

Changing Ideologies and Unchanging Axis in the Urban Design of the Imperial City in Beijing

Xinrui Zhu

The University of Chicago
United States

Since the year 1272, when the Imperial City in Beijing was established by Kublai, until today, that city has been rebuilt and revised (the orange area in the center of fig.1). The Imperial City is the area within the Capital City where the imperial families lived, and within the Imperial City is the Palace City, where the emperors and their consorts lived. In 1272, a year after the great Mongol chieftain Kublai Khan assumed the imperial title of the dynasty—Yuan, he established the Da-Du (Capital City in Yuan Dynasty) in Beijing, and in the same year the new Imperial City was built.¹In the following two dynasties—Ming and Qing—the capital was not moved, but the Imperial City had been rebuilt and renewed for times. The initial urban design and the revisions were all based on the classical ideologies—Confucianism and Daoism—and also based on the feature derived from the ideologies—the Central Axis. Confucianism and Daoism are the two classical ideologies in the history of China developed from the change of the universe and nature. Confucianism is the order of the society, depending on the difference of the classes, and giving the disciplines of hierarchy. In terms of urban planning, Confucianism gives the disciplines of the hierarchy of the architectures and in the Imperial City, and it was implemented to underline the highest status and supreme power of the emperors. Daoism follows the order of nature, to show the classical ideology that people should follow nature². In the design of the Imperial City, the influence of Confucianism is shown by the integral design, and the influence of Daoism can be seen in the orientation and the names of the buildings. During the changes of the dynasties, the implementation of these ideologies in the Imperial City has been changed as well, except the Central Axis. The Central Axis is a north-south axis through the Imperial City, built by the first emperor of Yuan Dynasty. This feature is designed based on the ideologies and has been remained till now, for its ideological and pragmatic value. Thus, in this essay, I will introduce the changes of the urban design of the Imperial City in Beijing from Yuan Dynasty to Qing Dynasty, and show that based on these changes we can understand the Central Axis to be the most important feature for the planning.

Imperial City of Yuan Dynasty

The Imperial City of the Yuan Dynasty has three imperial palaces and a lake in the center. The main Palace City sits on the east bank of the lake and the other two palaces—Long Fu Palace and Xing Sheng Gong—are separately on the south and north of the west bank (fig. 1). This Imperial City is a typical Chinese Imperial City, but for Mongol Emperors. In the year 1215, the Zhong-Du (Sub-Capital City in Jin Dynasty) city of Jin fell into the hands of the Mongols, the third of the series of successive nomadic invaders after the fall of the T'ang dynasty³. Unlike their nomadic forerunners, the Mongols had overrun the whole country. This is the first time in Chinese history that the country was entirely subdued by an alien conqueror.⁴An adaptation to Chinese ideologies was necessary for the nomadic emperors to rule such a big country with huge amount of the local population. This adaptation could be explained by the needs of stabilizing their political power through the incorporation of local forces—so, for example, the local aristocratic families could be the main support of the foreign conquerors.⁵ When the local people are persuaded by their foreign power, the Mongolian emperors could stabilize in China.

¹Shiyuan Shan, *Gu Gong Ying Zao* (《故宫营造》), (Beijing: Zhong Hua Book Company. 2015). p.1.

²Su Liu, *Ying Jian de Wen Ming* (《营建的文明》), (Beijing: Tsinghua University Press. 2017). p 68.

³Nancy Shatzman Steinhardt, “Chapter 7 Khanbaliq (1267-1368) of the Yuan Dynasty (1260-1368),” in *Imperial Architecture under Mongolian Patronage :Khubilai's Imperial City of Daidu*(Cambridge: Harvard University, 1981), pp. 75-94), p75.

⁴Steinhardt, “Chapter 7 Khanbaliq (1267-1368) of the Yuan Dynasty (1260-1368),” in *Imperial Architecture under Mongolian Patronage :Khubilai's Imperial City of Daidu*, p 90.

⁵Qiqing Xiao, *Yuan Dai de ZuQun Wen Hua yuKeJu* (《元代的族群文化與科舉》), (Taiwan: Linking Publishing Company, 2008). p 339.

Hence, even though the conquerors were the foreigners, the chief person responsible for the planning of the city was a Chinese named Liu Bingzhong, who was described as a person of profound learning in Chinese classics. Liu designed the city based on the planning during the last few centuries, and embodied almost all the essential features of the ideal system of a Chinese capital that had long been laid out in the ancient work *Zhou Li (Rites of Zhou)*.⁶ *Zhou Li (Rites of Zhou)* is one of the fundamental books fully supported by Confucianism, and it is mainly supportive of the design of the Capital City, within which is the Imperial City. One chapter of *Zhou Li*, called *Kao Gong Ji (Records of Construction)*, is the earliest articulation of a city planning theory in the Chinese classics.⁷ It says:

The capital city shall be a square with each side nine li long and containing three gates. In the city, there shall be nine north-south and nine east-west streets. The north-south streets shall accommodate nine chariot-ways. Together they form a chessboard street pattern. On the left (east) of the city there shall be a Temple of Ancestors, and on the right (west) an Altar of Land and Grain. In the front (south) there shall stand the emperor's audience halls, and government ministries, in the rear (north) markets shall be located.⁸

He [The sovereign] creates the offices and apportions their function in order to form a center to which people may look (fig. 2).⁹

This paragraph is the most ideal and classical standard of building a city where the emperor would live. Confucianism provides this order and the way to follow the hierarchy, and as Liu regarded the emperor as holding supreme political power, he implemented the elements provided in the paragraph to underline the status and the power of the emperor in the city planning. Most essential elements were applied, for example there are three gates on each side of the wall of the Capital City, except the north wall, which has two gates, and each gate had three avenues emanating from it. In addition, the *Temple of Ancestors* was on the left hand of the Imperial City according to the direction of the emperor when he sat on his throne facing south; the *Altar of Land and Grain* was at the exactly opposite position of the temple, and thus was on the right hand of the Imperial City; and those two ritual venues of ritual were separately on the west and east ends of the Capital City (fig. 3).¹⁰ Moreover, on the north end of the Imperial City are the markets, because the main river for transportation and trade is out of the north wall of the Imperial City (fig.1).¹¹ However, the Imperial City is not as the second quotation mentions, in the center of the Capital City. The sentence indicates that the office, which is the Imperial City of the emperor, should be located in the center for people to worship. The emperor should centralize all the power to himself, and hence to this Imperial City, which is the symbol of his highest-ranking status.¹² The Imperial City is close to the south end of the Capital City, because the Zhong-Du City of Jin still remained on its old site, on the south of the Yuan Capital City (fig. 4).¹³ Hence, the south wall of Yuan Capital City could not be built in a more southern location (Fig. 1). In addition, Kublai preferred his palaces surrounding the *Tai Ye Chi* (Tai Ye Lake), the lake in the Imperial City in Fig. 1. Even though the Palace City on the east bank of the lake is the main Imperial Palace City,

Kublai took most of his time in the *Guang Han Palace* on the *Qiong Hua Island*, which is the island in the center of the lake.¹⁴ For the same reason, the Imperial City is slightly inclining to the west. The Imperial City has three palaces, including the main Palace City, surrounding the central lake. This deviation of the Imperial City was corrected when the emperor of Ming Dynasty rebuilt the city. The Daoism is adapted by the direction of the Imperial City that, the city is sitting on the north and facing to the south. Daoism follows the rule of nature, which could be explained as the weather of China.

Daoism has Hexagram—qian, dui, li, zhen, xun, kan, gen and kun— which are the symbols in Daoism cosmology to represent all the natural principles (fig. 5).¹⁵ In the design of the Imperial City, “li” is the south, and

⁶ Steinhardt, “Chapter 7 Khanbaliq (1267-1368) of the Yuan Dynasty (1260-1368),” in *Imperial Architecture under Mongolian Patronage :Khubilai's Imperial City of Daidu*, p 84.

⁷ Jianfei Zhu, *Chinese Spatial Strategies Imperial Beijing, 1420-1911* (London: RoutledgeCurzon, 2004), 32.

⁸ Zhu, *Chinese Spatial Strategies Imperial Beijing, 1420-1911*, 32. Consulted the following four sources in making this English translation: Wright, ‘the Cosmology of the Chinese City’, p. 47-8; Chen, ‘The Growth of Peiching’, p.378; Sit, Beijing, p. 25; and Nancy Shatzman Steinhardt, *Chinese Imperial City Planning*, Honolulu: University of Hawaii Press, 1990, p.33.

⁹ Zhu, *Chinese Spatial Strategies Imperial Beijing, 1420-1911*, 34. This translation is based on Wright, ‘the Cosmology of the Chinese City’, p. 46-7; Sit’s translation was also consulted: Sit, Beijing, p.25.

¹⁰ Altar of Land and Grain: an altar for the emperors to offer sacrifice to the god of land and the god of grain, for praying a bumper harvest of the year. Temple of Ancestor: a temple for the emperors to worship their ancestors.

¹¹ Sicheng Liang, *Zhuo Jiang Sui Bi (《拙匠随笔》)*, (Beijing: Beijing Press, 2015). p 73.

¹² Shan, *Gu Gong Ying Zao (《故宫营造》)*, p 110.

¹³ Steinhardt, “Chapter 7 Khanbaliq (1267-1368) of the Yuan Dynasty (1260-1368),” in *Imperial Architecture under Mongolian Patronage :Khubilai's Imperial City of Daidu*, p 86.

¹⁴ Shan, *Gu Gong Ying Zao (《故宫营造》)*, p 2.

¹⁵ Evelyn Lip, “Part 3 The Kanyu of the Forbidden City,” in *Feng Shui in Chinese Architecture* (Singapore:

the symbol of fire, which is categorized as “*yang*” (the positive energy); “*kan*” is the north and the symbol of wind, which is categorized as “*yin*” (the negative energy). Because of the geographical location of China, the wind is generally from the north, and rooms facing to the south would be lit by the sunlight for the longest time of the day.

Accordingly, main buildings in the Imperial City are positioned to face south.¹⁶ The design of the imperial garden also indicates the importance of the Daoism. In *Dao De Jing*—the fundamental book of Daoism written by Lao Zi, who is the founder of the Daoism—Lao Zi indicates the relationship between human and nature. The chapter 25 of *Dao De Jing* says:

In this world of ours
are four manifestations
of greatness
one is the teacher's
as she reveals the way
as determined by earth
another is the earth's
as revealed by heaven
the third is the heaven's
opening the way itself
the way determined
by all that is and was
by the unconditional
mother of all things¹⁷

In this verse, the “way” is the *Dao*. The verse reveals that human should follow the rule of nature, which is also the rule of designing a garden. In the Imperial City, the gardens on the west bank of the Tai Ye Chi and on the artificial hill *Wan Sui Shan* on the Qiong Hua Island are all follow nature and imitate a natural environment, unlike the European gardens, which are the representation of the human controlling nature. For example, in the garden of le Château de Versailles, the greens are cut into geometrical forms and the lake is a rectangle. In contrast, the plants and the lake in the gardens of the Imperial City are all kept in their natural form, even the artificial hill on the island seems like a naturally formed hill (fig. 6).

The Central Axis underlines the fusion of Confucianism and Daoism in the urban design of the Imperial City. This line is the central of the nine north-south streets described in Zhou Li. All the important imperial buildings are settled on this line, like the main gates of the Capital City and Imperial City—Li Zheng Men and Wu Men—and the emperor's palaces in the main Palace City. The architectures in the Palace City are symmetrical along the Central Axis. This symmetry gives a sense of solemnity to the city and hence to the image of the emperor. Also, this axis is the tangent to the TaiYe Chi, locating the layout of the Imperial City, where the lake sits in the center. This layout also performs the idea of Daoism above that human should follow nature.

Imperial City of Ming Dynasty

In the year 1406, the third Emperor of the Ming Dynasty decided to title Beijing as the capital. In the same year he started the construction of the new capital, and some rules of the construction had been kept and some had been changed, and the construction has been kept till today. The old Yuan Da-Du had been neglected since the first emperor of Ming Dynasty—Zhu Yuanzhang—claimed Nanjing as the new capital in 1368. However, his fourth son—Zhu Di—was put in charge of Beijing, and lived in the old Yuan palace—Long Fu Palace—on the west bank of the Tai Ye Chi. Then, in the year that Zhu Di became the emperor, he reclaimed Beijing as the Capital. When he decided to renew the city, he did not want Long Fu Palace to be the imperial palace, because that palace was the palace of a prince, and since he was the new emperor, he needed an imperial palace of emperor to show his status and power. Thus, he changed the Long Fu Palace to be the West Palace, and no longer the principal palace for the emperors.¹⁸

Therefore, inside the new Ming Imperial City, the old Yuan Imperial City's three-palace structure had been changed. In Ming Imperial City, there was only one Palace City on the east bank of TaiYe Chi—the Forbidden City (fig. 7). This Palace City is the Palace Museum that people can visit today.

Marshall Cavendish Editions, 2008), pp. 74-91), p 80.

¹⁶ Evelyn Lip, “Part 3 The Kanyu of the Forbidden City,” in *Feng Shui in Chinese Architecture*, p 80,87.

¹⁷ Laozi Laozi, *Daodejing*, (Chicago: Enitharmon Press, 2016), p 45-46.

¹⁸ Shan, *Gu Gong Ying Zao* (《故宫营造》), p 77.

In terms of the location, the Imperial Palace had been moved slightly southward with moving the Capital City. This change was caused by the obstacle of the river shipping on the north side of the Capital City, and the markets on the north were depressed, but at the same time, the markets on the south were booming.¹⁹ For this economic factor, the structure in *Kao Gong Ji—in the rear (north) markets shall be located*—had been changed. With moving the Capital City, the Imperial City had been slightly moved to the center of the Capital City—more centralized than the Yuan Imperial City, which was located close to the south end of the Capital City. Hence, the structure in *Kao Gong Ji* that the Imperial Palace is in the center of the chessboard is applied and the deviation of the Imperial Palace in Yuan Dynasty has been corrected (fig.2). In the history of China, the Ming Dynasty had a highly concentrated imperial power, which was represented in the palaces, city planning and architecture disciplines. For example, when Zhu Di commanded that the new Imperial City be built, he requested that brilliant yellow tiles be used exclusively for the buildings of the emperor.²⁰ Besides, the Ming Emperors were local Chinese again. Hence, it is understandable that, even though Zhu Di had changed and rebuilt the structure of the Yuan Imperial City for the objective reasons, he added a stronger advocate of the Chinese ideology—Confucianism and Daoism—to the city planning. In the Ming Dynasty, the urban planning still followed the disciplines from *Zhou Li*. The Capital City was kept as a square except the northern west corner, and the Imperial City was relocated to the center of the square (fig. 7).²¹ By moving the walls of the Imperial City and the Palace City, the space in front of the Palace City was greatly increased, which provided the new location for the reconstruction of the Temple of Ancestors and Altar of Land and Grain.²² The positions of the Temple of Ancestors and the Altar of Land and Grain in Ming Dynasty were relocated from the east and west ends of the Yuan Da-Du, to be next to the new Palace City (fig. 8). In the figure 8, the area of number 4 is the Temple of Ancestors, and the area of number 5 is the Altar of Land and Grain. The moving of the Temple and the Altar into the Imperial City represents the pursuit by the emperor of a more concentrated power. The main evidence of the appreciation to Daoism in the Imperial City is the names of the palaces and halls. Between the two residential halls respectively for the emperors and queens—Qian Qing Gong and Kun Ning Gong—there is a smaller square hall, named Jiao Tai Dian (fig. 9). “*Qian*” in the name “Qian Qing Gong” is the symbol of pure yang in the Hexagram, and “*Kun*” in the name “Kun Ning Gong” is the symbol of pure yin in the Hexagram, because in Daoism, man is positive and woman is negative. Meanwhile, *Qian* is the symbol of Heaven and *Kun* is the symbol of Earth. The name “Jiao Tai” is from *Zhou Yi (Book of Change)*, the fundamental book of Daoism, which said: Heaven and Earth interact perfectly, and the myriad things go smoothly. *Tai*, in the Hexagram is a symbol of peace, and the commentary on *Tai* in *Zhou Yi* is,

*Heaven and Earth interact perfectly: this constitutes the image of Peace. In the same way, the ruler, by his tailoring, fulfills the Dao [way] of Heaven and Earth and assists Heaven and Earth to stay on the right course; in so doing, he assists the people on all sides.*²³

According to the explanation of *Tai* in this paragraph, the name of Jiao Tai Dian, considering its location, is meant to indicate that the building is the balance between *in* and *yang*, and the peace between the Emperor and the Queen. Similarly, most of the names of the gates and the buildings in the Imperial City are associated with the wishes for the imperial family and the empire. For example, the names of the gates in the area of residence are the names of the fertile animals and the words meaning having many children, because the imperial family wished their family to be big and successive. Those names were also kept by the Qing emperors when Manchu conquered Ming China.

Even though the whole Imperial City has been slightly moved, the Central Axis of the city built in the Yuan Dynasty has also been kept in Ming Dynasty. In 1964, the Institute of Archaeology of Chinese Academy of Social Sciences attempted to authenticate the location of Yuan Central Axis.

The researchers found that the Ming Central Axis, which is also the Central Axis of Beijing today, coincides with the Yuan Central Axis, from the Bell Tower to the Coal Hill on the north of the Palace City (fig.7).²⁴ This coincidence also proves that the Ming Palace City is built on the old site of the Yuan Palace City.

¹⁹ Liang, Zhuo Jiang Sui Bi (《拙匠随笔》), p 182.

²⁰ Shan, Gu Gong Ying Zao (《故宫营造》), p 81.

²¹ Renzhi Hou, An Historical Geography of Peiping, (Berlin, Heidelberg: Springer Berlin Heidelberg : Imprint: Springer, 2014), p 102.

²² Hou, An Historical Geography of Peiping, 102.

²³ Richard John. Lynn and Bi Wang, The Classic of Changes: a New Translation of the Yi Jing as Interpreted by Wang Bi (New York: Columbia University Press, 1994). p 205-206.

²⁴ Shan, Gu Gong Ying Zao (《故宫营造》), p 79.

The main buildings in the Palace City are on this Central Axis, for example the mail hall for the imperial ceremony—Tai He Dian, and the palaces for the emperors and queens to reside—Qian Qing Gong and Kun Ning Gong. Besides the main buildings in the Forbidden City, other important architectures in Ming Dynasty were moved to the sides of the central axis. For example, the Temple of Ancestors and Altar of Land and Grain, mentioned before, were separately built on the east and west of the central axis. Also, the symmetry along the Central Axis has been kept. These kept and improved disciplines in the planning of Imperial City are the evidence of the appreciation that the Ming emperors had to the Confucianism and hence to their supreme power.

The appreciation to Daoism is also shown by the changes on this Central Axis. During the reconstruction of the Imperial City, a peak was behind the Palace City—Coal Hill. This artificial mound emphasizes the geometrical center of the redeveloped city plan. Moreover, this mound is an implement of Daoism. In the Hexagram—“kan” is north, the symbol of Water Element and wind, which are categorized as *yin*—the negative energy. The Coal Hill was built on the north of the Palace City to reduce the *yin* or negative energy coming from north.²⁵By the Proclamation of the People's Republic of China in 1949, Ming Dynasty is the last dynasty ruled by local Chinese emperors, and the planning of the Imperial City during this period is at its last peak for following the Chinese ideologies. In the following centuries, the Imperial City was changed slightly, and the ideologies have been remembered and implemented in the planning of the modern Beijing. However, there has never been an implementation on such grandiose scale again.

Imperial City of Qing Dynasty

In the year 1644, Manchu established a new dynasty—Qing Dynasty— and Beijing was kept as the capital. The Capital City, as well as the Imperial City within it and the Forbidden City, have all been kept for the same purpose. The reason for keeping them could be referred to the reason for the Mongolians implementing the Chinese ideologies of building the capital— that they wanted to be recognized by the local Chinese for stabilizing their power.

However, there were some changes applied to the palaces in the Imperial City, which break the symmetry along the Central Axis. For example, the five residence buildings for the princess on the northwestern corner of the Forbidden City, which were supposed to be symmetrical with the buildings on the east end, were changed into a garden and only three buildings have been kept (fig. 10). This change was caused by Qing emperors' neglect of the importance of the ideologies in the Ming city planning and architecture, and by their personal interests of leisure and for personal convenience.²⁶Although the symmetry of the buildings on the sides of the Central Axis has been broken, the axis itself remained intact, and still could be seen and utilized for modern urban design of Beijing.

After Qing Dynasty

Today, the disciplines implemented by Yuan and Ming urban design of the Imperial City are not utilized for the planning of modern Beijing, though the Imperial City has been kept. However, the Central Axis has been elongated and used for modern city planning. Ten years after the Proclamation of the People's Republic of China, in front of the *Tian' An Men Square*, the *China National Museum* was built on the east side of the central axis, and the *Great Hall of People* was built on the west side of the axis, which are facing each other. The *China National Museum* exhibiting the antiquities and welcoming people to recall the history of the country, like the *Temple of Ancestor*, is another channel to honor the ancestors. The *Great Hall of People* is the venue for the annual session of National Parliament, which is the conference discussing the national affairs of the year. Similar to how the emperors prayed for a bumper harvest in the *Altar of Land and Grain*, the government here tries to improve the living standards of all Chinese citizens (fig. 11). Besides, these two buildings are built in front of the gate of the Ming and Qing Imperial Palace, so the buildings reemphasize the center of the capital and underline the power of the government. The Central Axis, meanwhile, still functions for the politically significant architectures.

Other than the China National Museum and the Great Hall of People, the Beijing National Stadium and the Beijing National Aquatics Center are on each side of the northern extension of the central axis (fig. 10). Those two buildings are the arenas for 2008 Olympic Summer Olympic Game, which have political importance in themselves, and hence the designers located them, following the discipline, on each side of the central axis.

²⁵ Evelyn Lip, “Part 3 The Kanyu of the Forbidden City,” in *Feng Shui in Chinese Architecture*. p 80, 87.

²⁶ Shan, Gu Gong Ying Zao (《故宫营造》), p 68.

Conclusion

Beijing had been treasured to be the main capital by the emperors for centuries since Yuan Dynasty, and each dynasty has its historical mark left in this city. However, the ideas of designing the Imperial City from nature and ancient political ideologies are older than the establishment of Yuan Dynasty, and now the city is like a history book for modern people, exhibiting those ideas and history since about thousand years ago.

Appendix

Fig. 1 Reconstruction of Yuan Da-Du

Fig. 2 The ideal planning of the gates and avenues of a city in *Chou Li*

Fig. 3 Reconstruction of Yuan Da-Du (with the Temple of Ancestors and the Altar of Land and Grain on each side of the city)

Fig. 4 Positions of Jin Zhong Du (the lower and smaller square), and Yuan Da Du (the higher and bigger square)—the lake next to the square of JinZhong Du is “Lian Hua Chi”, and the bigger lake inside the bigger square is “Tai Ye Chi”.

Fig. 5 Hexagram

Fig. 6 Wan Sui Shan

Fig. 7 City planning of Imperial City in Ming Dynasty

Fig. 8 Part of Layout of Forbidden City in Ming Dynasty

Fig. 9 Map of the Palace City (Forbidden City) of Ming and Qing dynasties

Fig. 10 The bird view of the five residence buildings on each corner of the Forbidden City (Left is the Northwestern corner, and the Right is the Northeastern corner)

Fig. 11 The bird view of the China National Museum and the Great Hall of the People, and the central axis of Beijing (the perpendicular line in the middle)

Fig. 12 The bird view of the Beijing National Stadium and Beijing National Aquatics Center

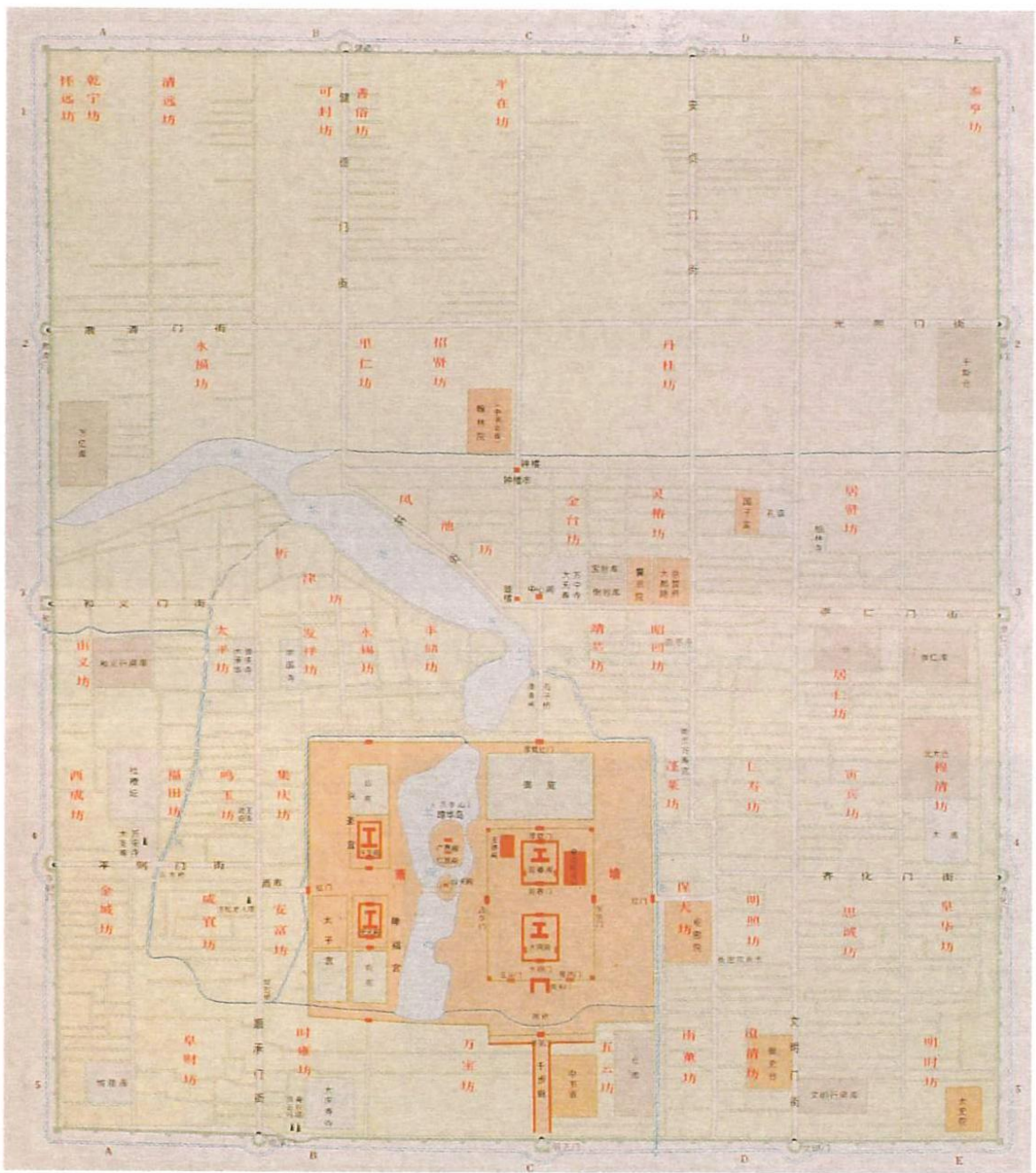
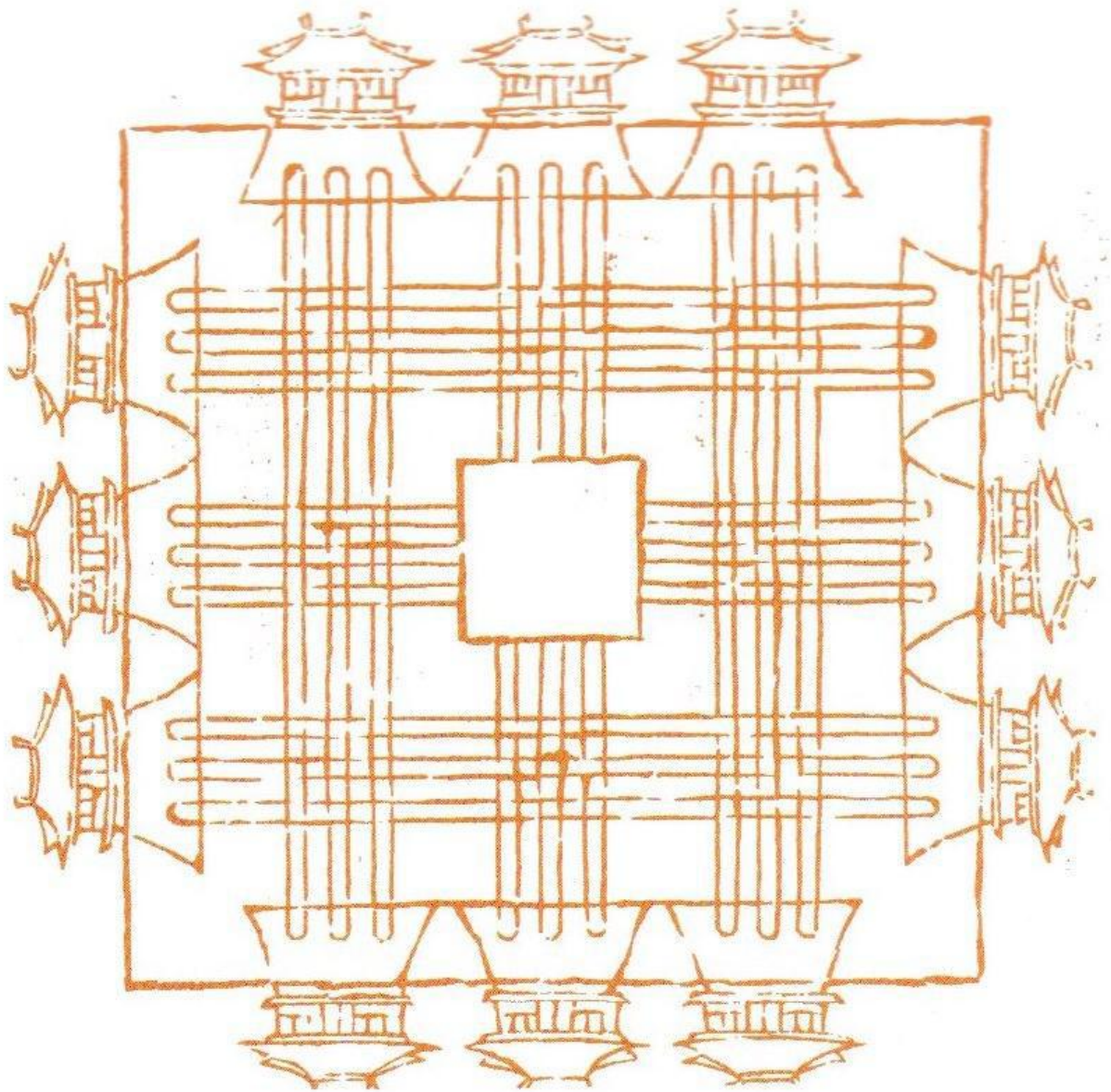


Fig.1



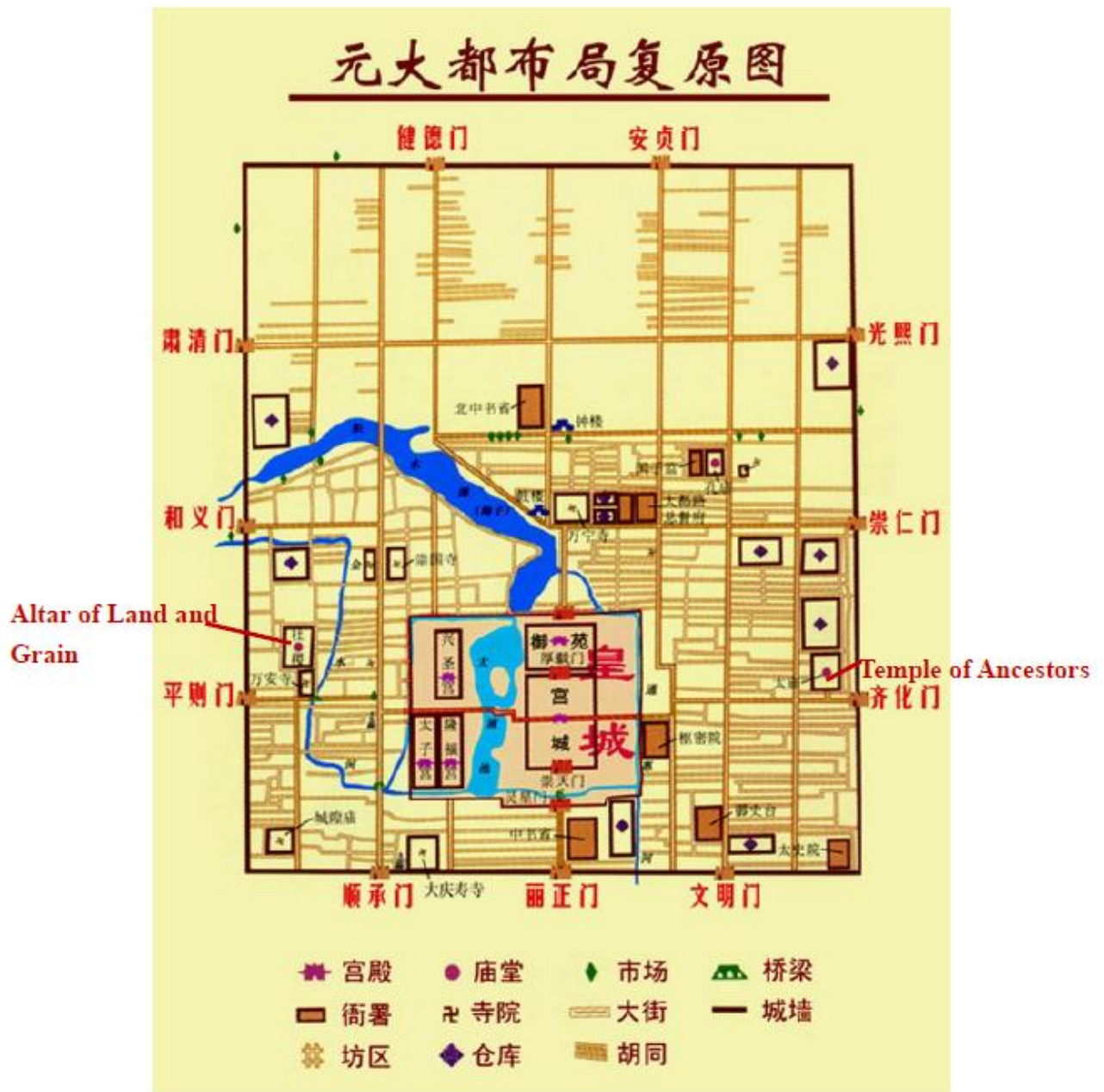


Fig.3

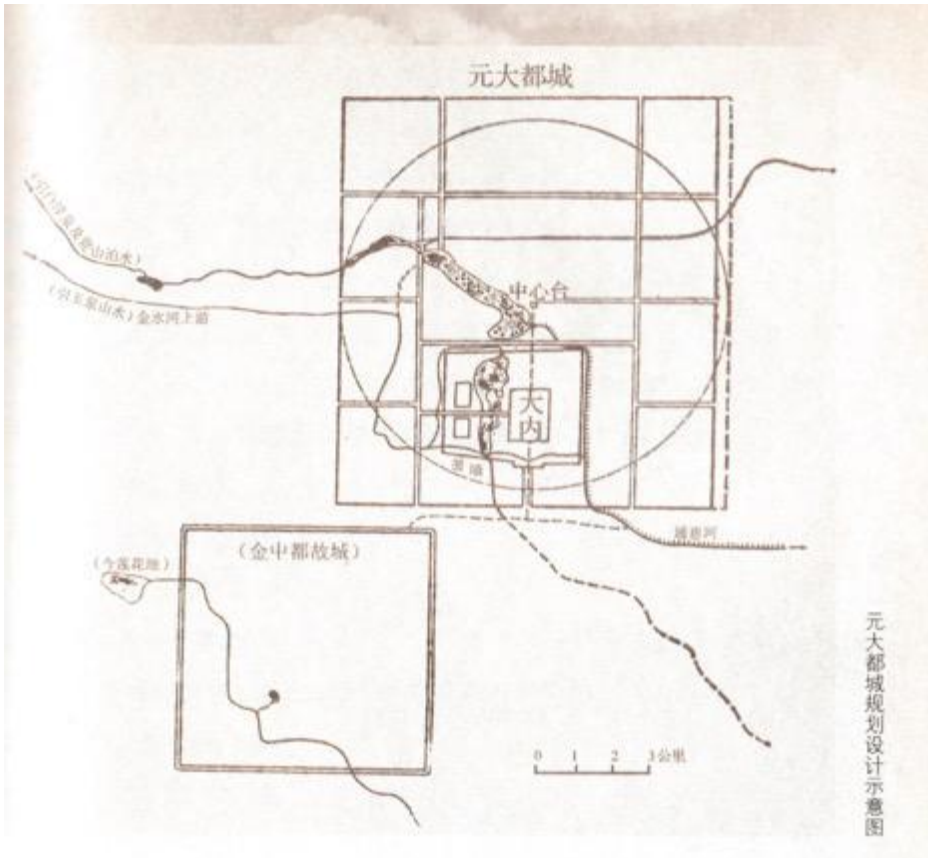


Fig.4



Fig.5

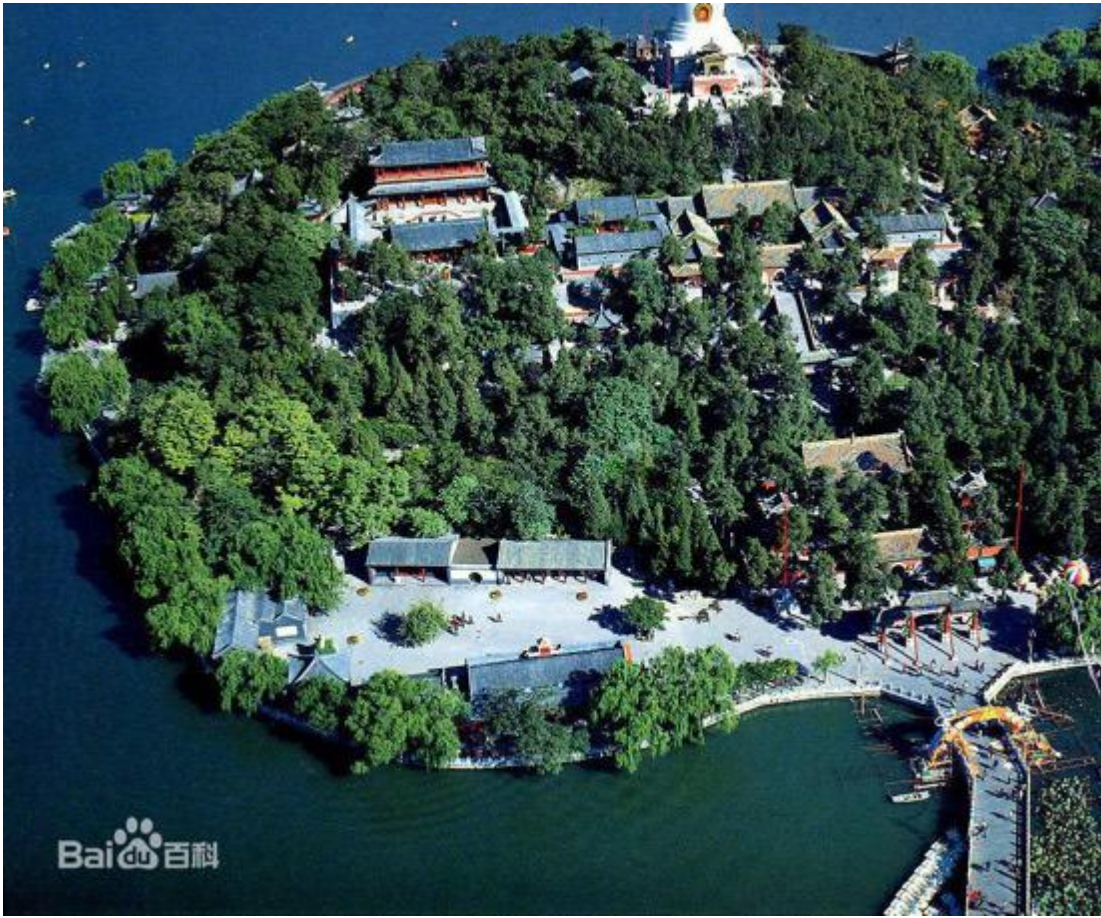


Fig.6

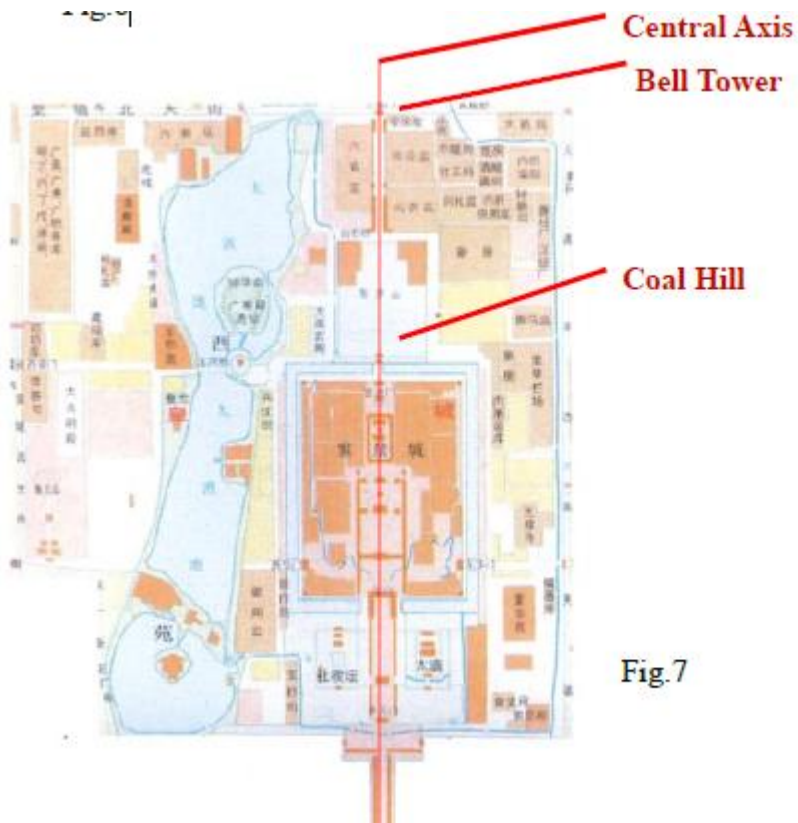


Fig.7

Fig.7

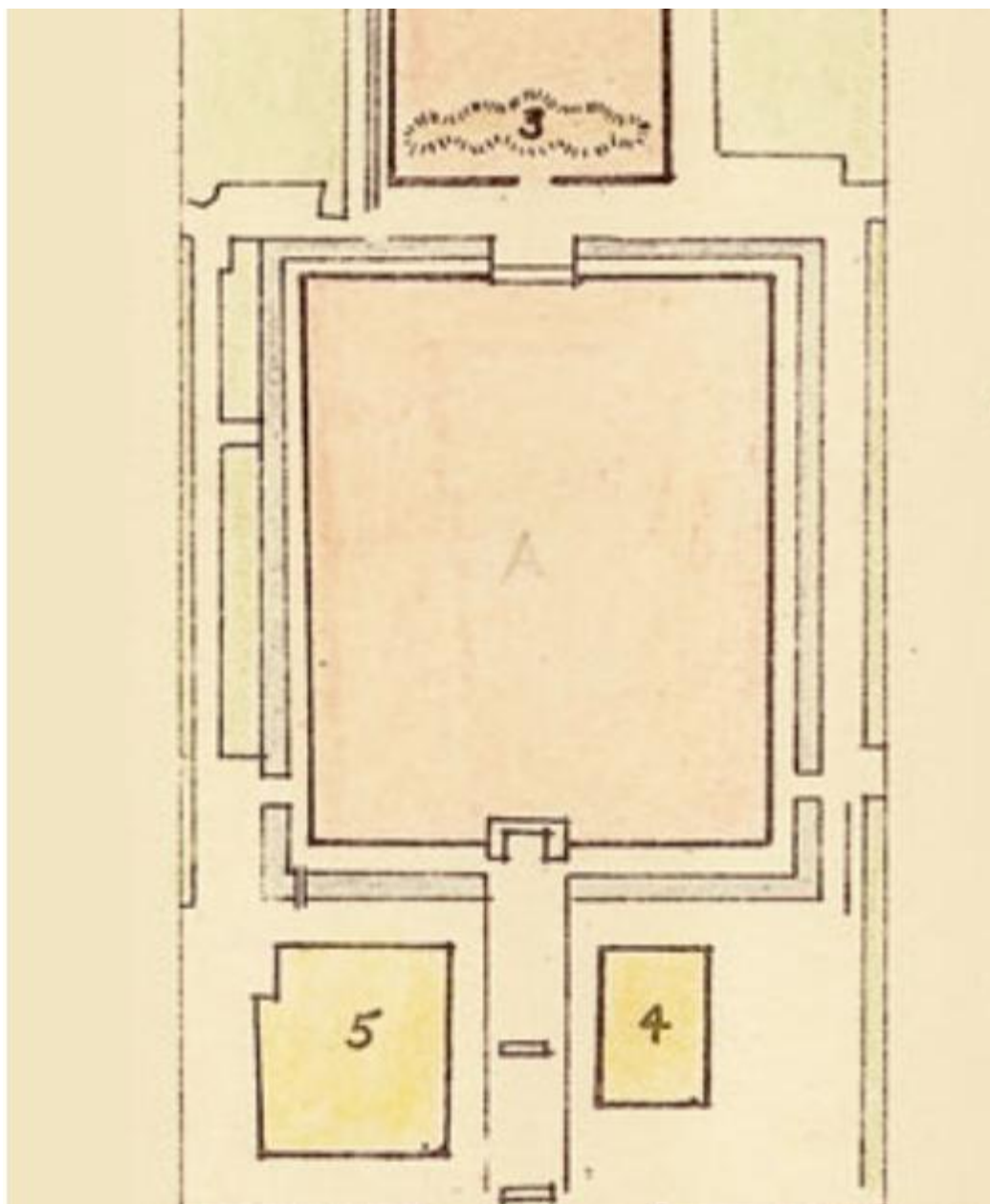


Fig.8

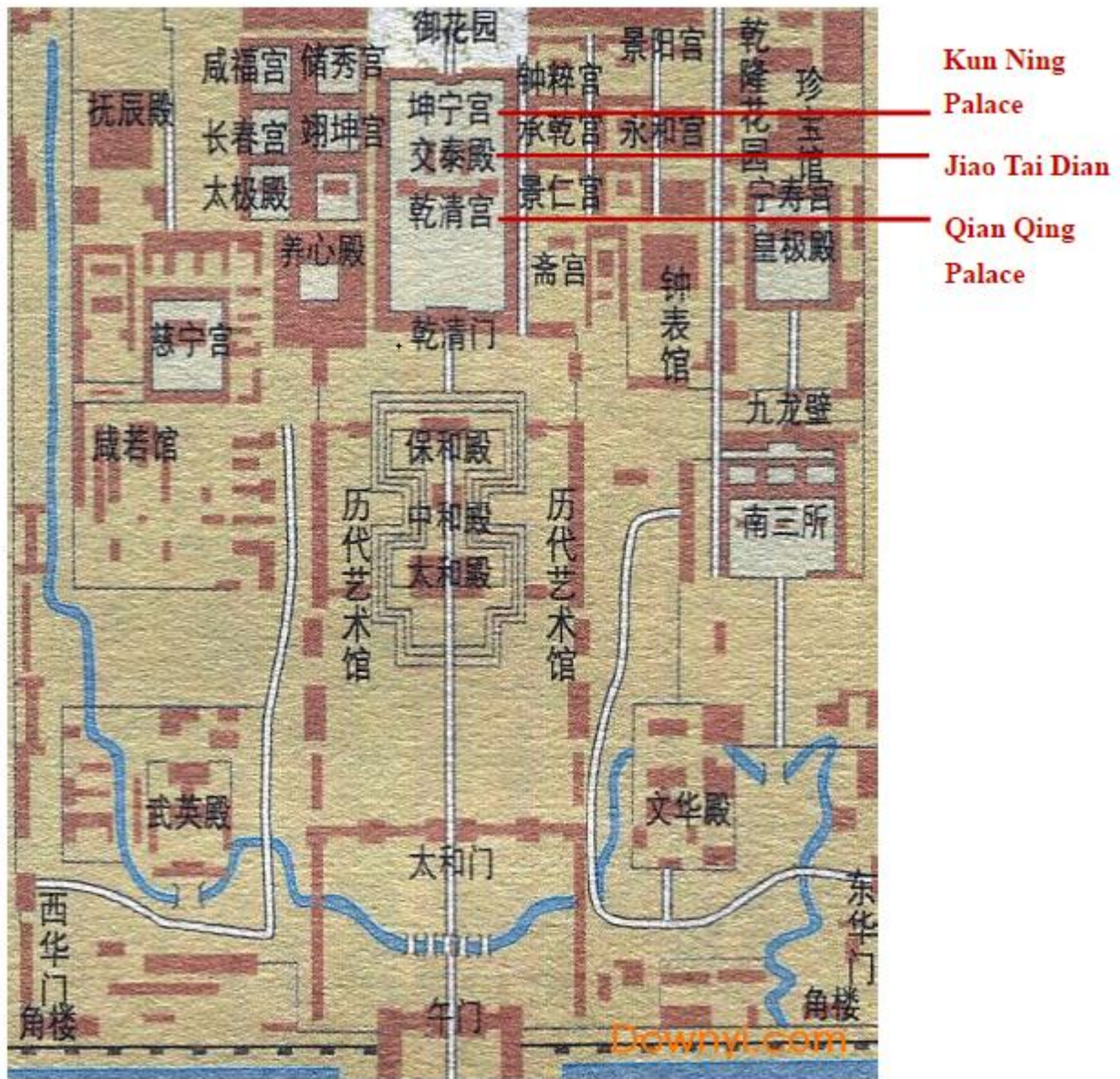


Fig.9

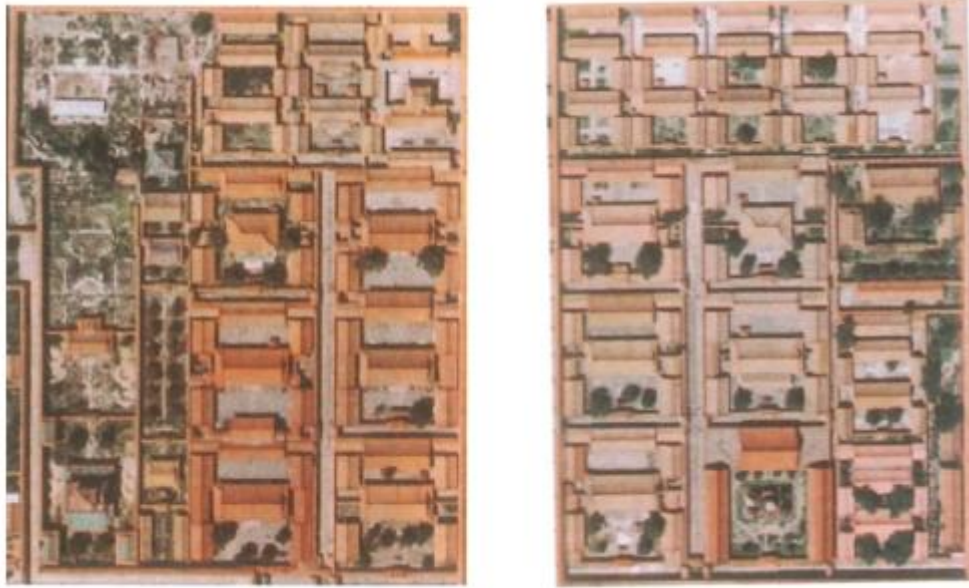


Fig.10

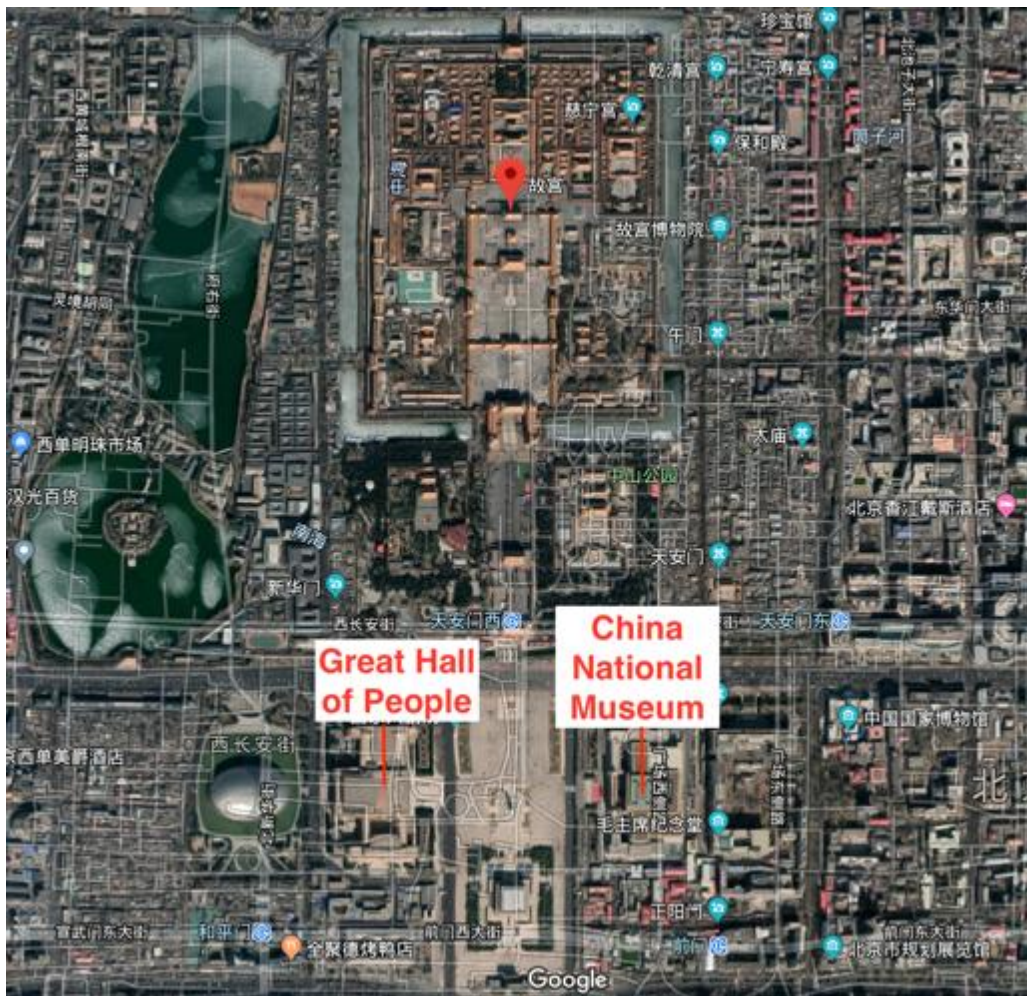


Fig.11



Fig.12

Bibliography Books:

Shan, Shiyuan. *Gu Gong Ying Zao* (《故宫营造》). Beijing: RuiGu Guan ZhongCo., 2016.

Liu, Su. *Ying Jian De Wen Ming* (《营建的文明》). Beijing: Qinghua University Publishing House, 2014.

Steinhardt, Nancy Shatzman. "Chapter 7 Khanbaliq (1267-1368) of the Yuan Dynasty (1260-1368)." In *Imperial Architecture under Mongolian Patronage: Khubilai's Imperial City of Daidu*, 75–94. Cambridge: Harvard University, 1981.

- Xiao, Qiqing. *Yuan Dai de ZuQun Wen Hua yuKeJu* (《元代的族群文化與科舉》), Taiwan: Linking Publishing Company, 2008.
- Zhu, Jianfei. *Chinese Spatial Strategies Imperial Beijing, 1420-1911*. London: RoutledgeCurzon, 2004.
- Liang, Sicheng. *Zhuo Jiang Sui Bi* (《拙匠隨筆》). Beijing: Beijing Press, 2015.
- Lip, Evelyn. "Part 3 The Kanyu of the Forbidden City." In *Feng Shui in Chinese Architecture*, 74–91. Singapore: Marshall Cavendish Editions, 2008.
- Laozi, Laozi. *Daodejing*. Chicago: Enitharmon Press, 2016. Accessed December 14, 2019. ProQuest Ebook Central.
- Hou, Renzhi. *An Historical Geography of Peiping*. Berlin, Heidelberg : SpringerBerlin Heidelberg : Imprint: Springer, 2014.
- Lynn, Richard John., and Wang, Bi. *The Classic of Changes: A New Translation of the I Ching as Interpreted by Wang Bi*. Translations from the Asian Classics. New York: Columbia University Press, 1994.