather. However, in the end the

\(^1\)The classic here could possibly refer to that of Qing Wu which also mentions bordering water halting \(qi\).
\(^2\)平陽
form and geodetic force being broad and large is also difficult to grasp. It is necessary to seek a border of branching water to cut it. Would it not be necessarily better to have branching water inserted into the abdomen and manifesting the interior of the hall? With sand and water wrapping neither sparse nor thick, the form would be complete and solid. Only then would it be a true node. If there is no border of branching water to cut it even though it is surrounded by a great body of water, in the end the vastness can give no indications because if the geodetic force is broad, the qi will drift away and if the form is large, the qi will scatter. If the interior does not have branching water it is singularly mischievous. How can it be used to establish a node? Even if there is no great harm, it is necessarily difficult to develop good fortune.

**Trunk of Water with a Scattered Qi Pattern**

A water trunk moves obliquely seeming to have a bend yet it does not surround and embrace. Moreover there is no branching water to create the inner qi. Invariably it does not form a node.
Branching Water Intersecting the Border Pattern

To the right at the front is a single branch of a great river (the Yangzi) which moves back from the right to the left. To the right at the back is a single branch of the Yangzi which also flows from the right to the left and combines with the flow of the watercourse which moves back to the left at the front to meander and then departs.

This is called a situation where the flow of two watercourses merges into one to guide the veins. It is also said that two watercourses merging manifests a true dragon. The dragon approaches the node from the right and leans toward the left of the situation. In the centre the dragon veins are broad and large. However, it is necessary to seek branching water inserted into the abdomen and cutting the border in order to create the interior of the situation. There must be a dragon and a tiger at the front, back, left and right facing, embracing and protecting the density of the interior. Only then can a node be established.

In this situation small watercourses are inserted into the middle of the abdomen dividing the border to the left and right layer on layer intersecting and confining it with three separations and three combinations to bind the qi and connect with the throat. The dragon veins go to the outer limit of the head with nothing but proper majesty. The form and geodetic force are extremely beautiful. There is lateral approach and reception to establish the node at the front where the sand and the water wind around and embrace the area in order to greet the water which approaches from the west. With this the strength of the good fortune is very great.
In this situation, water is only received from the back. On the right side, it approaches and surrounds the Dark Warrior. Even though the water does not turn its head, at the left side at the back of the situation it meanders and departs. Therefore there is true qi. Moreover, it is wonderful that a single branch watercourse is inserted where the great watercourse departs.

Upward to the left and to the front, it bends, embraces and passes to the right and then there is reception, creating an exterior which binds. Moreover from the left to the right, a single branch of water is inserted and it separates into two limbs. One limb goes to the border at the back of the situation to manifest a dragon vein. The other goes to the front of the situation gathering water to form a pool. The sand and water collectively turn their heads to the left. This is also called a node of approaching laterally but connecting at an angle. At the front there is a small marsh which gathers water. If the node is created opposite the small marsh, it will create the fame of a posted scholar.
Water approaching from the south west is delivered to the east; water approaching from the south emerges at the north east. However, a branch of water inserted in the north east divides at the border to the left and right to create a dragon and a tiger. Sand presses from both sides horizontally at the front and the back. In the middle a branch of water is inserted horizontally a border is set up in front and to the left and right there are gold fish\(^1\). So the water tightly enfolds. The horizontal water correctly receives the approaching water and there is close protection. With three separations and three combinations the veins of \(qi\) are complete and solid.

The Classic says that water must have separation and combination. Only where there is combination can the \(qi\) be suitable for this situation. After three divisions and combinations, the water turns its head to the west. With the bending and moving rigidity or straightness is out of the question. Naturally there is no problem with wealth and nobility. If it meanders and approaches from the south east, the dragon veins are even more refined and one's fame in literary pursuits can be the most outstanding under heaven.

**Branching Water Intersecting the Water Pattern**

![Diagram of branching water pattern]

Seated below a branch of water is inserted either from the north east or north west. It meanders to the south. One path goes to the left and another to the right. Severing the border to the left and right the dragon and tiger interlock and they embrace what is seated below forming the geodetic force of the intersection and embrace of the dragon and tiger. At the end it forms the situation of 'the palm of the immortal'\(^2\) looking up to connect and

---

\(^1\) 金魚 There seems to be no trace of this as a technical term. It probably refers to water which is sufficiently slow moving and clean to allow goldfish to flourish.

\(^2\) This is the name of a cactus plant.
protect. If it greets the approaching veins to establish the node and decide the direction, then it is a node which turns to receive. If it yields to the water to establish a node and decide the direction, then it is a node which yields to the branch. If there is the sand of the dragon and the tiger embracing at the front, the beauty necessarily has a rapid effect. Both these two methods are possible. You need only observe how the back and the front respond to each other (to make a choice). If there is a distant confluence at the front which can greet it and establish the direction, it is a node which turns to receive. If at the back there is meandering water with a distant confluence or a distant mountain which manifests the beauty, it is a node which yields to the branch. Even though this geodetic force binds the Dark Warrior and bends and embraces like a bow, it certainly does not separate into pools. The outer walls of the city being complete and solid and the geodetic force of the situation being completely dense represents 100 sons and 1,000 grandsons, and the vermilion and the purple\(^1\) for the whole family. If in the north east or north west one path of water separates into pools and then departs, the power is diminished.

Meandering Water Facing the Hall Pattern

![Diagram of meandering water]

pooling

If in front of the node there is meandering water, do not ask whether there are three or five bends. It is in good order on all sides. It passes from the right to the east following the body, turns and embraces and then departs. However, behind the meandering water it separates into branches and establishes borders to create layer upon layer of dragons and tigers dividing into lines to the left and right, all turning their heads to face it as if paying obeisance or bowing with arms folded. Behind the node the branching water separates and combines into three openings and four narrowings layer upon layer to connect with the throat and bind the \(qi\) into pockets of reception. It is extremely dense with this form and

---

\(^1\)The colour of the clothes of high officials.
geodetic force. The beautiful water is complete and solid. The meandering of the approaching water manifests the beauty. The approaching veins are honourable and majestic. The dragon and the tiger protect them layer upon layer.

This represents having 100 sons and 1,000 grandsons, and in each generation there will be leading scholars, child prodigies and prime ministers. If in front of the node there is a gathering of nourishing water, there is wealth capable of matching the national treasury. If the water approaches from the left, meanders and then departs at the front of the node, the strength of the good fortune is not diminished. However, there is officialdom and nobility without wealth but it is passed on to the family unimpeachably.

**Meandering Water Facing the Hall Pattern**

![Diagram of meandering water facing the hall pattern]

In general, when observing meandering water directly approach and laterally pass the front of the node, it must be able to follow the body, turn and embrace it and then depart. Seated below there must be branching water which cuts into the border with pockets to receive the dragon veins, or either one, two or three layers must pile up and surround the front and the back of the node. Only then does it become a structural geodetic force.

The horizontal border receiving the water in front of the node should not be too broad. If it is so, the qi is washed away. It should not be too narrow. If it is so, the qi is rapid in front facing the confluence the water of which shoots like an arrow and I am afraid that there would be wounding and leakage.

In this situation the meandering water goes in one path and winds around one to make a pocket to receive the veins of qi where it is gathered and coagulates. It has a great ability to develop good fortune. However, seated below there is no water of the Dark Warrior or
great river to protect it from a distance. Therefore this is a key connection of a moving dragon but not a complete dragon. Its power as compared to that manifested by two watercourses combining is rather weak. If one obtains departing water at the back of the Dark Warrior which turns its head, meanders and then departs, naturally this is a different matter.

**Meandering Water Facing the Hall Pattern**

In front of the node exquisite water directly approaches and merges with the flow of a horizontal watercourse approaching from the right. It goes back to the left, follows the body, turns, embraces and surrounds the Dark Warrior. However, it also turns its head, looks to the distant north east and flows away. When it approaches, it meanders. When it departs, it turns its head. Furthermore, it gets the water to the right to intersect with it.

As compared to a single watercourse with a single bend this is really superior. When waters intersect and sand mix, the dragon will be complete and the *qi* will be concentrated. This is great land. It represents prosperity, wealth, nobility, glory and robustness for the clan.

In general, when water on the right goes back to the left to irrigate the hall and at the front there is exquisite water passing by the hall, the development is delayed for the eldest in the family. When water on the right side irrigates the hall and meandering water goes back from the left to the right, there is development for the eldest, the next eldest and youngest. If the water on the right separates from the meandering water in front of the node, pools
and then departs, there is no development for the youngest. This, moreover, represents moving, being adopted, changing surname and leaving one's hometown.

Meandering Water facing the Hall Pattern

This geodetic force goes with the previous one, ie. meandering water goes around the hall and on arrival at the hall goes around the Azure Dragon and binds the Dark Warrior. In the previous situation, it is dense and presses close, but in this situation, it approaches from the left following the body, presses from beneath and is rather long and broad. The dragon veins return quickly to the Dark Warrior. If the exquisite water at the front desires to move towards the meandering water to establish a node, then the qi gathers at the back and escapes. If the qi desiring to establish a node moves towards a place where qi gathers, then the meandering water is distant and cannot support it completely.

With a form and geodetic force like this, it is necessary to have branching water inserted into the abdomen. The pockets receive the qi causing it not to obstruct the meandering water at the front and not to escape from the dragon at the back. It is close at the front and dependant at the back. Only then is it able to develop good fortune and represent the nobility of a literary career. In the family the development occurs for the eldest son first, then for the second son and then for the youngest son. If one is able to obtain the spirit of the departing water then the influence will be long lasting.
Meandering Water Facing the Hall Pattern

It either approaches from the left meandering to the hall or goes back to the body from the right to encircle and embrace the Dark Warrior and then depart. Otherwise it approaches from the right meandering to the hall and goes back to the body from the left to encircle and embrace the Dark Warrior and then depart. The bend must be shaped like the character yuan\(^1\) or the character zhī\(^2\), be neither slack nor sparse, and be completely majestic and encircling. As for the front of the node, however, it is like a bending bow which follows the body, turns and wraps around to contain it at the back of the node. It is even more auspicious if one obtains this form and geodetic force.

If the form and geodetic force are too broad, in the centre there must be branching water cutting into the border and the system of veins being pure and rare makes it wonderful. If the geodetic force of the situation is completely dense, even though there is no branching water cutting into the border, it is also possible to establish a node.

\(^{1}\) 元
\(^{2}\) 之
Meandering Water Facing the Hall Pattern

In general, water which faces the hall must mutually expand and contract, be orderly and well-arranged, and be thick and thin. It should not pull to the east or escape to the west like the wind bends the willows or flattens the grass such that some cover the node and some do not cover the node and are uneven. Even though the water meanders, it is as though nothing is obtained.

This geodetic force severs the boundary and connects with the throat. The inner qi harmonises the situation and enables good fortune to be developed. However, it represents the sons and grandsons being licentious, idle, frivolous and wild, drifting along without fixed lodging and neglecting their business. If one gets water to enter the situation creating one or two folds facing and enveloping it, then there is feeling and it certainly represents nobility, peace and stability in the first years. The circulation becomes a swaying motion, shaking the area of the instep which is not free from the solitude of defeat.
Meandering Water with a Single Wind Pattern

In general, meandering water which faces the hall must have 3 horizontal movements and 4 folds like the characters zhi\(^1\) and yuan\(^2\), enfolding and embracing it. It is only good if the water discharges quickly where the turning and enfolding occurs. Even though the approaching water appears to meander, if it is dragged to the east or pulled to the west, one certainly cannot use it. Some forms are like a coiled rope at the front of the node, and even though they appear to meander, if there is one path in front that is not beautiful, it is also inauspicious. For those places where there is no gushing and no breaks, there can only be a comfortable family. A case where there is a pounding at either the left, right, front or back and it appears to be divided into pools to a small extent, represents destruction.

If the distant water seems like the character cao\(^3\) or if the form is like an uncoiled rope, meandering and embracing at the front of the node, this means that there is a passing node which cannot be seen from a distance. If it appears not to clash or spurt forth at the front, it represents 30-40 years of good fortune. When the day arrives that the water moves, this will recede and decline. One must understand this layout. The beauty of this situation is indescribable because there is a complete external situation as well as solid internal qi.
Meandering Water with a Single Wind Pattern

For a watercourse with a single bend, it is only necessary that the meandering has feeling. It approaches from the south east or south west with its even folds, neither pulling nor dragging, neither sparse nor dense. It is not yet connected with the node where there are 3 or 4 bends equally thick. Only when it circles in the air in a form similar to that of the full moon, does it become a geodetic force in substance.

With its departure, the water must also turn its head and look back to the family. This is what is meant by "looking back at the vast I desire to remain".

It is also said that the approach must be like the characters zhi¹ and yuan², and the departure must be winding. Thus in a place with a meandering departure what is feared most is a structure like a coiling rope. If the meandering does not proceed very far and conversely it proceeds to leap at the back, this is also land that is not connected to the node.

With this geodetic force the water approaches from the south east. With 3 or 5 bends it arrives at the front of the situation, embracing it like the full moon. The front is neither dense nor sparse. There is a singular arrival at the head of one bend which is thick and whose contents are clear. This is the node of the pool in the bend of the water star. The water departing to the north east is a critical situation.

¹ 池
² 元
Meandering Water with a Single Wind Pattern

Three traverses and nine bends are face to face with the hall. They are neither sparse nor dense, pulled nor dragged. Every bend is completely and solemnly in the proper order. The water binds the Azure Dragon, winds around the White Tiger, turns its head and looks towards home, meandering and then departing. In between there is no branching water inserted into the border. Pockets to the left and right take advantage of the true qi in the middle.

This is also called the node of the pool in the bend of the water star. In front of the node the meandering water is proper and solemn. It is proper for the meandering water to be met head-on to establish the direction. This is called the meandering water facing the hall. It winds around the Azure Dragon and encircles the Dark Warrior. It tightly embraces at the back and the front, and to the left and the right and manifests the beauty. This is great land.

As a piece of rhyme-prose states, "An official behaves with unsullied nobility, the reason more likely to be the water surrounding the Azure Dragon. If the development of luck is enduring, the reason must be that the water winds around the Dark Warrior. Moreover, meandering water facing the hall with the departing water turning to look back is the most auspicious situation in the water method".

In general, any pooling in the bends should not be too broad or long in that the qi will be meagre and there will be no return. If the node of the Dark Warrior faces the front with
correct reception, there will necessarily be the calamity of a stripping of the *qi* and a loss of the veins. If it appears to be broad, it must have pockets of covering water to hinder it. Only then is it beautiful.

This geodetic force represents the position of first assistant minister, literary undertakings in the court and three generations under one roof as well as refinement, 100 sons, 1,000 grandsons, riches, nobility and longevity.

**Meandering Water with a Single Wind Pattern**

In general, with a watercourse with a single bend, the inside should not be too broad. If it is so, the *qi* does not return and gather. Moreover, it should not be too narrow. If it is so, the vital *qi* does not flow smoothly. Therefore, in a situation where the geodetic force is wide, the back, front, left and right must have branching water to contain the *qi* in a pocket and prevent it from being scattered. Only then is it beautiful.

If the *qi* is scattering to the left, it should be closed in from the left. If the *qi* is scattering to the right, it should be closed in from the right. Moreover, on obtaining water of the Dark Warrior which winds around and goes past the node from behind and wraps around it from above and below, the beautiful *qi* is complete and solid, and the geodetic force of the situation is encircling and dense. This will develop great good fortune.

In this situation, the meandering water should face the hall and from the left to the right surround the White Tiger and encompass the Dark Warrior. It retreats, turns its head and departs from the Dark Warrior. Inside the situation, gold is bound to the left and right
sandwiched within the border. The qi is gathered. This is a true node. It is also called swimming dragons\(^1\) playing in the water.

**Meandering Water with a Single Bend Pattern**

In general, meandering water approaches from the left to face the hall. It is neither sparse nor dense. It neither drains away nor escapes. Its folds are complete and even. It is proper to establish the node at the place where the meandering water arrives. If a watercourse transversely meets the meandering water and flows at the front of the node, it is necessary to have a small water branch inserted into the border at the back. Only then can it receive the beauty of the meandering water.

**Two Watercourses Pressing and Binding Pattern**

\(^{1}\)According to the *Shen nü fu* 神女賦 of the *Wen xuan* 文選 by *Song Yu* 宋玉, this indicates beauty of form.
Two water courses pressing and binding from both sides to combine their flow and emerge. The approach is seen to be the characters zhi\(^1\) and yuan\(^2\) and the departure is seen to be meandering. The interior of the situation is tightly embraced. It is neither broad nor marshy and does not need the branching water to cut the border to complete the form. It is only necessary to divide it from the centre, tie the waist\(^3\) and receive the qi. The geodetic force is naturally complete and solid. The two watercourses combine and emerge at the front and the 3 to 5 bends are all evenly meandering. It is necessary to face the bend in the water to establish the direction. Even though this is downstream, the water will neither arrive nor depart in a straight line, so do not be suspicious of it following from the situation. The dragon is complete and the qi concentrated. Moreover, it can be obtained outside the hall. Thus, the meandering water has feeling and there is sand inside the mingtang like a girl weaver casting the shuttle of a loom. Therefore, it will be hindered one step after the other, and even though the water departs, the qi is naturally firm.

This represents the development of literary talents. However, there is only honesty and nobility but no wealth. If the situation is broad and is made up through the insertion of branching water which pools and the turning sand wraps the area of the node, wealth, nobility and plenty will naturally develop.

Water Binding the Dark Warrior Pattern

---

\(^1\)之
\(^2\)元
\(^3\)This comes from the old saying that when a woman ties her waist, she has to breath in to make the waist small and thin.
At the front of the situation a large body of water gathers at the mingtang. It passes from the southeast to the right horizontally, embracing the body and detouring around the Dark Warrior with 3 or four bends and then departs. Sand and water are locked together directly below. The beauty is behind the node. The method is establishing the direction from the meandering water. Yet, at the front there are a great body of water and the mingtang. The flowing spirit detours from the south. If one watercourse establishes the direction in the area of the great body of water, both wealth and nobility will be excellent. However, if the gathering water is at the front and beautiful water is at the back, this represents firstly wealth and afterwards nobility. If the approaching water comes from the north to the south, the good fortune will be especially strong. The highest grade of scholar will emerge from generation to generation. Primarily there is always the need for enfolding meandering water. If there is a dragging or pulling within an even situation, it will not develop. If it winds to the left, it is for the eldest son. If it winds to the right, it is for the middle or youngest son. With much gain and celebration, the clan will prosper greatly.

Water Binding the Dark Warrior Pattern

In front there is meandering water with 3 or 4 bends. From a distance to the confluence it approaches and then turns itself to embrace the location from behind, binding the Dark Warrior and then departing. Entering the path it makes connection with the throat where the qi is tightly bound. Thus, it will develop enduring good fortune and wealth and nobility.
will be in double the amount. The whole clan flourishes vigorously and even after 2 or 3 hundred years there is no decline.

Water Binding the Dark Warrior Pattern

Meandering water approaches the confluence directly. Neither thick nor thin, its folds are all even. It follows the body to encircle and embrace it and bind the Dark Warrior, return and then depart. This geodetic force is beautiful in the extreme. If one obtains the embrace of the outer limit and what is tightly wedged in between is neither too broad or too narrow, then the method should be to create the node at a place in front of meandering water. If it encircles and embraces itself and it is broad, great, deep and long and a memorial is presented to establish a node at the front, I am afraid that the true qi will dissipate at the back. Even though it is very near meandering water, it still loses qi which abandons the node. It certainly does not develop good fortune.

In contrast, at the back of the meandering water one should seek a place where there is the insertion of a pocket of branching water to fix the node. If the pocket is inserted in the middle then establish the node in the middle. The pocket inserted behind should sit in front of the Dark Warrior. The water of the Dark Warrior creates the returning to receive the node. All that is necessary is that in front of the node one can gaze into the distance and see meandering water as though what is before the eye is beautiful.

If inside of the situation which one has established, there is no water branch inserted into the border, it must be done using manpower so that there is no dissipation of the true qi. However, outstandingly beautiful water must only be manifest. The Classic says that where the meandering water facing the hall is beautiful, there can be a node. It binds and
protects tightly and densely, and is close enough to be discerned. If it returns broad and large, the great good fortune developed is necessarily delayed.

Water Binding the Dark Warrior Pattern

In general most nodes formed from receiving and returning are (due to) the water binding the Dark Warrior. What the customary teachings state that this is due to being seated empty and cutting the back is not incorrect. It is only necessary that with a heavenly source the flow of the water is from east to west and the left and right have branching water inserting into the abdomen, with layer upon layer wrapping around the interior, cutting the border and connecting with the throat; and separating purely and combining uniquely, the strength of the good fortune is naturally great.

If it approaches in a detour to the right, it goes around the Dark Warrior, emerges and departs to the south east. Going around the Azure Dragon to the north slightly diminishes it with the water often flowing to the east. Reject it as being in accordance with the water. If it moves from the south west to the north, turns and detours to the south, and finally flows to the east, then the direction of the node will be towards the west. If one obtains water going around the Dark Warrior, then the strength of the good fortune will be the same as that which goes around the Azure Dragon and binds the Dark Warrior. That is it uses the geodetic force to oppose (any inauspiciousness).

If the situation accords with this, it will bring 100 sons and 1,000 grandsons with wealth and nobility for the greatest amount of time. Moreover, in general when water binds the Dark Warrior, it must approach with a winding embrace to enfold it and rely on the flow to depart several hundred paces away. Only then is it a true structure. If it flows forcefully

77
at the front, and even with a lateral obstruction it departs not appearing to turn its head around, one cannot speak of it as water binding the Dark Warrior. Water binding is its going around. It means turning, surrounding and embracing.

Following the Border of the Water to Embrace it Pattern

This geodetic force is the same as the previous situation. However, it is necessary to have an accumulation of water in a marsh at the front of the node. If the mingtang does not have an accumulation of water but has branching water in 3 or 4 folds in front of the hall, it is like a girl weaver casting the shuttle of a loom. From east to west it is wrapped with sand at the head accumulating which turns protect it. Even though there is no nourishing water, because the meandering is beautiful, branches are produced and it is naturally able to develop flourishing nobility, male children and prosperity.

Following the Water Bend in a Hook Pattern
Meandering water in a hanging fish hook has two geodetic forces. One has meandering water horizontally approaching and at the extremity it looks up finally to create a hook. The other has meandering water approaching directly and at the extremity it turns and embraces like a fish hook. Both of these geodetic forces can create a node. It is only necessary that the meandering of the approaching water is neither sparse nor dense, neither pulls nor drags and is completely uniform. Either the place greeting the approach of the meandering water represents the direction, or the spreading of the meandering water creates a confluence, or one decides on the node at the extremity of the hanging hook. This represents being the foremost scholar at a young age, having nobility for a whole generation and being famous for literary work and flourishing for a time.

Meandering Water Returning in a Hook Pattern

The Azure Dragon has water meandering around itself, embracing and winding around the Dark Warrior, turning back to look towards home and departing. This is the geodetic force of surrounding the Azure Dragon and binding the Dark Warrior. However at the Dark Warrior it folds into the middle of the abdomen, inserting a single branch of water, pulling the water into the a hook and forming a node. This is certainly able to develop good fortune. Even though there is no auspicious beauty in front of the node, the confluence of the sand and water responds and thus seats veins. The situation behind the node is completely full of qi. This is ample for male children, extreme prosperity, nobility and longevity. This is a truly auspicious type.
Severed Qi Welcoming the Confluence Pattern

In front a geodetic force of meandering water bending and winding approaches from a great distance. The water meets horizontally with a great river. Certainly both do not have branching water to receive it, and the dragon veins are washed away and scattered as though it would be difficult to establish a node. However, several hundred paces after there is another watercourse moving laterally through the middle of the border and a water branch inserted into the middle of the abdomen like a hook. It is hooked either to the left or right and is opposite the meandering water. Even when it is looked at from a distance of several hundred paces, it is as though it is right in front of your eyes. Just here you can cut the vein and establish the node to meet the beauty of the front confluence and the meandering water. This is called the node which cuts the qi and greets the confluence. This certainly represents the development of good fortune but not that of longevity because the veins of the dragon are incomplete. If it is sandwiched to the left and right, the border is layered and dense and the water of the Dark Warrior looks up and embraces it like a bow, there must be good fortune in the end. It can be great and it can be for a long time. Because the confluence is distant and does not move near, the development should be delayed for several hundred years. After it has developed, it must flourish because of the greatness of the geodetic force of large rivers.
Severed Qi Welcoming the Confluence Pattern

The meandering water approaches from afar and arrives at a connection with the situation but then simply flows horizontally and does not appear to turn its head. This, in fact, is the geodetic force of entering the bosom and conversely leaping. From the principles, it does not have the ability of reception. However, with meandering water with 3 lateral movements and 4 bends where the folds are even and there is neither dragging nor diagonal escape, the geodetic force is beautiful and can be loved. If there is branching water inserted behind the beautiful water, winding and embracing it like a hook, the basic situation also has branching water inserted behind it. Looking up to enclose like a hook, even though the dragon veins have not yet come to an end, they return to the meeting point, cut the qi and establish a node. By taking advantage of the beauty of the meandering water, good fortune is definitely able to be developed. If the meandering water is just in front of your eyes, it only takes 2 or 3 years to develop. If it is more than 100 paces away, it will take 30 to 40 years to begin to develop. However, in the end this meandering water is still leaping back and is unable to return to the origin. Thus, the wealth will not exceed 10,000 pieces of gold, and the nobility will not exceed the rank of the third grade. After two generations, there will be a decline and a move to another province where one will also emerge as the foremost scholar.

1三品There were nine ranks of nobility from yipin to jiupin (1st grade to ninth grade). According to the lishi 禮志 of the Song shu, someone with the rank of sanpin could ride in a carriage.
Meandering water faces the hall, turns from left to right and simply follows the body embracing and turning around itself. However, there is also a guest watercourse which approaches from the east to wind around the Dark Warrior and combine with the meandering water at the back of the situation. This is surely two watercourses forming a geodetic force, yet inside the meandering water there is no cutting into the border to form a node. Conversely, in the guest watercourse a branch of water is inserted laterally behind the meandering water which holds and receives the beauty of the meandering water. This is called grafting the peach with the plum. It is also named forcefully inviting the lord to change residence and surname. Either the son enters the wife's family, necessarily developing great nobility; or travels far from the native place, registers under another name and becomes successful; or achieves fame at the frontier; or as one of the literati becomes successful in military affairs or as a soldier succeeds in literary pursuits; or progresses along an unusual path. All of these are not yet able to be known. However, the geodetic force of the situation is surrounded and the veins of qi are complete and solid. This surely represents the clan flourishing and gaining good fortune over a long time.
A Distant Confluence Connecting with the Beauty Pattern

In general, for a distant confluence to be connected with beauty, it is necessary to have meandering water facing the hall. It either moves back to the left or to the right. In the basic situation, there is no branching water inserted into the border to achieve the form. However, at another place there is branching water inserted into the border forming a golden plate\(^1\) or facing the palm of a hand which is supporting the meandering water from below. This situation is also called catching the beauty. If behind the node there are once again branches of water which wrap around and accept the Dark Warrior and combine with the meandering water to flow together in one path and then depart, the mouth of the watercourse should consider the meandering water as the lord. If the branching water behind does not combine and flow with the meandering water of the Dark Warrior, then the mouth of the watercourse must consider the departure point of the water branch of the original node as the lord. In the area of departing water, the water must meander and turn its head, intersect and surround it so that it does not leak. Only then is it great land. Where the meandering water departs, even though it does not wind, this does no harm because the original branching water is the primary spirit of the dragon and the meandering water is, after all, the guest watercourse whose beauty is the only necessity in order to develop good fortune. The meandering or strictness of the departing flow is not related to the basic dragon. Therefore only just in front of the primary chen\(^2\) of the departing flow of the meandering water is ennobling. This type of land represents entering the wife's family\(^3\) or taking another path and registering in another name.

\(^1\)According to the *Tao qian chuan* 陶謙傳 of the *Hou han shu* 後漢書, this denotes a plate of great beauty.
\(^2\)辰
\(^3\)The extremely negative connotation of this in cultural terms should be noted.
A Flowing Spirit and a Gathering of Water Pattern

In general, when two parallel watercourses approach and trace the dragon to combine at the front of the situation, much of the water departs in a straight line from the front of the mingtang. Men always point to this as land that obeys the water or a dragon that obeys the water. They do not know that water which is connected to the land is always that which departs facing the front. It is only necessary that it appears to meander, and then it is auspicious. If there is a straight departure, there is the geodetic force of a large mouth. However, in front of the situation there must be nourishing water so that direct approach and departure are prevented. Then, it is valuable. This is because if it pools then flows again, accumulates then leaks out, even though it departs, it certainly does no harm and is auspicious.

Now if there is a straight departure facing the front, there is certainly no pooling in front of the situation and the departing water absolutely has no confinement. This creates great fear. If there are three lateral movements and four bends, it turns its head to me and flows away again, gently stirring a feeling of love and attachment, and departure seemingly cannot be endured, then this truly is water which turns its head and thinks of home. For that which turns its head and thinks of home at the front, the development is near and quick. For that which turns its head and thinks of home at the back the development is far and slow. This is not very distant from the passing the node, turning and embracing type of situation. How can we discard it because it follows the structure?
Of the 18 patterns, this is the first with gathered water facing the hall because the water produces money and official pay which are the vital aspects of wealth and nobility. Therefore, where the water spirit is scattered and uncontrolled, not only is there no development, this also means decline and exhaustion. Therefore, when the ancients discussed water, they did not speak of it washing away, but said that if the water was not blocked, there must be accumulated water at the front of the situation. Only then would it be an auspicious place.

With this geodetic force, to the left and right are sandbars embracing inwards. Moreover, at the front you see many watercourses which converge together to form a pool. The beauty, then, is in the approach of the many and the departure of the few which only take one path to the north east, encircling the Azure Dragon and winding around the Dark Warrior. This is what is called a geodetic force where there is confluence at a great gathering of water, and vigour at a pool that will decline from leakage at the back. The situation complete and dense, a multitude of watercourses gather at the hall, and it is sincerely in all ways great land. This represents 100 sons, 1,000 grandsons, the vermilion and purple of the imperial court, and the enjoyment of good fortune and prosperity for 300-400 years. The eldest, the second and the youngest sons will all flourish. However, the pool should not be too broad. The criteria for water of many men are not mine. Feelings are extensive yet in the development of good fortune they are not exclusive.
A Flowing Spirit and a Gathering of Water Pattern

The watercourse of the original heavenly body\(^1\) separates into two paths behind the node following the dragon to the front of the node where the flows emerge and combine. However, they also come together to form a lake in the river. To the left and right a pair of sand horns face and embrace the lake. In the middle are small sandbars which are either circular, square or long. They float horizontally on the surface of the water interlocking to form a gate and a fence. Surely, one does not see any gushing forth at the water mouth. Even though this is a watercourse of the original heavenly body, it moves to the node and appears to be flowing to gather and nourish as an extensive body of water. It is certainly different from the greatness of the geodetic force of the watercourse of the original heavenly body which emerges directly. This represents great wealth, great nobility, good fortune, strength and longevity. If in front of the node in the middle of the lake there is no sand horn to stem the flow, this also does no harm. It is only necessary that there are lips of sand enfolding and embracing to the left and right; then it is good. Do not consider the indications of the flow of the watercourse of the original heavenly body to be obeying water. Old rhyming prose states that the watercourse of the original heavenly body which has the intention to emerge in the heart in a straight line is not necessarily evil. It is only necessary that a lake is formed to laterally impede the flow to cause good fortune.

---

\(^1\)This can mean either the first light of day break, an auspicious star or a group of stars.
A Flowing Spirit and a Gathering of Water Pattern

This is of the category of several lakes and accumulated sand. In itself there is much bordering water behind the node and also a great deal of internal qi, which is sufficient. It is not the same as that which is flat or sloping.

A Flowing Spirit and a Gathering of Water Pattern

With this geodetic force water accumulates at the mingtang and two watercourses enfold it to the left and right. They combine at the front to flow horizontally passing the node either to the left or right and emerge to depart in only one path. At the front of the node the accumulated water forms a lake. Inside the mingtang, the dragon and the tiger enfold and embrace it layer upon layer. It certainly is great land. Even though the front of the situation faces the south and bows with arms folded, it is only necessary that the underlying sand is inserted contrary to the water and is densely gathered as though it does not tolerate flowing away of the water spirit. Thus, the essential spirit coagulates and gathers not detracting from the many watercourses facing the hall. However, one can only expect to serve the government and to have much money. One would not expect to be a foremost scholar because there is no beautiful water in front of the node enfolding it and paying homage to it.
The interior and exterior of the hall having two or three layers to confine it represents 300-400 years of good fortune and strength with many sons and grandsons and continual glory and splendour. After 24 years there will be nobility. Even though there is no fame, the wealth, happiness, splendour and nobility will enable longevity. The reason is that the water is still and concentrated but it is not marshy and does not leak away.

A Single Horizontal Watercourse Impediment Pattern

The Classic says that good water is like string of a bow, and good sand is like a buddhist monk meditating. The significance of these words is that we desire water to meander and embrace and sand to be proper and rigid. It is also said that the water must bend and encircle in the form of a jade belt embracing the body and turning and surrounding the seat of the particular city. It is also said that the external water being like a belt, the internal water being like a hook and the veins of qi being complete and solid establishes the count and creates the marques.

The 'fragment of gold' fu (rhyming prose)\textsuperscript{1} states that for sand it is necessary that the node within the sand is not broken and for water it is necessary that it winds around the body and the qi is naturally complete. If the external form is like a belt but the interior is straight and long and is unable to form a hook which looks inwards, then it seems to be correct when facing the interior but in fact it is not. What this means is that the approach does not connect with the throat and the true qi is scattered.

With this geodetic force, at the front of the situation the bordering water meanders and embraces in the form of a full moon. The water to the left and right also follows the body and returns and embraces. Beyond the wall of the hall the situation is densely surrounded.

\textsuperscript{1}This seems to be the name of a former piece of fu prose on fengshui but as yet there is no trace of this. It could also refer to the general meaning of 'fragment of gold' fu which is a remnant of writing which is considered to be good literature because of it being simple, short and beautiful.
Seated below to the left and right the water surrounds and embraces in a hook-like fold and connects with the throat at the front. The flow of the separate watercourses combines, the sand again obtains qi and the confluence turns its head to the node with feeling. This represents 100 sons and 1,000 grandsons, good fortune happiness and long life. It is truly a situation of a great type.

A Single Horizontal Watercourse Impediment Pattern

The Book says that for observing a node, it is necessary to look at the pools to the left and right; for observing water, it is necessary to look at the sands to the left and right; for observing the three yang\(^1\), it is necessary to look at the city in which it is located; and for observing the mingtang, it is necessary to look at its four corners.

With this geodetic force the front of the node is surrounded and embraced like a belt or a bow, either gathering on the left or nesting up against the right, tightly pressing on both sides to form a pocket to receive the qi. There is certainly no melting or scattering. Even though in between there is no branching water inserted into the border, the qi is still complete and solid. If it is somewhat large, then there is a necessity for branching water to receive and gather it. Only then can it develop good fortune and longevity.

If there is meandering water extending over a vast distance at the front, no matter whether far or near the confluence bows towards the front with arms folded. Do not question whether it approaches from the left or the right; all are beautiful situations. This represents having a brilliant reputation in literary circles. If the left is beautiful, rely on the left to

\(^1\)三陽. According to the Yin yang li he lun of the Su wen, the human body has three yin and three yang. The three yang are tai yang, shao yang and yang ming.
develop the old. If the right is beautiful, rely on the right to develop the young. If both the left and right are equally beautiful, the eldest, middle and youngest sons equally develop.

A Single Horizontal Watercourse Impediment Pattern

The Book says that for observing a node, it is necessary to look at the pools to the left and right; and for observing water, it is necessary to look at the sands to the left and right.

The interior of the present situation is close and tight and the goldfish water separates and combines. It proceeds to the front, returns and embraces. At the back there is a connection with the throat. If in front there is a wrapping to take advantage of the sand turning the water, then the geodetic force is truly beautiful. It is also said that sand must turn its head around and that water must follow. Then the sand and the water skilfully encircle like a belt. At the front of the present situation, the water encircles and embraces like a belt, tightly sandwiching and binding. The dragon qi has strength and the form and the geodetic force is the most beautiful. Face to face with it, it seems that there is water gathering contrarily but it does no harm. One can change the outline using manpower, by opening up the water on each side to the left and right within the hall and inserting it to create the interior so that one does not feel that it is contrary. This land will develop good fortune, strength and longevity equally for the eldest, middle and youngest sons and this will not decline over the whole age.
Bordering Water with Frontal Embrace Pattern

With this geodetic force, branching water inserts into the front of the situation wrapping and embracing the sand to the left and right. The qi tightly encircles as though indeed there is feeling. However, if there are pools and marshes sitting below and sand horns in pairs flying and scattering, then even though the qi in front has been received, the qi behind is not nourished. The qi in front is the external qi. The qi behind is the internal qi. The external is filled; the internal is empty. With such land, even though a small amount of money is developed, in the end there is no great good fortune or nobility. There is a lack of males in the population.

Bordering Water with External Embrace Pattern

With this geodetic force, the dragon and the tiger face and embrace the front of the situation layer upon layer, winding and encircling like a bow. This is the beauty of form and geodetic force. However, in front of the node to the left and right are sand horns rigid and straight and without feeling. With the external form it can be observed; with the internal form the obstruction can be felt. Rhyming prose states that with the internal straight and the external hooked, it can be cut limitless. If this rigid straightness can be gotten rid of using manpower to create a meandering geodetic force, this is great land. One cannot abandon it because of the insufficiency of the inner form.
Geodetic Force of Twin Coiled Dragons Pattern

Within this geodetic force the sand and water are massed clouds and there are twin coiled dragons and a single coiled dragon. In general, for a coiled dragon to connect with the node there must be a mass of sand and water circling and completely binding like a mass of encircling clouds. Only then does the coil connect with the form and the geodetic force and the *qi* gather and not scatter.

If there is no meandering or winding encirclement with the geodetic force, then even though (the water) turns its head to face the node, it is not, after all, a coiled dragon connected with the node. To the left and right of this situation the geodetic force of the guest sand is like a pair of dragons encircling and winding layer upon layer, and not merely clouds protecting the sun. Therefore, it is called the geodetic force of twin coiled dragons. Moreover, in general a coiled dragon connected with the node must have nourishing water inside the *mingtang* and perhaps have a small amount of sand to look after it. Only then is it beautiful. In the middle of this situation there is the long and the short and a small amount of sand making the greatest combination of the type. If one can obtain this form and geodetic force, they will develop good fortune for the greatest amount of time.

For land with a dragon coil there is no calamity of blowing wind or gushing water. Some nodes are not completely perfect. However, even if they do not develop great good fortune nor great wealth, they will not damage the household terribly. The household divides the nobility evenly yet it is not arrogantly wealthy and yet not miserly. The men and women are pure and incorruptible and their reputations are admirable. The sons and the grandsons can maintain their integrity but do not enter government service even though they have 3
calls to arms\textsuperscript{1} and 9 invitations\textsuperscript{2} for employment. For this all the veins of \textit{qi} should be concealed.

\textbf{Lakes, Marshes and Gathered Sand Pattern}

\begin{center}
\includegraphics[width=0.2\textwidth]{lakes_marshes_pattern.png}
\end{center}

In general, for sand and water massing in clouds, most will connect nodes of a coiled dragon. One branch of water emerges. One branch of water enters and encircles the plate connecting all that is in the centre of the situation. The place that is connected with the node must have water broadening and gathering into pools and marshes. The centre is marshy enabling the veins of \textit{qi} to survive with the excess of water. Only then is it beautiful. If it is not thus, then this is the city of the turbaned head. Water of the city of the turbaned head is called water of the headdress. The nodal \textit{qi} is pressed tightly so that it cannot flow through and conversely it becomes isolated. This is the significance of the Classic saying that if the mountain captures the waters flow, the king will be captured and the duke destroyed\textsuperscript{3}.

In this map, deep and extensive pools and marshes spread out at the front of the node. They are close together but do not close in on the node. This naturally enables the development of good fortune. The sons and grandsons have long life. At home there is filial piety and outside there is brotherly love. By natural disposition they are intelligent and industrious. Some become famous and rich from their clever artistry. This is because the beauty of approaching water is unable to meander.

\textsuperscript{1}This can either mean to be enlisted in the army or to be given an official position, the latter meaning being preferred here.
\textsuperscript{2}There seems to be no dictionary definition of this term but this could refer to the nine different ranks of ministers in the court.
\textsuperscript{3}This is a paraphrase of a line occurring on the third page of the translation of the \textit{Burial Classic of Qing Wu} (see Chapter 3). It also occurs referring to a classic in the \textit{Book of Burial Rooted in Antiquity} (see Paton, M. J., \textit{op. cit.} p. 13. JDBS p. 5L)
Lakes, Marshes and Gathered Sand Pattern

In the areas between Hu\textsuperscript{1} lake and the Han\textsuperscript{2} river to places such as Zhejiang and Jiangsu, the land is universally the lowest. In ancient times when people cultivated the farmland, they mostly filled in the low so it was equal to the high. All was done by moving the sand to create fields. Thus much small grained sand was grouped together to become the geodetic force of a node. However, much of it is uneven in size and incomplete in terms of the direction of the horizontal and diagonal. It is scattered with little massed together. Such land also has connection with a node. It is necessary to follow the sand and interpret where the head of the sand faces. If it appears to be completely even with no sparse or dense areas, then in the middle of the accumulated sand one can seek the centre to establish the place. Looking all around there is sand wrapped within, stored and gathered to contain nourishment. One does not feel the leaking of the wind.

This land is extremely auspicious. It represents 100 sons and 1,000 grandsons, wealth, nobility and longevity. The node should face an area in the middle of closely related sand and water enabling the approach to be greeted and received at the front. Only then is it beautiful. If there are many small areas of sand and the embrace of the large areas of sand ends at a distance, I am afraid that near the body it will be pierced and it will leak. To obtain the node, it is necessary for sand to be to the left and right with goldfish water closely attached and tightly embracing it in order to protect it from draughts. Then the qi will flourish and be firm.

\textsuperscript{1}湖. This is the name of a lake on the Huhan river whose source is in Jiangxi province.
\textsuperscript{2}漢
Lakes, Marshes and Gathered Sand Pattern

Accumulated water pours into the hall gathering and nourishing it to become a lake of either 1 or 2 qing\(^1\) or 80 or 90 mu\(^2\). To the left and right of the node sand arises strip by strip sandwiching the body in contrast to the insertion of the water and emerging to protect the small node. Either 4, 5, 6 or 7 layers in pairs turn their heads to face and enfold the form as though reining in a horse. Its power is most considerable and this is great land. Some have considered this to be an agitated dragon passing through a gorge. The approaching qi was not clear, so they decided to abandon it. This is wrong.

Lakes, Marshes and Gathered Sand Pattern
(Also called Kicking the Ball topography.)

The sand forms a hook which kicks like horse hooves, like boots tips and like the edge of a leather-knife. The guest sand wraps around seated below. Water approaches in front of the node nourishing and gathering to become a lake. A single watercourse binds the Dark Warrior and turns to the left. Two sandbars naturally encircle together, the wall of the situation is complete and solid and there is no water cutting into it.

\(^1\)頃, 100 mu or approximately 15.13 acres.
\(^2\)畝, A land measure equal to 733.5 square yards.
This is definitely great land. Water approaching the node from the right should be greeted from the right. The hall is correct and one should not feel that it is oblique. To establish the node it must correctly receive the lake. Only then is it beautiful. Even though there is no cover of sand correlated with it, it naturally establishes the situation. If the accumulated water is straight and long, there must be a small sandbar correlated with it because the mingtang water likes to be long and horizontal like a long table. It should not be vertical and long like bamboo.

A node such as this means wealth and nobility. The sons and the grandsons accumulate honour and renown over the generations. If the water of the Dark Warrior winds in a reverse direction and enters the mingtang and facing the front departs in a straight path, the node also receives it horizontally and this is auspicious.

Lakes, Marshes and Gathered Sand Pattern
(Also called the Double Kicking the Ball topography or a Pair of Ducks Hanging from Hooks.)

To the left and right two sand bars turn their heads and spread out inside a lake. They pass through nodes from the centre as though the nourishing water is inside the hall. It is straight and long and there must be a cover of sand to protect and conceal it. Therefore it is called a pair of hanging hooks\(^1\). Its form is like that of the leather knife and boot mouth. Therefore it is spoken of as kicking the ball in that one has to kick up from the joint. Then on establishing the node the power begins to be great. If it is obstructed from the side, it is not able to develop beauty.

\(^1\)Literally a pair of mandarin ducks hanging on hooks.
This land represents the double honour of the highest rank in the civil service examinations. However, one arrives at nobility through wealth. Some will contribute grain to the government in return for an official post to advance their fame. Then afterwards one becomes an official, of literary leanings arriving without doubt to a waist pocket full of gold. The left node first develops the second son. The right node first develops the eldest son. This represents prosperity, longevity, filial piety, brotherly love, loyalty, and faith. If the obstruction of the nodes proceeds too far, the qi is scattered and is not received. It is difficult to develop nobility. The two nodes are similarly cut off.

Lakes, Marshes and Gathered Sand Pattern

In general, when a multitude of sand bars converge into the centre, there are five different geodetic forces. One is where water gathers in front of the node, surrounds the sand and they respond to each other. One is where there is water gathered at the mingtang, a nearby sand bar wedges it in between and turns, and two distant sand bars enfold it. Another is where the body itself is very long and straight, it emerges from a lake and the external sand has a distant response. A further one is where in the middle of the lake there is a multitude of sand bars enclosing and naturally converging together into the centre. The last one is where there are a multitude of sand bars gathered inside, and outside there are large surrounding sand bars. All five of these are great land.

In this situation the water gathering at the mingtang enables the nearby sand to be supplemented. In front of the node there is a lake and the distant sand enfolds it. The external sand surrounds the water and the external water is sandwiched between the sand. The geodetic force of this situation is especially auspicious. If one can obtain in front of the node even more the unevenness in terms of the distant and nearby sand, which manifests beauty, it will be of great wealth and great nobility. If there is no sand to create a response
at the front even though there is a great deal of surrounding and sandwiching to the left and right, the hall is empty and having nothing the wealth is not manifest.

Lakes, Marshes and Gathered Sand Pattern

There are many places with lakes that have connected nodes such as the heart of the waves swaying in the moon, the wild geese descending to the flat sand, and the floating gulls skimming the water. If one investigates (the situation) before establishing the node, he will surely develop good fortune.

Lakes, Marshes and Gathered Sand Pattern

In this place islands are anchored in a lake, and stretching for as far as the eye can see there are either dozens or hundreds of small sandbars. The large ones are 6 or 7 mu. The small ones are 2 or 3 mu. One sees an area between the reeds and grasses. Thus, one searches from the centre and finds that there is a large sandbar of 10 to 12 mu inside with a branch of water inserted into the border, securing the body and wrapping and embracing. To the left and right are small sandbars which are either long or short. They are crowded into a clump like bees following the queen. Each of them gathers together, turns its head and salutes towards the direction. The small sandbars bind together like a linked chain, layer on
layer, and they do not appear to be penetrated or to leak. Seated below near to the situation is a horizontal sandbar so that it is blocked at the back. In front of the node there are small sandbars one by one like gulls floating on the water. They are arranged horizontally as though falling into line, lined up like a guard of soldiers, separated as though in the reverse of random display, and grouped like an army being stationed to surround the commander.

This form and geodetic force represents the power to shake the frontier by leading the army as a great general, either by exercising sovereign powers in a captured territory or by separating from the couch grass and becoming a king. If there is an upside down flag in contrary to the sand, this represents the emergence of ruffians.

**Lakes, Marshes and Gathered Sand Pattern**

Many nodes anchored in a river have a multitude of sandbars clustered together which whether far or near turn their heads to face the node. In the middle there should be a single sandbar which is upright, solemn and completely even. As far as one can see, on each side, to the left, right, back and front there is a long sandbar embracing and turning its head to the node like a great general seated in his barracks and directing his mass of troops to station themselves around him. It is like an official seated in a government office with civil officers and servants falling into a line. The banks on all sides depart together with the lake for a half to one li, which seems to be distant yet seems to be near. At the same time, the multitude of sandbars to enfold and protect. They seem to be in front of the eyes as though paying obeisance, bowing with hands folded, bowing down, and prostrating themselves, completely even, proper and solemn. Seated below there is also a horizontal sandbar to block it at the back to stop any leakage, if it is like this, then the form and geodetic force represent blessed earth, self-government, wealth to match the national treasury, 100 sons, 1,000 grandsons, good fortune, strength and longevity. It represents
even more the emergence of the model of filial piety, righteousness, loyalty and goodness in each generation.

Lakes, marshes and Gathered Sand Pattern

A multitude of sandbars converge into the centre like the spokes of a wheel and a multitude of watercourses gather at the hall. To both the left and right there are two or three layers of long sandbars embracing and protecting it. The heads of the sandbars on both sides face the front and turn. They are neither rigid nor straight and are not in an opposite direction. At the back seated below there is a horizontal sandbar as a support. In the middle there is a branch of water which acts as a border to divide the dragon and the tiger and to establish the direction. Towards the front, distant sandbars to the left and right are interested in the hall. The geodetic force is like guards who congregate in a line bowing or saluting. In the middle, there is a lake and beyond there is a distant mountain or a long sandbar. Because the broad expanse of the water in the centre and the small sandbars like the moon and the stars are arranged in a line at the front, this form and geodetic force is one of greatest victory. It represents wealth and nobility continuing into the distance, producing property worthy of a prime minister, bravery and great talent, a myriad sons and grandsons, the like of which seldom exists in the world.
The area of the lakes and marshes is several tens of qing, in the middle of which abruptly arises two or three pieces of land. The large are several hundred mu. The small are fifty or sixty mu. They clump together enfolding and gathering from all sides to face each other. The corners of the sand gather together and turn their heads like a gathering of horses gathering to feed at the trough. However, one should investigate to find out which of the sand is correct and whether there is branching water. If there is branching water which cuts in to form a border and connect with the throat, to divide and combine, then all will be very clear and there will be certain proof that you are looking at what the situation is to the left and right of the mingtang. If the confluence embraces, it has feeling. The water of the lakes receives it and proceeds to nourish the front of the node in order to create the interior of the mingtang. In front of the situation there are even more distant sandbars because, even though on observation the lakes are large, one does not feel that they are scattered and overflowing, but instead you feel that the wall of the situation is everywhere dense. So this is great land. The extreme wealth of the node matches that of the national treasury and is equal to that of kings and princes. This is because the middle of the lakes is in exclusive possession of the essential spirit and there is nothing to spare. It comes to the point where generation upon generation both distant and near consider the multitude or singularity of sand and water meeting and bowing as decisive. Therefore, the more sand and water meeting and enfolding there is, the more auspicious it is.
With this geodetic force, at the front there is a lake which horizontally covers 1,000 qing. The area behind the situation is limitlessly empty. However, there is laterally branched water to accomplish the situation. In front of the node there is also water and sand. So it is not too broad and overflowing, and you feel that the essential spirit is complete and solid. With this type of form and geodetic force, it is not necessary to ask whether the water is approaching or departing. You should only investigate how the qi is gathered and connected. The wealth and nobility of this node are both perfect and the strength of the good fortune is immeasurable.

At both the front and the back there are long horizontal sandbars. At both the right and the left there are vertical sandbars wrapping around. However, in the middle there are small horizontal sandbars which are either 3 to 4 mu or 7 to 8 mu and which do not have branching water inserted into the border and stored in the centre of the accumulated sand. The corners of the vertical sandbars at the left turn, embrace, hook, enfold and bind. To the left, right, back and front there is water. Even though it penetrates and surrounds everything, it can be observed that in the middle of the node there is certainly no seeping out. If it is like the spokes of a wheel and gathers densely with the accumulated sand encircling the direction, not daring to oppose it, then true qi is gathered.
In general, when looking at land, it is necessary to first look at where the left, right, front and back are facing. If the heads of the sand gather together to face the interior, then establish the node in the centre where it relies on nothing. There is no need for concern as to whether the sand is large or small. If the sand has opposing qi, whether it faces the interior, faces the exterior, or on the contrary leaps, is not land which gathers true qi and one must not seek a node there.

This is completely in the power of the eye. Looking far and wide, there are many places with lakes that have small sandbars of either 20 to 30 kuai\textsuperscript{1}, 2 to 3 mu, or 5 to 6 mu, which are massed together around the centre which contains the lakes. This sand imprints itself bit by bit on the surface of the water like gulls floating on the water\textsuperscript{2}. Yet beyond the small sandbars, there is a long sandbar encircling inside. One can see to the left, right, front and back water penetrating and surrounding. Outside there are also large long sandbars whose corners wrap around. If you do not see any inadequacies, then an extremely beautiful situation is the result. Therefore, among the small sandbars, you recognise a single, central sandbar whose shape is complete and even. To the left, right, back and front are small sandbars. Even though they are scattered, they turn to face (the interior), gathering together to protect it. They are neither far nor near, sparse nor dense. Since the form is not that of the head of a goose and the feet of a duck, the exterior has even more large sandbars curving, embracing and surrounding. If they are dense, complete and solid, it is a great situation.

This node absolutely represents great nobility. If it appears that in the middle there are small sandbars but there is no lake inserted to nourish it, then its refinement does not emerge. This represents literary works in the Hanlin academy, but not extreme wealth.

\textsuperscript{1}墟

\textsuperscript{2}This is an indication of a knowledge of the siltation of low level rivers and delta formation.
Meandering Water with Diagonal Flight Pattern

In general, the approach and departure of water must face and embrace (the node) following the body. In particular, it must wind around and meander. The approach must be one of profundity. The departure must turn its head, bind and encircle.

This geodetic force approaches to the left in front of the node and embraces it to the right seeming as though it could create a node. However, if the form is like the character zhi ¹ even though it appears to meander, the geodetic force seems like dragging a thick rope with a bend inclined to one side and it is not beautiful. This means that it is proper to call it an inclined approach and it is improper to call it facing the hall. With the water departing on the right side even though it turns itself and goes past to complete the situation, it is not distant and turns to the left conversely leaping and obliquely flying. What is more if it does not turn its head and look towards home, the departing water seems as though it does, yet it does not. As for those branches of water attached to the body to the left and right, even if they cut in like the stroke of a brush, the node is only able to develop for a short time and is then corrupted.

If there is an error in recognising the subtlety of the water as being (merely) a belt, it is the same as obtaining the singular but abandoning the hundred. This is because although the water city is secure, it certainly needs to be surrounded and embraced, and the approach and departure should also face and enfold it. The Book says that one should not arrange the node in a place where there is an oblique approach with a bend as though dragging a rope. It is also said that if water turns its head, it declares a glance towards home. With

---

¹ zhi
water which does not look towards home, the family must be shattered. Observe this and you can understand the arrangement of the approach and departure of water.

**Meandering Water with Diagonal Flight Pattern**

evil spirit

In general, approaching water must follow and attach itself to the body, surrounding and encompassing in a complete circle. If it passes by the node and flows obliquely, it is called obliquely flying. If it passes by the node and departs in the opposite direction, it is called conversely leaping\(^1\). Both obtain their names from being unable to protect the node. Even if one side is enclosed if one side is oblique or in the opposite direction, the qi of the node leaks because of this. Being gathered and scattered at the same time, the qi does not coagulate. Even if it is able to develop good fortune, it is not lasting.

The Classic says that for water which just passes the node then conversely leaps, disaster will occur straight after any development. If the water approaches naturally horizontally but passes by the node and departs in the opposite direction, then both the left and right do not have water in embrace. Although there is branching water to enclose and receive it, it does not completely gather the qi and the node necessitates misfortune.

The Classic says that if the approach does not bow to the node and the departure does not pay obeisance to the hall, then whoever meets this form and geodetic force will be ruined and destroyed as quickly as an echo. It truly means this situation. If the leap is to the left, it is for the elderly in the house. If it is to the right the young are destroyed.

---

\(^1\) The definition of these terms are finally given after they have been used extensively.
In general, water must draw near, surround and embrace the body like a girdle or a bow. If it enfolds from the left and right, true qi gathers and coagulates. If the node is embraced to the east, qi gathers to the east. If the node is embraced to the west, qi gathers to the west. The Classic says that the bordering water is what is used to stop the approaching dragon and the meandering embrace is what is used to gather the qi of the node.

With this geodetic force, in front of the node the water encircles in the opposite direction and goes upward like an upside down bow or an overturned tile. Neither the left nor right draw near the body, embracing the underneath and conversely leaping and obliquely flying. In reality the feeling is in the direction of the front but not towards the back. Even though the node has branching water protecting it to the left and right and it seems to have feeling, in fact it has no feeling; it seems to gather qi but it actually does not. Although there is some temporary development, in the end there must be defeat and loss because the water to fear most is at the back of the city. The Book says that with conversely leaping at the back of the city, the members of the family will be sent into distant exile. If one considers that this branching water turns and embraces enfolding to the left and right and to create a node, he will be leading people astray completely.
A Water City in contrary to the Leap Pattern

In general, for land in which true qi is gathered, the sand and the water must have the ability to return and they must have an attachment. It is as though they were paying obeisance, bowing and turning their head. It is like the whipped horse lying prostrate. It is like water in the image of a sleeping bow. It is like the characters zhi\(^1\) and yuan\(^2\), binding and winding, turning its head towards home as though it cannot bear to depart. This is the "looking out at the vastness I desire to remain" as stated in the Classic.

If the right is contrary to a left approach, the left is contrary to a right approach, the back is contrary to a front approach, the front is contrary to a back approach, the front approach is like the character ren\(^3\) written upside down, the back approach is like the character ren written in the normal way, there is no pocket-like reception at the source and at the end of the water there is no intention to hook and to embrace, then the geodetic force is called the node of the four oppositions. This represents the disobedience of the sons and grandsons to their parents. There is no father. There is no lord. The father, sons and brothers kill each other. If it is small, then the village is seized and plundered. If it is large, there is a rebellious plot. This is the land where the residents are killed, the family ruined, the religion overturned and the entire clan destroyed. The left being contrary represents the boys absconding. The right being contrary represents the girls eloping. The front being contrary represents pestilence. The back being contrary represents fire and robbery. The front, back, left and right all being contrary represents disobedience to the parents, incurring punishment, and being without heir or posterity. By no means is one able to consider the connected flow of four watercourses as a good situation and make it a node.

---

\(^1\)之
\(^2\)元
\(^3\)人

107
Approaching Water Colliding with the City Pattern

This watercourse either approaches from the left, presses on both sides of the body and descends from the right or approaches from the right, presses on both sides of the body and descends from the left. In front of the node the water is like a belt or a bow. The left and right also have branching water merging with the border to enfold and press on both sides. For a large part of this form and geodetic force, it seems that a gathering of qi can indeed be observed. However, it is necessary that there is meandering water to the left and right of the mingtang to approach and face it. Only then is it beautiful land.

In the present situation, the water approaching from the front is straight like an arrow and there is not even a slight meandering. The true qi is shot by the approaching water. This is a broken node. Even though it develops wealth and official pay, the sons and the grandsons must encounter exile. Similarly, with a left approach and right departure, a right approach and left departure, or an approach from both the left and right, if there is a separation in front of the node to create two flows and the departure is straight like an arrow and even more there are no pools or lakes to receive and nourish it, this is particularly unbeautiful. It will ruin the family and there will be no offspring, so scholars must be aware of it.
At the front the water meanders and embraces the node like a girdle. To the left and right the dragon and the tiger tightly press on both sides to protect and guard it. The form is proper and the situation is correct as though it were connected land. However, it is necessary that the water of the mingtang has more bends as it approaches. Only then is it auspicious. This land which has water in three paths directly dashing against the front of the node is called the arrow of the golden goose. It is written that if it meanders then it is a confluence; if it is straight then it dashes against it. The straight approach of these watercourses hitting the city creates misfortune of the most violent kind. It is also said that one arrow is the death of one boy and two arrows are the loss of two girls. An arrow to the left destroys the old. An arrow to the right destroys the young. An arrow in the centre destroys the middle son. If it appears to dash against it obliquely, this represents the sons and the grandsons becoming soldiers and if they are victorious, they necessarily commit crimes the penalty of which is massacre to the extent of being cut off from posterity.

In general, where one sees such straight water in front of the node without pools or lakes to receive it, there must be a horizontal sandbar to block it to begin to be able to escape from misfortune. The Classic says that much of what causes man to not have descendants is because of water breaking heaven's intent. This truly is the meaning of this.

---

1The only reference found to this term was as the name of a lake in Sichuan province which is so-called because yellow feathered geese gather there but this is obviously not the meaning here.
Bordering Water without Feeling Pattern

evil spirit

In general, when looking at land, it must have water and sand facing and embracing the hall. The dragon and tiger surround it and press on both sides. Only then is it auspicious. It is written that great land is like sheep seeing a dog, gathering in groups they turn their heads but do not deviate from the correct. It is also like a host at a banquet, surrounded and shielded on all sides by the retinue. It is also like the north star being enfolded by the stars. If the dragon and the tiger appear to be straight without a meandering embrace, the form seems as though it is pushing the wheel which means that it is without feeling. It is written that when water seemingly has a straight departure as with the form of pushing a wheel, the sand does not turn its head and the qi of the hall scatters.

In this present land, the dragon and the tiger depart directly and the sand does not turn its head. Even though there appears to be a gathering of water at the mingtang, to the left and right heads of sand have a straight departure, the water cannot nourish, the qi of the hall does not gather, and the qi of the node is not solid.

The Classic says that the dragon and the tiger are used to protect the node of the region. If they do not turn their heads towards the interior where is the mortice for the vital qi? With this (situation), the inner sandbars are like a hook but it is certainly not sufficient to be chosen. If contemporary teachers see a dragon and tiger emerging at the hall, they think of it positively. This always harms people. Rhyming prose states that with an internal hook and an external straightness one troubles their mind in vain. How can one not investigate it?
Bordering Water without Feeling Pattern

evil spirit

The Classic says that the table and desk being open in the opposite direction and the hands and feet dragging along spoils and exhausts the storage. It also says that when the official does not contribute to his duty, the spirit does not return qi. This is land of disobedience to one's parents and it represents the son leaving the father's home and the brothers separating. It is also written that when sand is separated into the character ba\(^1\) and the water flows obliquely, the fields do not remain and instead become a graveyard.

Bordering Water without Feeling Pattern

evil spirit

In general, searching in flat land is not the same as in mountain dragons. It is only necessary that the approach of the water embraces and protects. The left, right, back and front should stoop and bow to the interior meandering around the body. In general, if it appears to have a direct approach inflexibly passing without turning its head, any such situation creates great misfortune. Even if it has branching water bending in the shape of a hook, the indications can certainly not be underestimated.

\(^1\) 

111
The *Classic* says that if there is a direct departure without a barrier, how can it be a node inside a true dragon? In general what meanders and surrounds is water with vital *qi*. What has straight departure and does not turn its head is water with scattered *qi*. The *Classic* says that for vital *qi* one gives priority to the flow of the water. This just means that the departing water should not be straight. In general, a southern approach with a northern departure and a western approach with an eastern departure is singularly straight like an arrow and does not have the slightest facing and turning as with the character *jing*\(^1\) or like a drawing of the layout of a chess board. Even though there is branching water inserted into the border at the centre, it is seemingly correct but is actually wrong. If one establishes a node there, even though it is able to develop some wealth, the sons and grandsons will be disobedient to their parents and simultaneously be sent into exile. For a while they will be impoverished. Then they will be ruined and without offspring. There will be pestilence and in the end they will commit suicide by cutting their throat. This is what happens with all situations where the geodetic force is unyielding and straight.

\(^1\)井
The Secretly Passed down Water Dragon Classic
Chapter Two

General Discussion

In this chapter what is said about the water dragon refers in fact to the regular pattern of the heavenly stars. It was Dong Yuyuan¹, styled Hualong shan ren², who wrote about and narrated the words of Jingchun³. I do not know from which era Master Dong came. In his maps there are thirty six nodes. All of them correspond to the heavenly stars. Each situation includes four word phrases, in total sixteen characters. (Amongst these) there are fu ma⁴ and jing tang⁵ which are appellations of recent times. This means that it was written by a man of recent generations. This is clear evidence.

The method of delineation of the mysteries of star divination is not vulgar. If he is not a scholar who has much erudition in terms of phenomena, charms and omens and an exhaustive exploration of astrology, how could he see to their limits? Even though it is not necessarily a complete manifestation of the ideas of Jingchun, he still obtained the meaning from the remnants. As to the sentences and phrases, they show erudition and are well constructed. As a work of scholarship, the beauty is comparable to the Da ya 大雅 of the Book of Songs. It can be seen that this book is unlike the common discussions. I have examined the masters of the principle of the earth from the Master Yang until now and for a long time few have had literary ability. There is only the wonderful talent of commoner Lai of the Yuan dynasty who had the misfortune to be under the Mongols who would pretend to be drunk, living on poetry and wine to hide himself in the mortal world. Yet whenever he chanted in the various counties of the Kuji area, his literary talent would be brilliantly displayed.⁶ Until now I considered talent like that of Mr. Lai as incomparable but I also give Master Dong this ranking. How can it not be that there is much talent among the experts on form?

¹董遇元 As is indicated in this section Jiang Pingjie did not know who this author was but the only record is of a Dong Yu, styled Li Zhi, a well known scholar from Hongnong in the kingdom of Wei in the Three Kingdoms period in the third century AD who had a characteristic stutter.
²化龍山人 Literally 'the man of the transforming dragon mountain'.
³景純 As stated previously this is another name for Guo Pu.
⁴駕馬 'imperial son-in-law'.
⁵京堂 'hall of the capital'.
⁶張布 支 The only commoner Lai (Lai Buyi) that there is reference to is a Lai Wenjun, a Chuzhou man, styled Taisu, of the Song dynasty, who called himself Bu Yizi. He seems to fit the description because he was skilled in using yin/yang and the Five Phases in the art of burial. He wrote the Cui guan pian.
Observe that what is discussed is only the similarities in heavenly stars that can be obtained with the forms of water which are put into categories in order to seek them. In fact, it is not that there is no basis for this. Is it not said by the ancients that phenomena are established in the sky and forms are established on earth and that the phenomena of the sky and the forms of the earth have a distant correspondence? Surely, it has this principle. Is this only something that has been casually passed down? By this we know that the regular pattern of the heavenly stars and what has been passed down to common man with the twenty four directions, each of which is divided into the movement of the stars, are as different as heaven and earth because land has a fixed position but stars do not. Even though this eliminates the old Five Phases, it does revolve around life and death. Believing the ear is not as good as believing the eye. Believing the eye is not as good as believing the heart. The world has this book and this means that the essential spirit of Jingchun now still has the possibility of existence.

Written by Dahong

Water Pincer Prose of Guo Jingchun

All is vast between heaven and earth.  
The three celestial bodies\(^1\) are manifest and hidden.  
The one qi moves in a cycle. The Five Phases wax and wane.  
Thus, rivers flow and mountains are lofty.  
The warmth of yang is life. The cold of yin is death.  
From the ancient sages, we have looked to the heavens as a criterion for objects and examined righteousness according to the earth.  
Qi is what carries the principle. It is powerful and boundless.  
The principle congregates and qi gathers.  
Yin valleys produce yang.  
The land manifests rivers and great mountains.  
The Big Dipper hangs in the sky.  
In the vastness there is indeed one qi.  
It has same feeling but different names.  
A true node is of a wondrous form.  
With the multitude of stars shining down,

\(^1\)The sun, the moon and the stars.
The merit of heaven is smoothly spread.
The virtue of earth accepts this merit from above.
Reed pipes and flying ashes conceive the cherished hundred spirits.
Mould them by using qi and the form. Separate them using good and ill fortune.
Yin and yang mutually reciprocate and the five fates majestically unite.
To praise singularity and abandon duality is a deviation from the art.
In desiring to discuss the land, first observe the sky.
In desiring to obtain the form, first investigate the fundamentals.
The traces of Yu\(^1\) are vast and boundless. Who is able to carefully inspect them?
By not examining the flow, how does one know its source?
The prevailing heavens extend endlessly, fold upon fold and abyss upon abyss, riding the qi and moving.
The mother conceives the son and the husband and wife copulate.
It is stripped bare, changing and meandering.
The submissive benefit is auspicious.
Any sudden gushing is detested.
Water of Earth is wide and heavy.
Water of Metal is circular and pure.
Water of Wood is rigid and straight.
Water of Fire is flying and leaping.
At the water's edge look towards the distance. Do not lose the form.
Metal and Wood are mutually offensive. If there is a transformation to Water, then they are matched.
When Water and Fire fight with each other the flourishing of Wood is particularly prohibited.
The Earth spirit produces Metal which dreads most a meeting with Wood.
If the Wood star brings with it Fire, the whole family is overthrown.
For each there is a turning point where animals are raised.
The placenta of the foetus dies.
If the living have a flourishing official salary,
With a clash there will be punishment and injury.
The calamity will come rapidly.

\(^1\)The reputed founder of the Xia dynasty of the 21-16th centuries BC. He was the first to regulate large bodies of water.
Star Seal Section

Alas, the Yangzi and Yalu rivers! The heavenly sea overflows without limit. In this powerful, surging flood, the dragon sleeps at night. The infinity of the border leads to even more uncertainty. Even though there are twists and turns which do not fear the winding, on opening the lock to heaven, a man of virtue does not remark on it.

Below one seeks the waters of the Huai, Si, the three gorges and the Han. The great veins run vertically and horizontally along the torrent touching the banks. Provinces, cities, towns and villages are what the dragon spirit takes possession of. A revolving wall or turning screen, the veins follow the qi to gather.

Raise your eyebrows and look into the distance at the wonderful view coming together. The water around islands and inside gorges is vast and narrow rivers enter lakes.

Jingchun set out the patterns of thirty six nodes. At the end of the Jin dynasty the immortal voice died. Since the Tang and Song dynasties the water method has become empty and has disappeared. When was the stone case of Qing Wu written? It does not contain other mysteries. It only spoke of water pincers. The water pincer dragon method emerged from Jingchun. With various confused and erroneous versions which entangled the forms, it was difficult to narrow down.

One obtained the fish but forgot the bait; this must be realised with the heart. The water binds and the sand turns, spreading like a terrace. Recognise the roots and discern the trunk; recognise the branches and discern the leaves. When the mountain is chaotic, the geodetic force rushes forth. When the water is chaotic, the geodetic force is connected. Spider's silk and the duckweed of water are indistinct and imperceptible. Entering the earth it is not diminished. Entering the water it is not blocked. A superior sage discerns the qi. A lesser sage discerns the form. When the form and the qi are both obtained, good fortune and misfortune are naturally real. Observe the depths as if they were shallow; observe the quietude as if there were a uproar. This is the fundamental of the fundamental, yet it is difficult to put it into words. The ancients are already gone. All that is left is the dregs.

The south east is mild and warm. The north west chills you to the bone. The snow and ice has not yet dispersed. The water in lakes is easily drained. Survey the high and assess the level. Vital qi is obtained in the node. The precious three-legged bronze cauldron is
covered with smoke. The rain has stopped in the eaves. The drawn crossbow shoots the bolt. A wielded knife cuts to the joint.\footnote{The allusions here are unknown.}

Like the beard of a shrimp and the eyes of a crab, the fundamental theories are numerous and disorderly. Because they stick together and rely on each other, the method is on the lip and in the breast. The spirit is not passed on by the eye. The fundamental mystery is not passed on by the heart. The mediocre teachers are confused. The five phases are not distinguished. They are already enmired in their bindings. Most of them also mistake the stars, indicating that life is death and insisting that falsity is truth. Above they show contempt for the heavenly vault. Below they destroy the form of the earth. The spiritual radiance does not shine and daylight is dark and murky. In the darkened hall there is resentment until good fortune is diminished and life degraded. This principle is muddle-headed. Grant, receive, abide by and use the true mystery to enlighten and teach the men of later times.
The Secretly Passed down Water Dragon Classic
Chapter Three

General Discussion

This chapter particularly refers to the significance of pictographs of the water dragon as they resemble entities, which is the same as the indications of the regular pattern of the celestial bodies. This is because if the sky has this star, the earth has this entity. Since water is able to symbolise a star, it is able to symbolise an entity. The main idea comes from a single precedent which is shared by the True Classic of the Jade Body. The original volume indeed says that Jingchun was the author. However, the script is not ancient. Compared to the Star Seal, the difference is like the difference between the Ya and Zheng of the Book of Songs. Whether it was passed on by some later subordinate is not yet able to be known.

I most like the beginning of this piece of writing, 'In the prefecture of the mountain consider the mountain as the dragon. In the prefecture of water consider water as the dragon.' These two phrases have been from ancient times until now the opening discussions of the experts on the principles of the earth, absolutely not circulated by the superficial scholars who could not be expected to obtain one in ten thousand. Of the remaining words much is crude and coarse and the meaning dubious and could be omitted.

It is also said that the mouth of the water meets, confines, weaves and connects. Even though the water is following, it is still within an auspicious situation. What is the use of harmful penetration with an arrow shooting contrarily vertically? This is the true and profound recognition. On observing the situation of its map, it resembles pearls of dew on tails of grass and a pair of dragons cavorting, and a feeling of the magnificent canopy enters your bosom. Of the various patterns all are profound, obtaining the subtle beauty of the water dragon. Moreover, the selection is of a gathering from amongst the chaos, which is the crux to deciding a node. The true machinations are really not an easy theory.

In naming the form and deciding on a point for the node, the master’s discussion is at the extremity of criticism of the mountain dragon. How, on the contrary could it be in the water dragon alone? What he is referring to also accords with the discussions of this

---

1 These are two famous ballads from the Book of Songs. The Ya 雅 is noted for its elegance and the Zheng 鄭 for its rustic style.
generation on the watery plains. When he indicates the form, he especially selects the form of the land as the form and not that of the water. Therefore, I seek the meaning far and wide in order to break down the generation's delusions and cause there to be a single school of correct discussion. The reader only needs to understand the adaptations to select the knowledge and all will be well.

Written by Dahong

Theory of the Pictographic Patterns of Water and Reeds

In the prefecture of the mountain consider mountains as the dragon. In the prefecture of water consider water as the dragon. The trunk and branches of the Yangzi river connect and flow through the two provinces of Jiang and Chu\(^1\) and the San Wu\(^2\) area. The land of a single embankment does not exceed several square \(li\) (the size of a village). What the previous worthies meant by saying consider water as the dragon was just this place.

Observe the water and recognise the geodetic force. The grave obtains the true node and the wealth and nobility are long lasting.

The Classic says that the great land of the Jiang and the Huai rivers is without a dragon and tiger. In the vastness where does one return? From east to west, if one only takes the water as the dragon, afterwards the grave will develop the three Dukes. The reason that in 10,000 \(li\) there are no mountains (but) heroes repeatedly manifest, is that the good fortune is in the water. Even though the lands of Zhe and Min\(^3\) have many mountain veins, they also create water dragons.

As for the land of Susong\(^4\), it is near the sea and there are lakes throughout it. On the sixth hour water approaches the lakes and on the sixth hour it leaves them. An approach to the mouth is appropriately a departure from it. A departure from the mouth is appropriately an approach to it. The meeting of two heads is (like) sexual intercourse. The tide withdraws and the two separate like a woman's breasts. The beauty is, indeed, located in the deep

---

\(^1\)Hunan and Hubei.
\(^2\)This is either Wu Jun, Wu Xing and Hui Ji according to the \(Shui jing zhu\) or Wu Jun, Wu Xing and Wu Yang according to the \(Tong dian\).
\(^3\)Zhejiang and Fujian Provinces.
\(^4\)Probably Jiangsu.
whirlpool. Life is fond of the mystery of a deep whirlpool. This mystery gives us a hundred times more of the essential spirit and the metamorphosis is limitless.

With a meandering approach to the confluence do not discuss whether it is a large river or small stream. With a distant flow with a meandering embrace, there is no division between rivers, seas, pools or ponds.

The Classic says that the Way of earth is both strong and soft and is changed by spirits. A multitude of flows gather at a place leading to the principle machination. The greater the number of small watercourses gathered the more beautiful it is. Even if a straight flow is great, it is not wonderful. If the internal is straight and the external hooked, there is much skilful connection. If the internal is hooked and the external straight, in vain the glorious intention.

The water passing by laterally and embracing the body is an embracing situation. A bend on the opposite side is a situation of greeting the spirit. With proceeding to the situation on entering the bosom, there must be an embrace on two sides, there should be a flowing approach on entering the thigh, and there is value in the wrapping around of the four boundaries. Then the special beauty of the back and the front is sheltered and it is the magnificent canopy. Attachment to the body is the goldfish. A situation where two approaches meet is the morning star. The flow of two tributaries meeting is the harmonious basis. The six constructions\(^1\) on four sides are complete protection. The place which faces the three yang is the place of greeting. The goldfish girdle winds around the waist. The situation of the banded bow is a heavenly rainbow in front of you. The great embrace of the above and the below facing each other is called the male and the female. Only when both feelings surround the body can it be correctly called the magnificent canopy.

Within a situation of the turbaned head a small branching stream is the particularity. Follow it and see the glory and the magnificence. If the water is like a string of pearls or dribbling milk, immediately there is wealth and nobility in the water and bravery is bestowed for three generations. A situation of refinement means wealth and nobility for a thousand autumns. The pitchfork is unbound and the development is sudden. One can welcome the spirit and obtain beauty because the water is continuous and long lasting. Four dragons sport with the pearl on all sides and there will be great wealth and nobility. A surrounding embrace will enable the family to continue forever. A combined flow like crossed swords

\(^1\)The roof, floor, and four walls of a building.
produces a military position. A meandering flow hastens the official and manifests the minister. The immortal palm to the left and right together means wealth and nobility. The lotus flower hanging down or facing up decides the yin and yang.

The geodetic force is like kicking a ball; it must be interesting. The form is like the flying phoenix whose wings should be long. The immortal palm strokes the qin\(^1\) and one ascends to the top of the imperial examinations. On rolling up the screen, one is found to be dazzling and majestic at the various subjects\(^2\).

One small bend in the watercourse like a coiling snake correctly embraced by two banks is the drawing of the bow. A beautiful woman presenting flowers gives birth to excellent qi. A situation with the form of soldiers on parade manifests the official. The two sources of the Great Extremity mean true wealth and nobility. The hundred feet of the centipede produce bravery. If the shrimp head is large, there will be people of outstanding intelligence and bravery. The Metal city is of nobility and longevity. With the situation of the high court\(^3\) greatness is manifested once and then it ceases. Dew dripping from grass tails indicates being cut off from posterity and one's name being expunged. Obeying the wind moves the boat and there is fame and eminence. Obeying the water rolls up the screen and your son takes the place of a son in a family without heir. The flying pennant and dancing flag is truly a noble pattern. Facing the principal and turning back to the ancestors is a true dragon. With the silk gauze belt the wind blows and the development of good fortune is slow but it is able to continue into the distance. The goldfish lies prostrate in the shade and at first there is wealth and afterwards there is the glory. With inserting flowers into the hat\(^4\) and wearing a belt, there is an abundance of food. One proceeds with their livelihood at a leisurely pace, happiness enters the middle of the bosom and the good fortune goes into the distance. The metal hook should turn and the foot should point towards the principal. If the water of a situation where there is much binding is large and broad and not intersecting like teeth which are tightly sandwiched together, then this has feeling. The character \(n\)\(^5\) is either auspicious or inauspicious. The shoe city has falsity and truth. With the situation of the coiled dragon, one can fetch a rainbow for food. Where

---

\(^1\)A Chinese zither with either five or seven strings.
\(^2\)The examination here is that held in the presence of the emperor and his court, being the last and highest stage. The screen refers to one used so that the candidates could not see the emperor.
\(^3\)It is interesting to note that this is a homophone for 'high tide' or 'climax' with the characters almost the same only the water radical is missing from the character for court. This would perhaps be a more appropriate name.
\(^4\)The top candidates in the imperial examinations wore flowers to distinguish themselves.
\(^5\)日
rose coloured clouds gather, seek a parasol. The handle should be hanging down like a
tortoise tail. With the situation of the lines on the shell of a tortoise, select the centre. A pair
of frolicking dragons combines yin and yang. With one watercourse like a fishing line and
hook, select (the node) inside of the hook. The water on all sides returns to the confluence
to guard against dispersal and chaos. With a situation of prolific gathering at the hall, fear
riding the wind. Sand and water being interrelated is truly a wonderful pattern. A turning
dragon turning its head to the ancestors is an ingenious pattern. The geodetic force looks to
a situation wrapped around by soldiers on parade, and the veins should face and gather.
There is much feeling to a place where the spiders web surrounds, connects and gathers.
One can be content with selecting it. Where there are layers of watercourses embracing and
encircling, much is even more wondrous. In the command tent, the hanging breasts have
an external embrace and there is wealth and abundance. When earth has a predilection to
gather at the hall, one obtains the refinement of court, is in the highest category at the
imperial examinations and is certainly grand. On all sides the geodetic force does not flow
and the principal qi gathers in one winding embrace of good fortune. In a natural horizontal
palace, a dragon node is produced and there is glory and high position. If it combines with
a penetrating dragon, it represents the development of wealth. The manifestation of water
lilies means ingenuity and gives birth to refinement. With the situation of the flowing belt,
the movement is a glorious pattern like a streamer. The flowers must be thick and dense
like a hanging joint of bamboo; the more the branches the greater is the nobility. If there is
glossy gandoderma¹, the more the stamens, the more there is the greatest of nobility.

Amongst the chaos, select the gathering. Only when there are the many gathering together
is it extraordinary. The approach is long and the departure short. For good fortune, there is
no boundary to the shade. Shooting the elbow and penetrating the heart means the
immediate arrival of ill-fortune. Roughly, the approach should meander and the departure
should be profound. A fast flow will show the uncertainty of waxing and waning. For
what coagulates and gathers, there is continuous good fortune and longevity. Where the
water mouth is interlocked, even though the fabric is compliant, it is still auspicious. Inside
the situation, there is no use to cutting, the shooting of an arrow, or coming and going.

The principles of this water method have the greatest subtlety. There are few people who
know about it and those who are able to discuss it are not often met.

¹*Gandoderma lucidum*, a kind of purplish fungus symbolising nobility.
Below are various types of form structures. Those which are round are Metal. Those which are curved are Water. Those which are rectangular are Earth. Those which are straight are Wood. All are related to types of wealth and nobility. Only Fire is acute and carries an extremely evil spirit and therefore does not receive a node.

Six Pivot Pattern

The emergence of a child prodigy who will be the top candidate in the imperial examinations and then prime minister.

Situation of Water Welcoming the Spirit

Also the emergence of a child prodigy, the top candidate in the imperial examinations.

Goldfish Girdle Pattern

All are of wealth and nobility.

---

1 These diagrams bear some resemblance to Daoist diagrams of sacred mountains and the like. Thus, there is perhaps a possible connection with traditional Daoist maps of 'spiritual' geography.
With this pattern there is no branching nor still water. Although there is wealth and nobility, it does not last.

**Bow Pattern**

**Internal Embrace Pattern**

external embrace

**Male and Female Animal Canopy Pattern**

The emergence of talents in both literary and martial areas.

**Chaotic Centre Receives the Multitude Pattern**
Male and Female Responding to the Beauty Pattern

Wrapped Pattern

Scarf Canopy Pattern

Hidden Beauty Pattern

Bestowing Pattern
Wearing Pearls and Hanging Breast Pattern

Four Dragons Sporting with a Pearl Pattern

Crossed Swords Pattern

Hastening the Official Water Pattern

Kicking the Ball Pattern
Immortal Hand Strumming the Lute Pattern

Left and Right Immortal Hand Pattern

Flying Phoenix Pattern

Drawn Bow Pattern

Hanging Lotus Pattern
Upraised Lotus Pattern

Coiled Snake Pattern

Prawn Head Pattern

Soldiers Arranged in Lines in front of the Court Pattern

Pattern of the Great Extremity (tai ji)
Beautiful Woman Offering Flowers Pattern

Pincers of the Centipede Pattern

Hidden Goldfish Pattern

Forked Limb Pattern

Pair of Dragons Playing with Feeling Pattern
Inserted Flower Pattern

Flowing Belt Pattern

Wind Blowing the Silk Girdle Pattern

Golden Hook Pattern

Double Hook Pattern

Proceeding to the Situation and Entering the Embrace Pattern
Dew Hanging on Grass Stalks Pattern

Flying Streamers and Dancing Flags Pattern

Shoe City Pattern

Character Ri City Pattern

Rolled Curtain of the Civil Service Examination Pattern

Boat Following the Wind Pattern

1日
Curved Bow Embracing the Node Pattern

Returning Dragon Turning its Head to the Ancestors Pattern
Also called the facing the principal pattern.

Prolific Situation with Gathering at the Hall Pattern

Hanging Breasts at the Centre of the Army Pattern

Earth Lodged with a Gathering at the Hall Pattern
Hanging Sections of Bamboo Pattern

Bud of the Glossy Ganoderma Pattern

Sideways Palace Dragon Pattern

Coiled Dragon Pattern

Rainbow Eclipse with Coloured Clouds Pattern
Raising the Umbrella Pattern

Flag Flower Pattern

Facing the Principal Pattern
The Secretly Passed down Water Dragon Classic  
Chapter Four

General Discussion

This chapter refers to the water dragon being in very close proximity to the body, and the auspices, forms and situations. Celestial bodies which enter the node occur very often within the text. In fact, the writings contain the main points of the water dragon. The author’s name is also not recorded. However, although much of the language is vulgar and unrefined, I consider that it must be a real copy of Master Yang. Is it the mysterious indications that have been passed on by one teacher after another?

The beginning of the chapter refers to the five stars. Three of these, Metal, Water and Earth are selected as auspicious, and the two of sunlight, Wood and Fire, as inauspicious. There are slight differences between this and the mountain dragon. If a mountain dragon has the Fire star rising to the top, it is, in fact, connected with the node and there is also a moving dragon and all of the Wood star is connected with the body for one to see completely nobility and beauty. If it is a water dragon, once it offends Fire and Wood, the disaster will be immediately seen.

What is the reason for this? It is because by nature Water likes softness. It hates the inflexible and strong. It is suitable for a turning embrace and fears rushing arousal. Metal and Water are soft and the form of Earth is a turning embrace and there is a difference in nature to the inflexibility, strength and rushing arousal of Fire and Wood.

Therefore, after this differentiation of the 5 stars, the chapter continues with the discernment in the greatest detail of the various types in relation to binding and embracing, leaping in the opposite direction, receiving qi, leaking the wind, nourishingly gathering, and separately flying. This is because the changing body of the 5 stars leads to a categorisation which is used to seek the details.

If one first understands the meaning of branches and trunks, a large amount of the general idea of the body types of a moving dragon is already fixed. If one then understands the true changes of the 5 stars and becomes involved in seeking the method for entering the

---

1 楊公
2 五星
node, one obtains its domination. Once one grasps the essence, it can be used with the
natural spirit.

If scholars are inclined towards this, the art of Master Yang, it is able to be researched and
investigated in this book. More than half of the doctrine and thought of the water dragon
will then be obtained. Beyond this, those who use the former 3 Principals and 9 Palaces
methods would have happiness in meeting the source.

Written by Dahong.

**Discussion of Branches and Trunks**

A large extensive body of water is the trunk. The branched dragon veins enable the
creation of a node which manifests the Three Dukes.

![Diagram of branches and trunk]

The branched dragon creates a node which necessitates longevity. The spirit of the *qi* of the
dragon trunk does not necessarily seek it.

![Diagram of trunk and branch]

trunk branch
Discussion of the Five Stars

Water of the Metal Star nourishes the body. There is wealth, nobility and sufficient gold and silver.

the Metal Star transforms the dragon

With the left Metal the eldest son develops. With the right Metal the youngest son prospers.

The Metal Star is like a jade belt. This land is truly priceless.

A correct Metal structure

Lateral water is all over the palace. The Metal city embraces the node. If one strikes here (to establish the node), the wealth and nobility are endless.
Oblique Metal is like Fire. It will subdue and harm (the node) and is not auspicious.

It is also said that oblique Metal being like Fire at the front of the node means half poverty and half wealth. One sells the fields and household.

At the front Fire limits Metal and seals it. The base of the character fēng¹ is without claws. If one chooses such land, for a short time they will suffer loneliness.

The water is similar to the form of a plough's head. There is a singular development with fire burning the poverty.

With the Metal city to the right in a reverse bow, the youngest son is definitely orphaned and impoverished. With the Metal city to the left in a reverse bow, the eldest son must separate himself from the ancestors.

¹ 風
With the Metal city in a reverse bow, one encounters poverty.

With water entering the Metal city, there is wealth, nobility and a flourishing male population in the family.

When Metal and water overflow, the sound of the wind can shake the residents.

Metal and water together produce wealth, nobility, outstanding talent and bravery.

The Metal star approaches Wood and collides with it. The sons and the grandsons use up all the families resources.

Metal and water obtain land where there is wealth and nobility for the sons and grandsons.
Wood collides with the Metal city. The descendants are completely alone.

Wood and Fire enter the Metal city. Generation after generation is heirless.

Meandering water enters the Metal city. The ghosts of officials will harm the members of the family.

Murder enters the Metal city. No humans, only ghosts remain.

With the eldest, middle and youngest, there are ill tidings for all.
Fire limits the Metal city. The household is robbed and the people meet with pestilence.

The middle becomes narrow, forming a point. So, it is said to be Fire.

Two Fires limit the Metal city. The star of calamity returns day after day.

The two watercourses both have a pointed form; therefore, this is also said to be fire.

Fire and Metal cut into each other. There is defeat and one is cut off from posterity.

The Water Star obtains the position. There is wealth and nobility for the sons and grandsons.
The same as the above.

The abdomen of the Earth conceals the Metal. The wealth is profound and there is fame.

The Water Star enters the Earth. The Earth is washed away. At first there is a limit to the wealth, but afterwards there is prosperous good fortune.

The Earth Star is able to embrace the node. The wealth and nobility are continuous.
The Earth Star turns to the right and approaches. The family is wealthy with sufficient money and valuables.

The geodetic force is straight like a boat and there is no peace for a whole generation followed by poverty for several years. Do not ask whether it is east, west, south or north. One flees to other towns without knowing the end of it.

It is also said that for the Earth Star if there is a straight departure, the family is in ruins for a short time.

The Earth city faces in the opposite direction. There is defeat, severance from posterity and death. The family is impoverished and debauched. There is military exile to the edge of heaven.

To the right of the node the water flies obliquely. How is the grave site nourished? The approaching water wipes away any help and there is sickness due to pestilence. With the Fire Star being like the movement of flames, official duties are yielded to the wife's household.
With the Earth city accompanying Fire, there is separation from one's native place.

With straight Wood dashing against the gate, the members of the family do not survive.

External Wood approaches to limit the above. The people within the family go through hardships. There is no help sought in terms of food and clothing. Yet the family is still looked down on by outsiders.

Earth is limited by Wood at the back. There is continual travel with no peaceful days.

Wood is straight like a spear. There will be unexpected misfortune. It is also said that with the Wood city directly dashing against the node, the middle son must be defeated and cut off from posterity. With Wood dashing against it from both the front and behind, army rebels commit crimes. The punishment is terrible.

With upright Wood having a straight movement, there is retreat, defeat and pestilence. Oblique Wood is irresistible; the members of the family will be separated.
When oblique Water approaches, it is like Fire flying. if one pierces the inside of this node, how can it be suitable? Robbery and pestilence will be common and naturally people are separated and money is scattered both to the east and west.

The same as the above.

Water resembles writing on Wood. There is defeat, separation, loneliness and penury. It is also said that a pointed sandbar obscuring the water manifests a military traitor in later generations.

The right side has water dashing against and meeting with another water course at the front. There will be plague and fire. If there is no sickness, there will certainly be burning in the air.
Upright Fire has one name: the point of the plough. The two limbs fly away. The separation from good fortune is not over an extended period.

It is also said that if the Wood city flows in a closed palm, there will not be a single good ox on the farm.

Upside down Fire.

The Fire city departs in the opposite direction. There is limitless debauchery, poverty, solitude, hardship and separation. The descendants leave their home village.

It is also said that with a reverse bow behind the Water city, there is disobedience to one's parents and each goes their different ways.

With Fire obliquely flying to the right, the elder brother commits adultery with the younger brother's wife.
With Fire obliquely flying to the left, the younger brother has abnormal relations with the elder brother's wife.
The sons and grandsons are disobedient to their parents if at the front the water flows like the character *ba*.  

It is also said that water of knives and spears shoots into the body. This only matches being exiled as a criminal to a distant place for military service.

Fire flying in the opposite direction to the right. The family members run away to the east and west.  
With Fire flying in the opposite direction to the left, an army traitor wounds the barbarian.

This even more represents being cut off from posterity.

Pointed Fire shoots into the body. The official is punished and cut off from his sons and grandsons.

---

1. The symbol for the character *ba*.
Dry Fire blazes. The elderly die without anyone to see them off.

The Fire limb flies to the outside. The guest dies without anyone to rely on.

The Fire star meanders and flies. There is neither food nor a wife.

It is also said that being either contrary to or in agreement with Wood, the official is not rich. He abandons his wife and sons and completely loses his fields.

**Discussion of the Four Beasts**

Three watercourses are in opposition in front of the Vermilion Sparrow. The sons are thieves and the daughters licentious. There is no food or clothing.
If good fortune is to be developed for a long time, water must certainly bind the Dark Warrior.

The water of the Dark Warrior is like a ring. The household is settled and the tomb is secure. The good fortune will be continuous.

Behind the node the water flows in two or three layers. The merit and fame are long lasting and the generations prosper.

Water dashes against the head of the Dark Warrior, casts off its fetters and departs as a prisoner. It is also said that the character ding\(^1\) at either the front or the back cuts one off from posterity.

---

\(^1\) ding
The Dark Warrior spits out a tongue of water and the wind blows. There will be an end to the descendants, and calamity for the official. Death will also follow.

Water of the lifted skirt has the least feeling. The two legs are opened provoking desire in the heart.

Above the Dark Warrior there is water gushing forth. The family is separated from its inheritance and the daughter-in-law is licentious with her father-in-law.

On two sides, the dragon and the tiger embrace layer upon layer. Wealth and nobility are double fold until old age.

If, however, the point of the node is in a proper area, one is the top candidate in the imperial examinations and simultaneously there is the spirit of an important title.

Water of the Azure Dragon embraces the body. This land manifests the official.
The Azure Dragon and the White Tiger separate and spread out. There is defeat and separation. One wanders around on foot and dies away from their home.

The water of the White Tiger flows as fast as a fly. If one is buried here, an exiled prisoner will appear.

The water of the Azure Dragon is in a straight path. The foundation of the household will not be long lasting.

The water mouth does not have a mountain to block it. First, the father's fields and lands are sold. There is defeat, separation, crime and the punishment of imprisonment at a distant frontier garrison.

At the base of the city observe the water dashing. Certainly there is a monk in the family.

Water strikes the head of the Azure Dragon. The fate of the eldest son is sorrowful.

The same as for the previous.
To the left and the right on both sides the water departs in the opposite direction. The sons reject the father and mother and live in a distant place.

With water departing on two sides without turning its head, demons approach the normal relations amongst the family in terms of property.

The White Tiger holds the corpse in its mouth. One is widowed and without natural endowments. A person of *yin* \(^1\) bows to the embryo. There is an unnatural death and a separation from the descendants.

The Azure Dragon swallows the family. There is pestilence, blindness, tumours, an unnatural death, stupidity, a distant separation from one's native place and a severance from posterity.

The White Tiger dashes against the bowels. The youngest son is wounded as a punishment.

The Azure Dragon dashes against the abdomen. The eldest son has the plague of insanity.

---

\(^1\)This could either mean the corpse or a woman, especially one with her period.
The White Tiger holds the corpse in its mouth. One is poor and blind in their old age. The Azure Dragon swallows the family. There is a sorrowful heart for various reasons.

The water of the Azure Dragon embraces the node. Why is it necessary to speak of the wealth and nobility?

Above the Azure Dragon, a single small stream approaches. This is the land of a peaceful tomb at any point. If one can obtain an even greater accumulation of water from the river behind, the sons and grandsons will have the talent to be top of the imperial examinations.

The water of the Azure Dragon is outstandingly great. One can attain the magnificence of the capital when very young.
The Azure Dragon embraces the body to the left. With wealth and nobility there is honour and fame.

The Azure Dragon winds around like the horn of an ox. For generation upon generation the sons and grandsons ascend to an honourable position.

There is a pocket at the front of the Azure Dragon. There is no need to be concerned about both fame and profit.

At the left the geodetic force of the water is like a dragon. The wealth can be compared to Shi Chong¹. In front of the gate there is meandering. The sons are attendants in the palace of a king.

¹ 石崇 (249-300) styled Li Lun, a famous man of immense wealth from the kingdom of Wei in the Six Dynasties period.
The Azure Dragon winds around and approaches, embracing the body. In later generations the sons and the grandsons will enter the pavilion of the emperor.

The water of the Azure Dragon turns in the opposite direction. There is poverty and illness without official position. If one chooses such land, men are killed by mistake in their hundreds and thousands.

The Azure Dragon departs in the opposite direction not facing the body. The eldest son is certainly the first to be impoverished. A serious manifestation

The Azure Dragon approaches in a single watercourse like a spear. The eldest son must certainly have misfortune and calamity.
The water of the Azure Dragon shoots into it. 
There is injury and death as a soldier.

The water of the Azure Dragon flies in the opposite direction. 
The family breaks up and each member departs.

The water of the Azure Dragon has many breaks. 
A grave would afterward give birth to calamity and misfortune.

This is also called the golden goose arrow which represents madness and defeat.

The water of the White Tiger embraces it layer upon layer. 
The sons and grandsons develop inexhaustible good fortune.
The White Tiger forms a large pool.
There is food and clothing forever and there are no worries.

The tiger water is an elephant tusk knife.
The sons and grandsons bow to the brocade gown¹.

The tiger water winds around it like a belt.
For generation upon generation there is an unbroken line of officials.

Above the position of the White Tiger the water takes the form of a point.
A widow who invites a man to live in as her husband will lose the fields and house.

¹Have an audience with the emperor.
The White Tiger approaches in a hook opposite the tomb. The sons and the grandsons are robbed and are doubly poor.

The tiger water departs as though it were flying. One flees to a distant place.

The White Tiger approaches the water of the pass of defeat. There is pestilence, fire and calamity for the official.

If there is a sand bar and the water is pointed like a spear, in later generations the sons and grandsons will certainly be killed.

The river water of the tiger's mouth is pointed. The youngest son sells the father's fields. Civil cases are incessant. The eldest son is unable to escape unexpected disaster.
Discussion of the Form of the Situation

Water is observed to have three bends. There is good fortune, longevity, peace and tranquillity.
The meandering approaches the court. There is splendour and abundance.

Water of the greedy wolf faces the front. The sons and grandsons for generation upon generation will be productive, brave and outstanding. Do not ask whether it approaches or departs, is at the back or the front. The official resides in a pavilion which is five clouds high.

Same as the above.

The water meanders like the characters zhi\(^1\) and xuan\(^2\) around the front of the gate. For the sons and grandson the wealth and nobility are naturally doubly complete.

---

\(^1\) zhi
\(^2\) xuan
The water winds in three bends. There is wealth, nobility and purity in turn. This is land of official eminence and a courtier in the imperial court.

The water approaches from the right and the node resides on the left. The official position is high and there is wealth.

The water approaches from the left and the node resides on the right. There is wealth, nobility and longevity.

The dragon and tiger are in conflict. Who can you rely on to come to the rescue? The father and sons are separated. The brothers are enemies.
The two watercourses are straight without drawing together. The brothers have nothing to worry about. Even if there is a pocket of water at the back, the sons and grandsons will guard the grave (the parents will die early).

Auspicious water approaches from the left and encircles it. There must be plenty for the family.

Water resembles the form of a snake. This node has a natural essence.

On the right bank, there is the pocket of a small stream. The wealth and nobility are everlasting.
For the water of the turning dragon, the node resides in the bend. Later generations are officials who are out of the ordinary.

This node has no screen. The land is naturally cold, being beaten by powerful waves and the blowing of the wind. It cannot be peaceful.

The west water returns to the west and departs. There is a son who ascends to the first rank in the civil service examinations. The east water returns to the east and departs. One’s fame and glory are universal.

Two watercourses embrace on the right side. In the family there is sufficient gold for wealth.
The water forms a hook to the right tightly around the body. One joins the army and likes to kill.

The water in front is like a magnificent column. A son departs his home village.

This is also called water dashing against the base of the city.

The two watercourses should not be long. Otherwise they will limit the Earth and represent departure from one's home.

A single watercourse dashes against the gate. It is solitary and cold. With this land one dies and afterwards has no coffin.

Well

Water rushes at the front. There is a well where it divides into two separate flows. In the house the debauchery is ceaseless.
At the front water dashes straight into the node. The sons and grandsons of later generations will be without offspring.

In front, the water dashes obliquely into the node. The sons and grandsons of later generations will be without offspring. Behind, the water has a rushing approach. From sudden wealth there is a strange calamity.

This also represents being heirless.

Water rushing into the dragon's arms. It is necessary to look to the geodetic force of the approach. A flat area seems possible. Land which is high is not profitable.

Lateral water dashes against the ribs. Men bow to suffering and madness. Water to the left kills the old. The young are killed by dashing against the right.
The water flows in a meander and shoots into the beautiful city. The sons and grandsons betray the Way and the family is also impoverished.

The dragon and the tiger separate and fly away. The father and son go east and west. It is also said that with the wind blowing from qian orgen¹, one flees never to return.

Water penetrates the tiger's feet. To the east and west are two boundaries. It goes straight and breaks the city gate. The people and wealth are scattered.

The left and right are stretched apart. One is exiled. The Vermilion Sparrow embraces the beak. There is defeat and loss in official affairs.

¹Refer to the note on pp. 10-11 regarding the Eight Trigrams. The directional meaning here is northeast or northwest.
Water of the sparrow divides and opens out into two. Calamity and disaster approach day after day. There is debauchery and there are no sons or daughters. Why is it necessary to probe the existing principles?

There is no peaceful tomb within the bound head of the city. The two feet go east and west. There is crime, fire, and pestilence. In wrongly believing that a true dragon seeks to develop good fortune, one must know that in a short time there will be defeat for the sons and grandsons.

The bound head of the city and the feet of the character $feng$ are auspicious for the middle son. The eldest and youngest are heirless.

The limbs of the water have two separate flows. The family will come to an end one day.

At the front the water separates into the character $ba$. The family produces disobedient children.

---

$^1$ fēng
$^2$ bā
At the back, there is water that is like a dragging spear. Debauched women become whores. The exiled prisoner will encounter danger. In two generations the sons and grandsons are lost.

Water approaches to give birth to a wave which is like the movement of a snake. In human relations there is chaos although the family is wealthy.

With water branches flowing in qian\(^1\), after the sons and grandsons, (the family) ceases to exist.

With water flowing towards qian, a leader of thieves is certainly created.

\(^{1}\)northwest.
Sand at the front follows the water like a flying flag. Whoever obtains this will know that this is mutual punishment between Metal and Fire. One is an army rebel who wastes time, stumbles and falls. Brothers attack each other and die from their wounds.

In front of the grave, there is water that does not seem to turn its head. This often causes a son-in-law to manage household affairs.

Behind the grave, there is water in gen\textsuperscript{1} in the form of a branch of a tree. The sons and grandsons suffer illness and disaster.

A long river has a singular straight flow. One loafs about to become an army rebel.

\textsuperscript{1}\textit{northeast.}
To the right of the node, water approaches in a meander, turns its head and departs, not returning. There is misfortune and death and separation often occurs. The family's property all becomes dust.

At the mingtang, the water turns and flies away obliquely. One sells all the fields and gardens. People do not esteem you. In the first years, carriages and horses fill the gate and the courtyard. After the burial one is in poverty without enough to buy paper money to burn.

The five horses rush away in five places. The water scatters as though separating the corpse. If the mingtang is upright, one is pardoned on the brink of execution.

To the right the water goes in the opposite direction without feeling. One flees to a distant place and joins the army.
The Vermilion Sparrow is an upturned bow. The dragon and the tiger spread out. The sons and grandsons are disobedient and beat their parents. One commits suicide without reason and consequently official matters arise. The sons and daughters are forced to sell the fields and the farmhouse.

The water city dreads the upturned bow. One flees and is in poverty.

Water at the back approaches the dragon like an upturned bow. The sons and grandsons are disobedient to their parents and each goes east and west.

Water like the character ding\textsuperscript{1} represents injury and men being openly invited by the daughters.

Water that goes in an opposite direction in a gen area is too bad to speak of. The sons and grandsons must rely on others.

\textsuperscript{1} \textsuperscript{1}
Discussion of Strange Forms

The water flows around the base of the grave in a circle. The sons and grandsons are cut off from the descendants. What is more, who could comply with this?

A spear in qian facing xun is equal to being exiled in Yunnan.
A spear in kun facing gen is equal to being exiled in Liaodong.
A spear in xun facing qian is equal to being exiled in Shanxi.
A spear in gen facing kun is equal to being exiled in Guangxi.

The watercourse surrounds the tomb. The forest is shattered, breaking the gold and silver. Moreover, there is debauchery, the lack of a family home, sickness and little of the essential spirit.

---

1 northwest facing southeast.
2 southwest facing northeast.
A copied estimation.

Water breaks above the waist of the Azure Dragon. There is often calamity and misfortune within the family.

Water is like a rolled tongue. One is mute or likes to show off their erudition and is dispensed of by the crowd.
With a Metal city, good fortune is attracted if it is like a dragon coiling. The sons and grandsons will have wealth and nobility and the family will be peaceful and happy.

dragon vein node

With a Metal city, misfortune is attracted if it like a snake moving horizontally. The brothers, and the father and the sons take up arms in a quarrel.

Gen, xun, qian and kun are the four doors. The entrance of a single wind blowing gives poverty and hardship to the sons and grandsons.

earth gate       man gate

fruit gate       heaven gate

The path of the water produces the character  yi. The family property is spent.
The form is of a winding bow. The whole family is full of harmony. There is wealth, nobility, merit, fame, generations of power and vitality, and great prosperity.

The Vermilion Sparrow has a broken head. There is sorrow in a hundred affairs.

Fire enters Metal which is the city of the belt connected with the sword. Sand and water both punish each other. The sons and grandsons die without fame. In fact, they join the army to defend the frontier.

It is also said that wealth is developed at first but afterwards there is great misfortune.

The corpse and the spear are shot in the node. One of the sons and grandsons is imprisoned and banished to the army. He dies whilst escaping and is cut off from posterity.
Land in the form of a bottle-gourd is in the middle of the water, which is apparently poisonous representing harm to man.

In front there is a pocket and behind an embrace with the node residing in between. The sons and grandsons have good fortune, longevity and the position of the three dukes.

Twisting, turning and circling around, the wealth and nobility form a continual thread.
The water at the right looks like the character ren. For generation upon generation the descendants will be in poverty.

If the water at the left is like the character ren, the sons and the daughters will become widowers and widows.

One side is there but the other is lacking. The food and clothing are complete but this will not extend for a long time.

There is water which resembles a duck's knee. For all the family's plans, in the end they will not come true.

Fire enters the Metal city and the two attack each other. After the burial the family will not be outstanding. There may be fame or merit shown among the flags and spears (but) in later generations the descendants must die on the battle field.
With water with a bound head, there is insufficient qi. If one establishes a grave in such an inappropriate area, although for a time it is able to develop, the power declines and the good fortune weakens and afterwards there are no sons.

The water city goes in the opposite direction to the node. After flowing behind it, the knife and the spear cut into it. One is cut off from posterity and flees. The teachers of the time are ignorant of this theory.

The water of the mingtang has three folds. One obtains the high office of the three dukes. In front of the confluence, the sand imprints a long table. For generation after generation there will be a continuous line of officials.

The water city meanders like a flying dragon. For generation after generation the descendants will meet with admiration and glory.
The approaching geodetic force winds like a dragon. The wealth and nobility will never be exhausted.

Meandering water is like a dragon approaching like a golden hook which is very round. If this land is chosen, in passing the imperial examinations, one necessarily contends for first place.

If one seeks the node in the abdomen of the water of the flying dragon, his descendants become eminent and pay obeisance to the central court.

Meandering water is in the form of a dragon. The head and tail face and greet each other. Create the node in the middle of the abdomen. One will have merit and fame of a prime minister.
The same as the previous.

The geodetic force of the golden snake is difficult to recognise. After burial, a famous official emerges.

Water of the flying dragon is difficult to come across. Choosing a node here manifests the three Dukes.

Water of the dancing phoenix is truly rare. One will return as a leader in the imperial examinations when young. The sons achieve the position of the three Dukes. The daughters' nobility attains that of imperial concubine.
Two dragons come together. They are either male or female. In nobility, one is made a count or a marquise. In wealth, one can plan for that of Shi Chong.

A bend in the water binds the body tightly. Later generations give birth to the wonderful and the brave. The path to the court meets with prosperous land. One makes arrangements as an assistant to the imperial court.

With a vertical dragon, two watercourses overlook each other. The water and sand are clearly combined. They are caused to converge and broadly embrace and surround the area like a jade belt. There is a continuous line of wealth, and the nobility created is that of a duke and a prime minister.
A single layered path embraces a single layered city. Layer upon layer of Metal and Water overlook the front. If it is like this and the centre of the node is able to be wrapped up, the descendants will develop nobility which meets with the spirit of the capital.

The node faces three dragon watercourses and is enclosed from behind. The wealth and nobility of the descendants are endless.

There is a coiled dragon watercourse enclosing from behind. Generation upon generation will create dukes and marquises.

The left turns in the form of a golden hook. Wealth and nobility flourish for the members of the family.
Two watercourses emerge on the right side. There is a lack of filial piety together with much illness.

The same as the above.

Water of the rattan and gourd successively has feeling. If one chooses this land, it will arouse the fame of the family.

With a golden hook turning to the left, the wealth and nobility are doubly complete.
The same as the previous.

Water is in the form of a jade hook. Later generations have glory and fame.

Refined water approaches the node from the front shining on the three terraces\(^1\). It accumulates the yellow and amasses the white. The fame and eminence are of the raven terrace\(^2\).

The same as the above.

The geodetic force is the same as that for the three terraces.

---

\(^1\) According to the *Ling tai xu* 竜台序 and the *Da ya* 大雅, in ancient times the son of heaven had three terraces: the spirit terrace to observe the writings of heaven, the temporal terrace to observe the changes in the seasons, and the animal park terrace to observe the animals birds and fishes. This is also the name of a constellation. The reference here, however, seems to be to the three prime ministers of traditional China. Another translation could be the 'three eminences'.

\(^2\) According to the *Zhu bo chuan* 朱博傳 of the *Han shu*, this is the terrace of the famous official *Yu* 徐御史. His official residence had several cypress trees surrounding it and several thousand ravens or crows would perch in them, departing in the morning and returning in the evening.
The character yi¹ reflects the body. A great minister of the court emerges from the family.

The same as the above.

The character zhì² converges and flows. One will be in charge of the province and the county. The nobility is endless.

Water of the character shì³ borders the tomb. The descendants are artisans. Sometimes they are warm and have enough to eat but sometimes they are failures. The women are prostitutes who are inferior and debauched.

---

¹乙
²巳
³十

184
The character shi¹ makes up the form. There is neither a back nor a front. The characters nian² and jing³ are all of the same category. This is clearly humble land of the city. There is wisdom, merit and fame but it is unable to be satisfied.

This land is clearly that where two nodes can be connected. It is improper to speak to ordinary people of auspicious and inauspicious. If one can meet an intelligent teacher who selects a true node, there will certainly be wealth, nobility and the creation of a famous minister.

After thirty years on the road, I have not yet been able to find a lake which looks up to heaven. If men select this land, the descendants will be clothed in brocade and go to the imperial capital.

1 ²
2 ²
3 ²
The same.

An immortal extends a foot. One will pass the imperial examination and have much good fortune.

Two watercourses are like a bent ruler. Whatever an artisan creates, there is difficulty with food and clothing.

From the left and right a pair of dragons approach and enter the node. The younger brothers have great fame and go to the imperial pavilion.
Both male and female watercourses flow together and then depart, turning their heads back. The brothers are of one category and all pass the imperial examinations. For generation after generation dukes and marquises are produced.

The two meet together at the dragon head. The descendants pass the imperial examination in the autumn with distinction.

A grave in the dragon's abdomen accords with one in the dragon's bowels. The auspicious residence augments the nobility and doubles the prosperity. A grave in the dragon's tail accords with one in the dragon's foot. There is singing and dancing before the recital of incantations and the descendants will become a shaman.
Two dragons comply with each other and heaven and earth connect. *Yin* and *yang* obtain the correct position and there must be the appearance of the three Dukes.

The same as the above.

The sand and water wind and flow through land of the lotus leaf. It is in the form of a flower stamen. If one makes the node in the turbaned head, the wealth will be comparative to that of Yao Zhu\(^1\) and there will be high official rank.

This water is called the mandarin duck's knee. The descendants must be disobedient to their parents. Material possessions are changed to ashes and dust and there is much illness of the hands and feet.

---

\(^1\)陶朱, another name for Fan Li, one of the richest men in Chinese history.
Land of the turbaned head with water holding the official tablet\(^1\) represents the descendants passing the imperial examinations and becoming palace historians.

To the left the water is like the audience tablet. To the right it is like a pen. The eldest and youngest sons have peerless nobility.

At the right the water is like the audience tablet. One should occupy an outstanding position.

At the left, the water is like a pen. Money and riches enter the residence.

\(^1\)Held by officials during an audience with the emperor.
Two watercourses meet in front of the gate. The family is wealthy and manifests great talent.

The node faces two dragons. One has descendants and personal glory.

Two watercourses embrace on the right hand side. Within the family there is much gold and treasure.

Two water courses enclose the back of the head. The sons are famous and talented and pass the imperial examinations.

Two dragons enclose the back of the node. The wealth and nobility are continuous.
Two dragons coming together also represents wealth and nobility.

Two watercourses enclose the geodetic force of the dragon. Burial manifests dukes, noblemen and scholars.

From a distance four watercourses enter the hall inappropriately shooting and dashing straight in. If they return to the situation, bending and turning their heads to look back, one will have nobility which ascends golden stairs and the majesty of ten thousand warehouses.

This land is auspicious if there is one embankment for twenty to thirty *mu* of land.
Discussion of Pools, Ponds, Wells and Bridges

If one comes across a pool or pond at the front, it always means wealth and nobility for the family.

![Diagram of pond]

With (the node) 100 feet to the east of a small stream with a house to the west, there are 10,000 chests of grain.

![Diagram of pool and house]

If there is a pool to the north west, it produces sons who are disobedient to their father and mother.

If there is a pool behind the residence, this is also land which is an entrance to wealth.

![Diagram of pool and residence]
To the right, the water of the pool reflects the gate and in front it embraces the node. The farmhouses and fields will be extensive.

There is a well behind the grave. The heart aches and the eyes are blind.

If the grave is near a well, there is suffering in the heart and abdomen. Do not discuss whether it is to the east, west, north or south.

In front of the grave there is water that resembles the eyebrows of a beautiful woman. The woman and children will follow another man and leave and not return.

In front of the residence is a bridge which is directly in line with it. There is unexpected death and one will die young. One is widowed and ill. The descendants must adopt to have heirs.
To the right there is a bridge which clashes. There is debauchery and failure and one is cut off from their ancestors.

Directly opposite in front of the node there is a horizontal ditch. This mostly produces a disease of the foot which has no time to be cured.

Land of the Vermilion Sparrow looks down to the front of the node. This is naturally peaceful. However, it is even more so if there is a pocket of water at the back. There will be wealth, nobility and, moreover, leisure.

In front the water is like the medlar tree\(^1\). The daughter-in-law embraces the feet of her father-in-law.

This is the same for mountain landforms.

\(^1\textit{Lysium Chinese.}\)
With the head of the male goose and the head of the male duck, the daughters and daughters-in-law enter a brothel¹.

¹Literally to ascend the wooden terrace.
The Secretly Passed down Water Dragon Classic
Chapter Five

Foreword

The books on the principles of the earth are a mixture of truth and falsity. It seems that there are virtuous volumes on the mountain dragon but a single word has not been passed down about the watery plains. The volumes of this generation are of numerous disorderly categories with the writing both unknowledgeable and reckless. The commoners do not investigate it and erroneously use the same method for high mountains as for flat land, consequently causing the complete loss of the appropriate point for establishing tombs and residences. There are not one in a hundred that accord with the patterns. It is certainly the mystery of the machinations of heaven. One regrets the errors of the customary arts. It is truly a pity that men reflect on this confusion. What I myself have obtained is the infinite truth which passes on the secret indications of the complete knowledge of high mountains and flat plains and of the two sites of yin and yang. Once I had the Water Dragon Classic, I hid one volume in a famous mountain and did not dare to divulge it lightly to men of this generation.

In the spring of gengzi in this era¹ my friend Yu Xiaozong² and I visited Zouzi³ who is of the same prefecture. One of his guests showed us one chapter of the water dragon classic which we found to be very much the same with few differences to the one which I had hidden. On reading it, I sighed deeply that it was surprisingly able to infer the general outline of the best scholarship of three hundred years.

It is not known who the author of this book is. Examining when it was written, it would be appropriate to the middle of the wanli⁴ era. Probably, it is of the itinerant practitioners who experience for themselves what is accomplished. Thus, they are not constrained by customary theories and naturally express what they see exists to be like this. Even though it seems as though they do not have the essential subtleties in store, they can be spoken of capable men of peerless talent. Can they have also passed this down? They only do not recognise as essential the mysteries of the three principals and the nine palaces. What they

---
¹This would be 1600 because of the reference to the wanli era in the next paragraph.
²余晓宗 unknown.
³雲子 unknown.
⁴萬歷 1573-1619.
look at for success and failure, and prosperity and loss all accords with the situations and patterns of the original master and the sexagenary cycle. The arrangement of the direction, corners, body and geodetic force still could have been derided for being biased and disorderly. I have; therefore, deleted the errors and retained those parts which are harmonious with the Way. Several of these corrected chapters were added to the end of that which had been hidden by me and arranged with reference to the maps of the third chapter. Although there is duplication between the two, when one regards the repeated arrangement, there is even greater proof that they have very much the same objective. Probably the author originally held to his bosom knowledge that may have fallen into oblivion. Scholars may extend the categories of the significance of this text beyond the central theme.

Zhong Yangzi, Jiang Pingjie, Dahong of Du Ling.

**General Discussion of the Original Book**

Man is endowed with the qi of heaven and earth and is born. Moreover, what is born can do nought but die. Therefore, the living must have a residence and the dead must have a tomb. If residences and tombs are both auspicious then men and spirits are both at peace. If man is at peace, the path of the family is happy and prosperous. If the spirit is at peace, the descendants prosper. Thereupon, man should select land for a residence and in particular should select land for a grave. With this, for the family to have wealth, nobility and longevity, it is necessary that the graves of the ancestors are sheltered and watered. The ancestors are the roots and the sons and grandsons are the branches and buds. When the roots are harboured in fertile beautiful land, the branches and leaves flourish. When the roots reside in infertile meagre land, the branches and leaves are withered and dry. This is the common principle. If it is thus, the Way to selecting land is, in fact, not easy to speak of. The four directions, the wind and the soil are not the same. The form and the geodetic force is each different. Some are in mountains and valleys and some are in watery plains. Some even make nodes at the bottom of water and in the gaps between rock. The various types cannot be put into the same category. The Burial Book says that one must have brilliance of sight to see to for the bottom of water and must obtain a wise teacher for the gaps between rock. This idea is the true subtlety.

Now in appraising land, it is necessary to investigate the approaching dragon. The point of the node must welcome true veins. Mountain ridges and the paths of water are all dragon
veins. It is suitable that they approach from the distance like a winding dragon changing mortal bones into immortal ones and flowers being connected to the tree. This is what is meant by branches and trunks. The Burial Book also says to first of all obtain water and secondly to shelter from the wind. Only then is the land connected to the node. Master Tao said that there is love between female and male and there is connection between heaven and earth. Therefore, water is not far from mountains and mountains are not far from water.

In choosing a form which takes a node, follow the category to decide on it. It is necessary to obtain the nine stars shining down upon it. Then it is suitable to meet with the three auspices yet avoid the six misfortunes. It is also necessary that the two flanks broadly contain it, and that there be a surrounding, embracing and turning. The direction must be correctly established and the reception of the water must harmonise with the stars and the trigrams. When the water mouth is closed, it accords with the pattern. When there is sand at the back facing the hall, it is the method and has feeling. Only then is it auspicious land.

The Classic says that one values flatness in land and branches in earth. Therefore, land that is flat and vast also has branching veins and is related to water and mountains. Observe the land, pools, rivers, fields and earth of the flat vastness (watery plains). In front there is no mountain dragon and behind there are no branching veins. There is no approach of dragon veins, and there is no corresponding star or peak to establish the site and make peaceful the grave. At the sides there is no dragon or tiger for protection. Outside there is no mark to record the direction of welcoming. What is seated facing it does not discern the five stars. How then can the path of the water be separated into the eight trigrams? However, as long as one obtains such land, it is often of wealth and nobility. How can forms and situations that are extremely flat and vast be conversely victorious over those which are ridged? The former worthies said that if there are mountains, rely on mountains. If there are no mountains rely on cities. If there is water, rely on the water. If there is no water, rely on the form. Because in the watery plains one considers water as the dragon, the accumulation of water is like the halting of mountain veins and the flow of water is like the movement of mountain veins. If the water flows, the veins of qi disperse and fly away. If the water accumulates, the veins of qi gather together. Great rivers are categorised as the form of trunk dragons. Small rivers are the body of branch dragons. If at the back there is a river pocket, it is a site of glory and magnificence. If at the front one meets pools or ponds, know that this is a family of wealth and nobility. If to the left and right there is a

---

1. Wealth, nobility and longevity.
2. No reference to what these actually represent has been found.
surrounding embrace which has feeling, one piles up gold and accumulates jade. If in front and behind there is a turning and winding without a break, there are the dress and adornments of the high official. Land desires water to produce feeling and likes it to turn and face the node. In fact, water guides the veins of the dragon. It fears, indeed, gushing and shooting forth and the upturned bow. What it most hates is rapid cutting and being tied down which cause much sorrow and little happiness. Particularly fear oblique flying, one will meet with recalcitrance and after a short time there will be penury. Either establish the site facing the front of the path of the water or conceal it behind a mound in a field to make a peaceful tomb. All is that which is not selected.

In summary, for the principles of the earth one must do research and it is most important to be proficient in yin and yang. If one achieves the accumulation of yin, heaven must protect him. Those who are light in good fortune, find it difficult to meet intelligent teachers. Those who have good fortune which is thick will naturally come across auspicious land. Do everything one should do in order to await the intentions of heaven. This must be derived from this way. Therefore, I have put together this book to show to later scholars.

The Ballad of Seeking the Veins of the Water Dragon

The principles of the earth which have been truly passed on from generation to generation are seldom met.
The mysteries of the art of yin and yang are difficult to completely understand.
In seeking the dragon and grasping the veins, observe the mountains and the water.
Ridges and peaks and the watery plains are all the same.
For land of the watery plains, water is the dragon.
On all sides in the vastness one does not recognise the traces.
If one is enlightened by the masters who understand the principles of the essential mystery,
The source of the tributaries and the male and female principles will be discerned.
Few men know the mysterious method of the water dragon.
Be careful not to pass this down to common scholars.
It is not because the emptiness and importance are easily recognised and changed.
By trying to find a horse by a drawing, one will become a fool.
Water approaching the Dark Warrior is the dragon body.
In deciding on the province of the node, it is necessary to look at the form of the water. Accumulation and gathering naturally form the structure. With a divided flow and scattered qi, the node is not true. A large watercourse winding around clear and deep is a trunk dragon. Small rivers happily meet with branching water. When the qi of a trunk dragon is finished, it is difficult to make a peaceful node. The point of a node on a branch dragon is auspicious and naturally exalted. If the land of the Dark Warrior has lakes and pools, The residence overlooks the front and good fortune follows. Creating the node for a peaceful grave is similarly met. This accumulates jade, piles up gold and bestows beautifully embroidered clothes. Water does not flow through lakes, pools and pockets of water. If water does penetrate, qi does not accumulate. With a mound in the fields which blocks the mouth of the water, The descendants will have endless wealth and nobility. The qi of the dragon veins of rivers returns to the bay. Mark, record and understand sand and be careful to add to it. If there are no breaks or defects in the situation, The clothes of the descendants will be of brocade and they will serve the court. Discern the approach of the flow and the geodetic force of water resembling a knife. A spear piercing the flanks and dashing against the heart can not be blocked. An embankment of a sharp lance is land of ruin, Death or wounds and loss of the farmhouse by litigation. The water behind is an approaching dragon which resembles an up-side-down bow, Each of the descendants will be rebels, scattered east and west. For burial which meets with such water without feeling, Your land will be lost and you will live in poverty. The flow of the water must be winding and not straight. A direct approach and sudden departure means capture. Furthermore, there is no shelter on all four sides. Waves beating and the wind blowing is what one can be most concerned about. Water in the form of the character shì¹ has neither a back nor a front. The characters jīng and nián² are both the same. They are only auspicious where men congregate.

¹＋
²丷　廿

200
A single dwelling can not be peaceful.  
The geodetic force of the water winds around and embraces the body.  
The true qi of a moving dragon exists within.  
If there is a path of many departing turns,  
The descendants become noble ministers.

Metal Star City Pattern  
The Water city transforms to manifest the name of the five stars. It particularly takes the Metal city as the most auspicious star. No matter whether it is the flow of a branch or the water of a trunk, there is no division between pools and ditches. If there is a garden on the left and an embrace to the right, all of these are worthy of happiness. The back reliant and the front facing can both be considered friendly. If one obtains this form for the node, the structure is sure to bring good fortune and prevent the intrusion of misfortune.  
(Dahong added to the drawing and the commentary.)

Metal Star Inauspicious Pattern  
The Metal star seems to look up to the external. The family regresses and the fields and gardens wither.

This is the same for graves.
Pattern of the Mutual Existence of Metal and Water
The Metal star seems to manifest water. Only when the watercourse is short is there nobility.

This is the same for graves.
When metal is internal and water external, There is a great deal of nobility but little wealth.

Pattern of Metal and Water Spreading Far and Wide
Metal and water are unrestrained and spread laterally far and wide which gives rise to the sound of the wind. Within the node, most of the qi leaks out, which often damages young people.

Even though this is worthy of wealth and nobility, this is improperly obtained and the family naturally squander it. It is better that it is made a temple with its hidden fire filling the house.

Water Colliding with the Metal City Pattern
Water approaches the outside of the city wall and dashes against it. Even though the flow is beautiful, this is inauspicious.

Whether it dashes against it in the middle or to the left or right, one is heirless, disobedient, debauched and evil, dieing in prison.
Fire Limiting the Metal City Pattern
Oblique fire collides with the Metal city. One will suffer fire and robbery and be enlisted in the army as a punishment.

The Metal star meets fire and is suppressed. The family is defeated and its members exterminated.

Layered Metal Pattern
A Metal star with one embrace is already fit for greatness. With two watercourses layer upon layer, the good fortune and wealth are more than enough.

Only when it goes around the body and attaches to the structure is there nobility. If one looks at it from a distance, there is a surplus of qi in the veins.
Layered Metal Pattern

Three metals are like the arrangement of the character pin¹. The wealth is robust and often there is an increase in the population.

The external water is in the form of a reverse bow. For the eldest and youngest son misfortune approaches stealthily.

This is the same for graves.

The left is the eldest son and the right the youngest.

Water Star City Pattern

The origin of the Water city is the essence of the moon. When the internal and external correspond, it is an auspicious star. The wealth is copious and the men enjoy fine wine. One becomes the head of the Hanlin academy and his literary fame is spread far and wide.

This is the same for residences.

If the water city also sees the water star approach, there is good fortune and riches in a continuous line and one has a particular talent. If one again obtains the Metal star embracing the boundary, one is an official with a high degree of nobility manifesting a line of crows and sparrows².

¹ 品
² As mentioned in the previous chapter, this indicates wealth and nobility.
Literary Star Pattern
Water seeming to be in the form of a wave of copper cash is called the Literary star. Clearly, this is the winding form of a dragon's body.

This is the same for residences. Peerless literature is manifested from this. One enjoys the great reputation of the three top candidates of the Hanlin academy.

Internal Water External Wood Pattern
The Wood star meets with water to produce a natural abundance of money and grain. If it is, however, established at the head of Wood, one must lose must lose the youngest member of the family.

Internal Water and external Wood bring loss within development. This is the same for residences.

Confluence of Water and Wood Pattern
If the Water star crashes into wood and the two flow together, one family prospers and another comes to an end.
Pattern of Water and Fire Rushing together
If Fire and Water are together, there is punishment, plague, calamity and litigation.

Earth Star City Pattern
If the Earth star seems to twist and turn, nobility is developed and the production of the fields increased.

Earth Star Embracing the Interior Pattern
If the Earth star seems to embrace the interior, there is fame and much treasure.

Layered Above Pattern
Two earths being laterally in front certainly produces talented wealthy men.
Earth Star Looking up to the External Pattern
If the Earth star looks up to the external, the wealth is destroyed and the people scattered.

This is the same for graves.

Contrary Earth Pattern
Same as the above.

This is the same for residences.

Lateral and Straight Water Pattern
Lateral water and straight water are both without feeling. One should stop speaking of wealth and nobility as this represents even greater solitude.
Water in the Same and Opposite Direction Pattern
With water in the same and opposite directions, the official is not mediocre. One is killed in away from home and their money is scattered.

Oblique Fire Pattern
The Fire star is not happy to be placed in front of the node. If one meets this when he establishes a house, I am afraid that fire will burn it down. Walking straight and flying obliquely brings litigation. Even if the fields and gardens are scattered, the evil spirits still clamour.

The Fire star moving obliquely is most unsuitable. There is theft and pestilence and one even loses their wife. Do not have water facing the approach to save people from leaving their home and having their wealth scattered to the east and west.

Layered Fire Pattern
Two fires burn the body and the wind rolls away the ashes. If one places a residence here, there will be poverty and lack of tranquillity.

This is the same for graves.
Two Fires Limiting the City Pattern
Two fires blazing long. At the end of the day one weeps for lack of food. Two fires open out in the form of the character ba\textsuperscript{1}; calamity and disobedience approach day by day.

This is the same for graves.

Blazing Fire Limiting the City Pattern
Murder enters the city wall. A lawsuit meets with punishment. The brothers become robbers and the descendants are solitary.

This is the same for residences.

Wood City Accompanying Earth Pattern
Wood and earth approach in a bend and in a straight line. The family is wealthy with sufficient riches.

The theory is the same for left and right.

\textsuperscript{1}八
Wood Limiting the Earth City Pattern
The Wood star carries along the Earth star as it approaches. Only when the foundation is placed above Earth is there wealth.

If one selects the Wood star as the body, it is limited and denuded as they struggle together. This is the embryo of misfortune.

Wood Limiting the Earth City Pattern
Two Woods should not be long. I am afraid that one Earth would have difficulty in shouldering them.

A Multitude of Wood Limiting Earth Pattern
Three Woods limit a singular earth. One leaves their home and dies as a guest.
Flaming Fire City Pattern
A form which has the feeling of the movement of flames cannot be stopped. Even though the flow of water is small, it is necessary to be careful. If a city wall comes into contact with such water, within sixty years it will be the site of a battle.

Jiang Dahong says that this is basically a Water star but because it flies obliquely it can be considered to be Fire.

Embracing Water City Pattern
The dragon spirit winds and embraces as it passes the front of the gate, ensuring nobility and an extension of the fields and gardens.

Same as the Above Pattern
This is also called the water of the turning horn.
Binding Girdle Pattern
Water winds around the body in a binding girdle. In the house there is an easy accumulation of gold. If the family grave is made thus, later generations can become famous.

Embracing Pocket Pattern
The water surrounds at the front and behind in a pocket. The wealth and nobility are everlasting.

Water at the Front in a Layered Embrace Pattern
With this pattern, the water has a layered embrace at the front. Even though there is no pocket of water at the back of the house, there is also the possibility of wealth and nobility.

The Classic says that to develop good fortune and longevity, surely the water winds around the Dark Warrior.
Embraced at the Back Pattern
Two Waters embrace the front of the gate. The family accumulates money in its millions. If there is an approaching pocket behind the house, the wealth and nobility must be doubly complete.

In seeking the details of the water method, there is nothing as good as a long embrace at the back. If it turns its head in the shape of a crescent moon, there is wealth, nobility and a sufficiently long life.

Double Embrace Concentrating Qi Pattern
Branching waters intersect and approach. The veins of qi converge. Do not be restrictive with the placement of graves and residences. All will prosper.

Two sides, the front and back, resemble a golden hook. Later generations will become officials who know the counties and prefectures.

Frontal Embrace with Back Pocket Pattern
Two tiger watercourses surround the residence or grave. The family's wealth is sufficient in gold and silver.
Water City of a Meandering Embrace Pattern
Water of the Azure Dragon embraces the body. The family is wealthy and manifests officials.

Metal and Water in a Great Embrace Pattern
A single path surrounds a single city. The form is of metal and water layer upon layer in a great embrace.

Even more so when it is on all four sides, there is no other offence. This is burial for magnificence and glory and the world hears the sound of your name.

Pattern of a Surrounding Embrace
Water surrounds the body of the Azure Dragon. The eldest son is full of the essential spirit.

This is the same for residences.
Embracing the Body Pattern
Embracing the body, the water meanders around the front in one line. If one establishes residences and graves, it will create court officials.

This is the same for residences.

A Slight Embrace at the Side Pattern
The White Tiger is a long belt-like river for inner reception. There is peace and happiness without any cares.

This is the same for graves.

Surrounding Pattern
Eight countries surround it so that the wind does not leak in. The descendants will have inexhaustible wealth, nobility and good fortune.
Pincer Water Pattern
Two watercourses meet to form a pincer. There is no official position but there is money.

This is also called the pattern of the confluence of two watercourses.

Pincer Water and Earth Pattern
The water mouth resembles a pair of pincers. The official position is high and there is even more wealth.

Dahong says that this is only discusses water and does not speak of high land.

Bound Head City Pattern
If one establishes a grave in a bound head city, although it develops wealth, one must eventually be cut off from posterity.

This is the same for residences.
If the node is pressed too near, there is no surplus qi.
Water of the Sheltering Cheeks Pattern
A watercourse divides into two and these turn back. They are called the sheltering cheeks. There can be a grave or a house in either cheek. In the middle there is embryonic leakage.

Golden Hook Pattern
Meandering water resembles a golden hook. There is wealth and nobility if one seeks in the centre.

Golden Hook Turning and Embracing Pattern
A golden hook turns and embraces in its approach. The family is wealthy. If the form is broad and vast, there will be the greatest position of the three terraces.
Same as the Previous Pattern
A golden hook surrounds the house to the left. Enterprises have merit and fame is manifest.

Same as the Previous Pattern
Water meanders to create a golden hook. Wealth and nobility make one's life a relaxed one.

Hooked Heart Water Pattern
The point of the hook shoots straight into the node. This land creates inauspicious theories.

This is the same for graves. This hook dashes straight into the mingtang. Therefore, it is not auspicious. If there is a passing pocket to the left, this represents nobility and wealth.
Inverse Hook Pattern
This water in an inverse hook is called carrying the city on the back. It manifests people who are difficult by nature and of deranged mind.

Moreover, the feet and hands are mostly crippled, the family property is scattered in the wind, and official litigation arises.

Character Yi Water Pattern
The character yi\(^1\) flows into the bosom, turning its head to receive the dragon veins. If one is able to select this node, wealth and nobility do not need to be sought.

Winding Black Water Pattern
Winding black water embraces the body. Extreme nobility is manifested for those of the clan.

\(^1\)乙
Embrace of the Winding Black Water Pattern
This water is a true dragon. The approach and departure produce kings and dukes. Embracing the body represents nobility for a long time. It not being embraced gives prosperity.

Meandering Water City Pattern
The dragon form is a meandering approach. Day by day one advances to wealth. If the water is deep and broad, one returns in a high canopied chariot with a fine horse.

Metal brightens the water. There is a brilliant literary career. One is sure to have one's name spread far and wide as a writer.

Meandering Water Surrounding and Embracing Pattern
The water bends like a melon vine. Exquisite beauty possesses literary fame.

This is the same for graves.
The meandering and surrounding make this a great situation. The generations wear hairpins of jade.\footnote{Only the rich and noble could afford such finery.}
Folded Water Pattern
One fold is the house of a dragon. Two folds are the perches of two dragons. With three folds the spirit of the dragon prospers and for generation after generation one ascends the ladder to the clouds.

Water of Three Folds Pattern
The *luan*¹ soars and the phoenix dances as the water faces the front. The nine bends are right in the centre and the *qi* of the geodetic force is luxurious. Only a few sandbars block the water mouth. Certainly the glory will put one's name on high.

Generally, when watercourses face and approach to dash against (the node), that which meanders is auspicious and that which is straight is inauspicious.

¹ A fabulous bird related to the phoenix. A *luan* and phoenix together have the general positive meaning of a harmonious marriage or gallantry.
Meandering Water Departing in the Opposite Direction Pattern
A bend in the water embraces and another family places their tomb. At the right time the node may possibly enable some good development, yet in no time there will be a return to greater misfortune.

This is the same for residences.

Meandering and Straight Water Pattern
The water is straight yet there are many bends. If one moves towards the bends, there is an accumulation of gold and jade. Good fortune and misfortune are not clearly demarcated. If one moves towards the straight, the family is toppled.

If the water dashes against the node in front of the grave, later generations are cut off.

Holding the Audience Tablet Pattern
The geodetic force is like a lifted tablet. The position of marquise can be obtained.

---

1A tablet held by a civil official during an audience with the emperor.
Returning Dragon Pattern
At the back to the right, the dragon turns its head. The veins of qi of the returning dragon are received, wrapped and stored so that they do not leak. This develops endless good fortune.

Water approaches from the south east, passes to the west embracing the family home, turns and departs to the north east. For generation upon generation, there is continuous wealth and high official rank.

Same as the above Pattern
Western water approaches from the east to embrace and stabilise the grave. The descendants have wealth and nobility which shines on the gates of the family.

A Pair of Dragons Joined at the Head Pattern
A single watercourse has two heads connected together. For a double dragon, the node is in the abdomen. Marquises, generals and prime ministers are produced. The land and the thatch are shared (with the emperor).\(^1\)

---

\(^1\)One has enough power to have land and houses given to them by the emperor.
Melon Vine Water Pattern
With one turn and one layer, the warehouse has countless gold and treasures. A white house\(^1\) manifests dukes and high officials to glorify the ancestors.

Abdomen of the Dragon Pattern
The family resides in the centre of the bend which is called the dragon's abdomen. The people will have wealth, nobility, food and the good fortune of heaven.

Back of the Dragon Pattern
A family house outside the bend is called the dragon's back. There is poverty, separation from posterity and perversity.

---
\(^1\)A house covered in thatch, a paupers house. The white comes from the name for the grass used for the thatch, *baimao* or *imperata arundinacea*. Here it indicates a family which does not have any ancestors who were famous or noble, i.e. an ordinary family of commoners.
**Binding Dragon Pattern**
A single watercourse turns, surrounds and embraces. With this land there are many riches. If in the situation there is a large approach which seems to wind, one will have a meteoric rise.

![Diagram](image1)

**Coiled Dragon Pattern**
This water resembles a coiled dragon. Principal qi converges to the centre. It conceives talent and many strange encounters where Yi and Lü\(^1\) illuminate the workings of heaven.

![Diagram](image2)

**Dragon Flying to the Left Pattern**
Meandering water resembles a flying dragon. If one chooses this, there is wealth and glory. If the departing flow turns and embraces, there will certainly be a position of the three dukes.

![Diagram](image3)

A dragon flying to the right is the same as this.

\(^1\) 聽 Yi Shang Yiyin and Zhou Lushang who were respective assistants to Tang and Wu the founders of the Shang and Zhou dynasties respectively.
Flying Lightning Pattern
Flying lightning is at first emaciating. One fears the dashing of water which harms the front of the gate if it is that direction. With this, much of the wealth and nobility accumulated disappears.

Even though this is meandering water, one fears oblique flying. If there is oblique flow opposite the gate, the descendants will be thieves.

Pattern of a Pair of Flying Dragons
The water resembles a pair of dragons in two paths. The father, sons and brothers are all successful in the imperial examinations at the same time.

Male and Female Dragon Pattern
Two dragons connected at the head seem to be male and female. The official residence is of the highest grade. The good fortune is inexhaustible.
Mother and Son Dragon Pattern
The mother dragon curls around to create a golden soup city\(^1\) which has a son in the form of a foetus stored within the abdomen.

If the foetus initially has much nurturing, the ancestors, descendants, father and son have a seat at court.

Same as the above Pattern
The mother dragon embraces the water and two watercourses are connected together. The ancestors and descendants have outstanding achievements and the father and son are both at court.

Dancing Phoenix Pattern
A myriad flows fly into the city wall. The phoenix dances and the *luan* soars as light as a feather.

This is the same for residences.
Burial has true veins of *qi* within the node. If it does not produce an immortal, there are certainly dukes and high officials.

---
\(^1\)A city made of metal with its moat full of boiling water, in other words a solid impregnable city.
Dancing Phoenix Curled Dragon Pattern
The meandering resembles the three eminences turning around and approaching from behind. The descendants are first in the imperial examinations and officials have the eminence of the terrace with a line of ravens.

Streets of the Capital Water Pattern
The city of the streets of the capital is the most extraordinary. It is land of the prime minister and duke. If behind the dragon there is an accompanying rare star, this become the qi of the son of heaven.

Form of the Turbaned Head Pattern
The turbaned head flowing at the front makes officials with no need to worry.

It has been considered that the water city surrounding and embracing is a symbol which accords with the structure. The turbaned head is not that important.
Streets of the Capital Water Pattern
The approaching water also resembles a dragon. The family has wealth and the men glory.

Jade Table Water Pattern
The Azure Dragon has water in the form of a jade table. The official residing in the county has a worthy reputation.

Water of the Overturned Bell Pattern
Water winds like an overturned bell. The family's affairs naturally flourish. The descendants are top of the imperial examinations and their reputation extends to the nine divisions (of the celestial sphere).
Pattern of the Gathered Dragons
Straight dragons approach on four sides, both meeting and separating. The qi is scattered making it difficult to be rich and powerful, yet this often produces peerless talent.

Sand and Water Combining with the Beauty Pattern
Overflowing the seal the water meanders with the audience tablet laid out horizontally in front. There is flourishing literary creation and powerful military victories.

Beneath Fire, the Water city is like a surrounding embrace. The descendants will certainly expect to become high officials.

Mountains and Water United with the Beauty Pattern
Peaks are exquisitely arranged in the clouds. Without a dragon one must look to the mountains. The mountains and water reflect on one another from a distance. The descendants flourish and are, moreover, at peace.
Oblique Water Encroaching upon the Mountain Pattern
With the veins of a mountain dragon, one should fear injury to the water. The dragon is able to develop good fortune but soon there is failure and loss.

Oblique Water Dashing against the Mountain Pattern
A sword of water obliquely dashes. There is death and poverty.

Pattern of Ponds and Lakes
An extensive body of water takes your eye. To establish the node, one should stop from being too close to the front. If not the position will be narrow and not have surplus qi. The wealth and nobility of the wives and sons will be incomplete.

In general, a node is established opposite a large lake for a peaceful grave. If it is slightly farther away, it is greatly auspicious. If it is a small lake or pond, it is not of this arrangement.
Same as the above Pattern
At the back or front there is a lake or pond. For both graves and residences, it is appropriate. In front of the pond they must be directly opposite. Behind a pool, offerings are not accepted obliquely.

The ordinary method is to observe the straightness. If it is oblique, the veins will separate. Moreover, one examines the roundness and squareness and chooses a node such that the hundred matters are as they should be.

Same as the Previous Pattern
In front of the grave the accumulated water is deep. If it is round and mirror-like, it is sufficiently to bring men of good reputation. The descendants will mostly be talented and superior and the sons and daughters will be doubly pure.

Square Stamp Pattern
The stamp in a square singularly reflects the purity. This land manifests officials.

Stamp and Mirror Pattern
Certainly the same as the above.
Inauspicious Pattern for Pools and Lakes
If pools or lakes sit inclined to one side, the veins of qi are incomplete. Most of the descendants are unfilial and are even sent to prison.

A pond diagonally facing the residence
A position in the four corners of a square are of the same consideration.
This is the same for graves.

Same as the above Pattern
In general, a pool to the side either inside or outside a residence represents dying far from home.

A node diagonally facing a pool.

This is the same for residences.
In general, pools and dams diagonally behind a house represent the descendants being unfilial and dying of starvation.
Bridge Pattern
When it is directly opposite a bridge, one is solitary, impoverished and dies from plague.
This is inauspicious for both houses and graves.

A bridge is in an area of decline. Therefore, it is considered inauspicious, just as in a prosperous area is conversely able to develop good fortune and the Vermilion Sparrow is not rejected.

Same as the above Pattern
The Azure Dragon having a bridge laterally confining the water is naturally peaceful.

With a bridge, one must have the complete details of the position of the area and not only look at the Azure Dragon.

Bridge Pattern
Jiang Dahong says that this is also an area of decline. For a yang residence one considers an overflow of qi as important. Therefore, it is inauspicious not to refer to the White Tiger.

For a yin residence a bridge is unimportant.
Pattern of Springs and Wells

If there is a well near the house do not distinguish the left from right, back from front or oblique from straight. All represent suffering. If to the heart and the eye it is too near the house, there will be difficulty in having descendants.

Pattern for Water with a Straight Flow

With water that is straight without any bends, neither side can be peaceful.

Straight with a Bend in the Middle Pattern

For straight water which suddenly has a bend, there are law suits but one is at peace.

Inauspicious Pattern for Horizontal Water

Horizontal water flows at the back. There is failure and one is cut off from posterity through illness.
Pattern for Horizontal Water with a Slight Embrace
Water which passes by in a straight line is inauspicious. If there is a slight detour, the veins of qi converge and even though there is no wealth nor nobility, it is a peaceful place which does not upset the ancestors.

Pattern of the Mingtang with Horizontal Water
It is neither pulled, dragged, contrary nor flying. The internal is rounded and the external straight. This is a place which can be settled.

Same as the above Pattern
It is neither oblique nor slanting. To choose this is also auspicious.
Pattern for Water Leaping in the Opposite Direction
The source of the White Tiger resembles an inverse pocket. Even if one obtains gold and silver, demons will steal it.  

This is the same for graves.

Same as the above Pattern
Water goes in the opposite direction and does not return. If one selects this, the family's wealth is lost. If it is to the right, the young have misfortune. If it is to the left, the eldest son suffers decline.

In general, residences which are at the head of a bend in the water represent the death of the descendants.

Pattern for Water Flying in the Opposite Direction
Water of the Azure Dragon flies in the opposite direction. The family breaks up and the people depart.
Dragging the Feet in the Opposite Direction Water Pattern
If it is seated behind and above are the feet of a star which go in the opposite direction, then there is no feeling. If one chooses this, it will never be developed. Intelligent teachers do not make this mistake.

This is the same for graves.
In general, when there is water behind the house which has a direct approach and then bends and departs towards the west even though it suddenly develops wealth and nobility, it necessarily manifests the punishment of criminals.

Pattern of an Initial Embrace which Afterwards Goes in the Opposite Direction
At first there is an embrace and afterwards it goes off in the opposite direction. There is a singular development and then decline.
Pattern for Water Leaping in the Opposite Direction
Leaping in the opposite direction makes a peaceful grave most inauspicious and the myriad affairs are all in vain. It produces sons with little loyalty or filial piety and daughters who live in brothels.

This is the same for residences.
Water which winds to meet the node and then leaps off in the opposite direction is worthless.

Water of the Overturned Bow Pattern
The model of the water is like an overturned bow. If one chooses this, there must be misfortune which manifests as people of much stubbornness and angry disobedience to the family traditions.

Water of the Rolled Tongue Pattern
Water which seems to be in the form of a rolled tongue means failure which causes the family members to be ridiculed. One is often involve in arguments and this often produces people who are mute.

This is the same for graves.
Even though it surrounds and embraces, at the left hand side it departs in the opposite direction. Therefore, there is misfortune in the middle of good fortune.
Pattern for Layers in the Opposite Direction
If water goes in the opposite direction in two or three layers, the family will certainly be ruled by misfortune.

At the front there are two watercourses which flow towards the side of the house. This represents the descendants being unfilial and having physical deformities.

Water Penetrating the Dragon's Arms Pattern
If water penetrates the dragon's arms, there will be death when one is young. A flow binding the tiger's eyes produces misfortune.

If this is on two sides, it is a place worthy of even greater fear. The city gates are destroyed and the sons and daughters injured.

Oblique Flying Water Pattern
The water city is oblique and seems to fly. The next generation must flee their home. The family property is completely desolated and there are gradually fewer people.
Same as the above Pattern
The White Tiger going in the opposite direction is without feeling. One is exiled.

Separately Flying Pattern
The head is oblique, the foot goes in the opposite direction and the approach is from two sides. This is called lifting the corpse and is truly pitiable.

One dies from pestilence far away from home after being sent to the frontier as punishment. Moreover, most of the womenfolk are no good.

Same as the above Pattern
The Azure Dragon and the White Tiger are spread apart. The family's wealth declines and is scattered. One lives as a guest in another village.
Dashing at the Left to Leak the Qi Pattern
River water approaches to dash against it on the left side. The wind blows and the waves break scattering the wealth.

Dashing at the Centre to Leak the Qi Pattern
This is certainly the same as the above.

This is both a Metal and Earth city. If the Wood star dashes against it on the left or right and breaks it, it is inauspicious.

Branching Water Leaking the Qi Pattern
If straight water has a branching pocket, in prosperous times there is no need for worry. If, however, a single embrace is added, the wealth and good fortune can be naturally left to fate.

This is the same for graves.
One takes precautions against a leakage of qi at both the back and the front of the residence.
Same as the above Pattern
If at the left the water is pointed like a writing brush, stop and be suspicious of the form. If it is too straight and seems to move contrary to reason, failure comes swiftly.

Pattern for Water with the Wind Leaking in
The flow intersects in the form of the character shi\(^1\) and penetrates everywhere. Even if it is like brocade, it is still in vain.

It does not support a large body of water acting as a mouth for reception. The waves break and the wind blows. There is no definite trace.

Same as the above Pattern
With the wind blowing and leaking into the side of the home, the next generation has a small life span. Moreover, it manifests a son who walks at night on a bridge whose railings do not give complete protection.

---

\(^1\)shi
Water of an Intersecting Flow Pattern
The water mouth is penetrated on two sides by the wind. Later generations are in poverty.

Pattern of the Wind Leaking in
With the wind blowing into the home in qian, the descendants overturn the ancestors.
With the wind blowing into the home in xun, the descendants suffer from madness.

This also refers to one's principal fortune being in decline.

Pattern of the Wind Leaking in
If the wind arises from qian and kun, the descendants will flee.
Water of an Intersecting Flow Pattern
The flow of two watercourses intersect and then separate to embrace the nodes. How can one stand a departure with no turning of the head.

The water turns and there seems to be an embrace which, in fact, is related to the confluence of the flows. It is, however, completely without qi and there is no need to seek it.

Water with the Wind Leaking in Pattern
It seems as though it is difficult to come across an insertion into the border. If there is no pocket, the wind leaks in. When one is alive it looks like brocade, but after burial everything is in vain.
Same as the above Pattern
Water flies towards the four corners. The waves crash and the wind blows. Even though it has a meandering geodetic force, how can it be suitable?

If at the back the earth presses near and the water embraces, this area has a small amount of good fortune (right).

This land has no covering. The wind blows into the node and the qi is cold (left). Land of the snout of a plough represents a rough approximation.

Entrapped by Water Pattern
On all four sides, the water stops the flow. In a short time there is calamity and solitude. One is sick at heart. When the water ripples and the medicine is difficult to make.

One's fortune just waxes until one morning it ceases. On two sides there is a slight possibility of residence. The area in the centre is even more worthy of sadness.

Same as the above Pattern
The first generation develops good fortune. The second generation drifts about in solitude. If one does not walk away quickly, there is no third generation.
Water of the Character Shi Pattern
If water in the form of the character shi\(^1\) flows in front, it is suitable for a short time, not for an extended period. The family's wealth gradually disappears and there is sickness year in year out.

Same as the above Pattern
If water takes the form of the character shi, one is only able to be an artisan or butcher. Although one can be warm and have enough to eat, there is debauchery among the women in the family.

Same as the Previous Pattern
Behind the residence the Azure Dragon is a river in the form of the character shi. On all four sides the wind is strong and demons wear you down with illness.

\(^1\) 十
Water of the Character *Nian*\(^1\) Pattern
This is certainly the same as the above.

Water of the Character *Jing*\(^2\) Pattern
With water of the character *shi*, sir, please do not take a look. The characters *nian* and *jing* are of the same type.

If, however, it is like a city well, it is suitable for residence. Naturally a single family alone cannot be peaceful.

Pattern for Four Watercourses Facing Each Other
Four watercourses shoot straight into the *mingtang* unequally. If they meander as though they are turning their heads, there will be a thousand warehouses and ten thousand chests.

---

\(^1\) 千
\(^2\) 井

248
Shooting Arrow Pattern
If arrowed water shoots the very centre, there is sudden great misfortune.

Crooked Arrow Pattern
The water pierces the heart and travels obliquely. Above it should correspond to the Crooked Arrow star of astronomy.

The knife and arrow are added to the body. There is death as a military rebel. Added to this one strangles himself or suffers official punishment.

Pointed Shooting Water Pattern
The Azure Dragon lance shoots the body. Later generations will certainly meet with punishment.
Halberd Water Pattern
The geodetic force of the water resembles a halberd. The killing of people cannot be stopped. The descendants are mostly bandits and riding a donkey they are sent to the execution ground:

Lance Form Water Pattern
In front the water resembles a pointed lance. This land is seen to be inauspicious.

Pointed and Shooting Pattern
The turning river bank resembles the approach of a knife. if one chooses the extremity, it is worthy of sorrow.
Hacking Water Pattern
The two river banks seem to hack and cut. There is pestilence, fire and the death penalty. The family property immediately withers away and the people die.

A hacking form is like a halberd.

Same as the above Pattern
This is certainly the same as the above.

Laterally Shooting and Hacking Pattern
Flowing powerfully, the water approaches directly and dashes against (the node). The form seems to meander but do not decide on it.

Even if there is an auspicious star which matches the divination if one meets with this, there will immediately be misfortune and calamity.
Hacking Water Pattern
If one places a tomb in a form of a hacking sword, it is truly cut and hacked. One hangs himself, jumps into a river or has the solitude of the army deserter.

Crossed Swords Pattern
Crossed swords enter the mingtang laterally. The young die unexpectedly.

Multitude of Shooting Water Pattern
With an accumulation of arrows connected in their approach the harm is even more profound. The spirits of the dead are attacked daily by an evil deity.

Water Breaking the Mingtang Pattern
With water breaking the mingtang, it is difficult to endure being head of the family. If one does not quickly walk away, there will be sickness and one will be in peril.
The Mingtang Opening its Mouth
This watercourse enters the mingtang, spreads out and departs in long straight paths. Each path shoots off at a point. There will be the punishment, imprisonment and pestilence.

Departing Water Flowing with Mud Pattern
A node with flowing mud represents departure from one's native place only because in front of the grave the departure is straight and long.

This theory is offered to the present teachers who are clever. One must not make an error in this or the worthy will be harmed.

Pattern of the Earth Ox Dragging it Back
At the front the water departs in a straight line. Even though it is auspicious, in the end it is not helpful.
Departing Water Flowing with Mud Pattern
Even if there is an external surrounding embrace, this also represents failure and departure from one’s native place.

This is actually the dragging movement of the earth ox pattern.

Winding Black Water Pattern
The water of the mingtang seems to be winding and black. The earth ox does not move. The node is a suitable choice.

After the burial, the family develops great good fortune. The wealth and nobility of the descendants is naturally manifested.

In Front of a Parting in the Water Pattern
The water of the Vermilion Sparrow parts into two courses. Sickness, sadness, calamity and misfortune approach day by day.

This represents injury to the head of the household. This is the same for graves.
Wanton Desire Water Pattern
Water which dashes against the front separates into two flows. If there is a well opposite the centre, the debauchery will be ceaseless.

A residence is even more inauspicious and it also represents heartbreak and much illness.

Vermilion Sparrow Breaking the Head Pattern
The members of the family are not at peace. The source of wealth is insubstantial.

This is the same for graves.

Opening out at the Back into an Inverted Ding Water Pattern
This water causes damage to the population. Dashing at the back is not peaceful and undisturbed. If it shoots to one side, it is still bearable. However, if it dashes against the centre of the residence, all will not be peaceful.

This is the same for graves.

\[\text{Ding}^1\]
Dark Warrior Poking out his Tongue Pattern
At the back the Dark Warrior has a clashing approach. The mother of the household dies which makes it fit for sorrow. If there is a small opening, there is not much luck with being an official and there is daily material loss.

Water Opening out at the Back Pattern
This water also harms the mother of the house. It is greatly harmful to those who have been cut off from good fortune.

Azure Dragon Swallowing the Family Pattern
Water of the Azure Dragon dashes against it and winds around. There will be no official positions in later generations and continuous death from illness. There will also be many deformities.

This is the same for residences.
Same as the above Pattern
A single watercourse approaches directly to dash against a pointed sandbar which cleaves it into two branches and which was originally called the water gate. There is misfortune and calamity for graves and residences.

This also represents the descendants enlisting in the army and being killed.

White Tiger Holding the Corpse in its Mouth Pattern
The tiger water splits into two. The youngest daughter will certainly harm her foetus. The youngest son will have his wealth scattered. This is calamitous for both residences and graves.

Same as the above Pattern
This is certainly the same as the above.
Dragon and Snake Both Swallowing Pattern
Accompanying watercourses shooting off into two branches have no feeling. The family is seized and no one survives.

Obliquely Stabbing Water Pattern
There is stabbing water opposite the gate to the residence. This land has much pestilence and failure. The generation is without a home and moves to another place where there is death in the wilderness without burial.

Imperial Audience Tablet Water Pattern
In front the water resembles the imperial audience tablet. There is merit and fame from this manifestation.
Sword in the Hand Water Pattern
A pocket resembles a sword in the hand. There is a military career and one is a military official at the frontier.

Jiang Dahong says that if the small water is round, it is auspicious; if it is pointed, it is inauspicious.

Knife and Spear Water Pattern
To the right, the water resembles a knife and spear. The descendants will be alone and die from their wounds.

Broken Water Pattern
In the broken imperfection, one sees the Fire star. There is grief for both residences and graves. Although the dragon veins are distant, it represents misfortune and approaching disaster.

Jiang Dahong says that for this residence the Fire star is harmful.
Broken Water Pattern
The banks of the river are collapsed and broken in many places. Within the family there is often disaster and misfortune. Even if the arrow of the golden goose embraces this from a distance, in the end how can it make up for it?

Same as the above Pattern
The sides of the banks of the White Tiger are deficient. Official litigation is endless.

Bronze Horn Water Pattern
With this land the form is not broad. The qi is naturally crowded together in the chest. From the generations there emerge scholars, shamans and Buddhist nuns. There are minor injuries and lameness.
Seizing the Dragon Pattern
The two ends are small and the middle is large. Like the snake swallowing a mouse, it is difficult to go down quickly.

The hindquarters of the horse and the forequarters of the ox are both of one type. This manifests men seizing the family and extreme privation.

Seizing the Dragon Pattern
With the forequarters of an ox and the legs of a horse, the water approaches with a clash. From looking at it, one certainly knows there is seizure.

There is no discussion about the front, back, left, or right. One must flee and is in poverty.

Same as the Above Pattern
This pattern is always unsuitable. One dies as a guest and there is separation in life.
Stabbing Forked Wood Pattern
At the side it is as though there is a stabbing fork. This land is certainly inauspicious.

Bottle Gourd Form Pattern
In the middle of a river of the White Tiger, there is a ribbon of mounds of earth. Clearly, these are the poisons of the bottle gourd.¹

Diagonal Corners Flying Apart Pattern
Land of the diagonal corners flying apart represents being sent into exile.

¹Traditionally poison was stored in gourds.
Land of Wanton Desire Pattern
The form is like a lifted skirt and a ducks head. The daughters and wives will climb the wooden tower.

Divided Back Water Pattern
The water behind the grave separates into two flows. There is defeat, the clan is scattered and the household comes to an end.

In general, ridges and mounds in water stop the flow. For that which is not flowing, there is certainly great misfortune.

Same as the Above Pattern
With a form with water dispersed on all four sides, the wives will have difficulty conceiving, the property will be frittered away, and afterwards one must be cut off from posterity.
Marshy Water Pattern
With water of low lying, marshy land which is alternatively wet and dry, the accumulated dirt represents moss and lichen. If it is filled with muddy, stagnant water, it resembles the back of a toad or the filth of a cow's nose.

Guard against it being neither water nor land as it produces suffering and the descendants bear the burden of madness. The form is not dignified enough for the spirit. The poison of the water causes boils on the legs and there is the fear of serious illness.

Chaotic Water Pattern
The water is like scattered waste cotton and resembles a prefecture in chaos. Disaster is established with completely unrestrained chaos and licentiousness.

Jiang Dahong wrote the Water Dragon Classic which had been secretly stored by the Form School but there were many errors in what had been passed down. My friend, Lord Zhang of Danyuan, delved into the studies of the land and obtained the true volume of revisions by Cheng Yating and copied it out by hand. However, not being concerned with this, I was, therefore, not anxious to seek to read it. At the end of autumn in bingyn¹ I stayed at Yu mountain and saw that the collection of the owner of the Zhaokuang chamber, which represented 2,000 volumes of publications, was almost complete. He reported that he had an even greater desire to seek the true volume of the Water Dragon Classic from amongst

¹1806 AD.
the rest at Danyuan. I am certain that this was for the benefit of later scholars. From a match of corresponding writings, clearly and happily the true remnants were judged. Naturally the benefits extended from this are extensive in clearing up the obscurity surrounding Master Jiang’s book. As to its origins the whole story is detailed in the preface of Mr. Yating and so I will not repeat it here.

Postscript by Lou Dong, Cao Pu¹ of the Yinxi clan

In Lou Dong’s house at Danyuan there is one volume of the Water Dragon Classic by Among the Clouds Jiang Dahong with revisions by Crane City Cheng Yating, which is very much unlike the volumes of the secret transcripts of the experts in kanyu. There is no difference between its writings on the situation of trunks and branches and those of the mountain dragon. The meaning is clear to the skilful experts of the art with ability who follow Yang Lei and pierce the subtleties, understanding well that the forged volumes that have been passed down are contemptible. The preface speaks of considering the water dragon as the body and considering the Nine Palaces, the Three Principles, the Changes, the trigrams and taking advantage of qi as the function and the body. This study reaches everywhere and does not focus on the theories of one school. With spirit and clarity it holds the form and body of the water dragon and the subtleties qi as the principle within it. It is satisfaction within itself. The disciples of this generation only know the theories such as discerning the correct in the principles of the earth and completely altering qi as the principle. All have thought that Dahong did not discuss qi as the principle. They did not pry deeply into Dahong’s scholarship.

Remarks by Zhang Haipeng² of Qinquan.

¹曹僑 uest Unknown.
²張海鵬 (1755-1816 AD) A collector of books who studied the classics in his spare time as a self appointed authenticator.
Chapter 5
Twenty Four Difficult Problems

Problem 1

Whether mountains or waters face or turn their backs indicates being without feeling or having feeling. Was it the purpose of the great method of ancient nodes to prevent people from falling into error?

The Reply

For mountains, access to water is the front and, therefore, not having access to water is the back. Vegetation is the front and that which is coarse rock is the back. Moisture is the front and dryness the back. Brightness is the front and darkness the back. Where the geodetic force approaches is the front and where it departs the back. What is even and solid is the front and that which is steep and collapsing the back. Where there is a commanding situation is the front and where there is a losing situation is the back.

To sum up, in an area of mountains and rivers there must be a mountain which is the tallest and most exalted and which is dominant. This is called the ancestral mountain. In terms of the direction of this mountain, even though there are branches from each of the eight directions, more are certain to emerge at the face of the major geodetic force; the mountain subsides and rises again, breaks off and reconnects, but is certain to face water at the front and follow it so that they hasten forward together. Where qi focuses, the form must swerve and there is interaction with the water; all others rush back along with the force of the mountain. This is a clear sign that there is access to water.

If the geodetic force turns, the lines of the rocks must turn. The rocks are the bones of the mountains. Thus the Classic says, "The geodetic forces of a mountain are the original bones. The geodetic forces of the land are the original veins"\(^1\). When one knows the origin of its beginning, one is able to claim its end. Is it not that the end is where the front exists?

---

\(^1\)The classic referred to here is the Burial Book Rooted in Antiquity of Guo Pu although in this the land is mentioned before the mountain (see Paton, M. J. op. cit. p. 3 JDBS p. 1L).
Ancient men said that the mountains under heaven are such that they follow the flow of water. Where the mountain faces, the water also faces. This can be understood without the need to speak of it.

Ancient men said that a mountain which has the advantage of luxuriant qi treats the luxuriance as the front. Luxuriance has been described as the spirit of a mountain. Without a keen intelligence one you will not be able to understand this. Without understanding this, it would be futile to speak of facing and turning away from. If there are no special indications of facing or turning away from, it is difficult to speak of their subtlety. Thus, the more one faces it the larger the end must be and if one turns from it when it is close by, even though there is some gain, it must be minute.

While two brothers may rule separate states of relatively equal power, abroad they will necessarily be in opposition. There must be a significant difference between the powers of the subject and the ruler so that when together in one location, the noble and the inferior are differentiated. Although they have their positions, the feeling in the end is to protect the ruler which requires application of power.

How does this come about? The distribution of the amounts of basic elements is unequal. The nature of mountains and rivers is also like this. Understand this and the true and false can be distinguished, the large and small differentiated and the auspicious and inauspicious determined.

Problem 2

In the departure and approach of a dragon there are many breakings off and prostrations which people of this world have succeeded in studying. The masters of these times have pointed out that coming and going is not fixed. In seeking to generalise, how does one begin?

The Reply

Passing water is what stops the approaching dragon. The Classic says that the external qi turns at an angle, the internal qi stops and thus vital qi becomes water. To turn at an angle refers to obstructed movement. If mountains, ridges and mounds pile up in an unbroken line, as there is a sustained wavering and stumbling form, there is no need for investigation to know that the approach has stopped.
As to a mountain ridge where there is a great discontinuity and a complete decline of several tens of li or one which is nearer of two or three li, a river could have been dug across it without investigating the geodetic force which thus could have caused this. In any case, the damage is substantial. Water must descend from a height, combine from being separated, become large from being small, and go far from being near. If one examines the flow of its tributaries and investigates where it enters and stops, it will be seen that between two mountains there must be water and between two bodies of water there must be a mountain. Without need for pondering on it, it will all become quite clear.

People generally speak of rock veins crossing rivers. This theory seems to be correct but is actually wrong and must be examined. In general, when mountains enter water, even though it is said that they are rock veins, they are necessarily unable to penetrate passing water. Passing water refers to streams and rivers flowing down from the mountains. Only with lakes and seas does the force descend and the form create a hollow at the confluence of a multitude of flows, which is Overflowing, flat and wide. Therefore, mountain veins penetrate at a borderless location.

An example is human arteries and veins each having their own principles of arrangement. For one body the five limbs follow the arteries but they are sections, each separated by the joints of the bones. Externally they seem to be continuous but inside they are actually unconnected. Therefore, where there is a mountain stream which is all rocks, with water flowing amongst them, the ignorant unknowingly speak of it as being continuous.

Now, this is to fail to understand that where there are two mountains which are all rock, the geodetic forces all go into the closely packed jagged rocks and that there are gaps and fissures. They are not of the same category and each is not connected. By observing the mountain streams of Yan and Jian in Bamin this can be understood. By looking east to west at the two Liang mountains, one can know that the north and south sections of the middle flow of the Yangzi are not connected. By looking east to west at the two Dongting one can know that the three rivers that enter all emerge as the Wusong. If between two mountains there is a bordering waterway, then its flow is

---

1This is an indication of basic geographical knowledge garnered from observation.
2Literally like dogs' teeth.
3The land of Min was another name for Fujian Province. The eight (ba) min was used in this context from the Yuan to the Qing dynasties. Yan and Jian were the names of two of the eight prefectures of Min at this time.
4This would refer to two mountains to the east and west of a great lake in Jiangsu province.
5A river in Jiangsu Province.
deep, not shallow; and it is continuous when it is near, and discontinuous when it is far. This is obvious to understand.

Problem 3

In the methods of receiving qi there are several variations. The most important thing is that one should not be hasty in seeking nodes. If one is ignorant of this point, the error will be great, and it would be unreasonable not to expect to miss them.

The Reply

There are five variations in the major laws for receiving qi which are called: direct approach and lateral reception, lateral approach and direct reception, approach in the same direction and inverse reception, oblique approach and frontal reception, and frontal approach and oblique reception. These five are the transformations of yin and yang and are paths of the cosmos. If they are followed from the very source, even though the mountains and rivers are deceptive, there is no escaping this.

Why is this? The direct and non-lateral are, in fact, directly approaching and directly received. The qi collides and the brain scatters vitality to the point of extinction. If it is lateral without directness, vital qi will not be disgorgered from it. If there is harmonious fusion and an approach in the same direction, the water of necessity will be direct and escaping. If it is not met inversely how can it be encountered? If it comes in from the front and disappears with a fall, licentiousness hides in the node, just like deviant fruit sprouting forth from the leaves of the parasol tree\(^1\).

When there is oblique entering of the node, the situation will be corrected and the ends of the branches of the willow will produce an upright heart. If there is obliqueness which is not at the front or it is at the front but not oblique then the transformation does not occur, the tree may be strong but it is without feeling. Therefore, it is necessary to obtain this in order to use it to harmonise the qi of the hall. In examining the geodetic force of the land choose the method by which the water is received, decide on the guest and the host and distinguish the true and false. These are the great principles for seeking out the node and isolating the peculiarities of mountains and rivers. If one does

\(^1\)Firmiana platanifolia.
not understand this, then one will spend many arduous years in vain without results, staring long at the lines of ridges and peaks until mind and eyes become confused.

One can pry into the obscure, fathom the subtle and obtain the feeling of creation. One will understand demons and fully comprehend what are not laws. Indeed, on the absence of laws a proverb says, "An inferior scholar travels all around the mountains out of ignorance of this and being external to this".

There are also the rules supplementing the previous that mountains take advantage of luxuriant qi, plains take advantage of accumulated qi (when the accumulation thickens and becomes a ridge), water takes advantage of flourishing qi, and rock takes advantage of murderous qi. Those who understand these should refer to them together.

Problem 4

The law of the water contains various ways: ancestral temple, the mingtang, the Yellow Springs\(^1\) and the Eight Murders\(^2\), wherein does it reside?

The Reply

The subtleties of the law of the water are discussed in the *Book of Burial* by Guo Jingchun\(^3\). The people of the time did not understand its indications. Its meaning is that, in general, when mountains connect with the land, it is necessarily because of the geodetic force of a mountain turning over and obtaining water at its border on one side; what is known as the mountain and the water joining. It is also called 'obtaining water'. The geodetic force must reside at the front and there is only the difference of whether it is perceived or not. Its residing at the front refers to the Vermilion Sparrow. The Classic says that the Vermilion Sparrow originates from vital qi, which means that the bordering water must begin at the well spring of the dragon.

Qi is the mother of water. If the qi of a mountain is abundant then the body of the water is large and long. Therefore it is said to originate from vital qi.

\(^{1}\)黄泉 This is another word for the underworld although both Mengzi and Zhuangzi both used it merely to describe underground water. It also has the meaning of what has not yet come or the next generation.

\(^{2}\)八煞 According to the *Song shi*, this is the name of a star which is also called the Eight Malignant Deities (the words for malignant deity and murder are homophones of *shaz*). This is also the name of a book, the *Ba sha jing*, by Yi Shenzi.

\(^{3}\)Another name for Guo Pu.
"Branching and not yet abundant" means that the source of the water has just commenced a separate flow so that it is not long and the geodetic force is not yet abundant.

"Surging of the tide" is what the venerable Master Liao\(^1\) meant by water availing itself of flourishing \(qi\).

"Marshes declining" means that when it is about to appear, it is necessary at first for it to converge as a marsh so that there is a nourishing gathering.

"The current being imprisoned and retracting with the return unsevered" means that the outlet has become so small that the flow seems to be imprisoned and to withdraw, but still it turns back and is unsevered, thus its appearance.

"At each bend the pooling is followed by a draining" means that it desires to meander and form deep pools and does not desire it to be straight and rapidly drain away.

"Vast and flooding, looking back at me and desiring to remain" refers to its fondness for the grave/node.

"Its approach without source and its departure without flow" refers to the fact that because the approach is distant, its source is unknown and because the departure is winding one does not see its flow.

The whole of this work discusses the form, force, feeling and nature of water. It is never ignorant of the important principles as are the practitioners of the theories of direction who absurdly match longevity, the receiving of favours, becoming an official and imperial prosperity with good and evil spirits and good and ill fortune, consequently causing the lucky not to be buried and those buried not to have good fortune. In deluding the world and misleading the people, nothing is worse than this.

Now, what is appropriate or should be avoided is outlined below. In general, with water, if it embraces, it is not desirable for it to wrap around; if there is a confluence, it is not desirable that it collides; if it is lateral, it is not desirable that it be opposing; if it is distant, it is not desirable that it be small; if it is near, it is not desirable that it be severed; if it is large, it is not desirable that it be agitated; if it is high, it is not desirable

\(^1\)廖公. This is most probably Liao Yu 琦, styled Bo Yu 伯琦, of the Song dynasty who wrote texts on fengshui such as the Jiu xing xue fa 九星穴法, Liao Gong si fa xin jing 廖公四法心經, and Shili zang fa 十六葬法.
that it be stumbling; if it is low, it is not desirable for it to be sprawling; if it is many, it is not desirable that it separate; if it is opposite, it is not desirable that it be slanted; if it is approaching, it is not desirable that it shoot; and if it is departing, it is not desirable that it be rapid. What follows this is auspicious; what goes against it is inauspicious. If, indeed, one understands this then the profits and harms of water will be evident.

However, for practitioners of the art who do not wish to use this method in the divination of graves, there are two disadvantages. One is that the traditions of fathers and teachers have been followed for a very long time. How can those who do not have high intelligence break with these traditions and not become lost in ignorance?

The other is that if one divines the land with this and is not true, one does not obtain it and loses the ease of understanding. Nothing can fake the false. What is advantageous for the burying families is not advantageous for the practitioners. When they are similarly smart and stupid there is difficulty in the strange. Therefore, they uphold their theories and do not change the disadvantages and in embracing them falsely enable their words to become merchandise. The burying families make them successful.

Now, everybody has good and bad luck from time to time. Many talk of calamity and bad fortune necessarily occurring and many speak of good fortune responding to the spirits and this also necessarily occurring. When the world sees this occur, people consequently ask how the spirits can twist the feelings of men into good and ill fortune. When this is propagated, people dare not defy it. I, therefore, say that the burying families have brought this about.

**Problem 5**

Which are the most important methods of seeking the dragon, observing the geodetic force and examining nodes?

**The Reply**

First look to an especially high place that the ancestors esteemed. Next, examine which branch amongst the multitude first breaks. Where it is cramped and clustered as it emerges is the main dragon. Where the dragon comes to the end is a node. There must be much congealing of movement and branching. Even if a dragon vein is not long, it will control a luxuriant and thriving cover. The trees that cover the *qi* of a dragon are essentially noble like kings and lords. Their
offspring will not lose their peace, wealth, honour and glory. This is what is meant when practitioners of the art say that to build a family it is necessary to have a good husband and wife.

In general the dragon travels afar to several hundred li, and near to several tens of li. The geodetic force must follow the flow of the water. When it passes through a mountain gorge, it stumbles, breaks off, suddenly somersaults and then collects itself. The water in front is arranged either transverse to or directly opposing the geodetic force. The gravel above churns downward. The gravel below churns upward. The centre certainly forms a node. One must gaze at it and use one's mind to discern the finer points.

In general, where there is a great dragon, the qi is abundant. For much of the four seasons clouds and mists cover the peak. On the top of the great mountain peak are pools and springs, pure and clear, which do not dry up even in a great drought. Commoners call these the "nourishing shade". These are because of the abundance of qi. Qi is the mother of water. If there is qi there is water. By observing whether the water is deep or shallow one can divine whether the qi is flourishing or declining.

In seeking out the dragon, observing the geodetic force and isolating a node one should ascend to the highest place in an area. At first investigate the external situation. Next, observe and record what is opposite. Then scrutinise the left and the right. Finally return to the place that has feeling and examine the subtleties in detail. It is necessary that nothing is lost. In general, in investigating a node, there is value in being detailed and leisurely. One should wait for when the grass is dry and (the leaves on) the trees have fallen. Ancient men first burnt the grass and then climbed the mountain. This was an excellent method. In the rain one can investigate the subtleties of the border. On a clear day one can observe the colour of its qi and the pattern of its veins. In the snow one can examine the relative thickness of where it accumulates, to ascertain where yang qi has gathered. The saying of the ancients that three years is spent seeking the land and ten years is spent isolating the node is prudent.

Problem 6

Water has the large and small. It also has the back and front, the far and near and the lateral and longitudinal. Water also passes from the left to the right. Mountains and

1 蚊菖
ridges are not uniform and so it flows rapidly departing or suddenly approaching. How can one obtain a clear knowledge of it? If one does obtain this, how does one obtain the method and formula to awaken the deluded and erroneous, make clear the confused and superfluous and follow the way?

The Reply

The method of using water takes the dragon as the criterion. In general, the main geodetic force of mountains and ridges always has a separation and a joining, a gathering and a meeting. The separation is because of its being divided by water and the joining is also because of the water gathering it. Therefore, if a mountain travels for a thousand li, then the two water courses following it will also duplicate the thousand li. If there is a turning, there will be a meeting and consequently the forming of a single whole. The front border first contracts and the back accordingly meets it. When this occurs, a city of gauze unfurls to lock it in and protect it fully. The mountain returns and the water gathers, and naturally all is brought together.

Yin and yang are in opposition and so everything is matched by category. This refers to the special situation of a dragon where the water from the four directions and eight sides is used. Now if the mountain travels one hundred li and then joins the water, the front and the back are bound and protected and will naturally combine, so the water which is gathered also stops at one hundred li. After this the mountain and the water again separate, sometimes far and sometimes near, and at each meeting varying amounts of water are used. The size of the geodetic force is also necessarily based on this. Depending on where it goes will determine whether it is long or short. One must approximate the boundary to be where the sand at the front has already turned around and the mountain at the back again turns its back and, hence, one will be able to know clearly whether the water is used or not. Thus, a ruler will be revered when solitary and then those far and near will give their allegiance and the followers will all come under his personage. For example, for 10,000 li the southern dragon of the Yangzi rushes to the east. Each turning and winding forms a separation and a combination. If it is large then it is a provincial capital. If it is small, it is the prefectural city. This is true in every case. The reason for this is each mountain naturally receives its portion of water. The strength of the border of the Yangzi is also necessarily in accordance with the severity of the division of the border in its ability to protect and bind, and this lies in the size and length of the mountain force. The strength of rivers is also completely
because of this. Observe Jinling\(^1\) where the southern dragon is at its greatest and the mouth of the water is completely locked. To the front of Chuanshan\(^2\) mountain, the sand south of Caishi\(^3\) all turns upwards but does not turn to it yet. This is not harmful to its being the southern capital because the mountains and rivers are all complete. If one understands this, and applies it for the near and small, what mysteries could obtained from it. The ignorant do not think of matching and point to mountains and ridges at random, absurdly seeking to face a river in defiance of its nature. If it is not its mate and one errs in matching it, then disaster will be imminent. The ancients saying that a branch dragon does not accept the water of a trunk dragon has truth to it.

Problem 7

With the differences between the Nine Stars\(^4\), the Nine Changes\(^5\) and the various different specialities of the Dragon method, which are the most suitable?

The Reply

The forms of mountains and rivers do not lie beyond the Five Phases. However, as the structures are many and the manifestations complex, the Nine Stars were established and as there are a myriad forms, the Nine Changes were set up. The Five Stars are completely adequate for broad investigations. If one speaks of the changes then even though there are multiples of nine, how can these explain all of them?

It is totally in the skill of the eye of the mind, and names cannot explain it fully. I have seen those of the art discussing the points of the stars. Many consider Greedy Wolf\(^6\) to be metal, the Metal Offered to Heaven as the Greedy Wolf, and Wood Floating on Water as the Water Star.

---

\(^1\)Present day Nanjing was called Jinling in the Warring States period and for only one year during the Tang dynasty. Jinling was also an ancient name for Zhongshan, a mountain situated just beyond the Chaoyang gate of Nanjing.

\(^2\)This is in the north east of Zhejiang 鐵江 prefecture in Jiangsu province. It borders on the Yangzi which is quite narrow here with fast flowing rapids.

\(^3\)This is the name of a mountain in the north west of Dangui 嘉善 prefecture, Anhui province. It has also been called Niuzhu 牛渚. According to the Du shi fang yu ji yao 隨史方舆紀要, Nanjing is 85 li to the north east.

\(^4\)According to Bennett op. cit. p. 19, these are the seven stars of the Big Dipper plus two assistant stars.

\(^5\)These could be the names of volumes by either Guanzi or Confucius, or they could be the nine positions of a lord (Hanshu, Wu di ji 武帝紀). The most probable explanation though is that this refers to the nine types of changes in the great Way. According to the Tian dao 天道 of Zhuangzi, these involve an understanding in successive steps of heaven, virtue, morality, what to be separate from and what to abide by, the names of physical forms, the reason behind responsibility, the origins, truth and falsity, and rewards and punishments.

\(^6\)Name of a constellation.
In the discussion of form, if there is one small error, then there must be a large error in determining the node. If one desires to know the truth, it is the same as distinguishing the hand from the foot. There can be nought but close examination. As for penetration, descent and transmissive change, the Jade Marrow Classic insists on mutual production as the natural order such that metal obtains fire and wood obtains metal, and there are many which do not overcome each other but which use each other. So it can be known that these words cannot be substantiated. The reason is that "penetration" refers to it emerging from the screen and that is all, "descent" refers to it finally entering the node and that is all, and "transmissive change" refers to changes in the process.

At the crux of the matter is that mountains and rivers are basically of the one qi. If the qi has transformations, then the essential subtleties begin to manifest. Thus the empty signs of the Five Stars are used in order to record round, straight, curved, pointed and square changes in the structure.

How can there really be what is called the theory of birth and overcoming of the Five Phases? Beyond a yielding or inflexible nature there is no other way. Only those who can understand the subtleties will be able to comprehend these changes.

**Problem 8**

Is there efficacy in the theories of positioning with the principle of qi and positioning with the constellations or can they not be substantiated?

**The Reply**

The *Yi jing* says to look up to observe it in the writings of heaven and look down to observe it in the principles of the earth. Principle refers to orderly arrangement. In fact, it is the principle of literary structure and of veins and arteries. By examining how something is put in order, it is possible to know the middle and sides, the front and the back, the refined and the rough, and the large and the small in terms of building the nation and establishing the country as a safe place for the myriad people. This is the speciality of a sage king.

---

1 Unity and coherence.
Qi is the microcosm of form. Form is the manifestation of qi. Qi is hidden and difficult to know. Form is manifest and easy to see. The Classic says that for land which has auspicious qi, the earth will accordingly rise. This is the external manifestation of form. For qi which is auspicious the form will certainly be luxuriant and fertile, and particularly outstanding and majestic. For inauspicious qi the form is necessarily rough, unruly, sloping, broken and fragmented.1 If these are used to test for qi, how can qi elude one? How can the specialists in the art obstinately insist on the principle that qi is either auspicious or inauspicious?

The Classic says that in the method of divining mountains the geodetic force is the most troublesome, the form is the next difficult, and the bearing is the least difficult. This was how bearing started. The present day compass is, in fact, derived from the "south-pointing carriage"2 and the earth tablet3. The sages established a means to teach men to distinguish position so that the populace would not lose their bearings and that is all. Auspiciousness and inauspiciousness have never been a part of it. Experts in burial who also use this in the divination of mountains desire to trace its origins and take advantage of it where it halts. This is just like when a range of mountains and ridges originates from kun shen, those that emerge from the left wind like a snake until reaching hai and from hai pass through to gen. Those that emerge from the right wind like a snake until reaching gen and from gen pass through to hai. Thus, in the great revolution of the mountain force all can be gathered.

Where one side is bounded by water is where the mountain and water join together and there must be a fusion. Reference to kun shen is recorded as the south west and hai gen as the north west and north east.

The divination of a mountain over a hundred li cannot be accomplished at a glance. How more difficult is it with several hundred li? To seek it thus is but one method for the divination of mountains. As it is said to be even more inferior, the present day practitioners of the art have abandoned form and geodetic force and speak of bearing,

---

1 The Ben yuan zang jing refers to a classic indicating a similar list of types of mountains which 'produce new misfortunes and destroy existing good fortune'. However, the list here is 'barren, broken, rocky, eroded and solitary' (Paton op. cit. p. 8 JDBS p. 3L).

2 指南車 This was a carriage with a system of gear wheels attached to the wooden figure of a man constructed such that its raised arm would always point south no matter where the vehicle would turn (see Needham, J. op. cit. Vol. 4.1, 1962, p. 229 and Vol. 4.1, 1965, pp. 286-303). Needham also points out that according to Yu Xi 廣業 in the Zhi Lin Xin Shu 志林新書 (New Book of Miscellaneous Records) scribes and editors generally had no knowledge of geomancy so that when they were transcribing earlier texts, they would write the character che 車 (carriage) after every reference to south-pointing whereas some texts suggest that the reference was actually to a shi 式 (diviner's board) rather than a carriage as such (Vol. 4.1 pp. 169-70).

3 土圭 The tugui, an ancient Chinese instrument used to measure shadows thrown by the sun. It was made of jade with a square base and a painted top.
and it is certainly already lost. Moreover, deluded by bearing and discussions of what is auspicious and inauspicious the error has increased even more.

The use of the compass to 'separate the metal' and to establish the direction is to ensure that there will be no error in fixing the host and the guest. There is fear that, if the placement of the coffin is slightly off, then further away the error will be great and the host and guest will not be correct. This method of facing to greet in fact takes advantage of the natural direction of $qi$. Therefore the separation of metal is used in order to record the direction of mountains and rivers which are faced. If it accords with one direction but does not accord with the other, then what is matched is not where it is heading and the advantage of $qi$, the situation of the hall and the host and guest are lost. Thus, the resulting error is not due to auspiciousness but to the separation of the metal.

Moreover, many of this generation even know the theories of astronomy to be absurd. According to their theories of the stars, it must be that Jizhou¹, Guanzhong², the city of Yan³ and Xiluo⁴ begin to accord with the constellations. With Hangzhou much of it is already inadequate. So, how much worse for the other provinces and prefectures? If this is the case, unless there is a capital, mountains and graves will seldom accord with this.

The present practitioners of the art only divine graves and residences for the people. How do they do so using this? It is not necessary to investigate whether or not they are right. On examination of the positions of palaces, there are cases that are not completely like this. In the world there are certainly cases where there is no dragon but the elders develop, and where there is a lesser tiger but the young develop. Take trees for example. If trees are planted on fertile land, afterwards they are certain to flourish. If the planting is on hard and barren land, many will not grow. This principle is necessarily so.

In general, everything which obtains $qi$ will develop. Thus one must desire to extend this principle to the idea that it is not the case that a branch obtaining auspicious $qi$ should flourish and a branch obtaining inauspicious $qi$ should wither. If this is the case, how can we the explain the creation of things? What is meant is that on a single tree there is both flourishing and withering. I humbly say that one should discern

¹This is the name of one of the original nine ancient provinces and it refers to modern day Hebei.
²This is the name of an area in Shaanxi province so called because it is situated in the middle of four mountain passes.
³Beijing was called Yanjing from the Jin dynasty (265-420 AD) to the Jin dynasty (1115-1234 AD) when it was called Zhongdu.
⁴The name of an area in the north west of Henan.

278
whether the land is, in fact, auspicious or inauspicious. One should not worry in advance whether it will develop good fortune and happiness. It is rather that the heavenly way is profound and vague. If one can fully understand human affairs, be contented with this.

The above 4 points are rejected by the practitioners of the art, who indeed conduct the art of swindlers. Therefore, generations guard their theories and do not change, not knowing that their words are distant from the classics and betray the way. Oh, the sorrow of it! How can there be an affair not modelled on the ancients or a righteousness that does venerate the classics and yet still not be a defiance against the correct?

Burial is for the purpose of creating a peaceful death. One must be sincere and loyal and carefully select auspicious earth in order to store the body and soul. Not to let wind, water or ants, the three harms, encroach upon it is righteous preparation. Master Cheng of Henan\(^1\) said that when land is beautiful, the spirit is at peace. Now when the spirit is at peace those to whom it has given life will also be at peace. One qi flows through life and death without barriers. The principle is certainly thus.

Today people obsessed with good and ill fortune and misguided by the art claim that the living will not be implicated in ill fortune. They do not even bury for several generations. The exposure of the corpse inevitably leads men to sink to not being filial. This is attributable to the practice of the art. Moreover, good and ill fortune is indeed based on the predetermined. Auspiciousness, however, is induced by man himself. How can it completely relate to rotting bones? Rather than according with the land to bring good luck, it is better to properly bury parents and listen to heaven.

Problem 9

Mountain ridges spread into a myriad tributaries. The veins of the land divide into branches. Amongst the multiple geodetic forces in one area how does one distinguish the sand from the dragon?

\(^1\)Unknown.
The Reply

The Classic says that in the multitude of the large, particularise the small and from the multitude of the small, particularise the large\textsuperscript{1}. It is only through particularisation that one can distinguish the lord from the followers. In general, when mountain ridges develop fully, they may either be particularly towering, particularly broad, particularly luxuriant, particularly shrunken, particularly continuous and long, particularly imposing, particularly winding and mobile, sit stolidly over the whole or have many water courses all of which particularly converge. In a word, they use man but are not used by man. There are breaks yet the ridge is magnificent and robust. It is cast aside yet the traces are deceptive. Where it emerges, it is surrounded by a mass of followers. Even though it is long, its enclosing protection must arrive. If it is like this, it is not sand. If you investigate carefully, there is bound to be that which is uniquely different from other mountains. If your gaze lingers, there will naturally be an understanding. Therefore one knows that in the method of observing dragon what is crucial is the particular. The Classic says that variegated forms, miscellaneous forces and the guest and host having the same feeling are inappropriate for burial. There is a reason for these words. Is not the differentiation between sand and the dragon thus clear?

Problem 10

Is it indicated by the turning of the lines in rock\textsuperscript{2}?

The Reply

The Classic says that the geodetic force of a mountain is the basic bones. Rocks are a mountain's bones. The joints of bones must have a front and a back and qi moves in accordance with this. If one knows the front and the back, then whether it is coming or going, in conflict or in harmony will be clear. In general, where it enters the node, the lines of the rock on both sides all turn. If they turn inwards, true qi has doubtlessly coagulated. This method must also be used to examine whether it has departed or remains in the mountain. It is only when true veins wrap around and turn inwards that daylight qi spreads and the lines in the rock seem to depart yet the external geodetic

\textsuperscript{1}This is again a paraphrase of the Ben yuan sang jing which is the classic referred to in this case. The original states, 'Where there are layered ridges, piled up mounds, crowded hills and many branches, one should select what is particular. If they are small, particularise the large. If they are large, particularise the small' (Paton, M. J. \textit{op. cit.} p. 4 JDBS p. 2R).

\textsuperscript{2}This would be the striations in igneous rock or the layers occurring in igneous and metamorphic rock.
completely turns to wrap the qi of daylight. This, however, is great land and cannot be mistaken for the lines in the rock of the qi of sunlight. This is an important method for seeking the node. One should meticulously examine it.

Moreover, if a mountain is about to turn and the lines in the rock turn to face the back and the great geodetic force faces the front, then one should consider the great geodetic force as the lord. Furthermore, in general where the mountain form halts and the geodetic force gathers, the intention is already focussed. The three divide and the three combine; the mingtang becomes true; a triple yang\(^1\) is perfectly matched; and sand and water are both there. Examine the lines in the rock by only investigating a space of within 3 metres. It may be that there is no rock on the surface and only by making a hole can one begin to see the lines. Either a cave, an opening, a fork, a divergence, a circle or the character ren\(^2\) can prove to be a node according to the form. Within the node if the nature of the earth is necessarily fresh, moist, firm and fine, it is genuine. Indeed if one does not investigate the geodetic force and recklessly points to the lines in the rock as indicating a true node, then the errors will be many. This must be examined. When one pinches the earth into a pellet and it crumbles, it is wrong. If at first one can roll it into pellets and gradually afterwards one cannot, then the true earth is already exhausted and one has reached the foundation of the gold and silver furnace\(^3\). This is called breaking the node and one should quickly fill in the hole 2 or 3 inches.

Problem 11

What is indicated by the sand above and below being heavy or light and the water departing and wind approaching?

The Reply

In general, if the great dragon is correctly connected in most cases it is true that the sand above is conversely heavy. At the place where a dragon approaches the branches must be many and where they depart and turn back, they must be few. The geodetic force makes it thus. So it is necessary to wrap and turn with the great force and the lines in the rock for it to be true. If the water departs, necessarily there is no sand to

---

\(^1\)This refers to the phase Wood or the trigram with three full lines in the ba gua.

\(^2\)人

\(^3\)There seems to be no recorded reference to a gold and silver furnace. However, according to the Zhongwen da cidian (vol. 34, p. 14920) a jin lu 金爐 is a golden incense burner, but here the reference would perhaps seem to be to some conception of bedrock.

281
wrap it within and close the screen. If there is no wrapping within and closing of the screen, then the wind blowing on it is inevitable. Water approaching and wind departing does not require further discussion. The ancients advised that the gentleman does not to descend to land which has departing water. Now this is a profound warning. Moreover, with land formed from branch dragons the sand above must surround the centre of the node with one arm to cover it from the main dragon. Only at the back is this true. If it is not thus, it is absolutely unconnected. With this one knows that if a branch dragon does not have sand above, then it is not a true dragon. If a trunk dragon does not have sand below, it does not reside there.

Problem 12

What is important in the theories of investigating what is defunct, screening gaps and covering deficiencies?

The Reply

To investigate what is defunct refers to what had once been whole but is now injured, and what was not innately deficient. This exists in all mountains and rivers. The ancients said that one could bury in an injured node but not on an injured dragon. Knowing that an injury could be made whole, they did so in order to return it to its former state. It is just like when flesh is injured, it can be mended with medicine but if bones are severed, they cannot return to their original state. It is only possible to screen spaces and cover deficiencies in shallows and at the mouth of a watercourse. This can be done by either strengthening and building up the cover with earth or by planting trees. As for dragon nodes, they are naturally fixed and cannot be moved, just like a fat person cannot be made thin, and a thin person cannot be made fat, an upright person cannot be made crooked, and a cripple cannot be straightened. The geodetic force causes it to be so. In the world there are many situations where there is deficiency in form yet it is ennobling and it creates high officials. There are also many cases of a beautiful appearance only making a common man. To extend this theory, one should distinguish between the true and the false and not discuss completeness or deficiency. One can recognise a prime minister in the midst of dust using this method.

Problem 13

Does naming the form accord with the principle?
The Reply

Form is physical appearance. The shapes of mountains and rivers can sometimes be categorised as an object. However, there is only one of these in ten thousand. So how can this be used as a criterion? I have secretly observed various specialists naming the form. They all seek to make the principle and method easily comprehensible to ordinary people, oblivious to the fact that after a long time these have become corrupted, with the result that the original basis of the degenerated customs and practices has been completely forgotten. I have observed famous graves on the right side of two parts of the Zhejiang\(^1\) river in Zhili\(^2\). On seeking what forms they resemble, they cannot be categorised. However, if one examines the method of the nodes, they are in agreement with the ancients. Thus, one knows that for burial one should value that which is in agreement with the method, and not value that which is agreement with the form. The people of today only know how to discuss the form and not the method of burial. This is wrong.

Problem 14

Is the method for taking advantage of the \(qi\) of joint tombs appropriate?

The Reply

Joint burial has probably not changed since the Duke of Zhou.\(^3\) However discussions of the method for taking advantage of \(qi\) insist that one coffin should directly receive vital \(qi\), and a second may then be enshrined with it in the ancestral tomb. The circulation of \(yin qi\) within the land is only of a single thread. If two tombs are placed together about one foot apart, the vital \(qi\) energy will enter but conversely occupy the space in between, and neither the mother nor the father will obtain the \(qi\). This must be investigated.

---

\(^1\)Here an old form of the character \(she\) 深 is used. According to the \(Shiji, Xiang yu ji\), Zhuangzi used this form, which would indicate a certain Daoist leaning of the author.

\(^2\)This is a former name for Hebei but it was not used in this sense until the beginning of the Qing dynasty. Previously when Beiping was established in the Ming dynasty (\(Jiazu\) period) another name for Beiping was Beizhili and that for Nanjing was Nanzhili.

\(^3\)Brother of Wu Wang 武王, the first ruler of the Zhou dynasty (ruled 1122-1115 BC).
Problem 15

Is there really a principle of hastening the official?

The Reply

With this, human affairs match with the art by chance so that this theory is made spiritual. Indeed, does the Book of Songs not say that it is only lofty peaks that invite the spirits? If one is born just under *shen*, the bones obtain *qi* and what is given birth receives shelter. Then rivers and peaks send down the soul, thus producing a hero. If a man is born under *si*, his natural endowments are not from the *qi* of the soul of these mountains and rivers. How can foolishness be changed into wisdom and poverty transformed into wealth? The practitioners of burial saying that the ancestors protect their progeny is closer to reason.

Problem 16

Burial is a major affair. To study it, there must be a source and for a school there must be classics. In the world the theories that are passed on are diverse and the books are numerous. Which are essential?

The Reply

The classics of the original ancestors\(^1\), Qing Wu and others, is old. It is not known from which era these books came. Since they have been passed on from generation to generation, there are many errors and discrepancies. The burial books written by Guo Pu and various other gentlemen are all based on these. However, because they are slightly more recent, the writings are whole and the meaning complete. Even if the sages came back to life, they would not be able to change these. Although the words of the three specialists Yang, Zeng\(^2\), and Liao are coarse and superficial, they all contain the laws and can be used in practice. If they are abandoned, there is no means of beginning. Therefore, one should determine to start with Guo Jingchun's Burial Classic, and Master Yang's *Shaking Dragon Classic, Mysterious Dragon Classic* and

---

\(^1\)Here, 孤首 *hu shou* is a dialect form, first mentioned in the *Tangshi ji*, of the four character phrase, *hu si tou qu*, which literally means 'when the fox general dies, he must face the grave'. The actual meaning is to not forget one's origins.

\(^2\)This is possibly Zeng Wenshan 文職 of the Tang dynasty who wrote the *Zeng Shi shuilong jing jiao* or the *Collated Water Dragon Classic of Mr. Zeng*. 

284
Cherishing the King Classic\textsuperscript{1} as basic ancestral texts and refer to the manifestations of the machinations of heaven in the bone marrow of mountains in order to prepare a method of work. Beyond these are many erroneous books which misquote and adulterate rich wine with dregs such that they cannot be models for later study.

In recent times among the writings of Xie\textsuperscript{2} of ChangLe\textsuperscript{3}, those on the practice of the art are worthy of reading, and the reprinted edition of Putting Gold into Bags by Minister Li\textsuperscript{4} of Yudu\textsuperscript{5} contains the most correct methodology in my humble opinion. It is a pity indeed that they are incomplete and are impaired by excessive simplicity so that one is unable to investigate their fine details. However, books only record the principles and great craftsmen pass their rules and practices on to others but they cannot make them skilful. If one lacks intelligence even though there are many books how would one deal with them?

Problem 17

The land in mountains and valleys and that which emerges at the sea are dissimilar. How can it be determined and selected?

The Reply

Within mountains and valleys where nodes form, it is first essential for the basic structure to be beautiful and delicate, and for there to be layers of walls surrounding on all sides. The layer closest to the body wraps the most important beauty and wetness. The outer layers are of progressively coarser material and closer in are layers of progressively finer material. The central hall must be large and spacious. This is the method of (node) formation within mountains. Therefore, it is said that mountains take advantage of beautiful qi and that the mingtang is difficult to obtain in high mountains. Thus one knows that where beauty can be taken advantage of and the hall can be faced, and then true qi will without doubt coagulate. Land which emerges at the sea is not like this. Needless to say, large breaks cut through the fields and there is more wilderness

\textsuperscript{1} The first two classics are recorded as having been written by Yang but there does not seem to be any record of the last mentioned.
\textsuperscript{2} 謝 This is probably Xie Heqing 和卿 of the Song dynasty wrote the Tian bao jing 天寶經 and the Shen bao jing 神寶經. He was known for being an opponent of the use of the compass and of divination and considered that the primary objective of fengshui was to understand the principles.
\textsuperscript{3} 景德 Modern day Minhou prefecture in Fujian province.
\textsuperscript{4} 李 This is probably Li Sicong 思聰 of Jiangxi who was a Daoist of the 'palace of auspicious omen' (xiang fu gong). He is said to have written the Kan yu cong suo za zhu 堪舆總索総著 but there is some doubt to this as some of the expressions used in that text indicate a later authorship.
\textsuperscript{5} 鄱 An old province name which is now the eastern part of Gan prefecture in Jiangxi province.
than beauty and delicateness. There are only nodal situations which take advantage of \( q\dot{i} \) and obtain the suitable. If water cities do not come up to them, then nodes will develop.

\[ \]

**Problem 18**

Does a best way exist for looking up to observe and looking down to examine? There is an endless profusion of theories in existence. If one desires to grasp the essentials, do they exist within these theories?

**The Reply**

The essentials of these indications are what people find difficult to understand. The skill is not conferred by heaven and the study rarely penetrates the subtleties. If one only follows the vulgar arts, it is inevitable that he will be ignorant of the great way. The nature of mountains and rivers has to be known.

Men of ancient times said that one who knows the method of the *mingtang* is born only once in 500 years and lamented that a true teacher is not easily produced. Mountains and rivers do not speak, their feelings are naturally manifested. If encountered by one who knows, how can their feelings be hidden? However, to provide the study of the heavens and the lands\(^1\) to the masses and to expect them to thereby grasp the mysteries, compounds their confusion even more. If one is lucky and hits the target it is an extension of their ability. If one is unlucky and to the left, it is an indication of their mistake. It is indeed that the worthy and unworthy are intermingled and only depend on their luck in a single investigation. In their observation of the earth's ways they are not contrary to this. I therefore wish that those who discuss burial in the world first select a master.

In selecting a master the essential criteria are: open mindedness, clarity and range of vision, ability to discern the subtleties and the prominent and not overlook the unusual, a knowledge of decline and prosperity, a lack of delusion about good and bad fortune, and an understanding of the feeling of mountains and rivers. He must be one who does not follow the vulgar theories of the time, who surpasses normal standards and is outstanding in order for him to be spoken of as a master.

---

\(^1\)According to the *Zhongwen da cidian* (vol. 3 p.1379), this means two different places but in this context it probably means mountainous land and flat land.
I have seen scholarly friends frequently regard the masses as harbouring the practitioners. The practitioners are also naturally at ease amongst the masses. They selfishly seek food and clothing without regard to the errors of their words and their complete mistakes. Moreover, when the group of practitioners gather together, their words, which are as numerous as the Milky Way, boast without evidence. It is wearisome to listen to them. Each time I sigh.

Guan¹, Guo, Zeng and Yang are of different generations but of a similar interest. The present practitioners are in the same room but have different theories, and one by one they slander each other almost to the point of litigation so that a family seeking a burial has no means of choosing and even after a year cannot decide. Indeed it is regrettable.

Hence families seeking a burial should first select a master teacher and should not select the land. If they obtain a master, they obtain the land.

In human matters, achieving or not achieving is a predestined relationship. If the destinies of the spirit of the deceased, the circulating qi and the mountains and the rivers all converge, then it is achieved. If not, it is not achieved. There is a way to seeking it and we can only exhaust our minds to it and that is all.

Problem 19

Is the observation of old graves to define auspiciousness really compatible with the method of divining mountains?

The Reply

Observing old graves and divining mountains are one in the same. One should first regard the approaching dragon, then examine the node methodology, and then examine the situation of the hall. Without doubt when these three are all appropriate, there will be a foundation for sheltering good fortune. If good fortune does not arise, it is not due to this. However, this is only a general outline. When the mouth and nose are broken and gaping the subtlety is already lost. Hence, if the burial is not in a single node, then if one searches at the front and back and to the left and right within ten feet, it will be difficult to distinguish it. In common practice, people do not examine it but rely on the masters to do this. Thereupon, some are compatible and some are not. This is why

¹管 This is probably Guan Lu 管 of the Wei dynasty who wrote the Guan Shi dili shi meng 管氏地理指蒙.
commoner Lai\(^1\) lost the ancestral grave of Prime Minister Cheng\(^2\). Moreover, investigating inside tombs should not be used to determine the happiness and misfortune of the living which are only distinguished by the true and false, \(qi\) and colour, and dryness and wetness of the formation of the node and that is all.

In the case of separating the metal for the tomb and the year and the month of the burial, how can these be known? Ancient men said that those who are good at determining are not necessarily good at burial. This is indeed verified by this. Again there are desireless sages with objective intelligence and spiritual brilliance who are able to discern good and bad fortune like a divining instrument. This is known as having a penetrating knowledge of the way and the spirits. Beyond this all studies of techniques and mathematics rely on auspiciousness and even though they are efficacious, they are not the method of divining mountains and graves. Only the intelligent are not deluded by this.

Problem 20

How does one distinguish from the signs of \(yin\) and \(yang\) sites whether their wind and \(qi\) are the same or not?

The Reply

The great geodetic force of an approaching dragon and a \(yin\) node are not distinct from one another. Only at the end is there a difference in form and structure. The natural principle is that \(yang\) expands and \(yin\) contracts. Therefore it is said that \(yang\) comes as a large piece and \(yin\) comes as a thread or a line. If \(yin\) is not a thread, it has not contracted. If \(yang\) is not a piece, it has not expanded. Thereupon, the \(yang\)-based entrance has a different form to that of a \(yin\) node. Most \(yin\) nodes have a tightly encircling structure. The entrance is always appropriately and especially fine and delicate. If \(yang\) is the basis it is not thus. What is important is that where the aspect is broad, the descending \(qi\) is flourishing and thick and the water city is deep and extensive. It either surrounds and embraces, turns back and merges, approaches and circles back, or comes slowly and meanders away. The binding protection mostly

\(^1\)This is Lai Wenjun 雷文俊, styled Taisu 太素, of the Song dynasty. He was supposedly well skilled in fengshui, \(yin/yang\) and the five phases. He called himself Buyizi 布衣子, so the people of the time called him Lai Buyi (commoner Lai).

\(^2\)程 unknown.
occurs on the other side of the water. The water mouth is often several tens of li away. The larger are two to three hundred li away.

For examining the connections, there are roughly two great methods. One is called reflection. The second is called ridges and mounds.

In the case of reflection, at the end there is one star among the five which emerges into prominence. The surface spreads out in one single piece. In between there are no small interrupting currents and it gradually spreads, levels, and grows distant and wide. The two watercourses pressing on either side binding the dragon move together with it. At the end, they are either horizontal to it or there are a multitude of counter currents. There is no restriction of the far or the near and all can be and are used by me. This is the gathering city method.

In the case of ridges and mounds at the end there is one star which emerges into prominence. On the surface individual strips are gradually drawn out. Slight rises wind like a snake and then take the form of ridges. Several strips gather together at one place. Even though they gradually become more level and wider, in between each strip there naturally is a small border of water. In the end this is unlike the spreading out in one piece as in the case of reflection.

Both of these are largely the same as the water method in that they simply allow the dragon to receive and collect and that is all. However, the cases of a turning of the body against the geodetic force and abandoning the dragon are mostly cases of sitting empty and facing solidity, where the back is conversely broad. The teachers of the time do not understand this and, therefore, consider it with suspicion, not knowing that the water binds the Dark Warrior. As long as it arrives at the hall, I use it.

How does one separate the back from the front? Examples of the small are the auspicious water of Mr Wu from south of the stream in Xi county\(^1\) and the residence of Mr. Zhou of the mulberry farm. An example of the large is the Wu capital of Jingzhou\(^2\). All have a mountain in front and water behind and sit empty facing the solidity. This is the structure. On observing these you will realise it.

For great cities the yin qi basically converges as a single line. The qi cannot spread out. Yang flourishes in one area where the qi dashes about in harmony. Therefore, it can to

---

\(^1\)In Anhui province.

\(^2\)One of the nine ancient provinces which included modern Hunan, Hubei, south eastern Sichuan, north eastern Guizhou, and small parts of Guangxi and Guangdong.
some extent spread to the myriad things and envelop the transformations which give birth to a flourishing in man. How is this not the case? Thus, it may be known that when the essence of yin and yang congeals into one, the production of talent involves the wind and qi.

Problem 21

When Master Yang said, "When reaching watery plains do not ask about their origin but look only to the encompassing water and know there is a true dragon", did he mean that the origin should really not be questioned or that it could not be distinguished?

The Reply

These are certainly words that Master Yang had to say but they were only spoken for convenience. Now watery plains are broad and level. They are far from mountain ridges, passing through fields, crossing rivers, and breaking off in many places. At the intersection of the flow of many rivers, they are flat and level like the palm of the hand. In the world there are seldom those with the Buddha's eyes, so how is one able to distinguish it? Therefore it is said that one only looks at the encompassing water. The water does not restrict itself; it is restricted by the sand. Thus, one distinguishes the lord and the followers by means of the sand intermingling with the water. This is the subtle indication within the convenient explanation. If one insists on tracing it to the source, naturally there is a method.

If we discuss the flat region of rivers and lakes in the south east, the method will become apparent. For flatness in San Wu¹ nowhere surpasses the five prefectures of Su, Song, Jia, Hu and Chang. The dragon river of Jiaxing² and Songjiang³ divides from the western eye at Fenghuang mountain⁴ in Hangzhou, follows the Yangzi and winds like a snake to the north and the east and passing by towering pavilions and steep cliffs enters Haining and Haigu⁵. The central one travels through Chongde,

¹ 三吳 Literally 'the Three Wu', this has a number of possible meanings: Suzhou, Runzhou and Huzhou (according to the Ming yi kao); Shisu, Guangling, and Jianye (according to Li Bai in the Wang dong xun ge); Wuxing, Wuzhen and Huiqi (according to the Shuijing); Wuzun, Wuxing and Danyang (according to the Tong dian); but the most likely meaning in this context is that of Suzhou, Changzhou and Huzhou.
² 嘉興 Name of a prefecture established in the Song dynasty.
³ 松江 Name of a prefecture established in the Yuan dynasty.
⁴ 婺山 No mention of this mountain could be found but there is a Feng mountain in Ninghai prefecture in Zhejiang province.
⁵ 海寧, 海鹽 Two counties in Zhejiang province.
Tongxiang, Jiaxing, Xiushui, Jiashan, Pinghu, and Songjiang\textsuperscript{1} and finishes at the nine peaks\textsuperscript{2} around Xishe\textsuperscript{3}, bordered by the great lake Mao\textsuperscript{4}. The outer one goes from Shanghai and stops at the mouth of the Wusong\textsuperscript{5}. The outside part follows the sea to the west; the inside part is the Tiao river\textsuperscript{6} to the east. The various cities are formed from the separate branchings of the western eye.

The dragon of Huzhou separates at the eastern eye to become Linan\textsuperscript{7} and Yuhang\textsuperscript{8}. It divides at Anji\textsuperscript{9}, touches Wukang\textsuperscript{10}, passes Gui'an\textsuperscript{11} and finishes at Wucheng\textsuperscript{12}. The Zha river\textsuperscript{13} is its border. Now, the east of the Tiao and the west of the Zha is the extremity of the eastern eye. West of the Zha river and east of Ge lake\textsuperscript{14} are Xiaofeng\textsuperscript{15} and Changxing\textsuperscript{16} which belong to the western part of the capital territory.
and Guangde\textsuperscript{1} and Yixing\textsuperscript{2} which belong to Zhili\textsuperscript{3} (capital territory). Yixing just extends to Limo\textsuperscript{4}. Changxing extends all the way to Bian mountain\textsuperscript{5}. These are all separate branches of the southern trunk and, thus, are the seeds of honour and nobility. Even though it takes water from a gorge, it rises naturally and is remarkably strong and outstanding amongst the other mountains.

The mountain tributary of the dragon of Changzhou separates at Jingkou\textsuperscript{6} and connects with the high Danyang\textsuperscript{7} plateau. Where mountain ridges appear and disappear in the distance is Piling\textsuperscript{8}. Both Fujiao\textsuperscript{9} and Xishan\textsuperscript{10}, which belong to Jinling\textsuperscript{11}, are its branches. It separates at Jinling and follows lake Taihu travelling approximately sixty \textit{li} south east where there is Yang mountain\textsuperscript{12}, which covers forty five square \textit{li} coming to Tianping mountain\textsuperscript{13}. It travels east and slightly south where it disappears and emerges again at Jin mountain\textsuperscript{14}. From Jin mountain it emerges at Shi\textsuperscript{15} mountain. From Shi mountain it emerges at Suo mountain\textsuperscript{16}. From here to the east is totally flat and after some thirty \textit{li} it meets with the capital of Wu, whose city is square in shape and has the same criteria as Yang mountain. It is said that it was divined by Wu Zixu\textsuperscript{17}. So the principle is perhaps correct. At the junction of Danyang and Wujin, there is another branch up to Jiangyin\textsuperscript{18} which follows the Yangzi east. Slightly to the south is Yu mountain\textsuperscript{19} and Changshu\textsuperscript{20} is situated here. To the north is the Yangzi. To the south

\begin{footnotesize}
\begin{enumerate}
\item 广德 Prefecture established in the latter Han dynasty. It was situated east of modern Guangde in Anhui province.
\item 宜兴 Prefecture south of Wujin in Jiangsu province on the eastern border of Lake Taihu.
\item 直隸 This was the name for Hebei province from 1420 to 1929 AD.
\item 奚墨 There does not seem to be any reference to this place, which it would be in terms of the text. Otherwise, this sentence could be translated as 'Yixing just extends to the distance blackness'.
\item 弋山 This is in the north west of Wuxing in Zhejiang province on the border of Changxing.
\item 京口 The name of an area in Zhenjiang prefecture, Jiangsu province which has this name because of its mountainous nature.
\item 丹陽 The name of an area south of Danshui in Henan province.
\item 柳陵 The old name for Wujin in Jiangsu.
\item 夫椒 The name of a mountain in the middle of Lake Taihu to the south west of Wu in Jiangsu province.
\item 鑫山 The name of a mountain to the west of Wuxi in Jiangsu province.
\item 盈陵 The old name for a prefecture in present-day Wujin, Jiangsu province. It was established in the Jin dynasty but abandoned in the Ming dynasty.
\item 洋山 The name of an island in the sea to the south east of Jinshan in Jiangsu province.
\item 天平 This is in the west of Wu prefecture in Jiangsu province from the top of which one can see Lake Taihu in the distance.
\item 金山 This is to the north west of Zhenjiang in Jiangsu province. Originally it was in the middle of a large river but now it flows to one side because of the accumulation of silt.
\item 豹山 This is also known as Feng mountain. It is in the south of Jinjiang in Fujian province.
\item 寮山 There seems to be no note of this formation.
\item 伍子胥 This is the style name for Wu Yuan, a famous general of the kingdom of Chu in the Spring and Autumn period.
\item 江陰 This is a prefecture north of Wuchang in Jiangsu, the north of which borders on the Yangzi.
\item 廣山 The name of a mountain in the north west of Changshu in Jiangsu.
\item 常錦 A prefecture in the south of Jiangsu, the north of which overlooks the Yangzi. It is traditionally famous for having the most beautiful women in China.
\end{enumerate}
\end{footnotesize}
is Kun lake\textsuperscript{1}. Between them is one continuous vein. To the south east is the prefecture of Kunshan\textsuperscript{2} and to the east is Jiading and Taicang. (The tributary) also reaches the mouth of the Wusong river where it comes to an end. With one from the north west and one from the south east, the geodetic force is like (the arms of) an incomplete ring embracing in the north east and this becomes the mouth of the Sanjiang\textsuperscript{3}. In the midst of this area, a multitude of watercourses gather to amass the nourishing qi of the eastern Yangzi river. This is the great geodetic force of the whole area. If one knows where the borders of the various watercourses are, one will know where the veins of the land end. So whether the branches are large or small, the watercourses are many or few, and the geodetic force is narrow or wide, can all be understood. Within this, although there are small differences, they can be sought by means of the geodetic force and obtained by means of the feeling. They are not so serious as large differences.

**Problem 22**

Does one also speak of storage and accumulation with watery plains?

**The Reply**

How can one not discuss storage and accumulation? In general, when one encounters nodes which form from large rivers or great lakes, one must consider (those where) the rivers and lakes are unseen as ennobling. Therefore, it is said that one seeks small bodies of water in the midst of large bodies of water because one desires storage and accumulation. Now, in the midst of large bodies of water, where there are also small bodies of water, there is layer upon layer of sand wound around for protection. Therefore, only when there is layer upon layer of small bodies of water surrounding it, can a large body of water not have the perils of the wind in the face, a shaking chest\textsuperscript{4} and severed feet\textsuperscript{5}. Land that is yang is formed with a great dragon and is not the same as a yin site. Those which are generally yang are directly approached by a large body of water. A yang foundation will desire to extend to its limits. This is because when the dragon is big its strength is far-reaching and the geodetic force will be able to match with the water. Even so, there must be small water courses bordering it closely on both sides to separate it and passing at the back to bind the qi. One must understand that

\textsuperscript{1}昆湖 There seems to be no mention of this lake but one would expect that it was a lake in Kunshan.

\textsuperscript{2}崑山 A prefecture established in the Liang dynasty to the east Wu in Jiangsu. It is named after the famous mountain situated there.

\textsuperscript{3}三江 This is the name for a river and area in Wujiang in Jiangsu province where the Wusong, Lou, and Dong rivers separate.

\textsuperscript{4}Licentious ambition.

\textsuperscript{5}Being cut off from one's foundations or ancestors.
only when there is purity and elegance will the dragon not be perverse. This is for a
genuine large watery plain with a yang foundation. If it is a yin node, however, this
pattern does not occur but occasionally if it is seen, it is also a dragon force.
Enormously-thick frontal sand is arched in the distance perhaps (because) in front of
the node the surplus qi departing becomes long and pushes away from the large body
of water. Gazing at it from a distance one sees only a single thread curving and
winding. It is only auspicious if this situation prevails. If it is contrary to this, there
will necessarily be disaster.

Problem 23

With watery plains how does one distinguish the small from the large?

The Reply

In general, watery plains have a spinal geodetic force which can be followed and
accordingly one can seek its source. Again one can use the broadness or narrowness of
the two sides of the large bordering water to verify it. It can be immediately seen
whether it is large or small. However, in places which are far from ridges and
plateaux, which have intersecting flows of accumulated water and which are flat and
thin, there is no spinal geodetic force that can be followed and one can only distinguish
its size by either accumulated water that it comes to the hall, the water of several rivers
merging or an entanglement at the back. This means that what is difficult to obtain in
flat land is brought together at the mouth of the water. This is the general situation.

Problem 24

How does one distinguish the true and the false with watery plains?

The Reply

Master Liao said that the flat takes advantage of the accumulated qi.

(What is accumulated is the spine. It refers to qi accumulating and becoming thick.)¹

¹This is written as a commentary to the original text. It points out that the characters for 'spine' 脊 and 'accumulate' 积 are homophonic.
This is the method of examining watery plains with ridges and mounds. Master Yang said that one only observes the water encircling. This is the method with a particular discussion of the situation of water in the examination of shallow regions of rivers and lakes. Where there are ridges and mounds, it must pass through the choking bound qi to be seen. A place where veins actually settle to become a node must certainly have an open mouth. The ancients said that, with flat land where the mouth is not opened, it is difficult for the spirits and gods to lend a hand. This is because a true mingtang only exists when the mouth is opened and only then will true qi dwell there. If there are flat fields in regions of waters and rivers one can only use the water and the fields being separated by mounds and the form and force having a pattern which accords with being enfolded by pincers as the criteria. It is necessary to have a large approach and a small departure. A large water course at the front is not beautiful.

Moreover, on looking longitudinally the nodes are established in one line. It is necessary that one should mound up the earth to make a grave. It is not suitable to dig a hole in the earth for burial. If it is like this, only then is there no error.\textsuperscript{1,2}

---

\textsuperscript{1}The foregoing reference to the time frame of the different prefectures, cities and personages named in this text give some indication as to the likely date of this text although this is not definitive. Of the people mentioned the latest are those such as master Liao, Xie Heqing and Commoner Lai from the Song dynasty (960-1279 AD). The use of prefecture names such as Tongxiang, Xiushui, Jiashan and Pinghu would indicate that the text was written after 1439 AD because this is when they were established and Anji was changed to its present sight on the Tiao river in the Ming dynasty. Moreover, the fact that this text is found in the late Ming collection \textit{Jin dai bi shu} (1628-44 AD) would suggest that this is either an early or middle Ming dynasty text. However, the evidence is not conclusive in that place names are used such as Yanjing, which was only used up until the Jin dynasty (1115-1234 AD).

\textsuperscript{2}There are a further two small sections of the \textit{Twenty Four Difficult Problems} which have not been translated. These are entitled \textit{A Wide Ranging Discussion of Auspice} and \textit{A General Discussion of the Divination of Mountains}. Translations of these were not included here because it was felt that they merely contained a reiteration of the concepts outlined in the \textit{Problems}. 

295
Chapter 6
Discussion

The discussion here is firstly centred around a comparative analysis of the concepts found in the texts translated in this thesis as well as those found in the *Book of Burial Rooted in Antiquity* and the *Yellow Emperor’s Classic of Siting*. There is then a consideration of the possible relationship between these concepts, and both the history of geology and modern geological theories, particularly in relation to those on gravity and fields of magnet force. This leads to a discussion of the relationship between the *yin-yang*, Five Phases system and the conceptual basis of science in terms of the concepts of *fengshui* found in the texts translated.

Comparison of the Texts

The basic mechanism of the original conception of *fengshui* is perhaps best outlined in the *Book of Burial*:

> Qi circulates through the earth according to the geodetic force of the earth. It gathers where the geodetic force stops. The qi follows the trunk of a hill and branches along its ridges. The classic says that if the qi rides the wind it is scattered, if it is bounded by water it is held.¹

Thus the consideration is that qi courses through the land in lines or veins as found in acupuncture. This similarity is also apparent in the relationship between vitality and qi. Again this is perhaps best described in the *Book of Burial*:

> The classic says that when qi circulates through landforms, entities are thereby given life. The geodetic forces of the earth are the basic veins. The geodetic forces of the mountains are the basic bones. They snake either east to west or north to south, curling back on themselves as if crouching and waiting, as if with something in their grasp. Qi desires to proceed but it is cut off. It desires to halt and becomes deep. Where it approaches and accumulates, stops and gathers, there will be a clashing of yang with a harmonising of yin, the earth will be rich and the water deep, the grasses lush and the forests luxuriant.²

Therefore, in this cosmology fertility is synonymous with the accumulation of qi and the correct association of the male and female principles.

²*ibid.* p. 3 (JDBS p. 1).
The idea that the accumulation of qi is negatively affected by wind and positively affected by water is echoed in the words of Qing Wu's Burial Classic when it states:

Qi is scattered when riding the wind. Where its veins meet water, it stops and is retained coiling around enriching and ennobling the land.\(^1\)

In fact, the commentary of Wu Qinze on this text states that this is the Classic mentioned in the Book of Burial. However, even though there does seem to have been a certain Qing Wu in the Han dynasty, as has already been pointed out in the Introduction there has been much evidence to suggest that this Burial Classic was written much later perhaps to validate and provide a basis for the Book of Burial. Nevertheless, the research of Gao Youqian argues that Qing Wu, rather than being a person, is actually a name for the ancestors of the later specialists in fengshui, that is the female shamans who used dance to tame the spirits, the wu in Qing Wu being a homophone with the same tone for wu meaning shaman.\(^2\)

Whether the Burial Classic was actually written in the Han dynasty and whether Qing Wu denotes a person or a concept notwithstanding, this text does reflect the concepts outlined in the earliest texts and, in fact, goes closest to outlining the ideal armchair configuration noted by Bennett\(^3\) and the effect that it has on focussing energy when the Burial Classic states:

With 3 ridges the qi is made whole and the geodetic force converge from all directions. If the front is screened and the back is embracing, all the auspices will arrive in their entirety.\(^4\)

There is also a similar theoretical basis to the Burial Classic and the Book of Burial. In these the accumulation of qi accords with the harmonisation of yin and yang and the Five Phases with emphasis on the form and geodetic force not being in opposition. The mathematical relationship between form and geodetic force is even outlined in the Book of Burial which states that the 'geodetic force is ten times that of form'\(^5\). The Burial Classic does, moreover, mention the terrestrial branch, geng, on one occasion but there is certainly no emphasis on the terrestrial branches nor the celestial stems.

---

\(^1\)See p. 34 Chapter 3 (Cong shu ji xuan (CSJX) 0175 Qing Wu xiansheng zang jing p. 4.).

\(^2\)Gao, Youqian, op. cit. pp. 25-27.

\(^3\)Bennett, S. J. op. cit. p. 11.

\(^4\)See p. 38 Chapter 3 (CSJX 0175 p. 8).

\(^5\)Paton, M. J. op. cit. p. 11 (JDBS Vol. 6 no. 51 Huangdi zhai jing p. 4L).
The *Classic of Siting*, however, fully utilises these concepts of branches and stems to denote both time and space in addition to *yin* and *yang*, and Five Phases cosmology. There is even a formulation of the correct amount of *yin* and *yang* indicated in two different parts of the text:

If there is a preponderance of either *yin* or *yang* then it is inauspicious. There is a preponderance of either *yin* or *yang* if a *yang* site alternatively beckons the eastern and northern aspects or a *yin* site alternatively beckons the western and southern aspects.\(^1\)

If there is an equal coming and going of *yin* and *yang* then it is at one with the Heavenly Way and naturally there is an expression of auspiciousness and abundance. In establishing (a site) one must go towards and necessarily follow the Way.\(^2\)

There is mention of form and geodetic force but these are peripheral to the temporal and directional components. In addition other aspects of Chinese cosmology are introduced such as the eight trigrams of the *Yi jing*, the Nine Celestial Palaces\(^3\) and the Five Surnames\(^4\).

Now one selects various mysteries and divides them into 24 paths. The 8 diagrams of the *Yi jing* and the 9 palaces of the lunar calendar match the positions of man and woman. Siting is at the border of *yin* and *yang*....The 24 paths accord with the size of a site. The central courtyard is divided into 4 sides and these constitute the 24 paths. The 10 Celestial Stems, the 12 Terrestrial Branches, (and) the Diagrams *qian*, *gen*, *kun*, and *xun* together make up the 24 paths.\(^5\)

The most marked innovations in the *Classic of Siting*, however, are that a site refers to the living as well as the dead and that it may be rectified to bring good fortune:

The site is the focal point of *yin* and *yang* and the standard for human relationships....In general, there is no place where Man resides which is not a site. Even though there may be only a difference in size, there are differences, so that, even if one lodges in a single room, there is both good and evil. For the large site there are many points to speak of. For the small site there are few points to discuss. There is disaster for those who violate

\(^1\) *ibid.* p. 31 (JDBS p. 3L).
\(^2\) *ibid.* p. 33 (JDBS p. 4L).
\(^3\) These are the nine palaces of the lunar calendar. The *Zhang Heng* section of the *History of the Latter Han* also says that the palace *tai yi* is the name of the spirit of the north star and the other eight palaces are those of the eight trigrams that move below it.
\(^4\) The five Surnames are *gong*, *shang*, *jiao*, *zheng*, and *yu*. According to the *Liu cai* section of the *Tang shu*, the myriad entities under heaven all match with and are subordinate to these. In the *Classic of Siting* there is also mention of the Five Tonal Surnames, three of which are the same as the Surnames and which denote the tones of the Chinese pentatonic scale.
this. When bad sitting is corrected, misfortune will cease with the effect of medicine for illness.\(^1\)

The *Classic of Siting* also introduces a division in the concept of *qi*, that of *shengqi* or vital energy and that of *siqi* or torpid, literally dead, energy. It should be noted that no such division occurs in either the *Book of Burial* or the *Burial Classic*. Thus, the *Classic of Siting* could be considered to indicate a development in the theory of *fengshui* towards one which attempted to fit into the whole gamut of concepts related to correlative cosmology and one where position had prevalence over form. It could be postulated, therefore, that this classic was a precursor to the Compass School although there is no mention of a compass. It could also be argued that this attempt to relate the theory of *fengshui* to more of the various concepts of correlative cosmology was, in fact, a step away from any 'scientific' consideration in that what previously had been a theory based on empirical observation, was now beginning to be purely theoretically based such that the observation was made to fit the theory.

This trend away from empirical observation becomes even more marked with the *Water Dragon Classic*. As Jiang Pingjie states in the General Discussion to the first chapter:

\[\text{...I have inspected all of the land in Wu and Chu. With the three rivers and five lakes the immersions are manifold. In seeking what agrees with these patterns, I have not met one in a hundred. This just means that one (should) thoroughly understand these theories in order to learn their meaning and that is all.}^{2}\]

In other words, the diagrams presented are not those from actual observation but are theoretical constructs which have nothing to do with reality. It is, of course, possible that if the maps were drawn a long time previous to that of Jiang, they could have been based on actuality because of the natural changing form of watercourses but Jiang states that the book was 'probably written by someone of recent times'\(^3\) and so this is unlikely.

The obvious difference between the *Water Dragon Classic* and those mentioned above is that the theory of *fengshui* is extended from the idea of the accumulation of *qi* by mountain ranges to include that by watercourses, water thus having the possibility of forming a dragon. With this extension comes the development of the concept of a trunk, the passage of large bodies of water, and that of a branch, small bodies of water

---

\(^1\) *ibid.* p. 26 (JDBS p. 1).

\(^2\) See p. 52 Chapter 4 (CSJX 0178 *Mi chuan shuilong jing* p. 1).

\(^3\) See p. 53 Chapter 4 (CSJX 0178 p. 2).
such as canals and ditches. The basic mechanism here involves a relationship between trunks and branches:

The central governing idea of this writing is to use a dragon trunk which encloses in an embrace to obtain the $qi$ and form a situation, and to use the correct and harmonious intersection of a branch dragon to obtain the nourishment of internal $qi$.\textsuperscript{1}

Therefore, there is a continuation of the basic premise of the Form School that a particular form enables the accumulation of $qi$. This accumulation now, however, has a theoretical framework to explain its occurrence on plains and for this reason the term, $ping yang$ or watery plains, is first seen. This describes the vast flat fertile area in the east of China which has historically produced much of the food for the country. It is postulated that this development in the theory might be due to an increase in popularity of $fengshui$ which with the probable increase in population saw a necessity for the use of plains as a site for burial because of the distance to suitable mountainous areas.

Another development that occurs with the Water Dragon Classic in terms of the accumulation of $qi$ is that for the first time the aspect of such accumulation coagulating or solidifying as a positive criterion is seen. Thus, $qi$ no longer has merely an ethereal sense and it takes on the ability to form phases as with the liquid, solid and gaseous phases of the elements and compounds in modern chemistry.

The extensive use of diagrams in the Water Dragon Classic also indicates a marked shift from the earlier texts. The Classic of Siting does contain two different diagrams of the twenty four paths which could be considered to be diagrams of divination boards but the drawings in the Water Dragon Classic become its basis even though they do not represent any real watercourses as discussed above. Nevertheless, there are a number of warnings in the text against trying to find a horse according to a drawing, an allusion to a famous Chinese parable in which a king was so enamoured of a painting of a horse that he employed a number of servants to scour the countryside to find such a horse, putting to death those who failed until the last person so employed pointed out to him the difference between ideational depictions and reality. Thus, by this allusion there is some tempering of the theoretical rather than empirical basis of the Water Dragon Classic.

The Water Dragon Classic, however, does indicate a return to the basic premises related to form contained in the Book of Burial and the Burial Classic away from some of the cosmological considerations of the Classic of Siting. Guo Pu is, in fact,

\textsuperscript{1}See p. 51 Chapter 4 (CSJX 0178 p. 1).
mentioned on a number of occasions and one of the sections occurring in the second chapter is even considered to be the writing of Guo Pu. Moreover, the terms, Azure Dragon, White Tiger, Dark Warrior and Vermilion Sparrow, first mentioned in the Book of Burial are used throughout the Water Dragon Classic as the basic structural elements to describe the diagrams. In contrast, there is little mention of the terrestrial branches and celestial stems and the use of the nine constellations and eight trigrams is questioned. As the Ballad of the Natural Water Method at the beginning of the first chapter states, "Why use the nine constellations and the eight trigrams?"¹ Five Phases theory is, however, used extensively as one of the underlying theoretical bases particularly in the fourth and fifth chapter. The particular usage here is in terms of the Five Stars otherwise known as the Five Planets. As outlined in the introduction to this thesis, these relate the planets Jupiter, Mars, Saturn, Venus and Mercury to the phases wood, fire, earth, metal and water respectively. Thus, there is a correlation of the different patterns of watercourses to these different planets, which Bennett would term resonance forms.² There is, moreover, a correlation of sign forms such that the different patterns of watercourses take on the characteristics of the animals, people or structures that they represent such as the Pincers of the Centipede Pattern and the Beautiful Woman Offering Flowers Pattern in the third chapter.

There is also mention of using the Five Stars in the Twenty Four Difficult Problems but its author is less convinced of their value. Hence, at the end of Problem 7 it is stated that 'the empty signs of the Five Stars are used in order to record round, straight, curved, pointed and square changes in the structure'³ (italics added). However, there is a more positive attitude displayed towards the Five Stars later in Problem 20 on the two 'great' methods of distinguishing yin and yang sites. Both of these methods, called 'reflection' and 'ridges and mounds' involve the use of one star among the five to match the standard. In contrast, the attitude displayed towards sign forms or 'naming the form' as it is called in Problem 13 is more disparaging:

Form is physical appearance. The shape of mountains and rivers can sometimes be categorised as an object. However, this only occurs one time in ten thousand. So how can this be used as a criterion?⁴

This negation of sign forms signals a more rational approach to siting even though the writer of the Twenty Four Problems continually harks back to the writings of Guo Pu

¹See p. 56 Chapter 4 (CSJX 0178 Chapter 1 p. 3).
³See p. 274 Chapter 5 (CSJX 0178 Nan jie ershisi pian p. 16).
⁴See p. 280 Chapter 5 (CSJX 0178 p. 26).
and particularly gives him ancestral respect, which is enigmatic in terms of sign forms if one considers the words of the *Book of Burial*:

If the form is like a screen and there is a hill rising at its centre and the burial is where it levels out then kings and lords will rise to prominence. If the form is like a swallow's nest and burial is within its indentation there will be division of land and soldiers amongst the vassals. If the form is like a reclining wine jar with a ridge behind and approaching from the distance and the front responding by bending and turning, then there will be the ranks of the 9 Ministers and 3 Dukes.\(^1\)

The *Book of Burial* goes on to name another nine sign forms in this context and, thus, the *Twenty Four Problems* is at odds with what it considers to be its worthy ancestor, which, it should be noted, it refers to as the *Burial Classic*. The *Twenty Four Difficult Problems* does, however, consider that form is able to create auspiciousness with reference to concepts originally outlined in the *Book of Burial* and in doing so questions the ideas of vital *qi* and torpid *qi* though these terms themselves are not used:

For *qi* which is auspicious the form will certainly be luxuriant and fertile, and particularly outstanding and majestic. For inauspicious *qi* the form is necessarily rough, unruly, sloping, broken and fragmented\(^2\). If these are used to test for *qi*, how can *qi* elude one? How can the specialists in the art obstinately insist on the principle that *qi* is either auspicious or inauspicious?\(^3\)

It can be seen, therefore, that the *Twenty Four Difficult Problems* is at one with the Form School. This text focuses particularly on the use of form, geodetic force, feeling and the nature of the water in terms of the relationship between *yin* and *yang* with their transformations indicated by the Five Phases. In relation to this there is a scathing attack on the use of bearing associated with the compass and the use of the positions of the constellations, which are considered to be the delusions of contemporary exponents of the art of *fengshui*. The attack on the use of bearing occurs first in Problem 4 where the contemporary practice of using direction is questioned:

The whole of this work discusses the form, force, feeling and nature of water. It is never ignorant of the important principles as are the practitioners of the theories of direction who absurdly match longevity, the receiving of favours, becoming an official and imperial prosperity with good and evil spirits and good and ill fortune, consequently causing the lucky not to be buried and those buried not to have good fortune. In deluding the world and misleading the people, nothing is worse than this.\(^4\)

---

\(^1\)Paton, M. J. *op. cit.* p. 9 (JDBS p. 4).

\(^2\)The *Ben yuan zang jing* refers to a classic indicating a similar list of types of mountains which 'produce new misfortunes and destroy existing good fortune'. However, the list here is 'barren, broken, rocky, eroded and solitary' (*Paton op. cit.* p.8).

\(^3\)See p. 275 Chapter 5 Problem 8 (CSJX p. 17).

\(^4\)See p. 269 Chapter 5 (CSJX pp. 8-9).
This negation of the use of direction and bearing is taken up again in Problem 8. In addition to this the use of the theories of astronomy in siting is also questioned with the author indicating that although there may be some cities which fit into the astronomical scheme, this is by no means all encompassing:

Moreover, many of this generation even know the theories of astronomy to be absurd. According to their theory of the stars, it must be that Jizhou, Guanzhong, the city of Yan and Xiluo begin to accord with the constellations. With Hangzhou much of it is already inadequate. So, how much worse for the other provinces and prefectures? If this is the case, unless it is a capital, mountains and graves will seldom accord with this.\(^1\)

Thus, the *Twenty Four Difficult Problems* also marks the beginnings of a scepticism that is perhaps scientific in flavour. Furthermore, this scepticism seems to call for a more empirical approach. However, as compared to modern science this approach is not towards the creation of any new hypothesis but merely an admonishment of the newer theories for not adhering to the original principles. This is pointed out in Problem 8:

Therefore generations guard their theories without change not knowing that their words are distant from the classics and go against the Way. Oh, the sorrow of it! How can there be an affair not modelled on the ancients or a righteousness that does not venerate the classics and yet still not be a defiance against the correct?\(^2\)

This is perhaps a small but significant key to some possible answer to the question first posed by Needham and more recently considered by Elvin as to why the so-called scientific revolution did not occur in China as it did in Europe.\(^3,4\) In the *Twenty Four Difficult Problems*, the author does display the necessary scepticism going so far as to indicate an almost modern attitude when he states, 'Auspiciousness, however, is induced by man himself. How can it completely relate to rotting bones?'\(^5\) Yet this scepticism is assuaged by looking backwards rather than forwards. This tendency to look to the past as the perfection of some golden age so typical of the Ming dynasty could be seen to be the crux of the matter. The author of the *Twenty Four Difficult Problems* is willing to question the ideas of his contemporaries and some of the more absurd ideas on the relationship between good fortune and the principles of *fengshui* but there is no questioning whatsoever of the basic precepts contained in the original

---

\(^1\) See p. 276 Chapter 5 (CSJX p. 19).
\(^2\) See p. 277 Chapter 5 (CSJX p. 20).
\(^3\) This idea is addressed throughout the various volumes of *Science and Civilisation in China* written by Joseph Needham and his various co-workers.
\(^4\) Elvin, M., *op. cit.* pp. 1-41.
texts. Admittedly, it could be considered that these original texts seem to be more 'scientific' in nature because of the more observational basis of the concepts contained within them and the scholar who wrote the Twenty Four Difficult Problems is perhaps correct into esteeming them above the more recent concepts yet his lack of readiness to go further and question the original concepts themselves indicates a general lack of willingness on the part of Chinese scholars to take such an observational framework further and thus enable the original principles to evolve.

The relationship between the ideas outlined in the texts considered in this thesis may be best summarised with reference to the analysis by Bennett of the three different ways of relating form to the environment: functional forms, resonance forms, and sign forms.¹ The original extant texts as indicated by the Book of Burial and the Burial Classic (notwithstanding the questions over its origin) are based on the idea of functional form in that the influence of landforms on the flow of wind and water and the effect of this on the accumulation of qi is their primary consideration. Sign forms are also considered but these are of secondary importance. The Classic of Sitting, however, shows a marked shift in the theory of fengshui away from the siting of graves to the siting of residences and away from the function of forms towards a derivation of significance from the correlational aspect of a form in terms of its resonance with much of traditional Chinese cosmology. The Water Dragon Classic considers both graves and residences and denotes a shift in focus away from mountains towards flat fertile areas. Here, the resonance of forms particularly in relation to the Five Stars and representational or sign forms are a major consideration throughout the five chapters. However, there is also a considerable discussion of the functional aspects of watercourses especially in the first chapter but these forms seem to have been theoretical creations rather than those based on actual observation. The Twenty Four Difficult Problems indicates a return to the functionality of the original texts. The use of both sign and resonance forms is argued against in the consideration of the siting of both graves and residences in mountainous areas as well as plains. Therefore, in terms of these texts there seems to have been both a linear evolution of the theory of fengshui from graves on mountains to graves and residences in mountains and plains, and a circular evolution from functional forms through resonance and sign forms back to functional forms.

Fengshui and Modern Geological Theory

The original concept of fengshui was obviously an attempt to understand the 'energy' of the land in a theoretical framework based on observation and so this could be considered to be an important step in the history of geological thought. The observational basis of the early texts is emphasised by the Book of Burial:

The Classic says, "When there is excellence in powers of observation and expertise in technique, there will be a striving for perfection without defect. In adding to both the high and the low the secret lies in knowledge. One familiarises oneself with all categories and so extends one's knowledge of them. With a thorough knowledge of yin and yang one will have the ability to steal from the Creator."

This idea of the necessity for careful observation of landforms is reinforced by the fact that Guo Pu himself became the most famous annotator of the Shan hai jing (Classic of Mountains and Seas), an important early geographical text, which would indicate that he had widely read such geographical/geological texts and perhaps that he himself was well travelled and had observed closely the many and varied landforms throughout China. It could be postulated that the traditional 'lair' configuration with mountains embracing the node at the back and to the sides on the north, east and west and with water meandering at the front to the south (in the northern hemisphere) was the theoretical outcome of such observation in that the great majority of landforms of this type would probably be covered in foliage to indicate fertility with them being sheltered from the wind to allow soil deposition and with there being sufficient sunlight and water, albeit without consideration of soil type.

This relationship between qi and fertility theorised from an observational basis can also be seen in the descriptions of unsuitable landforms in the early texts. The Book of Burial states that:

The 5 qi harmonise with life so a barren mountain is unsuitable for burial. Qi comes according to the land form so a broken mountain is unsuitable for burial. Qi circulates according to the earth so a rocky mountain is unsuitable for burial. Qi is held by means of geodetic force so an eroded mountain is unsuitable for burial. Qi assembles by means of Dragons so a solitary mountain is unsuitable for burial.

This relationship between observation of landform and the theoretical concept is also reflected in the later texts. In these, however, their correlational aspect hinders any

---

1Paton, M. J. op. cit. p. 6 (JDBS pp. 2-3).
2This is probably the 5 qi associated with the Five Phases.
3ibid. p. 8 (JDBS p. 3).
possible scientific conclusion. For example, in Problem 8 of the *Twenty Four Difficult Problems* it is stated that:

The *Yi jing* says to look up to observe it in the writings of heaven and look down to observe it in the principles of the earth. Principle refers to orderly arrangement. In fact, it is the principle of literary structure\(^1\) and of veins and arteries. By examining how something is put in order, it is possible to know the middle and sides, the front and the back, the refined and the rough, and the large and the small in terms of building the nation and establishing the country as a safe place for the myriad people. This is the speciality of a sage king.\(^2\)

Thus, instead of considering only the landform and the resulting fertility, the new development of the correlation with literary principle which denotes unity and coherence negates to an extent the original observational basis and an aesthetic component is introduced, taking the theory of *fengshui* away from geological considerations to those of aesthetics.

Nevertheless, the *Twenty Four Difficult Problems* does contain examples of basic geological/geographical knowledge obviously based on observation alone. In Problem 2 it is stated that:

Water must descend from a height, combine from being separated, become large from being small, and go far from being near. If one examines the flow of its tributaries and investigates where it enters and stops, it will be seen that between two mountains there must be water and between two bodies of water there must be a mountain. Without need for pondering on it, it will all become quite clear.\(^3\)

However, in the discussion immediately following this a correlation is made between the veins of the human body and those of the *qi* in the land, the point of which is to argue that water severs the veins of *qi* in rock:

An example is human arteries and veins each having their own principles of arrangement. For one body the five limbs follow the arteries but they are sections, each separated by the joints of the bones. Externally they seem to be continuous but inside they are actually unconnected. Therefore, where there is a mountain stream which is all rocks, with water flowing amongst them, the ignorant unknowingly speak of it as being continuous.\(^4\)

Thus, both observation and correlation are used to prove the theory rather than observation alone, which could detract from any attempt to consider the earth and its

---

\(^1\) UNITY AND COHERENCE.
\(^2\) SEE p. 274 Chapter 5 (CSJX p. 16).
\(^3\) SEE p. 266 Chapter 5 (CSJX p. 4).
\(^4\) SEE p. 266 Chapter 5 (CSJX p. 4).
relationship to water in a purely geological sense if the correlation were invalid or might help to clarify this if there were any validity in the correlation. One would suspect that it could be the former case here.

The Water Dragon Classic too contains examples of basic geological concepts within its correlational framework. A perusal of the diagrams contained within this text would indicate that its authors had some knowledge of the meandering effect that occurs to the flow of rivers in low lying areas even though as indicated these diagrams are not representations of actual rivers. Moreover, in particular, an implicit understanding of the siltation of rivers and the consequent formation of deltas can be seen throughout its five chapters, especially when the formation of 'sand' is considered. However, because the main thrust of this text is the accumulation of qi, the actual mechanisms of the relationship between the flow of water and its effect on sand are not explicitly stated.

A consideration of this accumulation of qi in the various texts which have been translated also leads to some interesting insights into the history of geological thought in China and into the relationship between the qi of the land and the modern geological concept of the energy of the land. As has been previously noted in the review of the literature\(^1\), much of an excerpt from the writing of Cheng Sixiao (died 1332 AD) on the circulation of qi through the earth, which Needham describes as indicating a basic understanding of the mineralisation of rocks from underground water, seems to be based on the concepts displayed in these much earlier lines from the Book of Burial:

> When (qi) circulates in the earth it is vital qi. When vital qi circulates in the earth it ferments and gives rise to the myriad things.....Qi circulates through the earth according to the geodetic force of the earth. It gathers where the geodetic force stops. The qi follows the trunk of a hill and branches along its ridges.....When qi is abundant, even though it flows and circulates, its surplus still can be held and even though it is scattered, where it is deep, it still can be gathered.\(^2\)

Compare this with the translation of Needham:

> In the subterranean regions there are alternate layers of earth and rock and flowing spring waters. These strata rest on thousands of vapours (qi) which are (distributed in) tens of thousands of branches, veins and thread (-like openings).....Thousands and ten thousands of horizontal and vertical veins like warp and weft weave together in mutual embrace......Now if the qi of the earth can get through (the veins), then the water and the earth (above) will be fragrant and flourishing......But if the

---

\(^1\)See p. 25 Chapter 2.

qi of the earth is stopped up, then the water and earth and natural products (above) will be bitter, cold and withered.\footnote{Needham, J., op. cit. Vol. 3, 1959, p. 650. This is quoted from Da Wu Shanren wen yuan you guan dili shu (Reply to Mr Wu the Hermit, who had asked him about Field Expeditions to observe Geomantic Matters) in the Suoman wen ji (Collected Writings of Cheng Sixiao), p. 12a. It is interesting to note that this text is based on fengshui although Needham considers it to be the most 'vigorouis' description of the deposition of ore from the circulation of ground water.}

The problem with Needham's argument is that he equates qi in this situation with water. However, as is stated in the Book of Burial on the same pages as those above, 'The entity qi is the mother of water. If there is qi there is water'. Therefore, qi and water are considered to be separate entities in this text. The later Twenty Four Difficult Problems, which it seems was written a comparatively short time after the time of Cheng Sixiao, does, however, make the point that 'vital qi becomes water\footnote{See p. 265 Chapter 5 Problem 2 (CSJX p. 3).}', thus providing some reinforcement to Needham's argument.

If one wishes to pursue a correlative stance in relation to the concept of the qi of the land contained in the texts on fengshui which have been translated and modern geological theory, some possible parallels can be remarked on. Anyone who has studied high school science should realise that magnetic fields can be shown to occur in lines by simply placing iron filings on a piece of paper over a magnet. The magnetic field causes the iron filings to move into position along the lines of magnetic force. The earth is itself a huge magnet and as such produces similar lines of force at both the macroscopic and local levels, which can be seen as a magnetic differentiation which produces electrical energy. This has been shown most recently by the work of the geophysicist, Chamalaun, at Flinders University in South Australia in 1989-1990 which indicated that there was a 6,000 kilometre loop of electrical current flowing beneath Australia from Broome to the Gulf of Carpentaria with a second current branching off the main one just below Birdsville, which flowed down to the Spencer Gulf. Interestingly, it was postulated that the medium for this electrical current was underground salty water.\footnote{Smith, D., 'Long Loop of Electrical Energy may Help us to Find Oil, Gas', Sydney Morning Herald, February 22, 1991, p. 5.} More recent research by Barton suggest that from preliminary results there is a "intercratonic conducting zone" in the form of a loop through the continental crust of Australia. It is conceded that the distance between the array of geomagnetic stations (approximately 275 km) is too large at present to definitively indicate a continuity along the pathway and that a sufficiently detailed array analysis will not be possible for another ten to twenty years at the present rate of progress. Barton does, however, state that all of the present data does indicate a conductive zone with there being no evidence for conductive zones in Pre Cambrian
cratonic blocks.\textsuperscript{1} Thus, the proposition that qi courses through the ground in lines or veins has a modern parallel in terms of electrical energy caused by the Earth's magnetic field. There is of course, nevertheless, a marked contrast between this modern concept and that outlined in fengshui texts. The modern 'veins' of energy are in the order of hundreds of kilometres in width whereas those of traditional fengshui are seen to be much more localised in that they are thought to follow the lines of the ridges of mountains and then circulate underground. Hence, it would be premature to necessarily equate these two concepts without more geomagnetic investigation at the localised level.

However, considerations about the lines of qi in the earth aside, there have been doubts raised about the accuracy of the original geomagnetic component used by former practitioners of fengshui. Grafflin suggests caution in drawing sweeping conclusions about this geomagnetic component from a study of early Ming dynasty imperial structures built using the principles of fengshui at approximately the same time. The study showed that all of this construction is aligned along a north-south major axis but there are inconsistencies in this axis for each structure which cannot be explained by the compass declination caused by the horizontal component of the earth's magnetic field in relation to either geomagnetic theory or archaeological practice.\textsuperscript{2} Therefore, even though one might postulate a geomagnetic mechanism for the underlying concepts of fengshui, there are indications that insufficient care in a geomagnetic sense was taken by the original practitioners in their siting of structures to suggest any possible previous knowledge of such a mechanism.

Seeking parallels between the principles of fengshui and gravitational theory is even more problematic in that the subtle differentiations in gravitational field in the order of $10^{-10}$ are only able to be measured by the most sophisticated technology. However, an experiment conducted at the Brook Haven National Laboratory in the U.S.A. is interesting to note. This experiment involved placing an evacuated sphere, weighted for stability, in an insulated container and covering it with purified water. This was then levelled and sealed, the premise being that gravity would keep the sphere in place. This was the case when the experiment was first conducted in the laboratory, but when the equipment was moved to a cliff overlooking a large, fast flowing river, the sphere


displayed a marked movement towards the river. Even when the equipment was rotated 90° the effect was still the same, a movement towards the river. This effect cannot be totally explained by present gravitational theory although it was suggested that the massiveness of the cliff could have been pushing the sphere away.¹ Nevertheless, these experimental results harken one to the general concept found in all of the fengshui texts considered that qi is drawn away by fast flowing water although it is not suggested nor is there any evidence that any experimentation such as that described above was ever undertaken by the exponents of fengshui.

Changes in gravitational field has, moreover, been found to have an effect on biological organisms, ranging from lower plant systems through to the higher mammals. The principle receptor mechanism here has been argued to be the statocyst or its functional mechanism with the kinocilium or its basal body being the locus of primary depolarisation.² However, much of the research in this area has focussed on the effects of the withdrawal of gravity on biological systems and those of marked changes in gravity due to rapid acceleration as found in actual or simulated space flight.³ As yet there seems to have been little study into the biological effect of the more subtle changes in gravitational field that occur in terrestrial systems due to the interplay of different structural components such as geology, topography and the movement of water. The studies that have been done, however, do point to biological effects from both topography and seasonal changes in gravity due to the interplay of the earth, moon and sun⁴, which would lend some credence to if not verification of the resonance consideration of ‘as above, so below’.

The concepts of sheng qi and si qi and their respective positive and negative effects on human well-being can also be considered from a parallelist perspective in terms of the biological effects of both gravitational and magnetic field. Their combined effect has been suggested as the reason for all plants in space being infertile. It has also been found that the use of magnetic field to mend broken bones results in them knitting at twice the normal rate. A human receptor for this electromagnetic radiation was postulated in 1984 when Rochard discovered small concretions of magnetite crystals in

¹Unfortunately no paper seems to have been published on this experiment. It was sighted in November, 1988, on a science program made by the Australian Broadcasting Corporation.
human brow ridges and some articulations of the vertebrae.\(^1\) Although it has been previously argued that there was no biologically significant effect on biological structures containing magnetite (Fe\(_3\)O\(_4\)) with 60 Hz magnetic fields of 5\(\mu\)T (50 mG), recent experimental results reported by Polk in 1994 indicate that significant effects occur in mammals with 50 Hz fields at the \(\mu\)T level.\(^2\) Moreover, engineering models for the interaction of electrical and magnetic fields with biological systems have recently been proposed by Barnes\(^3\) and more poignantly the work of Kirschvink et al. and Adair has shown a mechanism for the biological effects of weak extremely-low-frequency magnetic fields in relation to the magnetite in human tissues.\(^4\,5\) This would suggest a possible mechanism for the precept of fengshui that physical entities such as mountains and rivers, both of which have associated magnetic fields, do affect living human entities.

Underground water has also been shown to cause geopathic zones. In 1967 a research group studying geobiology at the Institute of Hygiene in Heidelberg University set up an experiment at a house in the Neckar Valley where three generations of people sleeping in the same bed had died of stomach cancer. Using a scintillometer it was found that beneath the bed was the intersection of a geological fault and an underground water vein. Mice were placed in wooden cages over this zone with a control placed in a different area for the same period. The mice over the intersection of the fault and the water vein were always restless, bit each other, ate their young and produced one third of the offspring of the control group.\(^6\) The parallel here, however, falls down to the extent that as stated previously, the only consideration of underground qi as water found in the texts translated is as sheng qi or vital qi; there is no indication of si qi or torpid qi as being related to underground water.

Although the parallels between the principles of fengshui and modern geological theory are interesting, they are quite tenuous in nature and should not be considered

---

6Moore, M., op. cit. p. 93.
uncritically. The arguments for and against drawing such parallels are outlined in the next section.

**The Conceptual Basis of Fengshui and Science**

The greatest difficulty encountered in any discussion of the original principles underlying fengshui, particularly those found in the original existing texts, and modern scientific theory is that fengshui has been based on a belief in the nourishment of the spirits of the dead, a belief which is perhaps the antithesis of scientific thought. As Yi Yi\(^1\) has pointed out the conception of spiritual sorcery originates in mysticism whereas that of science relies solely on natural force.

It is instructive here to consider the traditional Chinese concept of spirit because it is unlike that of other traditional cultures. The Chinese concept is based on the idea of jing qi\(^2\) or 'essential qi'. The Jing shen xun 精神訓 of the Huai Nanzi\(^3\) states that essential qi is like wind or breath. It is formless and soundless and floats between heaven and earth, manifesting life from its connection with material form. When the body dies, the essential qi departs the existing form and returns to float between heaven and earth. The Nei ye 內業 of the Guanzi\(^4\) also indicates that there was a dichotomy in the traditional conception of spirit between humanity and the animal kingdom. The human spirit was shen\(^5\) whereas that of animals was gui\(^6\) but man held both types of spirit within his being. Gui in particular had a sense of 'returning' in that a word meaning to return, gui\(^7\), was a homophone of it although of a different tone. As the Er ya\(^8\) states the spirit gui means returning. In the traditional Chinese conception there was also a differentiation of the spirit into hun\(^9\) and po\(^10\), which made up the soul, shenhun\(^11\), and the spiritual form, xingpo\(^12\). Hun was the yang essential qi and po

---


\(^{2}\) 精气

\(^{3}\) Edited by Liu An (179-122 BC), a king of Huai Nan in the Western Han dynasty, and several of his friends.

\(^{4}\) Traditionally ascribed to Guan Zhong (died 645 BC) in the Spring and Autumn period.

\(^{5}\) 神

\(^{6}\) 鬼

\(^{7}\) 鬼

\(^{8}\) This is said to have been written by the Duke of Zhou but this is disputed. It was probably completed in either the Spring and Autumn period or in the Wester Han dynasty.

\(^{9}\) 魂

\(^{10}\) 魂

\(^{11}\) 神魂

\(^{12}\) 形魂

312
was the yin essential qi. There were two classical theories that accounted for what happened to these upon death. One considered that both the hun and the po would change upon death to become the spirit together. The other theory was that the po would become ashes and disintegrate with the body and only the hun would transform into the spirit.1

In the first Chinese peoples' original concept of spirit, there was also a duality between good an evil spirits. Thus, there was a division between spirits from people who had an inauspicious death such as those who drowned2, died of starvation, froze to death, were hanged or died in childbirth, and those who suffered a more virtuous death. The idea of an inauspicious death and its effect on the spirit developed into the concept of the ti si gui3 which was a wandering ghost who had suffered an inauspicious death and sought to take the life of others to achieve another chance for virtuous death.4

It is such traditional concepts which formed the raison d'etre of fengshui and which modern scientific thought can not accept as valid. Yi Yi argues that from the perspective of modern science there are no spirits because no matter whether it is in regard to the relationship between man and spirit, the manifestation of spirits or the strength of supermen, the types of assumptions that are characteristic of mysticism are all hypothetical concepts which can be seen to be erroneous. Thus, they reflect the characteristic limitations which existed in the considerable abilities of the first Chinese and their descendants. Yi Yi further argues that it is only necessary that humanity considers and grasps the natural world scientifically and he stresses that the illusory idea of what happens after the human self, with the lack of someone to observe the phenomena which rely on the concept of spirits, must be dispelled of its own accord and withdrawn from the historical arena.5

The condemnation of fengshui and the principles on which it is based have a long history. As far back as the eleventh century Sima Guang was criticising fengshui because it was both impractical and unclassical. The classics, he said, 'emphasised expediting human affairs' whereas blindly following yin-yang cosmology caused the postponement of internment for long periods.6 It was not until the mid to late Qing dynasty that there was popular denigration and ridicule of fengshui by prominent

1 Yi Yi op. cit. pp. 55-56.
2 This is perhaps the origin of the general fear that Chinese people have for water.
3 善死鬼
4 ibid. p. 57.
5 ibid. p. 60.
scholars. This is evident in such works as the eighteenth century vernacular novel *Ru lin wai shi* (*An Unofficial History of the Scholars*). As Ropp has said,

> Perhaps the most common charge against geomancy in prerevolutionary literature was that it was mere superstition, not to be taken seriously by thoughtful people. This is one additional indication of the general decline of correlative cosmology. For a tenet comes to be regarded as mere superstition only after the larger cosmological framework which informed it is no longer understood.

This decline of correlative cosmology is particularly addressed by Henderson. One of his basic premises is that correlative thought is a stage in the development of modern scientific thought which civilisation in general must go through. It is postulated that because of the strong adherence to correlative cosmology in the Ming dynasty and its subsequent vehement rejection in the Qing dynasty, China was unable to go through a similar scientific revolution to that of the West. *Fengshui*, in particular, was adhered to because most major modes of Chinese correlative cosmology influenced its theory. As Henderson states,

> The geomancer's compass, which incorporated as many as 38 circles of symbol sets, including the trigrams and hexagrams of the 'Change', the 10 heavenly stems and the 12 earthly branches, the 5 phases, yin and yang, the 28 lunar lodges, the 24 solar periods, and the 4 seasons and directions, is a good emblem of the cosmological comprehensiveness of geomancy in traditional China. Whatever its empirical origins may have been, geomancy later became in essence cosmology applied to the study of landforms and the art of siting buildings and burials.

There are those, however, who have claimed that there is a parallel to be found between science and mysticism. In seventeenth century Europe both Robert Boyle and Isaac Newton wrote of the harmony between science and religion. More recently, a number of physicists have emphasised the parallel between the theories of nuclear physics and mysticism. When the physicist, Neils Bohr, was knighted, he chose as his coat of arms the *yin-yang* symbol and an inscription in Latin meaning 'opposites are complementary'. Others, such as Capra, have gone further and viewed the physical world as organic rather than mechanical and reality as a set of interconnected events rather than phenomena based on linear causality. Capra argues that two essential features of nature in particular are contained within and better explained by Daoist

---

1 *ibid.* p. 196.
philosophy than by scientific causality. These features are the polar relationship of all opposites and the continuance of transformation and change. Thus, according to such an idea the following passage from the Classic of Siting might be thought of as an example of traditional Chinese thinking which is reflected in the concepts of nuclear physics:¹

The *yin* and the *yang* of the sun and the moon, heaven and earth, male and female, and day and night, encompass the myriad phenomena and everything moves and changes so that that which has no form is transformed into matter.

Capra's argument is that the Daoist sages achieved profound insights that are confirmed by the modern theories of nuclear physics because of their careful observation of nature combined with a strong mystical intuition. They negated what they considered to be the artificial world of man, which included social etiquette, moral standards and logical reasoning, and according to Capra, thus, developed through their concentration on the observation of nature an attitude which was essentially scientific. It is theorised that they would probably would have constructed proper scientific theories if not for their denial of the analytical method.²

Capra even resorts to the use of Daoist terminology in his conclusion where he states:³

At present the attitude of our society is too *yang*, too rational, male and aggressive. Scientists, themselves, are a typical example. Although their theories are leading to a world view similar to that of the mystics, it is striking how little this has affected the attitude of most scientists.....Many of them actively support a society which is still based on the mechanistic, fragmented world view, without seeing that science points to the oneness of the universe.

Thus, it could be considered that Capra uses this concept of the parallel between science and mysticism to defend a philosophical and perhaps political argument with those who see science as a mechanistic enterprise.

Nevertheless, there are a number of pitfalls in this parallelist argument as proposed by Capra. One involves the association of *fengshui* with this mystical scheme because of its Daoist basis. Although it has been generally accepted that *fengshui* has such a Daoist basis, there is quite a convincing argument that it actually developed from Confucianism in that Daoism, with its negation of worldly affairs and with immortality as its goal, is in contradiction with *fengshui* because of the importance placed on

---

¹Paton, M. J., *op. cit.*, p. 28 (CSJX p. 3).
³*ibid.* p.339.
worldly affairs.¹ Such an importance is obvious throughout the texts translated in this thesis where it can be seen that good fortune is invariably referred to in terms of material success whether it be social position, wealth or a 'hundred sons and a thousand grandsons'. The lack of Daoist tradition in fengshui may also be reflected in the material value placed by modern experts in the art on their services such that a consultation may cost thousands of dollars, a price which would seem in conflict with a negation of worldly affairs.

Another point of contention is the idea implicit in the above quote that traditional Chinese Daoist philosophical mysticism like science has a unitary view of the universe. This flies in the face of the theory put forward by Ames and Hall that the difference between the history of Chinese and Western philosophical traditions is that the Chinese has been essentially correlative and non-unitary by nature indicated by the constant consideration of correlatives such as yin/yang, heaven/human being, knowledge/practice, practice/speech, heart-mind/body and 'stuff/use whereas the Western tradition has strived for a teleological unity which incorporates dualisms such as reality/appearance and true/false.² This idea is quite contentious, however, some evidence for it can be found in the Water Pincer Prose of Guo Jingchun in the second chapter of the Water Dragon Classic where it is stated that 'to praise singularity and abandon duality is a deviation from the art'³. In contrast, the Daoist, Ge Hong (circa 320 AD.), writing around the same time said that 'there is nothing that such men would not know, but those ignorant of Unity can really know nothing'⁴ and '(u)unity can form yin and beget yang; (and) bring on the cold and the heat'.⁵ So there is some evidence for Capra's implication that traditional Chinese thought encompassed unity as its principle yet this is by no means universal.

There is also the criticism that Capra's parallelist view is a negation of science itself. Asimov stridently criticises the parallelist view by putting forward the conundrum that if knowledge is intuitional as described in the ancient texts then there is no use in studying science and if the concepts of the ancients can only be really understood by modern scientific theory, their scientific value must be questioned.⁶

---

² Ames, R. T. and D. L. Hall, Co-relative Thinking in China and the West & Transcendence and Immanence as Cultural Clues: China and the West, paper presented to the School of Asian Studies & the Department of General Philosophy, University of Sydney, July, 1992.
³ See Chapter 4 (CSJX p. 35).
⁵ ibid. p. 302.
However, the most thorough criticism of Capra and others who see parallels between science and mysticism comes from the sociological perspective. Restivo in particular develops an emancipatory epistemology from this perspective towards a sociology of knowledge. His general argument centres around the selection and translation of materials. He firstly questions the lack of representativeness in the selection process in that there is no indication of a rigorous sampling procedure. It is pointed out that even if there were such a procedure it would not be easy to apply because of the fragmentation and corruption of the texts involved. Restivo also questions the comparison of statements both between historical texts and present scientific theory and between historical texts written at different times, particularly those written centuries apart. There is an expectation of adequate but imperfect translation but it is argued that a study of the relationship between culture and cognition is necessary if there is to be a comparison at the sentence level. The third general criticism relates to the functional linguistic differences between different texts written at different times, in different languages and with subject matter as different as that of modern science and mysticism. It is stated that a valid undertaking would necessitate expertise in sociolinguistics, fluency in science and mysticism and experience in the physical and mystical realms.1

Restivo not only questions the ideas of Capra but also criticises the research of Needham on the history of Chinese science which he sees as 'perhaps the most ambitious application of this method'2 in the search for, selection and application of material from the parallelist perspective. Needham and his colleagues' massive work is an attempt to fit the vast array of traditional Chinese thought into the history of science with the assumption that Galilean methodology indicated the beginning of modern science. This is compared to the instinctive experimentation of craftsmen and technologists which is termed proto-science. According to Needham the Galilean method involves: selection of quantifiable phenomena; formulation of an hypothesis involving a mathematical relationship; deduction of certain consequences from this hypothesis in the range of practical verification; observation, followed by a change of conditions, followed by further observation involving numerical values as much as possible; and acceptance or rejection of the hypothesis with acceptance indicating the starting point for any new hypothesis. It is noted that this methodology is not tied to a mathematical relationship, such as in the work on physiology undertaken by William Harvey, but that such a relationship did form the basic model. In contrast, proto-science is considered to be indicated by: selection of specific aspects of phenomena; observation, followed by a change of conditions, followed by further observation;

1Restivo, S., op. cit. pp. 22-42.
2Ibid. p. 22.
formulation of a primitive hypothesis such as yin-yang and Five Phases theory; and continued observation which was not very strongly influenced by the hypothesis. There is the consideration that empirical element in such proto-science comes from the necessity for magical practices to have 'positive manual operations' and that the only key element for the birth of a modern scientific tradition in China was the lack of mature hypotheses in mathematical terms.

Restivo considers this a quest for an Aristotle or Galileo in Chinese history and, thus, the imposition of a specific necessity in a linear evolutionary frame which creates the denial of other possibilities. He criticises this as a view of the history of science which relies on imitation. He also questions the focus on Aristotle and Galileo citing other historians of science who consider Aristotle to be a comparative hindrance to the development of modern science and queries the place of Galileo particularly in terms of his actual methodology. There is, moreover, some scepticism displayed over the translations themselves with doubt cast over both Needham's linguistic ability because of the difficulties inherent in translating Chinese and his background as a scientist enabling a better understanding of the texts. This criticism is particularly unwarranted because there is no mention in this context of the fact that the translation has been a group effort concerning scholars from different backgrounds including those with a Chinese language background, which should be considered to be going some way towards addressing the general criticism of parallelist thinking concerning functional linguistics mentioned above.

The major criticism of Needham stressed by Restivo is, however, the lack of any sense of a cross-cultural anthropology of knowledge which would come from a comparative history of science. It is asserted that this leads to the methodological problem of taking ideas out of their cultural context such that there is a distinction made between the empirical principles of pre-, proto-, and para-scientific concepts and the systematic theory of modern science and these pre-modern theories are only able to be understood in terms of the modern conception of science. This is an understandable argument in that there is validity in the negation of any idea of a unilinear evolution of science and if the definition of science is taken to be a more general one of the body of knowledge that a culture has in the explanation of physical phenomena but what Restivo seems to fail to realise is that science as defined by Needham is the modern conception of science based on Galilean methodology, which was slowly established in opposition to the more pervading conception of 'I think or feel this is true; therefore it is true' and,

---

3 Restivo, S., op. cit. pp. 43-52.
thus, the work of Needham as set up in this framework is valid. Restivo, moreover, himself seems to make the mistake of unilinear evolutionary thinking when he postulates the future possibility that modern science will be considered to have 'wrong reasoning'.

From the anthropological perspective, Restivo also questions the 'psychic unity of mankind' hypothesis on which Needham and Sivin's work is based. This hypothesis states that since the last major evolutionary changes in the brain and nervous system, human beings have had similar propensities and abilities. The argument is that although this hypothesis is unchallengeable as a general proposition, there is a possibility that learned differences might be obscured if it is applied to cultural potentialities. As evidence Restivo cites the work of Campbell which indicates that although small there are differences due to culture in the response to optical illusions. Thus, it is hypothesised that culture creates bias in the mapping of a brain and a method of triangulation in cross-cultural studies is proposed such that people from more than one culture study more than one culture. It is also pointed out that there is a particular problem with studying ancient cultures in that there is no possibility of certainty due to impossibility of having an ethnographer from the target culture. It is admitted, however, that Needham and his colleagues do try to achieve this ethnographic structure as proposed by Campbell and, moreover, Needham refrains from any claim to certainty throughout his work which is humbly seen to be a 'reconnaissance'.

Due to what are perceived to be genuine concerns raised by Restivo in some of his criticisms of the parallelist perspective, this thesis has attempted to address some of these, especially in relation to the translations. These have been outlined in full where possible to enable a better cross-cultural understanding and any doubts about their authenticity have been documented for consideration of their worth by later research. Moreover, a method of triangulation as proposed by Campbell has been incorporated in that the four people who have worked on this thesis, the author and the three supervisors come from two, or perhaps more, ethnographer cultures; one was born, educated and taught in China; one was born, educated and taught in Taiwan; one is Australian born of Chinese background and one is Australian born of European-Melanesian-Polynesian background. It could also be argued that perhaps there is an objective component to this study that has not occurred in previous research due to the

---

1 *ibid.* p. 48.
fact that it was undertaken in Australia, which could be seen to have a Western cultural background because of the language spoken by the majority of the people and because of its European cultural history, but which could also be perceived to have its own emergent cultural identity which is not as tied to upholding the veracity of Western concepts as those more imbued in Western culture; that is there is perhaps the chance of a 'southern' perspective on the relationship between the East and the West. Thus, there might be considered to be a further method of triangulation superimposed on the one mentioned above.

Other sociologists of science have also criticised the parallelist perspective. Komensaroff, for instance, considers that the mythologies of tribal societies and perhaps ancient Chinese philosophy indicate a non-objective approach to nature and although he sees some sophistication in the interpretation by Capra of the consistency of the theory of quantum mechanics with Daoism and Buddhism, he argues that:

While these perspectives are of great interest, however, it seems clear that none would on its own be capable of providing a satisfactory alternative theoretical programme for the study of nature. For each departs - in one way or another - from the elementary requirements placed on Western science. (italics are those of the original author)\(^1\)

Some scientists such as Asimov go so far as to denigrate all those who disagree with the idea of science as a rational endeavour based on deduction and induction from observations and measurements, replication and consensus including those who hold the parallelist perspective as well as by implication sociologists of science. Thus, Asimov particularly stresses the methodological basis of science. He does see that intuition plays some part but only as a precursor to the actual methodology.\(^2\)

However valid Asimov's argument is in terms of science, analytical thinking by itself is insufficient as a tool for the human thought process. Graham uses the acquisition of language to exemplify the normal use of correlative thought in learning, which he considers could be claimed to be 'perfectly adequate'.\(^3\) It is shown that having learned the oppositions 'cat/cats' and shoe/shoes' one automatically correlates 'house' with 'houses'. When the error is made of 'goose/gooses' and this is corrected 'foot/feet' can also become an automatic correlation. In fact, '(i)n learning to speak grammatically it is analytical thinking which is inadequate, useful as it is as a preliminary tool; a foreign

---


\(^2\) Asimov, I., *op. cit.* pp. 104-106.

language is fully mastered only when one is no longer applying a memorised rule distinguishing singular from plural.\textsuperscript{1}

Like Needham, Graham relates correlative thinking, of which he sees *fengshui* as a part, to proto-scientific thought in that it involves classification as similar or different and inference from the similarities of the vast quantities of discrete information related to scientific problems; 'it is the refining of a cosmos in which the thinker already finds himself before his analytical thinking begins'.\textsuperscript{2}

It is, however, Graham's discussion of the relationship between correlative thinking and creation and appreciation in the arts that is most pertinent to the concepts of *fengshui* as related to the texts translated in the present thesis. Sonnets of Baudelaire and Rimbaud, the poetry of Yeats and Conrad's *Heart of Darkness* are all used to exemplify the use of correlative thought in art. It is argued that:

The function of correlative thinking in the arts is not however a mere matter of weaving beautiful patterns disconnected from the truth. Remote as it is from scientific thinking, it may be seen as itself a criticism of correlative system-building, a revision of fossilised chains of oppositions in the light of closer scrutiny of the object. It takes another course from the scientific by retaining the "Between" where the observer interacts with the rest, not excluding the subjective response, not abjuring the metaphor and metonym, but far from reverting to primitivism it re-patterns experience by a style of thinking more fluid, intricate and finely discriminating than any other. It tells its own kind of truth by revealing how one does spontaneously, therefore genuinely, react in the fullest awareness of a concrete situation.\textsuperscript{3}

Herein, perhaps lies an answer to the marked aesthetic beauty of the traditional Chinese countryside, the structure of which was based on the principles of *fengshui* as noted by Needham. It is continually stated throughout the *Water Dragon Classic*, the *Twenty Four Difficult Problems* and the *Burial Classic* that any suitable situation for the siting of either graves or houses must have aesthetic feeling. Moreover, it could be considered that this idea of aesthetic feeling relates to the aesthetic beauty of art mentioned above. Thus, *fengshui* of the Form School may be thought of as an attempt to combine the emotive feeling of aesthetic beauty with observations of different topographical structures into a single correlative system. Whether this system can be considered to be proto or pre-scientific is debatable but as Graham points out, 'Even

\textsuperscript{1}ibid. p. 2.
\textsuperscript{2}ibid. p. 3.
\textsuperscript{3}ibid. pp. 37-38.
those who identify the correlative with pre-scientific thinking still acknowledge its relevance to Beauty if not Truth.\textsuperscript{1,2}

As a denouement to this discussion it should be noted that the proponents of the sociology of science mentioned previously as well as others such as Böhme et al.\textsuperscript{3} argue that science has reached a post-paradigmatic stage such that the theories of science are clearly formulated and comprehensive and that there is little chance of any revolution in their basic principles. An argument against this could, however, point to the large amount of documentary evidence gathered towards the end of the nineteenth century (see such work as that of Sargent\textsuperscript{4} and Zöllner\textsuperscript{5}) which indicates that many observations have been made by reliable sources that contradict the theories of science as they presently stand. At that time these strange physical manifestations were reasoned to be caused by spirits of the dead. If, however, as suggested by Yi Yi previously the concept of spirit is to be left out of any scientific consideration, some attempt should be made to incorporate such observable phenomena into the realm of scientific understanding, that is as Needham points out it is necessary to end the division between things that can be studied scientifically and those that cannot.

\textsuperscript{1}ibid. p. 37.
\textsuperscript{2}It is interesting to note in this context that a study has been undertaken on the success rates of treatment using the related discipline of acupuncture comparing acupuncturists who were medical doctors trained in modern scientific techniques and those who had traditional training in \textit{yin}/\textit{yang} Five Phases cosmology. It was found that the latter group were more successful with their treatments. However, one should be cautious with these results because of the small sample space and the qualitative rather than qualitative nature of the research (interviews with the patients). See Kortarba, J. A., 'American Acupuncturists: New Entrepreneurs of Hope' \textit{Urban Life} Vol. 4 no. 2, July, 1975, pp. 149-177.
\textsuperscript{4}Sargent, E., \textit{The Scientific Basis of Spiritualism}, Colby and Rich, Boston, 1881.
Chapter 7
Conclusion

What has been attempted in this thesis is a consideration of the conceptualisation of physical surroundings as represented by the Form School of *fengshui* with full translations of three different texts, the *Burial Classic of Qing Wu Esquire*, the *Secretly Passed Down Water Dragon Classic* and the *Twenty Four Difficult Problems*, which were undertaken to augment the knowledge gained from previous translations of the *Burial Book Rooted in Antiquity* and the *Yellow Emperor's Classic of Siting*. It was felt that these translations would provide a corpus of work that would enable an analysis of the continuum of this conceptualisation so that a more complete picture of the ideas of the energy of the land contained therein could be obtained. The analysis was divided into three sections: a juxtaposition of the early and later classical thought of the Form School in terms of the change in conceptual and cosmological basis; a consideration of the possible parallels between the principles found in the texts translated and modern geological concepts of the energy of the land; and a discussion of the conceptual basis of *fengshui* in relation to the philosophical nature of science itself.

A comparison of the conceptual basis of the different texts showed that there was both a linear and a circular evolutionary pattern. The linear pattern was evident in the shift from the use of the theory of *fengshui* in the siting of graves in mountains to the siting of residences in mountains to the siting of both residences and graves in both mountains and plains. The circular pattern could be seen in the development of the cosmological basis from the original use of merely the concepts of *qi* and *yin-yang* with respect to the observed landform in the *Book of Burial* and the *Burial Classic* through the addition of many of the cosmological principles of traditional Chinese thought, such as Five Phases theory, the celestial stems, terrestrial branches and the trigrams, in the *Classic of Siting* and some sections of the *Water Dragon Classic* back to the argument for a return to the utilisation of only *qi* and *yin-yang* contained in the *Twenty Four Difficult Problems*. The system proposed by Bennett using functional, resonance and sign forms was found to be a useful tool for analysing these evolutionary changes. In terms of this system the indications are that the original theory as outlined by the earliest texts was based on the functionality of form with some secondary consideration of sign form. The later texts including the *Classic of Siting* and much of the *Water Dragon Classic* seemingly negate
this early functional basis and become much more involved with the resonance of a form with different cosmological principles. This deviation from functionality is debunked in the *Twenty Four Difficult Problems* with its argument for a return to the original principles as outlined by Guo Pu although the consideration of sign forms is also argued against.

The argument found in the *Twenty Four Difficult Problems* against the use of resonance and sign forms provides an interesting side-light to the main thrust of this thesis. Because functional forms could be considered to have a rational, observational basis, their use would seem to be more 'scientific' than the correlations involved with both resonance and sign forms. Thus, the author of the *Twenty Four Difficult* problems in calling for a return to the use of functional form sets a rational tone which is on the verge of being scientific. However, rather than looking further towards a more definitive theory there is a call to return to the original concepts of Guo Pu. This is typical of Ming dynasty scholarship which looked back to the 'golden age' of the past rather than looking to future possibilities. Such reflection on the glorious past may in a small way indicate a possible answer to the question as to why science in its modern conception did not occur in China at this time. If one considers the theories of the past to be perfect, any conceptualisation of the present must be based on that of the past, which negates the possibility of progression.

The rationality of the use of functional forms mentioned above has some bearing on the possibility of parallels between the concepts found in the texts translated and modern geological theory. It is argued that the functional 'lair' configuration shows an understanding of basic geography and geology due to its origins in observation and this would indicate that the early texts play an important role in the history of such an understanding. However, as the concepts become more correlative than functional, any parallels become lost. Modern research into gravitational and magnetic energy in the earth has, nevertheless, come to conclusions which are strikingly similar to those of the texts, such as the idea that energy (qi) flows through the earth in lines, but it would not be valid without more proof to consider that the writers of the texts concerned had any insight into the effects of terrestrial gravitation and magnetism.

The validity of taking any parallels between ancient texts and the development of modern scientific theories such as in the work of Needham and Capra has of itself been questioned by sociologists of science. Restivo in particular criticises those who he calls the 'parallelists' for taking texts piecemeal and considering them outside their cultural context. The present thesis has attempted to address some of these criticisms by giving where
possible complete translation by providing translations of a number of different texts on the same theme from different times to enable a more complete picture of the concepts involved.

The picture gained has been one of attempts by the authors of the texts to understand the energy of the land and its effects on the human species by a subtle blend of observation and correlation with external phenomena. The observational aspect leads one to place fengshui within the realms of the history of Chinese science. However, on the surface one would tend to see the correlative aspect as detrimental to any scientific progress. Yet if one takes into account Graham's argument on the positive contribution to human endeavour that correlative thinking can make particularly in terms of beauty, it could be considered that it was just such correlation in fengshui that enabled it to help shape the aesthetic beauty of the landscape in China remarked on by Needham.

A number of avenues of possible future research could be suggested from the work undertaken in the present thesis. On the textural level, more complete translations obviously need to be done. A much fuller picture of the development of the Form School would be gained from translations of the works of Yang Yunsong such as the Shaking Dragon Classic. In terms of the possible relationship between the concepts of fengshui and modern geological theory, experiments could conceivably be undertaken using a magnetometer on various positive type areas, particularly of the 'lair' configuration, to discern any relationship between their geomagnetic structure and the traditionally auspicious points although such experimentation would be fraught with difficulties. Another possibility, suggested by Chow who is presently undertaking a study into the relationship between architecture and fengshui, would involve a sociological experiment into the consensus of opinion on type areas as outlined by fengshui, that is into what percentage of people consider that a particular area 'has feeling'. There is, moreover, other information which could be garnered from the texts translated themselves but which have not been considered in this thesis because of its particular purpose. The most obvious is the cultural information. The texts, the Water Dragon Classic in particular, provide a wealth of cultural data as to the positive and negative cultural considerations of their time. Another cultural clue in terms of fengshui itself comes from the calls for secrecy from the authors of the texts, a need for secrecy which is perhaps indicated by the difficulty of the translation.

---

1Chow, H., Personal Interview, University of Technology, Sydney, July. 1995.
Bibliography

Texts Translated

*Burial Classic of Qing Wu Esquire*, 青鳥先生葬經 *Qing Wu xiansheng zang jing*, Wu Qinze (annotator), 津逮祕書 *Jin dai bi shu* Vol. 5 no. 42, Shanghai bogu zhai yingyin, Shanghai, 1923 and 鋸書集選 *Cong shu ji xuan* 0175, Xin wen feng chuban gongsi, Taibei, 1988.


Other References


326

Boudon, P., 'The Body's Representation in Chinese Thought and Medicine; La Representation du Corps dans la Penseè et la Medecine Chinoise', *Anthropologica* Vol. 21 no. 1, 1979, pp. 73-120.


Guo Pu, *Ben yuan zang jing nei pian 本原葬經內篇 Jin dai bi shu* Vol. 5 no. 42, Shanghai bougu zhai yingyin, Shanghai, 1923.

Guoli zhongyang tushuguan, *Ming ren chuan ji ziliao suoyin (Bibliography of Ming Dynasty Authors)*, Taibei, 1966.


Hong, Pimo, Zhongguo Fengshui Yanjiu (Research into Chinese Fengshui), Hubei kexue jishu chubanshe, Hubei, 1993.


Jin shi ren ming suo yin (Eminent Chinese of the Jin 金 period), Zhonghua shu ju chuban, Beijing, 1980.


Li, Y. T., Jin shi ji shi ben mo, Zhonghua shu ju chuban, Beijing, 1980.


Ling Shuang, Xiangdai fengshui tan (Discussing Modern Fengshui), Ming chuang chubanshe, Xianggang, 1985.


Song Shao guan, *Jia zu hao fengshui* (Living with Good Fengshui), Qin shi yuan chubanshe, Hong Kong, 1993.
Zhang Qiyun (ed.), *Qingren bie ji qian zhong bei chuan wen yin de ji bei chuan zhu nian li pu* (Eminent Chinese of the Qing), Zhongguo wenhua xueyuan, Taipeh, 1971.
Zhongguo renming da cidian (Chinese Bibliographical Dictionary), Taiwan shangwu yin shuguan, Taipeh, 1975.