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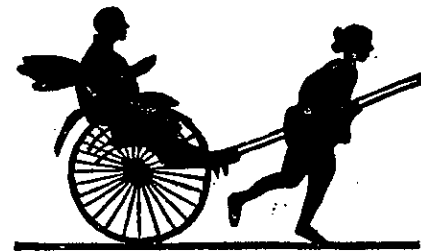
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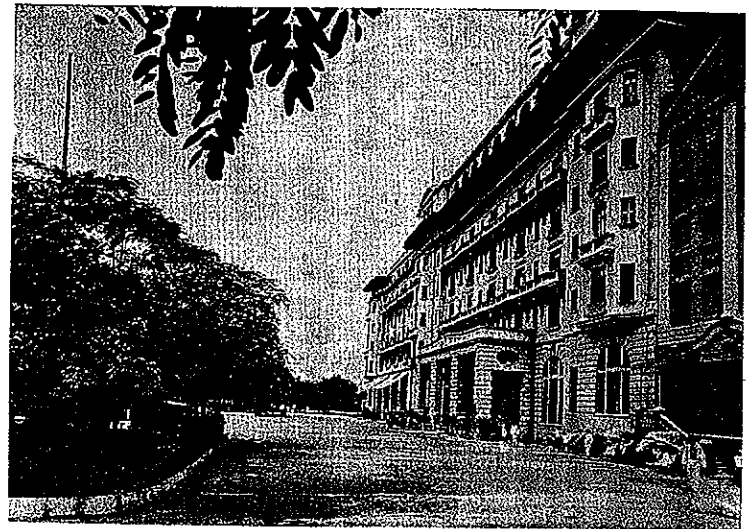
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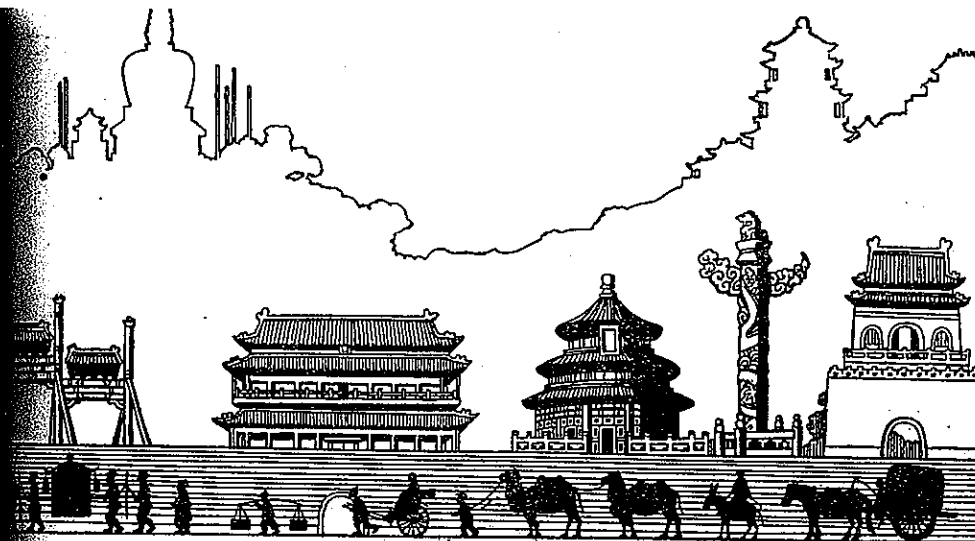
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*Travellers to North China, particularly those who desire to see the ancient monuments of Peking and district, will find the travel agencies and the hotels most helpful in providing current information, supplementing anything which this guide book offers. All of them will assure tourists that it is safe and convenient to move about.*

*Published December 1938*  
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## *Foreword*

This "Guide to Peking" has been completely revised and brought up to date. New photographs abundantly illustrate the text. The last edition of this guide was published in September 1935, and since that date and especially during the past thirteen months so many changes have taken place in various phases of Peking affairs that the compilation of this edition has been made somewhat difficult. Geographic features, of course, have not altered but the publishers have found it difficult to keep track of all the educational, cultural, industrial and social institutions in the city, of their present status and activities. Every care has been taken to give complete and authentic information and if there are any omissions they are due to the impossibility of collecting the required information. In this direction the Publishers will welcome any suggestion and advice for future editions.

Naturally, sights to be seen and places to be visited are still all here and they have been fully described and in several instances, as for Lukuochiao and Tungchow, additional data has been furnished. In order to assist the tourist to reach any of the places mentioned, the name of the place in Chinese has been added so that the tourist may visit any and all famous spots without an interpreter and guide but solely by the use of this "Guide to Peking".

*The Peking Chronicle Press*  
*Peking, November 1938*

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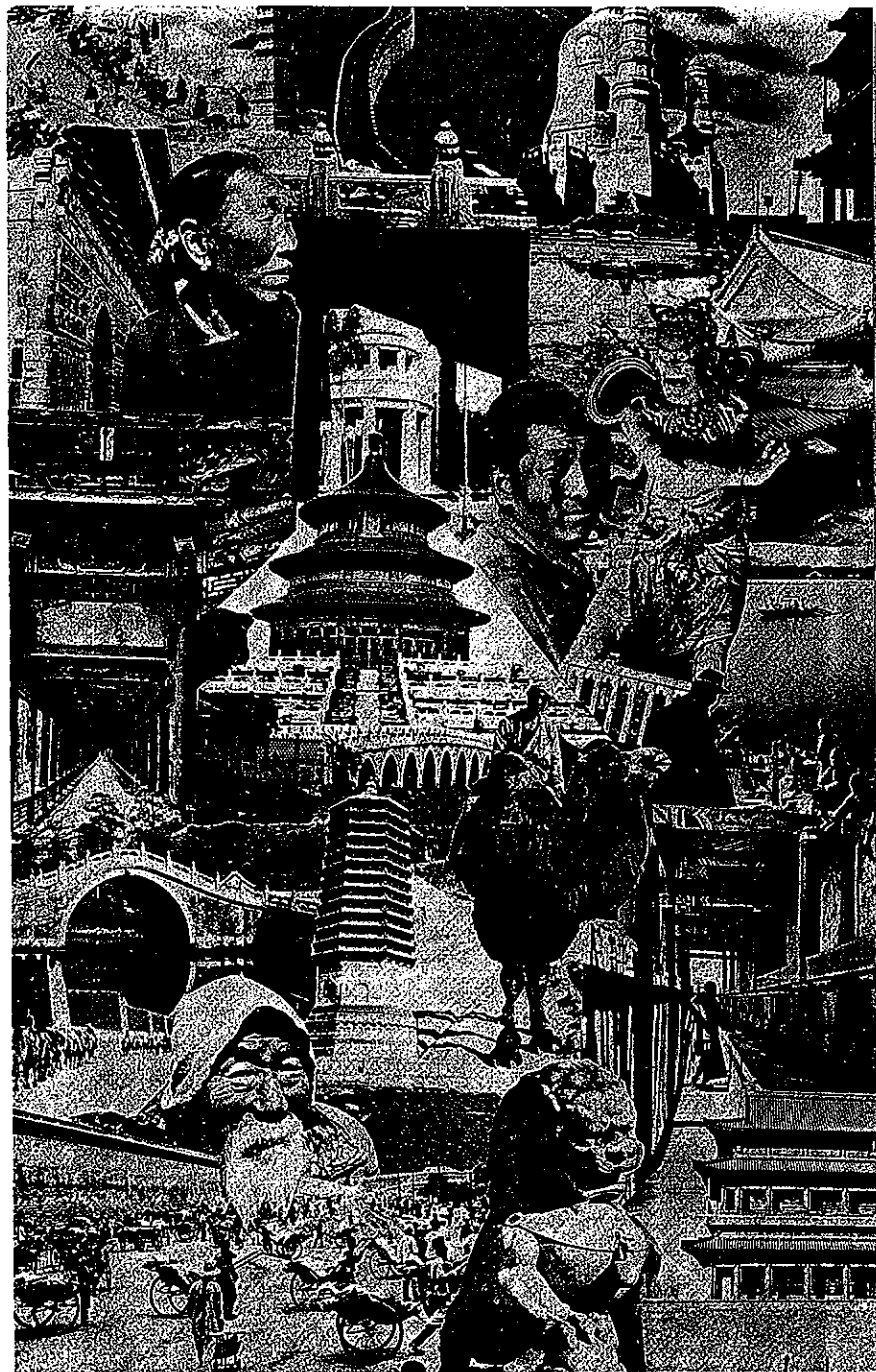
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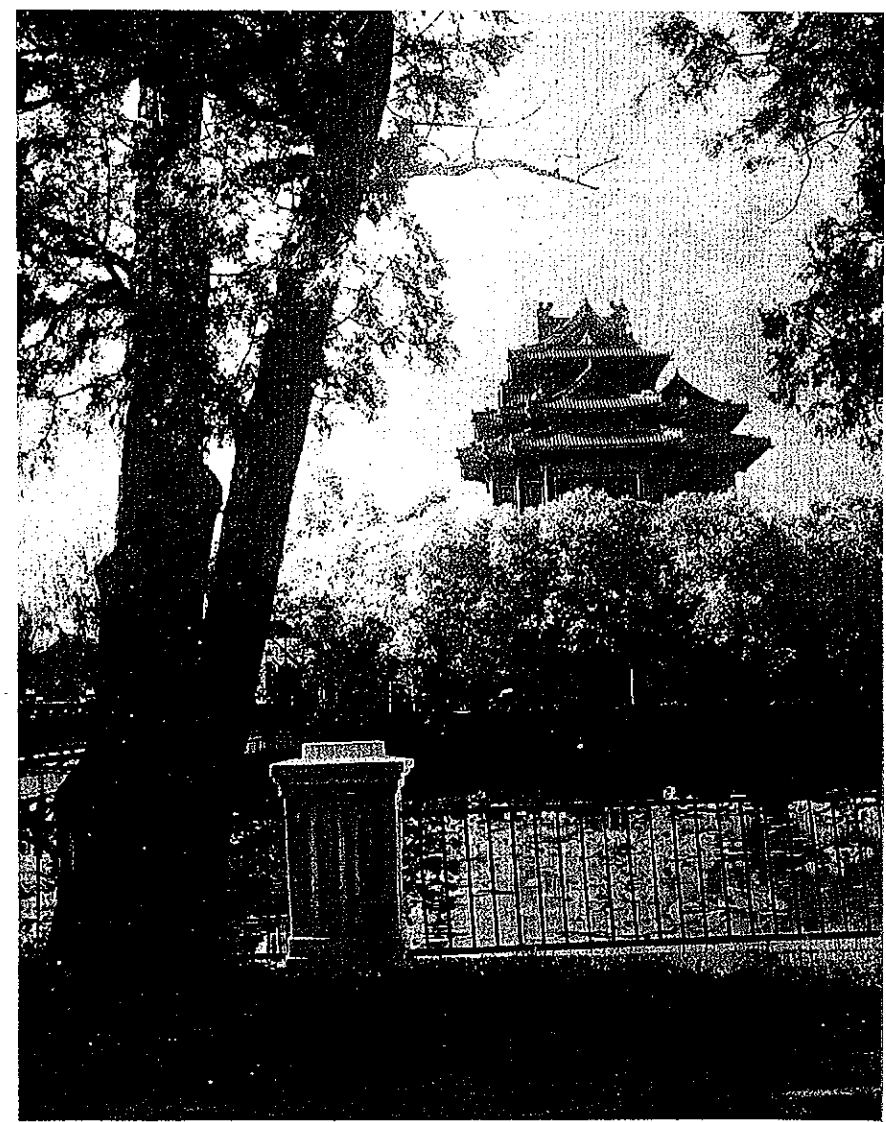
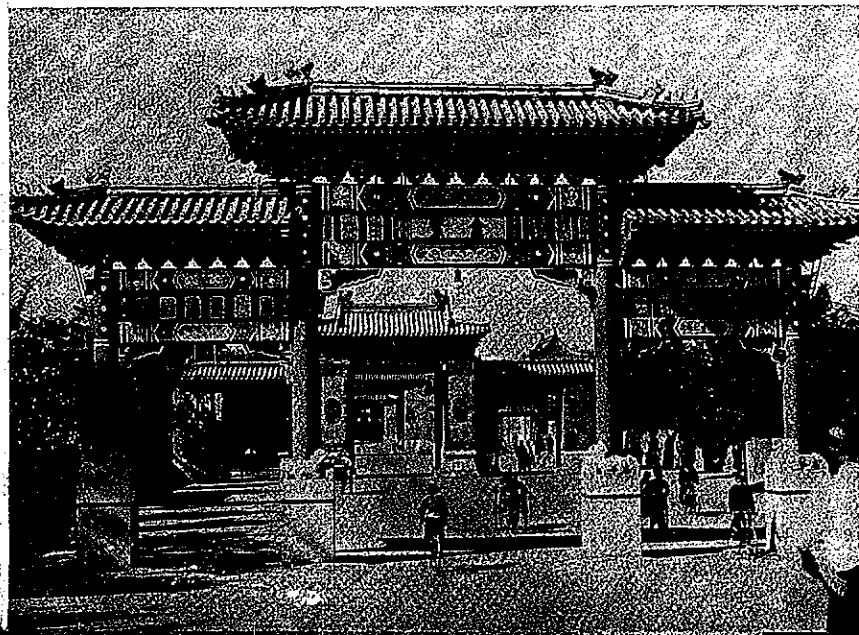


*Peking Panorama.*



*Camel trains passing city gates are frequent sights.*

*Gracefully constructed and beautifully painted arches or Pailou abound throughout the city.*



*One of the Corner Towers of the Forbidden City*

## PEKING

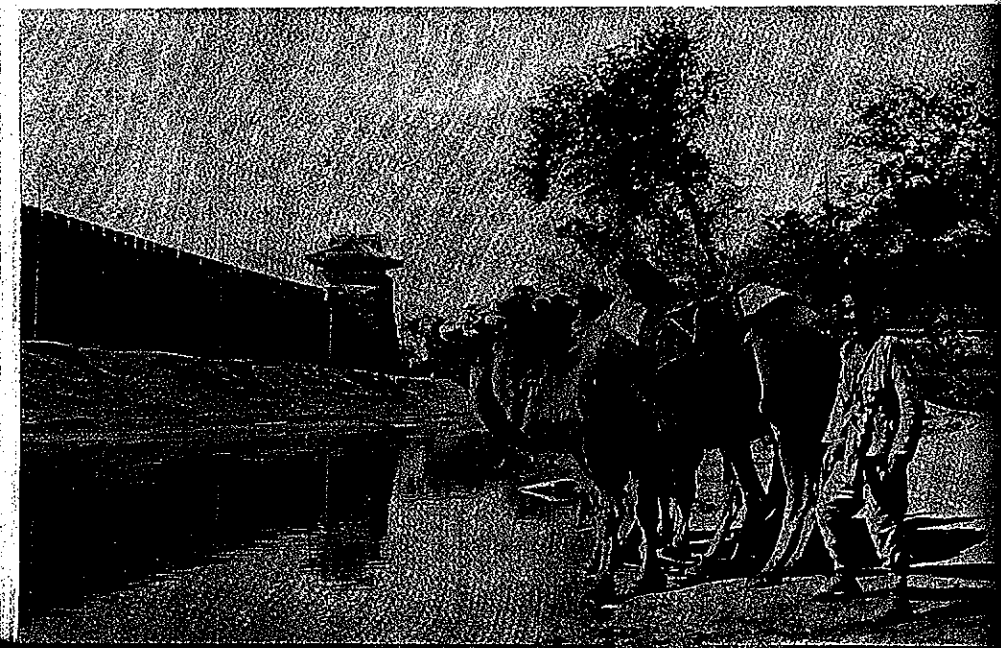
### A HISTORICAL INTRODUCTION

Peking is intimately linked up with the history of the past, and, like a China in miniature, she is permeated with historical incidents from the very outset. One can scarcely refrain from conjuring up classical allusions and even legends when one reflects on this often-times capital of China. With a record of over 4,500 years, her experiences have been many and various—thus endowing her with a rich and attractive personality.

In the very early days, the region where Peking is was the battle ground in which Emperor Huang-ti fought against Ch'ih-yu (about 2690 B.C.). Ch'ih-yu, according to the legend, was able to make fog to befuddle his opponent and, to overcome this difficulty, Huang-ti made a "south-pointing chariot" (compass) to orientate. In a later date, Peking was first known as Chi and in the Chow dynasty was the capital of the feudal holding of Yen of which the rulers assumed the title of marquis for 9 generations, of duke for 8 generations and of prince for 10. Prince Chao of Yen, in order to retrieve his fallen fortune, set about to humble himself by sweeping the ground before the approach of talented men, to make them rich presents and to build magnificent mansions to house them. Quite a number of talented men did come to Yen to assist in its administration and were able to make conquests. An altar, called Huang-chin-tai, was said to have been built at that time in the suburb.

*A Peking public park under a mantle of snow*

*The Moat which surrounds Peking City.*





During the Han dynasty the town was known as Yen, the former city Chi having been taken and destroyed by Emperor Ch'in Shih-huang-ti. It remained an obscure provincial town witnessing most of the time the fateful struggle between the Hans and the Hsiung-nu or Huns.

The city rapidly gained in importance under rulers of Turkish origin who controlled portions of north China after the fall of the Hans. When China was once again united under the T'ang Emperors, the city was named Yu-chow and later on Fan-yang and became the residence of a military governor general. An Lu-shan, a Turk by origin, while occupying this post, made the love of an imperial concubine, Yang Kuei-fei, as a stepping stone to further his imperialistic ambition which culminated in a redoubtable insurrection. The emperor, Ming-huang, was forced to flee to Szechuan, leaving his guilty concubine on the way to the tender mercy of his mutinous troops who put her to death by strangulation. An Lu-shan then assumed the title of Emperor of Ta Yen and called his residence in the eastern corner of the city Chienlung palace. His rebellion was ultimately put down by a T'ang general, Kuo Tzu-i, a popular figure of that period.

After the T'ang regime there followed five ephemeral dynasties whose authority did not extend to the whole of China and Yu-chow fell into the hands first of the various victorious generals and then of the Liaos or Kitan Tartars (915-1125). By the Liaos the old city of Yu-chow was destroyed but a new and larger city was built in its place. It was made a metropolis and was called Nan-ching (Southern Capital) to distinguish it from the other capitals in Manchuria. This name was later changed into Yen-ching. At that time the city had a wall of 36 *li* in circumference, 30 feet high and 15 feet wide and had eight gates. The imperial palace was at its south-west corner.

Chao K'uang-yin, the first emperor of the Sung dynasty (960-1280) in an effort to reclaim the northern regions to the imperial fold, personally led an expedition against Nan-ching as Peking was then called. After several encounters with the Liaos who suffered heavy losses, the Sung soldiery laid siege to the city. An engagement between the Liao and the Sung troops took place in the neighborhood of the River Kao-liang where the Sung army were completely routed by a flank attack conducted by the Liao forces. Chao K'uang-yin had to flee alone to Cho-chow and to steal a mule-cart there to make good his escape.

When the Liaos in turn were overthrown by the Chin or Nü-chen Tartars the city was renamed Chung-tu (Central Capital). It was enlarged by adding a new town to the old one. A new palace was built within the new enclosure and so was a summer palace with pleasure gardens beyond them, approximately on the site of the Pai-ta (White Dagoba) in the Pei-hai. The two cities forming a large rectangle 75 *li* or 25 miles in perimeter were pierced by 12 gates—each gate having three entrances, the central one for the exclusive use of the imperial equipage and the two side ones for the passage of ordinary traffic. When the city was being constructed, according to the local annals, laborers were arranged from Cho-chow up to Yen-ching in two rows to pass round baskets of earth. Each man held only one basket, the full ones to be passed in and empty ones to be handed out. "The city was thus built in no time". Fragments of this mud wall may still be seen near the Pai-yün-kuan temple, outside the Hsi-pien-men gate and in the neighborhood of Feng-tai.

The Chins were ever in bad blood with the Sung. In about the year 1124, the Chins wanted to get rid of the Sung in south China. For this purpose



they invited Genghis Khan to come to their assistance. The great Mongol khan did send his troops but after they had ousted the Sung, they betrayed their hosts and after 50 years of fighting, conquered the country for themselves and established the Yuan dynasty. Chung-tu, the capital, was taken only after serious fighting and "glorious slaughter". It was practically razed to the ground.

Kublai Khan, as the Yuan chronicle attests, once asked an official in attendance why the 200 lotus plants which he had caused to be planted had all died. His attendant replied that it was due to the frigidness of the soil and suggested that only the temperate Yen-ching was suitable to such a plant. The khan immediately wished to set a date for the removal of the capital but was counselled to defer his departure until proper accommodation should have been provided for the imperial court. There were, of course, other considerations in favor of Yen-ching being the capital. These were the vastness of its area, the fertility of its soil and the density and culture of its population. Besides, Yen-ching being more centrally located than Shang-ching, (the capital then) grain transportation would be greatly facilitated. It took four years to have the city rebuilt, and when that was done, the city was made the metropolis under the name, Ta-tu (or Great Capital). The imperial court, however, did not stay there all the year round but would spend the summer in the old capital when the green pasture was ready for the horse, returning back to the new capital when the grass began to wither.

The new city was built about three *li* from the north-east corner of the old Chung-tu. The city was a square of 60 *li* or 20 miles and had eleven gates. It was bounded on all sides by mud walls which had to be covered up with dry reeds every year in order to protect them from being washed away and

destroyed owing to the inclemency of the seasons. This practice was continued until about 1330 when reeds were no longer employed. Once a year laborers were commandeered to repair the walls with mud. In 1335 Chu Chang volunteered to face the city walls with bricks and flag stones at his own expense, but his offer was declined by the imperial court.

In 1351 it was ordered by an imperial edict to excavate a moat around the walls and to construct an additional gate to enclose each of the existing ones.

Chu Yüan-chang, the first Ming emperor, founded his dynasty in 1368, and made Nanking the national capital. The old capital was given the name of Peiping. It was first placed under the authority of a military governor, who had a command of 30,000 men. Later, it was put under the jurisdiction of the Shantung provincial government and still later it was created an independent province. Finally it was converted into the feudal holding of Prince Yen, who, by the way, subsequently became Emperor Yung-lo.

It was in the reign of Emperor Yung-lo (1403) that Peiping was made the northern capital, Peking, with detached palaces there. The imperial court divided its time between Nanking and Peking. Once returning from a sojourn in Peking, the emperor asked his officials if it was advisable to embark on a reconstruction scheme to convert Peking into the metropolis. Upon the officials' memorializing in affirmative, an edict was issued in 1421, in the 9th. moon, ordering that the principal city should be named Nanking and that Peking should henceforth be made the capital. In the 11th. moon of the same year, an imperial proclamation was issued notifying the nation of the removal of the capital to Peking.

The reason for the removal of the capital to the north, as given in a memorial to the throne, was as follows: "Your ministers consider that Peking being a stronghold by virtue of its being sheltered by mountains and rivers, having sweet water and fertile soil, and having a populace of great simplicity and production in abundance, is a land naturally endowed and is fit to be the capital of the Empire. Your Majesty has already made elaborate plans for transforming the city into a lasting abode for your imperial descendants for 10,000 generations to come, and has also made frequent trips to the spot. Peoples from the four seas have assembled there and have enjoyed peace and prosperity. Moreover, canals have been newly cut or dredged, grain transportation is increasing rapidly, merchants gather there for trade with superabundance of goods and treasures, and big timbers and other excellent materials have been collected. . . . To create a metropolis in Peking is but to abide by the dictate of Heaven and to follow the opinion of the populace and should therefore be carried out without delay."

In the construction of the Peking capital the imperial ancestral temples, altars, palaces, throne halls, city gates, etc., were modeled after those in Nanking but on a grander scale and more magnificent. It took three years (another version makes it 18 years) to complete the work, such preparation in the designing as well as in the collection of precious woods and other materials being required.

The city wall having been reduced to the length of 40 *li* in order to decrease the size of the city in the early part of the dynasty, its circumference was now retained. Instead of being built entirely of mud, it was now faced with bricks and stone. It was 35.5 feet high and 50 feet wide and had nine gates, three on the south side and two on each of the other sides. The city again underwent reconstruc-

tion in 1438, especially with reference to the building of towers over the gates, stone bridges, water-gates, and enlargement of the moats, etc. It was first estimated by the Board of Works that the job required the services of 180,000 men with a proportional amount of woods and other materials. The emperor sent an eunuch, Yuan An-tung, to supervise the construction, who utilized about 10,000 soldiers at the time undergoing training in Peking to be engaged in the work under double pay, and drew upon the materials already being stored in the imperial warehouses. The expenses were defrayed by the imperial treasury without calling upon the common people for contribution. "It was done within a year without the people ever realizing what had been going on". (But, to be exact, the work really took 27 months to complete).

In 1477, the throne was memorialized that while Nanking was constructed as the capital, an earthen rampart was made outside the city for the protection of the people and that similar precautions should be taken in Peking, as the necessity for it had been taught by the revolt in reign of Emperor Cheng-tung (1436-50) when the inroad of the rebels up to the city gates deprived the inhabitants of any shelter and cut them off from any retreat. It was further pointed out that as remains of the old mud wall of 120 *li* in circumference were still in existence, they could be repaired at a considerable saving. It was then thought by the court that the task was beyond the financial ability of the people. The same suggestion was made several times in the following reigns, but did not elicit any favorable response until 1553 when an edict was issued calling for an estimate of the work to be made.

It was reported after a survey that an outer wall of 70 *li* in length would be required, and the report being adopted, work proceeded apace. Though work had actually been carried on for four

months, Emperor Chia-ching was still apprehensive of the enormous cost involved and consulted with his prime minister, Yen Sung. Yen Sung personally inspected the work and reported to the throne that the southern side of the outer wall, 20 *li* in length, could be built first leaving the other sides to be attended to later when the financial condition of the country should be much improved. This suggestion was finally modified to cover the construction of an outer wall on all sides but in greatly reduced scale so that the total length of the wall would not exceed that on the south side as originally estimated. The suggestion being approved, the work continued until an outer wall of 28 *li* was completed. This new enclosure is what is now known as the Outer City.

The city as it stood in the Ming period was handed down to the Chings intact, who had practically not effected any changes whatever, excepting perhaps some minor repairs and some imitations by their own architects in the early days of the dynasty. The Peking that we see now is the Peking as elaborated by the great Ming builder. The only regret is that the city had twice been sacked at the hands of foreigners, the first time in 1860 and the second time in 1900.

Immense changes have been wrought since the inception of the Chinese Republic in 1911—changes in an intellectual way at least. We must not forget that in the imperial days, what was best worth seeing, for instance, the palaces in the forbidden city, was exclusively reserved to the use of members of the imperial household and a few of the privileged guests, and was rigorously forbidden to the common people. Now everything held sacred in those days has been thrown open to the public who may imagine themselves owners of the domain within their immediate survey by the payment of a small fee!

What strikes them most is perhaps the grandeur and majestic proportions of everything they see in Peking.

The success of the Nationalist party in dislodging the northern militarists brought about an eclipse of the ancient capital of Peking which had to relinquish its primary position to Nanking and to assume once again the appellation of Peiping (as it did in the early part of the Ming dynasty).

During the night of July 7, 1937, a clash occurred between Chinese and Japanese soldiers near the Marco Polo Bridge (Lukouchiao, see page 29), some twenty miles west of Peking. This incident precipitated the Sino-Japanese conflict.

On October 12, 1937, the Peiping Peace Preservation Commission decided to change the name of Peiping back to the former one of Peking.

The Provisional Government of the Republic of China was formally inaugurated on December 14, 1937, in Peking, and the city was officially proclaimed the capital of the new China.

Thus history repeats itself in Peking, as it does elsewhere. "Governments change, dynasties rise and fall but the motives which set them up or threw them down", says Juliet Bredon (in her book "Peking"), "are deep rooted in the structural character of the race and that character changes only by the slowest process of evolution. Shaped and tempered by the experiences of the past, it is only by a study of the past and its monuments that we may hope to have a sympathetic understanding of the soul of Peking."

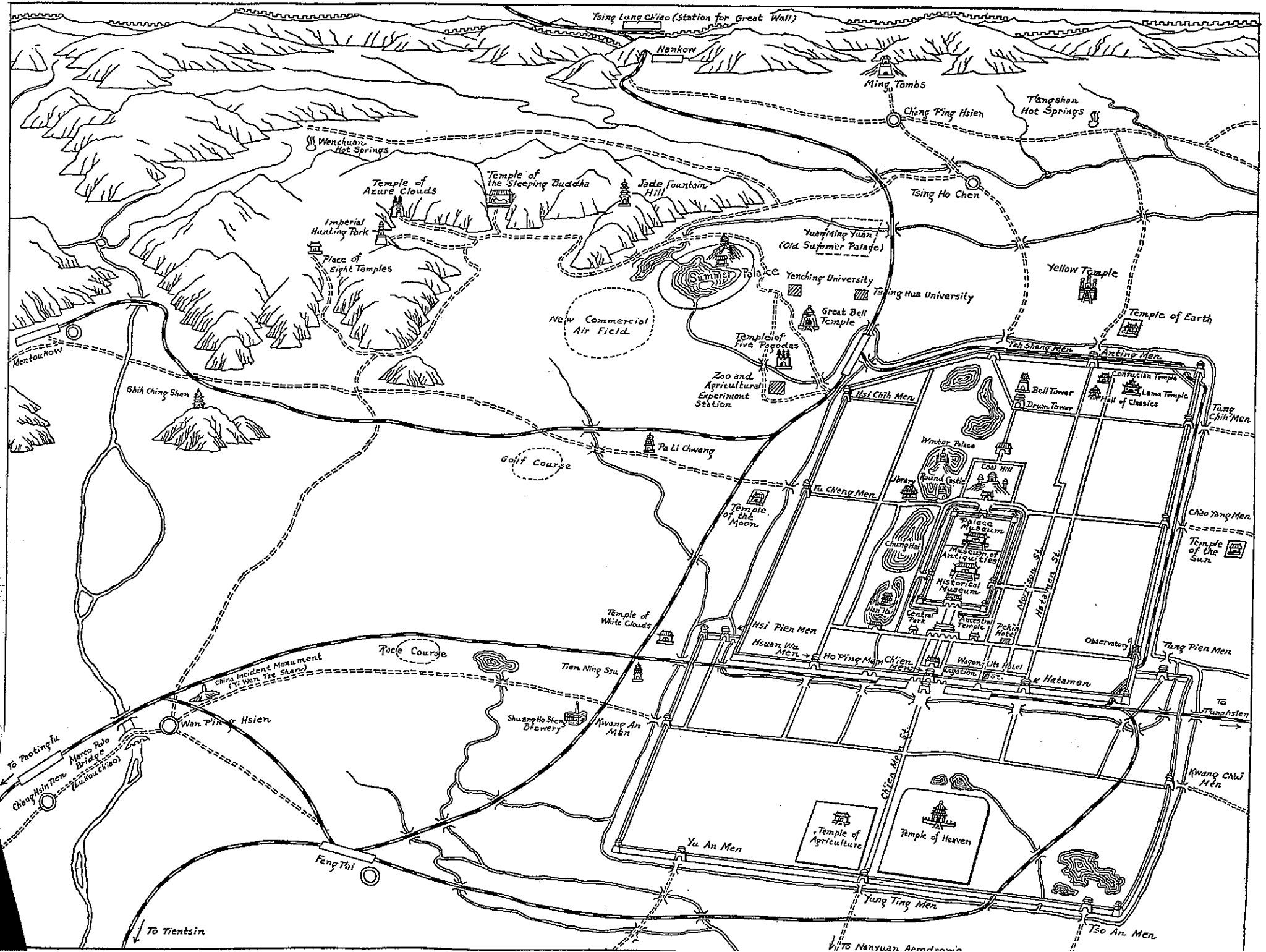
## The Municipality of Peking.

There are two classes of municipality in this country. The first class consists of municipalities with a population of a million or over, or in some cases with less than a million of population but notable on account of political importance. The second class consists of cities of less than a million population but over 300,000. Peking is a municipality of the first class. Under the mayor there are six Bureaux, viz.: the Bureau of Police, Bureau of Social Welfare, Bureau of Public Works, Bureau of Health, of Education and Bureau of Finance, each being in charge of a Director or Commissioner. The whole municipality is divided into three main Districts: (1) the North District which comprises what is generally known as the Inner or Tartar City, (2) the South District comprises the Outer or Chinese City, and (3) the Suburban District. Each of the three Districts is further divided into several Wards so as to facilitate administration.

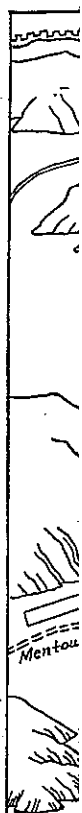
Geographically speaking, Peking is situated on Latitude  $39^{\circ}57'$  North, and on Longitude  $116^{\circ}29'$  East of Greenwich. The official time here is eight hours ahead of Greenwich Mean Time, though the real time is not quite that much ahead. From May 1, 1938, the Peking municipal organizations, as well as the Peking Central Broadcasting Station, follow the lead of the Japanese Military Headquarters and the Railway Administration and adopted Standard Time (Japan Time) as the official time in Peking. This time is exactly one hour ahead of former Peking Standard time. Many amusement places and shops have done likewise. Peking lies

in the northern part of the province of Hopei (which means "North of the River"), some eighty miles north-west from Tientsin. The municipality of Peking stretches from the slopes of the Western Hills to that celebrated spot, this side of Tunghsien, where Count Falichiao (see page 32) earned his fame and his title, and from beyond Yenching and Tsinghua Universities in the north to Nanyuan in the south. The unwieldy shape of the Peking municipal area suggests the hippopotamus *couchant*, with its snout snuffing the breezes of the Western Hills. This curiously shaped figure is bounded by Changping and Wanping on the north, Tahsing on the south, Wanping again on the west, and Tunghsien on the east. According to authentic information the municipal area covers about 240 square miles, with the Walled City of Peking at its heart. This Walled City is estimated to have an area of 23.88 square miles. From north to south the area measures 17 miles, and from west to east 25 miles, and within its limits, with the Walled City as nucleus, there are 1,849 villages, chiefly dependent for their livelihood on supplying Peking City with food. The measurements of the Walled City are: the length of the north wall of the Inner City 6.790 kilometres, that of the south wall 6.690 kilometres, that of the west wall 4.910 kilometres and that of the east wall 5.330 kilometres. Converting these into miles, and allowing for some irregularities, we get an area of 13.32 square miles. For the Outer City, working from a scale map on the basis of the preceding measurements, we get a length of 5.27 miles and a breadth of 201 miles, giving an area of 10.56 square miles, making with the area of the Inner City a total of 23.88 square miles. Within the Walled City there are 3,284 streets, lanes and hutings, and many of them are cleaned up now and then. The total population of the Municipality is about one million and a half of whom two-thirds are males and one-third, females. Taking the area

# Bird's Eye View of Peking and Environs.



of the Municipality as 240 square miles, this works out at 6,000 to the square mile. This may be compared with the population of the Administrative County of London, sometimes called Inner or Lesser London, which has an area of 116 square miles, and has a population of 4,400,000 or 40,000 to the square mile (roughly in each case). When we turn to the Walled City, however, we are met with curious figures. According to official returns, the number of residents within the Walls is 1,026,776. This would give us 43,000 to the square mile, which makes the Walled City of Peking a more densely populated area than the Administrative County of London. In the above statistics the Diplomatic Quarter and its inhabitants are left out, though its area is included in the total area of the Municipality. However, neither area nor population of the said Quarter is large enough, numerically, to make any appreciable difference, statistically. Peking is endowed with a most healthful climate. It is neither too wet nor too dry. During the hottest spell of Summer the average temperature is 86°.0 F while during the coldest days in the Winter the mercury fluctuates between 10°.5 F and 38°.8 F.



## *Points of Interest.*

In this chapter only points of common interest to general sightseers are described. Places of particular importance deserving attention of specific visitors will be delineated in some later chapters. Thus, for instance, descriptions of Universities and Library, are given under the heading of "Educational and Cultural Institutions," and that of the Salvation Army, under the heading of "Religious organizations".

### *Outer City (Chinese City)*

Temple of Heaven (天壇 *T'ien T'an*). This is the most beautiful and important place to be visited in the Outer City. It is situated near the south city wall, about two miles distant from the Inner City. The Temple grounds are enclosed by three walls. Passing through the western gate to the right is a court containing the *Hall of Abstinence* and an attractive bell tower. The cedars flanking the avenue from the gate to the temples are nearly a thousand years old.

The *Altar of Heaven* is built of white marble beautifully carved and arranged in three terraces. The entire structure is laid out in multiples of nine. Here the Emperor made obeisance to the only superior he acknowledged—Heaven. Near the altar is the furnace of green tiles where the oxen were roasted. North of the altar is the *Temple of the Imperial Tablets*. It has a blue tiled roof and a gilded dome as has the Temple of Heaven. It rests on a foundation of white marble with four flights of

steps leading up to it. The spirit path in the centre of the steps with its deeply carved Heavenly Dragon is considered one of the finest in the City. Here the sacred tablets were kept. The largest and most noted temple in this enclosure is called the *Temple of the Happy Year* and is considered the finest example of Chinese religious architecture. It was rebuilt after it was destroyed in 1889 exactly as it stood before. Logs were imported from Oregon to fulfil the requirements for the supporting columns. Four of them are exquisitely lacquered and support the upper roof. The roof is in three sections in a pagoda-like arrangement, and the two lower sections are supported by 12 columns painted red. There are no images in this Temple—only a throne screen and the shrines for the tablets of nine Emperors. Towards the east are the nine boulders carved with clouds that were used by the Emperor Yü to stop up the holes in the sky during a deluge, as the legend goes.

The Temple of Agriculture, (先農壇 *Hsien Nung T'an*), is situated across the wide thoroughfare directly opposite to the Temple of Heaven. The altar here is square to represent the earth and once a year the Emperor came to worship *Shen Nung*, a prehistoric emperor to whom the altar is dedicated. He was known as the first farmer of China. Not much remains of the magnificence of the former grounds. Four grey granite stones are sculptured with dragons of the clouds, and two stones are carved to represent rivers at the bottom of which little places are carved out to hold water during the sacrifice. The temples in this enclosure have black roofs.

Between the Temples of Heaven and Agriculture are the execution grounds used at the present time. At a short distance, west of the Temple of Agriculture, is the Model Prison which is regarded as an up-to-date jail in Peking.

*Ch'ien Men Street* (前門大街 *Ch'ien Men Ta Chieh*). This is the biggest street in the Outer City. The great *Ch'ien Men Tower* which was burnt down during the Boxer rebellion and rebuilt by the Germans, stands on the north end of this street. In front of the Tower is the *Ch'ien Men Bridge* spanning the moat of the Inner City. A little further south is the five-arched *p'ailou* reconstructed in August 1935 by the Commission for the Rehabilitation of Historic Buildings in Peking. The pillars of the reconstructed *p'ailou* are of reinforced concrete instead of wood as were those of the original structure, while the other parts as well as the painting are exactly the same as the old ones. At the two sides of the *Ch'ien Men tower* are the railway stations: the East Station is the starting point of the Peking-Mukden line while the West Station, that of the Peking-Hankow line.

On about halfway on *Ch'ien Men Street* is the amusement quarter and markets for the poor known as *T'ien Ch'iao* (天橋) (Bridge of Heaven) where one can see a cluster of small theatres. Things considered absolutely worthless by the foreigners are bartered for by the natives there.

### *Inner City (Tartar City)*

Within this City there are several important streets: the one leading from *Hata Men* to *Pei Hsin Chiao* where the Lama Temple is located is the east thoroughfare, the other leading from *Shunchih Men* to a part of the North city wall known as *Hsin Chieh K'ou* is the west thoroughfare. The third thoroughfare connects the *Hata Men Street* with *Shunchih Men Street* at *Tung Tan P'ailou* and *Hsi Tan P'ailou*, is divided into two sections known as *Tung Ch'ang An Chieh*, and *Hsi Ch'ang An Chieh*. Among other principal roads, finely constructed, within this city are, besides Legation Street, the Morrison Street (*Wang Fu Ching Ta*



*Chieh*), *Tung An Men Street*, *Hsi An Men Street*, *Fu Yu Chieh* and *Hsin Hua Chieh*.

**Observatory** (觀象台 *Kuan Hsiang Tai*). About a mile east of Hata Men on the East City Wall is the historic Observatory which is regarded as one of the oldest landmarks of China. It contains wonderful ancient astronomical instruments constructed entirely of fine bronze and covered with beautiful dragons. The Observatory was built in the reign of Emperor Kang Hsi (1660 A.D.) and all the instruments were then considered the most up-to-date and scientific ones in the world. From the Observatory can be seen the site of the Old Examination Halls.

**Drum Tower** (鼓樓 *Ku Lou*), built 1272 A.D. on the present site, is one of the oldest buildings in Peking. Three drums now stand in the hall at the top of the tower. They announced daily at 9 p.m. the rest hour by 108 drum strokes when in use. It is 130 feet high and affords a superb view of the city. This tower is now used to house an Institute for Mass Education purposes.

**Bell Tower** (鐘樓 *Chung Lou*). Situated about 1,000 yards north of the Drum Tower, this is another old structure of Peking. It is about 100 feet high and contains one of five great bells cast for Emperor Yung Lo. The bell weighs about 120,000 lbs., is 18 feet high and 10 feet wide at its greatest circumference. The wall of the bell is nine inches thick. The tower which was repaired during the 18th century is now open to the public as a cinema house.

**Lama Temple** (雍和宮 *Yung Ho Kung*) is located at the north end of Hata Men Street, near the north wall of the Inner City. It is the most important Lama temple here, connected with the Great Lamaserai of the Mongol branch of the Buddhist religion, and has in residence above 1,500 lamas divid-

ed into four classes. This Temple was formerly the palace of the son of Emperor K'ang Hsi who became the Emperor Yung Cheng. It is also the birthplace of his son, the Emperor Ch'ien Lung. On the latter ascending the throne and becoming a great admirer of Buddhism, he presented this palace to the Lamas. It is supposed to be the official residence of the Living Buddha although he does not reside there. The stone lions in the first courtyard are remarkable examples of carving. The large incense burner in another courtyard is one of the finest in the city. The hippopotami and their guards are interesting. The principal object of interest, however, is the great Buddha made from the trunk of a single tree. It stands 60 feet high. The upper rooms and the enormous prayer wheel are not open to the public.

**Confucius Temple** (孔廟 *K'ung Miao*). This is dedicated to Confucius, the Chinese Sage, who was born about 500 B.C. Entering the Temple there are, besides a number of monumental tablets, nine stone drums about three feet high with ancient Chinese characters inscribed upon them. These are relics of the Chou dynasty (1122-255 B.C.). The cypress trees are centuries old, planted by a teacher of the Mongol era. In the temple is the tablet of Confucius, there being no idols of any kind. Many other handsome tablets presented by various emperors in praise of the Sage are along the eaves.

**Hall of Classics** (國子監 *Kuo Tze Chien*), which was erected by Emperor Ch'ien Lung, is situated to the west of the Confucius Temple. The main pavilion is rectangular, double eaved and tiled with Imperial yellow tiles. The courts are principally paved marble, having a light carved balustrade, beyond which a moat encircles the whole. The complete texts of the "Four Books" and "Five Classics" are to be found on the stone steps along the main courtyard. This precaution is taken against the

possibility of these ancient volumes being destroyed as happened once in the history of this country, i.e., in the reign of Emperor Chin Shih Huang.

Temple of Emperors and Kings (帝王廟 *Ti Wang Miao*), was erected during the Ming Dynasty and is on the avenue leading to the West Gate (*P'ingtse Men*) of the Inner City near Central Hospital. It contains tablets of most monarchs of China from remote ages. All rulers were admitted except those killed, and those who lost their kingdoms or were oppressive rulers. Manchus even admitted Tartar rulers. There are nearly 300 tablets in the temple. This Temple is now used as a campus of the municipal girl school.

Bottle Pagoda (白塔寺 *Pai T'a Ssu*), is situated inside *P'ingtse Men* and near the Temple of Emperors and Kings. Built in 1084, Chin dynasty, this Pagoda was dedicated to the Buddha of Wisdom. At one time the Pagoda was adorned with wonderful jewels and hung with hundreds of votive lamps. It is 270 feet high and a sister to the dagoba at Pei Hai.

Central Park (中央公園 *Chung Yang Kung Yuan*), contains the Altar of Harvests. Only reigning sovereigns sacrificed here. The beautiful marble arch originally erected to the memory of Baron von Kettler, killed by "Boxers" on the Hata Men Street opposite the Lockhart Hall, but removed to the present site after the Great War against Germany, is particularly interesting. Many restaurants and tea gardens are to be found here, also rock gardens more interesting to the Chinese than to the average foreigner. It is a popular place for a Summer stroll. Many beautifully clad Chinese women may be seen taking tea or strolling along the avenues.

Imperial Ancestral Temple, (太廟 *T'ai Miao*), is another park located on the same road as the Central Park. In fact, the two parks are only se-

parated by the front entrance of the Imperial City which is called the *T'ien An Men*. The main hall of this Temple is magnificent in which tablets of all the emperors and empresses of the *Ching* (or Manchu) dynasty are displayed. On the old cypress trees, there are numerous big nests built by a long-billed and long-legged bird called "grey stork". Such birds can be seen nowhere in Peking, but in this park.

### *Diplomatic Quarter.*

The Diplomatic Quarter in Peking was formally established in 1901 by virtue of Annex 14 to the Final Protocol for the settlement of the disturbances of 1900, signed on September 7th, 1901, by the representatives of Germany, Austria, Belgium, Spain, United States, France, Great Britain, Italy, Japan, Netherlands and Russia. According to the said Protocol the Chinese Government admitted that the quarter then occupied by the Legations should be considered as a quarter specially reserved for their usage, placed under their exclusive police where Chinese would not have the right to live, and which might be put into a state of defense, and that the possession of the land within the limits of this quarter was regarded as having being conceded to the Legations, Maritime Customs, associations and private individuals concerned, while the glacis, roads, sidewalks, gutters, bridges, drains, trees, and other constructions for public utility, were conceded to belong to the Diplomatic Quarter as a common possession.

The buildings and grounds of the Embassies and Legations owning compounds are interesting and beautiful. Each Embassy or Legation has its own style of architecture and decorative plan for the gardens.

The American Embassy is the first one starting east on the Legation Street from Ch'ien Men.

A separate section near the Water Gate contains the commercial, military and naval attaches and the student-interpreters' quarters.

Next to the American Embassy is the Netherlands Legation (Legation Des Bays - Bas). The large homes in this Legation are most comfortable and the grounds are very charming.

Across from the Netherlands and on the other side of the street is the U.S.S.R. Embassy Compound. It is actually the oldest foreign-owned property in the Legation Section, having been owned by Russia two hundred years ago.

Turning North at Canal du Jade Street on the left hand side of the street is the British Embassy, the oldest one in Peking. Part of the original wall is preserved with its bullet holes and large black letters are painted upon it "Lest We Forget."

There is a beautiful *P'ailou* of the palace of Duke Liang in this compound, forming the entrance to the residence of the Ambassador.

Japanese Embassy. Across the street from the British Embassy is the Japanese Embassy, with its impressive stone lions in front.

Returning South on Canal du Jade at the corner of Legation Street is the Wagons-Lits Hotel.

The Spanish Legation is across from the Wagons-Lits on Legation Street. It has the only Chinese gate on this Street.

The French Embassy is on the same side of the street as the Spanish Legation and a few doors down. The French Embassy has one of the largest compounds and contains some beautiful palaces of French architecture.

Across the street from the French Embassy is the Peking Office of the German Embassy. The Monument in memory of Baron Kettler, German Minister, killed by Boxers in 1900, is in the garden, while

opposite to it a stone with a bronze tablet recalls the members of the Embassy who gave their life during the great war. The Embassy itself was shifted to Nanking on September 14th, 1935.

On Marco Polo Street turning north at Legation Street is the Peking Club.

The Portuguese Legation is at No. 41 Rue du Club just off Marce Polo Street and on the street next to the Peking Club.

The Italian Embassy is a little farther down and across the street.

The ex-Austrian Legation is across the intersection and on the same side as the Club. The chapel containing the body of Commander Thomann and a number of bluejackets who were killed by the "Boxers", is in this compound. The main entrance is on Rue Hart.

A number of very good foreign shops are on Marco Polo Street. All the foreign Banks are located in the Diplomatic Quarter and not a few foreign firms can be found in the same quarter too.

The Belgian Embassy. In the east section of the Legation Street on the right hand side is the Belgian Embassy. The main building in this compound is a copy of one of the villas of the late King Leopold in Brussels.

The Danish Legation is situated at No. 2, Rue Hart in a house rented from the Maritime Customs.

The Brazilian Legation is at 32b Ch'un Shu Hutung, South of Tung Ssu P'ailou.

### *Imperial City.*

With the exception of the South wall, which still remains there with *T'ien An Men* gate in the

centre, all the Imperial City walls are no longer in existence. The East wall together with the *Tung An Men gate* was demolished by order of the local authorities for the sake of facilitating traffic. While the North and West walls were also demolished, the two gates in these walls, i.e., the *Ti An Men* and *Hsi An Men* are left to stand as they were before. The main streets in the Imperial City are: *Nan Ch'ih Tze*, *Pei Ch'ih Tze*, *Ching Shan Ch'ien Chieh*, *Pei Ch'ang Chieh* and *Nan Ch'ang Chieh*. These streets which are in connection with one another, form, therefore, one single street running parallel to the east, north and west walls of the Forbidden City.

The Winter Palace is the most interesting part within this City. The Palace and grounds comprise the three lakes, known as *Pei Hai*, *Nan Hai* and *Chung Hai*.

*Pei Hai*, (北海) *the North Lake*, contains on its southern side the Winter Palace and the famous White Dagoba, which was built on a hill near the entrance in 1651 A.D., namely the eighth year of Emperor Shun Chih. It was built at the suggestion of a visiting Tibetan Lama, whose name was Laomohan. He sent a memorial to Emperor Shun Chih saying that to build a Lama Temple on the highest peak in Peking would safeguard the welfare of the country and the stability of the imperial capital. The Emperor was delighted and immediately accepted the proposal. The Dagoba is built in five sections symbolizing the "Five Elements." The Lamaistic Buddha in the temple immediately in front of the Dagoba is called "Yamidak" in Tibetan, which means "the highest Buddha among all Buddhas." The said Dagoba, which is now commonly referred to as the "peppermint dagoba," was last renovated in November, 1933, by order of the local authorities. Across the lake on the northern shore are the *Five Dragon Tea Houses*, the *Little Western Heaven*

*Temple*, and the *Nine Dragon Screen*, the last one being said to be the most beautiful thing left intact in Peking. Many other temples dot the grounds. Famous among these is the *Temple of Silk Worms* with the old mulberry grove where the silk worms fed.

*Nan Hai*, (南海) *the South Lake*, contains the palaces, rock gardens and open air theatre beloved by the old Empress Dowager. In one of the palaces, i.e. that on the pretty island, the young Emperor Kuang Hsu was a prisoner and there he died. The grounds are beautiful in this section, containing many of the favorite walks of the "Old Buddha", the Empress Dowager herself. Her boat house still contains some of the clumsy old barges that she enjoyed riding in on the lakes. Many of the houses in *Nan Hai* are now used as offices by certain institutions of art and culture. The frozen lake of *Nan Hai* makes an excellent skating rink during the winter.

*Chung Hai*, (中海) *the Middle Lake*, which is located between *Pei Hai* and *Nan Hai*, contains the foreign built palaces which President Yuan Shih-k'ai used for his quarters and general reception rooms. They are said to have been built by the Empress Dowager to be used when she gave audience to foreigners in order that her own palaces be not desecrated by the "barbarians." The Open Air Public Swimming Pool can be found in this section of the Palace ground. Inside the northern entrance of *Chung Hai* (*the Fu Hua Men*) is the famous *Hall of Purple Light*, or *Tze Kuang Ko*, where was held the audience in which envoys of Foreign Powers were first received by the Emperor of China, i.e., on the 29th of June, 1873.

*Wan Shan Tien*, (萬善殿) *The Temple of Ten Thousand Mercies*, is situated on the east shore of the *Chung Hai* and is more easily approached from *Nan Ch'ang Chieh* through the *Hsi Yuan Men*. Once

inside this entrance the visitor turns to the right and follows parallel with the side of the lake, though cut off from a view of the lake by a low line of artificial hill, for some distance until reaching a large building formerly used for harbouring the Imperial house-boats. Turning through the Wan Shan Men into the main courtyard one confronts with a fine incense brazier at the foot of a short flight of steps. The steps lead up to the terrace of the main hall which is one of the finest in the city, in a particularly good state of preservation. In this hall there are shrines arranged in a line of three, a main shrine with a minor one on each side, the whole very heavily gilded, and flanked by two long lines of the Eighteen Lo-han, each line of nine seen against a background of sky and cloud. Passing behind the main shrines and turning round one notices another minor shrine again backed by fine fresco work. A short corridor brings the visitor to a circular hall largely occupied by a miniature pagoda, formerly decorated with, it is said, a thousand bronze Buddhas. Both to the east and to the west of the main line that one follows are side pavilions devoted to minor deities. In the northwestern courtyard are two small rooms devoted each to twelve deities presiding over air, land and sea. Prominent amongst them are the God of Thunder with his Hammer and Thunderbolt and the Goddess of Lightning with a mirror in each hand used for flashing the lightning down on to the earth, a mythological premonition of the heliograph. To the south of these pavilions are several fine shrines, including one of the God of War (*Kwan Ti*) in a good state of preservation, and one of the Eight-Handed Goddess of Mercy, whose head is fourfaced. Passing from this side hall into the main courtyard one notices two of the finest maiden-hair or ginko trees to be seen within many miles, one on each side of the main building. Returning to the avenue of approach to the temple one passes along to the gate-

way at the west end leading down by steps to the waterside, crosses by the temporary bridge to the island and finds himself in a little *ting-*rh** serving to house a fine stone tablet with inscriptions by Ch'ien Lung. This secluded spot is one of the famous "Eight Peking Scenes."

Round Castle, (圓城 *T'uan Ch'eng*). On the eastern end of the marble bridge just at the entrance of Pei Hai is this round fortress like structure with crenulated walls, once the palace of Kublai Khan of the Yuan dynasty. Within the walls, are lovely old trees, rockeries, pavilions, and a building well preserved. The celebrated white jade buddha is in an ante-chamber in the main building. A large jade bowl in the court is also a lovely thing.

Coal Hill, (景山 *Ching Shan*) or (煤山 *Mei Shan*), situated to the north of the Forbidden City in a small park-like enclosure, is an artificial mound 210 feet high. It dates back to the Yuan dynasty (1280-1367 A. D.). It is generally believed that large quantities of coal were buried beneath the surface as a preparation for any future troublous times should they occur during the very cold winter. There are five grand pavilions on the top. The middle one is 116 feet high, the next ones are 71 feet each and the two extreme ones are only 45 feet each. On the eastern slope of the hill there still stands an old locust tree upon which the last Ming sovereign, Emperor Ch'ung Chen, hanged himself when Peking fell to the rebels. His faithful eunuch, Wang Ch'eng-en, did likewise. On the northern part of this hill stands a grand ancestral temple in which all portraits of Ch'ing dynasty emperors and empresses are exhibited upon the frames. Tourists would find it advisable to begin Peking sight-seeing with a visit to the summit of the Coal Hill where they would obtain an idea of the entire city and the inside of the Forbidden City.

**Ta Kao Tien** (大高殿 *Ta Kao Tien*) This, situated a short distance to the west of the Coal Hill, is a temple of the God of Rain. It was here that the Imperial Family offered prayers in time of drought. The building is now used as a Library of the Palace Museum and contains valuable collections of documents formerly archived in the Offices of Cabinet Ministers. In the back hall of the *Ta Kao Tien* one can find official archives transferred from the Councillors of the State (*Chun Chi Ch'u*). These documents dating back to the reign of Emperor Yung Cheng, form an invaluable source of material for the study of China's modern history.

### **Forbidden City**

The Forbidden City (紫禁城 *Tze Chin Cheng*), which was built in the early years of the Ming dynasty, is considered as one of China's architectural wonders. Looking down from the Coal Hill on the north, one is fascinated by the group of finely proportioned buildings with their gracefully curving yellow-tiled roofs, the historial red walls broken here and there by impressive gateways as well as magnificent corner towers reflected in the moat below, over all of which hangs an atmosphere of mystery and power. The vast courts, the noble lines of the edifices, and the splendour of the surrounding buildings tend to give a sense of spaciousness and serenity; and when combined with the enchanting beauty and dignified simplicity of the whole mass, it reveals the achievements of Chinese landscaping and building art. Originally this City was divided into the inner and outer courts, and was planned by Emperor Yung Lo in the 15th century. The southern section, or the outer courts, consists of the throne rooms, the banquet hall, exhibition halls and spacious paved courts with tiers of marble steps leading to the magnificent yellow tiled buildings. Among

the most important buildings are the *T'ai Ho Tien*, *Chung Ho Tien* and *Pao Ho Tien*, where, in the old days, state functions with great pomp and ceremony were held. The northern section, or the inner courts, is divided into five parts. In the central part there are halls which were used for ordinary audiences, and for ritualistic ceremonies. On the east and west sides are residential palaces of the emperor, the empress and palace ladies and also the emperor's study. Beyond the east side is the palace where Emperor Ch'ien Lung lived after he had abdicated the throne in favour of his son—Chia Ch'ing. These palaces and halls are now used to house the National Palace Museum, the *Ku Wu Ch'en Lieh So* and the *Li Shih Po Wu Kuan*.

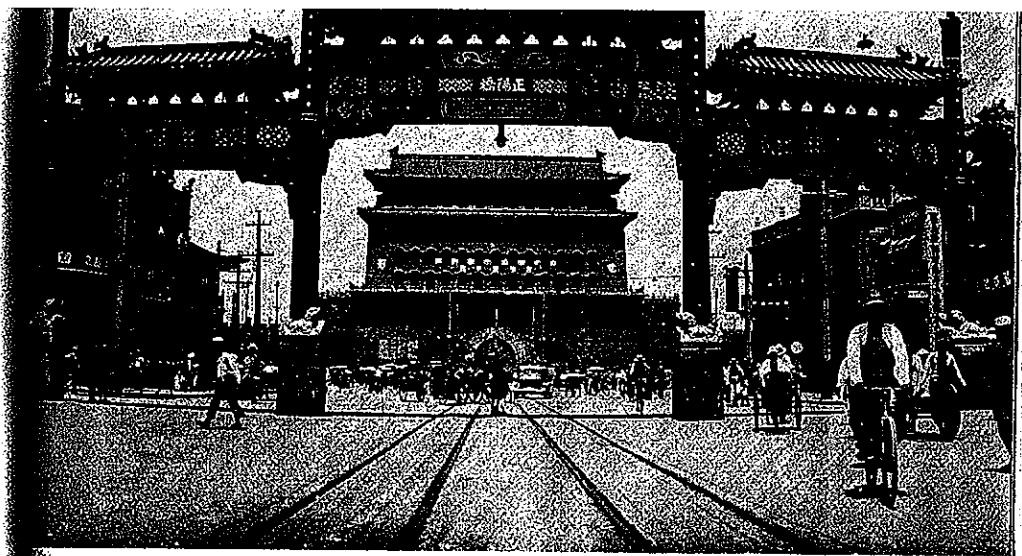
National Palace Museum, (故宫博物院 *Ku Kung Po Wu Yuan*). This occupies the northern section, or inner-courts, of the Forbidden City. The central halls which were used in old days for ordinary audiences, as described in the foregoing paragraph, are now used as exhibition rooms for antique objects, famous paintings, and rare pieces of porcelain. The four big halls on the inner eastern part have been turned into exhibition halls for porcelains, bronzes, paintings and scrolls. In the inner western part the old clocks and furniture of different descriptions are exhibited. The palace where Emperor Ch'en Lung lived after his abdication of the throne in favour of his son is now used as exhibition rooms for historical objects and some articles in connection with Chinese drama. The residential palace of empresses-dowager of different periods, known as *Tzu Ning Kung*, is also a place that deserves visiting. Buildings in this palace have been repaired with funds kindly donated by an American friend of the Museum. The *Shen Wu Men* Gate-tower and the Corner-towers are also open to the public. In the Gate-tower all royal insignia including sedan chairs and wedding sedan chairs used by empresses of



Kuang Hsü and Hsüan T'ung are exhibited. The special style of roofing of the Corner-towers adds great beauty to the Forbidden City walls.

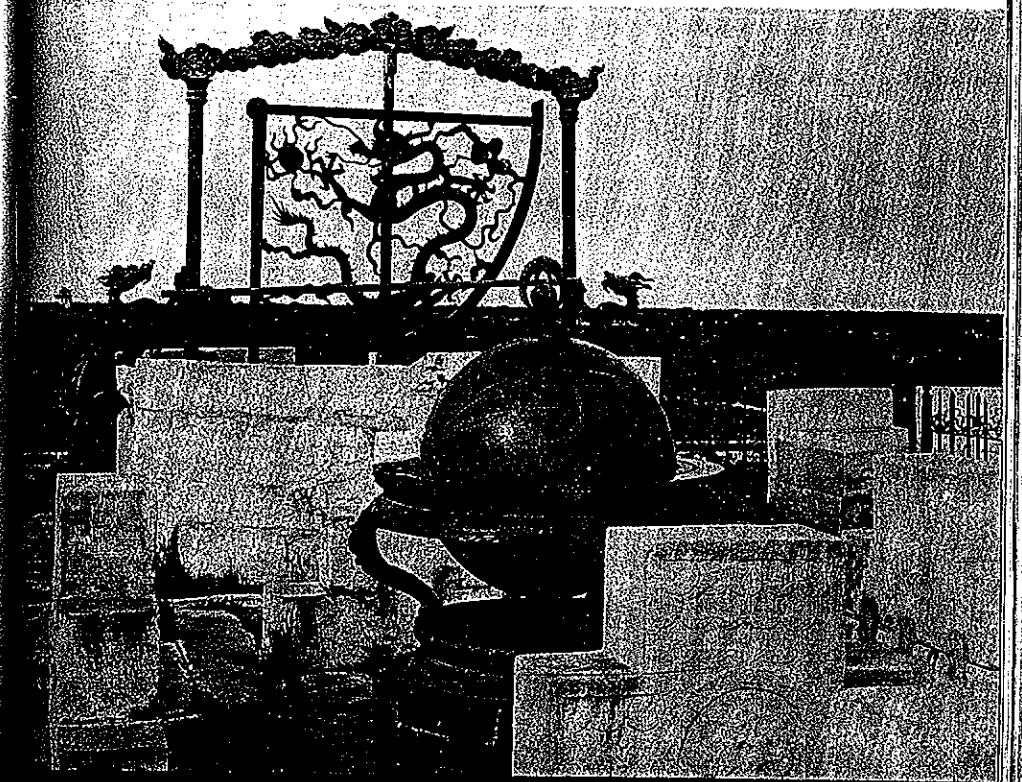
Ku Wu Ch'en Lieh So (古物陳列所 *Museum of Ancient Objects*). The three grand throne rooms in the southern section, or outer courts, of the Forbidden City serve as principal exhibition rooms of this Museum. In the *T'ai Ho Tien* ancient bronzes, cloisonne, lacquer wares, embroideries and *K'ossu* articles are exhibited. Articles displayed in *Chung Ho Tien* comprise cloisonne pagodas, buddhas, antique musical instruments, carved hardwood cabinets, etc. What are being exhibited in *Pao Ho Tien* are lacquered furniture, paintings, carved screens and scrolls. Besides these grand halls there are a few rooms of interest in this section. *Wu Ying Tien* which was built during the Ch'ing dynasty as one of the ceremonial halls is now used as the exhibition room for old bronzes, fine porcelains and many other valuable objects of art. *Wen Hua Tien* was also a ceremonial hall for the special official occasions in Spring and Autumn. It is used as an exhibition hall for paintings from Ming and Ch'ing dynasties and enamels of different descriptions. At the West of *Wu Ying Tien* is the *Yu Te T'ang*, bathroom of Hsiang Fei, the Fragrant Lady of Emperor Ch'ien Lung. The portrait of this famous imperial concubine and some jade buddhas are being exhibited in this hall. There are three entrances to this Museum, i.e., the east by name of *Tung Hua Men*, the west, *Hsi Hua Men*, and the south, *Wu Men*.

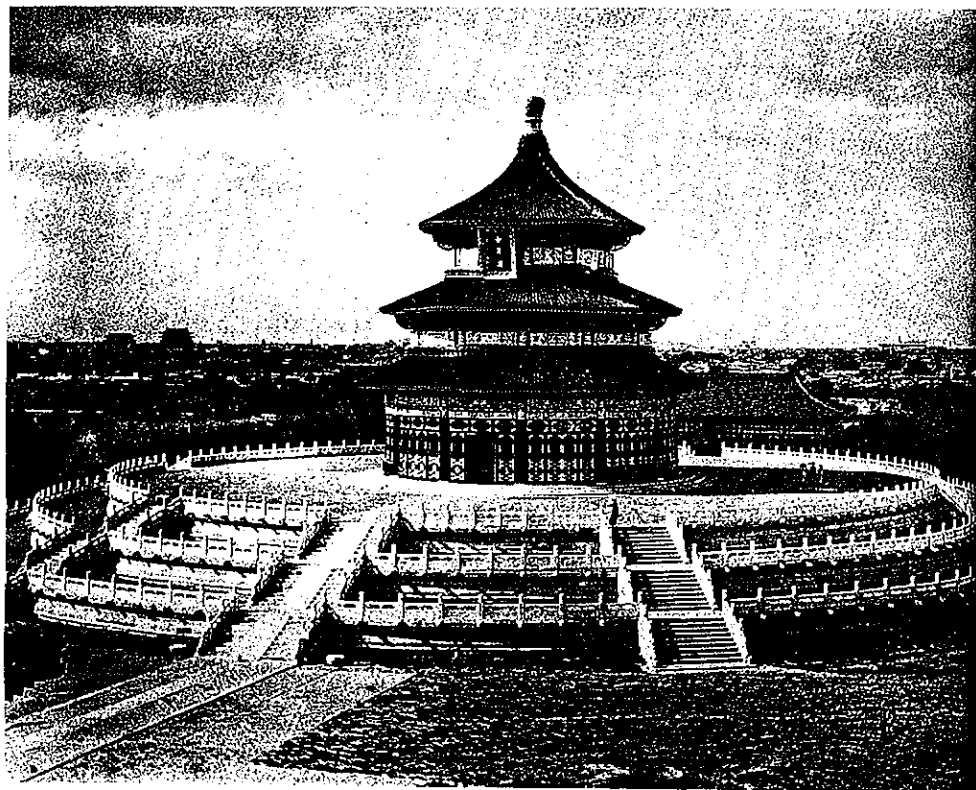
Li Shih Po Wu Kuan (歷史博物館 *Historical Museum*). This only occupies a very small part of the Forbidden City. In fact, it is merely housed by the pavilion over the south gate—*Wu Men*—directly in front of the three grand throne halls. A collection of numerous articles of historic importance are on display here. Visitors will find these articles of great value in the study of China's history.



*The Chien Men Street.*

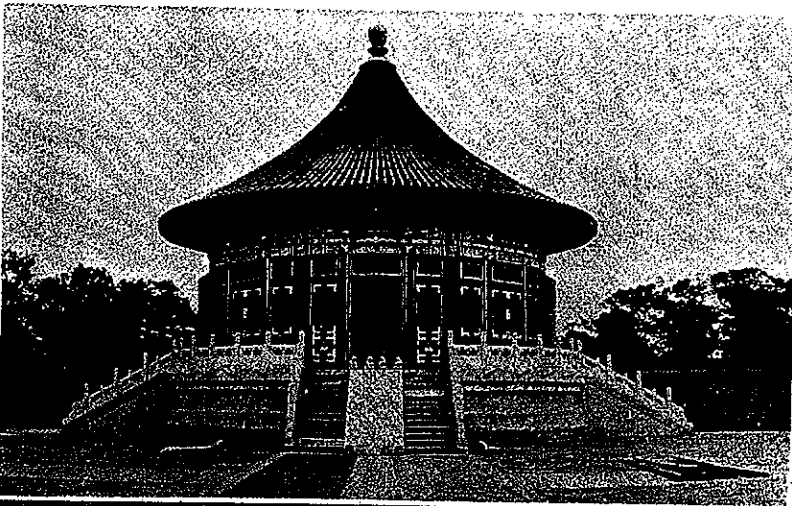
*Bronze Instruments at the Observatory on the East City Wall.*





*The Temple of the Happy Year.*

*The Hall of Abstinence.*

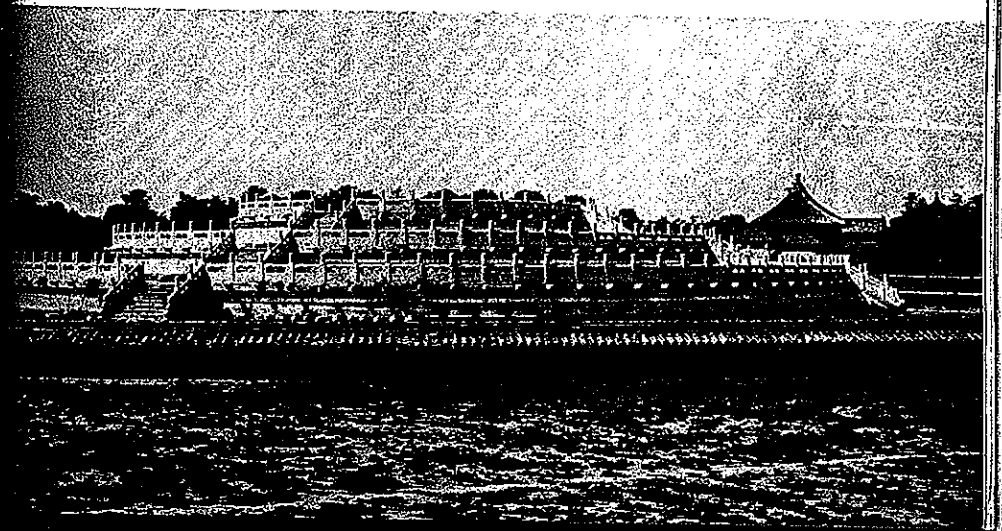


The  
TEMPLE  
of  
HEAVEN.

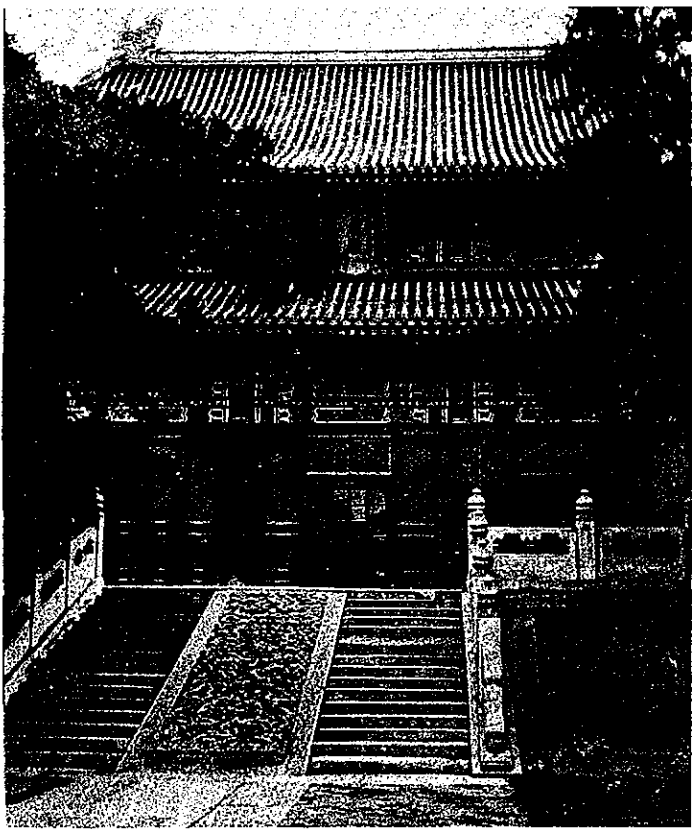
*the Path of Spirits, in the ascending  
order, clouds, phoenixes, dragons.*



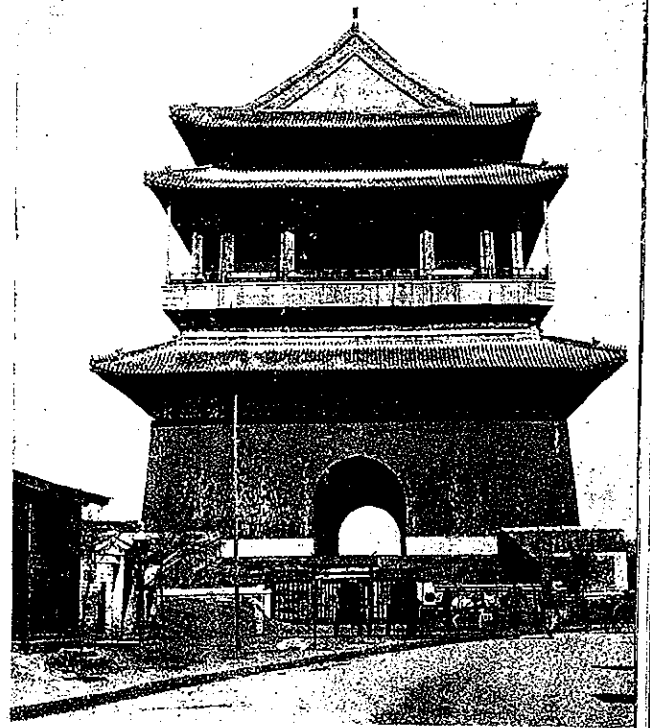
*The Altar of Heaven.*



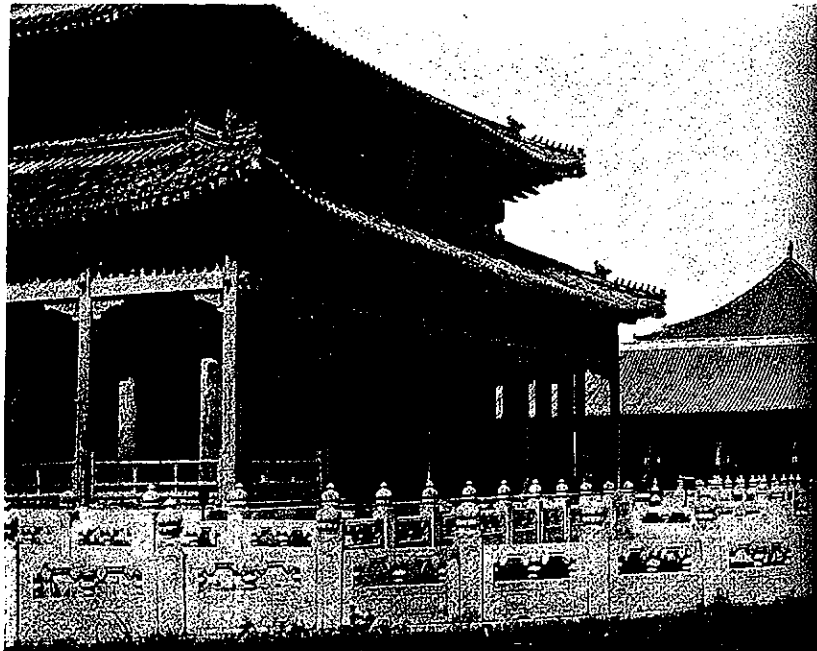




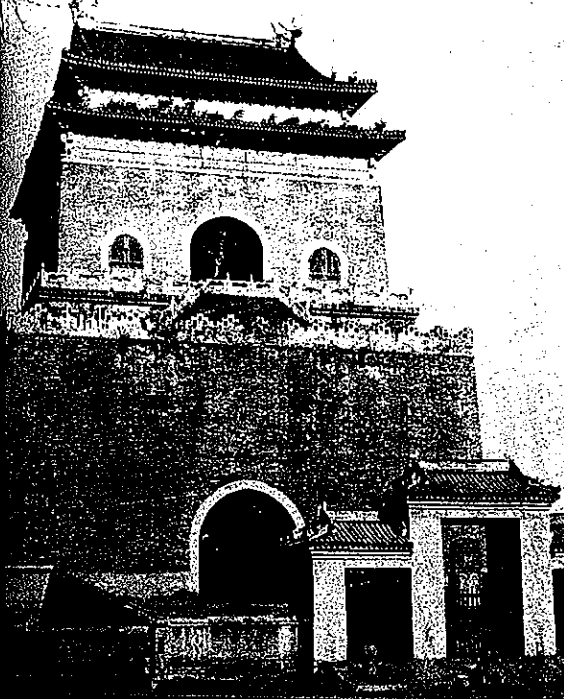
*Confucius  
Temple*



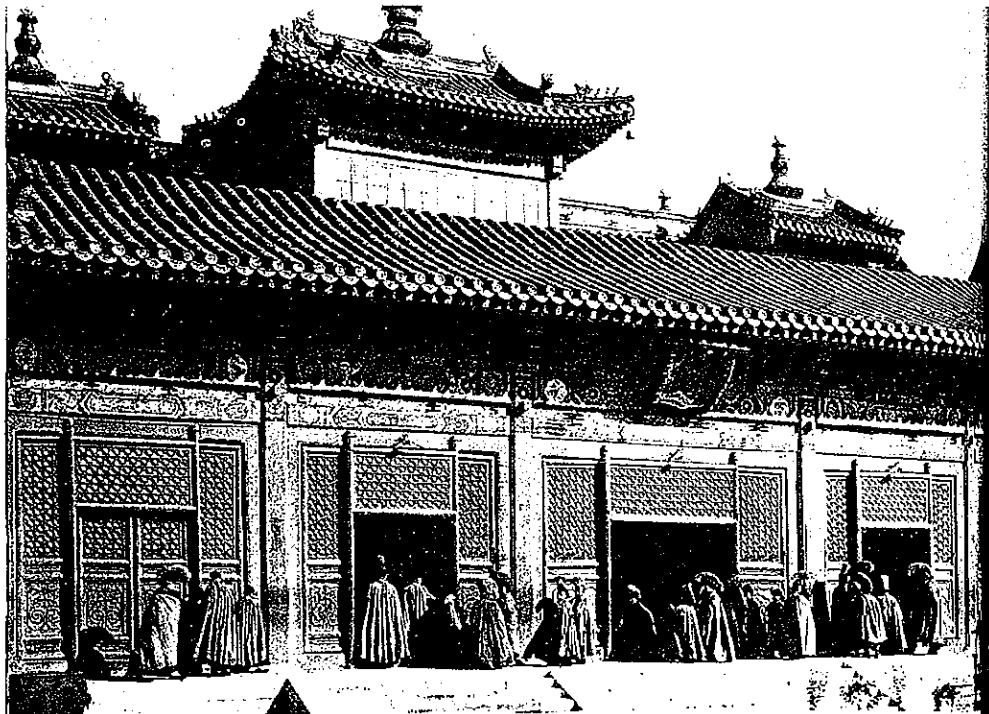
*Drum Tower.*



*Hall  
of  
Clas-  
sics*



*Bell Tower.*

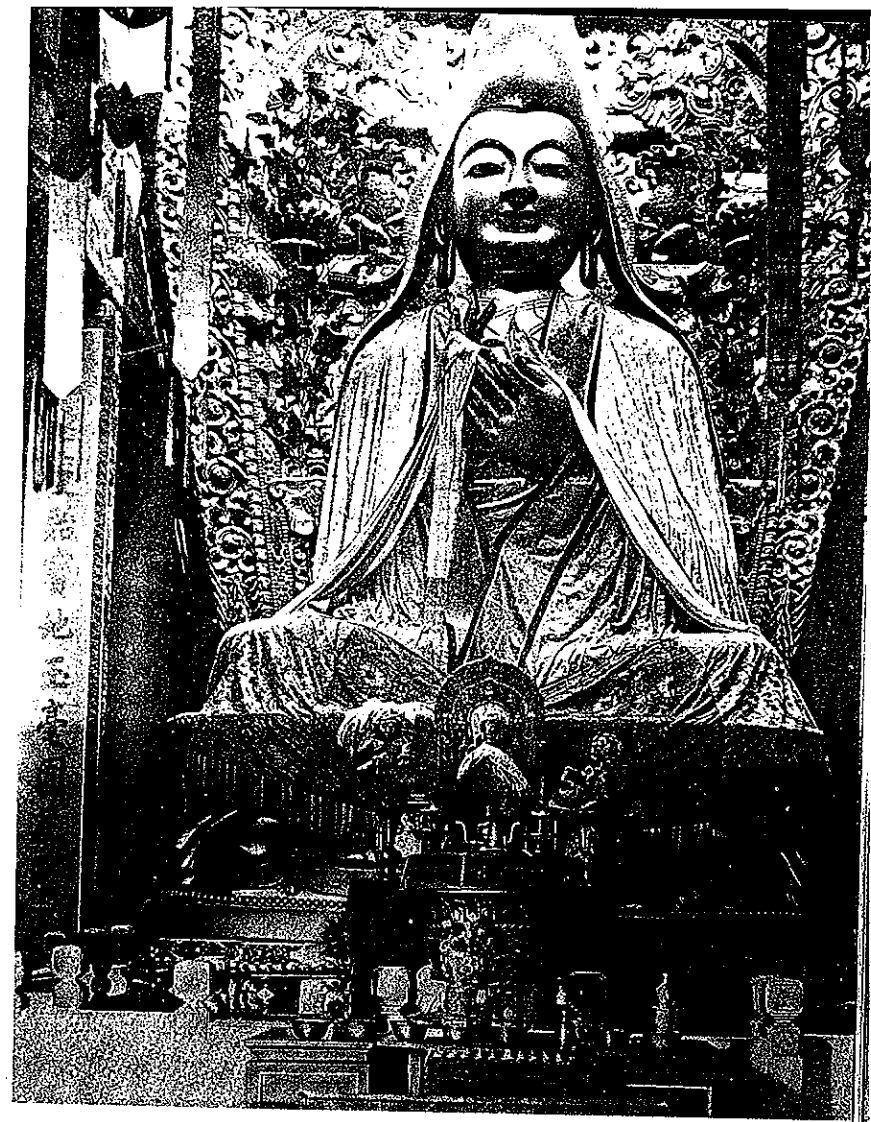


*Lamas attending prayer.*

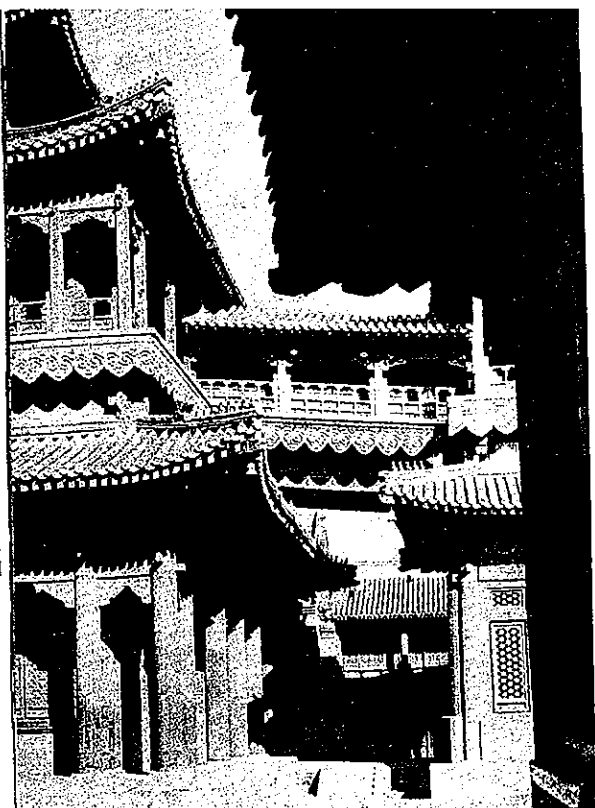
## The LAMA TEMPLE.



*The Laughing Buddha.*



*Tsung Ke Pa, founder of the Yellow Sect of Lamaism.*

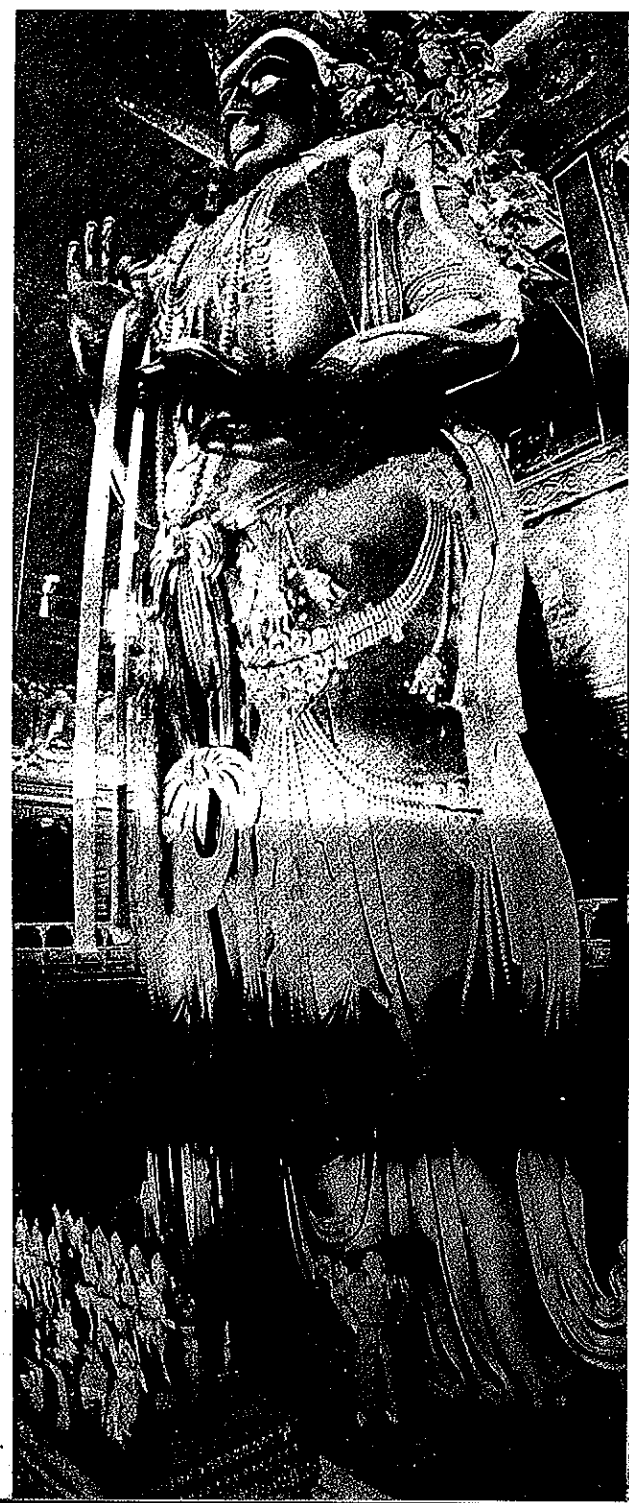


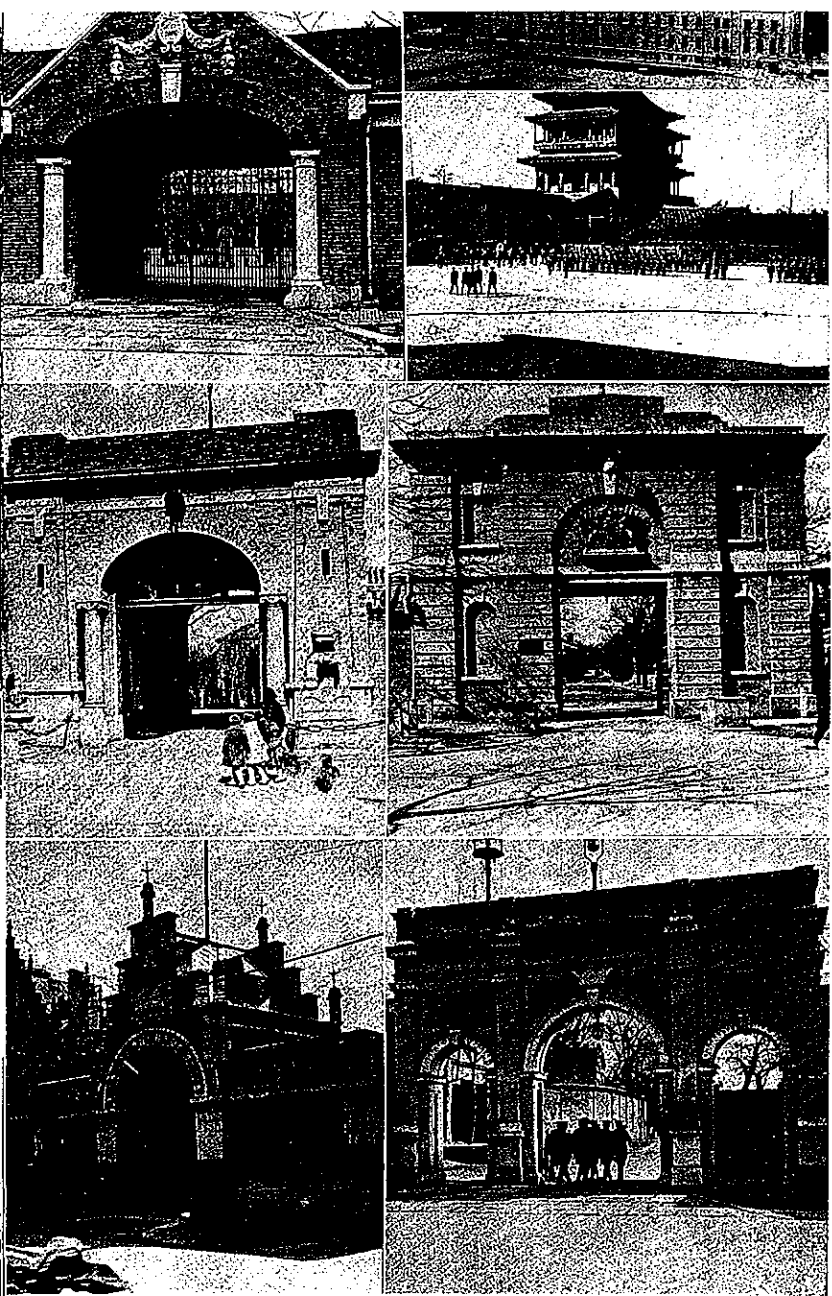
*Temple roofs.*

*Lama priests dressed in ceremonial robes.*

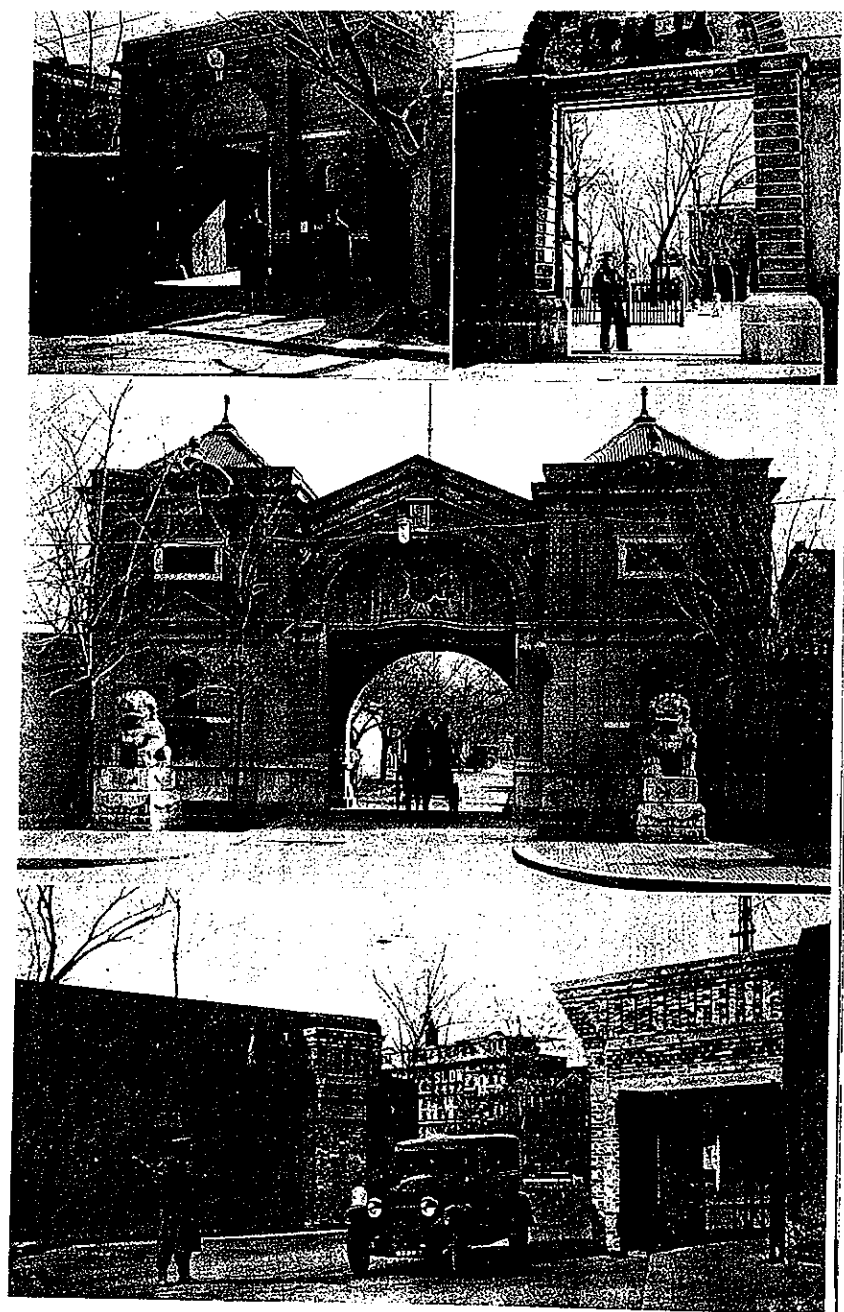


*The Great Buddha, sixty feet high, made from the trunk of a single tree.*





*Entrances to Embassies and Legations*



*Diplomatic Quarter Scenes.*



### *Trips Outside of City*

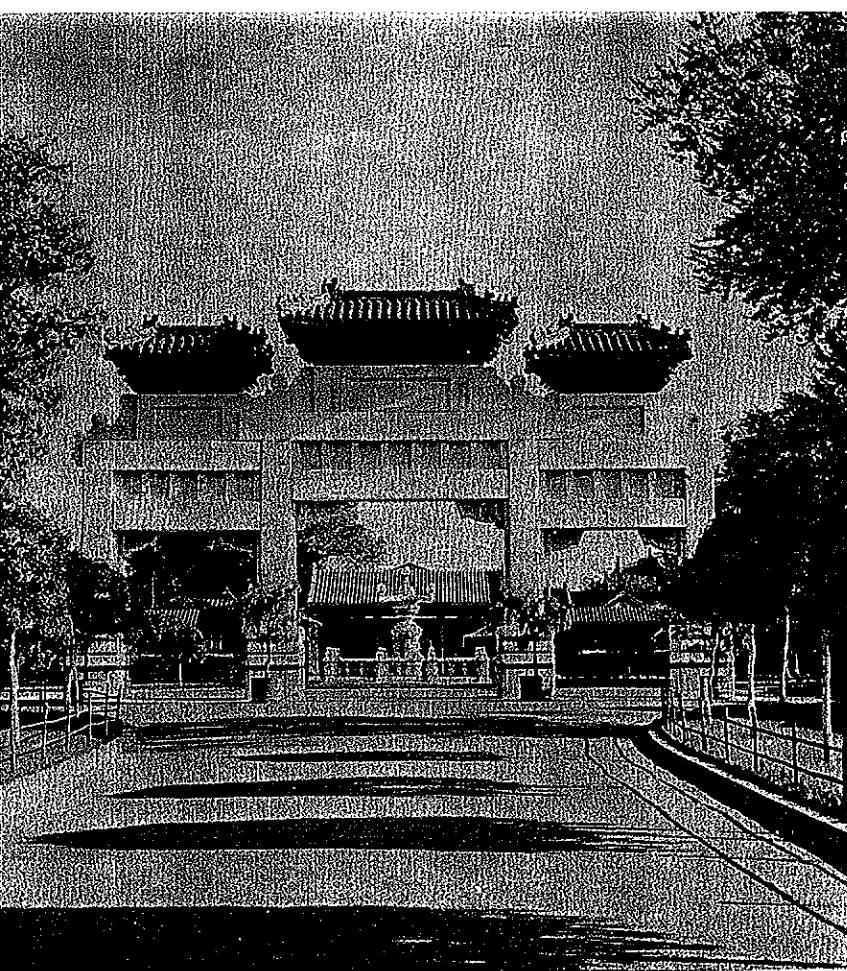
Lukouchiao 蘆溝橋 (Marco Polo Bridge) is a short distance from Peking and a little beyond the race course. A monument erected by the Japanese now marks the spot where the China Incident had its inception on July 8, 1937. The town at Lukouchiao, Wanpinghsien, the centre of the sanguinary clash between Chinese and Japanese forces south of Peking on July 8, 1937, has known bloodshed many times before in its long history. Seven hundred and twenty-two years ago a mutiny led to the capture of Peking by the Mongols, and this heralded the beginning of the Mongol Dynasty in 1215 A.D.

The emperor had built the town at Lukouchiao expressly to check the advance of rebels. He fortified the place and stationed a garrison there but the troops mutinied, and the Mongols took the capital.

To-day the town is famed because it is near the site of the famous Reed Ditch Bridge, better known to foreigners as the Marco Polo Bridge, over the Yungting Ho (Everlasting - Settled - and - Peaceful - River).

Marco Polo was the first foreigner to mention the bridge in his writings; having crossed it in the 13th century.

"When you leave the City of Cambulac (Peking) and have ridden 10 miles," wrote the famous Venetian traveller, "you come to a very large river which is called Pulisangkin and flows into the ocean, so that merchants with their merchandise ascend to it from the sea. Over this river there is a very fine stone bridge, so fine indeed, that it has very few equals."



The Bar  
von  
Kettl  
Marb  
Arc  
in th  
Centr  
Park



Ancient  
Cypress  
trees  
in the  
Imperial  
Ancestral  
Temple.

"The fashion of it is this: It is 300 paces in length and it must have a good eight paces in width, for 10 mounted men can ride across it abreast. It has 24 arches and as many water-mills, and is all of a very fine marble, well built and firmly founded. Along the top of the bridge there is on either side a parapet of marble slabs and columns made in this way: At the beginning of the bridge there is a marble column, and under it a marble lion, so that the column stands upon the lion's loins, whilst on the top of the column there is a second lion, both being of great size and beautifully executed sculpture. At the distance of a pace from this column there is another precisely the same, also with its two lions and the space between them is closed with slabs of grey marble to prevent people from falling over into the water. And thus the columns run from space to space along either side of the bridge, so that altogether it is a beautiful object."

The name Pul-i-sangkin means in Persian "The Stone Bridge." It is probable that Marco Polo gave it this name, because it sounds something like the Chinese name of the river at that time, which was Sang Ch'ien Ho.

The river, nowadays anyhow, is not navigable for boats with merchandise. The bridge has only 11 arches, not 24 as Marco Polo says. However, as it has been rebuilt since his day, this may account for the difference.

The bridge took five years to build (1189-1194) and it is recorded that thousands of workmen were employed in its construction. There is an interesting legend attached to the bridge.

When the bridge was completed, a monk named Wan Sung Lao Jen (Old Man of The Thousand Pines) appeared one day and said that as the ancient name of the river was Sang Ch'ien Ho (Mulberry Heaven River)—a name that always caused heavy floods because *sang* (mulberry) has the same sound as *sang*

(sorrow) and *ch'ien* (heaven) has the same sound as *chien* (sword), making "Sorrow's Sword"—it was necessary, in order to avoid evil consequences, to set up a charm to control the waters. So he placed a large boulder beneath the central arch and carved thereon a Precious Sword, on which was inscribed in large characters, *Chu Lung Chien* (Exterminate the Dragon Sword.). The charm, however, did not work, for in 1698 the bridge was destroyed by a flood. It was rebuilt by K'ang Hsi in the same year, when the name Sang Ch'ien Ho was changed to Yungting Ho. In July 1890 another serious flood occurred, in which several of the arches were washed away and have never been replaced.

The bridge has at present 11 arches. The number of carved lions on the balustrade and columns is said to total 280, but the exact number is in dispute.

In the account of the bridge at the time it was repaired under the Ming Emperor Chia Ching it is specially stated that there are so many lions that it is impossible to count them, whilst local tradition has it that several people have gone out of their minds in attempting to do so. Two pavilions were erected at each end by the Emperors K'ang Hsi and Ch'ien Lung respectively, and the marble tablets standing in them record the history of the bridge.

Lukouchiao is included as one of the famous "eight views of Peking" chosen by the Chinese. It is called Lu Kou Ch'iao Hsiao Yueh (The Reflection of the Moon at Dawn at Lukouchiao—the Shadow Cast by a Pagoda on the Bridge). This pagoda, the Kuo Chieh Ta (Crossing the Road Pagoda), was erected in 1346 by the Mongol Emperor Chih Cheng at the west end of the bridge.

Tungchow, 通州, about thirteen miles east of Peking, was the scene of a revolt by the local police on July 29, 1937. Many Japanese and Korean

residents lost their lives in the disturbances. The Tungchow of today is not the Tungchow of forty years ago and of centuries before that. In its heyday Tungchow ranked only behind Peking and Tientsin amongst the important cities of this province, taking precedence even above Pao-tingfu. It was an examination centre at which the Imperial Examinations were held twice in every three years, and it was also the great terminal port of the Grand Canal. This canal, nine hundred miles long, afforded a direct highway to Hangchow in Chekiang, and along its waters were carried the immense supplies of tribute rice from the south. During the Yuan Dynasty, (14th century), the small canal that connects Tungchow and Peking was dug in order to facilitate the transport of this rice, which was effected by the use of smaller junks than those navigating the Grand Canal.

The city began to lose its great importance in 1897, when the Imperial Railways of North China were carried through Tientsin close to the walls of Peking. The people of Tungchow were strongly averse from having the railway anywhere near the city, and in deference to their feelings the line took an entirely different route, so that Tungchow has ever since been only a backwater of the economic stream.

Almost the only reminders of the city's former prosperity are the Drum Tower at the crossroads in the centre of the city and the thirteen-storey Pagoda, the latter first built in the middle of the tenth century and repeatedly repaired since, the last complete renovation having been effected in 1690 during the incumbency of a priest named Chao Kan. On the highroad between Tungchow and Peking, eight li this side of Tungchow, is a famous stone bridge, 180 feet long and 48 feet wide. During the advance of the Anglo-French forces, on Peking in 1860 a battle

was fought at and about this bridge in which the French force played the major part, and when, after the campaign, General de Montauban, who had commanded the French forces, came in for honours from his Government, he took from this bridge the title of Count Palichiao. Over this same bridge and road some of the Allied Forces came up to Peking in 1900. In its day this road was a fine highway, more than 30 feet across, surfaced with stone slabs from six to sixteen feet in length and about two and a half feet wide, but even when Williamson made his famous journeys in North China, in the 'sixties of last century, he reported that it was a torture to ride on. So it remained until about 1917, when the old stone slabs were taken up and relaid on each side of the road for heavy cart traffic, and the centre part macadamized with a view to motor traffic, a task that was carried out by flood refugees under the auspices of the American Red Cross Society and the engineering supervision of Captain Macdonel, of the U. S. Legation Guard.

Ever since 1867 missionary work has been carried out in Tungchow chiefly by the American Board, with the American Presbyterians. There was formerly in Tungchow the North China Union College, uniting American and English Congregationalists and Presbyterians, with a theological department that was transferred to Peking in 1905, the arts and science department of the College transferring to Peking in 1917 and merging eventually with Peking University (Methodist) to form Yenching University. Jefferson Academy continues as the residuary legatee of the old College and there is also Goodrich Academy, a junior middle school for girls, continuing the tradition of missionary education for women in Tungchow. On the same campus are the Lu Ho Hospital, and the North China American School, and quite near is the Lu Ho Rural Service Centre.

Summer Palace (頤和園 *I Ho Yuan* or 萬壽山 *Wan Shou Shan*), built by the Empress Dowager, Tzu Hsi, between 1888 and 1893, is located about eight miles from the City, and is composed of a number of interesting buildings, each beautifully painted and lacquered and surrounded by the most beautiful grounds possible. The best view of the whole can be had from the island. Another gorgeous view of the lovely roofs, and the surrounding country can be seen from the Hall of Clouds (*P'ai Yun Tien*) near the top of the hill. This Hall is octagonal in shape and was exclusively used as royal apartments in pre-Republic days. Things especially connected with the Summer Palace are the marble boat, the bronze cow, and the camel back bridge. The buildings nearest the entrance are the audience halls in front of which are wonderful bronze dragons and peacocks. The residential sections which border the lake are reached through beautiful walks and covered pathways. Skirting the lake is the covered promenade a quarter of a mile long, every rafter of which contains a painting of some scene in the summer palace grounds. The beautiful buildings on the hill encompassed by a pink wall contain the imperial residences. In the reception hall behind the imperial residences can be seen the life-sized portrait of the Empress Dowager. The grand stairway in the rear leads to the Hall of Clouds. If one wishes he may go by way of the caves. The bronze pavilion is another interesting feature. Behind the Hall of Clouds and crowning the hill is the Temple of Five Thousand Buddhas, (*Fo Hsiang Ko*) built by Emperor Ch'ien Lung. In the rear of this Temple are the ruins of the old summer palace, *Yuen Ming Xuen*, which was destroyed by the British and French in 1860 due to procrastination in obtaining ratification of the Treaty of Tientsin and a due adherence to its provisions. The bronze buddhas belonging to the defunct palace still

stand in some of the old shrines partly sheltered by the crumbling walls. The ruins are more dignified and majestic in their ruin than the palaces used by the late Empress Dowager.

Returning to the covered promenade and continuing on one passes hotel accommodations where it is possible to secure a room and meals for a night or longer. A little farther on is the famous marble boat. In the rear of the boat are the imperial boat houses containing some of the clumsy old barges, and farther along through beautiful shaded walks can be seen the camel back bridge.

Jade Fountain Park (玉泉山 *Yü Ch'uan Shan*) contains the Jade Fountain, which is a spring of clear cold water supplying the canals and lakes of the Imperial and Inner Cities, and also includes the old Stone Pagoda of marble with exquisite carving in high relief, Porcelain Pagoda and the Jade Fountain Pagoda. Off the beaten track are caves and images carved from massive rocks at the back of the main hill. This was once a pleasure ground for rulers of the north. Tigers once roamed this park.

Sleeping Buddha Temple (臥佛寺 *Wo Fu Ssu*), built in the T'ang dynasty is one of the oldest monasteries in the Western Hills. Reputed to be 50 feet long and the only reclining figure in or near Peking, the Buddha is fully clothed excepting for bare-feet. Pilgrims leave peace offerings of shoes of every size and description on tables nearby. The image of Marco Polo can be seen near Sleeping Buddha. The Y.M.C.A. has leased part of the monastery and has an assembly pavilion, and rooms for guests.

Temple of Azure Clouds (碧雲寺 *Pi Yun Ssu*) is the most beautiful Monastery in the Western Hills. The temple was the tomb of Dr. Sun Yat-sen for five years. The Hall of a Thousand Buddhas is



an interesting feature. Beautiful steps and gates leading up to a magnificent marble stupa are crowned with five pagodas. Very obliging priests meet all visitors and conduct them to all points of interest.

Imperial Hunting Park (香山 *Hsiang Shan*), enclosed by a wall of the shape of a horseshoe, formerly stocked with deer and boars contains a beautiful old-porcelain pagoda, and many Chinese and foreign summer homes. The Hsiang Shan Orphanage with industrial schools founded by Chinese philanthropists is located here.

Wan Shou Ssu (萬壽寺 *Ten Thousand Longevity Temple*), is also known as *Hsi Ting*. It is some miles from the city on the alternative road to Yenching University, and is one of the finest and best-preserved temples in this part of China. It was a favourite resting-place of the Empress Dowager, Tsu Hsi, as she went to and from the Summer Palace.

Place of Eight Temples (八大處 *Pa Ta Ch'u*), lovely old temples kept in excellent repair. Each has some distinctive feature,—one the base of an old pagoda destroyed during the Boxer rebellion and another a fish pond, still another a bamboo grove, and so on. Beautiful wooded paths lead from temple to temple and up to a pavilion on the top of the hill. These temples are leased during the summer by prominent residents of Peking. Interesting hotels in foreign style have been built recently.

On the return road is located the links of the Peking Golf and Country Club near *Pa Pao Shan*, *Palichuang* and the *Pingtze Men Pagoda*.

The Great Wall (長城 *Chang Cheng*) is one of the most wonderful things that has ever been constructed in the world. It was begun 221 B.C. by Emperor Ch'in Shih Huang. It extended for 1400 miles, was 22 feet high and 20 feet wide. A million men are supposed to have died in its construction.

It winds in and out of valleys and mountains like a snake. It begins at Shanhaikwan at the sea and extends almost to Thibet. On the wall are hundreds of towers not more than 100 yards apart, and it is said that a signal could be received in a day at Peking. The wall seemed to be built over the most difficult routes rather than the easiest way, and at times runs over passes 4,000 feet high. The wall is in its greatest state of preservation at Nankow. Here more than at any other place can be seen its ramifications.

Ming Tombs, (明陵 *Ming Ling*) are about eight miles away from Nankow, and fifty miles from Peking. The site was chosen by Emperor Yung Lo during the 10th Century, and 13 emperors are buried there. The marble P'ailou is one of the largest and finest in China. It has five entrances with six enormous pillars supporting the heavy super-structure and roof which is of yellow tiles.

Farther on is the Red Gate where the funeral cortege dismounted and progressed the rest of the way on foot. At the pavilion is the largest stone tortoise imaginable supporting a stone monolith. It was erected by Emperor Jen Tsung in 1425. It is guarded by four pillars carved with clouds.

The avenue of animals and warriors contains 18 pairs of statues hewn from solid stone—some standing and some kneeling.

The most impressive building is the Tomb of Yung Lo, who removed the Capital from Nanking to Peking, and refused to allow his body to be taken back and buried with his father. The hall is 180 feet by 80 feet, and 40 enormous pillars 12 feet in circumference support the massive roof. After passing through a series of courts one arrives at the soul tower which is built half way into the mound over the burial vault. From the topmost balcony of the tower one can see many of the surrounding tombs.

**Yellow Temple (黃寺 Huang Ssu)**, built by Emperor K'ang Hsi to atone for the death of a Living Buddha who was killed by one of his soldiers for not paying obeisance. A white marble dagoba, chief point of interest, was built by Ch'ien Lung. The stupa, modeled on Tibetan lines, is also of marble. The temple is in two portions, each presided over by a different group of lamas. *T'san T'an*, outside the main enclosure, is reputed to contain dead priests in wooden square boxes. The Temple shows decay due to lack of financial support since the end of imperial patronage. Many stone images are chipped showing vandalism on the part of allied troops during the Boxer rebellion.

**Temple of Earth (地壇 Ti T'an)**, was built under Mongol emperors, 1530 A.D. and is a complement of the Temple of Heaven. The Emperor annually worshipped here. The Altar is square instead of round like the Altar of Heaven because the earth was supposed to be square. It includes an imperial yellow tiled-pavilion where the emperor prepared for the ceremony. The altar and its grounds are now open to the public as the *Citizens' Park*.

**Temple of Five Pagodas (五塔 Wu T'a Ssu)**, two miles west of Peking and short distance south of the Summer Palace road, is a copy of the ancient Indian Buddhist temple of Buddhagaya. It consists of a high marble terrace surmounted by five miniature pagodas, each eleven stories high. In the front is a lovely square pagoda.

**Temple of the Big Buddha (大佛寺 Ta Fo Ssu)**, near Five Pagoda Temple, contains a giant Buddha with a "Thousand Arms and Thousand Eyes", together with other immense images.

**Great Bell Temple (大鐘寺 Ta Chung Ssu)**, has the largest hanging bell in the world. It is seventeen feet high, 34 feet in widest circumference, and its wall is eight inches in thickness, weighing

87,000 lbs. Both the inside and outside of the bell and the mechanism by which it is hung are covered with Chinese characters cast with the bell. The bell was cast where it now hangs, and the earth was excavated, then the temple was built around the bell. First few castings of the bell failed to satisfy the emperor, who demanded that the bell be heard for 100 *li*. A soothsayer declared that only the blood of a virgin would achieve the desired result, and upon the ruler threatening death to the bell-smith if he failed again, the latter's daughter leaped into the cauldron, and the resultant bell was incomparable in tone and mold to all others. The sobs of the lost girl still can be heard between strokes of the bell.

**White Cloud Temple (白雲觀 Pai Yün Kuan)**, is a Taoist monastery built 1192 A.D. near Camel Gate (*Hsi-pien Men*) outside the south west city. One of the important Taoist temples, many pilgrims visit this shrine every year. Further on is the Race Course and Paomachang Golf Club.

**Temple of the Ten Thousand Punishments (東嶽廟 Tung Yueh Miao)**, east of the city, one half mile from Ch'ihua Men, is a very important Taoist temple. Here the lame, diseased, and blind come to pray for recovery. It is filled with hideous images depicting all kinds of diseases and punishments. A brass horse in one of the rear temples is supposed to cure illness if the afflicted part of the body is rubbed on the corresponding part of the horse's body.

**Princess' Tomb. (公主墳 Kung Chu Fen)** This is a popular place for summer-time picnics. The Tomb is located three miles east of Tungpien Men on the bank of the old grand canal. The Princess who lies buried there was the beloved daughter of Emperor Ch'ien Lung. Owing to the story that she had webbed hands, she is referred to even today as the "Buddhist-handed Princess." Many stories

have been told about the Princess, whose romantic marriage to a commoner endeared her to popular fancy. Behind the Princess' Tomb, which was built in 1785, is, situated in a little courtyard, the Tomb of the Princess' commoner husband. Despite repeated attempts by amateur and professional tomb-robbers, the Princess' Tomb in which numerous pearls and precious jades, as well as other valuable curios, were evidently buried, remains intact through efficient protection by the police.

**Tangshan Hot Springs (湯山溫泉 *Tang Shan Wen Chuan*).** This popular resort is about an hour's motor drive from the city. The hot water which flows continuously from these springs contains good medicinal sulphur properties. There is a hotel with good accommodation at reasonable prices.

### **Other Places Worthwhile Seeing.**

Time and conditions permitting, visitors may, taking the advantage of being already in Peking, conduct brief sightseeing rounds among the following places which are more or less interesting or fascinating.

**Fox Tower (東便門角樓 *Tung Pien Men Chiao Lou*).** On the City Wall about half a mile east of Hata Men is this old tower which is said to be haunted by a fox and the doors are left open for him to pass through.

**Morrison Street (王府井大街 *Wang Fu Ching Ta Chieh*)** is a Model street with decent shops and stores. At the north end is the well-known *Tung An Shih Ch'ang* Bazaar where one can find almost anything he or she happens to be looking for.

**Lotus Pond (什刹海 *Shih Ch'a Hai*),** outside Ti An Men, is a popular amusement place for the summer season only.

**Gold Fish Ponds (金魚池 *Chin Yu Ch'ih*),** are located a little north to the Temple of Heaven, where gold fish of various species are reared and sold.

**T'ien An Men (天安門 *T'ien An Men*)** is the beautiful entrance to the south gate of the Forbidden City. In front of this Men are the marble bridge, stone lions and carved cloud pillars, fascinating and attractive.

**Agricultural Experimental Station with the Zoo (萬牲園 *Wen Shen Yuan*)** is situated outside of Hsichih Men. Here one can find modern research laboratories converted from pavilions of a palace garden.

In the Zoo there are animals and birds of various tribes, of which quite many were imported from foreign countries.

**College of Chinese Studies (華文學校 *Hua Wen Hsueh Hsiao*)** (cooperating with California College in China), formerly known as North China Union Language School, is located at T'ou T'iao Hutung, Tung Ssu P'ailou, with a Hostel in the college compound and another one in the Western Hills.

**Peking Institute of Fine Arts (美術所 *Mei Shu Sso*).** This institute has for sixteen years been seeking to promote international understanding through the fine arts which know no boundaries of race or creed. It is housed in the Shaman Temple at the south end of Nan Ho Yen. Without destroying the original character of the buildings, the temple was adapted to the requirements of the Institute in September, 1935, by being converted into exhibition rooms, parlours, a writing room and a music room.

**Bureau of Engraving and Printing (北京印刷局 *Pei Ching Yin Shua Chu*)** is situated at *Pai Chih Fang* in the Outer City. It is well known for its up-to-date equipment and high grade of workman-

ship. Postage stamps and certain bank notes are printed here.

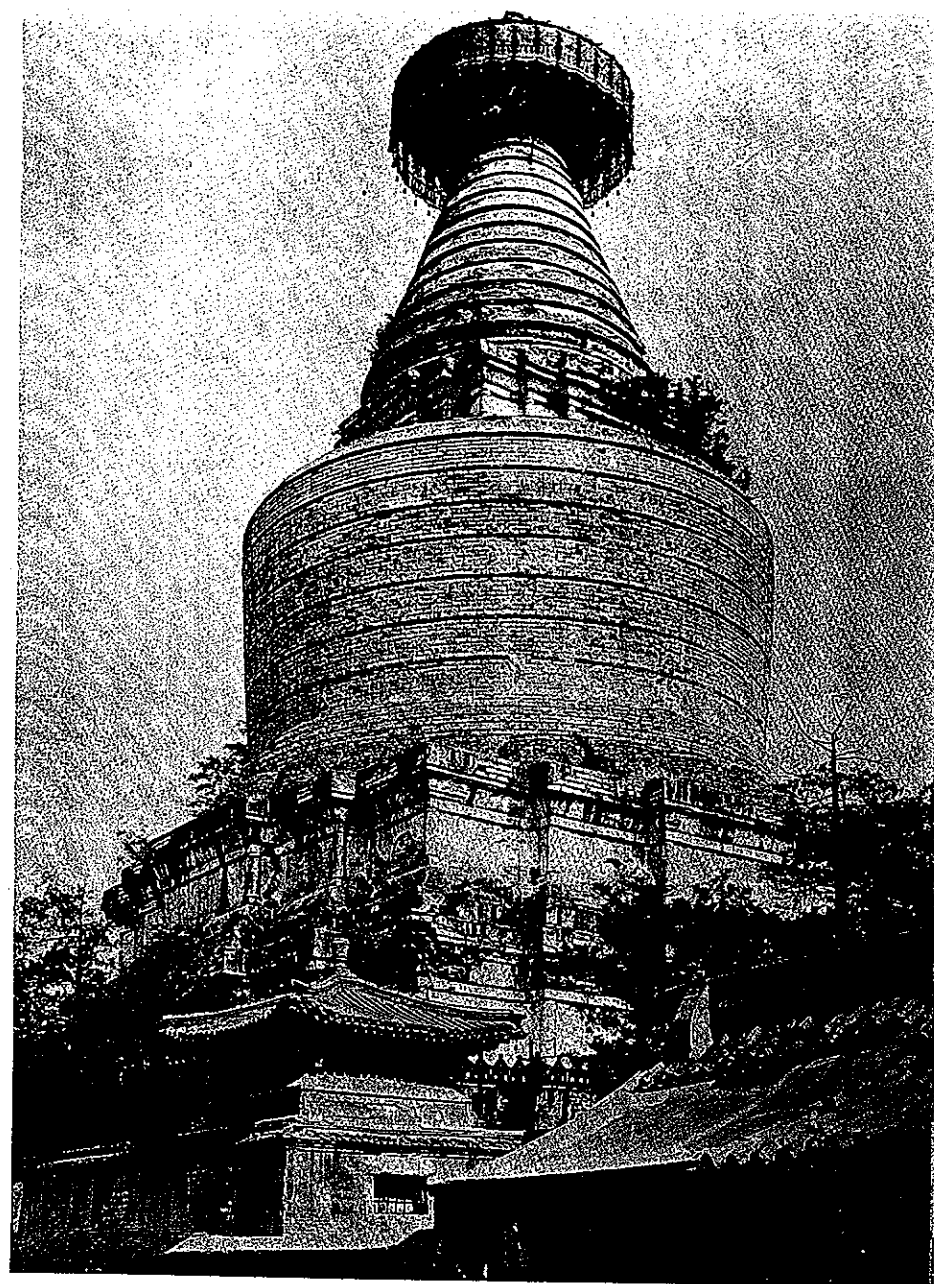
Ch'ung Hsiao Ssu (崇效寺 *Ch'ung Hsiao Ssu*). In the neighbourhood of the Bureau of Engraving and Printing, this old temple is noted for its beautiful gardens where peony of rare species are in plantation. This "Flower of Wealth and Nobility", as it is honorably named by the Chinese, attracts numerous visitors, including many from Tientsin, during the time when it is in blossom in the middle of Spring.

Altar of the Sun (日壇 *Jih Tan*) is outside of Ch'ihua Men.

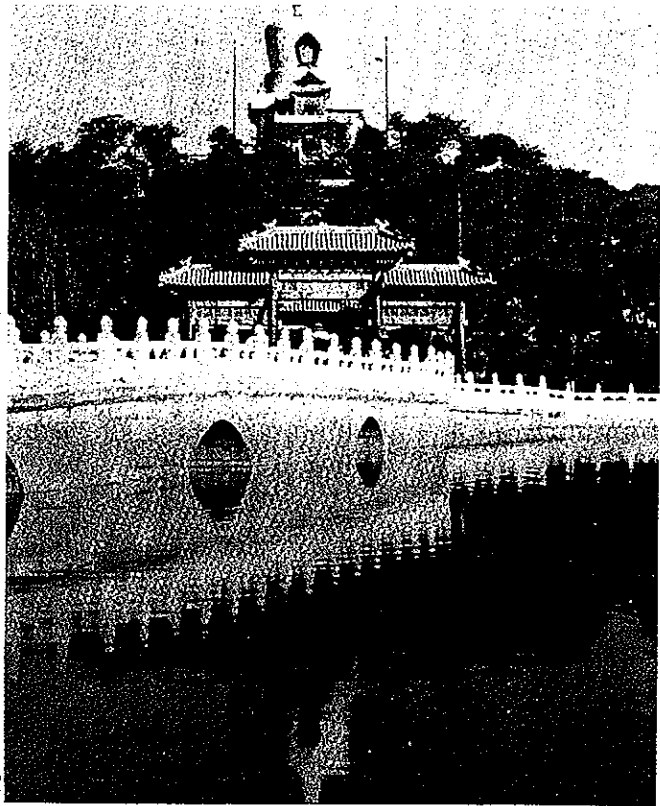
Altar of the Moon (月壇 *Yueh Tan*), outside of Pingtse Men is now used as play grounds of Hung Ta Private School.

Hsi Tan Shang Ch'ang Bazaar (西單商場 *Hsi Tan Shang Ch'ang*). This bazaar comprises two parts: the new part was built in 1933 while the old part a few years earlier. It is the shopping centre in the West City.

Temple Fairs. The most popular ones are the (隆福寺 *Lung Fu Ssu*) and (護國寺 *Hu Kuo Ssu*). The former is located near Tung Ssu P'ailou and open on 1st, 2nd, 9th, 10th, 11th, 12th, 19th, 20th, 21st, 22nd, 29th and 30th of each month. The latter is located north of Hsi Ssu P'ailou and open on the 7th, 8th, 17th, 18th, 27th and 28th of each month. Besides numerous miscellaneous articles, including curios, plants, artificial flowers, etc., one can buy the Pekingese dogs at these fairs. Pigeons and other birds are also sold there.



*Bottle Pagoda*



The  
WINTER  
PALACE

*The White Dagoba  
in the Pei Hai.*

*The Nine Dragon Screen in the Pei Hai.*

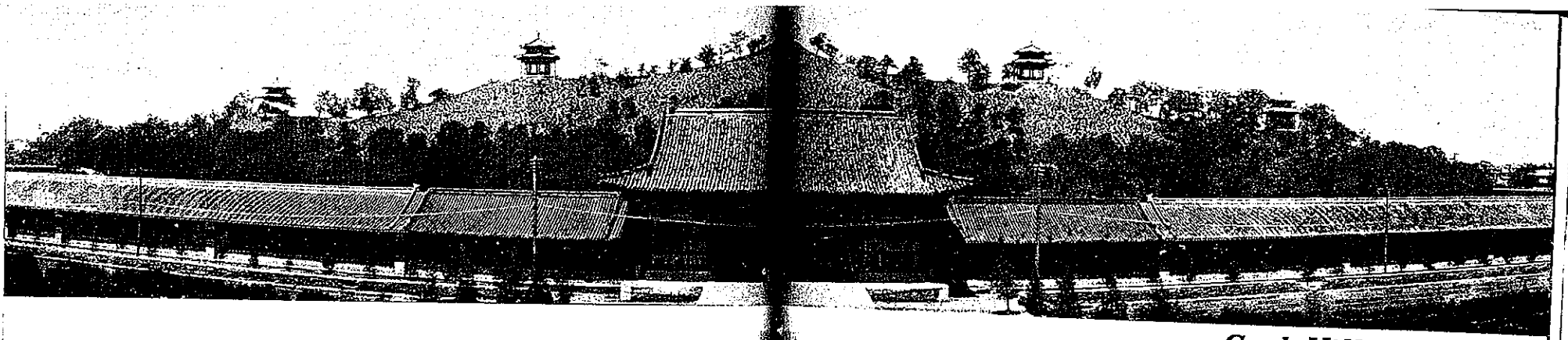


*The Five Dragon Pavilions, now Tea Houses in the Pei Hai.*

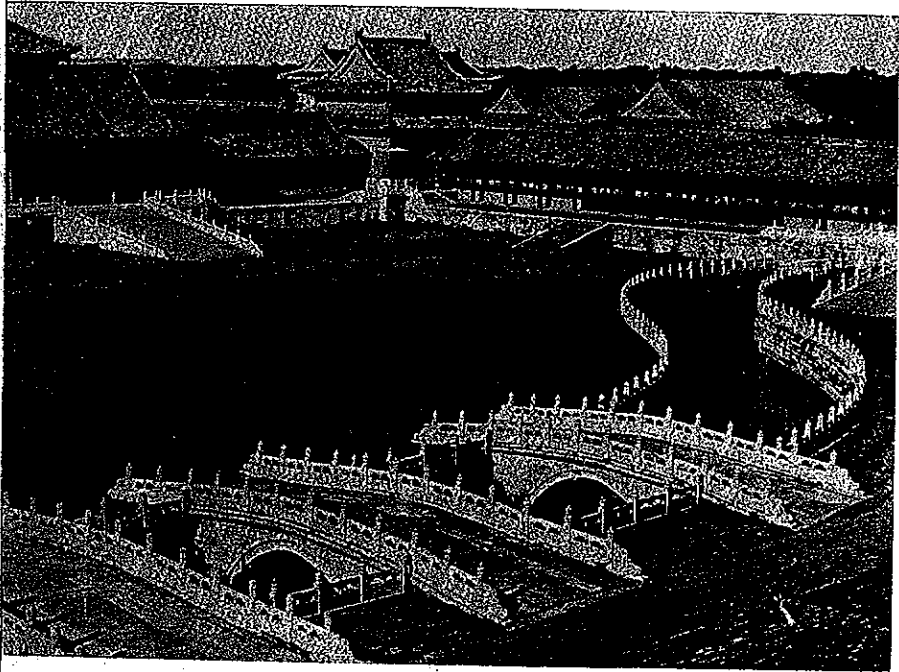


*The Fishing Pavilion,  
in the Chung Hai.*



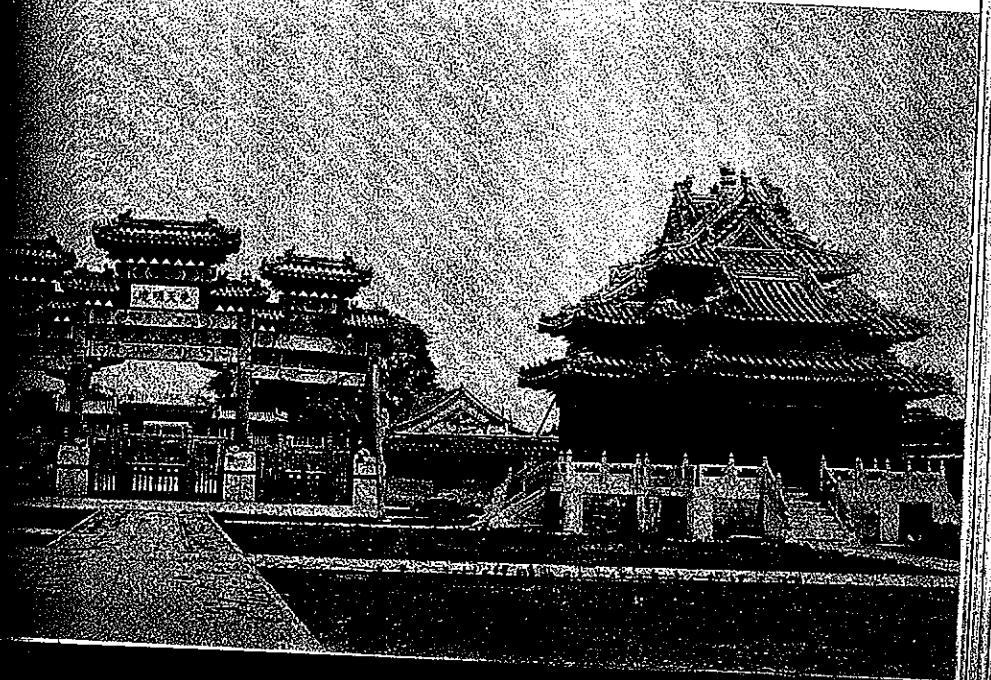


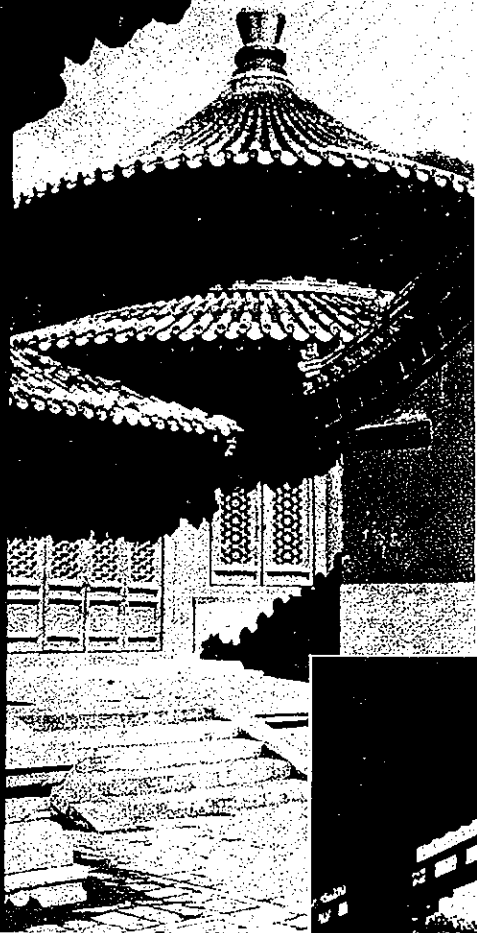
*Coal Hill.*



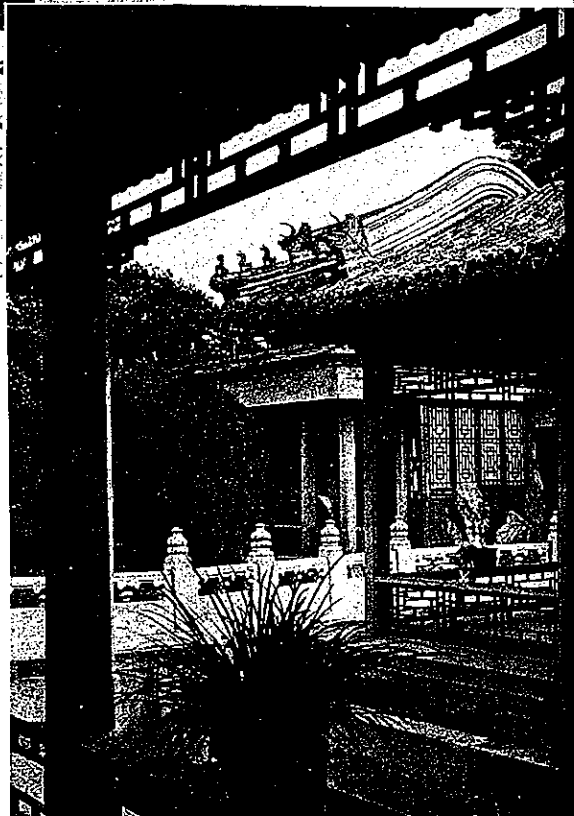
*Marble Bridges in the Forbidden City.*

*Shi Kao Tien, a Temple of the God of Rain.*

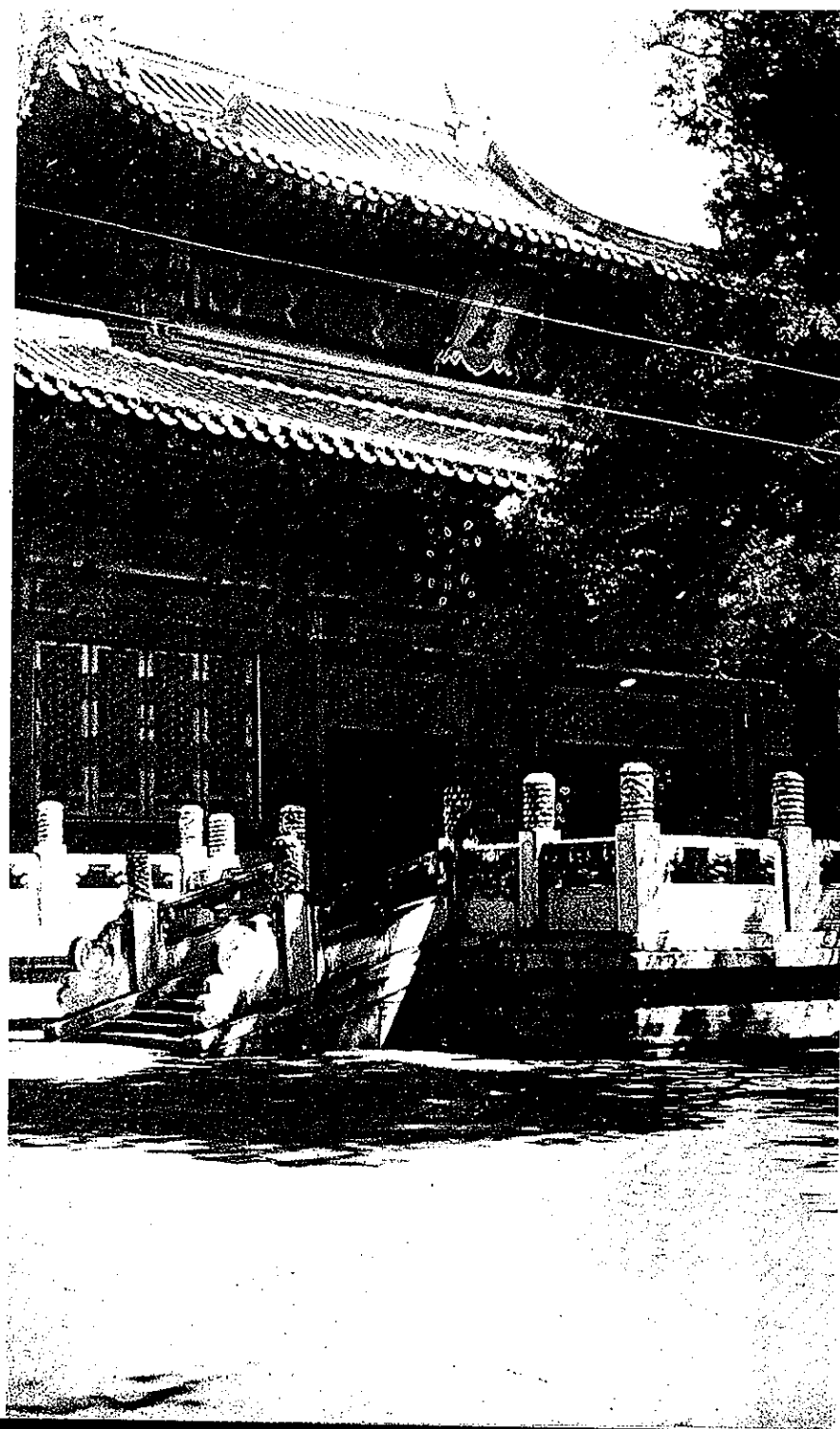




*Two Peaceful Corners  
in the Nan Hai.*



*The  
Temple  
Ten  
thousand  
Ancestries,  
Wan  
Shan  
Tien.*





## *The Chinese Theatre*

### *A Brief Consideration*

The visitor who has not been to a Chinese play-house has overlooked the most typical institution of entertainment.

Here make-believe is supreme; realism shunned; and conventionalation carried to the limit.

The bareness of the stage is relieved by an embroidered curtain and a few tables and chairs. The old-style stages are platforms that project into the audience as did those of Shakespeare's time. Action is further characterized by the fact that players make their entrances through a door to the left and their exits through a door to the right. The stage is unlocalized in nature: a few steps taken in a circle may indicate that one has travelled from one city to another. By his skill in pantomime, song, and recitation an actor may convert the bare stage into a moonlit garden, a field of battle, a peaceful temple, or heaven itself.

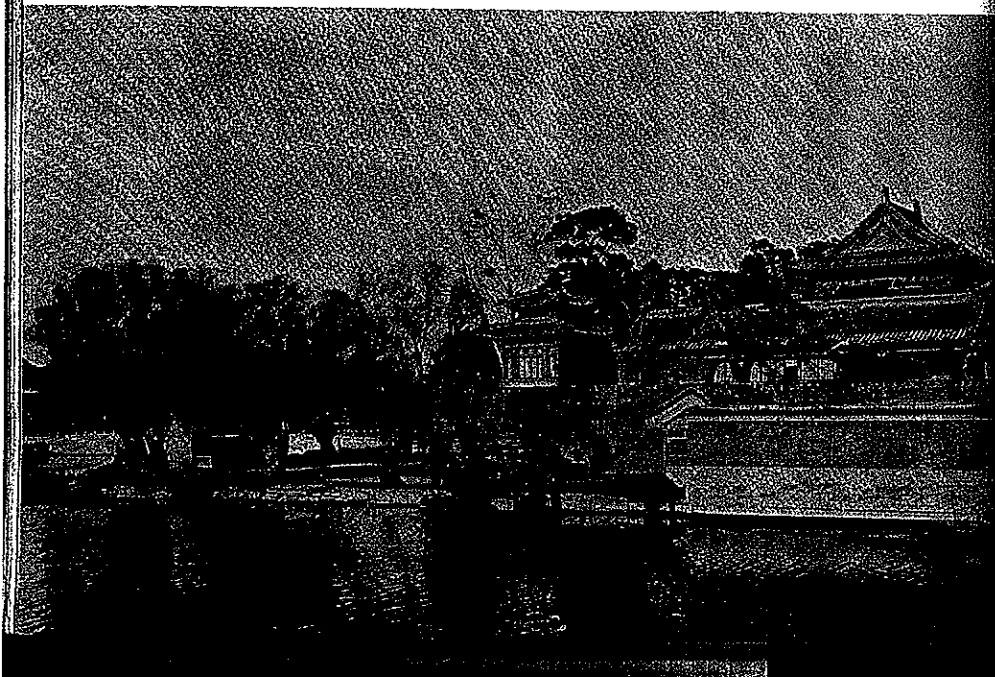
It is plain therefore that the burden of the presentation falls on the actor, who indeed is the drawing card of the theatre. His gorgeous costumes supply the main color of the stage; and when the play is of mediocre quality, which not infrequently is the case, he saves the situation by a brilliant display of singing, military action, and conventionalized technique.

An actor by years of strenuous training strives to become proficient in one of the conventionalized

*The White*

*Jade Buddha.*

*The Round Castle.*



character types, as the operatic male roles, military heroes, operatic heroines, histrionic heroines, old women, comedians, and so on.

With roles supreme, it is not surprising that in the Chinese playhouse may be found a marvelous blending of the theatre arts: singing, recitation, pantomime, dancing, and other elements combine to create a harmonious whole.

Plays are generally divided into the *wen*, or civil and operatic, and the *wu*, or military and gymnastic, groups.

Another method of division is according to music: the present all-dominant p'i-huang has for its leading instrument of vocal accompaniment the *hu-ch'in*, or so-called Chinese violin, which is bowed with a horizontal motion, while the *k'un-ch'u*, a quiet and less frequently heard type, is characterized by the soft notes of the flute and ancient reed organ. The rhythmic and resonant beats of a wooden block distinguish the *pang-tzu* dramas. The importance of music may be gathered from the fact that it punctuates speech, accentuates posture, sets the pace for battle and so on. In fact, devotees of drama go to hear a play; the uninitiated only go to see one.

The subject matter of dramas is drawn largely from history with its emperors, statesmen, scholars, warriors, and famous beauties, while Confucian ethics with its championship of filial piety, loyalty of friend to friend, and devotion of servant to master are glorified. Buddhism supplies laughable nuns and lazy, often immoral, monks; Taoism, a host of demigods, fairies, and supernatural animals.

Generally speaking, much emphasis is placed on the moral ending, and a playwright will go far out of his way to punish evil and to reward good.

Conventions are extremely numerous. Pantomime alone may suggest the unbolting of a door, the two panels of which are pulled aside, while the foot is lifted to indicate that one has passed over the door-sill. Although two or three actors may stand in full view of the audience, they do not see each other, because they are separated by imaginary walls.

The waving of an oar indicates that the actor is in a boat, while the brandishing of a whip with appropriate pantomime for mounting and dismounting suggests the presence of a fiery steed. Tables or chairs may serve as peaks of mountains. Stout masonry gates of a city wall are conveniently represented by arches of blue cloth painted with lines to suggest bricks, which may be held up or folded at will. A duster of horsehair is held by divine beings, monks, eunuchs, and recluses. Long pheasant plumes and foxtails adorn the headdress of barbarian warriors. A long narrow banner, embroidered with a dragon and held by a "super," represents a hundred or a thousand men in an army. Two flags, painted with wheels between which the occupant walks, are a wagon; but a sedan chair is no more than thin air, appropriate action alone suggesting the entrance, rolling down of the front curtain, and so on.

The painted faces, usually those of warriors, are revelations of the man's character. Dominance of red implies courage and fidelity; of white, cunning and treachery, of black, impetuosity and brusqueness. Gold and silver, while usually employed by supernatural beings, may sometimes be seen on the faces of barbarians and priests.

The falsetto and the fact that men portray feminine roles often intrigue the foreigner. Actresses were banished from the stage by an imperial edict of the emperor Ch'ien Lung (1736-1795). Thus

handsome youths impersonated, in a highly conventionalized manner, the other sex. So well have actors acquitted themselves that to-day actresses who would win public favour imitate the style of men at the top of the profession. Even the falsetto, a peculiar manner of reciting and singing, which depends for its appeal on an intricate code of rules, must be learned by women who do not use their natural voices.

Here mention only has been made of some of the characteristics of the Chinese theatre, which is a magic gateway to new regions of color, action, and story. While the stage seldom holds up the mirror of life in all its sordid details, it does something of greater value; it discloses what the millions of this vast republic admire and enjoy.

To know the Chinese theatre is, in no small degree, to know the Chinese people.

### *Peking's Chinese Theatres.*

HSIN HSIN (新新大戲院), at Hsi Chang An Chieh, is the best and most up-to-date theatre of the town. All the famous stars of the city play there.

CHANG AN (長安大戲院), also at Hsi Chang An Chieh, is the one next to Hsin Hsin in construction.

KAI MING (開明戲院), Hsi Chu Shih K'ou (西珠市口), Mr. Mei Lan-fang when in town acts here frequently.

CHUNG HO (中和戲院), Liang Shih Tien (糧食店), south of the Ch'ien Men. Mr. Mei Lan-fang appears here sometimes while Mr. Yang Hsiao-lou, a celebrated singer of warrior roles, often performs here. At present, Mr. Shang Hsiao-yün, one of China's four most popular actors of women's roles, appears here.

HUA LO (華樂戲院), Hsien Yü K'ou (鮮魚口), southeast of Ch'ien Men. The projecting stage and general arrangement of the theatre suggest the architectural features of old playhouses. Famous actors and child performers may be heard here.

KUANG HO LOU (廣和樓), Jou Shih (肉市), just southeast of the Ch'ien Men. Here may be seen a stock company of boys, members of a training school. The stage is a projecting platform. Matinees only.

CHI HSIANG (吉祥戲院) Tungan Market (Bazaar on Morrison Street). This theatre offers companies of both actors and actresses.

### *Hints to Theatregoers.*

By the old method of booking and seating the following is meant. Women may sit in boxes only although in a few instances they may occupy a small section of seats on the ground floor, usually to the extreme right. When booking is by the old method, reserved seats cannot be obtained but the patron is shown to a seat by an attendant who sells the tickets and expects a tip for this accommodation.

Under such conditions, the inevitable pot of tea is brought, charges ranging from 20 to 40 cents. Good seats for performances of the best actors cost about Mex. \$2.20 and a box for four, \$13.20. For ordinary companies, the average price for a seat is less.

Six to ten short plays may be seen in one performance, the best ones, in which the leading actors appear, coming last. Thus, in the evening the main artist would appear at about 10 p.m. or even later.

### **Other Theatres.**

There are many motion picture houses in Peking and some of them are patronized entirely by the Chinese public. Occasionally Chinese-made pictures are shown, and they are receiving gradually popular favour. One exceptionally good picture entitled "Reminiscences of Old Peking" was shown at the Chen Kwang Theatre and other houses. This is the forerunner of other good films, silent and talkie, produced by native artists.

The principal motion picture houses are:—

**The Pavilion.** (平安電影) Here the first talkies were introduced to the Peking public although a few showings were previously given under the auspices of the Y.M.C.A. It is situated on Tung Ch'ang An Chieh, i.e., on the same road as Grand Hotel de Peking. The audience is composed largely of foreign residents. American films are shown.

**The Capitol.** (光陸電影) Here only Japanese pictures are shown.

**The Chen Kwang.** (眞光電影) Under the management of the Chen Kwang Theatres, Ltd. Located on 63, Tung An Men Street, East City, it shows American films.

**The Rex Cinema.** (芮克電影) Situated at 280 Hatamen Street, next to the Y.M.C.A., this theatre exhibits first run American films.

**The Central Theatre.** (中央電影) Located in Pei Hsin Hua Chieh, West City.

**The Cathay Theatre.** (國泰) is located in Jung Hsien Hutung, inside Shunchih Men. This is a popular cinema house showing mostly Japanese pictures.

**Ta Kuan Lou.** (大觀樓) outside of Ch'ien Men, is also a popular theatre devoted to Chinese films and patronized solely by Chinese residents.



*A carved "cloud" pillar in front of Tien An Men,  
south gate of the Forbidden City.*

# Chinese Stage Make Ups



*"Hsiao Chuou" represents characters of a comic or cunning nature.*

*"Hua Lien", represents men of a bold, fierce, or warrior nature when the colour strokes on the face are systematic, and of a savage and unorthodox nature, if the facial strokes are irregularly painted.*



*"Hsiao Sheng" (Young Men) represents young scholars.*



*"Hua Tan" (Flower Girl) represents young women.*



## Chinese Foods.

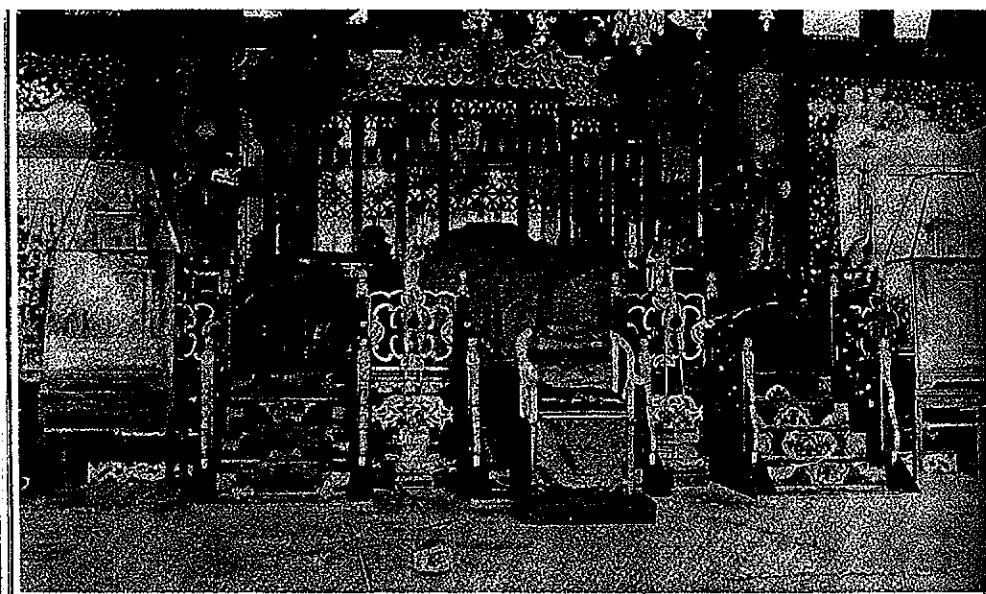
A Chinese dinner is an experience, both delightful and novel, which no visitor to Peking should neglect, for here can be obtained a greater and richer variety of Chinese foods than anywhere else in all Cathay.

The average foreigner either meets the suggestion for a Chinese dinner with enthusiasm or skepticism. An evening spent at a Chinese restaurant, however, never fails to be sustaining as well as interesting.

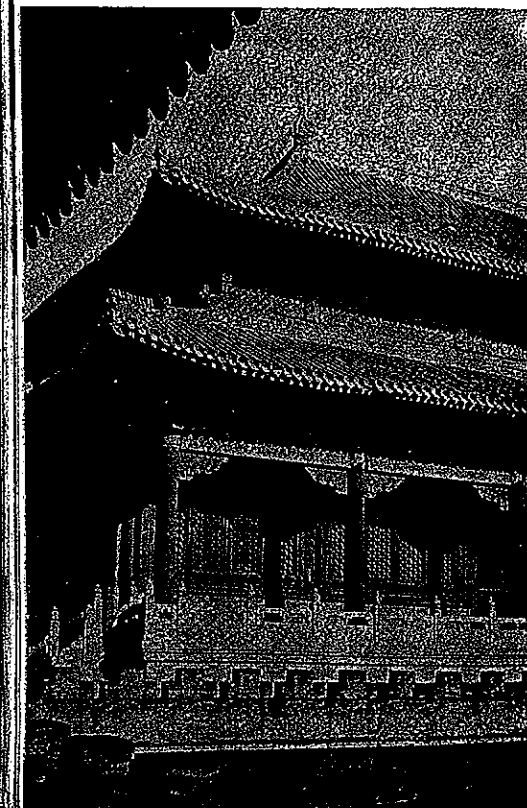
The entrance to a Chinese restaurant is occupied, almost without exception, by the two most important departments of the establishment. These are, first the kitchen on the one side and the cashier on the other.

This practical arrangement has manifold advantages. The guests are always greeted by the cashier and his retinue, as well as by the chef with ever fragrant dishes in preparation to impress the potential customers with something more substantial than obsequious salutations.

Incidentally, the explanation has been made that these two departments are in close proximity to the chef, who invariably is so important a personage that he is an important shareholder in the restaurant, that he may be in a position where he can watch the daily income, while the cashier who is usually the representative of the vested proprietors, may focus his watchful eyes upon the amount of food produced and compare it with the marketing!



*The Throne Room in the Museum  
of Ancient Objects in the  
Forbidden City.*



*A corner of the Historical Museum.*

The Chinese restaurants may be classified under three groups, the *Kuan-tze*, the *Lou* and the *Tang*.

The *Kuan-tze* is the unpretentious rendezvous for "potluck" parties, while the *Lou* caters for more pretentious parties, and the *Tang* numbers among its custom the ceremonious banquets associated with weddings, birthdays and bereavements.

It can be readily understood that a small party of friends who gather for an informal repast would not go to a *Tang* where they would be presented with a "set" dinner consisting of far more dishes than they possibly could consume, both in number and articles of concoction.

The correct place for a party desiring the informal dinner would be either the *Kuan-tze* or the *Lou*. This is especially true if the guests wish to order *a la carte*.

The *a la carte* repast assures the visitors of a choice of dishes to be made by each member of the party individually. Practiced diners would be expected to order only those dishes in season. It would be, for instance, a most undesirable admission of lack of culture to order roast pork, obtainable at all times, when prawns, for instance, is the *plat de jour*.

Peking is singularly favored with restaurants offering fare from the numerous provinces of this land.

The Shantung *Kuan-tze* seems to meet with popular favor, and perhaps not without justification. Was Confucius himself, a native of Shantung province, not a gourmet?

The Fukien establishments would provide any customer with virtually an entire menu of sea food.

The Cantonese restaurants seem to strike a happy medium between the two.

A Mohammedan chef, and Mohammedan dinners are quite a tasteful novelty, provides his guests with his specialties of highly spiced dishes of all viands with the sole exception of pork.

The Shanghai kitchen satisfies the appetites of those who are fond of pickles and other condiments.

The size of a restaurant is no criterion to its popularity or reputation. There are innumerable small establishments which claimed imperial patronage, as well as the custom of famed scholars and celebrated gourmets far back in history.

A most unpretentious little restaurant outside *Ch'ien Men*, which invites the descriptive adjective "dinky," boasts of a signboard of which the calligraphy was written with the very hands of the Emperor Kang Hsi. This restaurant is well known for its fish.

There also is a "shop" outside *Ch'ien Men* famous for its crabs. This is the place where each diner is given a small wood "hammer" with which to crush the crab which is placed before him. Each of these crabs, be it borne in mind, is most carefully selected from the entire import of crabs made to the Peking market.

The guests may desire to proceed to a "mutton shop," where no other dishes may receive preference to mutton. But now we are thinking of the winter, for mutton dinners are symbolic of the wintry cold.

We partake of mutton which is roasted on an iron grill when the nights are raw, and the *pai gerr* (90 per cent. alcohol) lends its glowing warmth to dissipate the heavy consumption of meat. Then a heavy meal becomes beneficial despite the dictates of hygiene.



With the advent of winter we might extend our ramifications to the famous "Peking Duck." This probably is better known among foreign gourmets—and gourmands—than any other Peking dish.

This bird, from its infancy to its "martyrdom," might well be immortalized as truly pampered, as it never is allowed to feed itself! It is, like its unfortunate or "well attended" fellow duckling, fed at regular intervals by having forced down its throat 10 to 12 pillets, each the size of a man's thumb. This feeding is done without allowance for the bird to catch its breath, but it is given a gentle massage by the feeder to help it devour, and then is let loose into a circumscribed pond for a minimum amount of exercise.

This confined exertion is calculated correctly to produce a dégenerated fattening of the body and the liver. Hence these ducks arrive at the market at a standard weight.

The feasting upon the bird, when it is roasted, strange to say, is not, for the epicure, the enjoyment of the fattened meat but the relish of the roasted, crispy skin with just enough fat attached thereto.

At a formal party, the guest who "smacks his lips" with delight upon the meat of this delightful bird would not be admired but would be deprecated as of plebian tastes.

But at a family party in the restaurant he might go so far as to take some of the remnants home and be respected for his appreciation of such a delicious delicateness.

But let us remove from generalities, and confine ourselves to comparisons of various parties.

Let us take the case of a group of foreign friends who decide to "do themselves proud" at a Chinese

dinner. They arrive at a Chinese restaurant and the self-constituted "master of ceremonies" summons the *maitre d'hotel*." To him the former makes the following efficient proposition:

"We are seven guests. Feed us, but beforehand tell us how much it will cost. Now look lively, John."

The equally prompt and business-like response is "\$14." That is \$2. a person.

Then proceeds the banquet, with many dishes eatable and others unacceptable to the season. The result of this procedure is that many go away saddened and believe themselves "disillusioned." A few, however, survive and in time learn to do better.

With the initiated, be they foreigners or Chinese themselves, the seven guests arrive at the restaurant of their choice full of confidence. After being served with tea, which they do not have to include in the order, and while cracking the omnipresent melon seeds, one of the party calls for the attendance of the *maitre d'hotel*,

Of him the "master of ceremonies" inquires of *les plats du jour*. This, however is done merely as a matter of form, to give "face" to the establishment. He then proceeds to ask each of the other guests in the party to nominate his dish.

Each and every guest thereupon proceeds to name a dish in season. This is easier than it sounds, for each individual member of the party does not dare to name a dish which already has been asked for by some other member in his party, for fear of "loss of face,"—so vital a factor in the reputation of our Chinese friends.

The result of this system is obvious. We obtain the best of seasonable food at the minimum of cost.

At a formal dinner, of course, the "shark's fins" and the "swallow nest," these aristocratic dishes, should dominate.

Verily so, but then at an informal dinner the ordering of such dishes requires time. And in the absence of such allowance, the dishes would not be eatable, for they require a long time to make, and unless properly cooked, they are abominable. Besides, the ordering of such food at an informal dinner probably would stamp the guest as a *parvenu*.

Hence, within the scope of this dissertation, there is no desire to aspire to the exalted pretensions of aristocratic nourishment, but merely to concentrate upon the actually healthy and satisfactory daily victuals such as a normal epicure consumes, and which would give a visitor to China a more correct recollection of the Peking restaurants to take home with him.

The Chinese cuisine is a more scientific establishment than the average foreigner would either have the time or care to learn completely. The Chinese kitchen dates back to the days when the Occidental "cook-house" was in its infancy, nay, in its very nursery.

The Chinese partook of their meals with slender holders known as "chopsticks" far back in the past when in the west harpoons and poniards were used instead of knives and forks.

When the initiates are gathered for a first time at a Chinese dinner, the first problem is how to eat. That in itself is a study of wide interest to the average foreigner. It is more than that, it is a difficult dilemma, for the foreign guest when first invited to a Chinese dinner is puzzled regarding etiquette, and what he sees is so different from what

he knows that it inevitably jars on his conceptions of the usual procedure.

At a Chinese dinner the host always takes the lowest seat. That is, the seat nearest the door, and the honored guest is given the place immediately opposite him at the top of the table, exactly opposite to the entrance.

The guest who is next in order of seniority or respect is placed on the right of the honored guest. When all are peacefully seated, the dinner will proceed.

The host is the man who will summon the *maitre d'hotel* or his representative, to whom he will address his orders, as and when it pleases each and every guest, as the dinner proceeds.

The Chinese dinner, besides being a sustaining repast, is an education besides a recreation. Beside each diner are laid a pair of chopsticks, slips of paper, a saucer for sauce, and a plate for the viands.

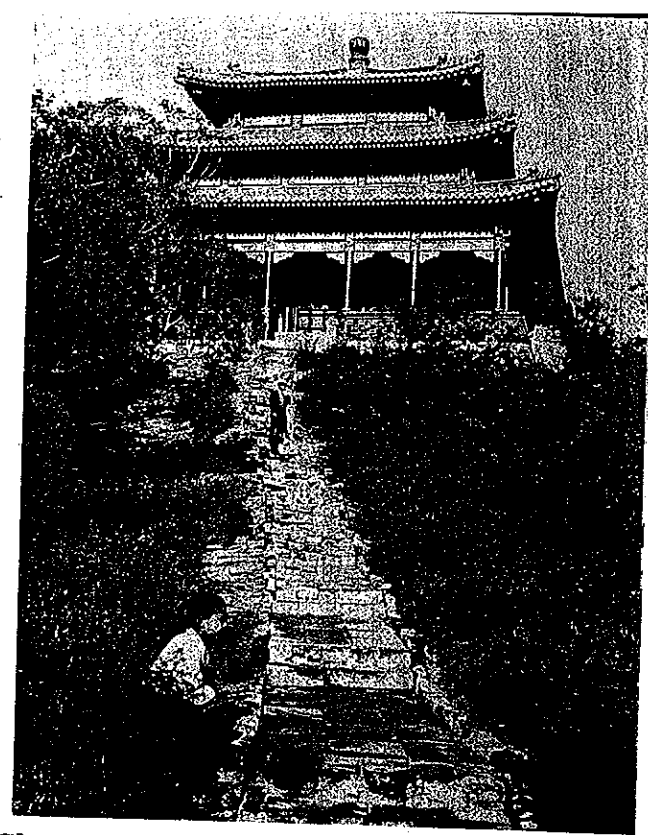
All of these sundry utensils are supposed to be thoroughly cleansed by the little slips of paper supplied therefor. This accommodation does not admit cleansing procedure, but to reassure the hygienic requirements of present day standards bowls of boiling water are often supplied for the guests to place therein their chopsticks to reassure themselves as to their cleanliness, after which the hot water is immediately taken away.

It is one thing to pinch the infinitesimal morsels on a Chinese dish with your chopsticks held securely in one hand, and another thing to harpoon a beefsteak with foreign knives and forks. It is an artistic accomplishment to pick up these small portions of food stacked upon the Chinese dishes. This requires a lesson from Chinese friends or "old foreign hands" in this country.

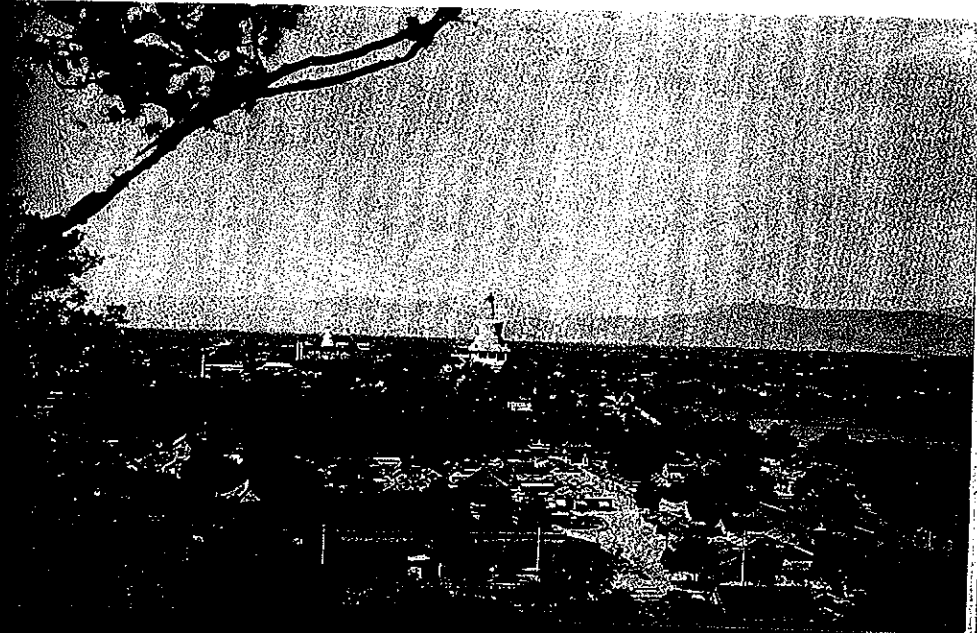
It might be of interest to outline in brief the procedure at a Chinese dinner. On arrival the seating arrangement is of importance. The guest must know exactly where and how he should "bargain" for his seat. At a Chinese dinner, be it formal or otherwise, the host sits at what is known as the lowest position, and the guest of honor at the "height" of the table, which is more often than not the seat immediately facing the entrance to the hall.

Then comes the "bargaining" for the place to be occupied by the next most honored guest, who will or will not accept the designated honor. This is immaterial, but a certain amount of "face" is given to those other guests for their "bargaining."

*Chang Chun Ting,  
the Centre Pavilion  
on the Coal Hill.*



*Looking Westwards from Chang Chun Ting, the Pei Hai with its  
White Dagoba is visible.*





*The Seventeen Arch Bridge.*

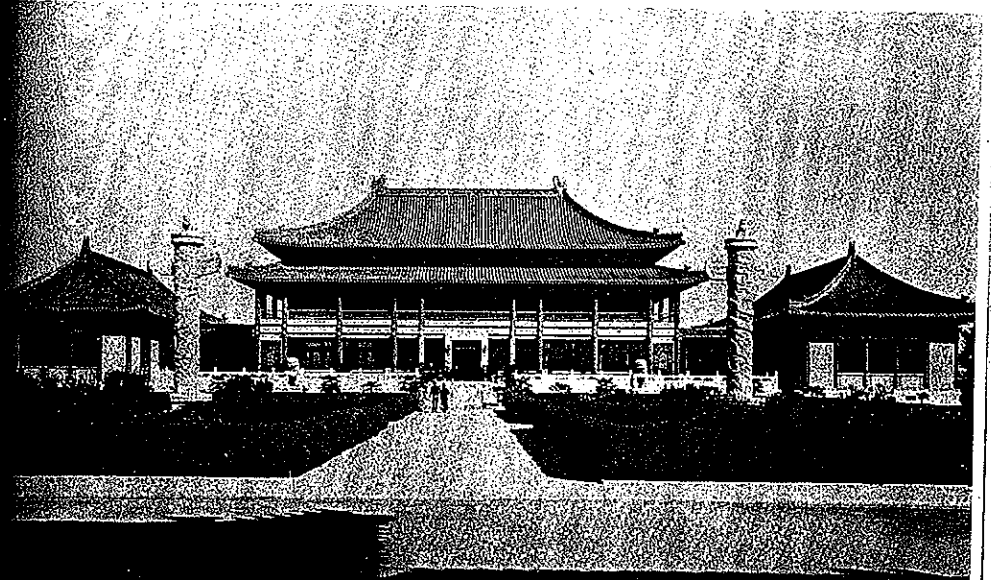
*Scenery in Central Park.*

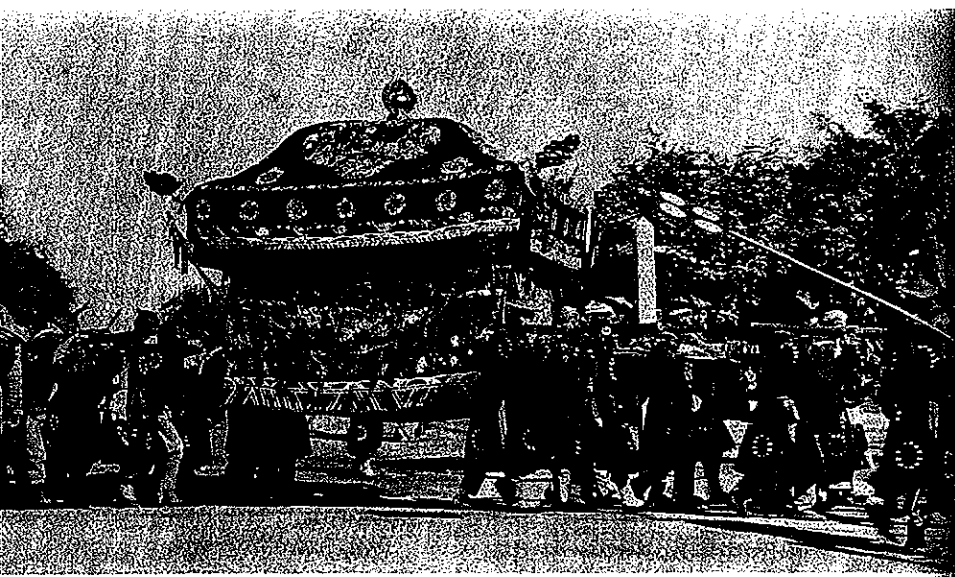


*National Library of Peking.*



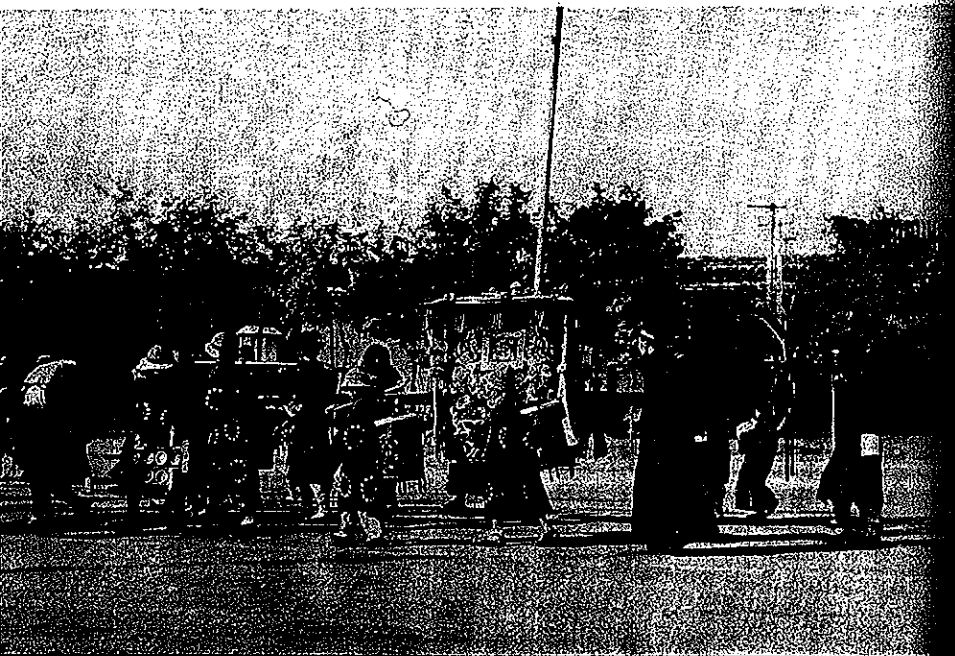
*Bronze design on one of  
the Instruments at  
the Observatory.*





*Funeral Procession.*

*Wedding Procession.*



## *Shops*

Peking, in spite of the loss of so much of its former grandeur, is still one of the most fascinating old cities in the world, and certainly one of the greatest shopping centres to be found anywhere. It still offers to those who are seeking rare and lovely things either for their persons or their homes, objects which they will find nowhere in the world in such profusion or variety.

Fortunately for those who are looking for very definite things, shopping is made comparatively easy, for there are a number of speciality streets in Peking, where the best and widest selection of Peking's famed wares are to be had.

Jade, which has always been endowed by the Chinese with magic properties, has a street of its own, called Lang Fang Erh T'iao, or as the foreigners call it, Jade Street. It is just a little south of the Ch'ien Men tower, about the third turn to the right. Most of the old and reliable jade merchants in the city have grouped themselves into what is called the Jade Guild, and they are located on this street. Here the rarest jade in all China is to be found. The jade considered by the Chinese to be the finest and most desirable, for personal use, is a dark green color, transparent, and without a speck or flaw of any kind. The next in quality is the "apple green" jade which is also costly. There are many other kinds of jade to be had, the white, or mutton fat jade, black, grey, brown, mottled green and white and very pale green. This jade is used in a great variety of ways: for jewelled trees, bowls, vases, powder boxes, pipe mouth-pieces, rosary

beads, etc., besides for rings, earrings, pendants, brooches, and the like. While there are other places to get jade in Peking, the most reliable of the native jade merchants are on this street.

Outside of Ch'ien Men too is a famous street called by the foreigners Embroidery Street, and by Chinese, Tung Chu Shih K'ou, and here crowded into a very small space one will find marvelous old embroideries, imperial brocades, *k'ussu*, the fine woven silk tapestry, tribute silks, satins, and everything one could think of in the way of a fine silk fabric. There are not so many of the old things now, but they are still to be had. Some of the new things are excellent, however, and are certainly more attractive in price. On this street one also finds mandarin coats, lama robes and fur coats. On the old embroidery and brocades one often finds the two geometric symbols which are so important in Chinese tradition. One is the *Wan Shou*, a combination of the Swastika and the circular *Shou* character which means "a long life"; and the other, a more angular character, the *Fu*, is the sign for "happiness." These with the eight Buddhist symbols of happy augury, the Wheel, the Conche Shell, the State Umbrella, the Endless Knot, a Pair of Fish, a Canopy, a Lotus Flower and a Vase, are to be seen as motifs everywhere on fabrics. On the old brocades and embroidered robes, the symbol of the five-clawed dragon was restricted in use to the imperial family.

The street of the silver merchants, Teng Tze Shih or Silver Street, as the foreigners in Peking call it, is also outside of Ch'ien Men, and is the first turn to the left after coming over the Ch'ien Men Bridge. Here is every sort of thing done in silver, from whole tea or coffee sets to the smallest objects for personal or household use. Among the specialties of this street are quaint little salt and pepper

sets modelled after temples, pagodas, Peking carts, rickshaws, and many other objects associated in one's mind with the Chinese people. Cigarette and cigar cases, as well as cocktail shakers and brandy bottles, are also here in profusion and at very attractive prices.

Before one leaves the Ch'ien Men district one must pay a visit to the Lantern Street, Lang Fang T'ou T'iao, which is the second turning to the right after one comes out of the Ch'ien Men. The shops on this quaint old street are gay with the color of the silk on myriad shaped lanterns and lamp shades. Plain silk and silk painted with fascinating Chinese pictures cover the frames for all sizes and types of lights, and the shopper who is looking for a genuine Chinese lantern is sure to find what he or she wants on the Lantern Street.

Outside of the other big gate, called the Hata Men, are several places where the shopper will find beautiful things, big and small. Quite far out, on the Furniture Street, Tung Hsiao Shih, is some of the finest furniture in existence; tables, tabourettes, desks, carved hardwood screens, fire benches, stools inlaid with mother-of-pearl or marble, and cabinets, plain and carved, that are the wonder and envy of the world. Even if one does not buy, a visit to this district is a liberal education and an aesthetic treat.

Another street, called Hua Shih Ssu T'iao, or Flower Street, just a little distance south of the Gate, is the place to buy inexpensive but very attractive jewelry made of jade and all the other semi-precious stones. There are a great number of such shops on this street towards the west end. On this street, are artificial flowers of every possible variety at unusually low prices, and for those who are looking for corsage flowers for evening or after-noon frocks, beautifully and delicately made, this is the place to go.



Quite far to the east on this street are several box shops where one will find, made up in attractive embroideries and brocades, boxes of all sizes and shapes: jewelry boxes, handkerchief boxes, boxes for bridge sets, made with proper compartments for two decks of cards, score pads, etc., and boxes for many other purposes. These make wonderful gifts for the left-at-homes, and are inexpensive.

There are a great many shops selling the finest cross-stitch: one can buy linen luncheon sets, tea sets, bridge sets, bridge covers, baby bibs, fine linen handkerchiefs, children's fine hand-made embroidered or smocked frocks, baby rompers, applique bedspreads, and a host of other charming things. All of the work is done by expert Chinese needlewomen.

Shops of a miscellaneous nature for small things are to be found up and down Morrison Street; or Wang Fu Ching Ta Chieh, which is a handy step from both hotels, especially the Peking Hotel. The noted Morrison Street Bazaar, or Tung An Shih Ch'ang, situated at the north end of this street, is a place where rich profusion and wide variety of goods are offered for sale. The goods on sale at this Bazaar, as well as those at Hsi Tan Shang Ch'ang, are now labelled with fixed prices, so one can avoid the annoyance in bargaining with the dealers over the prices. Among the things that foreigners like to buy and which can be had only at this Bazaar, are the wedding and funeral processions made up of very gaily painted clay figures, sedan chairs, palanquins, and all the amazing paraphernalia that goes with these two important events in the life of the Chinese people.

One must not overlook the cloisonne, which is one of the most characteristic products of Peking. There are a number of shops on the Morrison Street,

several very good ones at the south end of Hata Men Street, a little north of Legation Street.

For pewter and brass articles one should pay a visit to the Brass Street, or Ta Mo Ch'ang, outside Ch'ien Men, where special shops can be found dealing exclusively in such goods.

Chinese rugs for use in the western homes may be had at several places in Peking.

For the convenience of foreign visitors, in connection with shopping in Peking, the following information is appended:—

**Currency:** Yüan (Chinese Silver Dollar Notes), subsidiary silver 5-cent pieces, 10-cent pieces, 20-cent pieces and 50-cent pieces, copper 1-cent coins and bank notes are current here with Yüan (\$) as standard. There are also paper 1 cent, 2 cents, 5 cents, 10 cents, 20 cents, 50 cents notes. The currency of the occupied areas is gradually being replaced by notes of the Federal Reserve Bank, legal tender.

**Measure System:** The Peking market system is adapted from the metric system. Weight is measured by shih-chin (市斤), or municipal catty. Capacity is measured by shih-sheng (市升) and length by shih-ch'ih (市尺). The following table shows what this market system actually is in comparison with the Metric and English systems.

	Market system	Metric system	English system
Weight:	1 shih-chin	= 1/2 kilogramme	= 1.1023 lbs.
Capacity:	1 shih-sheng	= 1 litre	= 0.22 gallon
Length:	1 shih-ch'ih	= 1/3 metre	= 1.0936 feet