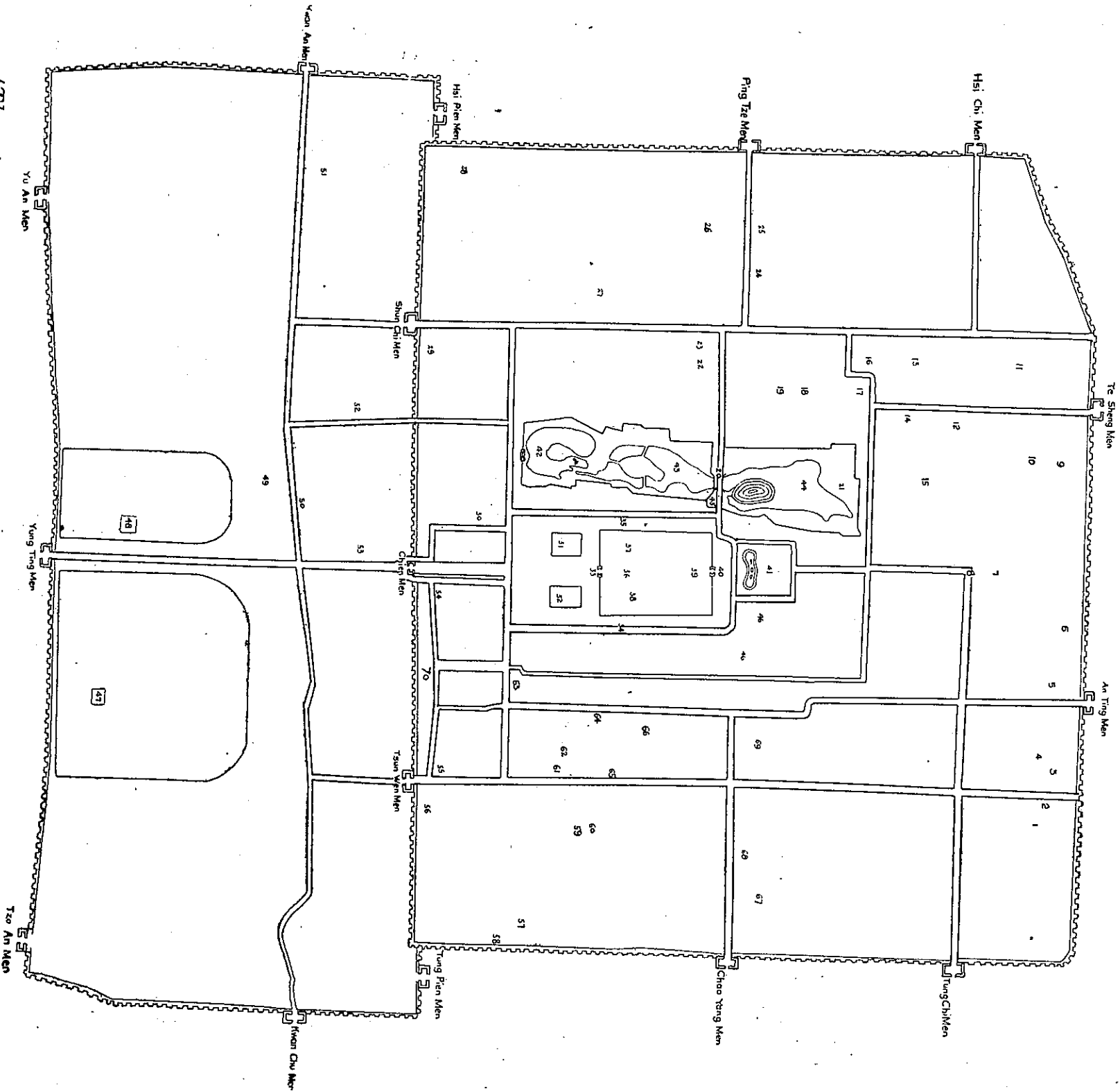


AN EASY MAP OF PEIPING



(The gates are named on the map. Points of interest and of importance to tourists are indicated by numerals. The key to these numbers may be found on the back.)

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POINTS OF INTEREST

1. Po Lin Ssu, a temple.
2. Lama Miao, a temple.
3. Confucian Temple.
4. Hall of Classics.
5. Chi Lo Ssu, a temple.
6. Ku Ku Ssu, a nunnery.
7. Bell Tower (Chung Lo)
8. Drum Tower (Ku Lo).
9. Tsi Tang; memorial tablets.
10. Palace of Ex-Prince Regent.
11. A Manchu palace.
12. Hung Shan Ssu, a temple.
13. Ho Kwo Ssu, temple and fair:
14. Prince Ching Palace.
15. A Manchu palace.
16. A Manchu palace.
17. French Cemetery.
18. Jen Tze Tang.
19. Pei Tang; Northern Cathedral.
20. Marble Bridge, view.
21. Gardens and Palaces, northwest shore.
22. Manchu palace.
23. Manchu palace.
24. Ti Wang Miao; Temple of Emperors and Kings.
25. Pai T'a Ssu, a pagoda.
26. A Manchu palace.
27. A Manchu palace.
28. A Manchu palace.
29. Nan Tang; South Cathedral.
30. Ta Li Yuan, former supreme court.
31. Central Park and Temple of Five Elements.
32. Tai Miao, a temple.
33. Forbidden City, southern entrance.
34. Forbidden City, Tung Hwa Men, eastern entrance.
35. Forbidden City, Hsi Hwa Men, western entrance.
36. Three parks, Tai Ho, Chung Ho, Chung Ho, Pao Ho.
37. Museum of Precious Art; Wu Ying Tien.
38. Museum of Fine Art; Ku Wu Chen Lieh So.
39. Former residence of young emperor.
40. Forbidden City, northern gate.
41. Coal Hill; Mei Shan.
42. Presidential Palace, South Lake.
43. Presidential Palace, Central Lake.
44. Former Winter Palace, Northern Lake, Island and Palaces of White Dagoda.
45. Round City; Tuan Cheng.
46. Peking National University.
47. Temple of Heaven.
48. Temple of Agriculture.
49. New World; amusement district.
50. Ti Yi Wu Tai; theater.
51. Pao Kuo Ssu; a temple.
52. Liu Li Chang; curio district.
53. Bazaars, Amusements.
54. Hospital Saint Michel.
55. Methodist Hospital.
56. Peking Academy.
57. Site of old examination halls, new proposed model residential district.
58. Historic Observatory.
59. Peiping office, Ministry of Foreign Affairs, (Waichiaopu), formerly the Foreign Office.
60. Old Tsung Li Yamen.
61. Peiping Union Medial College.
62. Rockefeller Hospital.
63. Grand Hotel de Peking.
64. Tung An Shih Chang, a market.
65. Y. M. C. A.
66. East Cathedral, Tung Tang.
67. Manchu palace.
68. Manchu palace.
69. Lung Fu Ssu, temple and fair.
70. Wagons-Lits Hotel.

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MAP OF PEKING

INTRODUCTION

PEKING—*A Historical Introduction*

POINTS OF INTEREST

What to See in Brief

Chinese City

The Legations

Tartar City

Forbidden City

Trips outside of City

PEKING AS AN ART CENTER

THE CHINESE THEATRE

THEATERS OF PEIPING

SHOPS

CHINESE FOODS

INDUSTRIES

PEIPING CHURCHES

CLUBS

WOMEN'S CLUBS

CHINESE FESTIVALS

FESTIVAL CALENDAR

POINTS OF INTEREST IN PICTURES

ADVERTISEMENTS

AN INTRODUCTION

This is the most thorough guide book ever published for the city of Peiping, inasmuch as it combines points of interest with an explanation of the varied customs and requirements which confront and baffle the average tourist and potential resident.

It does not pretend, however, to be complete in all its chapters, but chiefly to give the reader a background for an enjoyable stay in Peiping, or to provide the resident with a basis upon which he can cultivate a true understanding of this city and its people.

The section entitled "Points of Interest" should be of especial interest. It should give the reader a bird's-eye acquaintanceship with Peiping and its suburbs. It should enable the resident to arrange enjoyable itineraries, and to start out with a knowledge of what he is going to see.

There are a number of reliable and well-written volumes on Peiping and all its side-lines, which the visitor or resident should read, and which may be obtained in the various book shops or libraries. This guide book should remain the most efficient means, however, of obtaining the fundamental facts which the other books elaborate upon and take up more fully.

The section allotted to shops, the chapter on restaurants, the portion discussing Peiping as an art center, the analysis of theaters, and the interesting discussion of festivals observed here—all are necessary for him who would obtain even a fleeting acquaintanceship with Peiping.

WHY "GUIDE TO PEKING" WHEN THIS IS PEIPING?

Because: 1.—The average tourist is not so much interested in the city of today—which is Peiping, as he is in the city of the past—Peking.

2.—Peiping is so new a name that many of the tourists still feel more familiar with the name Peking, and are more apt to buy a "Guide to Peking" than a "Guide to Peiping."

3.—What's in a name, anyway?

A large number of persons thoroughly acquainted with their subjects assisted in the compilation of the material. The short history of this city, which is the first article in the book, will give the reader an idea of the momentous past of Peiping, a past which fortunately may become reality to the visitor through his visit to the numerous points of interest.

The section on theaters, with that on restaurants and shops, as well as art, should be of value not only to the transient visitor, but to the foreign resident. It is probable that the average foreigner who is a resident of Peiping will be able to find new information in these separate chapters.

The map of Peiping is a new one, and has been arranged in the simplest form possible.

Especial thanks for assistance either in the writing or the compilation of material should go to Mr. John C. Ferguson, Mrs. Grover Clark, Dr. Y. W. Chan, Mrs. Gertrude Hawkins, Mr. Philip Ashton, Mr. A. C. Ellis, Miss Lillian Tayler, Mr. George Kin Leung, Dr. Y. C. Chang, and to a number of others, including Hartung's Photo Shop, which provided a majority of the pictures, the others being original photographs taken by myself.

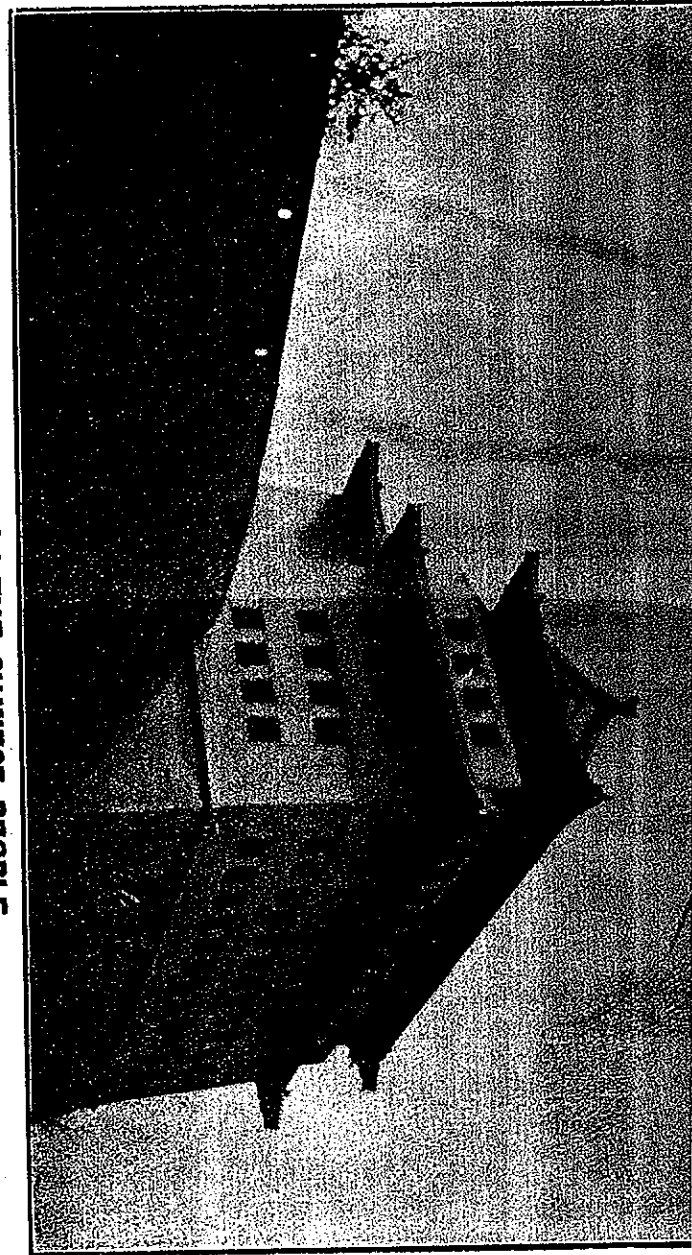
This guide is published by "The Leader" which hopes to see it increase in both scope and thoroughness in future editions.

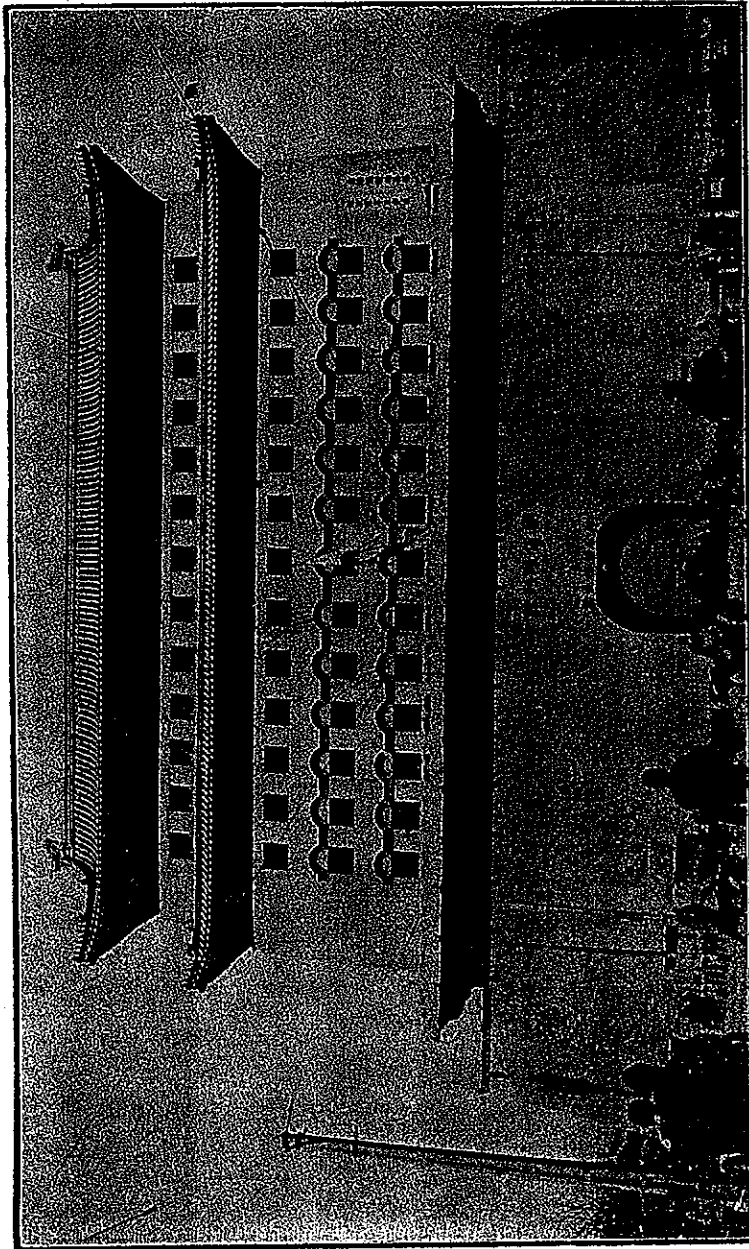
E. W. Hunter

Editor, "The Leader."

Chi Hua Men, as seen from the moat in the Chinese City. These massive gates are truly symbolic of China,—standing firm against the wear and tear of centuries, while every other ancient country has crumbled and lost its identity or freedom.

A SYMBOL OF THE CHINESE PEOPLE





THE GUARDIAN GATE OF CHIEN MEN

Every visitor to Peiping, if here only for a day, should pass through this gate. Every resident of Peiping passes through it time and time again. It is one of the main arteries into the city.

PEKING.

A Historical Introduction.

By Dr. Y. C. Chang

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 Chi-yu (about 2690 B. C.). Chi-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 (冀) and in the Chow dynasty, was the capital of the feudal holding of Yen (燕), 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 be built at that time in the suburb.

During the Han dynasty the town was known as Yen, the former city Chi having been taken and destroyed by emperor Chin Shih-huang-ti. It remained to be 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 Tang emperors, the city was named Yu-chow (幽州) and later on, Fan-yang (范陽) 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 Chien-lung palace. His rebellion was ultimately put down by a Tang general, Kuo Tzu-i, a popular figure of that period.

After the Tang 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 stead. 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 Kang-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 seige to the city. An engagement between the Liao and the Sung troops took place in the neighborhood of the River Kao-liang, where the latter were completely routed by a flank attack conducted by the former. Chao Kang-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-cheng 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 Pagoda) 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 the 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-kwan temple, outside the Tung-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 to come 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 all died out. 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 plant. The khan immediately wished to set a date for the removal of the capital but was counseled 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. They 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 northeast 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 or tumbling down owing to the clemency of weather. 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 Yuan-chang, the first Ming emperor, founded his dynasty in 1368, and made Nanking the national capital. The old capital was given the name of Pei-ping. 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 Pei-ping 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 the 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, 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, much 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 stones. 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 reconstruction in 1438, especially with reference to the building of towers over the gates, stone bridges, water-gates, and the 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 a 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 contribu-

tion. "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 precaution should be taken in Peking, as the necessity for it had been taught by the revolt in the 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 remnants 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.

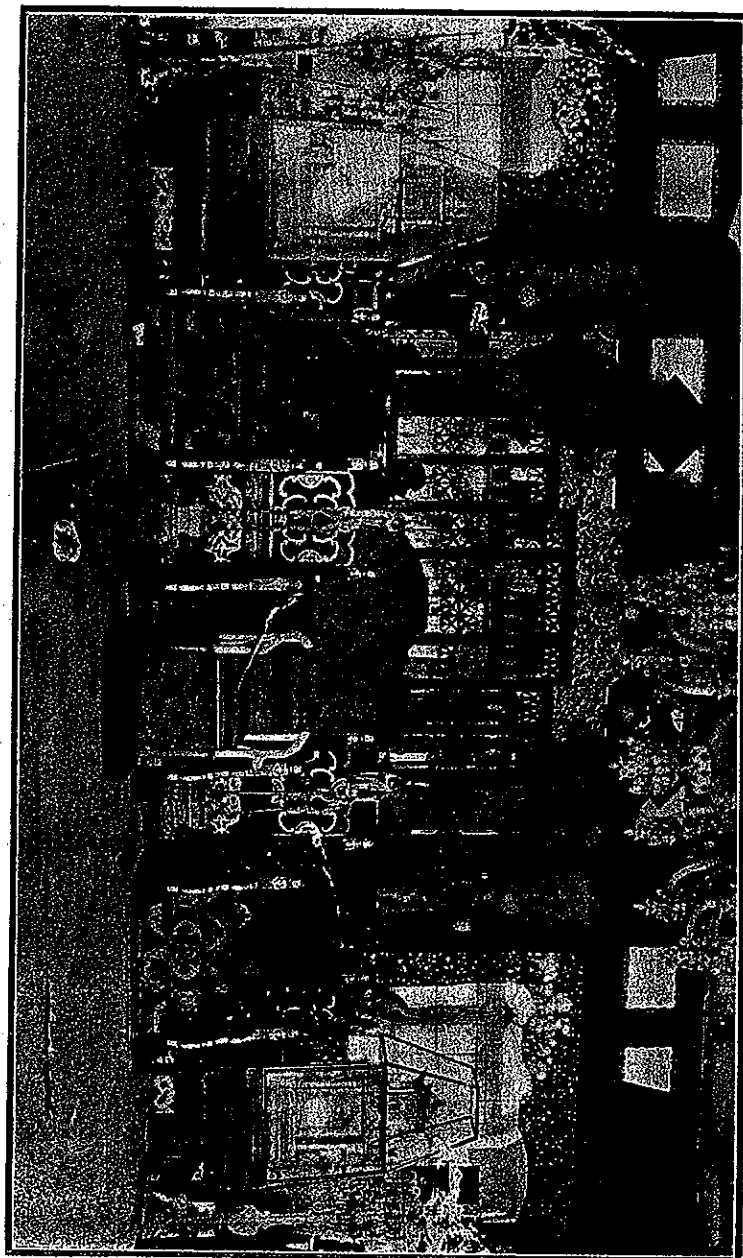
It was reported after a survey that an outer wall of 70 li in length would be required, and the report being adopted, work proceeded apace. Though work had actually been carried on for four months, emperor Chia-cheng was still apprehensive of the enormous cost involved and consulted with his prime minister, 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 on 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.

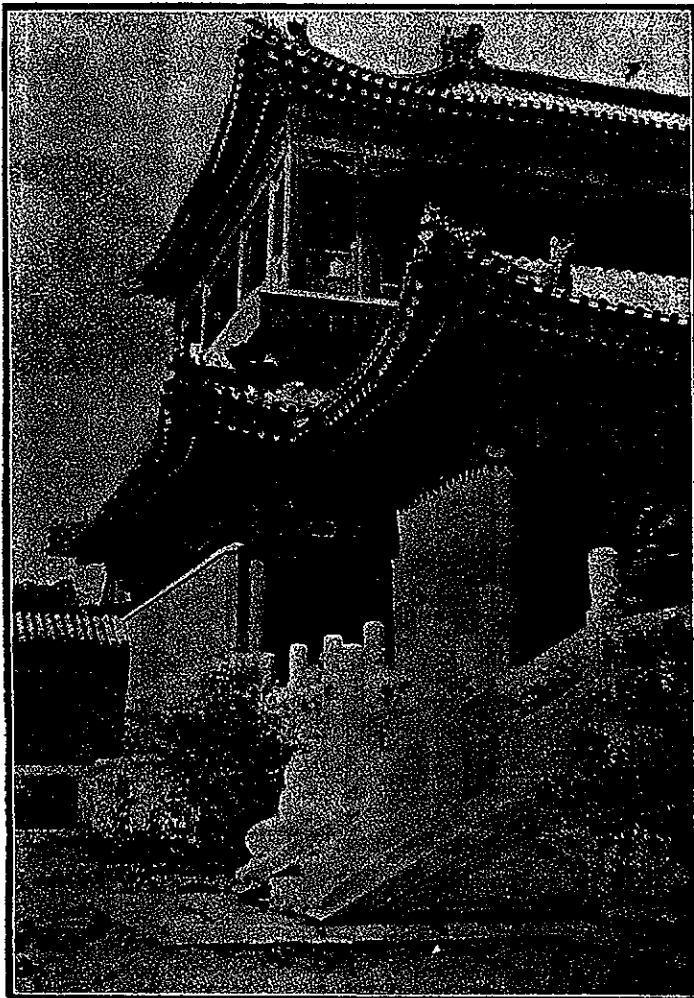
The city as it stood in the Ming period was handed down to the Chings intact, who had practically not effected any changes whatever, excepting perhaps some minor repairs and some imitations by their own architects in the early days of the dynasty. The Peking that we see now is the Peking as elaborated 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 in 1900.

tions are shown.

WHERE FORMER EMPERORS TOOK THEIR SEAT

An imperial throne room in the Forbidden City. The elaborate decorations are shown.





IN THE FORBIDDEN CITY

Just one of the corners, but enough to give an idea of what treasures of architecture and scenic effect are to be found within the walls of the once imperial precincts.

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 has brought about an eclipse of the ancient capital of Peking which has 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).

Thus history repeats itself in Peking, as it does elsewhere. "Governments change, dynasties rise and fall but the motives which set them up or throw 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."

Books consulted:

Jih-hsia-chiu-wen-kao (日下舊聞考), vols. 2 and 13.
Juliet Bredon: *Peking*. pp. 1-15.

POINTS OF INTEREST

***** * WHAT TO SEE IN BRIEF * *****

LEGATION STREET

AMERICAN LEGATION COMPOUNDS

CHIEN MEN STREET

TEMPLE OF HEAVEN: *Altar, Hall of Abstinence, Temple of Imperial Tablets, Way of Heaven, Sacrificial Oven, Sacrificial Iron Pots, Boulders that stopped the Flood, Cedar Groves.*

TEMPLE OF AGRICULTURE: *Two square stone altars, Small marble sacrificial altars, Black roofed temples.*

EXECUTION GROUND.

CHIEN MEN STREETS: *Silver St., Lantern St., Embroidery St., Jade St.*

BRIDGE OF HEAVEN

GREAT TOWER *Near Gate, Destroyed in Boxer Rebellion, Restored by Germans.*

CHIEN MEN RAILWAY STATION.

HANKOW-PEIPING RAILWAY STATION

HATAMEN GATE: *Near Hatamen Gate in Chinese City is Bead and Flower Street. Brass Street runs from near Bead St. to Chien Men.*

FOX TOWER

THE CANAL

PRINCESS TOMB

OLD OBSERVATORY

WALK ON THE PEKING WALL NEAR AMERICAN LEGATION

OLD WAICHIAO PU *Former Ministry of Foreign Affairs.*

PEIPING UNION MEDICAL COLLEGE, *Rockefeller Institute*

PEKING AMERICAN SCHOOL

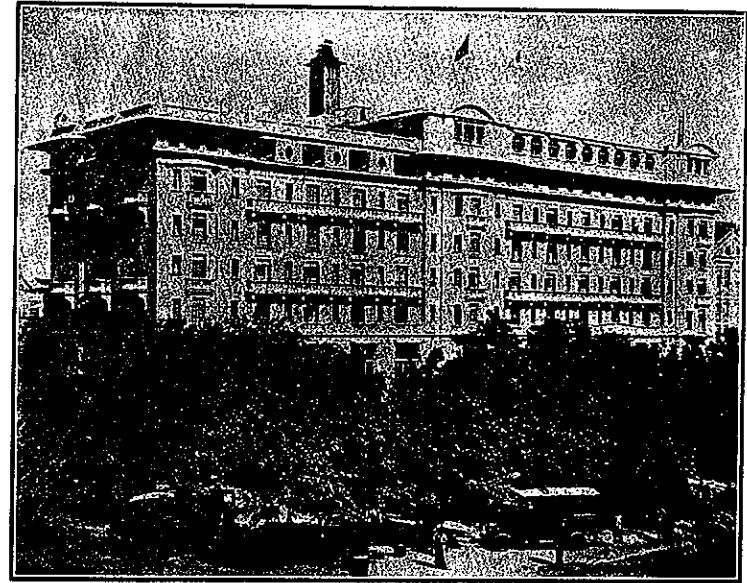
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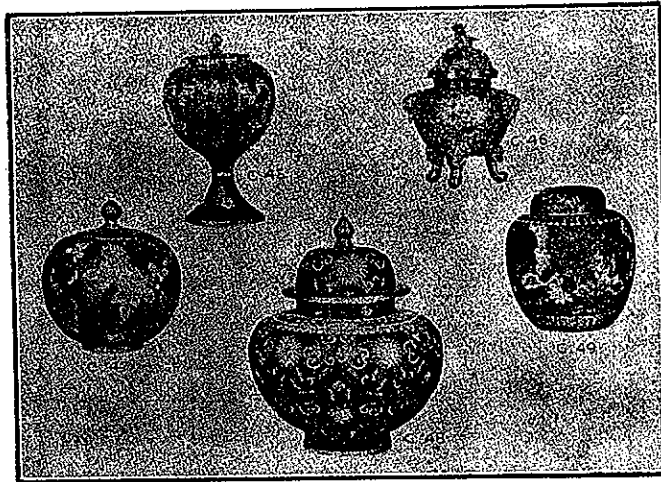
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PRESBYTERIAN MISSION COMPOUND

MORRISON STREET AND BAZAAR

FORBIDDEN CITY--Central Section: *Banquet hall, marble bridges, Throne Room, State Museum and Bronze rooms.*

Eastern and North sections *sections containing Imperial Residences.*

COAL HILL

PEI HAI (Winter Palace): *Great Dagoda, ride across the lake to: Little Western Heaven Temple and other temples. Dragon Screen and tea houses. Fine Pailou, Temple to silk worms with old mulberry trees. Fine marble bridge to the Island. Round City containing the "White Jade Buddha" at entrance to Pei Hai.*

NAN HAI (South Lake): *Island prison of Kwang Hsu, handsome bridge to island. Rock garden, Empress' Open Air Theatre, Empress Dowager's Palace, Presidential Mansion. Fine temple.*

PEI TANG: *Roman Catholic Church in West City.*

TEMPLE OF 10,000 PUNISHMENTS: *Taoist Temple.*

LAMA TEMPLE AT END OF HATAMEN ST.: *Fine bronze incense burner, temples and courts, Hall of Worship, Giant Buddha, Temple of Kwang Ti, God of War. Large bronze Buddha (sitting) in court*

TEMPLE OF CONFUCIUS: *Inscribed tablets, Fine arch, Hall of Classics, Hall of Learning. Fine Confucius temple hall containing soul tablet of the Sage. The ancient inscribed stone drums.*

DRUM TOWER

BELL TOWER

TA WANG MIAO

TEMPLE OF EMPERORS AND KINGS

CENTRAL HOSPITAL

MARCO POLO STREET WITH ENGLISH SHOPS

BRITISH LEGATION COMPOUND—*where the foreigners were besieged by Boxers.*

HOTEL DE PEKIN

HOTEL DES WAGONS-LITS

BEAUTIFUL ENTRANCE TO SOUTH GATE OF FORBIDDEN CITY WITH LIONS AND CLOUD PILLARS.

CENTRAL PARK ON THE BOULEVARD.

YELLOW TEMPLE *(This and the following are all outside the Wall of City)*

TEMPLE OF EARTH

INTERNATIONAL CEMETERY

HSI CHIH MEN GATE *(to Summer Palace)*

ROAD TO SUMMER PALACE: *A short distance to south of road are: Big Buddha Temple, White Cloud Temple, Five Pagoda Temple, On the north of the road the Great Bell Temple.*

Approaching Summer Palace are Yenching University, Tsing Hua College (Indemnity college) and the Summer Palace Garrison of soldiers barracks.

SUMMER PALACE: *Audience Hall, Theater, Fine courts with bronze animals, the Lake, Chien Lung's Bronze Cow, Seventeen Arch Bridges, Island of the Dragon, Camel Back Bridge, Stone Boat, Imperial Residences, Reception Hall containing Miss Carl's large oil portrait of the Empress Dowager, Bronze Pavilion, Temple of the Clouds, Temple of "Five Thousand Buddhas", The Corridor on lake front quarter of a mile long. Ruins on north side of the hill.*

JADE FOUNTAIN PARK: *Jade Pagoda, Old Stone Pagoda, Porcelain Pagoda.*

A day to monasteries at the foot of Western Hills going out by Summer Palace Road and returning by Ping Chin Men.

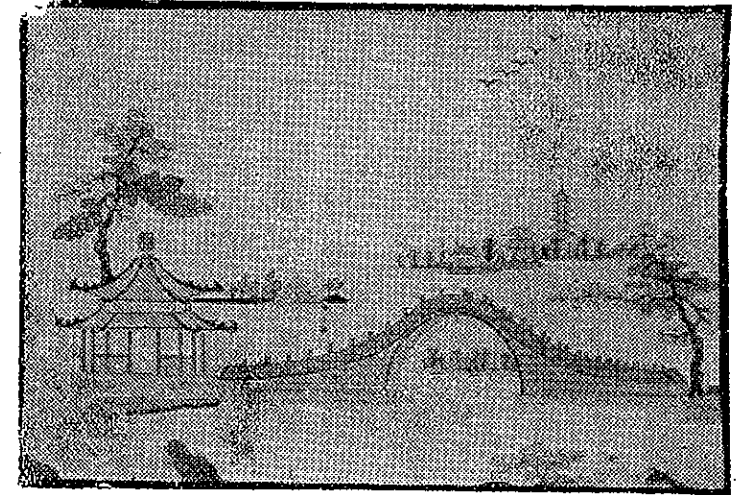
TO VISIT: *WO FO-SSU. Temple of the Sleeping Buddha.*

PI YUN-SSU: Beautiful stairways and gates leading to the temple building where the body of Dr. Sun Yat-Sen was entombed until recently. Hall of a Thousand Buddhas.

IMPERIAL HUNTING PARK: A fine old porcelain pagoda. Foreign and Chinese summer homes.

PA TA SHU: or Valley of the Eight Temples. Fine temples rented to Peiping people in summer. In returning pass the city Golf Links, Race Course and Ping Chin Men Pagoda.

PLACES OF INTEREST TO BE REACHED *by Train: Marco Polo Bridge, The Great Wall of China. Ming Tombs by motor car.*



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* CHINESE CITY *

Temple of Heaven: Temple grounds enclosed in three walls. Passing through the Western gate to the right is a court, occupied by soldiers containing the Hall of Abstinence, empty and sealed, 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 sculptured 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 laquered 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 Yu to stop up the holes in the sky during a deluge, so the legend goes.

The Temple of Agriculture, Hsien Nung T'an, is near the Temple of Heaven grounds. 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. Not much remains of the magificence 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. Coming back to the Tartar City on Chien Men Street you pass a cluster of small theatres, the amusements of the poor. Down the side streets are markets also for the poor, where things considered absolutely worthless by the foreigner are bartered for by the Chinese. Thieves Market, and interesting streets to shop, which are described later, branch off from Chien Men. Across the dilapidated Bridge of Heaven the centre of much interest at certain times of the year is the great Chien Men tower, burned down during the Boxer rebellion and rebuilt by the Germans. At two sides are the railway stations.

 * **THE LEGATIONS** *

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

The American Legation is the first legation starting east on Legation Street from Chien Men.

The present building was built in 1905.

American Minister is Mr. John Van A. MacMurray.

Consular—Mr. Mahlon F. Perkins.

Commercial Attache—Mr. Julian Arnold.

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

Next to the American Legation is the **Dutch Legation**.

Dutch Minister is Mr. W. J. Oudendijk.

The large homes in this Legation are most liveable, and the grounds are charming.

Across from the Dutch and on the other side of the street is the **Russian Legation Compound** closed at present because of the strained relations between the countries. 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 Legation**, the oldest one in Peiping. Sir Miles Wedderburn Lampson is the minister, and Mr. E. M. B. Ingram the counsellor. 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 Pailou of the palace of Duke Liang in this compound.

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

Mr. Sanao Saburi is minister.

Mr. Kensuke Horinouchi is counsellor.

Returning south on Canal du Jade at the corner of Legation Street is the Wagons-Lits Hotel in which is housed the **Brazilian Legation** with Mr. Pedro Eugenio Soares as charge d'affaires.

The Spanish Legation is across from the Wagons-Lits on Legation Street. It has the only Chinese gate on this street. Don Justo Garrido y Cisneros is minister.

The French Legation is on the same side of the street as the Spanish Legation and a few doors down.

Count Damien de Martel is minister and Mr. Ernest Lagarde the counsellor. The French Legation is one of the largest compounds and contains some beautiful palaces of French architecture.

German Legation: Across the street from the French Legation. Mr. H. Von Borch is the minister and Dr. W. Wagner the counsellor. The monument in memory of Baron Ketteler, German minister, killed by the Boxers, is in the garden.

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

The Portugese Legation is at No. 41 Rue du Club just off Marco Polo and on the street next to Peking Club. Mr. Luis Esteves Fernandes is charge d'affaires.

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

Mr. Daniele Vare is the minister.

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.

The Belgian Legation: Returning to Legation Street and continuing east on the right hand side of the street is the Belgian Legation.

The minister is Baron Le Maire de Warzee D'Hermalle.

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 across the street and a little farther down. The minister is Mr. Henrik de Kauffman.

The Norwegian Legation is in the Grand Hotel de Peking. M. N. Aall is the charge d'affaires.

The Swedish Legation is at 16 Tung Tan P'ailou, Sa Tiao. Baron Carl Leijonhufvud is the charge d'affaires.

The Cuban Legation is at 6 Shi Shui Fu Yuan-er Chia. Dr. J. L. Gomez Garriga is the charge d'affaires.

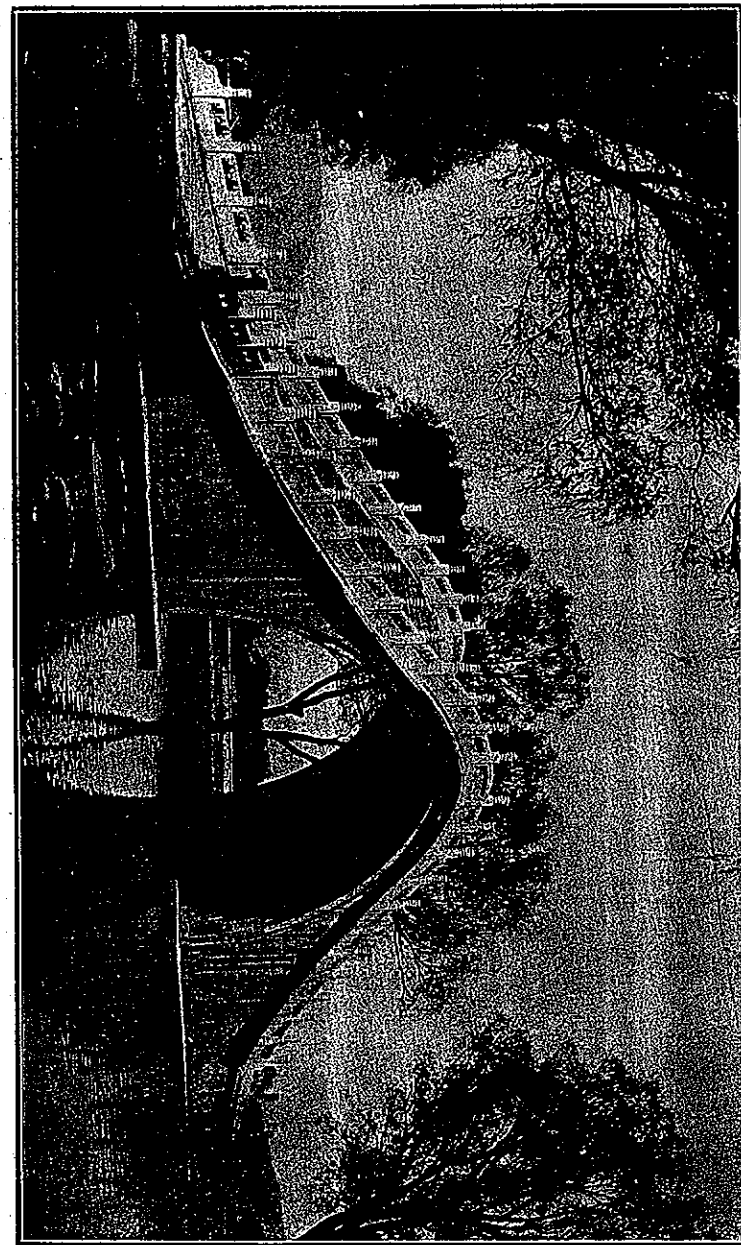
Peru, Chili, Mexico and Finland are not represented at present.

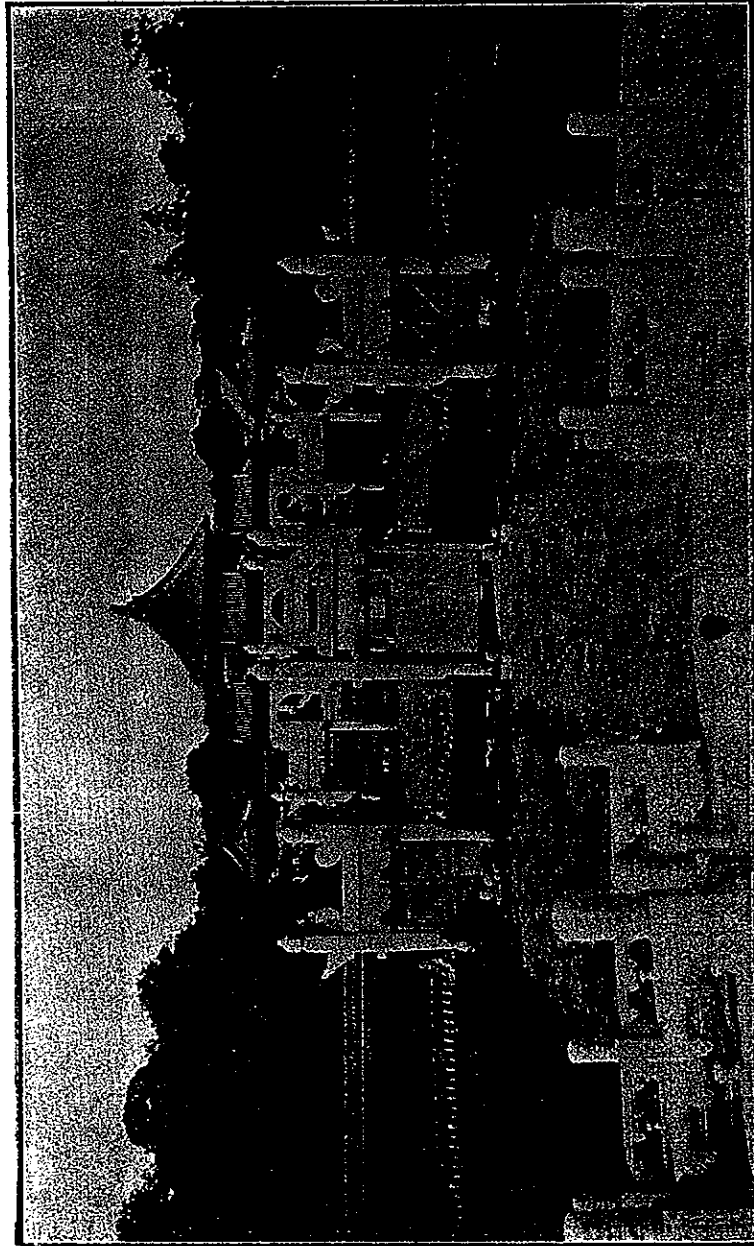
 ** TARTAR CITY and NEARBY POINTS. **

Continuing east from Legation Street brings one to **Hatamen Street**, and turning south is the famous **Hata Men**. East of the Hata Men is part of the old grand canal, which passes the **Fox Tower** a half-mile beyond the gate. This

Camel's Back bridge in the Summer Palace, the grounds of which were a favorite haunt of the "Old Buddha," as the Empress Dowager was nicknamed.

A BRIDGE TRAVERSED BY EMPRESS DOWAGER





A MAIN PORTION OF THE TEMPLE OF HEAVEN

Where the emperor made his sacrifices. In taking this photograph, the camera was placed at what in imperial days was regarded as the exact center of the universe.

lovely old tower is said to be haunted by a fox, and the doors are left open for him to pass through. A few miles further on is the **Princess Tomb**, popular for summer-time picnics. An interesting old legend about the tomb is that the daughter of a prince fell in love with one of the grooms in their stables and was discovered in his arms by her father. He surrounded them with this tomb and the Chinese say that you can still hear their sighs and lamentations.

Near the Fox Tower on the East Wall is the historic **Observatory**, one of the oldest landmarks of China. It contains wonderful old astronomical instruments covered with beautiful dragons. From the Observatory can be seen the site of the **Old Examination Halls**. There is a plan afoot to build modern houses upon it and to make it a model village. A walk on the wall is always a delightful and interesting thing to do. There are several interesting routes. One from the Observatory is pleasing. However, the one most commonly taken is between Hata Men and Chien Men.

Sleeping Buddha, Wo Fu Ssu, built in T'ang Dynasty. One of the oldest monasteries in the Western Hills. Reputed to be 50 feet long. Only reclining figure in or near Peiping. Fully clothed excepting for bare-feet. Pilgrims leave peace offerings of shees of every size and description on table nearby. Image of Marco Polo near Sleeping Buddha. Y. M. C. A. has leased part of the monastery and has an assembly pavilion, and rooms for guests.

Temple of Azure Clouds, Pi Yun Ssu, most beautiful Monastery in Western Hills. The temple was the tomb of Sun Yat-sen for five years. Hall of a Thousand Buddhas an interesting feature. Beautiful steps and gates leading up to a magnificent marble stupa are crowned with five pagodas. Very obliging priest meets all visitors and conducts them to all points of interest.

Imperial Hunting Park, Hsiang Shan, enclosed by a wall the shape of a horseshoe, formerly stocked with deer and boar, and contains a beautiful old porcelain pagoda, and many Chinese and foreign summer homes. Orphanage on part of the reserve.

Place of Eight Temples, Pa Ta Chu, lovely old temples kept in excellent repair. Each has some distinctive feature,—one the base of an old pagoda destroyed during 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 Peiping. Interesting hotels in foreign style have been built recently.

On the return road is located the **City Golf Course**, *Pa Pao Shan*, the **Race Course**, *Pao Ma Chang*, and the **Ping Chih Men Pagoda**.

Coal Hill, *Mei Shan*, north of Forbidden City, artificial mound 210 feet high. Last Ming sovereign hanged himself on tree within these precincts when Peiping fell to rebels. Faithful eunuch did like-wise. Tourists would find it advisable to begin Peiping sightseeing with visit to summit of Coal Hill where they would obtain an idea of the entire city and the inside of the Forbidden City. From top, Peiping looks like mass of green trees, although a rambler through the streets would believe it composed chiefly of forbidding walls. This is because each courtyard has its greenery, but high walls hide the trees from street view.

Yellow Temple, *Huang Szu*, built by 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, built by Chien Lung. Stupa, modeled on Tibetan lines, also of marble. Temple in two portions, each presided over by different group of lamas. *Ts'an T'an*, outside main enclosure, is reputed to contain dead priests in wooden square boxes. Temple shows decay due to lack of financial support since end of imperial patronage.

Temple of Earth, *Ti Tan*, built under Mongol emperors, 1530 A. D. Complement of Temple of Heaven. Emperor annually worshipped here. Altar is square instead of round like Altar of Heaven because earth was supposed to be square. Includes imperial yellow tiled-pavilion where emperor prepared for ceremony.

Temple of Emperors and Kings, *Ti Wang Miao*, erected under Ming dynasty. On avenue leading to West Gate of Tartar City near Central Hospital. Contains tablets of most monarchs of China from remote ages. All rulers admitted except those killed, those who lost their kingdoms or were oppressive rulers. Manchus even admitted Tartar rulers. Nearly 300 tablets in temple.

Drum Tower built A. D. 1272 on present site, one of the oldest buildings in Peiping. Three drums 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.

Bell Tower was moved to the present site and repaired during the 18th century. It has been cracked by the weight of the big bell and is now not open to the public. The bell is one of five great bells cast for Emperor Yung-lo. It is 18 feet high, and 10 feet wide at its greatest circumference. Wall is of metals nine inches thick.

Lama Temple: Hatamen Street near north wall of Tartar City. Most important Lama temple in the city. It is the official residence of the Living Buddha although he does not reside there. The stone lions in the first courtyard are remarkable examples of casting. The large incense burner in another courtyard is one of the finest in the city. The hippopotami and their guards are interesting. The principle 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.

Confucian Temple: Inside the entrance are nine stone drums about three feet high with ancient Chinese characters inscribed upon them. Their date is 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. Many other handsome tablets presented by various emperors in praise of Confucius are along the eaves.

Hall of Classics: Erected by Chien Lung. The complete texts of the nine classics are to be found on the stone steles along the main courtyard. The hall is a pure type of Chinese architecture.

Bell Temple, *Ta Chung Ssu*, has largest hanging bell in the world. Seventeen feet high, 34 feet in widest circumference. Most famous of five bells cast for Emperor Yung-lo. Both inside and outside of bell and mechanism by which it is hung are covered with Chinese characters cast with bell. Bell cast where it now hangs, and earth excavated, then temple built around bell. First few castings of bell failed to satisfy emperor, who demanded bell be heard for 100 li. Soothsayer declared blood of virgin would achieve desired result, and upon ruler threatening death

to bellsmith if he failed again, the latter's daughter leaped into the caudron, and the resultant bell was incomparable in tone and mold to all others. Sob of lost girl still can be heard between strokes of bell.

Temple of five Pagodas, Wu Ta Szu, two miles west of Peiping and short distance south of Summer Palace road. 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.

Bottle Pagoda, Pai Ta Si, near Temple of Emperors and Kings. Built 1084, Chin Dynasty, dedicated to Buddha of Wisdom. At one time adorned with wonderful jewels and hung with hundreds of votive lamps. It is 270 feet high and a sister to the pagoda at Pei Hai.

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

White Cloud Temple, Pai Yun Kwan, Taoist monastery built 1192 A. D. near Camel Gate west of city. One of the important Taoist temples. Many pilgrims visit this shrine every year.

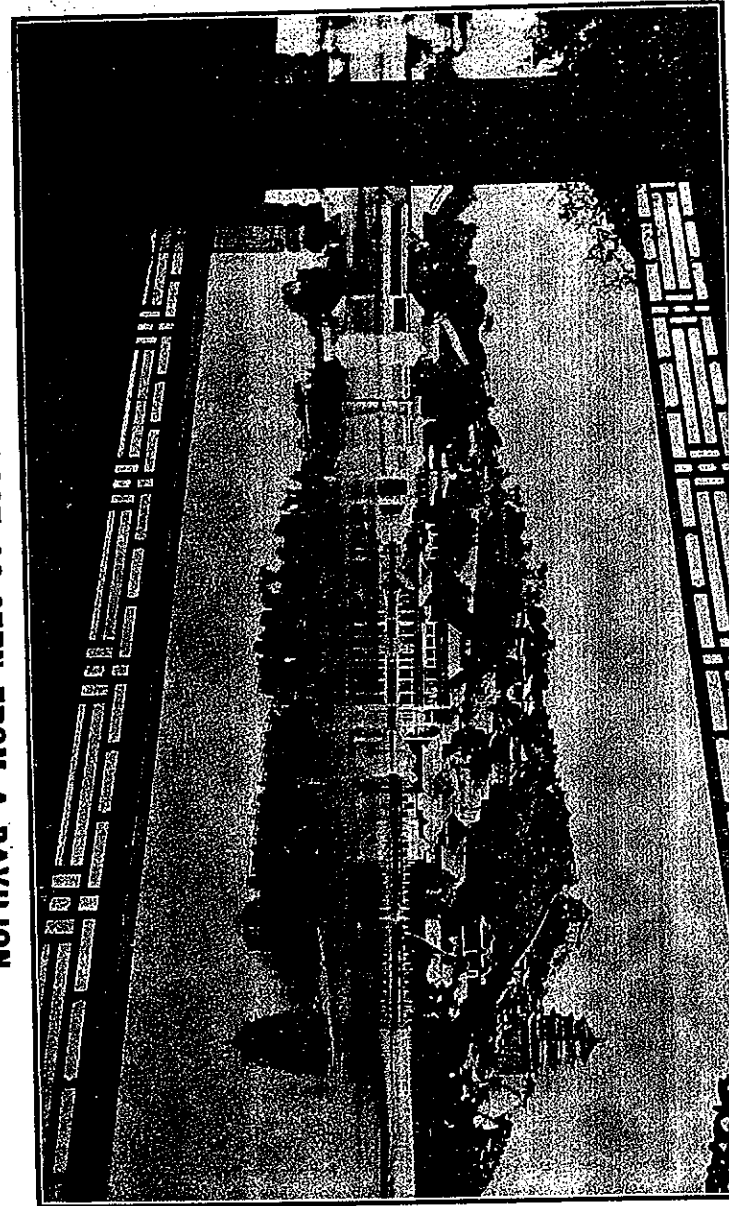
Jade Fountain Park contains the Jade Fountain, which is a spring of clear cold water supplying the canals and lakes of the Imperial and Tartar Cities, and also includes the old Stone Pagoda of marble with exquisite carving in high relief, Porcelain Pagoda and the Jade Fountain Pagoda. Off the beaten 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 north. Tigers once roamed park.

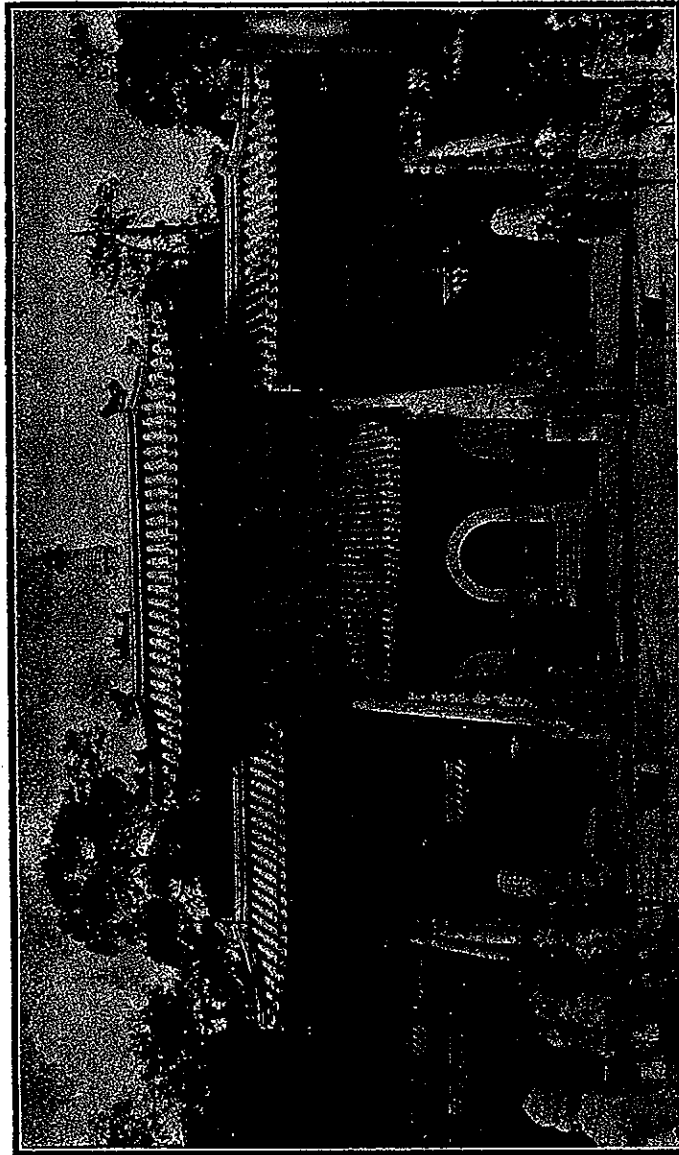
Temple of the Ten Thousand Punishments, Tung Yueh Miao, east of city, one half mile from Chi Hua Men, a very important Taoist temple. Here the lame, diseased, and blind come to pray for recovery. It is filled with hideous images depicting all kinds of diseases and punishments. A brass horse in one of 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.

Central Park contains the Altar of Harvests. Only reigning sovereign sacrificed here. The beautiful marble arch

There is no more delightful space in Peiping to spend a leisure afternoon than in the grounds of the Summer Palace. At least, the Empress Dowager believed in her day, and her tastes were most aesthetic.

SUMMER PALACE AS SEEN FROM A PAVILION





AN EXAMPLE OF AN OLD PAILOU

This is the view on the way up the steep steps at Pai Hai to see the White Pagoda, the tip of which is showing above the pailou photographed.

erected to the memory of Baron Von Kettler killed by Boxers is particularly interesting. Many restaurants and tea gardens are to be found here, also rock gardens more interesting to the Chinese than to average foreigner. It is a popular place for Chinese weddings, and many beautifully clad Chinese women may be seen taking tea or strolling along the avenues.

 ** **FORBIDDEN CITY.** **

The Forbidden City which is surrounded with pink walls lies within the Imperial City. It contains the **National Museum** and the **imperial residences**. It is noted for its dazzling yellow tiled roofs. The canal with its beautiful marble bridges is also a never to be forgotten sight. Recently the city has been divided into sections, the **Central section** containing the **Throne Rooms**, the banquet hall, museum, and spacious paved courts with tiers of marble steps leading to the magnificent yellow tiled buildings. The **Eastern and Northern sections** contain the imperial residences, with their beautiful pavilions and courts. The city and palaces were planned by Yung Lo during the 15th century. It was here that the imperial family officially lived. No one not connected in some way with the palaces was permitted to enter this city until after the overthrow of the Manchu Dynasty, hence the name Forbidden City. There are three throne rooms, the most important being Tai Ho Tien. Here were held the most important state functions with great pomp and ceremony. This palace is 100 feet by 200 feet and 100 feet high. It contains the famous dragon throne. Five flights of carved marble steps lead to the terraces on the outside of the building. Many beautiful bronze incense burners are on each of the terraces. The second throne room contained the imperial tablets and various religious impliments. The third hall was used to receive the lesser nobles.

The main museum in the Forbidden City contains representative and rare examples of Chinese art, handicraft and lore.

The residential sections contain a number of pieces of furniture and ornaments used by the imperial family. In the section where the dethroned emperor lived until a few years ago is a heterogeneous collection ranging from the sublime to

the ridiculous. Very modern and unbeautiful iron beds vie with the wonderfully carved pieces of Chinese furniture. Beautiful tables are covered with oilcloth while the faded draperies at the windows are of priceless brocades. Withered flowers standing in their pots attest to the hurried exit of the poor prince and his family. Modern dolls and bits of baby lore give a touch of pathos to the scene.

The Winter Palace and grounds comprising the three lakes, **Pei Hai, Nan Hai, and Chung Hai.**

Pei Hai contains on its southern side the Winter Palace and famous White Dagoba, which was built on a hill near the entrance, 1652, by Shung Chih. It is called the peppermint dagoba. It is built in five sections symbolizing the five elements. Across the lake on the western shore are the five dragon tea houses, "Little Western Heaven" Temple, and the Dragon screen said by some authorities to be the most beautiful thing left intact in Peiping. Many other temples dot the grounds. Famous among these is the temple to silk worms with the old mulberry grove where the silk worms fed.

Nan Hai or Southern Lake contains the palaces beloved by the old Empress Dowager. In one of these, the palace 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.

Chung Hai contains the foreign built palaces which the president 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 these "barbarians".

Round City, Tuan Cheng, is just at the entrance of Pei Hai and contains a beautiful white jade Buddha. On the eastern end of the marble bridge just at the entrance of Pei Hai is a round fortress like structure with crenulated walls, once the palace of Kublai Khan. 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 a lovely thing.

 ** TRIPS OUTSIDE OF CITY **

Summer Palace, Wan Shou Shan, 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 may be seen from the Temple of the Clouds near the top of the hill. The 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 border the lake and 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 contains the imperial residences. In the reception hall behind the imperial residences can be seen the life-sized portrait of the Empress Dowager, painted by Miss Katherine Carl. The grand stairway in the rear leads to the Temple of the Clouds. If one wishes he may go by way of the caves. Behind the Temple of the Clouds and crowning the hill is the Temple of Fifteen Thousand Buddhas, built by Ch'ien Lung. In the rear of the temple are the ruins of the old summer palace. Bronze buddhas still stand in some of the old shrines partly sheltered by the crumbling walls. The old 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.

The Great Wall is one of the most wonderful things that has ever been constructed in the world. It was begun 221 B.C. by Ch'ing Shih Huang Ti. It extended for 1400 miles, was

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 Shan Hai Kuan 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 Peiping. The wall seemed to be built over the most difficult routes rather than the easiest way, and at times runs ever passes 4,000 feet high. The wall is in its greatest state of preservation at Nankow. Here more than any other place can seen its ramifications.

Ming Tombs: About eight miles away from Nankow, and fifty miles from Peiping. The site was chosen by Yung Lo during the 10th Century, and 13 emperors are buried there. The marble pailou 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, 1425. It is guarded by four pillars carved with clouds.

The avenue of animals and warriors contains 18 pairs of statues and men 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.

Marco Polo Bridge at Lu Kao Chiao. A short distance from Peiping and a little beyond the race course. It is one of the interesting old bridges of China having withstood floods and what not while all the rest of the old bridges have fallen. It was built in the 12th century, is 50 feet wide and over 1000 feet long, with 35 stone arches. It crosses the Hun Ho river. It is given its present name because of the description that Marco Polo gave of it in the 17th century. He said that it was the most marvelous bridge that he had ever seen.



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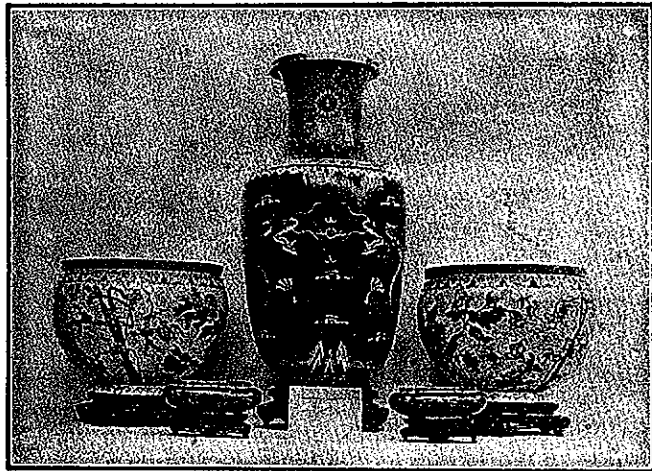
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PEKING AS AN ART CENTER

Curios are plentiful in Peking and curio shops can be found on Morrison and Hatamen streets as well as outside of the Ch'ien Mên on the left hand side of the street going south. Hotel guides may be taken as interpreters but are not indispensable, for ricksha coolies who speak enough English to be able to translate prices may do quite as well. In these shops may be found porcelains, bronzes, lacquer-ware, enamel, cloisonné, colored glass-ware, paintings and all classes of odd and ends. The best advice to strangers who visit these shops is to purchase the things which please them and to be in a hurry in agreeing to the prices to be paid. There are no fixed prices for the kind of articles which are found in these curio shops; the dealer gets what he can or as much as he thinks the customer may be willing to pay.

If more reliable articles are desired, visitors are advised to go to the shops on Liu Li Ch'ang. Several of these shops have been in business for a very long time and their proprietors are men who have had long experience in buying and selling for the best connoisseurs in China. In them may be seen good examples of early bronzes, jades, pottery, paintings, calligraphy and porcelain. If expensive pieces are offered for sale it would be well to consult someone who is familiar with the type of such articles before deciding to purchase. There are some foreign dealers in the city, like Mr. Fitzhugh, through whom good examples may be purchased with a guarantee of their being what is claimed for them.

On the road to Liu Li Ch'ang the visitor may pass through Lantern Street (Lang Fang T'ou T'iao) and Jade Street (La Feng Erh T'iao), where there are many shops for the sale of the articles indicated by the names of the streets. In the rear of the main street after passing out of Ch'ien Mên and leading out of a cross street called Chu Shih K'ou is a narrow alley called Embroidery Street (Pu Hsiang Tzu). Here may be found mandarin coats, embroideries, k'o-ssu and furs.

Outside of Hata Mên is Flower Street (Ssu T'iao Hutung) where all sorts of ornaments, beads, glass-ware and small articles are sold.

Peiping has good Museums. The Government Museum is entered either from the Tung Hua Mên or the Hsi Hua Mên. Inside of the Tung Hua Mên the first large building on the right is the Wên Hua Tien in which paintings and calligraphy are exhibited. Inside of the Hsi Hua Mên is the Wu Ying Tien which contains a wonderful collection of cloisonné, pottery and porcelain, ancient and modern jades, ink-stands, decorated inks, textiles, wall vases, carved wood, musical instruments and ancient bronze ritual vessels. Between the Wu Ying Tien and the Wên Hua Tien and connected with both by picturesque ramps and gates are the Three Great Palaces, San Ta Tien. In the large pavilion over the main gate (Wu Mên) directly in front of the San Ta Tien is the collection of the Historical Museum (Li Shih Po Wu Kuan) containing many articles of great interest. The Palace Museum is entered through the Shên Wu Mên at the foot of Coal Hill. This former residence of the Imperial family and retinue has been converted into one of the most interesting museums in the world. The architecture of the buildings, the plans of the garden, the inter-locking of court-yards, the decoration of the walls and of the cornices of the buildings are an exhibition in themselves. They also form appropriate surroundings for the large collection of Imperial treasures which have been accumulating for several hundreds of years. There are potteries and porcelains without number such as can be seen nowhere else, ancient bronze vessels, jades, lacquers, calligraphy and paintings, furniture, rugs, cabinets and decorated ceilings.

The visitor just before departure should go on the wall late in the afternoon and look over the city as the setting sun sheds its rays on the yellow-tiled roofs of the former Imperial palace. The White Dagoda in the North Sea (Pei Hai) and Coal Hill form a beautiful background. A few buildings lift their upper stories toward the sky but apart from these the city looks like a large park filled with trees. One can recall the places visited and locate them in the memory but best of all will carry away a living impression of Peiping as a city where culture has flourished and has expressed itself in numberless manifestations of an artistic spirit.

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GANTON SHAWLS LACES
BRACELETS, BEADS, BAGS
GRAPE UNDERWEARS
PEKING LACQUERS
CLOISONNE, ETC.**

ORDER PROMPTLY

THE CHINESE THEATRE A BRIEF CONSIDERATION

By George Kin Leung

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

Here make-believe is supreme; realism shunned; and conventionalization 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 colour 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 technic.

An actor by years of strenuous training strives to become proficient in one of the conventionalized character types, as the operatic male rôles, military heroes, operatic heroines, histrionic heroines, old women, comedians, and so on.

With rules 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 *wên*, 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 *ku-ch'in*, or so-called Chinese violin, which is bowed with a horizontal motion, while the *k'un-ch'ü*, 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-tzû* 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 rôles often intrigue the *auslander*. 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 colour, 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.

THEATERS OF PEIPING

Compiled By George Kin Leung

KAIMING 開明, Hsi Chu Shih K'ou 西珠市口. Men and women may sit together in any part of the theater and seats may be reserved. Mr. Mei Lan-fang when in town acts here on every other Friday, Saturday, and Sunday.

CHUNGHO YUAN 中和園, Liang Shih Tien 糧食店 southwest of the Chien Men. The best seats are sold by attendants but some may be reserved at the box office. Men and women may sit together in the boxes in the balcony. Mr. Mei Lan-fang appears here every other week-end in the evening while Mr. Ma Lien-liang, a popular singer of male rôles, often gives matinees on Saturdays and Sundays.

HUALO YUAN 華樂園, Hsien Yu K'ou 鮮魚口, southeast of the Chien Men. Old method of booking and seating. The projecting stage and general arrangement of the theater suggest the architectural features of old playhouses. Mr. Cheng Yen-chiu, a well-liked youthful singer of feminine rôles, may be heard usually on Monday and Tuesday evenings. The singer of male rôles, Mr. Kao Hsing-kuei, often gives matinees on week-ends.

TI I WU-T'AI 第一舞台, Hsi Chu Shih K'ou 西珠市口, and west of the Kaiming, a theater at which may be seen a few times a year impressive charity performances, in which all the stars of the city take part. On such occasions, men and women may sit together.

KUANGHO LOU 廣和樓, Jou Shih 肉市, just southeast of the Chien Men. Booking old style and no women admitted. Here may be seen a stock company of boys, members of a training school. The stage is a projecting platform. Matinees only.

FOUR THEATERS on Ta Cha Lan 大柵欄, a street south of Chien Men and running west.

KUANGTEH LOU 廣德樓, the farthest east, is also a theater connected with a boys' training school. Old method of booking and seating. Good example of conservative platform stage. Here may be seen Mr. Li Wan-chun, popular youthful actor of military heroes. Matinees only.

CH'INGLO YUAN 慶樂園. Actresses give classical plays in the evening and spoken modern dramas in the afternoon. Old style of booking and seating.

SANCH'ING YUAN 三慶園, a theater offering second rate companies of actors or actresses. Old method of booking and seating.

TUNGLO YUAN 同樂園, presenting second rate companies. Old method of booking and seating.

CHI HSIANG 吉祥, Tungan Market 東安市場, north end. Old method of booking and seating. This theater is a cinema house which sometimes offers Chinese plays. Companies of actresses are to be seen here. On rare occasions actors of the magnitude of Mr. Yang Hsiao-lou may fill a short engagement.

Hints to the Theatergoer

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 ticket 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 M. \$2.20 and a box for four, \$13.20. For ordinary companies, the average price for a seat is \$1.10.

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.

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 centers 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 specialty streets in Peking, where the best and widest selection of Peking's famed wares are to be had.

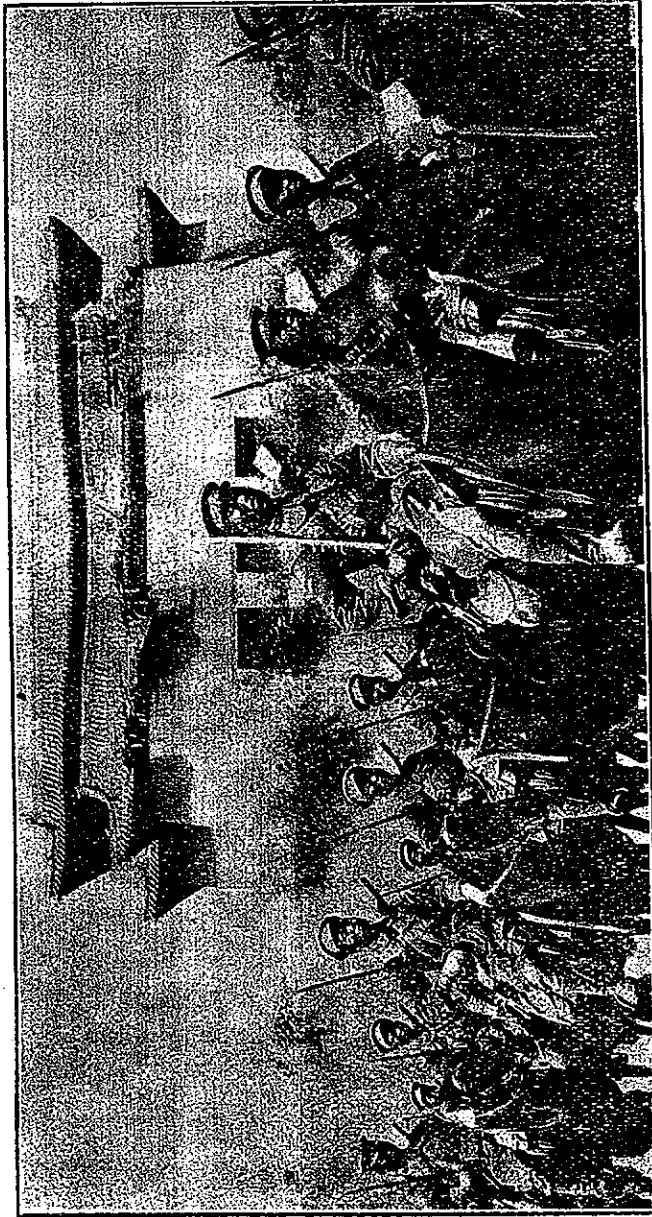
Jade, which has always been endowed by the Chinese with magic properties, has a street of its own, called Lang Fang Er T'iao, or, as the foreigners call it, Jade Street. It is just a little south of the Chien Men, about the third turn to the right. Most of the old and reliable jade merchants in the city 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. It is known as "apple green" jade, and it is costly. There are, however, 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, etc. 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 old street called by the foreigners Embroidery Street, and by Chinese, Chu Shih Kou, and here, crowded into a very small space one will find marvelous old embroideries, imperial brocades, k'ussu, the

The devil dance formerly was one of the sights for tourists in the proper festival period, but these superstitious practices are now under the ban of the national government of China. This was photographed at Lama Miao, a woefully dilapidated temple near the Confucian Temple, the latter one of the most beautiful and restful in China.

DEVIL DANCE AT LAMA MIAO





FENGTIEN CAVALRY IN FRONT OF HSI CHIH MEN

The delapidated gate at Hsi Chih Men, and Fengtien cavalry which formed a guard of honor in the funeral procession for Dr. Sun Yat-sen in Peiping. This shows a well-trained, well-outfitted, battalion of Chinese soldiery.

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, 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, 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, or Silver Street, as the foreigner in Peking calls it, is also outside of Ch'ien Men, and is the first turn to the left after coming out of Chien Men. Here is every sort of thing done in silver, from whole tea or coffee sets to the smallest objects of 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. The best shop of all is the one at the end of the tiny little street itself. It is a very old and very reliable concern.

Before one leaves the Chien Men district one must pay a visit to Lantern Street, which is the second turn 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 wants on Lantern Street.

Outside of the other big gate, called the Hata Man, are several places where the shopper will find beautiful things, big and small. Quite far out, on Furniture Street, is some of the

finest furniture in existence: tables, tabourettes, desks, carved hardwood screens, fire benches, nests of tea tables, carved hard-wood stools inlaid with mother-of-pearl and 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 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, and it is better to pay a visit to a number of them before deciding on any one thing, for each shop is more fascinating than the one before. On this street, are artificial flowers of every possible variety at most unusually low prices, and for those who are looking for corsage flowers for evening or afternoon frocks, beautifully and delicately made, this is the place to go.

Quite far to the west 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 pad, etc., and boxes for many other purposes. These make wonderful gifts for the left-at-homes, and are inexpensive.

Coming back inside the gates again, one should pay a visit to the Peking Exchange, where the finest cross-stitch in all China is to be found. This little shop is at No. 49, Teng Shih K'ou, and it is without question the place to buy linen luncheon sets, tea sets, bridge sets, 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, whose babies are cared for in a special day nursery attached to the place and looked after by foreign women. One may be sure that the linen, both Chinese and foreign, is of the best quality, and that the colors *do not run*, as the best D. M. C. thread is used.

On this same street is the Peking Craft shop, where every variety of Chinese product, old and new, is to be found. Among its specialties are wonderful cloissone boxes and boxes in other materials, candlesticks, iron pictures, and many articles in

modern brass and old bronze. Rugs may also be purchased here.

Two shops run by foreigners, which will prove of great interest to the shopper in Peking are Miss Punnett's in the lobby of the Wagons-Lits Hotel, and the Camel's Bell on the third floor of the Peking Hotel. In both shops one will find a great variety of lovely Chinese things, some of them adapted for use in the modern western home. The Camel's Bell makes a specialty of ultra-modern jewelry made up in the semi-precious stones. Both shops have a bewildering and attractive display of fur street wraps and evening coats. The furs sold at Miss Punnett's and the Camel's Bell are properly tanned according to modern scientific methods, and are thoroughly reliable in every respect.

Shops of a miscellaneous nature for small things are to be found up and down Morrison Street, which is a handy step from both hotels, especially the Peking Hotel. And at the north end of Morrison Street is the famous old Morrison Street Bazaar, where one will find almost anything he happens to be looking for. Among the things that foreigners like to buy, and which can be had only here, 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 forget to mention cloisonne, which is one of the most characteristic products of Peking. There are a number of shops up and down on Morrison Street, one very good one on Hatamen Street, a little north of Legation Street, and still another which makes a specialty of modern things at No. 1, Hsiao Pao Fang Hutung, off Hatamen St. The name of the shop is Tien E Ho.

Chinese rugs for use in the western home may be had at several places in Peking. The Fette Rug Company, at 20 Hsi Tsung Pu Hutung is one of the best known and deservedly popular, not only because of the high quality of the rugs themselves, but of the charming designs worked into the rugs. The Shoemaker Art Looms, at 4 Kung Yuan Hsi Ch'ang, also turns out very beautiful rugs, and according to the opinion of many, their designs are the most attractive. Miss Punnett, in the Wagons-Lits, also carries good rugs. Among the best of the purely Chinese dealers in rugs is the Jenli Rug Company.

Their rugs are guaranteed of pure wool, and some of their designs are very intriguing. They go in for copies of old Chinese designs in their rugs. The firm is entirely reliable and the prices quite reasonable. Among the more reasonable types of Chinese for bedrooms, halls, etc., the rugs of the Y. Lin Sanitary Rug Company on North Morrison Street and those of the Sanitary Rug Company offer the most attractions for the rug buyer.

“Lucky Strike”



On Sale at all the Hotels and Tobacconists

This advertisement is issued by British American Tobacco Co. (China) Ltd., China.



The place to buy curios

Every piece is guaranteed to be as represented

A wide variety of Chinese paintings, ivories, porcelains, jade and crystal pieces, embroideries, etc. on display.

T. C. FITZ HUGH

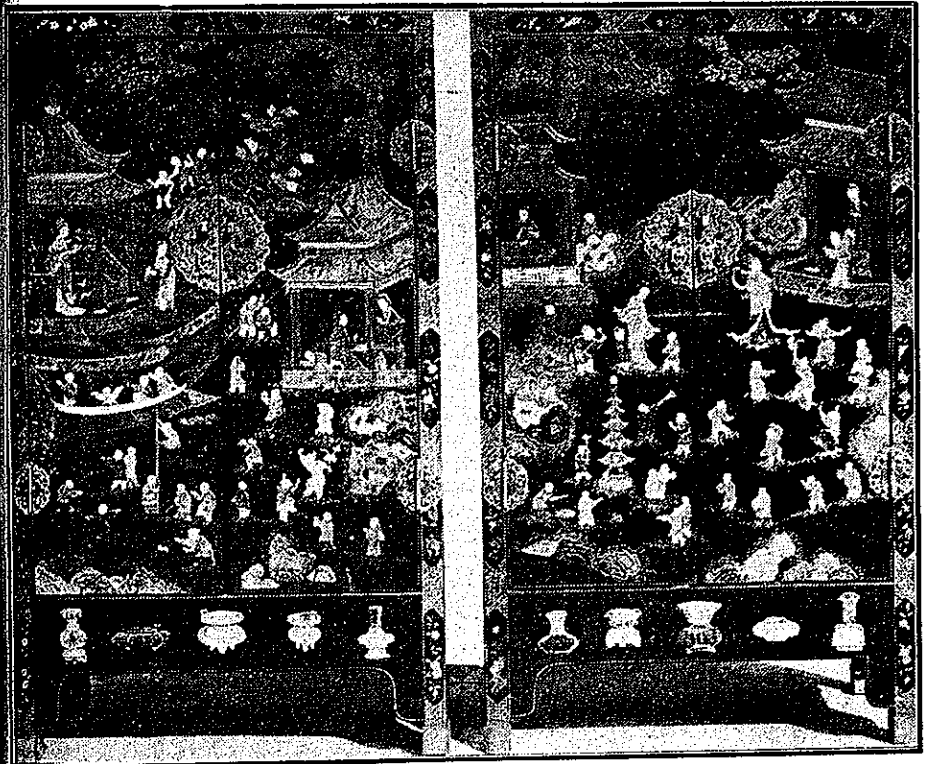
TELEPHONE 4289

OPEN TILL 10:30 P. M.

1 Ching Shan Tung Chieh

Just east of Coal Hill on the Way to the Winter Palace

景山東街門牌一號



The place to buy curios

Goods may be bought or ordered for direct shipment home

Antique lacquer furniture, carved wood furniture, chests, horn and other lanterns, screens, etc. a specialty.

T. C. FITZ HUGH

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Just east of Coal Hill on the Way to the Winter Palace
TELEPHONE 4289 OPEN TILL 10:30 P. M.

景山東街門牌一號

One of Peking's Beauty Spots

Jade

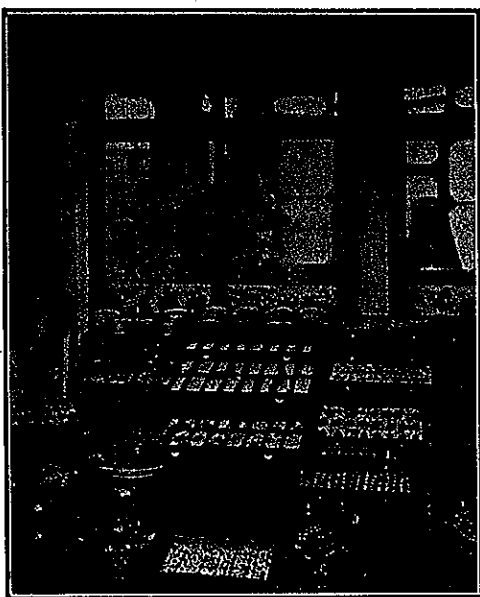
Amber

Crystal

Coral

Agate

Topaz



THE SHOP OF W. Y. TAI

31 Morrison Street.

Mr. W. Y. Tai may rightly claim to be a pioneer in the art of adapting Chinese precious and semi-precious stones for use as ornaments which foreign ladies find so attractive and charming.

In his shop on Morrison St., which, by the way, is very near to both hotels, you will find things which for quality, good taste and durability, cannot be matched elsewhere.

Besides his jewelry, he has table ornaments of crystal grapes, and grapes of composition jade, which now have such vogue in the West. Too, you will find crystal and jade trees, carved lacquer, delicate porcelains and dignified bronzes, besides many other things which make Peking the shoppers' paradise.

CHINESE FOODS

A Chinese dinner is an experience, both delightful and novel, which no visitor to Peiping 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 so that the chef, who invariably is so important a personage that he is an important shareholder in the restaurant, 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 Chinese restaurants may be classified under three groups, the *Kuarn-tze* (館子), the *Loh* (樓) and the *Tang* (堂).

The *Kuarn-tze* is the unpretentious rendezvous for "pot-luck" parties, while the *Loh* caters for more pretentious parties, and the *Tang* numbers among its custom the ceremonious banquets associated with weddings, birthdays and be-reavements.

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 the party desiring the informal dinner would be either the *Kuarn-tze* or the *Loh*. 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*.

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

The Shantung *Kuarn-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.

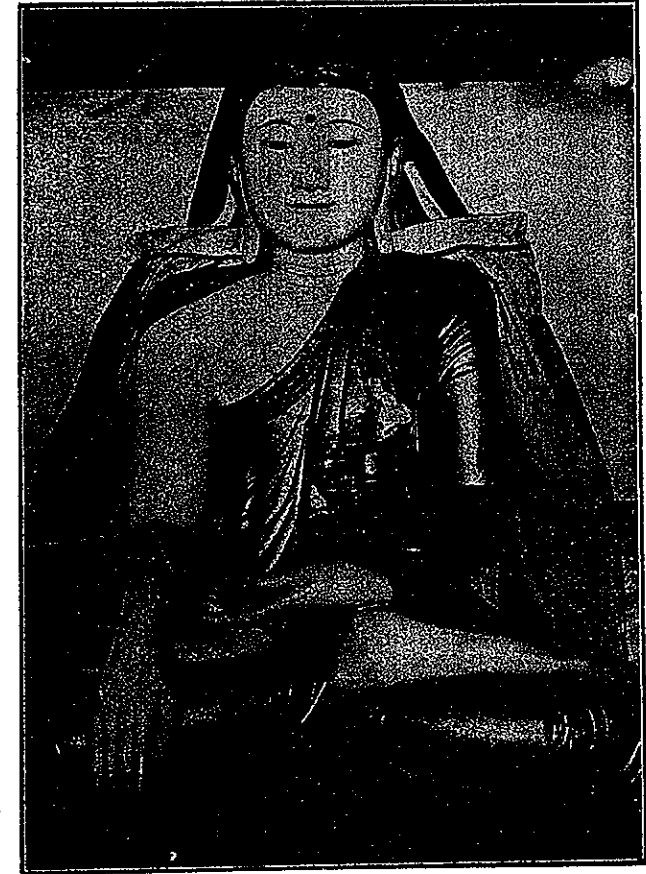
The Cantonese restaurants seem to strike a happy medium between the two.

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.

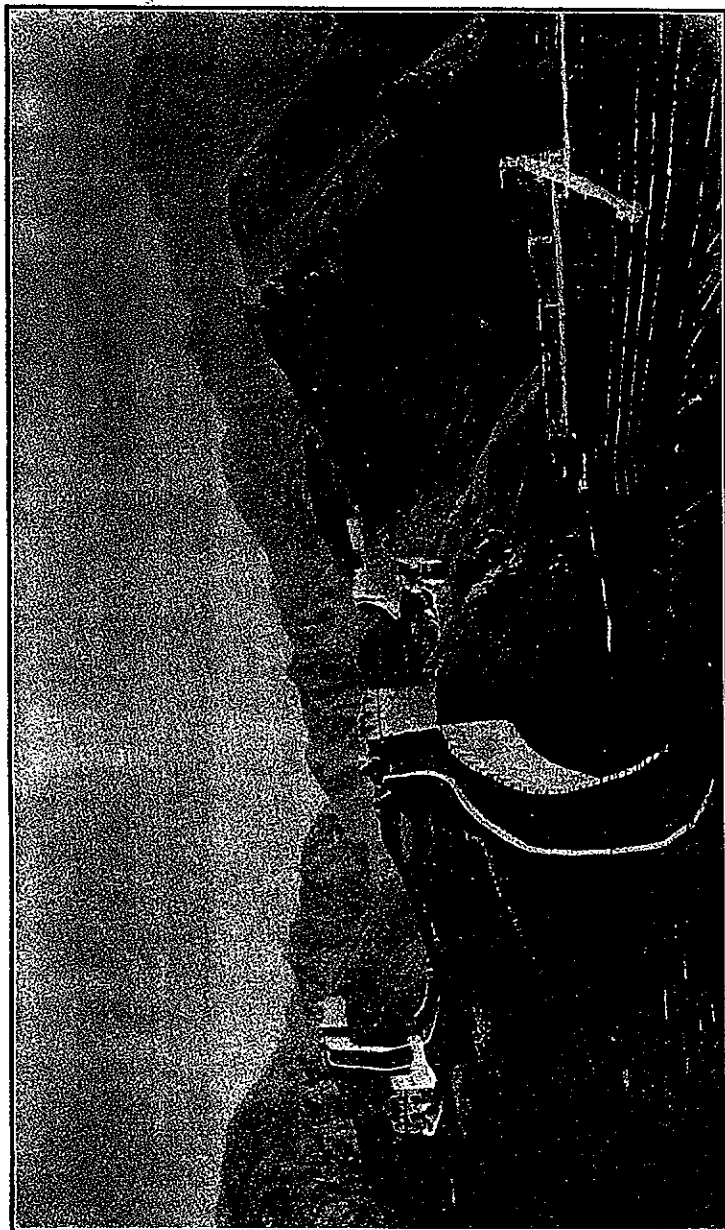
The size of a restaurant is no criterion to its popularity or reputation. There are innumerable small establishments which claimed imperial patronage, as well as the custom of famed scholars and celebrated gourmets far back in history.

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



A MASTERPIECE OF FAR EASTERN ART

The Jade Buddha, to be seen at Tuan Cheng, one of the side entrances to Pei Hai, a portion of the Forbidden City precincts. Carved from jade and studded with the rarest of gems, the sight of this Buddha alone could repay an aesthetic traveler for his visit to Peiping.



THE GREAT WALL OF CHINA

This wall extends for thousands of miles, over the steepest of China's mountains. It was a vain effort to stem the tide of foreign barbarians, which throughout the previous centuries every so often poured over into this country.

There also is a "shop" outside *Chien Men* famous for its crabs. This is the place where each diner is given a "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 Peiping market.

The guest 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 fire when the nights are raw, and the *pei 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 Peiping 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 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 degenerated 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 delicatessen.

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 the 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 claps his hands 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 "chop sticks" 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 left or 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.

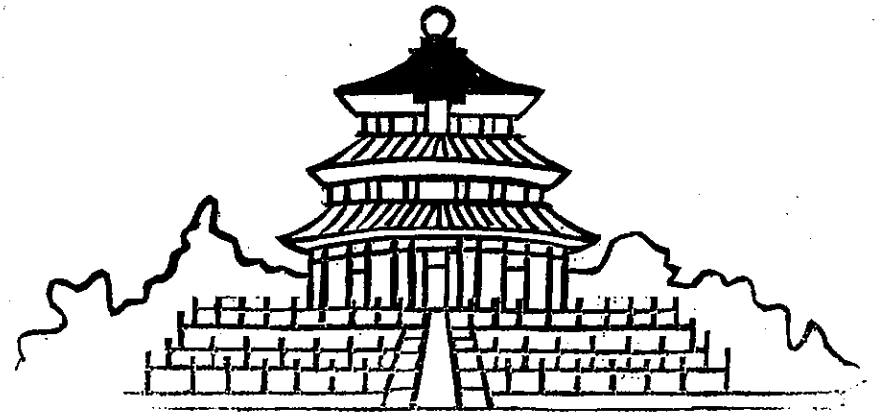
All of these sundry utensils are supposed to be thoroughly cleansed by the little slips of paper supplied therefor. This accommodation does not admit cleansing procedure, but to reassure the hygienic requirements of present-day standards, bowls of boiling water are often supplied for the guests to place 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 securedly 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 guests 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 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 place. This is immaterial, but a certain amount of "face" is given to these other guests for their "bargaining."

As a rule the Chinese restaurant provides each diner with a pair of chopsticks, a spoon and a dish, a saucepan for the soya bean sauce, and furthermore, half a dozen pieces of paper to cleanse these utensils.



AS MUCH A PART OF PEKING AS ITS PALACES
AND PAGODAS, ITS PORCELAINS
AND POTTERIES, IS

THE PEKING EXCHANGE GIFT SHOP

(HOME OF THE WORLD-FAMOUS PEKING CROSS-STITCH)

FIRST, because The Peking Exchange has the largest and finest selection of cross-stitch in China. This includes luncheon and tea sets, bridge sets, tea and cocktail napkins, runners and many novelties in old and modern Chinese designs.

SECOND, because it makes a specialty of most attractive and charming applique work on material that wears forever and in colors that never fade.

THIRD, because its bags embroidered in gay colored wools, its tea cosies and brocaded bridge sets are **ATTRACTIVE, USEFUL, EASY TO PACK, and REASONABLE IN PRICE.**

FOURTH, because it carries a good selection of pewter ware, quaint boxes of carved wood and lacquer, and other delightful gift articles in silver and Peking brass.

FINALLY, because in connection with the shop it maintains a model workshop where you may see the needy women of Peking, those deft-fingered, industrious, cheerful workers, making luxuries that are sold 'round the world.

The Peking Exchange

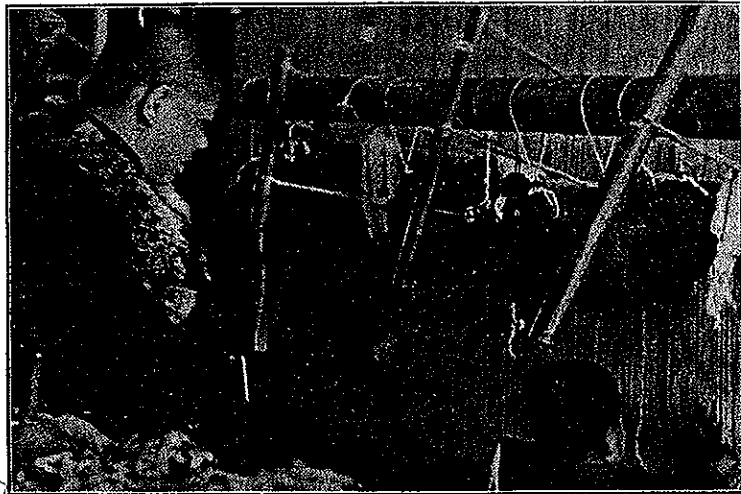
49 Teng Shih K'ou

THE Y. LIN SUN SANITARY RUG CO.

41 Wang Fu Ta Chieh

Good Rugs at Very Reasonable Prices

BEST QUALITY WOOL—BEST ANILINE DYES



This factory is managed by Christian Chinese, in an effort to give poor boys employment and a Christian training. The boys are not only given a home, but are taught a useful trade.

Our products are of the best quality, and according to our New York agent, our rugs are the "best that go to foreign markets".

THE Y. LIN SUN SANITARY RUG CO.

INDUSTRIES

Peiping is not, and never has been, an industrial center. Its role in history has been far more lofty than that. But while it carved a permanent niche for itself in history through its fame as a capital of imperial dynasties, a variety of industries unobstantiously came into existence in and around the ancient city.

As could be expected, many of these businesses were intimately connected with court life and imperial needs. They are picturesque rather than important in the industrial progress of China.

Indeed, few cities in the world can present so odd an assortment of industrial pursuits as can Peiping. Here is the list which probable is most apt to come to the mind of a commercial expert asked to summarize the industrial activities of proud Peiping:

The manufacture and design of rugs destined to grace homes throughout the world.

The production of curios and art objects extending from carvings in stone and wood to cloisonne and beads.

Match making.

A few woolen mills, small in size, for the fabrication of blankets and textiles.

A brewery.

A large electric light plant.

Embroidery, but not on a large scale.

Some tanneries and the manufacture of shoes for both Chinese and foreign wear.

A fruit industry on a small scale, especially the persimmon crop.

This list is deceptive, and partial, although extremely descriptive in its variety, because it gives no indication of the amazing and stupendous amount produced in Peiping homes and small shops.

In hundreds of thousands of small homes busy families are working long hours upon articles of every shape and description, which will find their way eventually to all ports and climes.

Hundreds of small shops likewise are in reality miniature bee-hives of industry.

Necessarily under this system, modern efficiency is virtually unknown, but art and craftsmanship exist in an immeasurable larger proportion than could possibly be even tolerated in an up-to-date factory or foreign plant, even if the individual taskman was an artist or craftsman of high order.

The household work is on a piece basis, and so is that done in many shops. Under this system, and scattered as the homes and small shops are, it is virtually impossible to tabulate the value of the manufactures or the amount of output. Statistics virtually are unknown, and where they exist, are meager.

It is almost impossible even to check up on how much is shipped from Peiping, as the products of this city are mixed with other shipments from the surrounding territory at Tientsin and there exported.

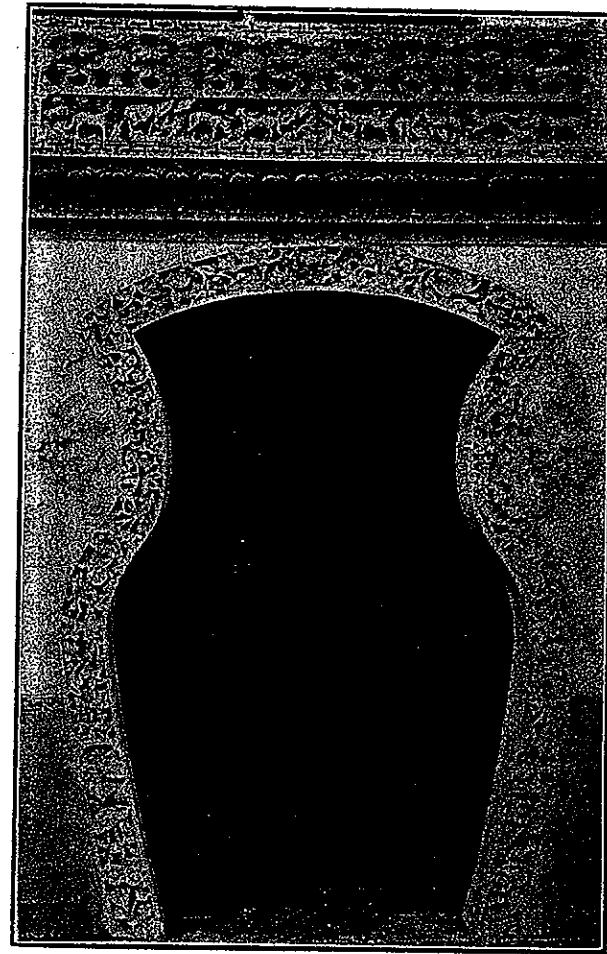
The electric plant is situated near the source of a coal supply in the Western Hills.

The persimmons grown to the west and northwest of Peiping are frozen by natural processes, packed in a novel manner in outdoor stocks, and are preserved in this way during December, when they begin to ripen, until the following April and May. They are used as desired.

Grapes also are grown in fair amounts. Throughout Hopei Province they are packed in mud, in heaps, and kept throughout the winter to be sold as needed.

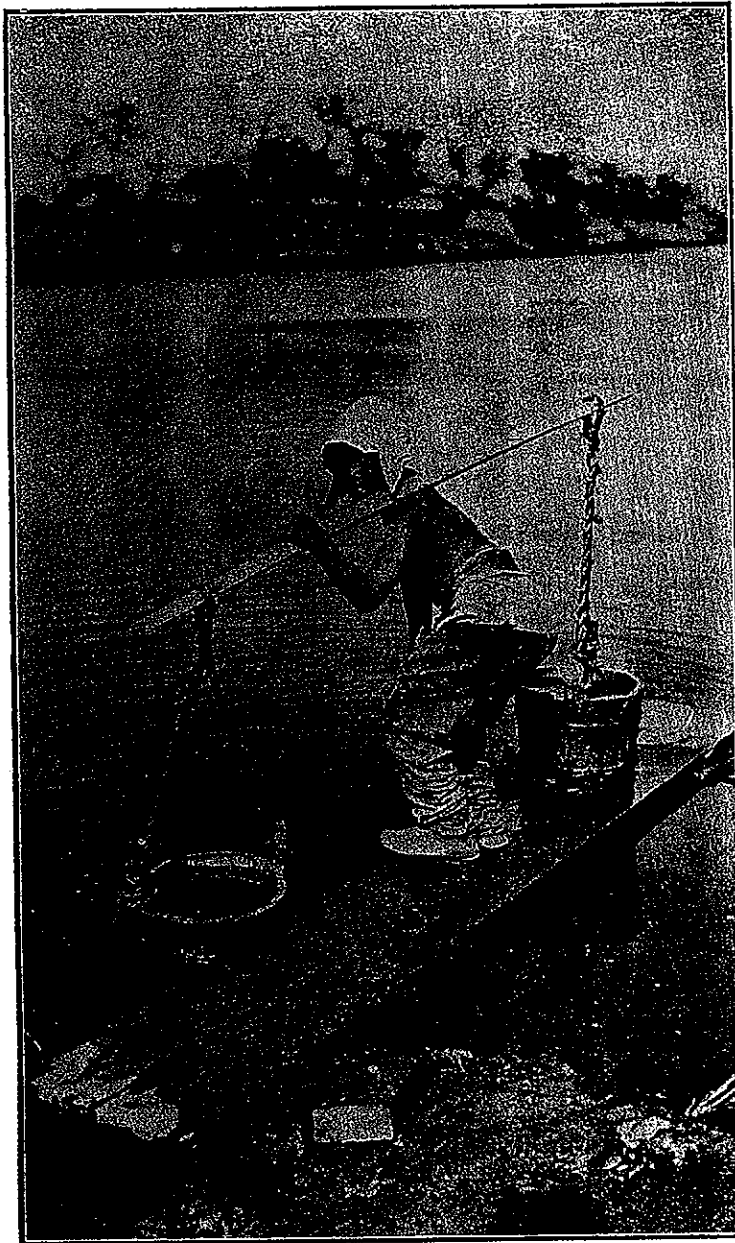
Peiping is a transportation center. This city is the terminus of the Peiping-Hankow, Peiping-Suiyuan and Peiping-Mukden Railroads. The head offices of the former two are located at present in this city.

The selecting of Peiping as a railroad terminus, of course, was made in the days when this was the imperial capital, but nevertheless, Peiping today profits from this fact, although it now is only the provincial capital.



A DOOR IN SHAPE OF A VASE

A door is not merely an entrance in Peiping. It is a thing of beauty and art. Therefore doors may be seen beautifully carved, in the shape of vases, the moon, and other figurative objects. The one photographed happens to be in Nan Hai, and is a former presidential palace gate.



A WATER-BOY

Water-carriers are a necessity in China. They earn a copper or two for each bucket of water they carry, and in towns which border along rivers, constitute the main source of water for the inhabitants.

The terminus itself is located about 10 miles outside the Tartar City of Peiping, at Fengtai, but for all practical purposes, the terminal station is Hsichimen, the West Gate.

About 100 buses each day leave Peiping, which recently has gone forward in motor transportation.

Of picturesque interest to all visitors, and adding another colorful side to this city, are the camel trains. Transportation still is chiefly done by camel, donkey and human being.

Although the average person believes a camel necessarily must cross a desert, many camel caravans are used in Peiping for short hauls of 15 to 25 miles. The city's coal supply, for instance, comes this way from the Western Hills. The sight of the camel caravans passing in and out of the western gate of the city is one which always is to be remembered by tourists and other visitors.

A number of enterprises have been started in Peiping but await completion. There is a huge blast furnace for the production of pig iron, for instance, which was built in 1920, just outside the city. It was to depend for its coal upon Mentoukou and Tatungfu.

It was constructed at a cost of G. \$4,000,000, and although virtually completed, has never been put in blast due to internal conditions.

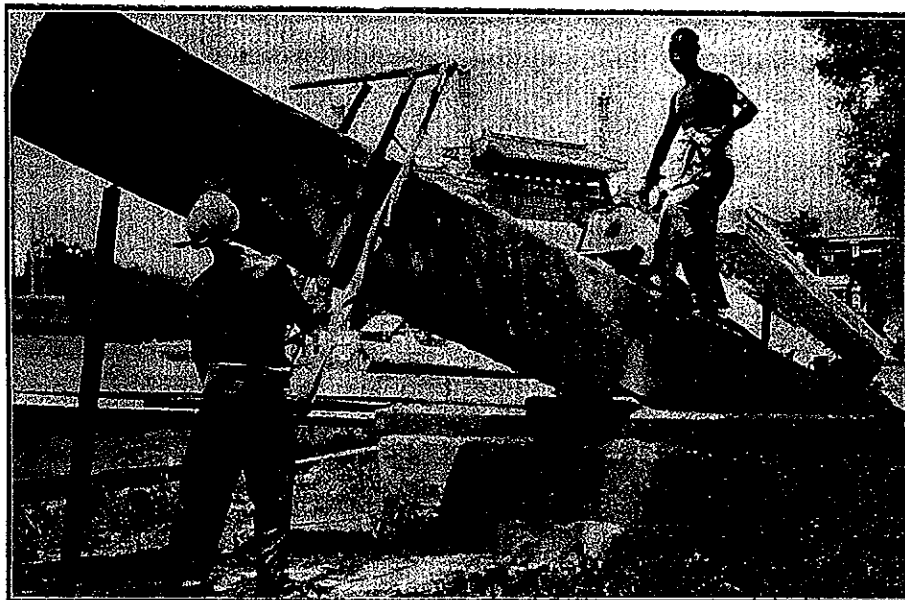
But Peiping does not have to depend upon industries such as Philadelphia requires in the United States, and Birmingham in England. The two leading assets of this city today are the facts that it is the educational center of China, and that its role as the center of the Manchu and other reigns makes it a tourist center second to none other in the Far East,—and one which should be second to none other in the world.

A list of industries in Peiping as compiled by the Institute of Social Research in this city are:

Shoes; Shoe soles; Shoe vamps; Shoe fastening (to sew sole and vamp together); Toothbrush; Artificial flower; Hats; Toys; Woolen yarn knitting work; Rugs; Laces; Paper money (joss money for the dead); Lanterns; Cardboard boxes; Mats; Wool dyeing; Wool carding; Cross stitch work; Tailoring of various sorts.

Efforts to obtain accurate statistics on industries are hopeless at present. Much data is obtainable, however, from the Social Research Department, connected with the China Foundation for the Promotion of Education and Culture, 22 Nan Chang Chieh.

But this organization is by no means restricted to Peiping, and its scope is broad, taking in social and economic conditions throughout the country.



A HUMAN SAW-MILL AT WORK

How the big logs are reduced to smaller rafters. Both men take grasp of the opposite handles of the saw and slowly and patiently do in hours what a circular buzz-saw can do in almost seconds.

E. A. PUNNETT & CO.

Peking Rug Manufacturers

RUGS! RUGS! RUGS!

All Sizes & Quality
The Best



Right at the Entrance of the Wagons-Lits Hotel We have a model loom demonstrating rug making and how we make the rug we sell. We cordially invite you to drop in.

E. A. Punnett & Company,
Wagons-Lits Hotel,
Peiping.

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The original Company in Peking tanning furs by modern scientific methods, giving the ultimate in wearing quality. This, together with correct tailoring, makes a garment that gives sure satisfaction.

18-20 LEGATION ST.

Miss Punnett
Manager.

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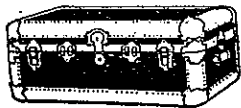
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PEIPING CHURCHES

PEKING UNION CHURCH

The present church building at 7a Nan Ho Yen, south of Tung An Men, and north of the British Legation, was opened in 1928 for the service of all Protestant Christian people resident in Peking, and the vicinity, together with any Chinese who wish to avail themselves of its ministrations.

The church is International and Interdenominational.

An organized body of about 200 members has grown from a Sunday afternoon service held in missionary homes more than thirty years ago.

The following services are now held at the Church each Sunday:

- 9:45 a.m. Sunday School, for classes of English Speaking children, from kindergarten age, to high school age.
- 8:45 a.m. Parade Service, held mainly for soldiers of the Royal Scots.
- 5:30 p.m. Regular service of worship, to which all English speaking persons are cordially invited.

The present pastor and Chairman of the Standing Committee of the Church, is the Rev. T. M. Barker, also of Yenching University, who conducts both the Parade service and the afternoon service. The Superintendent of the Sunday School is the Rev. Earl A. Hoose.

BRITISH LEGATION CHAPEL

The Chapel was adapted from Chinese buildings existent at the time when the Legation was rented in 1860. A considerable number of improvements were made as early as 1886-7 under the direction of Bishop C. P. Scott who then held the office of Chaplain.

The new Font and Altar were dedicated in 1887, and the Reredos painting of the Meal at Emmaus, on Advent Sunday, 1898. In October, 1899, the Bell tower outside was dedicated as a Memorial to Queen Victoria's Diamond Jubilee. The porch was added in the same year.

During the siege of the Legations in 1900, this small chapel housed a great number of missionaries, and the initials of some may still be seen in the room opposite the vestry, where the towels were hung. The Lectern was later given as a Memorial by Americans sheltered at the time. Several brass memorial tablets are also placed on the Chapel wall.

The present Chaplain of the Legation is Rev. F.L. Norris, B. D., Anglican Bishop in North China. He was present during the siege. The acting Chaplain is the Rev. J. T. Holman, O. B. E., M. A., who has held that office since 1923.

Church of England Services are held on Sundays as follows:

- 8 a. m. Holy Communion
- 11 a. m. Mattins and Sermon
- 6 p. m. Evensong

The chapel is open at all times for the inspection of visitors.

SAINT MICHEL CHURCH

The Saint Michel Church on the corner of Marco Polo, and Legation Streets, was built in 1919, under the French Vincentians. There are at present two Fathers on the grounds. Rev. Philibert Clement, c.m., holds office as Priest of the Mission, with Rev. Liman Kia as his assistant.

Mass is held on the first and second Sundays in each month at 7:30 a.m. and 10:00 a.m. respectively.

The Benediction of the Blessed Sacrament is held on Sunday afternoon at 3 o'clock.

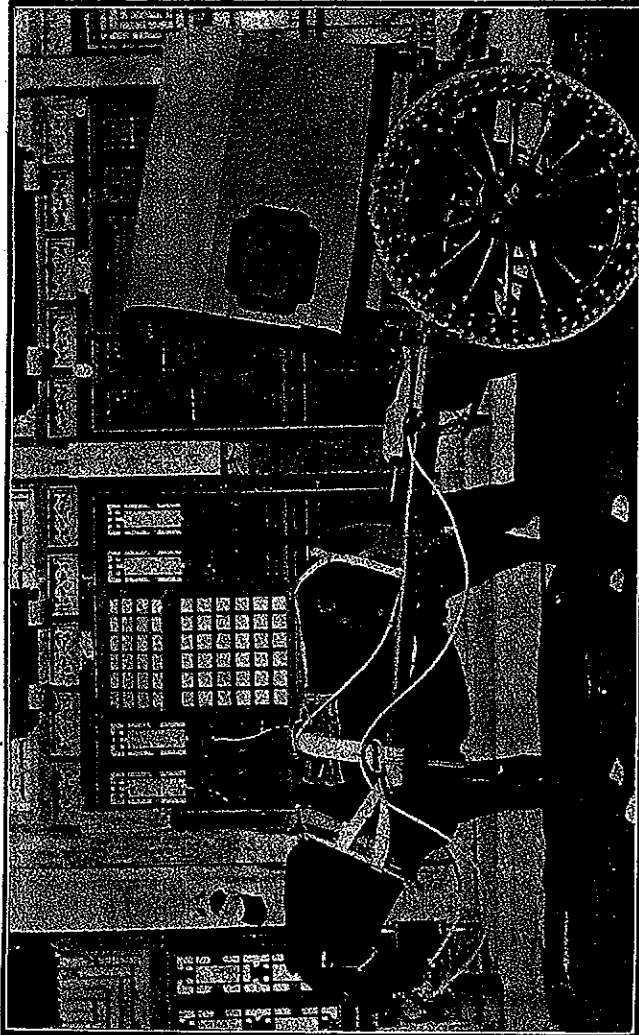
SAINT JOSEPH'S CHURCH

The imposing edifice at Tung T'ang Morrison Street, bears on its facade the date 1906, but it was nearly 300 years ago that the Jesuit Fathers planted the cross on the site in 1655. The first Church, however, was not built until 1703. At the time there were only two other Churches in Peking, but Saint Joseph's is described as being the most beautiful. It was razed to the ground after standing for nearly a century, and the missionaries driven out by a Royal Decree in 1812.

The waterways still are the main highways of China. Although the steamer is ousting the junk, the small sampans pictured are still holding its own. A trip to the Princess Tomb by water from Peiping in the proper season is one of the most delightful brief journeys a traveler, and a resident in Peiping, can take.

WHERE BEAUTY AND UTILITARIANISM CONVERGE





A TYPICAL PEKING CART

This vehicle is as true today to the streets of the Peiping area as the "covered wagon" once upon a time was to the winding roads of the American West. The Peking Cart is made to withstand the greatest of stress and strain and its small size enables it to traverse extremely narrow roadways.

Although the Catholics of the East City begged and importuned, the foundation stone of a new edifice was not laid until 1879. The building was dedicated in May, 1882, but survived for less than a quarter of a century, for it was one of the first destroyed by the Boxers in 1900.

The present structure was confided after the war in 1905 to the Irish Vincentians, who are at present still in residence.

Rev. Patrick O. Gorman, of Cork, Ireland, has been Superior, since 1919, and his assistant is Rev. Daniell O'Connell, Cookstown, Tyrone, Ireland.

Independent Chinese Church

The Church on Hatamen Street just south of Mei Chia Hutung, is one of the largest Chinese Churches in the city. In 1913 under the leadership of Pastor Chen Ching Yi, now of the National Christian Council in Shanghai, the Church was under the administration of the London Mission. Rev. Koa Cheng Chai took over the pastorate in 1915, and served until his death in 1926.

The site of the present structure was a gift of Mr. Ying Tao, a famous convert of the Church, made in 1917. The edifice itself was built with money given by Chinese members and the London Mission, the greater amount by the former. After the site had been given, the various necessary quarters for the pastor and assistants were built, and it was not until 1920 that the Church itself was dedicated.

The congregation later gained its independence from the London Mission and is now an entirely self-supporting institution, with about 300 members, scattered over China. There is an average attendance of 100.

Services are held as follows:

10:00 a.m. Sunday School for Chinese Boys.
Bible classes for men and women separately.

11:00 a.m. Worship service

Two prayer meetings each week are held in homes of the members.

All services are conducted in Chinese.
The present pastor is Mr. Chang Tsun Ching.

TENG SHIH K'OU CHRISTIAN CHURCH

Before 1900, services were held for the Chinese Christians in small Chinese buildings on the American Board Mission property, but when the new compound was built, a need for better quarters was felt.

The present structure, built on the American Board Compound in 1902 with the combined funds of the Mission and the Boxer Indemnity, is a beautiful example of Gothic Architecture. As the story goes, it was found that the funds available would not be sufficient to complete the bell tower. Sir Robert Hart, on learning of this, supplied the deficiency.

The bell was given to the church as a memorial to Chaplain Jeremiah Porter, of the U. S. Army, by his father, after Chaplain Porter was killed in Cuba, 1893. On the bell is inscribed:

In Memory of
Jeremiah Porter, D. D.
1804 - 1893
Chicago U. S. A.

Founder of Churches; Chaplain in the Army:

Devoted in Service of Christ and Men
Who gladly gave his children to China
And her enlightenment

M. H. P. 1903 J. W. P.

"Peace and good will, Good will and peace,
Peace and good Will to all mankind."

The pastor is Rev. P'eng Chin Chang, and the official address of the Church is 29 Teng Shih K'ou.

Services are held as follows for the Chinese members:

11:00 a. m. Sunday morning worship.

7:00 p. m. Sunday Student service.

The Pageantry of Peking

Has been caught and held for you by

HARTUNG'S

The Finest Views
of Peking's Palaces,
Temples and Pagodas

Fascinating glimpses
of Street and Home
Life in Peking

Hartung's Photo Shop

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*Complete line of cameras and camera supplies,
Developing and printing promptly done by experts*

ART LOOM RUG SHOP

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Beautiful Rugs of Unique Design, Fast Colors
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From 45 cts. to \$2.00 per sq. foot.

OLD RUGS FROM \$1.80 TO \$4.00

Orders Taken

EXPERTS IN MENDING BROKEN RUGS

No. 71 Pa Mien Ts'ao, North of Morrison St., Peking.

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An Extensive Line of
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on exhibit at
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PEKING HUNT CLUB

Mr. Eric Teichman, Hunt Master.
Capt. C. T. Brooks, Hon. Sec. and Treas.
Address: Capt. C. T. Brooks, American Legation Guard.

PEKING POLO CLUB

Lieut. W. G. Wymans, Field Manager.
Capt. C. T. Brooks, Hon. Sec. and Treas.
Address: Capt. C. T. Brooks, American Legation Guard.

FRENCH CLUB (*Alliance Francaise*)

Mr. Albert Nachbaur, President.
Mr. Vander Borcht, Secretary.
Address: 6 Tai Tsi Chang San Tiao, Legation Quarter.

GERMAN CLUB

Mr. T. Theen, Chairman.
Mr. Basel, Hon. Sec.
Address: 3 Tien Yui Hutung.

PAO MA CHANG GOLF CLUB

Mr. C. C. Liang, Captain.
Address: Si Pien Men Station.

PEKING GOLF AND COUNTRY CLUB

Mr. W. H. E. Thomas, Captain.
Lieut. James M. McHugh, Hon. Sec.
Address: Pa Pao Shan.

AMERICAN ASSOCIATION

Mr. F. C. Fette, President.
Lieut. C. C. Brown, Hon. Sec. and Treas.
Address, 29 Hsi Tsung Pu Hutung

ANGLO-AMERICAN ASSOCIATION

Dr. J. C. Ferguson, Chairman.

Mr. R. W. Paulden, Hon. Sec. and Treas.

Address: Hongkong and Shanghai Banking Corporation

ROTARY CLUB

Mr. S. Howard, Chairman.

Mr. Y. S. Djang, Sec.

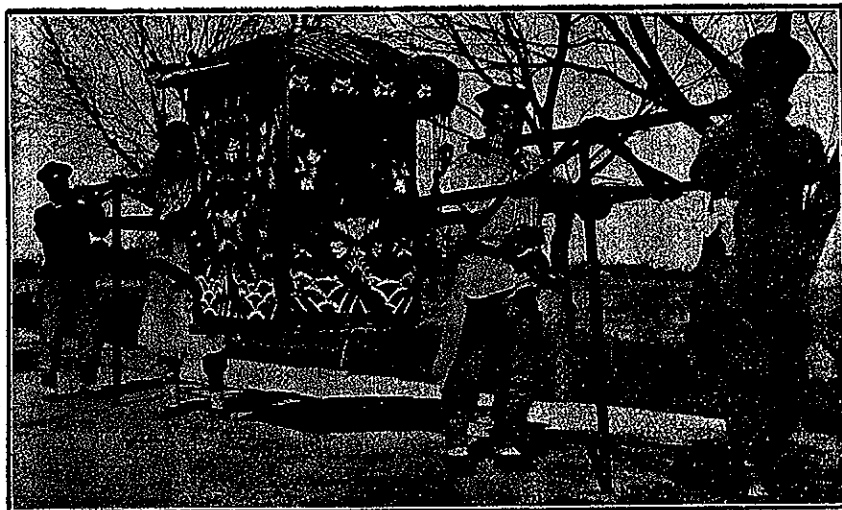
Address: Wagon-Lits Hotel

PEKING CLUB

Mr. W. H. E. Thomas, Chairman.

Mr. F. A. Nixon, Chairman.

Address: Marco Polo Street

**THE CARRYING OF A BRIDE**

This is the manner in which a Peiping bride goes to her new home. She is hidden from view behind the lavishly-embroidered curtains of her chair.

YU SHUN HSING**THE PEKING EMBROIDERY & FUR COMPANY**

11 EMBROIDERY STREET

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PEKING, CHINA

Rare embroidered mandarin robes, fine old kussu, peer ess tapestries, tribute silks, satins, brocades, table covers and purses

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AND A BEWILDERING ARRAY OF RARE AND LOVELY THINGS

Mail orders for goods sent to foreign countries promptly executed and all articles scientifically packed for export.

TEL. 2574, S. B. O.

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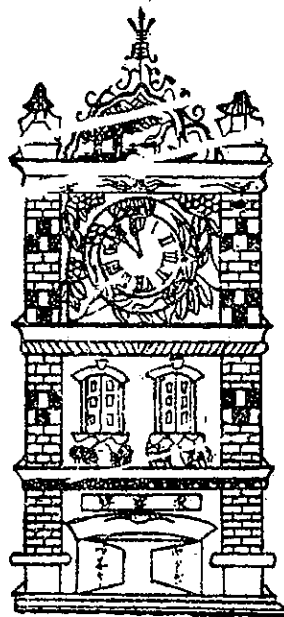
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27 TUNG SZU PAI LOU.

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Dealers in both Chinese and foreign Silks, Satins, Linen, Woolens, Furs and Cloisonne. Everything made of the best quality and at moderate prices.



Please Note: We are the original Clock Store and have no branch offices in Peking. Other stores of the same name are not affiliated with us.

TEL. NO. 1435 E.

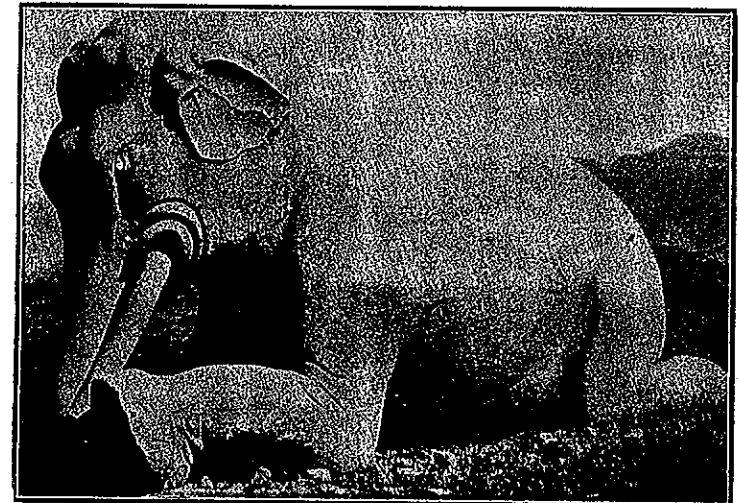
** FOREIGN CORRESPONDENTS **

BRITISH

F. Oliver	Reuters Ltd.	6 TungChangAnChieh	1412E.
H.J. Timperley	Manchester Gdn.	5 Ts'ao Chang Hutung	3643E.
G- Gorman	Daily Telegraph	Hsi Tang Tse Hutung	3216E.
John Goette	Daily Express	43 Ta Fo Ssu	3022E.
Mrs. Beddows	Daily News	57 Sui An Po Hutung	3245E.
L. Impey	Morning Post	9 Tsao Chang Ta Keng	—
	Daily Mail		

AMERICAN

J.P. Howe	Associated Press	2 TungChangAnChieh	1424E.
D.C. Bess	United Press	26Hsiang Pi Tze Keng	2762E.
John Goette	International	43 Ta Fo Ssu	3022E.
	News		
H.J. Timperley	Chicago Daily	5 Tsao Chang Hutung	
	News		3643E.
Mrs D.C. Bess	Christian Science	26Hsiang Pi Tze Keng	2762E.
	Monitor		



AT THE MING TOMBS

This ferocious guardian of the dead has rested for centuries alongside the roadway to the sepulchres in the Ming Tombs.

WOMEN'S CLUBS

I.

PEKING INTERNATIONAL WOMEN'S CLUB

1929-1930

OFFICERS:

President	Mrs. Mahlon Perkins
First Vice-Pr.	Mrs. G. E. Hubbard
Second Vice-Pr.	Mrs. Wang Yin-tai
Secretary and Treasurer	Miss Mary E. Ferguson
Member-at-large	Miss A. G. Bowden-Smith

MEETINGS

November 13	Social meeting
January 8	Italian meeting
March 13	Business and social meeting
May 14	Garden Party

The Peking International Women's Club is a federation of women's clubs of Peking and its meetings serve as a forum for the discussion of common and pertinent problems. Membership in the International Club is a prerequisite of membership in any one of the following constituent clubs: The Mothers' Club, the Peking American College Women's Club, the British Women's League.

II.

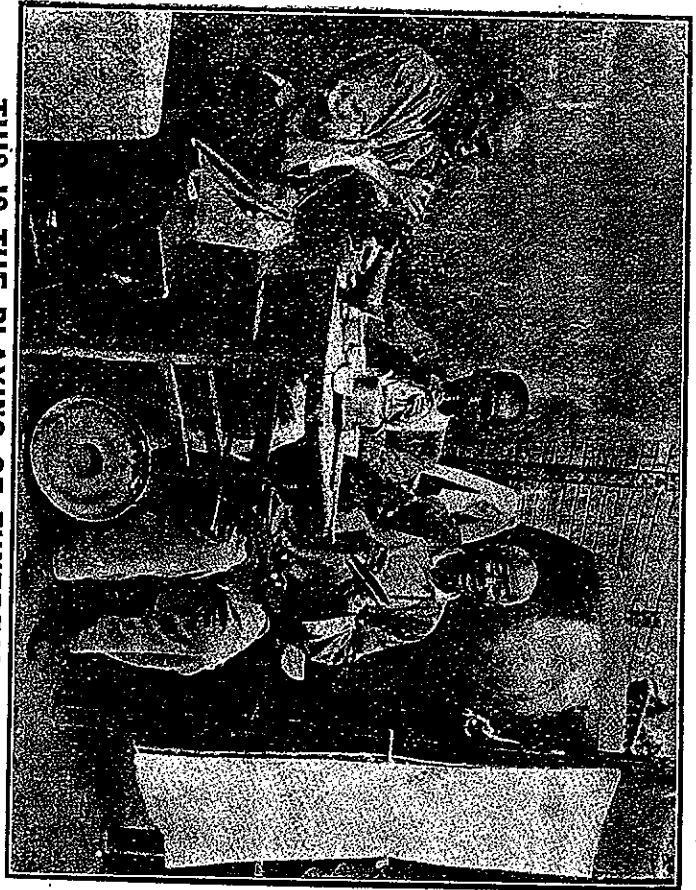
MOTHERS' CLUB

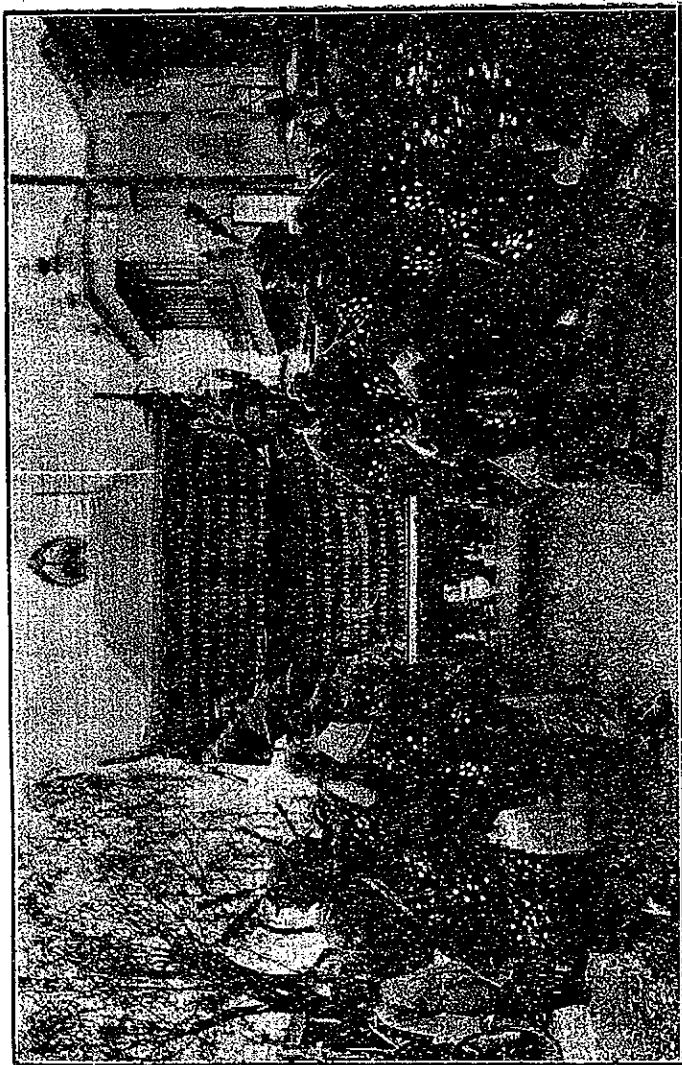
OFFICERS

President	Mrs. R. M. Cross
Vice-President	Mrs. Lenning Sweet
Secretary	Miss Mary Smith
Librarian	Mrs. Robt. Forbes
Treasurer	

Birth and death, marriage and separation, all are regarded as inevitable portions of life by the Chinese people. Therefore a smile may be seen at a burial, and a tear at a wedding. The big drum indicates that the "musicians" in the photograph are playing for a funeral.

THIS IS THE PLAYING OF FUNERAL MUSIC





ON THE RIDE TO ETERNAL PEACE

A funeral procession, one of the sights of Peiping. Sometimes these processions extend for miles along the thoroughfares, but they do not impede traffic for the simple reason that except for the catafalque itself, the procession extends along both sides of the street, leaving the central portion free for traffic.

MEETINGS

First Wednesday in every month at the Peking American School at 3:30.

CLUB CHAIRMEN

Program Committee	Mrs. Steinbeck
Membership Committee	Mrs. Earl Hoose
Exchange Committee	Mrs. Waller
Co-operative Committee	Mrs. James Hunter
Hostess Committee	Mrs. Dwight Edwards
Literature Committee	Mrs. Robert Forbes

Is in fact a Parent-Teachers association for the furtherance of child study.

III.

BRITISH WOMENS' LEAGUE

OFFICERS

President	Lady Lampson
Vice-President	Mrs. G. E. Hubbard
Secretary	Mrs. Gordon King
Treasurer	Miss M. Thornhill

COMMITTEE CHAIRMEN

Program Com.	Mrs. J. B. Taylor
Membership Com.	Mrs. W. P. Thomas
Friendship Com.	Mrs. S. E. Baker
Member-at large	Mrs. W. H. E. Thomas

The League aims for the promotion of friendship among British women in Peiping and the help of British women in Peiping or its surroundings who may be in any kind of difficulty.

The League holds various social and other meetings during the autumn and winter seasons. Visiting British women are invited to the meetings, which are arranged by the Program Committee and duly announced.

IV.

CHIA TING HUI

A club of Chinese women organized to discuss problems of the home. Mrs. Y. Y. Tsu is Vice-President acting as President until the other officers are elected to replace those who have recently removed from Peking.

PEKING WOMEN'S CLUB

President	Miss Sui Wang
Secretary	Miss Chang Mei Li
Treasurer	Mrs. C. J. Fei

A social club of Chinese women which began only a year ago with a group of Returned Women Students as a nucleus and accepts Chinese women of good character who are interested in its aims, which are along social welfare lines. The club assists in child and maternity welfare in Peiping and is much interested in current events.

VI.

PEKING AMERICAN COLLEGE WOMEN'S CLUB

OFFICERS

President	Miss Ida Pruitt
Vice-President	Mrs. N. Gist Gee
Secretary	Mrs. O. J. Todd
Corresponding Secretary	Miss Louise Muller
Treasurer	Miss Edith Boynton
Member-at-large	Mrs. C. C. Lin

COMMITTEE CHAIRMEN

Social Committee	Mrs. C. R. Bennett
Activities Committee	Miss Grace Boynton
Membership Committee	Mrs. Lenning Sweet

Membership is composed of American women or women of other nationalities who are eligible for either Active or Associate membership in the Association of American University Women, with which the Peking organization is affiliated.

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CHINESE FESTIVALS

The aim of this brief article is to acquaint the average newcomer to Peiping with the prominent features of the more important festivals which have been observed throughout the ages and are based on the Chinese lunar calendar. The National Government has abolished the old calendar, but it will take some time before these different festivals would be disregarded as they are bound up with so many immemorial traditions and customs which are strong as steel. However, from a visitor's point of view, the festivals are far from being uninteresting.

To start with, it has to be borne in mind that the moon or month in the Chinese lunar calendar is approximately a month behind the Roman calendar. Thus the 12th moon or month of the lunar calendar would be the 11th month or November of the Roman calendar.

As the Chinese worker or apprentice is not blessed with a half holiday on Saturday or a full day holiday on Sunday, he is consoled with the many Chinese festivals which are generally marked with feasts commensurate with the pockets of the employers. To those in the home, these occasions of feasting and merriment prove to be the means of breaking the serious monotony of everyday life in Chinese society.

There are six great festivals, three of the living and three of the dead. The three festivals of the living (Jen Chieh—Jen, meaning living and chieh, meaning festival), are:

- (1) The Chinese New Year. 1st day to the 15th day of the 1st moon.
- (2) Dragon Boat Festival. 5th day of the 5th moon.
- (3) Harvest Moon festival. 15 day of the 8th moon.

The three festivals of the dead, (Kuei, meaning spirits, and chieh, meaning spirits):

- (1) Ching Ming (Chinese Easter) 3rd day of 3rd moon.
- (2) 15th day of the 7th moon.
- (3) 1st day of the 10th moon.

The greatest, longest, gayest, happiest and noisiest of them all is the New Year festival when frugality gives place to feasting and everyone takes as long a holiday as he can afford leisure. Re-union in every family takes the bitterness out of habitual separation. The long run of amusement redeems for the hard continuous work of the past twelve months. The beginning of Spring, Li Chun, is normally considered part of the New Year festival. Li Chun philosophically represents the idea of resurrection, the re-birth of the year, the beginning of life in general. Rejuvenation is supposed to take place in the household as well as in business. Individuals and firms strive to turn over a new leaf, pay off old debts in money in loyalty, and begin with a clean sheet, hoping that greater success and happiness may be achieved in the ensuing twelve months. Thus, there is much preparation for celebrating the New Year. On the 8th day of the 12th moon, there is a preliminary feast leading to the great festival to come; it is called La Pa Chou. Early at dawn, women in every household prepare the thick porridge with whole grains of several kinds, barring meal and flour. "Old rice" is preferred. The mixture of several grains signifies the idea of unity and brotherhood. When cooked, a steaming bowl is first offered to the ancestral tablets of the family. Then every member of the family gets a share. What is left over is sent to friends and relatives.

Buddhists adopt this feast as one in remembrance of their beloved 'Kuan Yin'. Those at the 'Lama Temple' (Yung Ho Kung) are experts in preparing this porridge. Parishioners receiving it give alms in return.

The 20th day of the 12th moon is the day especially reserved for "sweeping the ground". A regular, genuine housecleaning takes place in every household. Rich people relacquar their front gates, whitewash their outer walls, and repaper their windows while the poor scrub and patch to the best of ingenuity. The idea is to get rid off the dying year with its defects and failings. After the thorough housecleaning, provisions are laid in for the new year feasts. This busy preparation lasts for about three days.

On the 23rd or 24th day of the 12th moon (according to locality, North China or South China), every household, rich

and poor, high and low, sacrifices to Tsao Chun the "Kitchen God" before this diety leaves for Heaven to report on the behaviour of every family during the past 12 months. The "kitchen god" is worshipped through China. Originally identified with the inventor of fire, he is popularly recognised as the guardian of the hearth, the pivot of the Chinese home, and the Heavenly Censor who metes out to every member of a family the length of his stay in this world and the amount of his worldly goods. Incense is burned at his shrine regularly at every new and full moon, apart from the great festivals. On the anniversary of his birthday, the 3rd day of the 8th moon, the cooks' union of Peiping burns incense at his temple outside Hatamen. His shrine is in every Chinese kitchen; it is just at a little corner behind the cooking stove.

At the precise hour, consult the Chinese old styled almanac when the kitchen god is supposed to ascend to heaven on the 23rd day of the 12th moon to report to heaven, the master, not the mistress, of every family bows before his shrine and gives him the best send-off possible. Food offerings are made to this heavenly messenger in the hope that he will make a good report, ignoring the shortcomings of the entire household. Thus, he is supposed to arrive at the pearl throne of the Jade Emperor in Heaven good humored rather than critical. "Boys will be boys, Your Majesty" are presumed to be his usual report made in a happy mood with the sympathy of a man of this mortal world. The feast is referred to as to Hsieh Tsou, signifying thanks to the kitchen god. It has to be remembered that on every occasion, mortals get the full benefit of the offerings as they eat them after the ceremony is over.

After the 24th day of the 12th moon, the "little new year" begins. People buy plants and flowers which have been bedded in hot houses so that the peonies will bloom at the right time. Sesamum and pine branches, talismans against the devil, are sold by peddlers. Everyone is busy getting presents, such as silks, ornaments and jewels for members of the family, and growing flowers, not cut blooms, fine tea, rare fruits, foods in the form of live fowls, ducks or well prepared dishes, for relatives and friends. Shops close their accounts for the year. Each individual exerts himself or herself to collect from and settle with others, as it is the tradition amounting to an unwritten law that liabilities must be met before the three great festivals of the living. Any one realising that he would not

be able to pay up would hide till New Year's morning and would thus nominally be safe till the next festival of the living, the Dragon boat festival. But in actual practice, he has a very trying time in evading the persistence and vigilance of his creditors. As light signifies that it is still dark, a creditor may have an unpaid account held in one hand and a lantern in the other and chase his debtor until it is broad daylight, though the sun, the herald of another day, had already risen.

The haven for insolvent debtors is generally the courtyard in front of the temple of the "City God" where travelling troupes pitch their tents and give free shows in honor of the patron deity. As these shows are usually given from the 24th day to the 30th day of the month, the very last day of the year, huge crowds are attracted to the vicinity. A creditor detecting his debtor in the midst of the crowd would not dare to demand payment lest he would be set upon by an audience disturbed by his threats and demands.

During the 1st few days of the 12th moon, generally on the 30th, when all the excitement and worry of settlement of accounts are over, people paste "luck bringing inscriptions" on the prominent places of their walls.

Each one would choose a fortunate phrase suitable to his trade or calling and have it written on a strip of red paper. Temples would use yellow paper and those in mourning would use blue paper. As a rule, these lucky phrases have something to do with the gifts of sons, wealth and official promotion, the three Chinese ideas of life under the old philosophy.

The characters representing felicity, honor, longevity, joy and riches, the five blessing that enter the door, are written on red strips of paper and pasted on the threshold of poor dwellings as talismen.

Finally, new "gate gods" are put up on the double panels of the front doors. These brilliantly colored figures pictured in their full panoply of war are supposed to be guardians of the home against evil spirits.

The 29th day is set aside for visits to parents and relatives who do not live under the same roof. This traditional duty is always observed, however busy one may be. Pupils will also call upon their teachers as respect due to them is second only to that due to parents. Those who are rich will

devote part of the day to charity. People who are more fortunate will help their less fortunate relatives to settle their accounts so as to enable them to "pass" the new year happily.

On the 30th day of the 12th moon, the last day of the year that is departing, the culinary technique of cooks is sorely tried as they have to prepare all sorts of delicacies to satisfy the appetite of the gods, guests and members of the household they happen to be serving.

As no knife, chopper or sharp instrument should be used on new year's day or, if possible, on the few days following lest it should cut luck, dishes and delicacies have to be prepared in advance to last a number of days. Then cooking is finished, water is drawn from the wells to last the household for the next forty-eight hours as all wells have to be closed during this period because the guardian, the household gods, also have a holiday, and it is against tradition to disturb them.

A final dusting is given to the reception halls. Tables and chairs are polished. Carpets are swept. The best that the family possesses in the way of curios, old porcelain, silk embroideries, paintings, scrolls and other valuable articles of decoration are well arranged to attract the attention of guests and visitors who will have opportunities of admiring to the best advantage the gift flowers, dwarf trees set out in pairs and similar ornaments. Curious lemons shaped liked a half-closed hand and called "Buddha's fingers" are laid in handsome porcelain bowls on shining grains of uncooked rice.

And in South China, there are two peculiar customs. Young boys walk the streets just after dark calling out "I sell my lazy habits". The idea is to wish for greater wisdom or diligence. Women will place a sieve upon an empty stove and on this sieve a basin of water and a looking glass. She then steals out to the street and listens carefully to what the first passers-by are saying. Good words would be omens for success and bad words would bring ill luck. This learning by the mirror generally takes place before 8 p.m. when the second watch of the night begins. (A night is divided into five watches).

The final setting is the worshipping of Heaven and Earth, the household gods headed by the kitchen god, and the ancestral tablets. When these solemn rites are over, a meal is

taken in common by all members of the family. No outsider, even the most intimate of friends is welcomed to this supper, which is the family feast to say goodbye to the year. All disputes and misunderstandings amongst those partaking the feast are to be forgotten, so that the new year may be welcomed in with a spirit of unity, peace and joy. At midnight on the 30th day of the 12th moon, members of a family present new year wishes to one another. Among old fashioned people, this is performed with as much ceremony as the presentation at an imperial court. The master and the mistress of the house seat themselves on two stiff chairs in the reception hall of the house when all those living under the roof kowtow to them according to the order of precedence, men before women and old before young. The kowtow has in many families been superceded by three very courteous bows.

After that, the triple rites of worshipping Heaven and Earth, the household gods and the ancestral tablets again take place between 3 a. m. and 5 a. m. when the master of the house would during his solemn bows to the gods murmur some phrase such as "May the new year bring us fortune". This is the ceremony of opening the door of fortune.

The whole stage is thus set for welcoming the new year, when the ceremonies are followed with firing of crackers, the noise of which is supposed to drive away the bad gods, spirits, devils and fairies, and to bring good luck, and to welcome the new coming gods and spirits and, to call for rejoicing and peace. When the New Year Sun rises, one will find the streets deserted and shops closed instead of the usual noise and ordinary sights met with in Chinese cities on ordinary days.

The first day of the first moon, that is to say the first day of the new year, is generally spent at home. It is the occasion of a gathering of the family. It is the custom that one should begin and end the year in one's own home. However far one may be from the family threshold, it is his duty to return there for the family gathering whenever possible. Wells are reopened on the second day with prayers to the spirit guarding the wells. On the third day, the god of wealth is worshipped. Many in Peiping would flock to the temple of the money god and show their allegiance and respect for him in public. The rich would go to Tung Yueh Miao outside Chi Hua Men whilst the poor would visit the Wu Hisen Tsai Shen

Miao outside of Chang I men. Many people also worship the Mohammedan god of money also.

In regard to the Wu Hsien Tsai Shen, five gods of riches, there are different versions of the story concerning them but the one most popularly believed in is to the effect that they were adopted brothers who were able in making money, who were very generous and helped and protected the poor. They were veritable Robin Hoods. They were adepts at stealing, but they only stole from rich people and officials who were cruel, addicted to "squeeze", and parsimonious. Many of the poor, helpless and weak living in the vicinity of Chang I Men received their help and called them the five gods of money. Many who received their aid promised to build them a temple. So a temple was built on the site where they performed their good deeds of charity. A temple still stands on the same site today though these five adopted brothers lived in the time of the Ming Emperors, about 500 years ago.

After the third day, people would go out again. But the big business firms would remain closed until the 16th, whilst the smaller shops would open for business on the 7th or thereabouts.

During the holidays, there is the usual round of festivities and New Year calls when people would go out dressed in their very best clothes. The official ending of the New Year holiday is the 'feast of lanterns' which is the popular name for the feast of the first full moon, which is celebrated on the fifteenth of the first moon. In celebration of this feast, people hang lanterns over their doors and put up fir branches to attract prosperity and longevity. In the southern provinces, lantern fairs are generally held in the public gardens. People would go there to buy a lantern and suspend their votive offering in a temple near their house. Those desirous of sons, not daughters, have their names and addresses painted in their purchases which are sent to them at the end of the month after they have been continuously lit at the ever-burning lamps of some temple. The messenger who brings such a lantern to the purchaser is accompanied by singers. A dinner is generally held in honor of the occasion and the lantern is suspended in front of the ancestral tablet. The shops of "lantern street", outside Chien Men have a glittering of lanterns during this holiday. The varieties displayed to

attract the holiday crowds and customers are very numerous in regard to shapes, sizes, materials, decorations and prices.

Pious people present new lanterns to the temples, especially to that of Cheng Wu Ta Ti near An Ting Men. This god was a soldier prince who abandoned his profession and became a follower of the "true way". On one occasion he wavered in his determination and started on his way home when he met an old woman who told him that anything could be accomplished through persistence. He retraced his steps to the mountains to continue in his search for the truth and the highest attainment. He is reputed to have followed the spiritual command "if thy eye offend thee, pluck it out" by removing his own five vital organs and lived thereafter heartless, lungless and liverless, without apparent inconvenience. This hero is therefore referred as the buddha without vitals.

Thus, the feast of lanterns is a fitting close to lengthy new year holidays.

But the 19th day of the first moon has great significance in everyday life in the fact that it is the only day of this festive moon when newly married daughters may visit their parents, as it is a day of meeting. They are supposed to follow the examples of the lesser deities as the hundred gods foregather on this day to make a group visit to the Jade Emperor, the Taoist God of Heaven. This meeting or gathering of the 100 gods is celebrated in the homes with the burning of paper ladders and paper money so as to enable the deities to ascend to Heaven easily and quickly.

Ching Ming or Spring Festival, (the Chinese words signify purity and brightness,) falls early in the third moon, though sometimes late in the second moon. It is fixed one hundred and six days after the Winter Solistice. On the eve of the Spring festival, people generally observe the Han Shih, cold food feast, when nothing hot is eaten and no fires are lighted for 24 hours.

Ching Ming is the first feast of the dead. Its character is entirely from that of old times when it was a sort of orgiastic festival of life-renewal to celebrate the Spring mating season. Now it is a sort of All Souls' Festival when it is customary for every Chinese to visit and sweep his ancestral tombs. Early in the morning in Ching Ming, all male members of

every household go to worship their ancestral tombs at the hills, hence the expression "Pai Shan", worshipping at the hill. After worship, the people return home for a feast of re-union.

The Dragon boat festival takes place on the fifth day of the fifth moon. It is a festival of the living and is called Wu Yueh Chieh or feast of the fifth moon. The name "dragon boat festival", is a misnomer used by foreign visitors to China. This festival of the Summer Solistice is celebrated in commemoration of a high minded statesman of the time of the "seven nobles of the Contending Kingdom", in the Chow dynasty, three centuries before Christ. This minister after serving his king faithfully for many years was finally dismissed from court in disgrace when the king disliked his sound proposals. The monarch turned a deaf ear to his remonstrance for reforms and good counsel. The loyal patriots of those days believed in suicide as a moral protest, an appropriate protest against the shameful conduct of their lord, the king, when all other means of persuasion fail. When Chu Yuan, the minister we have in mind, found that he was powerless to check the abuses of his time, he penned a famous poem detailing his anxieties, and jumped into Tung Ting lake in Hunan province on the fifth day of the fifth moon.

Fishermen witnessing the tragedy rushed to the spot to save him but failed to recover even his body. To show their admiration for his great sacrifice, people threw rice into the water to feed his ghost. Nevertheless the ghost seemed to be dissatisfied as it was said to have appeared to the group of worshippers on the banks one day saying "I am Chu Yuan. I have been unable to receive the generous offerings which you and others have presented to me because of a huge reptile which immediately seizes and devours everything that is cast into the lake. I entreat you therefore to wrap such offerings in small pieces of silk, and to carefully bind the same by means of five threads, each of a different color. The reptile will not dare to touch offerings bound in such a manner." Such a request is more or less the origin of the triangular shape rice cakes folded in bamboo leaves that are being offered to Chu Yuan today.

Dragon boat races, though held primarily in his honor, are meant to commemorate all those lost in the waters from time immemorial. In South China where rivers and lakes are numerous, they provide popular amusement for a few days during the festival, beginning from the 5th day of the 5th moon.

The festival of the weaving lady and her lover, the cowherd, who meet once a year on the seventh night of the seventh moon, begins on the 6th day of the seventh moon and ends the next day. The lovers of this romantic story are identified with two stars, one on either side of the milky way, a luminous river called the silver stream of heaven. This star goddess of Chinese mythology was, once upon a time, a weaving lady who devoted her time to weaving garments for the gods. One day she left her loom and with her sisters descended to earth to bathe in a stream. Near by, a poor cowherd was watching his cow at pasture. This cow happened to be a magical cow as it suddenly spoke to its master in a human voice saying "Yonder Master, are seven maidens, daughters of Heaven. The seventh is most beautiful and wise. She spins the cloudsilk for the gods and presides over the weaving of earthly maidens. If you go and take away her clothes while she bathes, you may become her husband and gain immortality". The cowherd went to look for the maidens and hid the loveliest of the red robes that he found. Thus after bathing, the youngest found herself earth bound when her sisters flew back to Heaven. But she was not displeased as she recognised her long desired for lover and lord. They were married with the sanction of Heaven obtained through the kind office of the magical cow. They lived happily together for three years when two star-children were born to them. The sounds of the loom and shuttle were heard no more in Heaven. So the gods became angry and ordered the weaving lady back to heaven to her former work. The cowherd was very very sad, but the devoted cow told him that it would lay down its life for him, and that if he would wrap himself in its skin when it dies he can follow his beloved to Heaven. So it came to pass. But when the cow boy reached the sky, the celestial mother-in-law traced a line across the Heavens which became the Silver stream of heaven, and the two lovers, changed into stars, found themselves separated by the stream, doomed to live apart forever. Their pitiful case was submitted to the Jade Emperor of Heaven who, in his mercy, decided that they should be allowed to meet once a year, namely on the seventh night of the seventh moon.

The cowherd is worshipped on the sixth night of the seventh moon while the weaving lady, the patroness of women and of needlework, is worshipped on the seventh night of the

seventh moon. This feast is, however, meant for women and children only.

On the 15th day of the 7th moon, we have another great festival of the dead. It is "the festival of hungry ghosts" or "all souls' day". Spirits who do not have human descendants to care for them have to suffer unless someone attends to their needs. Thus, the faithful satisfy all their wants, so that they would not maliciously interfere with human affairs. Spirit tablets of childless ghosts are collected in special temples where they are placed in a special room looked after by a caretaker who burns incense before them.

The feast begins on the 15th day and lasts until the 26th day of the seventh moon. During this period, people visit and repair the graves of their ancestors. In popular parlance, it has become identified with the Yu Lan Pan of the Buddhist religion, when for one whole month, souls are released from hell to enjoy the feasts prepared for them. On the last night of the sixth moon, the "mouth of the pit" opens to release souls, but it is closed again on the last night of the seventh moon. At the Yu Lan Hui or Yu Lan Pen, the Mongolin festival, Buddhist priests hold masses for the dead. These services are very impressive. Visitors in town should avail themselves of the opportunity to visit some of the Buddhist temples in Peiping where such rites are solemnised.

Rich families will invite priests to say masses in their homes in the evenings during this festival of the hungry ghosts.

Lanterns resembling little boats or lotus buds are launched upon the waters of lakes, rivers, streams and seas for those who have been drowned.

The festival of hungry ghosts ends on the 30th day of the seventh moon when the gates of hell close once more so that spirits have to endure torment for another year.

Now we come to another great festival of the living. It is the third one we have referred to. It is the mid-Autumn festival and takes place on the 15th day of the eighth moon, which is also the birthday of the moon. This is mainly a harvest festival when offerings are made in the form of moon cakes and fruits which are round in shape. The Moon hare is also worshipped during this festival. When the worship ends, the feasts

begin, generally at midnight when the moon is brightest and is highest. Festivities last for two or three days and the evenings are reserved for moon-viewing parties.

The animal and human inhabitants of the moon are interesting figures of Chinese mythology. The cinnamon tree in the moon is supposed to be 500 feet high. It is presumed to be immortal. The Taoist Wu Kang was sent to the moon to cut down the cinnamon tree. Thus, his punishment is eternal. The white or jade rabbit in the moon is supposed to continuously pounding moon medicine and making moon ointment. The big toad in the moon is supposed to be producing the famous Chinese medicine, Chan Su.

Then there is the old matchmaker, Yueh Lao Yeh, in the moon who presides over all marriages made on earth. His duty is to attach betrothed couples with a red cord which binds them for life. The adage says "marriages are made in Heaven but prepared in the moon!"

The mid-Autumn festival is largely associated with the union between husbands and wives or between persons of the same family. Outsiders are not supposed to share the moon cakes which typify a round or complete family circle. By worshipping the moon, women do honor to all the mythological deities in the moon who represent love, beauty, happiness, and marriage."

The first of the tenth moon is the last of the three great festivals of the dead. Families again visit the graves of their ancestors but their duty is not considered so necessary as at Ching Ming, or the festival of hungry ghosts. The ceremony known as "burning the clothes" is strictly observed whether the graves are visited or not. As the dead are supposed to have the same needs as the living, warm garments and other household necessities are sent to them at the beginning of winter. Paper imitations of padded clothing, packed in parcels with paper imitation money for current expenses in the Shadowy World and carefully addressed to the recipients for whom they are intended, are burnt. When all rites have been observed there is a festive dinner for the members of the family.

It is appropriate this brief description of some of the leading Chinese festivals should conclude with a passing refer-

ence to the Winter festival or the winter solstice which marks the end of the agricultural and astronomical year. Before the downfall of the monarchy, it was the imperative duty of the emperor to make sacrifice to Heaven once every year on the 15th day of the 12th moon. He left his palace and, followed by his ministers and state officials, proceeded to the Temple of Heaven to offer up burnt offerings. He also presented an explanatory report to Heaven on those of his subjects who had been punished by death, as this time of the year was used as the occasion for executing all those who had received the death penalty. The prayer concluded with a request for pardon from Heaven for himself and his people as well as a request for Heaven's blessing for the coming year.

* FESTIVAL CALENDAR *

New Year Festival	1st Moon 1st day to 15th day
Feast of Lanterns	1st Moon 15th day
Star Festival	1st Moon 18th day
Rats' Wedding Day	1st Moon 19th day
Gathering of the Gods	1st Moon 19th day
Lung Tai Tou (The Dragon Raises His Dead after His Long Sleep) Feast in the villages	2nd Moon 2nd day
Dog lovers visit the Temple of "Erh Lang", nephew of the Heavenly King and his dog which "howls towards the sky"	2nd Moon 3rd day
Spring Festival, Ching Ming (Chinese Easter Sunday) Anniversary of the Birthday of Hsi Wang Wu, Queen of the Western Heaven	3rd Moon 3rd day
Buddha's birthday	4th Moon 8th day
Lu Tung Pin's birthday (one of the 8 immortals)	4th Moon 14th day

Han Chungli's birthday (one of the 8 immortals)	} 4th Moon 10th day
Birth of God of Medicine	4th Moon 28th day
Famous Miao-feng Shan pilgrimage takes place this time	} 4th Moon 28th day
Dragon Boat Festival	5th Moon 5th day
Feast of the Heavenly Gifts	6th Moon 6th day
The Milky Way Marriage Festival	} 7th Moon 7th day
The Spirit's Festival	7th Moon 15th day
Mid-autumn Festival	8th Moon 15th day
The Picnic Festival	9th Moon 9th day
Birthday of Mohammedan God of Money	} 9th Moon 17th day
The Spirit's Clothing Festival	10th Moon 1st day
Third Festival of the Dead	10th Moon 15th day
The Congee Festival	12th Moon 8th day
The festival of the God of the Kitchen	12th Moon 23rd day



A PAIR OF MONKS

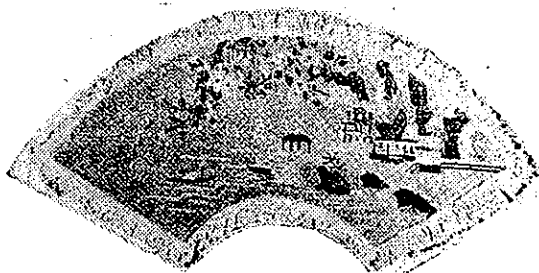
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