Yang Hsiung cannot boast of the brilliant style of Mencius, his own being often too concise and obscure, nor of the critical acumen of Hsun-tse, but he surpasses them both as a speculative philosopher, being undoubtedly the greatest metaphysician among the Confucianists before the Sung period.

THE SYMBOLISM OF THE FORBIDDEN CITY, PEKING

By Florence Ayscough, D.Litt.

Were an airman to approach Peking from the south, his eyes would first be arrested by the wonderful blue roofs and round white marble altar among the trees of the vast space devoted to the worship of Heaven; and the square white altar to the west where sacrifices were performed to the Earth principle; and as he flew yet farther north he would be dazzled by the gleaming golden tiles of the Imperial City. From the air he would see clearly the arrangement of the innumerable buildings composing it, which follows a very definite plan. There are two distinct portions of the city, the outer and inner, divided from each other by a wide moat encircling the four sides of an immense quadrangle. This quadrangle was, strictly speaking, the forbidden part.

The halls of ceremony are built, one directly behind the other, on a wide paved strip running through the centre of the square from south to north. A portion of this strip is greatly raised, forming a vast stage on which the three principal halls are placed. To right and left are grouped an infinite number of buildings designed for various purposes. Four gates facing the four cardinal points pierce the walls which rise from the edge of the moat; and each serves a special purpose. The southern half of the Forbidden City was designed for great ceremonials, when the Son of Heaven received his officials in state, and the northern half was used for the daily interviews at dawn when ministers in constant communication with His Majesty entered by the north gate.

The approach to the inner city lies through a series of openings in the outer city, leading in a direct line from the busy Ch’ien Men (Front Gate) in the wall of the
Capital itself. The central doorway of the Front Gate, which in Imperial days was kept closed, used to be opened wide upon the rare occasions when the Son of Heaven left his palace and proceeded to perform the sacrifices to Heaven and to Earth at the round altar and the square, in the southern extremity of the South suburb.

With these facts in mind, Mr. Cultivator-of-Bamboos and I proceeded, in imagination, through the various Halls and Palaces of the Purple Forbidden City. It may be called an apotheosis of a consecration to, that Ho or Harmony, that co-ordination of thought and action which brings peace and happiness to the world.

The great Chinese dictionary published by the Emperor K'ang Hsi defines the word elaborately; the entry reads: "Ho is to be in accord with, to harmonize together, it is not hard nor soft, not unyielding nor yielding." An analysis of the characters is even more expressive; ho was originally written with the character for the flute or pan pipes beside the figure for growing grain. It would be hard to find similes better to express perfect peace and harmony. Full ears, promise of a plenteous harvest; and sweet sounds, perfectly blended, floating through the air.

The gorgeous colouring of the buildings is symbolic. The walls are red—symbol of the south, the Yang principle, the sun, happiness; while the roofs which cover the residence of the Sovereigns on Earth are of the bright yellow which is the symbol of earth, the Yin principle.

The approach to the enclosure designated as "forbidden" is through the T'ien An Men (Gate of Heaven's Peace); this is flanked by two beautifully decorated marble columns known as Hua P'iao (Glory of Virtue Signposts) supposed to guide the Emperor upon the way he should tread. They are a survival of the Fei Pang Mu—Boards of Criticism and Detraction, instituted by Yao and placed by him and his successors outside the palace gates, in order that all who wished to do so might write upon them their opinion as to the acts of the Ruler and their suggestions for improvement in the government. The hua p'iao is also a symbol of the glory which should shine from the Emperor's virtue.

It is a long way from the Gate of Heaven's Peace to the colossal Wu Men (Gate of the Sun at its Zenith) which forms the entrance to the inner quadrangle, and the Ruler, who is regarded as the personification of the Yang essence, is the only individual privileged to pass through its portal. Upon the solemn occasions when it is opened, a bell is sounded as the Son of Heaven passes under the central arch, thus announcing to the people of the Capital the fact that the Imperial sun is actually in the ascendant.

Symbols stand on either side of the entrance. To the East a white marble Sundial or Jih Kuei. The idea is suggests is that the sundial is useless when obscured by clouds, so the Imperial Sunshine is without effect if clouds, that is evil counsellors, are allowed to intervene between the King and his people. It also suggests to the Ruler that he should emulate the sun whose light shines on high and low alike, and is furthermore a constant reminder to him to follow the immutable way of the Universe. To the West stands a square grain measure of excellence, a Chia Liang. It is a symbol of the full measure of justice and mercy which should be meted out to every individual in the world, irrespective of his station. The measure should be level to the brim with benefits for the people. Being four-sided it represents All-Below-the-Sky, it is in fact in the form of the original character for 'country', which was a simple square. By one of those plays on words to which the Chinese are so attached, these two symbols have become the basis for a saying used by all classes of people. The round dial has come to mean kuei (the circle enclosing right conduct), and the measure is chi (the square of right action). The two words used together—kuei chi—mean absolutely correct behaviour under all circumstances. These symbols are repeated in front of each sub-division of the Forbidden City.

Beyond the Gate of Sun-at-the Zenith lies the first courtyard, and through its centre, between marble banks which sweep in a perfect curve, flows a watercourse, symbol of the Earthly or Yin essence. Here it is called the Golden Waters River, but in the Western Hills where its source lies, it is known as the Jade Stream. Five carved white marble bridges are thrown across its limpid waters which reflect the brilliant sky. They correspond not only to the five virtues I have already spoken of, but to many other fives in the numerical category, such as five happinesses, the five relationships, the five colours,
and so on. As only the Sovereign and his personal cortège may pass through the great South gateway, so only he may cross these bridges. Officials of his Court must move in upon ceremonial occasions, in the space just beyond. Civil officers enter the Forbidden City by the Eastern Glory-of-Virtue Gate in its outer wall, and then come to the inner precincts through United-in-Harmony Door. Military officers use the opposite and less honourable entrance, passing through the Western Glory-of-Virtue Gate and the Glorious-Harmony Door. It must have been a remarkable spectacle when the Son of Heaven met his courtiers from the right and from the left, in that great white paved courtyard under the shadow of the vast tower of Sun-at-the-Zenith Gate. Facing them stood the T'ai Ho Men—Supreme Harmony Gate and two side gates used by officers of the Court. Bronze guardians of the hearth, those genial dogs of Fo, mount guard on either side, and there are two other symbols which I found very puzzling. The eeling of Supreme Harmony Gate is beautifully decorated in the design known as pondweed wells, and it is faithfully reproduced in colour in the Japanese plates. Gold dragons form circles on a lovely green background. The Emperor used the Central doorway; civil officials filed through the Door of Luminous Virtue to the east; and military officials used the Door of Correct Conduct to the west. In such order the procession swept up steps and down steps, and so into the immense Courtyard of Supreme Harmony which stretches in front of the Supreme Harmony Hall. A Chinese definition of the words T'ai Ho, which I have translated as Supreme Harmony, runs: “When Yin and Yang meet and unite, the breath of Harmony rises to Heaven.” And again: “T'ai Ho means to nourish and increase Harmony.” The courtyard in front of Supreme Harmony Hall must be very, very large indeed. Juliet Bredon in her book on Peking says: “At the official review and celebration of the Allied Victory the Court held more than fifteen thousand troops and guests, and could still have accommodated three times as many people.” Although Miss Bredon gives a most excellent description of the Hall and Courtyard from a physical point of view, she says nothing of their symbolical character; so, magnifying glass in hand, Mr. Cultivator-of-Bamboos and I studied the Japanese plates with care.

The Courtyard stands at the southern extremity of the colossal stage on which the three principal halls of ceremony are built. Large gilded bronze vessels are placed at intervals up the sides; these served to light the square space when ceremonies were held after dark and were filled with oil upon which huge wicks floated and flamed. Across the northern end rising one above the other, stretch three terraces; they correspond to the Three Powers, that is Heaven, Earth and Man. When these powers act in perfect union they are supposed to produce those greatest of blessings—peace and plenty. Four flights of steps, two wide and two narrow, lead from terrace to terrace and terminate at the portals of Supreme Harmony Hall. In the very centre, flanked by the narrow flights, lies inclined a magnificent carved marble path, often called the Spirit Stair. Upon occasions of ceremony the Imperial cortège mounted to the hall in a definitely prescribed manner. Civil officers used the outer eastern flight of stairs, and military officers ascended by the outer western. The chair-bearers of the Emperor mounted the narrow flights on either side of the pathway, carrying the palanquin of the ruler between them. In this way the Sun of Heaven rose to Supreme Harmony Hall over the symbolic ornamentation of the Spirit Stair.

A variety of dragon motives are used in the decoration of the terraces. The balustrade finials show Ying Lung and Ch’iao Shen writhing among clouds. Ying Lung translated is “correct conduct dragon.” The Chinese say, “the dragon which has fins is called correct conduct,” and again, “that which is coiled in the mud, then rises and flies to Heaven, is the spirit of the Ying Lung.” The Ch’iao Shen is the spirit of the mountain of that name; it has the head of a dragon and body of bird—at least so the Classic of the Hills and Sea says, and ch’iao is also the name of the magpie or bird of happiness. The central pathway bears the five-clawed dragon himself, personal emblem of the Ruler. He is shown rising from high waves, which in the words of Li T’ai-po are “connected like a mountain range.” Various figures stand on the terraces; dogs of Fo, protectors of temples, palaces and homes; a crane of longevity who need only flap its wings and rise, to carry the fortunate individual who has “perfected his immortality” to the joyous realms of the Western Paradise; Pei Hsi—robust and of extraordinary
strength—that son of the dragon who willingly bears weights; and on the upper terrace the great hall of Supreme Harmony flanked by the sundial and the good measure completely fills the centre. The whole composition forms a homely in marble and bronze, illuminated by the symbolic colours of gold and rose.

The Hall of Ceremony is immense, and has a double roof supported by huge pillars painted in rich colours. The Imperial throne stands on a high dais. In its centre and above the throne hangs a horizontal board bearing the inscription: "By the establishment of high ideals the Ruler will adopt the best law for tranquillity in the State." Five stairways lead to the gilded Imperial seat, and incense burners on tall graceful stands are placed between the steps. There are incense burners upon the dais, too, and tall perforated gold columns through which fragrant fumes rise high above the Emperor's head. This custom of scenting the air upon ceremonial occasions is often referred to by Chinese poets as: "Their bodies soaked in Imperial Essences, the Officials return," and as in a poem by Wang Wei which appears in *Fire-Flower Tablets.*

The Imperial seat can hardly be called a throne, and it is but slightly raised. Characters are of course hung above it and read:

1. "Sincerely hold fast the perfect mean."

The balanced phrases on either side proclaim:

1. "At all times the Ruler mounts the Chariot drawn by six dragons that he may rise to Heaven; he shuns luxurious ease.

1. "Spreading abroad and bestowing the five happinesses, making clear to the Four Quarters that he is governed by eternal principles."

The phrase "Chariot drawn by six dragons" is an allusion to the vehicle driven by a spirit called Hsi Ho (the Breath of Harmony), in which the sun is supposed to make his daily passage through space; and the five happinesses are: long life, wealth, vigorous strength, love of virtue only, and a natural or non-violent passing from this world.

Beyond Heart of Harmony Hall, and at the northern extremity of the platform, stands Pao Ho Tien (Protection of Harmony Hall). It has an especially beautiful ceiling of the pondweed-well type, which is considered

1 T'ao T'ieh: Covetous Creature which Eats till Exhausted, a creature which is very gluttonous. It loves food and therefore is put on various vessels, as cover, handle, etc., as a warning against gluttony.

1 Ch'iu Li: Hornless Dragon of the Edge, a sort of dragon which likes to gaze and look out, so is placed on the ridges of roofs.

1 Pei Hsi: Robust and of Extraordinary Strength, a creature resembling a turtle, which is able to, and likes to bear great weights. It carries stone slabs which bear inscriptions.

1 Ch'ih Wen: Hornless Dragon of the Edge, a sort of dragon which likes to gaze and look out, so is placed on the ridges of roofs.

1 Pu Lao: Strong Creature of the Reed Beds, a creature which loves to growl and make noises, therefore it is used as a handle to great bells.

1 Hsi Han: Fierce Black Feline, a creature which likes to use his energy and active strength. It is placed over prison doors, being very fierce.

The two other Great Halls stand behind it, but "great" is certainly a misnomer for the Chung Ho Tien—Heart of Harmony Hall—as it is very small indeed; but it was used on the momentous occasions when rites in connection with agriculture were performed. It was there the Son of Heaven made offerings to ancestral and other spirits, at the Season of Clear Brilliance in the Spring; there he inspected implements connected with the tilling of the soil; there in fact he made all preparations for the growing season. And in the fall of the year newly harvested grain was brought to the Heart of Harmony Hall to be shown to the Ruler.

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1 T'ao T'ieh: Covetous Creature which Eats till Exhausted, a creature which is very gluttonous. It loves food and therefore is put on various vessels, as cover, handle, etc., as a warning against gluttony.

1 Pao Tien: Peppery Creature which Surrounds Carefully, a creature which likes to close things, and is therefore used on door handles.
effective in warding off fire from the inside of a building, as owl-tail fish are supposed to be a guard from danger to the exterior. The throne, although not so richly carved nor so elaborate as the one in the principal hall of ceremony, is very imposing and is placed on a high dais. The screen above it states:

"In the creations of the Emperor are to be found most perfect excellence."

Protection of Harmony Hall had two chief uses. It was where tributary princes assembled in the Capital were offered a feast on the last day of the twelfth month; and where the candidates who had successfully passed the triennial examinations for the highest literary degrees were received by the Emperor. The Senior Classic and the little band of ten scholars who had proved themselves the most able in the country thus automatically stepped into the ranks of the governing body. Theoretically, and as a rule practically, no favouritism affected the status of these candidates, but as Heaven has not yet permitted perfection to be attained in mortal affairs, it did sometimes creep in. The following reproachful little poem by Kao The Toad shows that he felt that had he been allowed to do so, he could have blossomed in that spring wind which brings the fertilizing rain, and would not have been nipped as rose mallow buds so often are, by frost. Of course it is possible that The Toad overestimated his own talents.

A Poem from One Below, handed up to the Vice-President Kao.

By Kao the Toad

In Heaven above the peach trees with double blossoms are planted in the dew,
Beside the Sun the pink apricots are rooted—supported by the clouds.
The rose mallow springs beside the chill river of autumn.
It does not feel the East wind of spring. In resentment, it does not bloom.

Through the northern gateway of Protection of Harmony Hall a descent of forty-five steps is made from the three terraces, corresponding to the Three Powers, and the Three Great Halls of Ceremony are left behind. The remainder of the Purple Forbidden City, North of this line, is looked upon as the private residence of the Son of Heaven. Here he lived with the ladies of his entourage and the innumerable attendants who ministered to their wants.

A lesser ascent terminates before the Gateway of the Cloudless Heaven, and from the gate a long causeway leads to the Palace of the Cloudless Heaven. The causeway is raised high above the courtyard, and is beautifully ornamented by Pa Sha (Hoarse Voice), those sons of the dragon who love running water. Their heads are used as gargoyles to carry away any superfluous moisture from the road used by the Son of Heaven in his passage from the Halls of Ceremony to his private apartments.

A sundial and a good measure stand to the East and West of the palace façade, and a number of large incense burners are placed at intervals along the single terrace. Gilded bronze oil vessels stand in the court below the hall in order to provide light when it is needed.

The steps and Imperial path leading from the causeway up into the hall are exquisitely and delicately carved, with less boldness of relief than is the case in the enclosure devoted to the fostering of Harmony. The decoration is of course symbolical. One of the symbols for which we had been searching had, so far, not appeared, but as we studied the carving in front of this palace, which is devoted to the personal use of Heaven's delegate, Mr. Cultivator-of-Bamboos suddenly said in a quiet voice: "It has come."

"What has come?" I asked.

"The Ch'ieh Yu, the malevolent animal with the voice of a child. It has a dragon's head, a horse's tail, a tiger's claws. Its body is forty feet long, and it loves to eat men. If the princely Ruler has virtue, if he follows the right way of life, the malevolent animal remains hidden in the World of Shade; if he has not virtue—then it is seen."

The slanting panel which forms the Imperial path is most elaborate. From a background formed of the hundred flowers, fungi of longevity and other auspicious symbols, rises the five-clawed dragon—the Emperor's personal emblem. In the four corners are Feng Huang, which Europeans usually call "phoenix"; but as these beautiful creatures of Chinese mythology resemble the phoenix in neither appearance nor attributes, as the Argus pheasant is undoubtedly their prototype, and as they are symbols of friendship and affection, it seems preferable to call them "love pheasants." They are the personal emblem of the Imperial Consort and do not appear in the decoration of the halls devoted to public ceremonial. There is a deep octagonal border to the
central dragon figure, and in it appear deer, symbols of longevity; dragons, of correct conduct; and dragon horses, curious creatures who spring from the mating of dragons and mares, and who resemble both parents and are called Lung Ma.

The nine steps on either side of the Imperial path are lovely. The artist who carved them was possessed of a chisel full of life's movement. Dragon horses cavort on undulating waves on the marble slab below the stairway. Dogs of Fo roll their variegated ball in the centre of the first tread, and the long ribbons which sweep in lovely curves from the ball to the edges of the step, encircle two of those malevolent creatures with the voices of children, who should remain unseen. Ch'i Lin, fabulous animals who portend peace and good fortune, appear on the second tread, and love-pheasants among clouds on the third. The whole of this fourfold design is repeated on the remaining steps which reach the narrow platform before the palace door.

The Son of Heaven received his officials in the palace of the Cloudless Heaven each day as the sun rose. The Throne is most elaborate and very deeply carved with a heavy design of five-clawed dragons and clouds; it is in fact the Dragon Throne so often spoken of. The board above it reads:

Upright, Noble, Honourable, Clear of Intellect.

Such are supposed to be the attributes of the Ruler. A magnificent fivefold screen stands behind the throne, and in the centre of each fold a panel is inserted, and on each panel a quotation from the Classics is carved. The central precept states:

Only Heaven is All-hearing, All-seeing, and perfect in Comprehension;

Only the Perfect Ruler is at all times a Pattern;

Only the absolutely sincere Official reverently follows the Ruler's example.

Only the Virtuous People are obedient and allow their actions to be regulated.

In a word, only by harmonious co-operation can good government be achieved; only when the Son of Heaven follows the Way of Heaven, can and will his officials take him as a pattern, and can and will his people accord with the regulations. The whole theory of Chinese government is contained in this passage, and it has stood the wear and tear of many centuries.

The sentences in the side panels read as follows:

Achievement that is worthy of admiration, springs from perseverance;

Patrimony can be widened only by diligence;

The Emperor is above all creatures;

The Ten Thousand Countries all enjoy peace.

The Princely man is kind and courteous;

His knowledge of men shows his discernment;

He is able to conserve the people in peace—this shows his kindness.

I have a photograph of the Baby Emperor taken the year he was chosen to mount the Dragon Throne, and I could not resist looking at it when Mr. Cultivator-of-Bamboos and I had finished our translation of the precepts with which he was, and is surrounded. It shows him a quaint small person, aged about four, dressed very simply in padded winter garments which keep his arms outstretched. His little Oriental face is quite impassive and he is standing correctly as an Emperor should do. His younger brother, a mere infant, who was photographed with him, is folded into a blackwood armchair and looks thoroughly uncomfortable—but resigned, as Eastern babies do.

The Dragon Throne occupied by the Son of Heaven is surrounded by carved railings, and incense burners of various forms stand in front and to the side. The furnishings of the hall are of course most gorgeous, and an enormous mirror is placed in such a manner that the throne is reflected on its brilliant surface.

As the Three Great Halls form the nucleus of the ceremonial portion of the Purple Forbidden City, so the Palace of the Cloudless Heaven and two other halls form the nucleus of the residential portion. The plan of arrangement is identical; that is, large halls are placed to the South and North of a small central building, which represents the very heart of the idea which is expressed by the whole. The Three Halls of Ceremony are, as I have said, an apotheosis of the harmony which should exist between the Ruler, his officials and his people; the three halls to the North are an apotheosis of a still more subtle harmony, that of the two essences, the Yang and Yin.

As the Emperor is supposed to be the personification of Yang, the Positive Essence, which it must be remembered comprises light, strength and all the so-called
masculine elements of Nature, so His Consort is looked
upon as the personification of Yin, the Negative Essence,
to which pertain all feminine qualities. The Record of
Rites defines their functions very clearly in the chapter
called Hwa I. The passage reads:
"For this reason it is said: 'Hearken to the Son of
Heaven in regard to the tenets for men; hearken to Her-
who-is-equal-to-the-Sovereign in regard to the compliance
required of women. The Son of Heaven directs the
inherent principle of the Yang essence; She-who-is-His-
equal regulates the Yin qualities. The Son of Heaven
rules all without; She-who-is-His-equal directs all
within.' Thus opinions and tenets, together with un-
resisting compliance, are perfected among the un-
instructed people; without and within, harmony and
accord obtain, and in the state and the homes the elements
of reason and order prevail. This condition is called
'superabundance of that virtue which springs directly
from the heart.'

"For this reason, if the tenets of men are not culti-
vated, the functions of the Yang essence will not evolve;
their opposition will be manifested in the sky, and the
sun will suffer eclipse as though consumed by a living
creature. If the compliance of women are not cultivated
the Yin qualities will not develop: their opposition will
be manifested in the sky, and the moon will suffer eclipse.
Hence when the sun vanishes, the Son of Heaven puts on
his plain robes of raw silk shining only with the natural
lustre of crude threads; he rectifies the government of the
six palace Halls, and purifies the Yang essence in All-
Below-the-Sky. When the moon is consumed, She-who-
is-equal-to-the-Sovereign dresses in her plain robe of raw
silk, regulates the administration of the six palace Halls
and purifies the Yin qualities in All-Below-the-Sky.
Because the Son of Heaven is to His Consort as the sun
is to the moon and as the Yang essence is to the Yin, so
they are essential to each other and she perfects the whole.

"The Son of Heaven, in laying down the instructions
for men, fulfils the functions of a father; She-who-is-
equal-to-the-Sovereign, in teaching the compliance of
women, treads the mother's way; therefore it is said that
the Son of Heaven and His Consort are the father and
mother of the people.

"Hence for him who is the Heaven-appointed king
they wear the sackcloth with the jagged edges—as for

a father; and for the queen they wear the sackcloth with
the even edges—as for a mother."

The Palace of the Cloudless Heaven is devoted to the
Emperor's personal use, and the K'un Ning Kung (Palace
of Earthly Peace), furthermore the three in the northern
half of the Purple enclosure, is used by the Empress.
Between the two stands the small building
called Chiao T'ai Tien—Hall of Fusion and Permeation.
The name is very difficult to render in English. The
complete phrase should read tien ti chiao t'ai, translated
by Williams as: Heaven and Earth Vigorous and Product-
ive. Juliet Bredon calls the Chiao T'ai, Hall of Imperial
Marriage Rites. This is far too concrete and carries the
wrong connotation; it suggests that actual marriage rites
take place in the Hall; this is not so. The name is
entirely figurative, and refers to the moment when the
descending Vital Force of Heaven meets and is fused
with the ascending Vital Force of Earth—at which
moment, on the fifteenth of the Fifth Month, all things
are completely permeated with life.

Imperial Seals of past dynasties are kept in the Hall
of Fusion and Permeation. They are placed in caskets
and are arranged behind and at the sides of the small and
very simple throne, which is not raised on a dais. The
horizontal board hung above it bears only two words:
Wu Wei (non-Action). I do not suppose that any two
words in the Chinese language have caused such endless
discussion. They mean "inaction"; yet the Chinese say,
"do nothing and there is nothing that cannot be done";
and again, "perfect virtue does nothing, yet accomplishes
everything"; and in the "Analects" of Confucius it is said
that the Emperor Shun instituted the rule of Wu Wei,
which is explained as: rule by virtuous example, and the
Law of Nature which will ensure the evolution and
development of the people as rule by force and punish-
ment can never do. It is exactly the same principle as
that adopted by parents in regard to their children. The
Chinese do not believe in discipline as understood in the
West; and although precepts are very generally used,
example is the keynote in the Chinese arch of culture,
and the Son of Heaven is supposed to display it to
perfection.

In an alcove to the East of the Throne stands a
magnificent gilt water-clock which has dripped out the
hours for centuries, and, I suppose, still does so. Thus
even time springs from the heart of the Imperial residence.

All the decoration in the Hall of Fusion and Permeation shows a combination of the dragon and love-pheasant motives; and these two creatures appear, carved in high relief on the panels of the doors, and painted in soft colours on the wide roof beams.

Behind the little central building stands the last ceremonial hall: Palace of Earthly Peace. As it is constructed for the use of the Imperial Consort, the doors are carved with her special emblem, the round full moon. Just beyond it, to the North, the end of the enclosed paved central strip of the Forbidden City is reached, and the door in the northern wall is called Gate of Earthly Peace.

Directly to the North stretches the flower garden of the Ruler, and in its centre stands the Hall of Imperial Peace, where the Son of Heaven may rest from the cares of office, among trees and blossoming shrubs. The white marble balustrade is carved with a design of "Happiness, prosperity and peace." Very fine examples of the dragon son, Hoarse Voice, are used as water spouts in the corners of the terrace, and below are lightly traced circles of "longevity."

The Imperial study, where the Emperor keeps his books, is placed directly West of the Palace of the Cloudless Heaven, and is called Yang Hsin Tien (Hall where the Heart is Nourished). The heart of course is looked upon by the Chinese as the seat of intellect. A poem by the Emperor Ch'ien Lung is carved on a screen directly behind the throne, and bookcases are ranged on either side; and in an inner apartment a beautifully painted symbolic frieze runs round the wall. It shows a round red sun shining from between pine branches, which are symbols of longevity. The red sun stands for the Emperor whose light is supposed to illuminate the world as the sun illuminates the universe; whose fortune should rise higher and higher even as the sun rises. Cranes of long life and peaches of immortality are painted on the western wall. The panels are carved in a design of bamboo and epidendrum also symbolical. The bamboo can suggest many, many things, but here only two of these meanings are intended — inalterability and receptivity. As the bamboo is evergreen and unaffected by the changing seasons, so the Ruler should never vacillate; he should be uninfluenced by trivialities, and as he is in the beginning, so should he be in the end. The bamboo has a hollow or empty centre, so should the Emperor keep an empty heart, or as we should say, an open mind, one that is always ready to receive good suggestions and treasure good advice.

The epidendrum has been used as the symbol of a perfect man ever since Confucius enumerated its exquisite characteristics; and the Emperor is supposed to possess them all.

The Imperial bedroom is in the Hall where the Heart is Nourished, and the dragon bed is hung with yellow curtains woven in a design known as the endless knot of long life, or the ten thousand characters of the revolving dragon; the character shou (longevity) appears too in several of its one hundred possible forms.

The last gate of the Purple Forbidden City is called Shên Wu Men (Spirit of Bravery Gate). In addition to all his other attributes the Son of Heaven is supposed to
be absolutely courageous; he is described as “the princely Ruler, majestic and awe-inspiring.” Ironically enough, it was through the Spirit of Bravery Gate that the Emperor Kuang Hsi, his august aunt the Empress Dowager Tzu Hsi and their court fled, when in 1900 the allied troops took Peking.

To East and West stand innumerable palaces, halls, pavilions, courtyards and flower gardens; and they all have beautiful symbolical names, such as Palace of Peaceful Longevity, Hall of Mercy and Tenderness, Pavilion of Southern Glory. And as the Emperor is supposed to be an example to his people in all ways, he is naturally expected to perform the most important of social duties, in the eyes of the Chinese: that is, he must provide descendants in order that his family does not perish. So we find the Doorway of a Hundred Sons, and the Gateway of a Thousand Girl Babies.

I was asked by the Director of the Far-Eastern Section at the Congress of Orientalists, Oxford, to speak on the subject of the symbolism of the Forbidden City Peking, of which I made a study some years ago. My talk was illustrated by slides made from the photographs taken by the Japanese during the absence of the Court after the Boxer troubles in 1900. My teacher Nung Chu hsien sheng, whom I refer to as Mr. Cultivator-of-Bamboos, and I made a careful study of the plates published from these photographs, and unravelled the symbolism shown therein. Readers who are interested in the study of Chinese symbolism will find a detailed discussion of the philosophy upon which this symbolism is based, in Chapter Four of my book A Chinese Mirror, "Being Reflections of the Reality behind Appearance."

__CONTRIBUTIONS FROM THE HERBARIUM OF THE SHANTUNG CHRISTIAN UNIVERSITY^{1}__

By ARTHUR PAUL JACOT

III. SPRING FLOWERS OF THE TSINAN PLAIN

Although there are lists of the flowering plants of Chefoo, Tsinatoo, Tientsin, Peking, and other such localities, the plants involved are seldom described, and when they are, it is rarely in English. The present paper is a contribution towards the remedying of this condition. Non-technical language is used, even though not so well understood by the systematic botanist. In order to make the identification of the species as simple as possible, and at the same time to present a series of pictures of the flora as it changes from season to season, the order of presentation is chronological. Thus, with this paper in hand, one may become acquainted with the wild flowers one by one as they appear throughout the spring. The plants may be ecologically divided into the following associations:

Field weeds (spring: among the wheat, summer rainfall: among the fall crop plants)
Field margins (narrow herbaceous ridges left between fields)
Graves and terraces (sloping ground, more or less permanent)
Water runs, draws, arroyos (some being used as "road" ways)
Stone dumps, villages and yards.
Arbor Vitae (Thuya orientalis) groves (burial grounds)

The first plant to bloom is the small, cosmopolite best known as the Shepherd’s Purse (Capsella bursa-pastoris)

^{1} This is a direct continuation of the series begun in Vol. LIX (1928).