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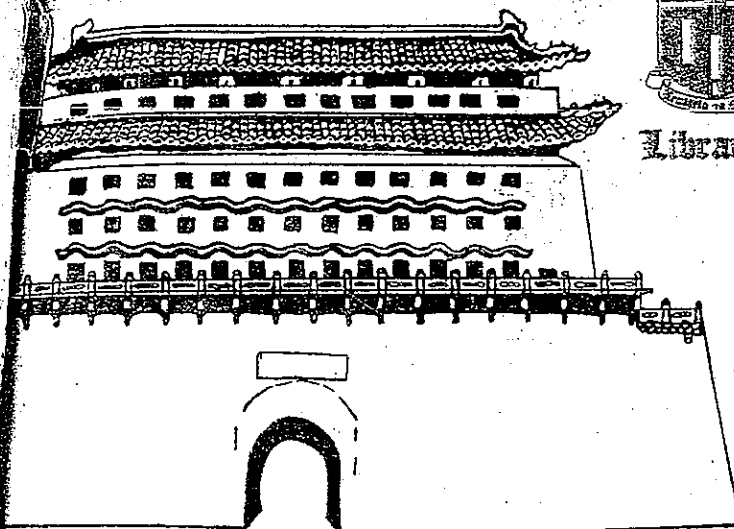
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GUIDE

to

"PEKING"

Published by

the Peiping Chronicle

January 1933

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GUIDE

to

“PEKING”

Published by

The Peiping Chronicle.

January 1933

Price: 50 cents.

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?

INDEX.

MAP OF PEIPING	I
PEKING— <i>A Historical Introduction</i>	8
POINTS OF INTEREST	8
<i>What to be seen in Brief</i>	8
<i>Chinese City</i>	11
<i>The Legations</i>	13
<i>Tartar City</i>	14
<i>Imperial City</i>	17
<i>Trips outside of City</i>	19
PEIPING AS AN ART CENTER	24
THE CHINESE THEATRE— <i>A Brief Consideration</i>	26
PEIPING'S CHINESE THEATRES	29
OTHER THEATRES	31
SHOPS	32
CHINESE FOODS	37
INDUSTRIES.....	43
MODE OF TRANSPORTATION	46
PEIPING CHURCHES	48
PEIPING AS EDUCATIONAL CENTER	52
THE HUTUNGS OF PEIPING	62
NEWSPAPERS AND NEWS AGENCIES	69
CULTURAL INSTITUTIONS	71
CLUBS AND ASSOCIATIONS	73
CHINESE FESTIVALS	75
FESTIVAL CALENDAR	87

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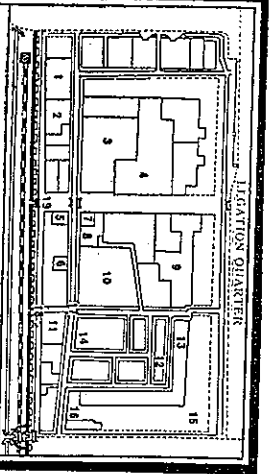
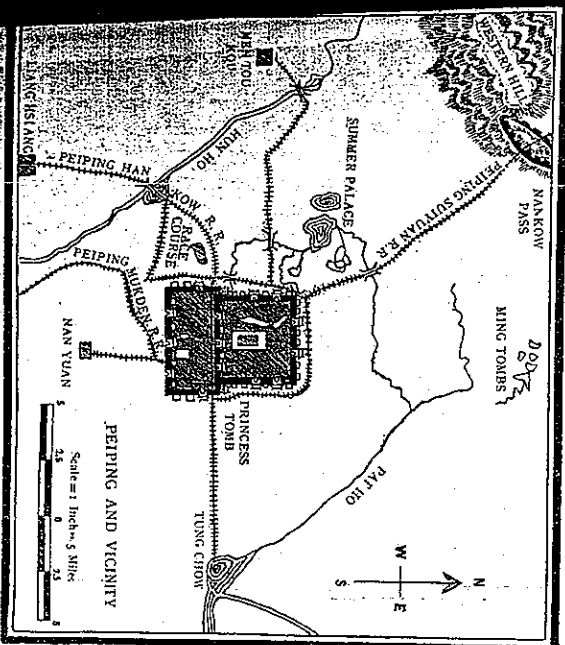
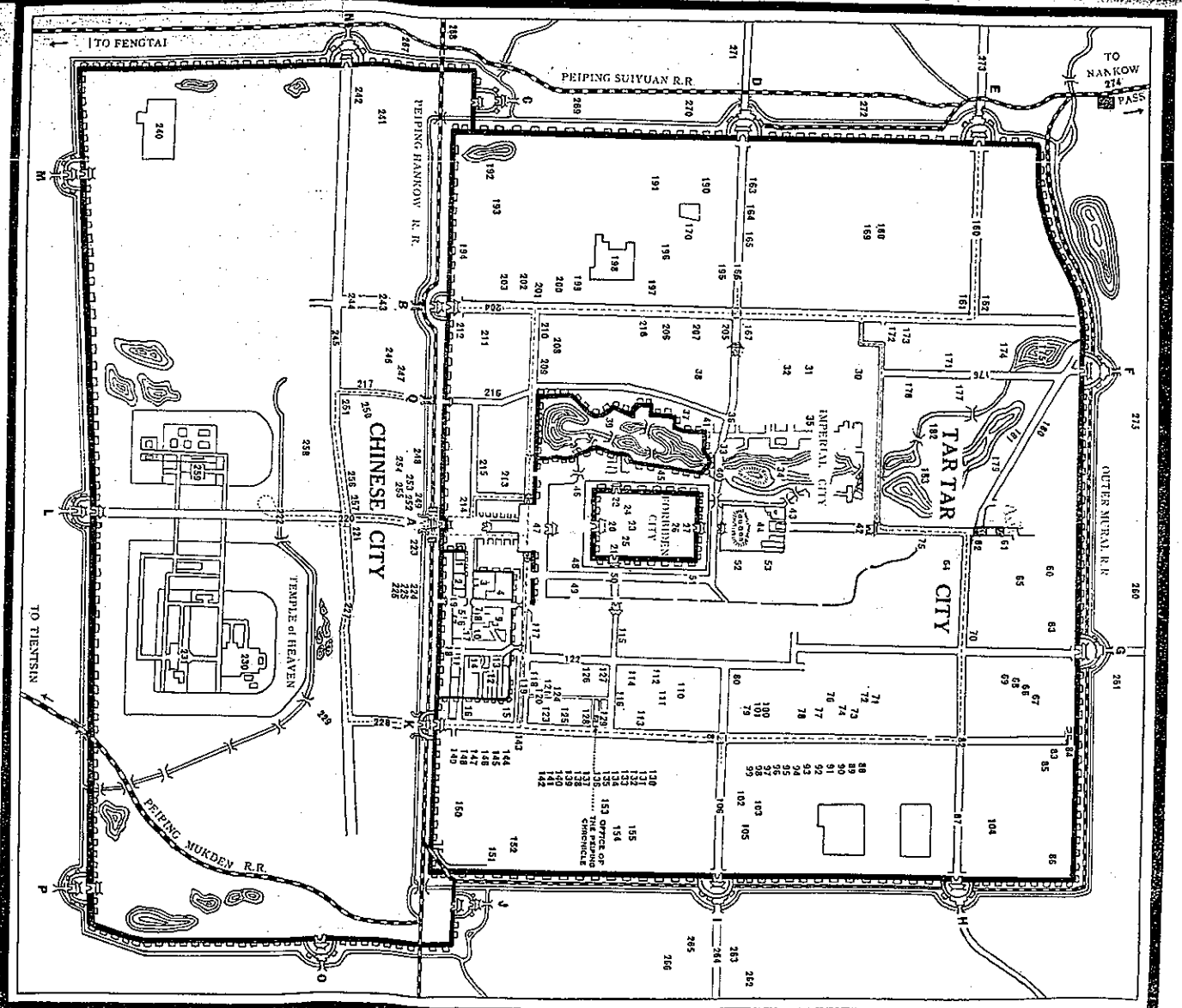
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PEIPING
 Tourist's Map
 Published by
The Peiping Chronicle
 Peiping, China
 1933

27. Shen Wu Men (North Gate)
Entrance Fee Required.

SECTION 30-59
IMPERIAL CITY

30. French Cemetery.
31. Jen Tze Tang.
32. Pei Tang (Catholic Cathedral).
33. Beautiful View from Marble Bridge.
34. Pei Hai Park (From the high white dagoba one obtains a splendid view of all Peiping).
35. National Library of Peiping.
36. Old General Staff Office.
37. Peiping Municipal Government Office.
38. Cavalry Barracks.
39. Nan Hai and Chung Hai Parks (Winter Palace).
40. The Round City.
*41. San Tzo Men (Street).
*42. Ti An Men Ta Chieh.
*43. Ching Shan Hou Ta Chieh.
*44. Coal Hill (From its top one gets the *Best View* of the Imperial City and all Peiping).
*45. Pei Chang Chieh.
*46. Nan Chang Chieh.
47. Tien An Men.
*48. Nan Chih Tzu.
*49. Nan Ho Yen.
*50. Tung Hwa Men Ta Chieh.
*51. Pei Chih Tzu.
52. National University of Peking (Pei Ta).
*53. Ching Shan Ta Chieh.

SECTION 60-109
NORTHEAST QUARTER, TARTAR CITY

60. Ku Ku Ssu.

* Street

61. Bell Tower. (Chung Lou)
62. Drum Tower (Ku Lou).
63. Chi Lo Ssu (Temple).
64. Nan Lo Ku Hsiang.
65. Pei Lo Ku Hsiang.
66. Hall of Classics.
67. Confucian Temple.
*68. Cheng Hsien Chieh.
*69. Fang Chia Hutung.
70. Chiao Tao Kou,
*71. Fu Hsueh Hutung.
72. Old Ministry of War.
73. Old Ministry of Navy.
*74. Tieh Shih Tze Hutung.
*75. Ku Lo Ta Chieh (Drum Tower Street).
*76. Ka Ka Hutung.
*77. Wang Chih Ma Hutung.
*78. Wei Chia Hutung.
79. Lung Fu Ssu (Temple and Fair).
*80. Ma Shih Ta Chieh.
81. Tung Ssu Pai Lou.
82. Pei Hsin Chiao.
*83. Yung Ho Kung (Lama Temple Street).
84. Lama Miao (Temple)
85. Pai Lin Ssu.
86. Russian Orthodox Mission.
*87. Tung Chih Men Ta Chieh.
*88. Shih Er Tiao Hutung.
*89. Shih Yi Tiao Hutung.
*90. Shih Tiao Hutung.
*91. Chiu Tiao Hutung.
*92. Pa Tiao Hutung.
*93. Chi Tiao Hutung.
*94. Liu Tiao Hutung.
*95. Wu Tiao Hutung.
*96. Ssu Tiao Hutung.
*97. San Tiao Hutung.
*98. Er Tiao Hutung.

* Street

- *99. Tou Tiao Hutung.
*100. Ma Ta Jen Hutung.
*101. Chien Liang Hutung.
102. Old Manchu Palace.
*103. Hsiao Chieh.
*104. Pei Hsiao Chieh.
105. Manchu Palace.
*106. Chao Yang Men Ta Chieh.

SECTION 110-159

SOUTH EAST QUARTER, TARTAR CITY

110. Peiping Institute of Fine Arts.
*111. Teng Shih Kou.
*112. East Cathedral (Tung Tang).
*113. Kan Yu Hutung.
*114. Hsi Tang Tze Hutung.
*115. Tung An Men Ta Chieh.
*116. Chin Yu Hutung.
117. Grand Hotel de Peking and The Peiping-Hankow Railway Office.
118. Telegraph Main Office and Peiping Pavilion Theatre.
*119. Tung Chang An Chieh.
*120. Er Tiao Hutung, Tung Tan Pai Lou.
*121. San Tiao Hutung, Tung Tan Pai Lou.
*122. Wang Fu Ching Ta Chieh or Morrison Street.
123. Peiping Union Medical College.
124. Rockefeller Hospital of P. U. M. C.
125. Japanese Hospital.
126. Chung Yuen Departmental Store.
127. Tung An Shih Ch'ang or Morrison Street Bazaar.
128. Mei Cha Hutung (Peiping Chronicle Office).

* Street

129. Y. M. C. A. (Chinese).
130. Old Ministry of Interior.
*131. Shih Chia Hutung.
*132. Kan Mien Hutung.
*133. Wu Liang Ta Jen Hutung.
*134. Tung Tang Tze Hutung.
*135. Wai Chiao Pu Chieh. (Foreign Office Street).
*136. Old Tsung Li Yamen (Old Ministry of Foreign Affairs).
137. Old Russian Language School.
*138. Tsung Pu Hutung.
*139. Hsin Kai Lu.
*140. Ch'i Feng Lou Hutung.
*141. Kwan Yin Ssu Hutung.
*142. Yang Yi Hutung.
*143. Tung Tan Pai Lou.
*144. Piao Pei Hutung.
*145. Ma Hsien Hutung.
*146. Soochew Hutung (Shoe Street).
*147. Chen Chiang Hutung and Chuan Pan Hutung.
*148. Hsiao Shun Hutung (Naval Y. M. C. A.)
149. Methodist Mission.
150. Kwei Chia Chang (International Cemetery.)
151. Peiping Observatory.
152. Old Examination Hall.
153. Old Wai Chiao Pu (Foreign Office).
*154. Nan Hsiao Chieh.
155. Workshops of War Department.

SECTION 160-189

NORTH WEST QUARTER, TARTAR CITY

- *160. Hsi Chih Men Ta Chieh.
*161. Hsin Chieh Kou.

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162. Military Academy.
 163. Pai Ta Ssu Pagoda.
 164. Central Hospital.
 165. Ti Wang Miao (Temple of Emperors and Kings).
 *166. Fu Cheng Men Ta Chieh.
 *167. Hsi Ssu Pai Lou.
 168. Institutions of the Chronology.
 169. Peiping Normal School.
 170. Shun Ch'eng Wang Fu.
 171. Catholic University.
 *172. Hu Kuo Ssu Chieh.
 *173. Hu Kuo Ssu (Temple and Fair).
 174. Old Manchu Palace.
 *175. Chi Shui Tan.
 *176. Te sheng Men Ta Chieh.
 177. Hung Shan Ssu Temple.
 178. Old Palace of Prince Ching.
 *179. Shih Cha Hai.
 180. Tzu T'ang (Memorial Tablets)
 181. Old Palace of Prince Regent.
 182. Old Manchu Palace.
 183. Ho Tang (Lotus Pond).

SECTION 190-219

SOUTH WEST QUARTER, TARTAR CITY

190. Old Manchu Palace.
 *191. Chin Shih Fang Chieh.
 192. Old Manchu Palace.
 193. Nao Shih Kou.
 194. Old Senate House.
 195. Peiping-Suiyuan Railway Office.
 *196. Nung Shang Pu Chieh.
 197. Old Ministry of Agriculture and Commerce.
 198. Min Kuo University.
 199. Pai Miao.

* Street

- *200. Pao Tzu Chieh.
 *201. Hsi Tan Pai Lou.
 202. Old Ministry of Education.
 *203. Shih Fu Ma Ta Chieh.
 *204. Shun Chih Men Ta Chieh.
 *205. Hsi An Men Ta Chieh.
 206. Old Manchu Palace.
 207. Old Manchu Palace.
 208. Old Ministry of Finance.
 209. Old Ministry of Communications.
 *210. Hsi Chang An Chieh.
 *211. Yung Hsien Hutung.
 212. Nan Tang (South Cathedral).
 213. Old Supreme Court.
 214. Hsi Chiao Min Hsiang.
 215. Kuo Min Tang Headquarters.
 *216. Pei Hsin Hua Chieh.
 *217. Nan Hsin Hua Chieh.

SECTION 220-239

EAST HALF CHINESE CITY

- *220. Ch'ien Men Wai Ta Chieh.
 *221. Tung Chu Shih Kou.
 222. Temple of Heaven Bridge.
 223. Peiping - Mukden Railway Station.
 *224. Tung Ho Yen.
 *225. Ta Mo Chang.
 *226. Hsing Lung Chieh.
 *227. San Li Ho.
 *228. Ha Ta Men Wai Ta Chieh.
 *229. Tze Chi Kou Ta Chieh.
 230. Altar of Heaven.
 231. Temple of Heaven.

SECTION 240-259

WEST HALF CHINESE CITY

240. Bureau of Engraving and Printing.
 241. Pao Kuo Ssu.

* Street

- *242. Kwang An Men Ta Chieh.
 *243. Shun Chih Men Wai Ta Chieh.
 *244. Tsai Shih Kou (Old Execution Ground).
 *245. Lo Ma Shih Ta Chieh.
 *246. Liu Li Chang.
 247. Telephone Administration.
 *248. Hsi Ho Yen.
 249. Peiping-Hankow Railway Station.
 *250. Wu Tao Miao Chieh.
 *251. Hu Fang Ch'iao.
 *252. Lang Fang T'ou T'iao.
 *253. Lang Fang Er T'iao.
 *254. Ta Cha Lan.
 255. Bazaars and Amusement District.
 256. Ti Yi Wu Tai Theatre.
 *257. Hsi Chu Shih Kou.
 258. New World Amusement District.
 259. Temple of Agriculture.

Street

SECTION 260-279

OUTSIDE THE WALLS

260. Russian Cemetery.
 261. Temple of Earth.
 262. Japanese Cemetery.
 263. Tung Yueh Miao.
 264. Auto Road to Tungchow and Tientsin.
 265. Temple of Sun.
 266. International Rifle Range.
 267. Tien Ning Ssu.
 268. Pai Yun Kwan.
 269. British Cemetery.
 270. Temple of Moon.
 271. Auto Road to Summer Palace and Western Hills.
 272. Historic Catholic Cemetery.
 273. Auto Road.
 274. Hsi Chih Men (or Peiping Suiyuan R. R.) Station.
 275. Yellow Temple.

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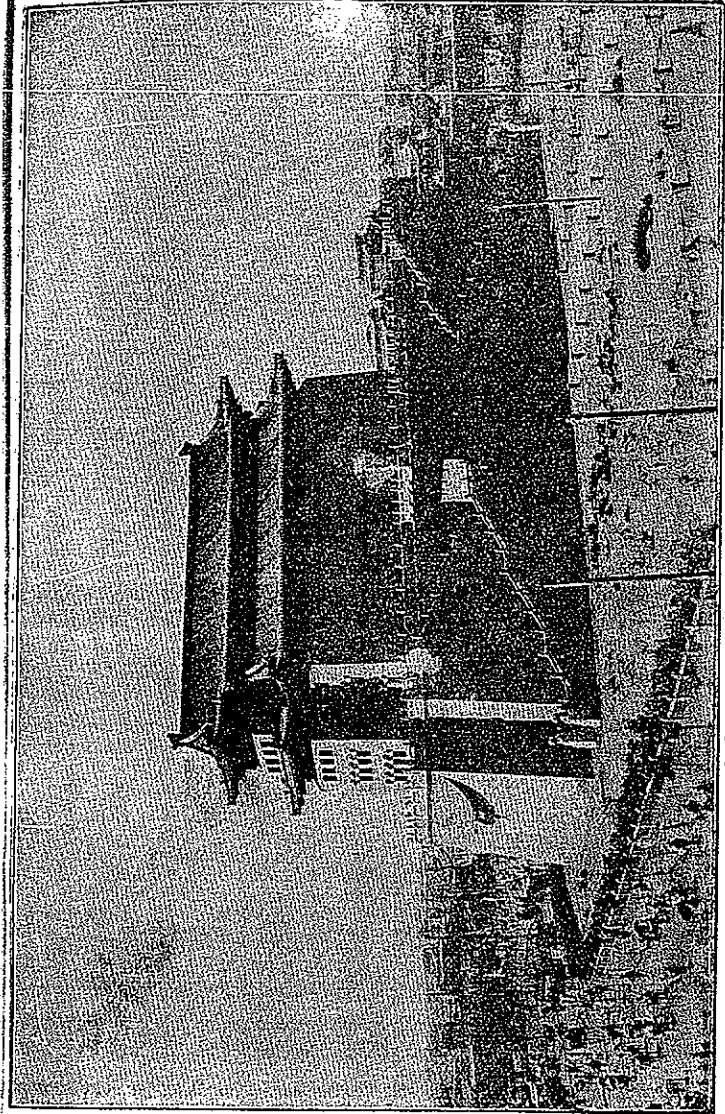
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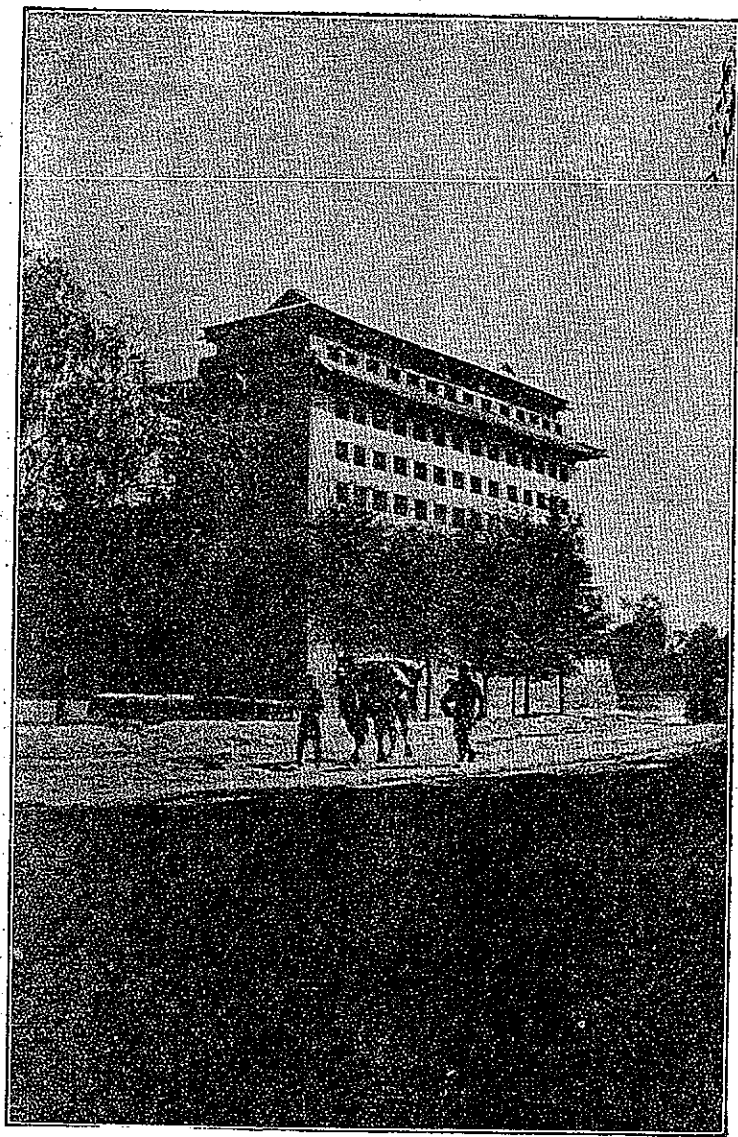


GUARDIAN GATE OF CHIEN MEN

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 entrances into the city.

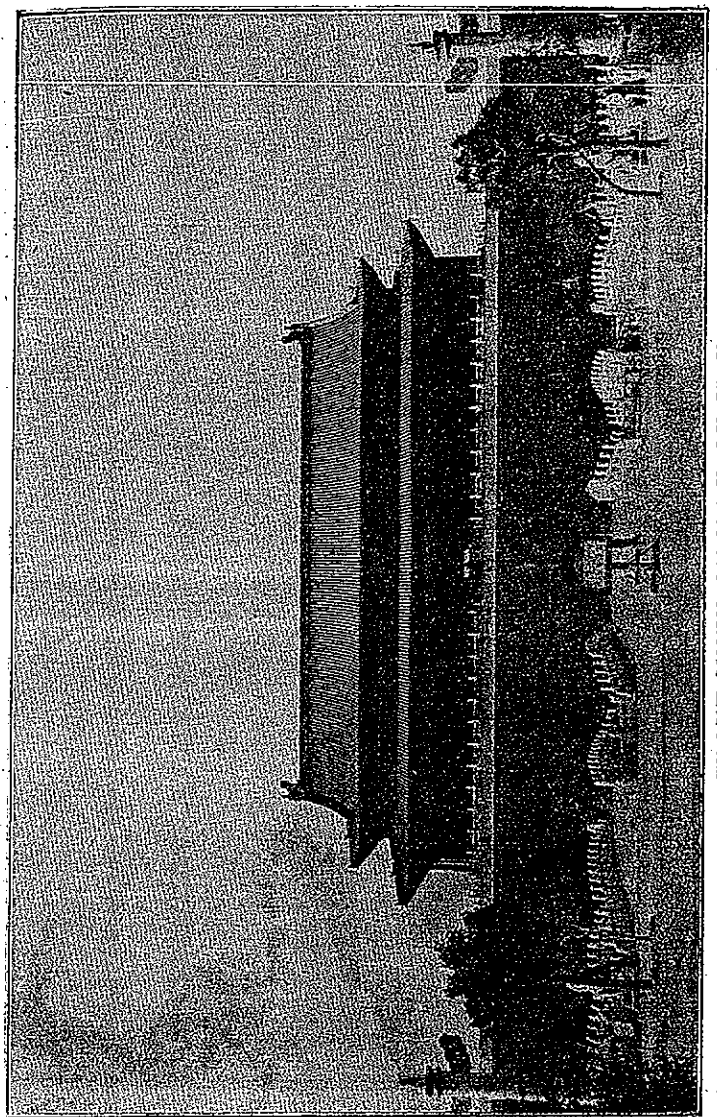
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A SYMBOL OF THE CHINESE PEOPLE

City Tower near Hsi Pien Men as seen from the moat. These massive towers 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.



FRONT VIEW OF TIEN AN MEN

Tien An Men is the south entrance of the Forbidden City. It has five gateways with five bridges leading thereto.

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Peiping, China

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 Chienlung 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 place. It was made a metropolis and was called Nan-ching (Southern Capital) to distinguish it from the other capitals in Manchuria. This name was later changed into Yen-ching. At that time the city had a wall of 36 $\frac{1}{2}$ 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 siege to the city. An engagement between the Liao and the Sung troops took place in the neighborhood of the River Kao-liang, where the 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 $\frac{1}{2}$ 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 $\frac{1}{2}$ from the northeast corner of the old Chung-tu. The city was a square of 60 $\frac{1}{2}$ 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 Peiping. It was first placed under the authority of a military governor, who had a command of 30,000 men. Later, it was put under the jurisdiction of the Shantung provincial government and still later it was created an independent province. Finally it was converted into the feudal holding of Prince Yen, who, by the way, subsequently became emperor Yung-lo.

It was in the reign of emperor Yung-lo (1403) that Peiping was made the northern capital. Peking, with detached palaces there. The imperial court divided its time between Nanking and Peking. Once returning from a sojourn in Peking, the emperor asked his officials if it was advisable to embark on a reconstruction scheme to convert Peking into the metropolis. Upon the officials' memorializing in 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.

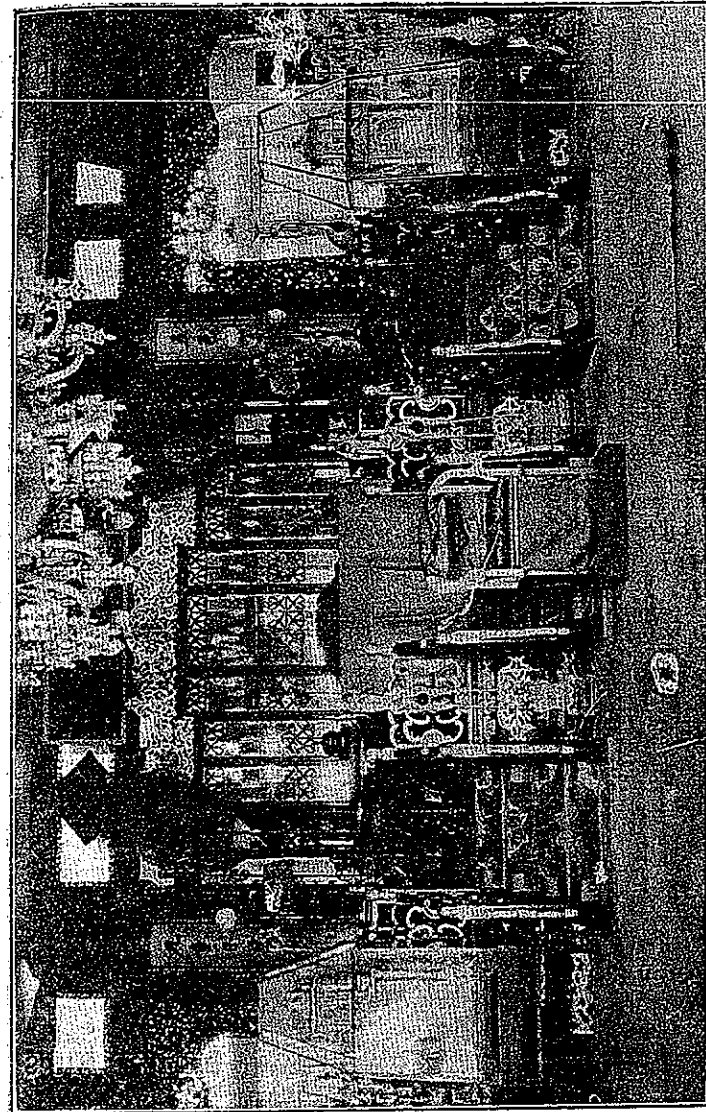
The city wall having been reduced to the length of 40 li in order to decrease the size of the city in the early part of the dynasty, its circumference was now retained. Instead of being built entirely of mud, it was now faced with bricks and stones. It was 35.5 feet high and 50 feet wide and had nine 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 remains of the old mud wall of 120 li in circumference were still in existence, they could be repaired at a considerable saving. It was then thought by the court that the task was beyond the financial ability of the people. The same suggestion was made several times in the following reigns, but did not elicit any favorable response until 1553 when an edict was issued calling for an estimate of the work to be made.

It was reported after a survey that an outer wall of 70 li in length would be required, and the report being adopted, work proceeded apace. Though work had actually been carried on for four months, emperor Chia ching was still apprehensive of the enormous cost involved and consulted with his prime minister, Yen Sung. Yen Sung personally inspected the work and reported to the throne that the southern side of the outer wall, 20 li in length, could be built first leaving the other sides to be attended to later 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.



WHERE FORMER EMPERORS TOOK THEIR SEAT
An imperial throne room in the Forbidden City. The elaborate decorations are shown.

JENLI RUGS

FOR THE HOUSE BEAUTIFUL

ART RUGS

of exquisite designs in pastel colors

LUSTROUS RUGS

with silky sheen, chemically washed

HOOKED RUGS

inexpensive but beautiful

All colors are guaranteed fast

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97 Wang Fu Ching Ta Chieh (Morrison Street)

Pioneer-Manufacturer-Exporters of Chinese Rugs

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.

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POINTS OF INTEREST

WHAT TO SEE IN BRIEF

LEGATION QUARTER

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.*

CHIEN MEN STREET: *Silver Street, Lantern Street, Embroidery Street, Jade Street.*

BRIDGE OF HEAVEN

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

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

FOX TOWER

PRINCESS TOMB

OLD OBSERVATORY *on East wall of Tartar City.*

WALK ON THE PEKING WALL NEAR AMERICAN LEGATION

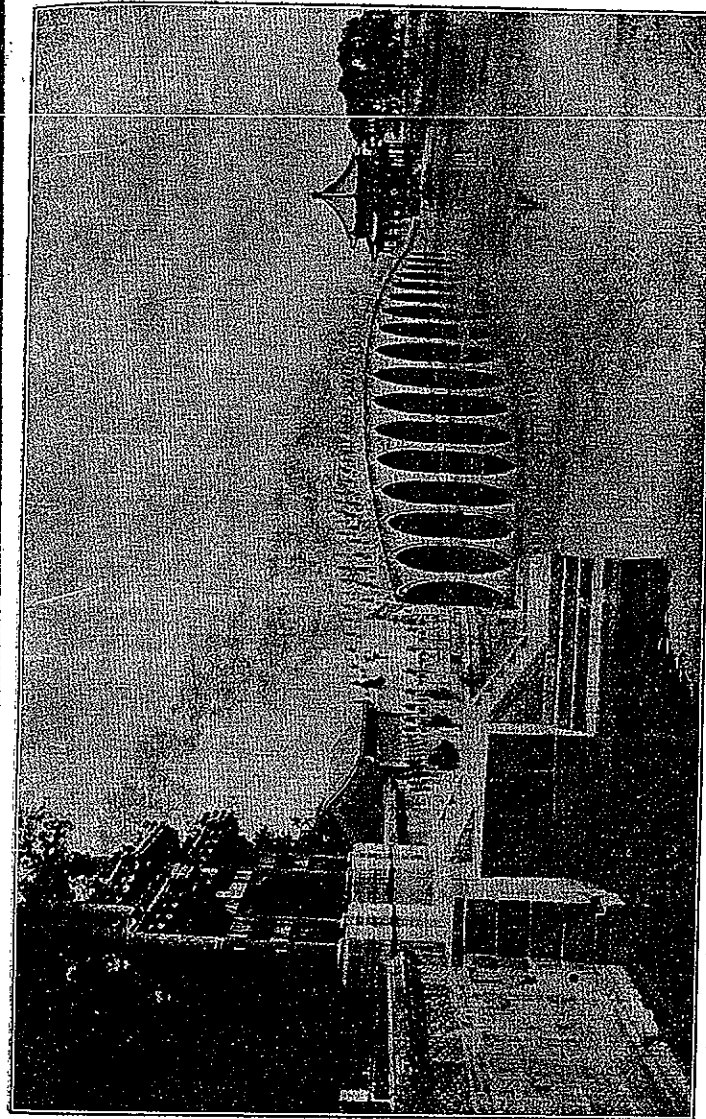
OLD WAICHIAO PU *Former Ministry of Foreign Affairs.*

PEIPING UNION MEDICAL COLLEGE, *Rockefeller Institute.*

GERMAN HOSPITAL *Legation Quarter*

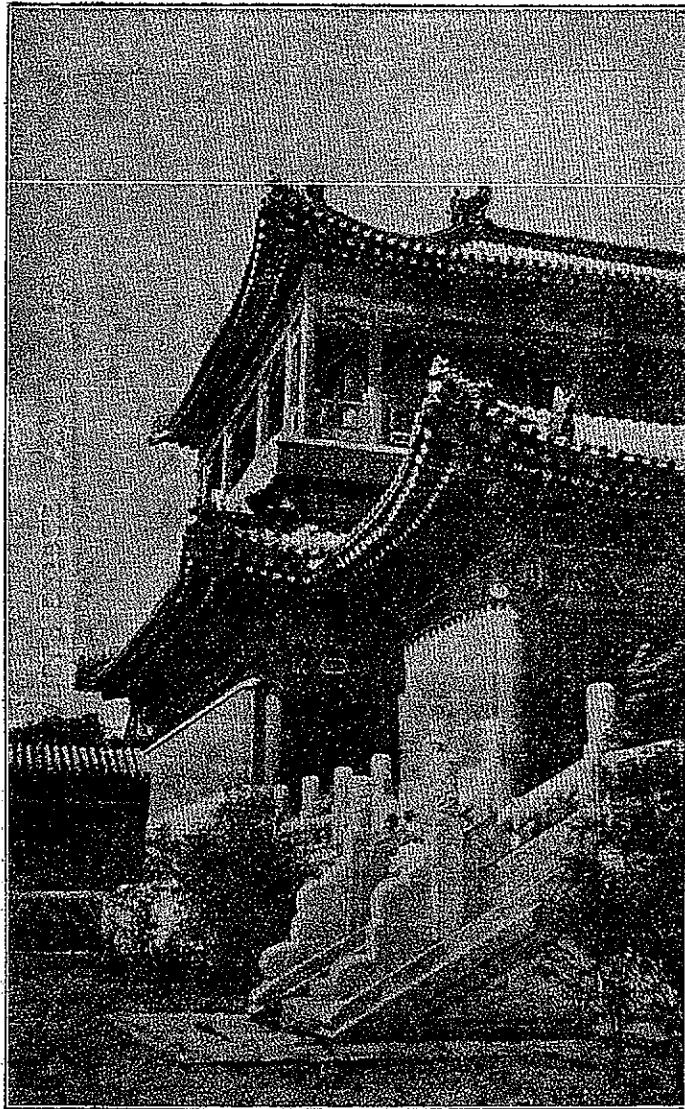
PEKING AMERICAN SCHOOL, *Kan Mien Hutung*

COLLEGE OF CHINESE STUDIES *(formerly North China Union Language School), Tung Ssu T'ou T'iao*



MARBLE BRIDGE

This long bridge built of marble in the Summer Palace is of wonderful symmetry.



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.

METHODIST MISSION COMPOUND, Hsiao Shun Hutung
AMERICAN BOARD MISSION COMPOUND, Teng Shih Kou
PRESBYTERIAN MISSION COMPOUND, Erh T'iao Hutung, An Ting Men.

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 Dagoba, 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's Open Air Theatre, Empress Dowager's Palace, Presidential Mansion, Fine temple.*

NATIONAL LIBRARY OF PEIPING

RED CROSS HOSPITAL

PEI TANG: *Roman Catholic Church in West City*

CATHOLIC UNIVERSITY

LOTUS POND (Shih Gha Hai) *Outside Ti An Men.*

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

LAMA TEMPLE AT END OF HATAMEN STREET: *Fine bronze incense burner, Temples and courts, Hall of Worship, Giant Buddha, Temple of Kwan 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 (Ku Lou), *North city.*

TO

BELL TOWER (Chung Lou), North city.

TI WANG MIAO Temple of Emperors and Kings

CENTRAL HOSPITAL, Ping Tse Men.

MARCO POLO STREET With English Shops

HOTEL DE PEKIN

HOTEL DES WAGONS-LITS

HOTEL DU NORD, Hatamen Street

BEAUTIFUL ENTRANCE TO SOUTH GATE OF FORBIDDEN CITY WITH LIONS AND CLOUD PILLARS (Tien An Men)

CHUNG SHAN PARK (formerly known as Central Park) ON THE BOULEVARD

✓ **IMPERIAL ANCESTRAL TEMPLE** (T'ai Miao)

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

✓ **PAI YUN KWAN** (White Cloud Temple)

AGRICULTURAL EXPERIMENTAL GARDEN (and the Zoo)

INTERNATIONAL GEMETERY

ROAD TO SUMMER PLACE: A short distance to south of the road are: Big Buddha Temple, Five Pagoda Temple, on the north of the road is the Great Bell Temple. Approaching the Summer Palace are the Yenching University, Tsing Hua University and the Summer Palace Garrison of soldiers barracks.

SUMMER PALACE: Audience Hall, Theatre, Fine courts with bronze animals, the Lake, Ch'ien-lung's Bronze Cow, Seventeen Arch Bridge, Island of the Dragon, Camel Back Bridge, Marble Boat, Imperial Residence, Reception Hall containing a 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 the 8 monasteries at the foot of Western Hills going by Summer Palace Road and returning by Ping Tse Men.

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

THE CLOCK STORE

27 Tung Ssu Pai Lou.
Tel. 1435 & 2340 E. O.

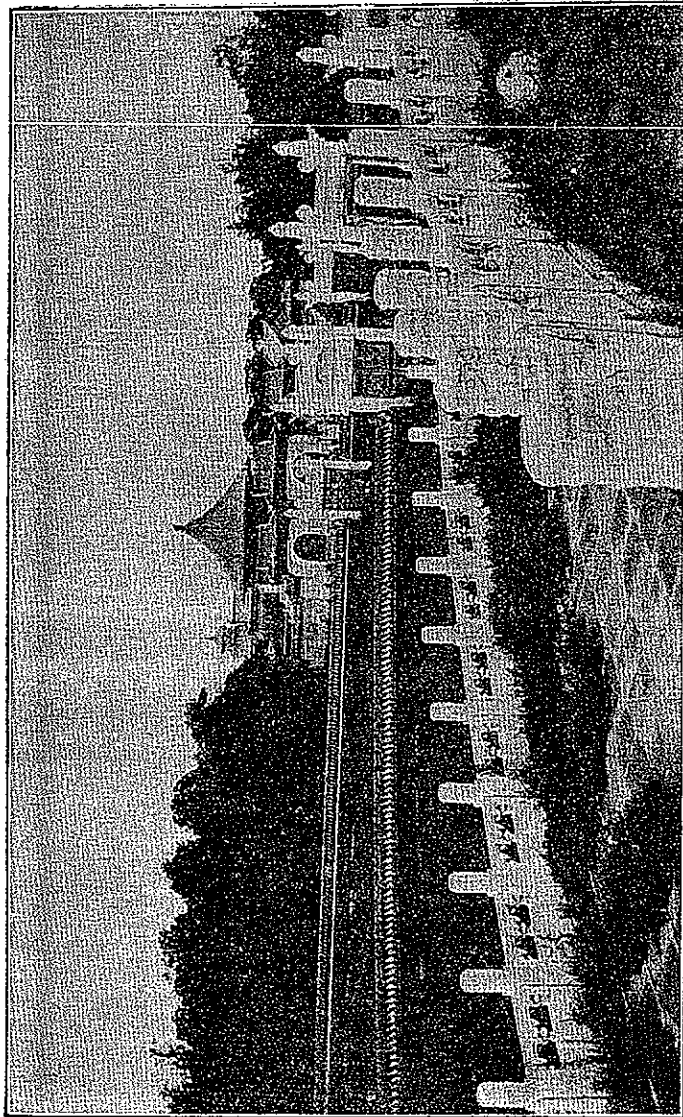
Peiping China.

LARGE QUANTITIES OF FURS

Chinese Silks, Satins, Tribute silks
Brocades, Best Camel wool Cloth and Foreign
Materials. Also Down and Wool Quilts and
Cushions, etc.

Beautiful Art Works, Cloisonne, Beads,
Brass, Old Embroidery Boxes, Swatow and
Cross-stitch Linen, Covers etc.

Prices Quoted Moderately.



A MAIN PORTION OF THE TEMPLE OF HEAVEN

This is the place where the emperor made his sacrifices to the only superior he acknowledged—Heaven.

- PI YUN SSU (Azure Cloud Temple). Beautiful stairways and gates leading to temple building where the body of the late Dr. Sun Yat-sen was once entombed. Hall of a Thousand Buddhas.
 - IMPERIAL HUNTING PARK: A fine old porcelain pagoda. Foreign and Chinese summer homes.
 - PA TA CH'U: 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 Tse Men Pagoda.
- PLACES OF INTEREST TO BE REACHED BY TRAIN:** Morco Polo Bridge. The Great Wall of China. The Nankow Pass. Tangshan Hot Springs. Ming Tombs (by motor car)

 *** 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 carved and arranged in three terraces. The entire structure is laid out in multiples of nine. Here the emperor made obeisance to the only superior he acknowledged—Heaven. Near the altar is the furnace of green tiles where the oxen were roasted. North of the altar is the Temple of the Imperial Tablets. It has a blue tiled roof and a gilded dome as has the Temple of Heaven. It rests on a foundation of white marble with four flights of steps leading up to it. The spirit path in the centre of the steps with its deeply carved Heavenly Dragon is considered one of the finest in the City. Here the sacred tablets were kept. The largest and most noted temple in this enclosure is called the Temple of the Happy Year and is

considered the finest example of Chinese religious architecture. It was rebuilt after it was destroyed in 1889 exactly as it stood before. Logs were imported from Oregon to fulfil the requirements for the supporting columns. Four of them are exquisitely 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 magnificence of the former grounds. Four grey granite stones are sculptured with dragons of the clouds, and two stones are carved to represent rivers at the bottom of which little places are carved out to hold water during the sacrifice. The temples in this enclosure have black roofs.

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

Coming back to the Tartar City on the 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 foreigners are bartered for by the Chinese.

Thieves market, and interesting streets to shop, which are described later, branch off from Chien Men. Across the 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 the two sides are the railway stations: The East Station is the starting point of the Peiping-Mukden railway while the West Station, the terminus of the Peiping-Hankow railway.

* 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 the Legation Street from Chien Men.

The present building was constructed in 1905.

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**. (Legation Des Bays-Bas). The large homes in this Legation are most comfortable and the grounds are very charming.

Across from the Dutch and on the other side of the street is the **Russian Embassy 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. Part of the original wall is preserved with its bullet holes and large black letters are painted upon it "Lest We Forget."

There is a beautiful P'ai-lou 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.

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

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

The French Legation is on the same side of the street as the Spanish Legation and a few doors down. 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. 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 Street and on the street next to Peking Club.

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

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

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

The Belgian Legation: In the east section of the Legation Street on the right hand side is the Belgian Legation. 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 Swedish Legation is at 44 Fang Chin Hsiang, Tung Tan P'ai-lou.

The Brazilian Legation is at 32B Ch'un Shu Hutung, south of Tung Ssu P'ai-lou.

Several Legations have already moved to Nanking.

** TARTAR CITY **

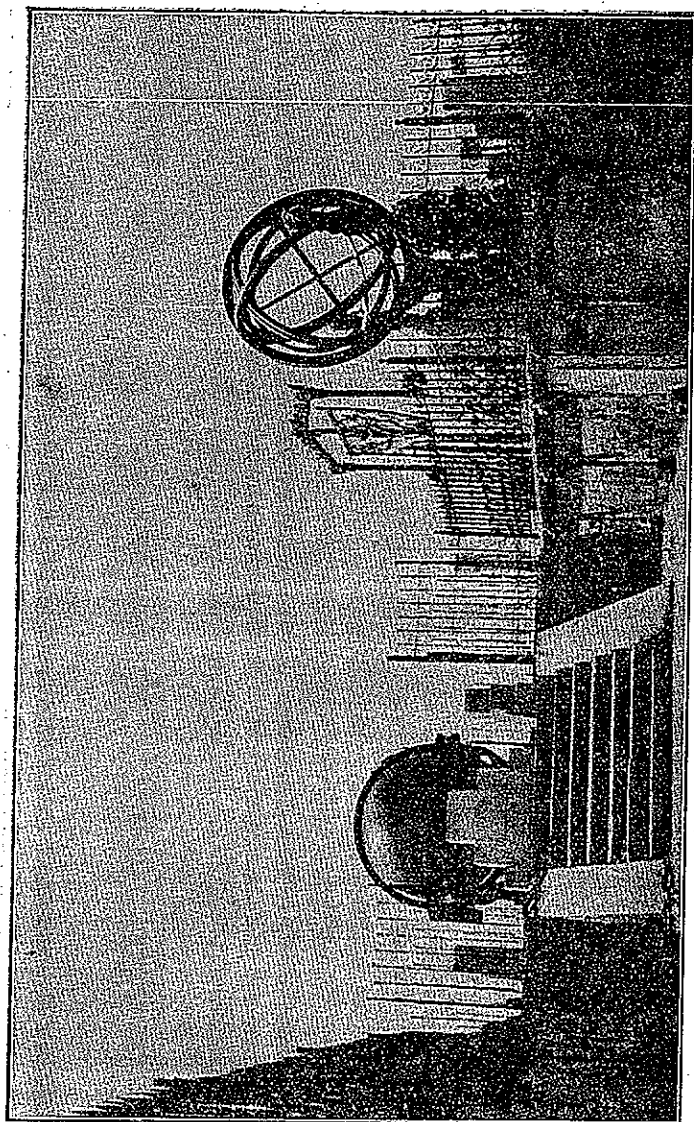
Continuing east from Legation Street brings one to the Hatamen Street, and turning south is the famous Hatamen (or Ch'ung Wen Men as inscribed over the gate-way). East of the Hata Men is part of the old grand canal, which passes the Fox Tower a half-mile East of the gate. This old tower is said to be 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 stable

"Lucky Strike"



On Sale at all the Hotels and Tobacconists

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



THE OLDEST LANDMARKS OF CHINA

The Peiping Observatory contains wonderful old astronomical instruments covered with beautiful dragons. These instruments date from 1660 A.D.

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 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.

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.

Temple of Emperors and Kings, Ti Wang Miao, erected under Ming dynasty. On avenue leading to West Gate (Ping Chih Men) of Tartar City near Central Hospital. Contains tablets of most monarchs of China from remote ages. All rulers admitted except those killed, and 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.

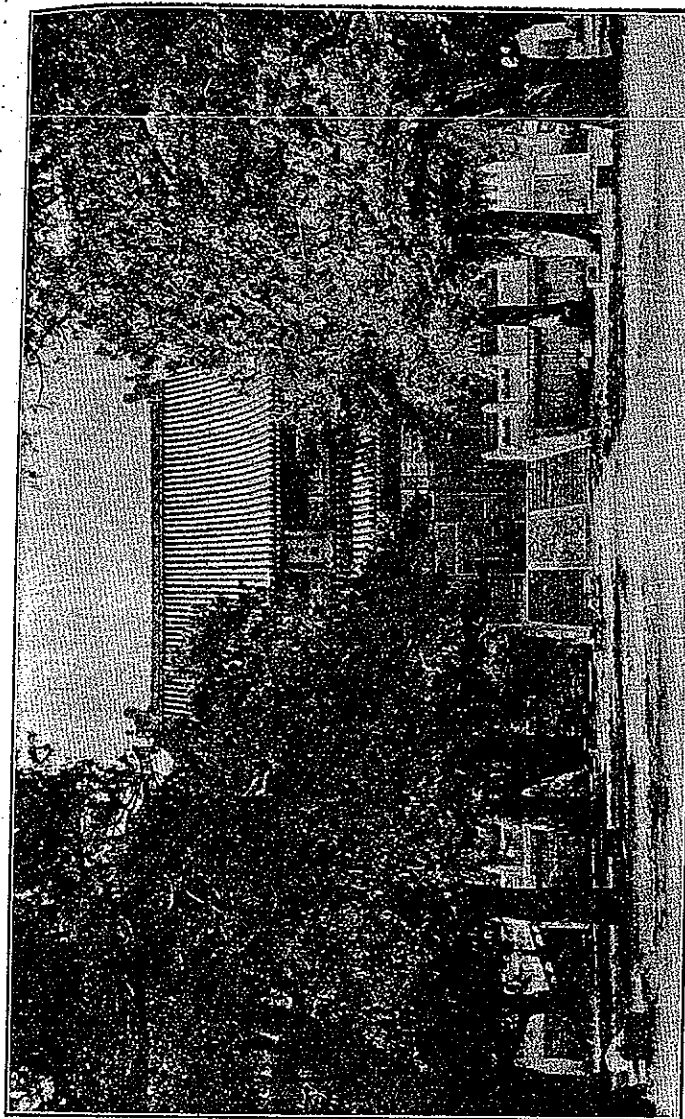
Lama Temple: Hatamen Street near north wall of Tartar City. Most important Lama temple in the city. It is the official residence of the Living Buddha although he does not reside there. The stone lions in the first courtyard are remarkable examples of carving. The large incense burner in another courtyard 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 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 Ch'ien Lung. The complete texts of the nine classics are to be found on the stone steps along the main courtyard. The hall is a pure type of Chinese architecture.

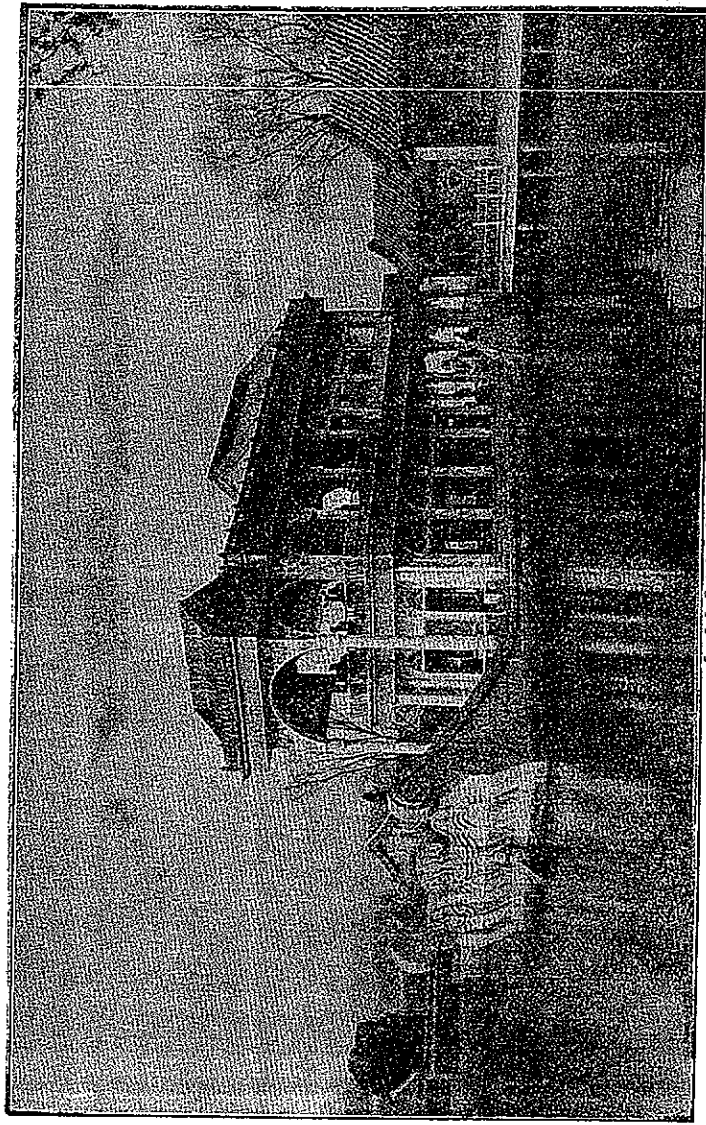
Bell Temple, Ta Chung Ssu, has largest hanging bell in the world. Seventeen feet high, 34 feet in widest circumference. Most famous of five bells cast for Emperor Yung-lo. Both inside and outside of bell and mechanism by which it is hung are covered with Chinese characters cast with bell. Bell cast where 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 cauldron, 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.

Bottle Pagoda, Pai T'a Ssu, near Temple of Emperors and Kings. Built 1084, Chin Dynasty, dedicated to Buddha of



MAIN TABLET HALL OF THE CONFUCIAN TEMPLE

This temple was built in memory of the great Sage in northern part of the Tartar City.



MARBLE BOAT
Built on the lake in the Summer Palace. Many Innees to distinguished visitors have been held on this boat in the past.

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 dagoba at Pei Hai.

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

IMPERIAL CITY.

The most interesting part within the Imperial City is **THE FORBIDDEN CITY**. Surrounded by dark red walls, this Forbidden City occupies about one eighth of the whole space of the Imperial City. It is noted for its dazzling yellow tiled roofs and beautiful marble bridges over the picturesque canal. Originally this city was divided into the inner and outer courts, and was planned by Emperor Yung Lo in the 15th century. It is now used as the Palace Museum, and is divided into three sections. The southern section, or the outer courts, consists of the throne rooms, the banquet hall, exhibition halls and spacious paved courts with tiers of marble steps leading to the magnificent yellow tiled buildings. Among the most important buildings are the T'ai Ho Tien, Chung Ho Tien and Pao Ho Tien, where, in the old days, the state functions with great pomp and ceremony were held. The northern section, or the inner courts, is divided into five parts. In the central part there are halls which were used for ordinary audiences, and for ritualistic ceremonies. They are now utilized as exhibition rooms for antique objects, famous paintings, and rare pieces of porcelain. On the east and west sides are the residential palaces of the emperor, the empress

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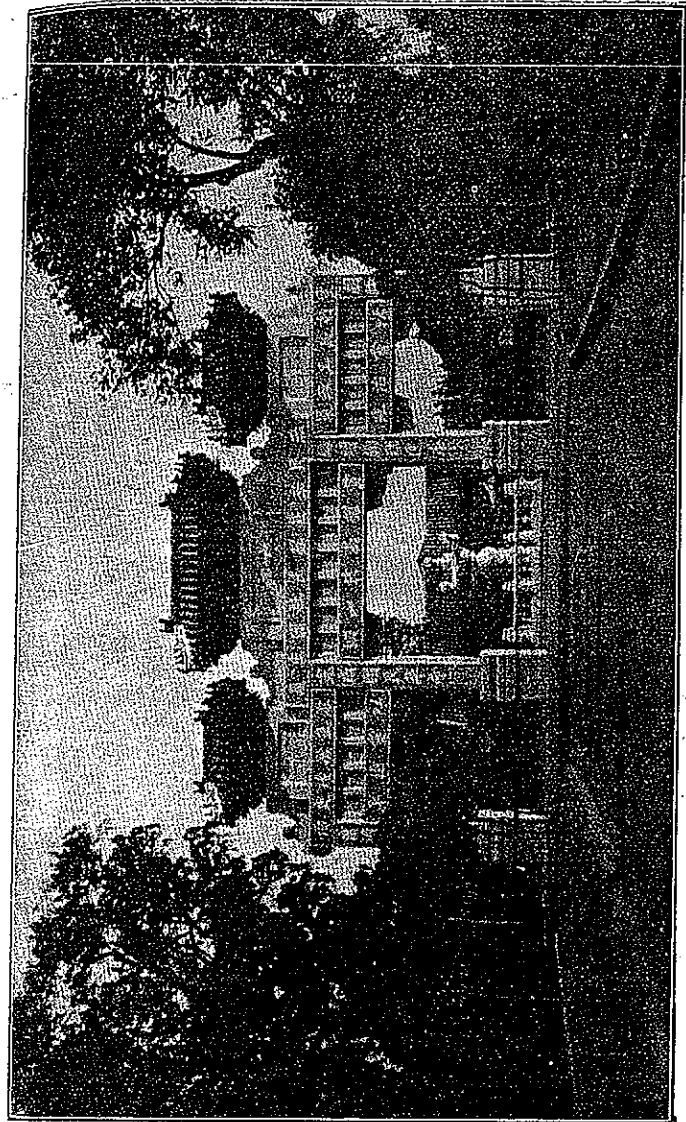
and palace ladies and also the emperor's study. At present four big halls on the east side have been turned into exhibition halls for porcelains, bronzes, paintings and scrolls: On the west side the old clocks and furniture of different descriptions are exhibited. Beyond the east side is the palace where Emperor Ch'ien Lung lived after he had abdicated the throne in favour of his son—Chia Ch'ing. This palace is now used as exhibition room for historical objects and some articles in connection with Chinese drama. Beyond the west side is the residential palace of empresses-dowager of different generations.

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 Emperor Shun 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, the "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 of Silk Worm with the old mulberry grove where the silk worms fed.

Nan Hai 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. Many of the houses in Nan Hai are now used as offices of certain institutions of art and culture. This Nan Hai, as well as the Pei Hai and Chung Hai, is now open as a public park. The frozen lake makes excellent skating rink during the winter.

Chung Hai contains the foreign-built palaces which President Yuan Shih-k'ai used for his quarters and general reception



BEAUTIFUL MARBLE ARCH IN CHUNG SHAN PARK

This arch, or Pavilion, was originally erected to the memory of Baron von Kettler, then German Minister to China, killed by "Boxers" in 1900, on the Hatamen Street, but removed to the present site after the Great War against Germany.

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. The grand stairway in the rear leads to the Temple of the Clouds. If one wishes he may go by way of the caves. an interesting feature is a bronze pavilion. Behind the Temple of the Clouds and crowning the hill is the Temple of



A MASTERPIECE OF FAR EASTERN ART

The Jade Buddha, to be seen at T'uan Ch'eng, one of the side entrances to Pei Hai, a portion of the Forbidden City precincts. Carved from jade, studded with the rarest of gems, the sight of this Buddha alone will repay an aesthetic traveler for his visit to Peiping.

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Five Thousand Buddhas, built by Ch'ien Lung. In the rear of this 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.

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.

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 the single the only reclining figure in or near Peiping. Fully clothed excepting for bare-feet. Pilgrims leave peace offerings of shoes 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 Dr. 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,

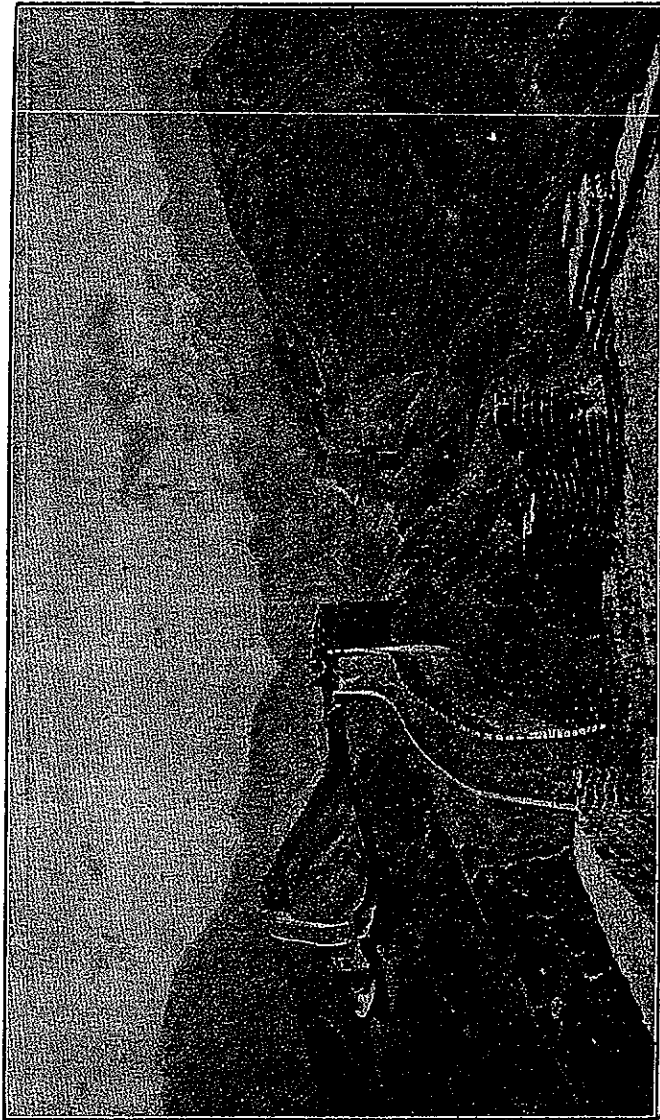
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GREAT WALL OF CHINA

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 ever so often poured over into this country.

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 Ch'u, 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 links of the **Peking Golf and Country Club** near *Pa Pao Shan*, **Palichuang** and the **Ping Chih Men Pagoda**.

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 22 feet high and 20 feet wide. A million men are supposed to have died in its construction. It winds in and out of valleys and mountains like a snake. It begins at 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 be 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 hewn from solid stone—some standing and some kneeling.

The most impressive building is the **tomb of Yung Lu**, who removed the Capital from Nanking to Peiping, 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 burial vault. From the topmost balcony of the tower one can see many of the surrounding tombs.

Marco Pole Bridge at Lu Kou 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.

Yellow Temple, Huang Ssu, 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 Ch'ien Lung. Stupa, modeled on Tibetan lines, also of marble. Temple in two portions, each presided over by different group of lamas. *T'san 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. Many stone images chipped showing vandalism on part of allied troops during the Boxer rebellion.

Temple of Earth, Ti T'an, 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 Five Pagodas, Wu T'a Ssu, two miles west of Peiping and short distance south of Summer Palace road. Cop-

of the ancient Indian Buddhist temple of Buddhagaya. It consists of a high marble terrace surmounted by five miniature pagodas, each eleven stories high. In the front is a lovely square pagoda.

Temple of the Big Buddha, 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 outside south west (Si Pien Men) city. One of the important Taoist temples. Many pilgrims visit this shrine every year. Further on is the Race Course and Paomachang Golf Club.

Temple of the Ten Thousand Punishments, Tung Yueh Miao, east of city, one half mile from Ch'i 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.

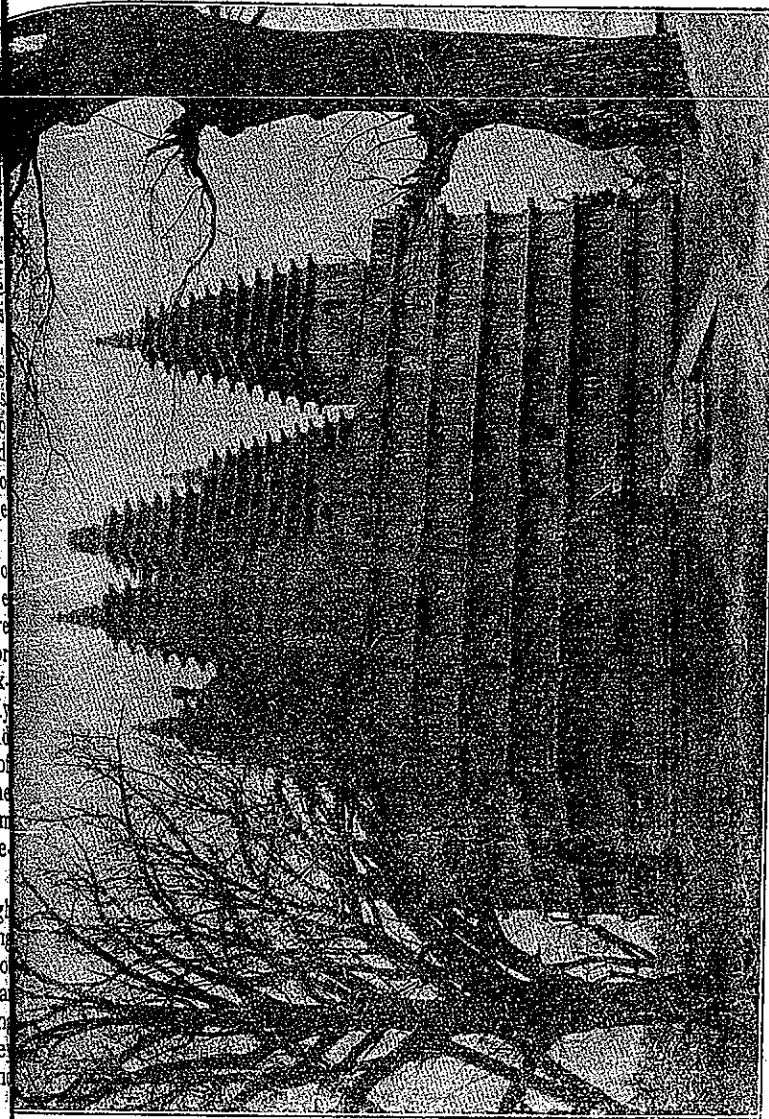
Tangshan Hot Springs. This popular resort is about an hour's motor drive from the city. The hot water which flows continuously from these springs contains good medicinal sulphur properties. There is a hotel with good accommodation at reasonable prices.

PEIPING AS AN ART CENTER

Curios are plentiful in Peiping and curio shops can be found on Morrison and Hatamen streets as well as outside of the Ch'ien Men 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, enamels, cloisonne, colored glass-ware, paintings and all classes of odds and ends. The best advice to strangers who visit these shops is to purchase the things which please them and to be in no 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 (Lang 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 Men 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.



TEMPLE OF FIVE PAGODAS

This is a copy of the ancient Indian Buddhist temple of Buddhagaya. It consists of a high marble terrace surmounted by five miniature pagodas, each eleven stories high.



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Outside of Hata Men 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 Men or the Hsi Hua Men. Inside of the Tung Hua Men the first large building on the right is the Wen Hua Tien in which paintings and calligraphy are exhibited. Inside of the Hsi Hua Men is the Wu Ying Tien which contains a wonderful collection of cloisonne, 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 Wen 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 Men) 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 Shen Wu Men 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 Dagoba in the North Sea (Pei Hai) and the 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.

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 skill in pantomime, song, and recitation an actor may convey 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 is infrequently the case, he saves the situation by a brilliant display of singing, military action, and conventionalized technique.

An actor by years of strenuous training strives to become proficient in one of the conventionalized character types, 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 *hu-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-tzu* dramas. The importance of music may be gathered from the fact that it punctuates speech, accentuates posture, sets the pace for battle and so on. In fact, devotees of drama go to hear a play; the uninitiated only go to see one.

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

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

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

The waving of an oar indicates that the actor is in a boat, while the brandishing of a whip with appropriate pantomime for mounting and dismounting suggests the presence of a fiery steed. Tables or chairs may serve as peaks of mountains. Stout masonry gates of a city wall are conveniently represented by arches of blue cloth painted with lines to suggest bricks,

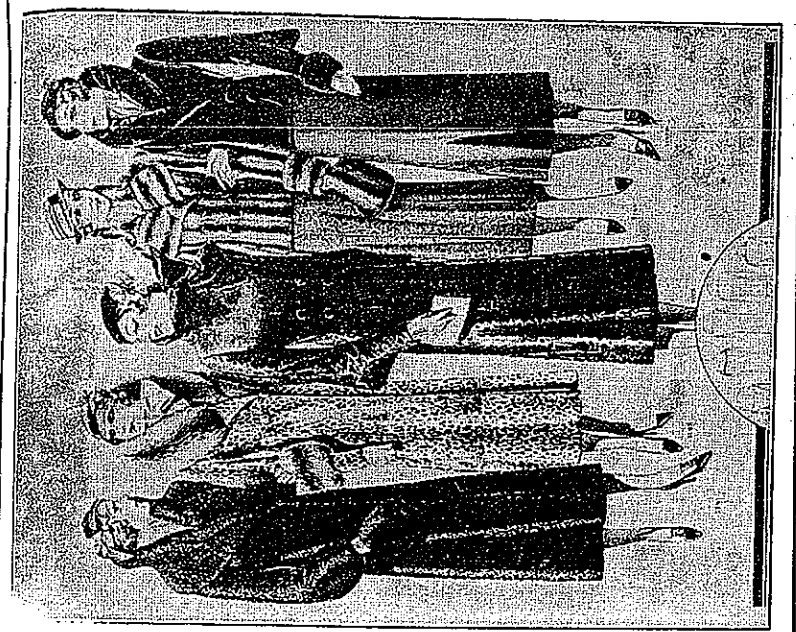
which may be held up or folded at will. A duster of horsehair is held by divine beings, monks, eunuchs, and recluses. Long pheasant plumes and foxtails adorn the headdress of barbarian warriors. A long narrow banner, embroidered with a dragon and held by a "super," represents a hundred or a thousand men in an army. Two flags, painted with wheels between which the occupant walks, are a wagon; but a sedan chair is no more than thin air, appropriate action alone suggesting the entrance, rolling down of the front curtain, and so on.

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

The falsetto and the fact that men portray feminine 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.



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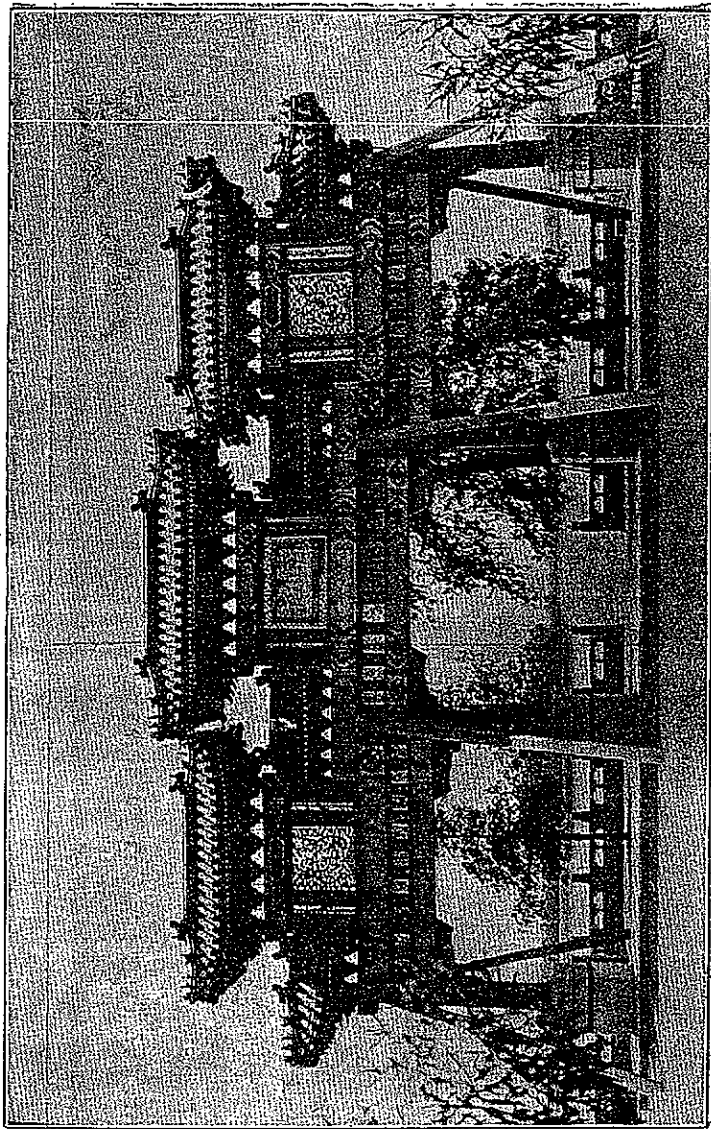
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AN EXAMPLE OF OLD PAILOU

This is the view of one of the numerous arches, or Pailou, that one sees here and there, while in Peiping.

PEIPING'S CHINESE THEATRES

KAIMING (開明戲院), Hsi Chu Shih K'ou (西珠市口), Men and women may sit together in any part of the theatre and seats may be reserved. Mr. Mei Lan-fang when in town acts here frequently.

CHUNGHO (中和戲院), Liang Shih Tien (糧食店), south 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 on the balcony. Mr. Mei Lan-fang appears here sometimes while Mr. Yang Hsiao-Lou, a celebrated singer of male roles of gymnastic group, often performs here.

HUALO (華樂戲院), Hsien Yu K'ou (鮮魚口), south east of Chien Men. Old method of booking and seating. The projecting stage and general arrangement of the theatre suggest the architectural features of old playhouses. Mr. Kao Ching-kuei, a renowned singer of male roles, may be heard here.

TI I WU T'AI (第一舞台), Hsi Chu Shih K'ou (西珠市口), and west of the Kaiming, a theatre 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.

Three Theatres on Ta Cha Lan (大柵欄), a street south Chien Men and running west.

KUANGTEH LOU (廣德樓), the farthest east, is also a theatre connected with a boys' training school. Old method of seating and booking. Good example of conservative platform stage.

CH'INGLO (慶樂戲園), Actresses give classical plays in the evening and spoken modern dramas in the afternoon. Old style of booking and seating.

SANCH'ING (三慶戲園), a theatre offering second rate companies of actors or actresses. Old method of booking and seating.

CHI HSIANG (吉祥戲院), Tungan Market (Bazaar on Morrison Street). Old method of booking and seating. This theatre is a cinema house which sometimes offers Chinese plays. Companies of actresses can be seen here. On rare occasions actors of the magnitude of Mr. Yang Hsiao-lou may fill a short engagement.

"THE HAPPY THEATRE" (哈爾飛大戲院), Chiu Hsing Pu Chieh, West City, is another play-house connected with a boys' training school, Fu Lien Ch'eng (富連成). Seats may be reserved beforehand and both male and female visitors equally admitted. Mr. Hsun Huei-sheng, a well-liked youthful singer of feminine roles may be heard here and also the popular singer of male roles, Mr. Ma Lien-liang.

* HINTS TO THE THEATREGOERS. *

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

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

OTHER THEATRES.

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

The principal motion picture houses are:—

THE PAVILION. Here the first talkies were introduced to Peiping public although a few showings were previously given under the auspices of the Y.M.C.A. It situated on the same road as the Grand Hotel de Peking. Audience is composed largely of foreign residents.

Evening prices of admission:—Balcony \$1.50, Stalls \$1.00 and 70 cents.

CAPITOL. The Management of this Theatre leased the premises from the Chinese Y.M.C.A. It devotes entirely on talkies of Paramount and universal production. It is patronized by Chinese and Foreign residents equally.

Evening Prices of Admission;—Balcony \$1.50, Stalls \$1.00 and 60 cents.

CHEN KWANG THEATRE. Built more recently than the former two shows both talking and silent pictures but occasionally interspersed with vaudeville shows.

Evening Prices of Admission:—Balcony 60 cents, Stalls 50 cents and 30 cents.

THE CHUNG TIEN and CHUNG YANG (CENTRAL) THEATRES, located in the south-west part of Tartar City, and CHUNG HO and T'UNG LO, outside of Ch'ien Men, are also popular cinema houses for Chinese residents only.

SHOPS.

Peiping, 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 Peiping, where the best and widest selection of Peiping's famed wares are to be had.

Jade, which has always been endowed by the Chinese with magic properties, has a street of its own, called Lang Fang Erh T'iao, or, as the foreigners call it, Jade Street. It is just a little south of the 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 colour, transparent, and without a speck or flaw of any kind. The next in quality is the "apple green" jade which is also costly. There are many other kinds of jade to be had, the white, or mutton fat jade, black, grey, brown, mottled green and white and very pale green. This jade is used in a great variety of ways: for jewelled trees, bowls, vases, powder boxes, pipe mouth-pieces, rosary beads, etc. besides for rings, earrings, pendants, brooches, etc. While there are other places to get jade in Peiping, 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, Tung Chu

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Shih K'ou, and here crowded into a very small space one will find marvelous old embroideries, imperial brocades, k'ussu, the fine woven silk tapestry, tribute silks, satins, and everything one could think of in the way of a fine silk fabric. There are not so many of the old things now, but they are still to be had. Some of the new things are excellent, however, and are certainly more attractive in price. On this street one also finds mandarin coats, lama robes and fur coats. On the old embroidery and brocades one often finds the two geometric symbols which are so important in Chinese tradition. One is the *Wan Shou*, a combination of the *Swastika* and the circular *Shou* character which means "A long life," and the other, a more angular character, 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 Peiping calls it, is also outside of Ch'ien Men, and is the first turn to the left after coming out of Ch'ien 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, Peiping carts, rickshaws, and many other objects associated in one's mind with the Chinese people. Cigarette and cigar cases, as well as cocktail shakers and brandy bottles, are also here in profusion and at very attractive prices.

Before one leaves the Ch'ien Men district one must pay a visit to the Lantern Street, which is the second turning to the right after one comes out of the Ch'ien Men. The shops on this quaint old street are gay with the colour 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 the Lantern Street.

Outside of the other big gate, called the Hatamen, 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/or marble, and cabinets, plain and carved, that are the wonder and envy of the world. Even if one does not buy, a visit to this district is a liberal education and an aesthetic treat.

Another street, called 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 desks of cards, score pad, etc., and boxes for many other purpose. These make wonderful gifts for the left-at-homes, and are inexpensive.

Coming back inside the Hatamen, one would find, near the Hotel du Nord, the small but reliable luggage factory by name of Oriental Luggage Factory where the latest style of various kinds of leather trunks and cases can be had. The Leathercraft Studio, located at 15 Kuei Chia Ch'ang, is another place to get real leather articles of various designs.

For the finest cross stitch one should pay a visit to the Peking Exchange, 49, Tang Shih K'ou. This little shop is without question the place to buy linen luncheon sets, tea sets, bridge sets, bridge covers, baby bibs, fine linen handkerchiefs, children's fine hand-made embroidered or smocked frocks, baby rompers, applique bedspreads, and a host of other

charming things. All of the work is done by expert Chinese needlewomen, 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 colours do not run, as the best D.M.C. thread is used.

The Camel's Bell in the Grand Hotel de Pekin is a shop of great interest to the shopper. In this little shop one will find a great variety of lovely Chinese things, some of them adapted for use in the modern western home. Ultra-modern jewelry made up in semi-precious stones is a specialty of this shop; where one can also get furs of various species properly tanned according to modern scientific methods.

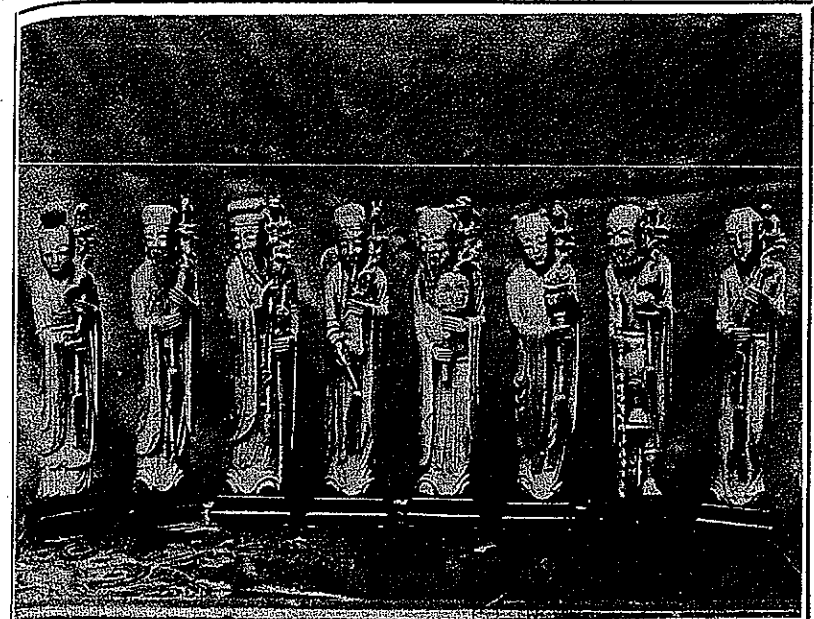
Shops of a miscellaneous nature for small things are to be found up and down Morrison Street, which is a handy step from both hotels, especially the Peking Hotel. And at the north end of Morrison Street is the famous old Morrison Street Bazaar, or Tung An Shih Ch'ang, where one will find almost anything 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. In the immediate neighbourhood of the Bazaar is the Chung Yuen Departmental Store where things, for daily requirements and other purposes, of both foreign and Chinese origin can be procured.

One must not overlook the cloisonne, which is one of the most characteristic products of Peking. There are a number of shops on Morrison Street, and several very good ones at the south end of 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 Street. The name of the shop is Tien E Ho.

Chinese rugs for use in the western home may be had at several places in Peiping. The Fetté Rug Company, at 8 Tung Tan Erh Tiao 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. Super rugs closely woven of high grade machine-spun yarn, warp and weft can be obtained from the Nichols Manchu Rug Palace, 166 Hatamen Street, a few minutes from the Grand Hotel de Pékin, where one can find a choice selection of rugs in all sizes and in a great variety of designs to satisfy discriminating people. These rugs are woven only by highly skilled workmen and not apprentices under foreign supervision in the palace and only the best chrome dyes are used thus ensuring the colours to withstand chemical washing. The high, soft, cushion-like pile in the super rug is resilient to the tread. Among the best of the purely Chinese dealers in rugs is the Jen Li Rug Company, 97 Wang Fu Ching Street. 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.

For Ladies of discriminating taste who require expert professional advice on charm of appearance or beauty hints are strongly advised to visit Marcella (Licentiate, State Board of Cosmetology, San Francisco) at 20 Legation Street, a few steps from the Grand Hotel des Wagons-Lits, Hair, Skin and Beauty Specialists, the only establishment of its kind in Peking.



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Fried Korean Salmon in Sauce	Boiled Carp A La West Lake
Fish Sauté with wine sauce	Boiled Carp in White Sauce
Shredded Chicken with Bamboo Shoots	Boiled Sheep Tripe
Steamed Carp in Mushroom Sauce	Fried Hilsa Fish
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CHINESE FOODS

By Philip Ashton

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 to 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 *Kuan tze* (館子), the *Lou* (樓) and the *Tang* (堂).

The *Kuan-tze* is the unpretentious rendezvous for "pot-luck" parties, while the *Lou* 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 *Kuan-tze* or the *Lou*. This is especially true if the guests wish to order *a la carte*.

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

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

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

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

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

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

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

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

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

There also is a "shop" outside *Chien Men* famous for its crabs. This is the place where each diner is given a small wood "hammer" with which to crush the crab which is placed before him. Each of these crabs, be it borne in mind, is most carefully selected from the entire import of crabs made to the 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 grill when the nights are raw, and the *pai gerr* (90 per cent alcohol) lends its glowing warmth to dissipate the heavy consumption of meat. Then a heavy meal becomes beneficial despite the dictates of hygiene.

With the advent of winter we might extend our ramifications to the famous "Peking Duck." This probably is better known among foreign gourmets—and gourmards—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 Chinese themselves, the seven guests arrive at the restaurant of their choice full of confidence. After being served with tea, which they do not have to include in the order, and while cracking the omnipresent melon seeds, one of the party calls for the attendance of the *maitre d'hotel*.

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

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

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

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

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

TUNG HSING LOU RESTAURANT

Tung An Men Ta Chieh

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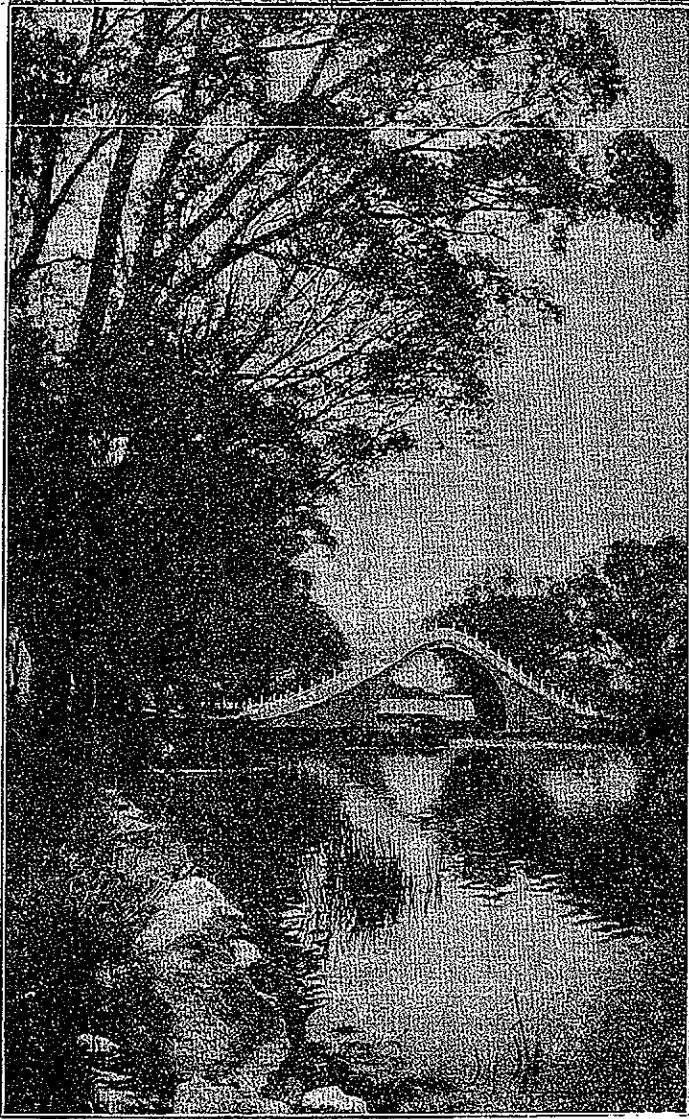
Tourists welcome

- | | |
|------|--|
| 清湯鴿蛋 | 1. Pigeon Egg soup, |
| 清蒸官燕 | 2. Birds-Nest soup, |
| 紅扒魚翅 | 3. Shark's-Fins sauté, |
| 鍋塌桂魚 | 4. Fish fried in soft Batter, |
| 芙蓉鷄片 | 5. Chicken-mouss (velvet chicken), |
| 醬炮鷄丁 | 6. Chicken fried in Bean Sauce, |
| 軟炸鴨肝 | 7. Duck's-Liver fried in bread crumbs, |
| 軟炸蝦仁 | 8. Shrimps (fresh water) soft fry, |
| 爐烤肥鴨 | 9. Roast duck in native fashion, |
| 紅燒冬筍 | 10. Winter shoots sauté, |
| 川白竹筍 | 11. Bamboo-shoot boiled in sauce. |
| 冰糖蓮子 | 12. Lotus seed tea (sweets), |
| 奶湯白菜 | 13. Milky Cabbage soup, |
| 陳羹蓮子 | 14. Orange & Lotus Seed tea (sweets), |
| 香菇盒 | 15. Mushroom pie (fried) |
| 高湯水餃 | 16. Dumplings boiled in delicious soup. |
| 糖醋魚 | 17. Fish fried in Sugar & Vinegar sauce. |

Table d'hôte for 10, 6 or 4 persons a specialty.

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A BRIDGE TRAVERSED BY EMPRESS DOWAGER

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

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 Peiping 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 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 more often than not the seat immediately facing the entrance to the hall.

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

INDUSTRIES

Peiping is not, and never has been, an industrial centre. 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 probably 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 carving in stone and wood to cloisonne and beads.

Match making.

A large electric light plant.

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

A brewery

A few flour mills.

Numerous collieries in the Western Hills.

Many small factories for manufacture of native packing paper.

A large kiln for manufacturing Chinese Imperial Tiles.

A Government Printing and Engraving Bureau with up-to-date plant and equipment.

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

Embroidery, not on a large scale.

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

Many factories of cloisonné, artificial flowers, lacquer wares, pewter and brass articles, combs, lanterns, etc., etc.

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 climates.

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 immeasurably larger proportion than could possibly be even tolerated in an up-to-date factory of 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 Tramway Company, however, has its own electric plant at Tunghsien.

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 amount. Throughout Hopei Province they are packed in mud, in heaps, and kept throughout the winter to be sold as needed.

Other kinds of fruits are generally preserved by being packed in big jars deposited in refrigerative cellars where ice is stocked in gross quantity throughout the year.

Bee-raising was a popular modern industry of Peiping during the past few years, but owing to the unsatisfactory results obtained in most cases, this industry is no longer of importance.

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 to this city to-day are the educational centre of China, and that its role as the centre of the Manchu and other reigns makes it a tourist centre 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); Tooth brush; Artificial flower; Hats; Toys; Woolen yarn knitting work; Rugs and Carpets; 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, its scope is broad, taking in social and economic conditions throughout the country.

MODE OF TRANSPORTATION

Peiping is one of the transportation centres in North China. It is the terminus of the Peiping-Hankow, Peiping-Suiyuan and Peiping-Mukden Railways. The head office of the Peiping-Suiyuan line is located in the west city.

The selection of Peiping as a railroad terminus, of course, was made in the days when it was the imperial capital, but nevertheless, it remains as such even though it is not a provincial capital at present.

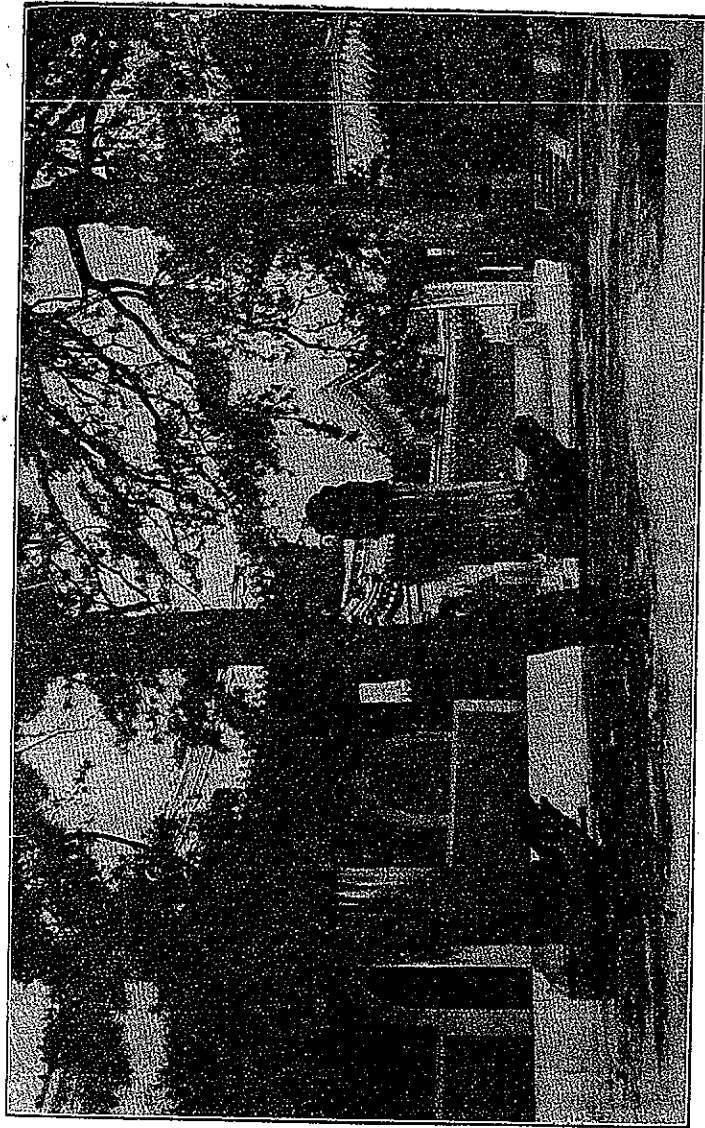
Besides the three main railway lines there are the following branch lines:

- Peiping-Tungshien (Tungchow) branch line,
- Peiping-Mentoukou branch line,
- Peiping-Nanyuan Light Railway line,
- Peiping Outer Mural Railway line.

About 100 busses leave Peiping each day, for various towns of importance surrounding the old capital. The Peiping-Chengteh (Jehol), Peiping-Tientsin, etc., are the main motor lines. Most of the motor services for passengers are quite regular and punctual.

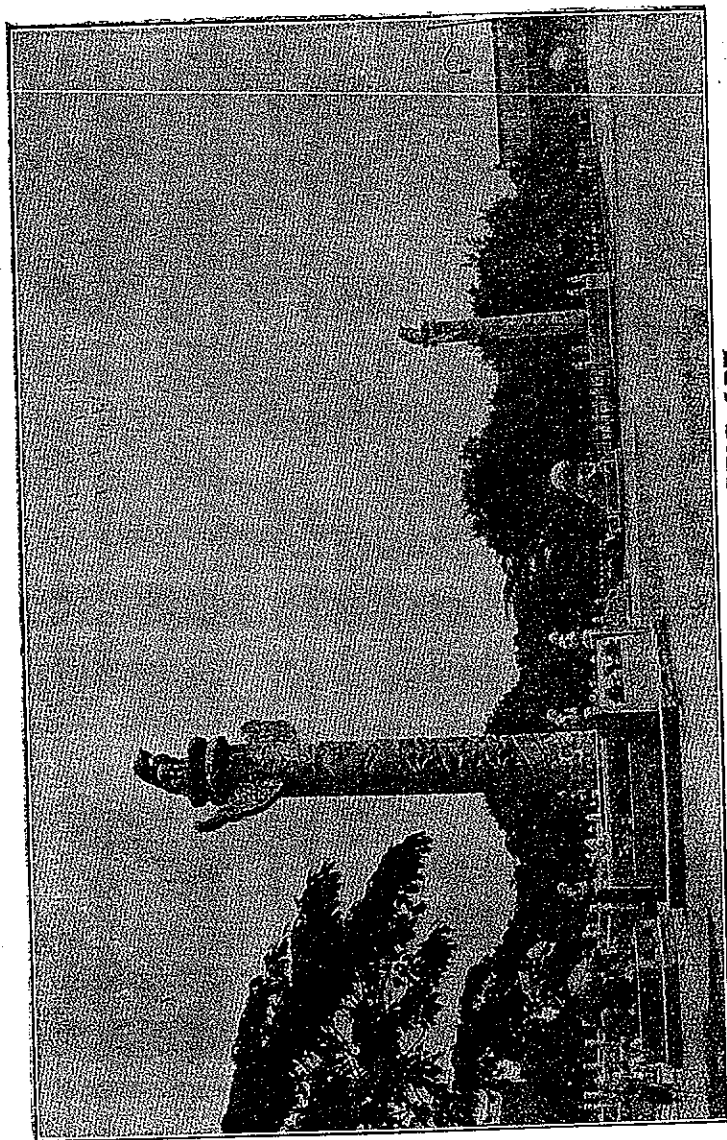
Peiping is also linked up by an air service maintained by the Eurasia Aviation Corporation. One Junkers' all metallic plane leaves Peiping for Nanking via Loyang every Tuesday and another one arrives from Nanking via Loyang every Friday. The arrival and departure of these planes at Loyang are so scheduled that they always catch the connection of the planes plying between Nanking and Lanchow (in Kansu) via Loyang and Sian. In addition to mails and passengers, such planes also carry freight in limited quantities.

To maintain an efficient means for local conveyance at a minimum cost, rickshas, about 40,000 in number, play a good part in this city although motor cars, carriages, etc., are very popular to people of above average class. The famous "Peking cart" is no longer a favourite vehicle of the citizen



AN OLD BUDDHIST MONASTERY.

Chieh Tai Ssu, a celebrated monastery of Peiping. The upper picture shows the front entrance of the temple with tablets on back of stone tortoise, and the majestic cedars of centuries' old.



SOMETHING OF CHINESE ART
Marble pillars and stone lions in front of Tien An Men, marvellously carved by most skillful craftsmen.

as it was before; it now only proves useful for travelling in the country where the roads have not yet been well constructed. Sedan chairs are nearly out of existence in Peiping. They are, however, still frequently used for carrying the bride from her parents' home to that of the groom.

According to authentic records the number of licensed vehicles now in use in Peiping are:

Motor cars	2,633	Cargo wagons	9,002
Carriages	361	Hand carts	12,887
Peiping carts	166	Bicycles	57,212
Rickshas	39,118		

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

Although the average person believes a camel naturally belongs to the desert, 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.

Peiping is provided with an electric tram service operated by the Peiping Electric Tramway Company, a semi-government concern. There are six routes of tramways with a total length of about 44 kilometres. At the present, 54 cars with 28 trailers are plying on these routes. Fare rates as now in force are as follows:—

Route No. 1:	(8.886 kilometres)	from Tienchiao to Hsichihmen	7 cts.
Route No. 2:	(8.066 kilometres)	from Tienchiao to Peihsinchiao	7 cts.
Route No. 3:	(7.389 kilometres)	from Tungssupailou to Hsissupailou	7 cts.
Route No. 4:	(4.658 kilometres)	from Peihsinchiao to Taipingtsang	3½ cts.
Route No. 5:	(5.255 kilometres)	from Hatamen to Hsuanwumen	4½ cts.
Route No. 6:	(9.066 kilometres)	from Hatamen (outside) to Hopingmen	4½ cts.

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:

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

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.

Church of England Services are held on Sundays as follows:

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

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

ST. MICHAEL'S CHURCH

The St. Michael's Church on the corner of Marco Polo and Legation Streets in the Legation Quarter was built in 1902 by the French Vincentians. There are at present three fathers on the premises.

Mass is held on every Sunday at 7:30 a. m. and 10 a. m. from Easter Sunday until All-Saints Day and 8 a. m. and 10:30 a. m. the rest of the year.

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

ST. JOSEPH'S CHURCH

The imposing edifice of Tung T'ang, Morrison Street, bears on its facade the date 1905, 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 Peiping (then Peking), but St. 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.

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 in 1919 to the Irish Vincentians, who are at present still in residence.

INDEPENDENT CHINESE CHURCH

The Church on Hatamen Street just south of Mei Cha 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. Kao Cheng Chai took over the pastorate in 1915, and served until his death in 1925. Since Rev. Kao's death, Mr. Chang Chün Ch'ing served as the Superintendent in this Church up to the present.

The site of the present structure was a gift of Mr. Yung 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 all 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.

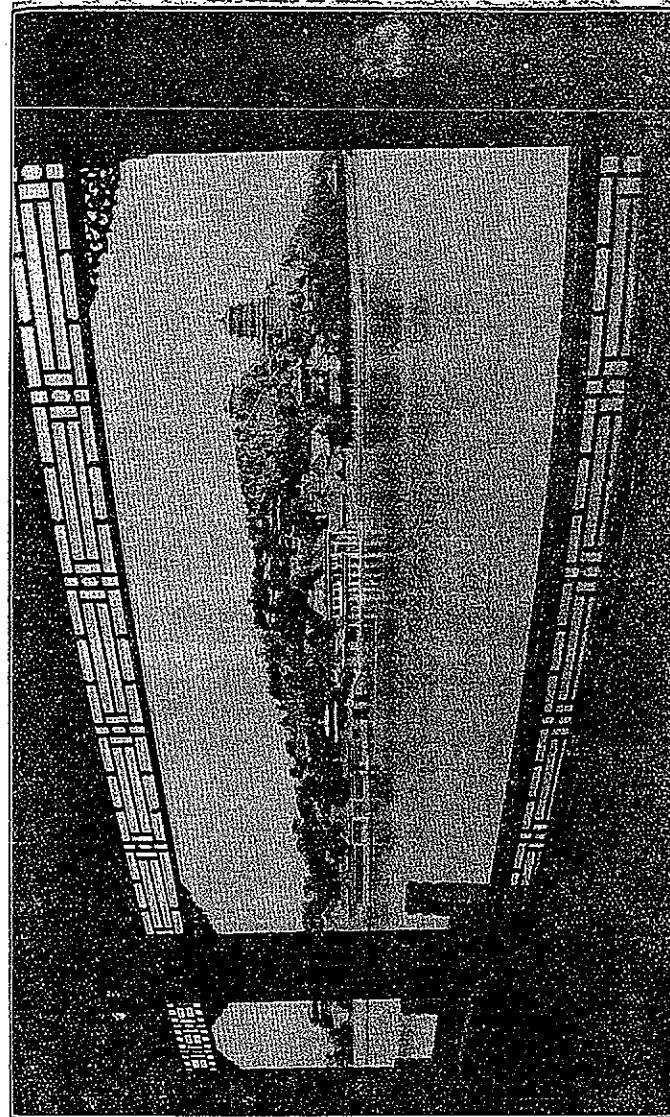
Two prayer meetings each week are held in homes of the members. All services are conducted in Chinese.

TENG SHIH K'OU CONGREGATIONAL CHURCH

Before 1900, the Chinese Christians held their services in small native buildings on the American Board Mission property. These were all destroyed by the Boxers in 1900.

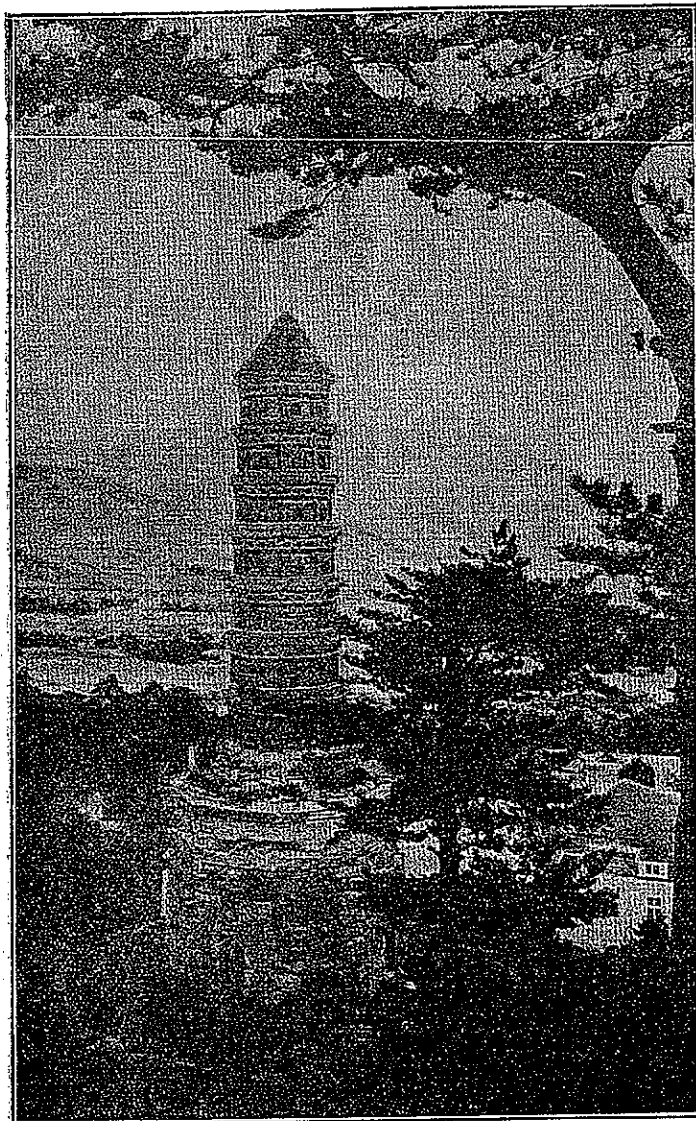
The present Church built on the American Board Compound in 1902 with the combined funds of the Mission and the Boxer Indemnity, is a beautiful example of Gothic architecture. When Sir Robert Hart, Inspector General of the Customs Service, heard the funds available would not be sufficient to complete the bell tower, he supplied the deficiency.

The church members include over four hundred from all walks of Chinese life. Rev. T. C. Wang, who became Pastor of the church in 1931, had his theological training in London.



SUMMER PALACE AS SEEN FROM A PAVILION

There is no more delightful space in Peiping to spend a leisurely afternoon, than in the grounds of the Summer Palace. At least, the late Empress Dowager believed so in her day, and her taste was most aesthetic.



A PORCELAIN PAGODA

This beautiful porcelain pagoda is to be seen at Hsiang Shan, or Imperial Hunting Park, outside of Hsi Chih Men.

Besides the Church School of Religious Education which meets at 9:30 Sunday morning, and the 11:00 o'clock preaching service, there is a weekly women's meeting, a daily prayer group, a work room for indigent women, a free school for poor children and two hostels, one for girls working in the city and the other for Christians stopping in the city for a few days. Its opportunity for exerting Christian influence on students is very great because there are many schools in this district.

GERMAN CHAPEL

Legation Street No. 6.

The first service, specially held for German civilians in Peiping (then Peking) took place at Christmas 1914. It was conducted by Pastor J. Ziegler, local German missionary, then pastor of the Tientsin German Church. Before that time, beginning in 1900, only military services had been held. An independent Church ("Deutsche Evangelische Kirchengemeinde in Peking") was organized in 1915. The Chairman of the Standing Committee was Herr E. von Strauch, Vice Inspector-General of the Salt Gabelle. Regular services were held by the former naval Chaplain of Tsingtao, Pastor L. Winter of the Tientsin German Church.

The building at LEGATION STREET No. 6, where the services have been held since 1919, is kindly loaned by the German Legation. A fund for building a new Church was started in 1925.

The Church is officially recognized by the Federal Council of the League of the former German State Churches. The present pastor of the Church, Pastor A. Wollschlaeger, was called from one of the Churches of the League in 1932. The Pastor's official residence is at LEGATION STREET No. 1 House No. 7.

Regular services held at the Chapel, are the following:

1. Sunday 10:30 a.m. Predigtgottesdienst
 2. Wednesday 8:00 p.m. Bibelstunde.
 3. Every second Sunday 9:30 a.m. Kindergottesdienst.
- All German-speaking persons are cordially invited.

PEIPING AS EDUCATIONAL CENTER.

Since the success of the Nationalist movement in the summer of 1928 and the consequent removal of the Capital to Nanking and the substitution of the old name Peiping for Peking, this city has become less important politically and commercially. Educationally, however, it still maintains its predominant position. Not only are found in this city universities established by the Government, but also those educational institutions which are maintained by Foreign Missions and the Rockefeller Foundation. Besides, there are also colleges which are maintained by the administrative departments of the National Government, viz, The Salt College and the Customs College maintained by the Ministry of Finance and the Communications College maintained by the Ministry of Railways. The students of these colleges are assigned to positions in their respective services immediately upon graduation.

I NATIONAL UNIVERSITIES

Peking National University

Of all these institutions the best known is the Peking National University, popularly called "Peita." Owing its origin to the Reform Movement of 1898, it is one of the oldest government universities of the modern type in China. At present the University is composed of three yuans, i. e., colleges, namely the College of Liberal Arts, the College of Science, and the College of Law.

In the Liberal Arts College there are eight departments of instruction, philosophy, Chinese Literature, German Literature, English Literature, French Literature, Russian Literature, History, and Education.

The College of Science is divided into four departments, Mathematics, Physics, Chemistry, and Geology; while the Law College has only three departments, Law, Economics, and Political Science.

In these colleges one finds instruction in a number of courses, few of which are, however, adequately equipped either from the point of view of faculty or from that of material facilities. Among the various departments the Philosophy Department and the Geology Department are probably the most famous, on account of the work that has been done there by Dr. Hu Shih, and Prof. Grabau, respectively.

The university enrollment as well as the temper of the students has been adversely effected by the turbulent conditions prevailing in the country. Ten years ago there were no less than 3000 zealous youths pursuing studies within its portals, but today the student body had dropped to barely over 1000. If it had not been repeatedly interrupted by civil wars and student troubles, the institution would have proved to be a wonderful centre of learning, because it had a sound foundation to build upon, which is unexcelled anywhere in the country.

Normal University

The Normal University for Men is located in the famous centre of bookstores in the old capital. Though eleven years younger than Peita, the Shi-ta boasts of standard just as high, so far as the developing of teaching talents is concerned. More than 900 students are distributed among 11 departments of study, which, unlike the case in the other universities, are not grouped into colleges. These departments are: Education, Chinese Literature, English Literature, History, Sociology, Geography, Mathematics, Physics, Chemistry, Biology, and Physical education. Considering the insufficiency of funds and lack of facilities, it is nothing short of a wonder that the Normal University has attained to such a high standing in the Peiping world of education as it really has.

Peiping National University

The youngest, but the biggest, university in this city is the Peiping National University. It has within its fold no less than eight colleges, all of which were formerly independent universities but were merged together by an order of the Nanking Government only two years ago.

The College of Law, housed in the old parliament buildings, claims as much architectural beauty as any college in the country. While its Law Department is certainly the best in China, the other two departments—Political Science and Economics—rank also very high among similar institutions.

The Agricultural College of the University is located about 10 li away from the city, and, being one of the best scenic spots in the suburbs, is frequently visited by large crowds of sight-seers. The College is divided into six departments, namely, Agriculture, Forestry, Agricultural Chemistry, Agricultural Biology, Agricultural Economics, with forestry heading the list in point of equipment and faculty.

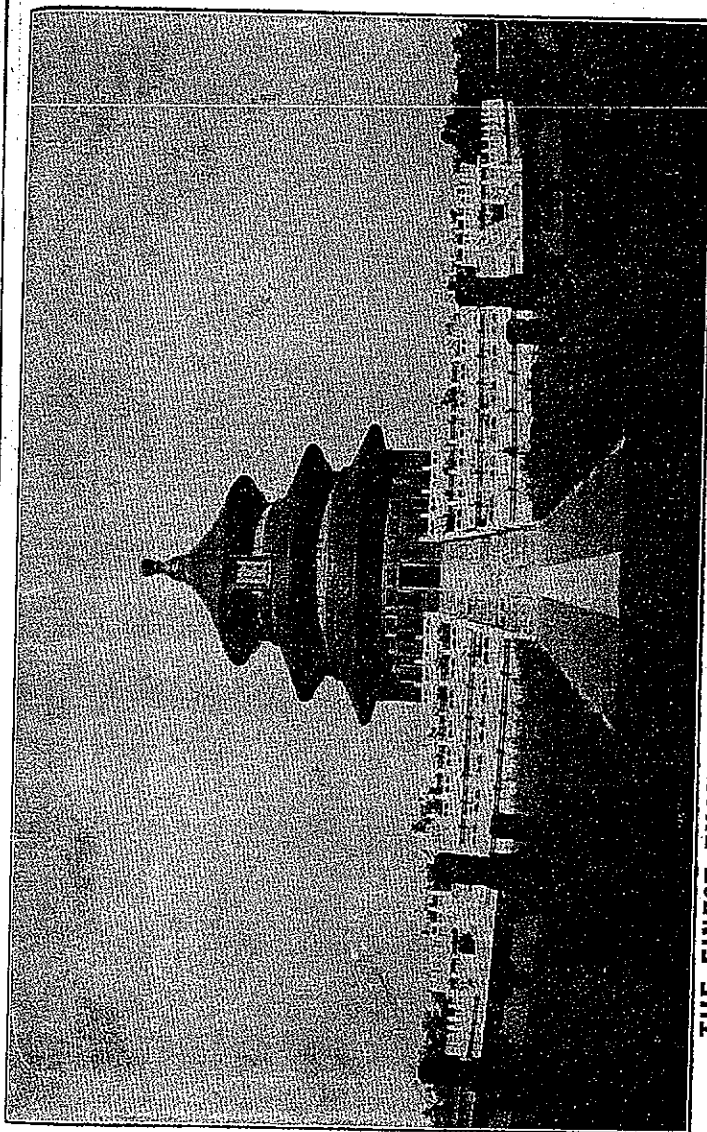
Six other colleges—the Engineering College, the Medical College, the Women's Normal College, the Women's Liberal Arts College, the Fine Arts College, and the Russian Language College,—together constitute the university.

Tsing Hua University

Tsing Hua College was founded as the result of the action of the United States Government in remitting to China a sum of \$10,785,286, gold, of the Boxer Indemnity. It was originally intended to be a preparatory school for training selected students to be sent to America to carry on advanced studies. A new policy of university development was, however adopted in 1925, and pursued with unflinching efforts until 1929 when the Preparatory College was definitely discontinued and a full-fledged university put up in its stead. At the same time the control of the University was transferred from the Ministry of Foreign Affairs to that of Education.

Situated in extremely beautiful surroundings some fifteen li outside of the city, equipped with the best facilities of any college in China, and richly endowed by the larger portion of the American Boxer Indemnity, Tsing Hua has achieved high standards of learning and holds the prospect of being the best university in China. At present more than 600 students are distributed among three colleges: law, science, and liberal arts.

The Law College includes two departments—economics and political science. To the College of Liberal Arts belong the departments of Chinese Literature, Foreign Language and Literature, Philosophy, History, and Sociology. While the



THE FINEST EXAMPLE OF CHINESE RELIGIOUS ARCHITECTURE
The Temple of Happy Year or Annual Worship—the largest and most noted structure in the Temple of Heaven.

departments of Psychology, Mathematics, Physics, Chemistry, Biology, Geology, and Engineering are assigned to the Science College.

II. UNIVERSITIES MAINTAINED BY OTHER MINISTRIES.

College of Railway Administration

The College Of Railway Administration, though an independent college at Peiping, is part and parcel of a nation-wide university, which, in addition to the College in this city, has three colleges in Shanghai—The Shanghai College of Railway Administration, the College of Mechanical Engineering, and the College of Electrical Engineering—and a College of Civil Engineering at Tang-shan.

The Peiping College has a history of more than 20 years and an enrollment of 220 students, and, unlike most other colleges, belongs not to the Ministry of Education but to the Ministry of Railways. Though it dispenses instruction in an enormous number of courses, the chief emphasis is decidedly laid as it should be laid, upon economics and transportation. Supported by allowances deducted from the receipts of the Peiping-Liaoning Railway, the College is one of the few institutions with a stable financial foundation.

Customs College:

The Customs College, founded about twenty years ago, is devoted to training students to serve in technical positions in the various offices of the national customs service. Its enrollment has now exceeded 120, but it has contributed five or six hundred trained workers already. Drawing its support directly from the Inspector-General of Maritime Customs at Shanghai under the item of tonnage dues, and controlled by the Ministry of Finance, this College has been able to establish a stable and remunerative salary-schedule and thereby to attract a number of the best talents in the country. In the arrangement of courses, special emphasis is put upon tariff, economics, and international law and Foreign relations.

College of Salt Administration

Another technical college belonging to the Ministry of Finance is the College of Salt Administration. Though only



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ten years old, the College has secured itself a proper position in Peiping educational circles, and its graduates are scattered about in the different offices of the salt administration of the country.

III. PRIVATE INSTITUTIONS

Yenching University

Visitors to Peiping, even if they are trying to compress three months' sight-seeing into three days, are usually grateful if they are induced to include Yenching University in their itinerary. The campus is unique in that for the first time on a large, comprehensive scale a full synthesis has been achieved of strictly Chinese architectural styles with modern building methods, materials and equipment.

Work on the site of 125 acres was begun in 1924 and a few of the thirty large buildings are still under construction. Here it is possible to see how the old temples and palaces must have looked when new. The achievement by the architect, Mr. Henry Killam Murphy, doubtless was a large factor in his selection as the chief architect for the new capital of China at Nanking.

The architectural union of East and West is symbolic of a similar achievement in the field of education where the best of China's heritage is being conserved while the students are given a college education which is recognized by universities in western lands as up to the best standards of such educational institutions abroad. Harvard, Princeton, Wellesley, and the University of Missouri have associated themselves with Yenching in the development of certain phases of its work.

Fortunately, a visit to Yenching University is possible for the Peiping visitor without the expenditure of any more time than it takes to walk or drive over the campus since the University is situated on the main road to the Summer Palace, which is on the "must be seen" list of virtually every tourist. The front entrance of the University is just a mile East of the Summer Palace a short distance after your car passes through the historic Market town of Haitien.

Yenching University came into being in 1918 by the union of three mission colleges in North China. Its ultimate control is vested in a board of trustees, appointed by a group of American and British mission boards. It has a Chinese chancellor

and an American president; the local board of managers has a predominately Chinese membership. Approximately two-thirds of its full-time faculty of one hundred are Chinese, almost all of whom have studied in western countries.

With its student body of 808 (enrollment in fall term, 1930) Yenching is the largest of the Christian colleges in China. One-fourth of these students are women. The total cost of its campus, including grounds and buildings, has been G\$2,500,000; the current annual budget now exceeds G\$300,000. This is obtained from fees and tuition, grants from mission boards, and subscriptions by individual friends in China and abroad. Almost all of the capital funds for the purchase of grounds and the erection of buildings were provided by individual American donors. Two men's dormitories and the Chinese wall inclosing the entire campus have been built, however, with funds provided by Chinese friends.

In addition to all the phases of work offered by a typical American liberal arts college, Yenching University provides vocational and professional training in Education, Home Economics, Industrial Chemistry (principally leather tanning), journalism and music. There is also a school of religion, preparing graduate students only for the Christian Ministry, and an Agricultural Experiment Station. The Harvard-Yenching institute maintains a research school of Chinese studies in the graduate division of the University.

Yenching cordially invites you to visit its campus. If a guide is desired, ask the gateman to direct you to the president's office in the Administration Building, which is the largest structure on the campus directly facing the main entrance.

Peiping Union Medical College

The Peiping Union Medical College admits students of both sexes to a four year course in medicine, conducted in English, which is supplemented by one year of special work in the laboratories or wards. Facilities are also provided for graduate study in all the departments represented by the faculty.

A special dormitory has been provided for women students. A group of women members of the staff are in charge of the dormitory, and questions concerning the general physical and social welfare of the women students come under the consideration of a special committee.

The School of Nursing has a course for women only, covering three years and nine months, leading to a diploma in nursing, and it also offers, in cooperation with Yenching University, a course leading to a Bachelor's degree conferred by Yenching University, in addition to a diploma in nursing.

HISTORY AND ORGANIZATION

The Union Medical College was founded early in 1906, following the disorganization of mission work that resulted from the Boxer outbreak. The American Board of Commissioners for Foreign Missions (Congregational), the Board of Foreign Missions of the Presbyterian Church in the United States of America, the London Missionary Society, and later the Methodist Episcopal Mission, the Society for the Propagation of the Gospel (Anglican), and the Medical Missionary Association of London, all cooperated in the development of the Medical College and maintained it until 1915.

On July 1, 1915, the China Medical Board of the Rockefeller Foundation assumed the full support of the Union Medical College, having previously acquired the property of the College. The terms of the transfer provided, among other things, that the work of the College should be conducted by a Board of Trustees which should consist of thirteen members, one to be appointed by each of the six missionary organizations previously maintaining the College, and seven by the China Medical Board. Early in 1916 the Trustees secured a provisional charter from the Regents of the University of the State of New York, and in accordance with this charter adopted by-laws and leased from the China Medical Board the property of the Medical College in Peiping. In 1928 by an amendment of the charter the Board of Trustees was made self-perpetuating and independent of the bodies which had previously appointed the members of the Board. In 1929 the Board of Trustees was reorganized to comply with the requirements of the Chinese Ministry of Education that a majority of the members of the Board should be Chinese.

The period from 1915 to 1922 was one of reconstruction, both of the physical plant and of the teaching staff. The Premedical School (now discontinued) was opened in 1917 and the Medical College in 1919. In September of 1921 the new buildings of the Medical College and Hospital were completed.

T'UNG CHÜ HSIANG

23 Shang Szu Tiao Hutung
Outside Hatamen

Situated in the first alley, one
hundred yards up on right hand side.

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BUILDINGS AND EQUIPMENT

The buildings of the Peking Union Medical College and Hospital are located on San T'iao Hutung, between the Hatamen Ta Chieh and the Wang Fu Ching-Ta Chieh, in the property known as the Yü Wang Fu, which comprises approximately ten acres of land.

There are sixteen units of the group, including, besides the buildings devoted to purely school and hospital purposes, an auditorium with social rooms for student gatherings, a nurses' home, a power house to supply steam and electric power, and a building for animal storage. There is also an industrial area occupied by plants for the manufacture of illuminating gas and nitrous oxide gas, a garage, and machine, carpenter and printing shops. The Department of Hygiene and Public Health and certain laboratories and service divisions are housed in Lockhart Hall on Hatamen Ta Chieh.

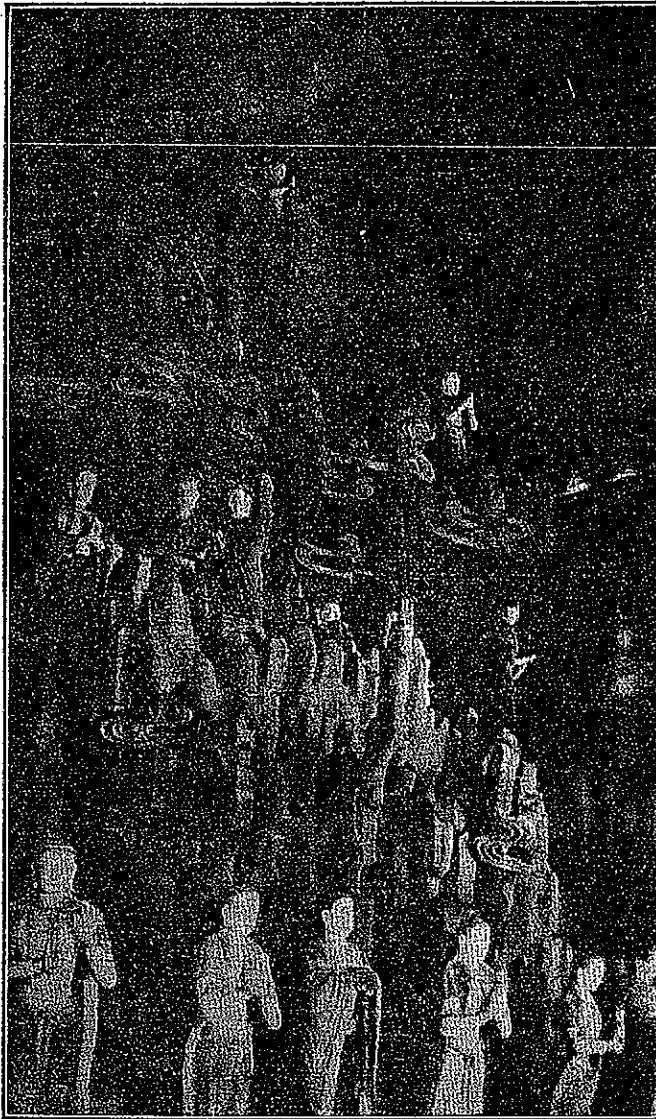
ENROLLMENT AND CAPACITY

At the beginning of the school year 1928-29 there were 85 regular students in the Medical College, and 39 in the School of Nursing. During the year 1927-28, 61 special and graduate students were enrolled in the Medical College for periods of varying length; 33 of these were Chinese. On December 1, 1927, the administrative and 200 Chinese, and the native non-professional staff was 971. There are 119 holders of medical degrees approximately 25 students in each class of the Medical College and the School of Nursing. The Hospital has a capacity of 308 beds. A general out-patient clinic is maintained, in which service is being given to about 625 patients each clinic day.

PURPOSE

Within the limits of resources made available, the scientific aims of the College are:

1. Primarily to give a medical education comparable with that provided by the best medical schools of the United States and Europe through an undergraduate curriculum; graduate training for laboratory workers, teachers, and clinical specialist; and short courses for physicians.



WORLD OF EXTREME HAPPINESS

*Hsiao Hsi T'ien, or "Little Western Heaven"
Temple, in Pei Hai Park.*

2. To afford opportunities for research, especially with reference to problems peculiar to the Far East.

3. Incidentally to extend a popular knowledge of modern medicine and public health.

The hospital is an integral part of the College and bears the same relation to the teaching of the clinical subjects of medicine and surgery that the laboratories of anatomy physiology bear to the teaching of those subjects. It serves to give training to its students by actual experience, which has been demonstrated to be far superior to lectures or class-room work as a method of teaching any subject.

The Catholic University

In response to the invitation of Pope Pius XI the American-Cassinese Congregation, an association of fourteen American abbeys of the Benedictine Order of Monks, accepted the project of establishing a Catholic University in Peiping, on August 8th, 1923. This was after a petition had been sent to the Pope by the late Mr. Vincent Ying, Chinese scholar and litterateur of Peiping, urging such a project, and after the Rev. G. D. O'Toole, then Professor of Theology at St. Vincent Ecclesiastical Seminary in Pennsylvania, had travelled to China in 1920 and sojourned with Mr. Ying for several months. Dr. O'Toole, now rector of the university here, travelled home via Rome where he recounted his observations to His Holiness, Pope Benedict XV, and to Dom Fidelis Stotzingen, Abbot-Primate of the Order of St. Benedict, the famous congregation founded by St. Benedict in the fifth century, the oldest teaching organization in the world.

Leadership in the organization of the Peiping university was undertaken by St. Vincent Archabbey at the request of the American-Cassinese Congregation. After official documents had been secured from Rome for the project Dom Ildephouse Brandstetter and Dom Placidus Rattenberger came to Peiping from Latrobe, Penn. in 1924. On June 27th the Holy See appointed Archabbot Aurelius chancellor of the future university. He appointed the Rev. G.B. O'Toole rector and the two came on to China in 1925 for the purpose of acquiring a site. They secured the famous estate of the former Prince Tsai T'ao at II, Lung Tou Ching, West City, Peiping. The property thus ac-

quired was held in trust for the university by the Benedictine society. The following September the newly constituted university organization revived the Fu Jen Academy of Mr. Vincent Ying and began to provide an education, cultural and liberal, for the youth of China. The academy was endowed by Mr. Theodore McManus of Detroit and was thereafter known as the McManus Academy. Mr. Vincent Ying, K. S. G., was first principal. The academy later became a senior middle school. In 1927 official registration and state recognition as a university was accorded by the Chiao Yu Pu (Ministry of Education). In August, 1929, the university was confirmed as such under the government's new plan of organization, a department of science having been added. Thus there are now three faculties, Science, Art and Education, comprising twelve departments, including Chinese, English, history, social sciences, philosophy, mathematics, physics, chemistry, biology, pharmacy, pedagogy and psychology.

The complete organization now comprises the university proper, upper middle school, lower middle school, women's college under the control of the nuns of the Benedictine Order. There are about 1,000 students.

Buildings formerly used for the university, and now passed over to the middle schools, are the palaces of Prince Tsai T'ao, the historic temples and various edifices used as reception and staff quarters. They comprise a noble arrangement of typical Chinese architectural specimens, with stately columns and decorated interiors, with beautiful tiled roofs all set about a series of intercommunicating courtyards.

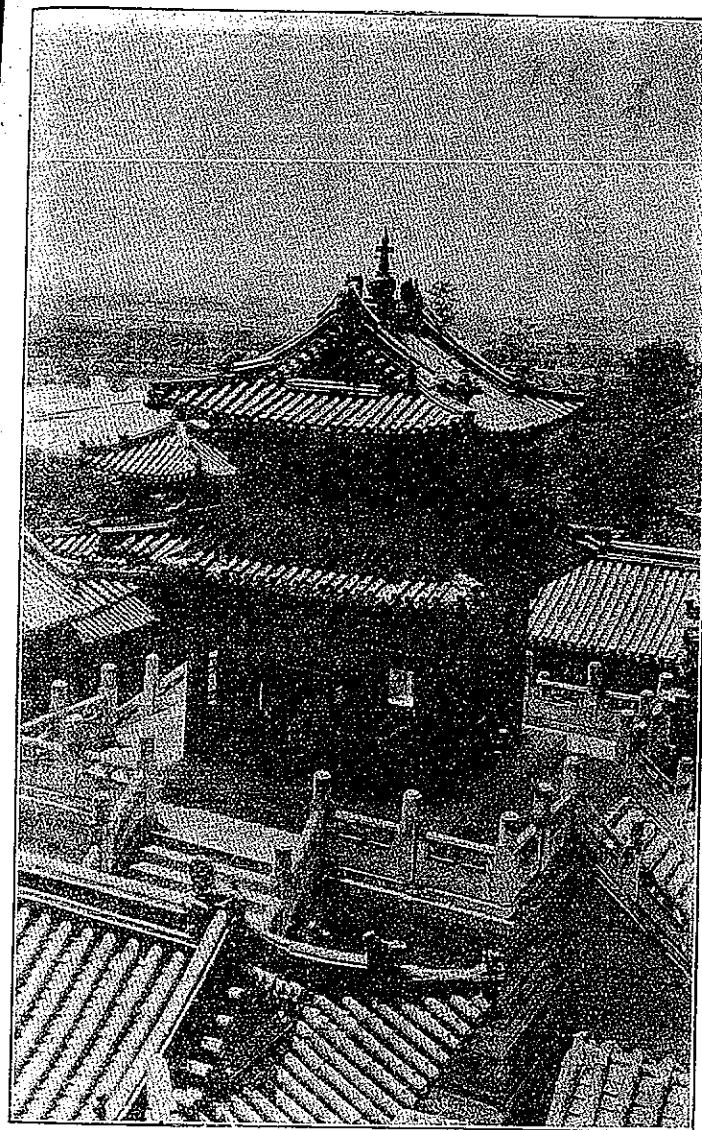
The university since has constructed one of the most beautiful educational buildings in China. Designed by the Benedictine Architect, Dom Adalbert Gresnigt, the stately pile is a combination of Chinese and western artistic and utilitarian ideas. It stands out in the west city as a valuable addition to Peiping the beautiful, modeled as a huge Chinese castle, with towers and bastions, green-tiled roofs. Chinese motifs in eaves, windows and decorative schemes. The building is 450 feet long by 250 feet wide, with two great courtyards, so that the pile is laid out as a figure 8. In this university building are the classrooms, laboratories, offices, library, dormitories and auditorium capable of seating 1,000 people.

when they call out her name three times, and claim that she always brings them relief. Most singular of all, they keep no cats, dogs, nor chickens. During the Manchus, they wore white braid in their queues and on the upper part of their shoes.

Tung Ch'ang Hutung. This street reminds us of Ming times. Wei Chung-hsien, the profligate character who made himself into a eunuch, and changed his name to Li Chin-chung, carried on most of his infamous tragedies here. Entering the palace he managed by bribery to gain the Emperor Hsi Tsung's affections, and was actually the real ruler of China during that imbecile monarch's reign. He drove all loyal men from office and put his opponents to cruel and ignominious deaths. Most of his wicked schemes are said to have been concocted in this hutung.

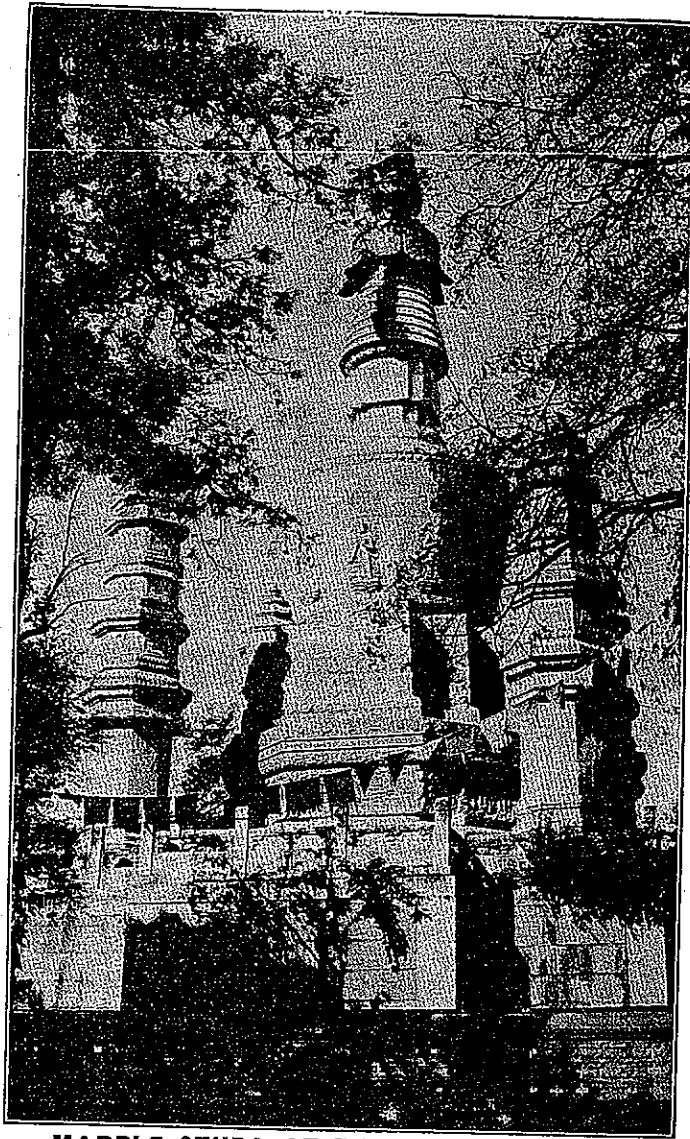
Ch'eng Hsiang Hutung. Hutung of the Prime Minister. Here lived the cruel monster Yen Shih-fan, son of Yen Sung, Chief of the Six Wicked Ministers of the Ming dynasty. Yen Shih-fan is depicted as a one-eyed, bull-necked brute who was eventually executed for his crimes. Correlated with this hutung is the *I Pao* or hutung of Court Robes. This name is derived from an incident in the life of Yen Sung the father of Yen Shih-fan. He was Chief of the Six Wicked Ministers of the Ming dynasty: and was dismissed and all of his property confiscated for scandalous abuse of power, and for putting to death many innocent people. He was reduced to beggary and compelled to exchange his rich robes for food to keep from starving. He died in this hutung. Connected with the above is the *Yin Wan* or hutung of the Silver Bowl. When Yen Sung's property was confiscated, he was left with only a beautiful Silver Bowl with which he went about collecting alms after he had sold all of his rich robes: but no one would either give him anything or venture to purchase the Silver Bowl: so that he died of starvation while still in the possession of wealth. His death took place in this hutung.

Pei Hsin Ch'iao, New North Bridge. According to local tradition, during the Ming dynasty there was a bridge (then called the Pei Ch'iao (North Bridge), which spanned a creek or deep hole in which lived a dragon resembling a pig. A Taoist monk living nearby put the monster in irons and informed him that he would not be released so long as a bridge remained



A METAL STRUCTURE

The Bronze Pavilion in Summer Palace was once used as a tea house by the late Empress Dowager Tzu Hsi.



MARBLE STUPA AT THE YELLOW TEMPLE

(Outside the North Wall, and reached through the Anting Men.)

Erected by the Emperor Ch'ien Lung in memory of a Panchen Lama, who, whilst on a visit to Peking, in 1780, died of small-pox.

over him or the bell at the Tung Chih Gate was struck. There had been no rain for three years, and the pig-dragon was suspected of being the cause of the drought. In course of time, a Malu, road, was constructed and the bridge removed, but in order to delude the pig dragon, the name of Pei Hsin Ch'iao, that is, New North Bridge, was given to the spot where the old bridge used to be, with a view, as the monk had vowed, to confine him to his watery grave for ever. Naturally, if the pig-dragon discovered that there was no bridge over him he would have escaped at once. But, he had also the bell at the Tung Chih Men to contend with. Hence it is that the bell near the Pei Hsin Ch'iao is still struck, whereas, the remaining Eight Gates of the City use a *tien* or gong instead of a bell. Hence, too, it is firmly believed by the inhabitants that should the bell cease to be struck an Emperor will appear and mount the Dragon Throne.

Ch'iu Tsu Hutung. Hutung of the Patriarch Ch'iu. The former name was *Ch'iu-tzu* (note the difference between *Tsu* and *Tzu*) hutung, that is, a brick grave above ground in which a coffin is temporarily housed before burial. The name is said to have been altered for the following reason;—At the close of the Ming dynasty a high military officer whose second-in-command was killed in action nearby, had the body placed in a bricked-in grave: subsequently, when a road was built through the place, the brick grave with its remains was removed. Now, as the name of *Ch'iu-tzu* conveyed the idea of a grave, it was altered to *Ch'iu Tsu*, Patriarch Ch'iu's hutung. This latter was a Taoist of great reputation. In 1221 he was summoned from his retreat in Shantung by Genghis Kahn, in consequence of which, he travelled through Central Asia to Persia and the frontiers of India. The change was made during the first year of the Republic in 1912.

Nai-tzu Fu. (Palace of Wet Nurses) We have here another Chip of Ming History. There are two versions as to the crigin of this name. I shall give them both and let the reader take his choice. One, and the most popular, is, that before the Emperor Wan-li's grandson came to the Throne under the year-title T'ien-ch'i, he had a wet nurse by name of K'o: this woman had relations with the infamous eunuch Wei Chung-hsien, of whom we have already spoken, and it was through her influence that T'ien-ch'i permitted this ignorant

brute to practically rule the empire. T'ien-chi's successor however, promptly dismissed him, and he as promptly hanged himself to escape trial, and his corpse was disembowled. His paramour, the wet nurse, who lived on this street, was executed.

The present name "Is this palace?" is a most senseless alteration, since it conveys no meaning whatsoever, dates from the second year of the Emperor Hsuan-t'ung (1910), having been changed by a wealthy man named Liu Tsu-an, who had once been a very poor man. Both his wife and mother had been wet nurses in their youth. The descendants of the wet nurse Mrs. K'o, are said to still live in this street, or, to be exact, in the so-called palace itself. It would appear, therefore, that the name was not changed because of the stigma attached to it, but simply from the fact that it reminded a once poor man that his wife and mother had been wet nurses. The other version is that during the Ming dynasty the Imperial Household always kept the number of wet nurses for the newly born princes and princesses'. Their apartment was called Nai Tzu Fu or Palace for Wet Nurses which was under the control of the Royal Bodyguards. During the 2nd, 5th, 8th and 11th moons of each year, no less than 20 wet nurses were selected for the palace: half of which number were to nurse the male infants and the other half the female children. The hutung, of course, derived its name from the palace. The change of the character nai (milk) to nai (is) has made confusion worse confounded:

Liu Lan Su Hutung. "Liu Lan," the image maker. The second character is wrongly given for Luan, and should be therefore, *Liu Luan Su* hutung. During the Yuan or Mongol dynasty, a temple called the *T'ien Ching Ssu*, and which was subsequently altered to *Yuan Tu Sheng Ching*, stood on this hutung; in it, there were a number of images made by one Liu Luan and his brother Liu Lan of the Mongol dynasty. Su refers to the images. The interesting part of the story is, that the two brothers were taught their art by one *Ahniki* a native of Italy, who came to China during the time of the Mongol dynasty when the Great Kublai Kahn was on the Throne of China. It would be interesting to know whether Marco Polo introduced *Ahniki* to the Mongols? However, here we have a plain statement of fact that the art of making images in China was introduced by an Italian!

Chan T'an Ssu or Temple of Chan T'an Buddha. The hutung takes its name from the temple. In former times it was known as the *Hung Jen Ssu* or Temple of Exalted Benevolence: and the name changed to Chan T'an Ssu in the 15th year (1676) of K'ang-hsi when the temple was consecrated to Chan T'an. The entire figure of the Buddha is said to have been of black jade, 5 Chinese feet in height and when tapped sounded like gold. During Wan-li's reign of the Mings, it was gilded with pure gold by command of the Empress-Dowager Tz'u Sheng. The following is taken from Chinese books on the subject:—Chan

T'an "Buddha upon the completion of his duty on earth and as a special favour to his mother ascended to Tao Li (one of the Buddhist heavens) to invoke blessing for her. Before ascending to Tao Li, the king of a certain country named Yu Tien wished to see him, but Buddha refused to be interviewed, the king not to be outdone, made an image of Buddha -out of red sandal-wood (known as *Chan T'an* in Chinese) before which he offered sacrifices. When the Buddha returned to Earth and saw the statue, he touched its head saying 'after one thousand years counting from the day I became an Immortal you will be removed to the Far East where you will confer blessings on all the people who will be greatly benefited thereby. After that the statue of the Buddha was carried from place to place and worshipped by all who saw it. Hereunder are the names of the places and the number of years Buddha's statue visited:

" India,	1280 years.
" Ch'iutzu country.	68 "
" Liangchou,	14 "
" Sianfu,	17 "
" South of the Yangtze River,	173 years.
" South of the Huai River	367 years.
" South of the Yangtze (second time)	21 years.
" Shenganssu temple, Peking, for	12 "
" Tachukuanssu temple Kirin, for	20 "
" Imperial Palace, Peking for	54 "
" Jenchutien, Wan Shou Hill, Peking for	26 "

" Tashengshoussu, Peiping for..... It appears therefore that the famous idol of the *Chan T'an* Buddha is still in the latter temple unless it has been sold to some Curio collector who knows nothing of its history. The curious part of this

legend, is that a Black Jade Buddha gilded with gold disappears from our story entirely, and sheds its lustre on an insignificant idol made of sandal-wood!

The Hsi-la Hutung. There is considerable confusion regarding this name. The characters as they stand, certainly mean "pewter" hutung. The police here have made a serious mistake, for the *la* should be *lei*, a totally different symbol which has nothing to do with *la*. The correct name is (or should be) Hsi-lei taken from the following sentence in the Shih King or Book of Poetry: *Hsiao-tzu-pu-k'wei, yung-hsi-erh lei* which translated means "For such filial piety without ceasing, there will ever be conferred blessings on you." The late Empress-Dowager Tz'u Hsi presented her mother with a residence on this hutung, and borrowed the classical phrase *Hsi-lei* from the above-mentioned quotation: thus turning a classical term meaning "a gift from a filial daughter" into a prosaic "Pewter" street.

Shao Chiu Hutung. This hutung used to be called the *ShaoChiu* that is, Fired Spirits (*Samshu*), hutung, and the name changed to *Shao Chiu* (same sound out different characters) referring to the musical instrument called *Shao* said to have been invented by the Emperor Shun. When it was first blown 9 times a phoenix appeared—and is said only appears when a virtuous sovereign is on the Throne—also, that Confucious did not know the taste of meat after he had heard the sweet tones of the *Shao*. It is certainly a long way from *Shao Chiu* (*Samshu*) to *Shao Chiu*, a musical instrument intimating that the Republic had ushered in a sublime and virtuous reign!

NEWSPAPERS AND NEWS AGENCIES

1. Newspapers (in foreign languages)

"THE PEIPING CHRONICLE" is the leading daily newspaper published here in English language. It presents the most reliable news, impartially and promptly, interprets current events in a sane and liberal spirit, and editorially supports progressive and constructive policies. The management of this newspaper also operates a job printing press where prompt and satisfactory services can be procured at reasonable rates.

Another English language paper edited locally is THE YENCHING GAZETTE. It is published by the Department of Journalism of the Yenching University.

LE JOURNAL DE PEKIN, a French language daily paper, is published here for French speaking people.

THE CHINA WEEKLY CHRONICLE is the weekly edition of the Peiping Chronicle. It is a weekly review of of Political, Financial, and Social Events and constitutes a valuable record of all important happenings in China and the Far East. Being interesting and useful, this magazine is much appreciated by people of various circles.

An illustrated weekly publication entitled "LA POLITIQUE DE PEKIN" is a popular magazine in the French language. As the title indicates this magazine deals chiefly with political items.

2. News Agencies.

Appended hereunder is a list showing particulars of foreign News Agencies which are represented in Peiping:—

<i>Name.</i>	<i>Address.</i>	<i>Tel. No.</i>
News Chronicle	57 Sui An Po Hutung	3245 E.O.
Reuters, Ltd.	6 Tung Chang An Chieh	1412 E.O.
Manchester Gdn.	32 Ch'un Shu Hutung	3315 E.O.
Associated Press	Ch'un Shu Hutung,	3315 E.O.
Daily Mail & Morning Post	9 Tsao Chang Ta Keng, Peiping.	
International News Service	43 Ta Fo Ssu	3022 E.O.
Asiatic News Agency	15 Yen Yao Hutung	399 E.O.
Daily Telegraphy	Ex-Austrian Legation	3216 E.O.
United Press	Legation Street	2762 E.O.
Consolidated Press and New York Sun	29 Chiang Tsa Hutung	3390 E.O.
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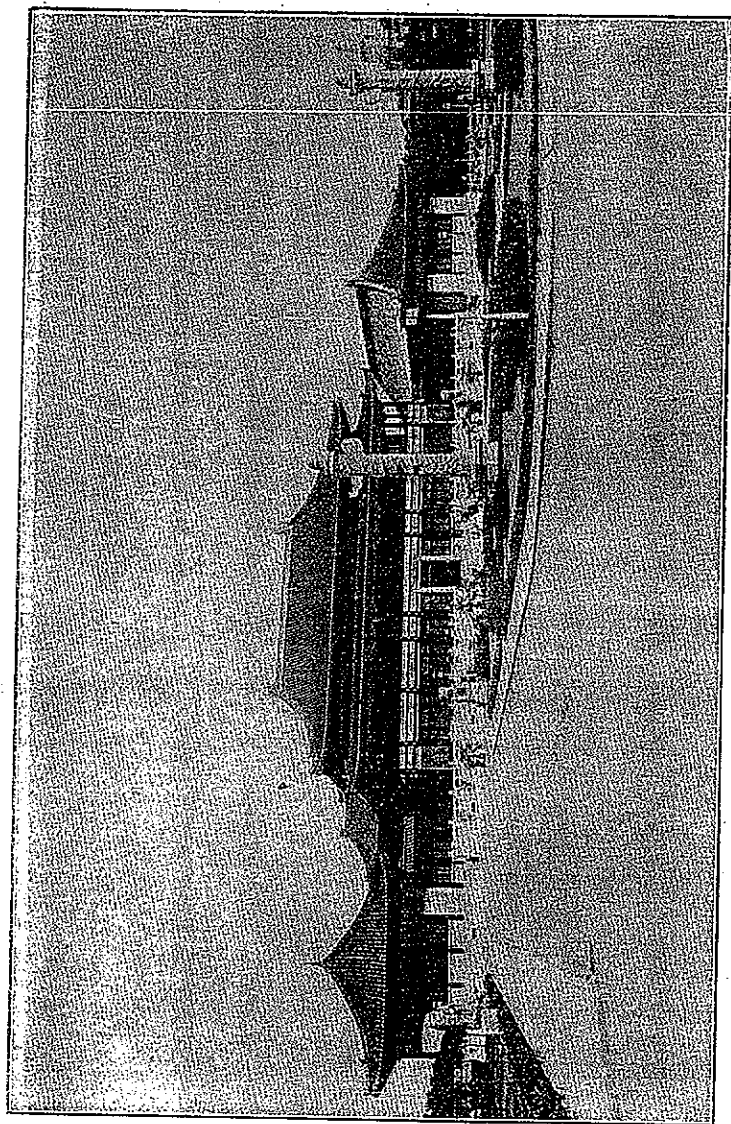
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NATIONAL LIBRARY OF PEIPING

The most up-to-date library recently built west of Pei Hai. Its magnificent building with scenery gardens can be seen from this picture.

CULTURAL INSTITUTIONS

NATIONAL LIBRARY OF PEIPING.

The National Library of Peiping—a reference as well as a free public library—is a joint enterprise of the Ministry of Education and the China Foundation for the Promotion of Education and Culture. It is the most up-to-date library in the whole of China, being administered by a self-perpetuating Board of Managers. The Library is housed in a new magnificent building situated on the west of the Pei Hai Park, centrally located in a most scenic spot in the city. This Library has a collection of over 50,000 vols. of occidental books, over 500,000 vols. of Oriental books, more than 1,800 denominations of periodicals, foreign and Chinese, and about 60 kinds of newspapers, all accessible to the public. In addition, the Library also possesses a good collection of the architectural models of various palaces, etc., of Peking, once made to order from the throne by the Imperial Architects. These models were first used as working plans for construction of the relative buildings. The Library premises consist of several reading rooms, stack rooms, various offices, etc., all well furnished and properly equipped. The reading rooms are open daily from 9 a.m. to 10 p.m. from September to May, and 8 a.m. to 9 p.m. during June, July and August, excepting legal holidays. About 500 readers make use of this Library daily at present. Books may be borrowed by the public from the Library under certain regulations. The Library also maintains a photostat service to supply scholars with photographic prints of books or periodicals at cost.

THE INSTITUTE OF SOCIAL RESEARCH.

This is situated at 3, Wen Tsin Chieh, west of the National Library, housed by a new building erected in 1931. Being one of the direct enterprises of the China Foundation for the Promotion of Education and Culture, this Institute is admin-

istered by a Board of Managers, with a Director at the head of the executive staff. Besides the Director, there are in this Institute one Research Fellow, 10 Research Associates and five Research Students. Their work is confined to research studies in the social sciences. Among the prominent items of studies that have been engaged by the staff of this Institute are: The Standard of Living of the Labouring Class in China, Livelihood in Peking, The Production and Marketing of Cotton in Hopei, The Economic Position of China, Estimates of Population in China, A Manual of Vital Statistics, Taxation in Peiping, A Short Report on Industry and Labour in China, etc. Publications on various studies as well as certain periodicals have been edited by this Institute.

THE FAN MEMORIAL INSTITUTE OF BIOLOGY.

Like the National Library of Peiping, this Institute is also a joint enterprise of the Ministry of Education and the China Foundation for the Promotion of Education and Culture. It is located in the same building as the Institute of Social Research and is composed of two divisions, viz., Division of Botany and Division of Zoology, with an Educational Museum, a Zoological Museum, a Herbarium and a library as auxiliary departments. The main work of this Institute may be divided into three lines, namely, collection of specimens, research work and publication. Through the diligent field work and research work, the members of this Institute have been able to attain a very satisfactory result. A great many specimens are now in the zoological collection of the Institute, while the number of herbarium specimens collected are especially large. Books and pamphlets published by this Institute are numerous.

CLUBS AND ASSOCIATIONS

- ROTARY CLUB. Grand Hotel des Wagons-Lits.
 PEKING PAPER HUNT CLUB. c/o Harwey Clarke & Co. Legation Street.
 PEKING CLUB. Marco Polo Street.
 PEKING LADIES' GOLF ASSOCIATION. c/o Mrs. Hull, British Legation.
 PEKING GOLF CLUB. Pa Pao Shan. and Pao Ma Chang H. R. Water, Hon. Sec.
 PEKING POLO CLUB.
 PEIPING INSTITUTE OF FINE ARTS. 18 Pao Fang Hutung, Tel. 1952 E.O.
 FRENCH CLUB. (Alliance Francaise) 6 T'ai Tsi Ch'ang San T'iao, Legation Quarter.
 GERMAN CLUB. 6 Legationstr. Tel. 2711 E. O.
 PAOMACHANG GOLF CLUB. Hsi Pien Men Station (Peiping-Hankow railway)
 PEKING HOCKEY CLUB. Legation Street.
 INTERNATIONAL RECREATION AND RACE CLUB, Legation Street.
 FEKING RACE CLUB. Pao Ma Chang.
 CERCLE SINO FRANCAIS. Rue Labrousse, Legation Quarter.
 AMERICAN ASSOCIATION. North Compound, P.U.M.C.
 ANGLO-AMERICAN ASSOCIATION. Hongkong and Shanghai Banking Corporation, Legation Street.
 YOUNG MEN'S CHRISTIAN ASSOCIATION (Y. M. C. A.) Mi Shih, Hatamen St.
 YOUNG WOMEN'S CHRISTIAN ASSOCIATION (Y.W.C.A.) Hsi La Hutung, East City.
 CHINA INTERNATIONAL FAMINE RELIEF COMMISSION. 6 Ts'ai Ch'ang Hutung.
 ST. ANDREW'S SOCIETY. c/o British-American Tobacco Co., Ltd., 16 Chuan Pan Hutung.

PEIPING INTERNATIONAL WOMEN'S CLUB. (A federation of women's clubs of Peiping)

MOTHER'S CLUB (A Parent-Teachers Association for the furtherance of child study)

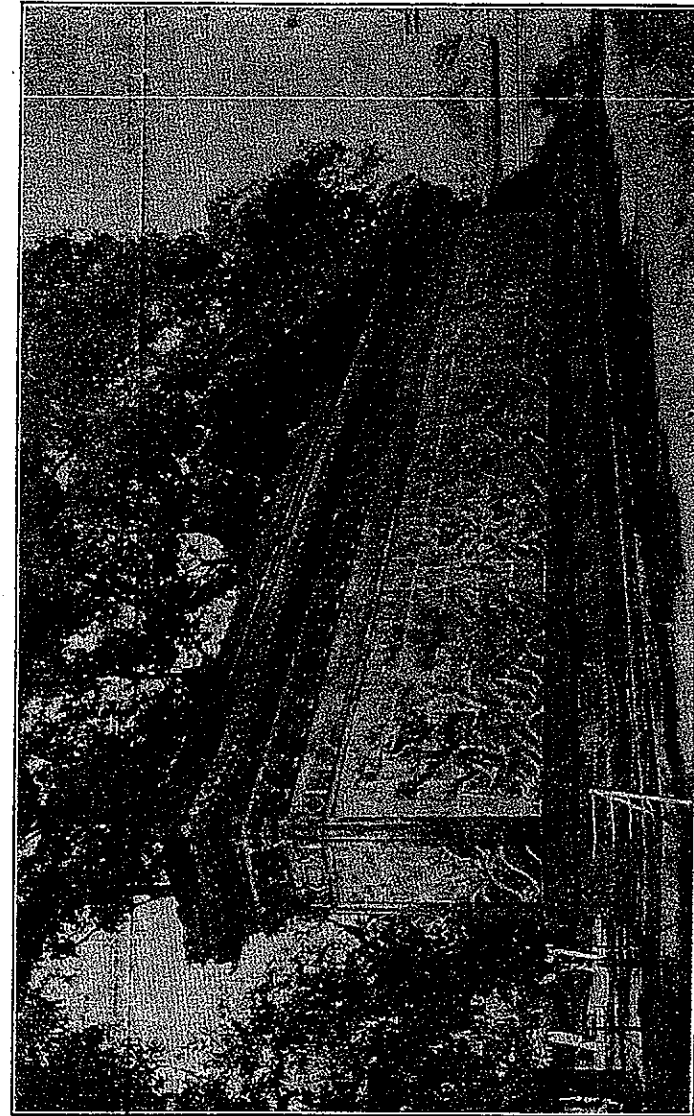
BRITISH WOMEN'S LEAGUE. (The League aims for the promotion of friendship among British women in Peiping and the help of British women in Peiping or its surroundings who may be in any kind of difficulty)

CHIA T'ING HUI. (A club of Chinese women organized to discuss problems of the home)

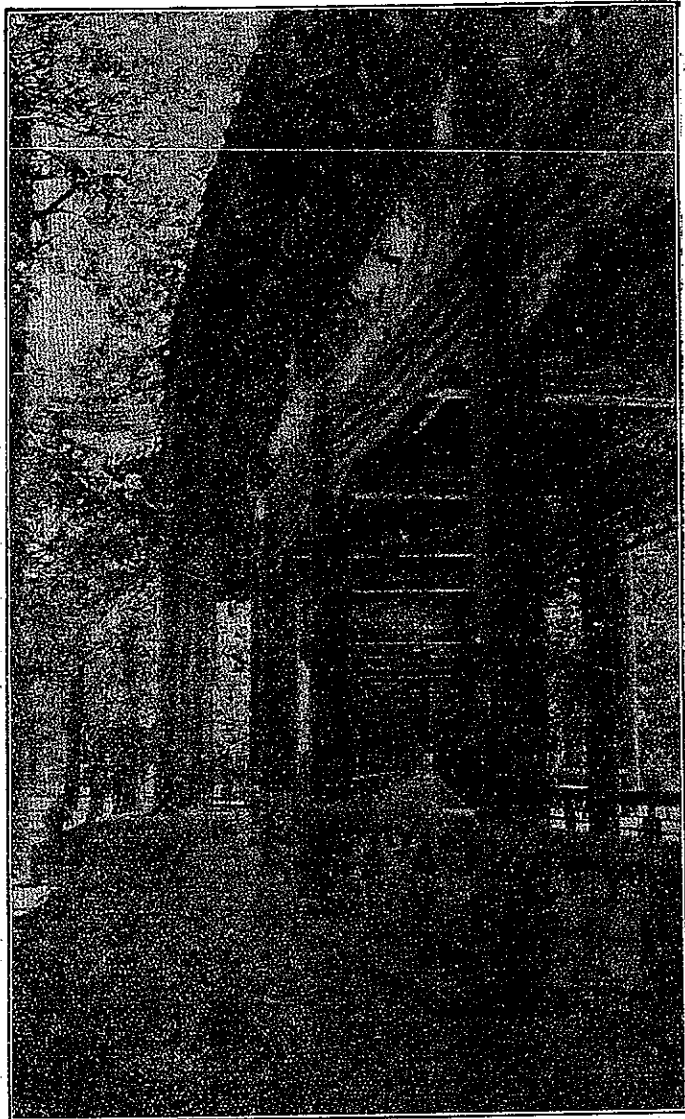
PEIPING WOMEN'S CLUB. (A social club of Chinese women with a group of Returned Women Students as a nucleus, accepting Chinese women of good character who are interested in its aims, which are along social welfare lines.

PEIPING AMERICAN COLLEGE WOMEN'S CLUB. 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 Peiping organization is affiliated. There is a drama study group and several plays are given. There is also a study group considering "New Biographies" and a third group taking up "Problems of Changing Culture."

HUAI YU HUI. This is an organization of Chinese women for the purpose of finding homes for orphan children and caring for them until such time as they are placed in permanent homes.



THE MOST BEAUTIFUL THING LEFT INTACT IN PEIPING
The magnificent Dragon Screen in Pei Hai Park. One of the many fine features of Chinese art.



A BEAUTY TO RAVE OVER

The covered walk, or pathway, in Summer Palace. It is called "The Thousand Colonnaded Walk."

CHINESE FESTIVALS

By Dr. Y. C. Chang.

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. 15th day of the 8th moon.

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

- (1) Ch'ing 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 hardship of continuous work during the past twelve months. The beginning of Spring, Li Ch'un, is normally considered part of the New Year festival. Li Ch'un 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 and in loyalty, and begin with a clean sheet, hoping that greater success and happiness will 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 Chieh. Early at dawn, women in every household prepare the thick porridge, Cho, 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 relacquered 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 of 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 throughout 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" is presumed to be his usual report made in a happy mood with the sympathy of a man of this mortal world. The feast is regarded as being offered to Hsieh Tsao, to thank 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 embedded 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 last 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 ambitions 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 relative 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 possess 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 like a half-closed hand and called "Buddha's fingers" are laid in handsome porcelain bowls on shining grains of uncooked rice.

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.)

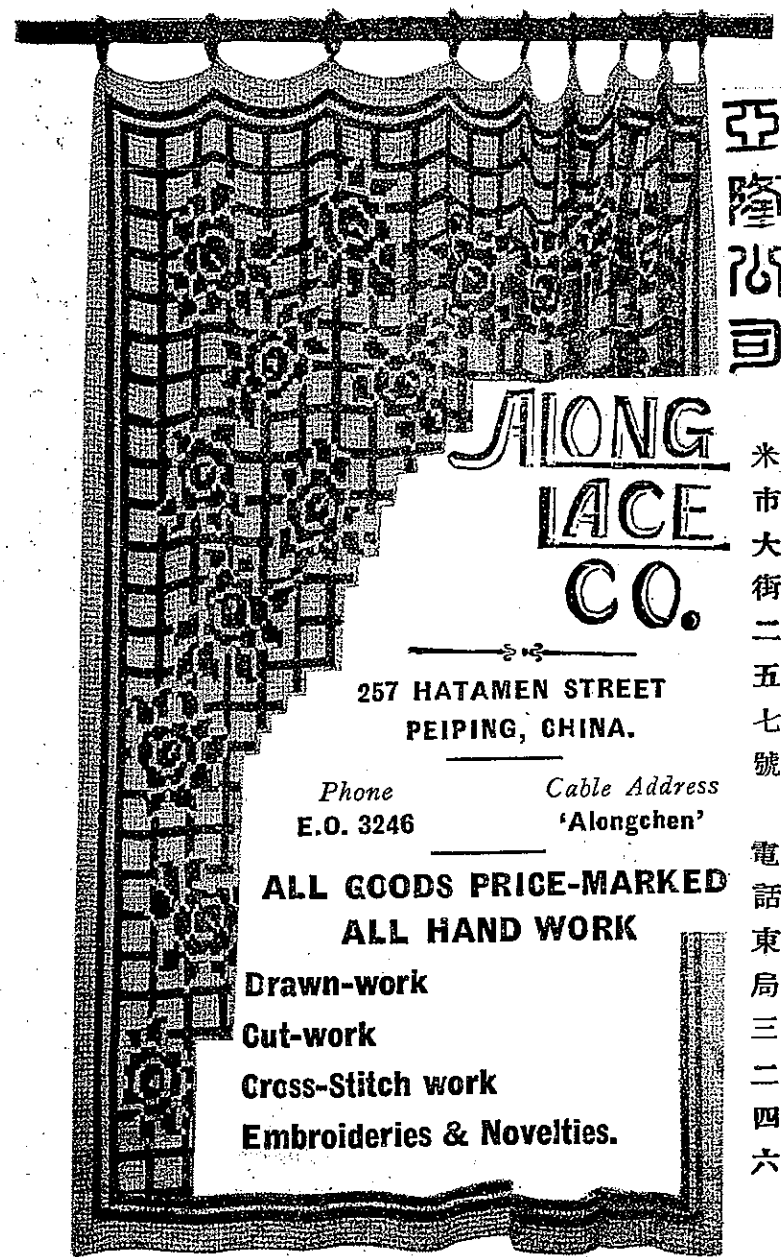
The final setting is the worshipping of Heaven and Earth, the household gods headed by the kitchen god, and the ancestral tablets. When these solemn rites are over, a meal is

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 profer 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, of the household gods and of 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 phrases 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 Hsien Tsai-Shen



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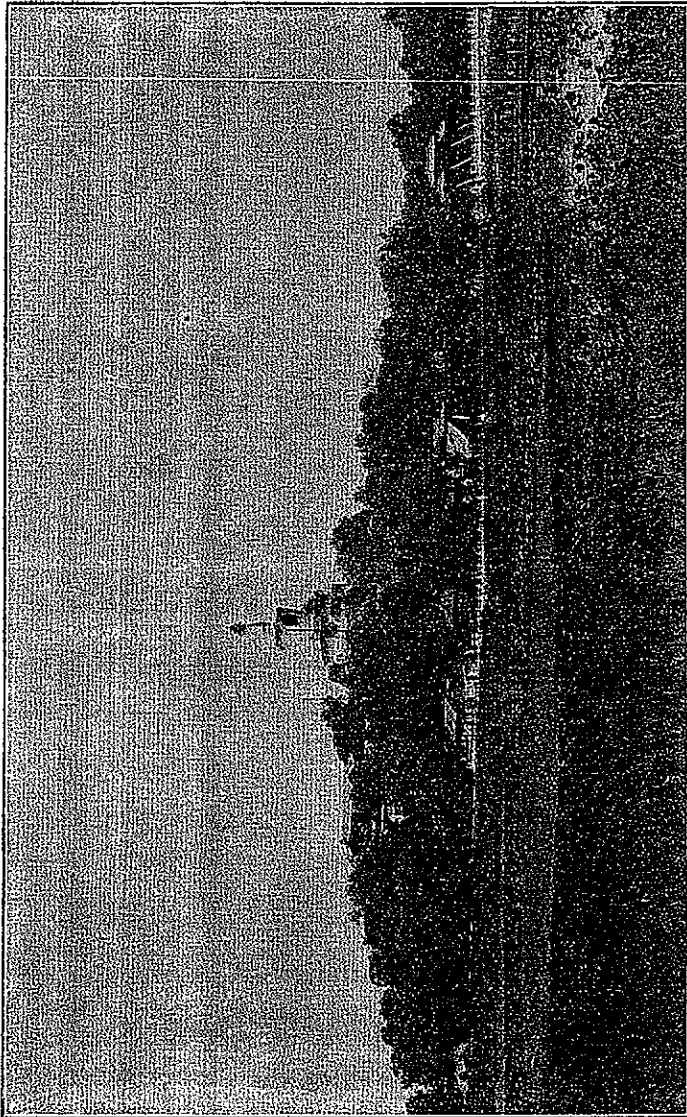
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GENERAL VIEW OF PEI HAI PARK

The northernmost of the three lakes within the Forbidden City, sometimes called the Winter Palace, with the beautiful white Dagoba in wonderful relief.

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

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. 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 of the year which is celebrated on the fifteenth of the first month. 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 Ch'ien Men show beautiful lanterns during this holiday. The varieties displayed to

attract 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 to as the Buddha without vitals.

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

But the 19th day of the first moon has great significance in everyday life due to the fact that it is the only day of this festive moon on which 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.

Ch'ing 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 Solstice. 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.

Ch'ing Ming is the first feast of the dead. Its character is entirely different 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 Ch'ing 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.

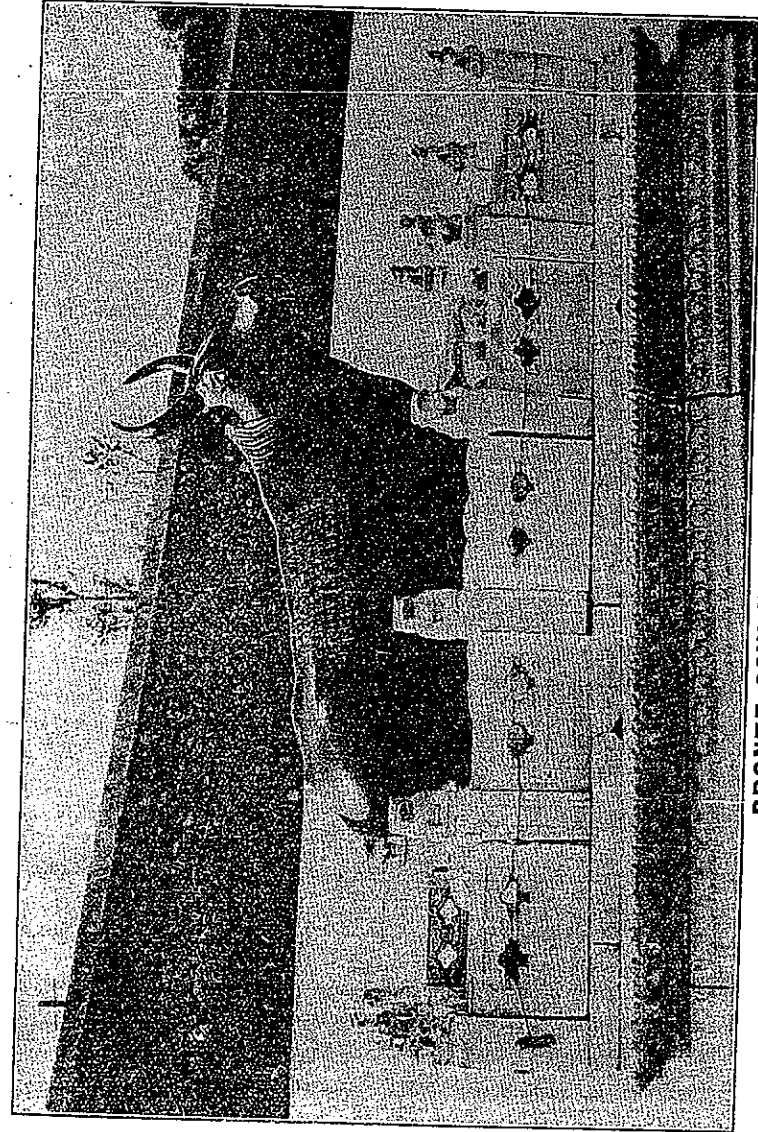
The Dragon boat festival takes place on the fifth day of the fifth moon. It is a festival of the living and is called Wu Yueh Chieh or feast of the fifth moon. The name "dragon boat festival", is a misnomer used by foreign visitors to China. This festival of the Summer Solstice is celebrated in commemoration 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 the shameful conduct of their lord, the king, when all other means of persuasion failed. When Chu Yuan, this minister, found that he was powerless to check the abuses of his time, he penned a famous poem detailing his anxieties, and jumped into Tung T'ing 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 shaped rice cakes folded in bamboo leaves that are being offered to Chu Yuan on this day.

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.

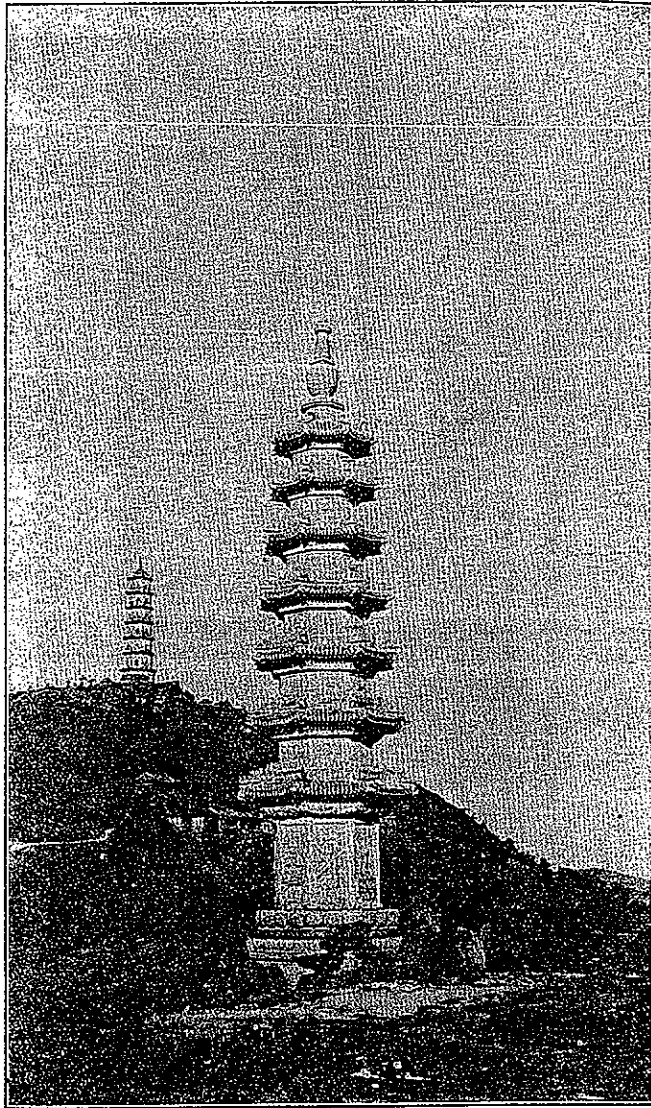
The festival of the weaving lady and her lover, the cowherd, who meet once a year on the seventh night of the seventh moon, begins on the 6th day of the seventh moon and ends the next day. The lovers of this romantic story are identified with two stars, one on either side of the milky way, a luminous 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



BRONZE COW IN SUMMER PALACE

A renowned figure in the Summer Palace. It is installed on the bank of the lake to propitiate the dragon that causes floods.



MORE PAGODAS OF INTEREST

The old stone pagoda of marble with exquisite carving in high relief, the Porcelain Pagoda and the Jade Fountain Pagoda on Yü Ch'üan Shan.

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 mass in their homes in the evenings during this festival of the hungry ghosts.

Lanterns resembling little boats or lotus buds are launched upon the water 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 or rabbit 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 Ch'ing 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.

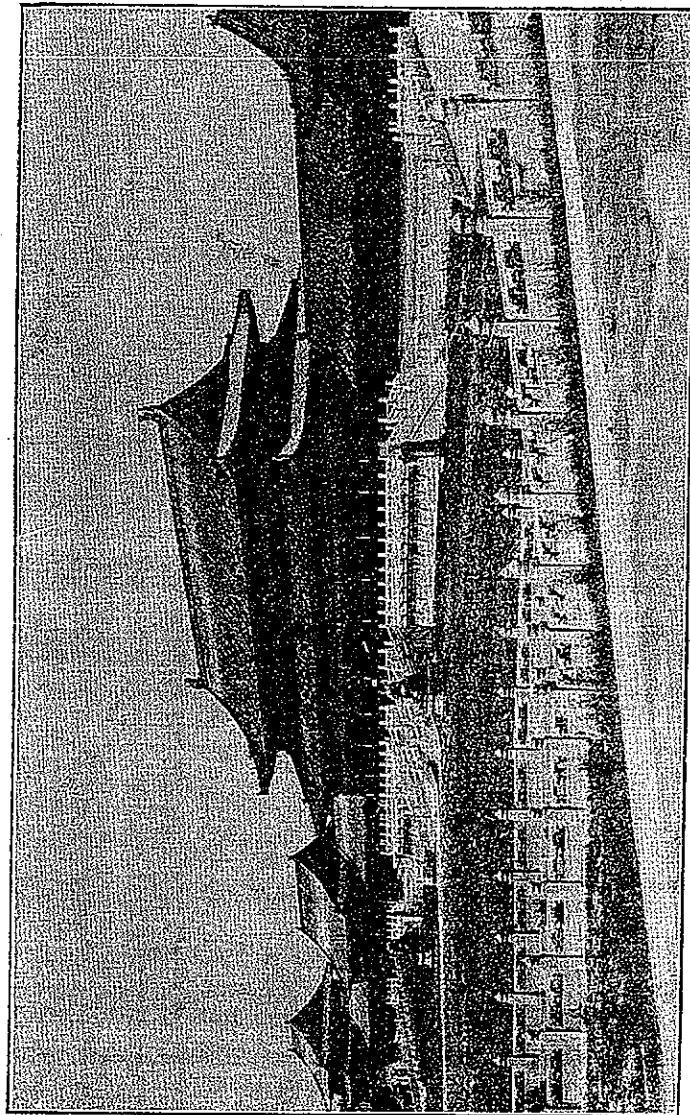
It is appropriate that this brief description of some of the leading Chinese festivals should conclude with a passing refer-

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 T'ai T'ou (The Dragon Raises His Head 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, Ch'ing Ming (Chinese Easter Sunday) Anniversary of the Birthday of Hsi Wang Mu, 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 Chung-li's birthday (one of the 8 immortals)	}	4th Moon 10th day
Birth of God Medicine		4th Moon 28th day
Famous Miao-feng Shan pilgrimage takes place about this time	}	4th Moon 26th 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	}	9th Moon 17th day
God of Money		10th Moon 1st day
The Spirit's Clothing Festival	}	10th Moon 15th day
Third Festival of the Dead		12th Moon 8th day
The Congee Festival		12th Moon 23rd day
The Festival of the God of Kitchen		



THE CENTRAL POINT OF FORBIDDEN CITY.

Entrance to T'ai Ho Tien, Throne Hall of Grand Harmony, where the most important state functions with great pomp and ceremony were held in the old days.

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