MING EMPEROR YUNG LO

IN SEARCH OF OLD PEKING

BY

L. C. ARLINGTON

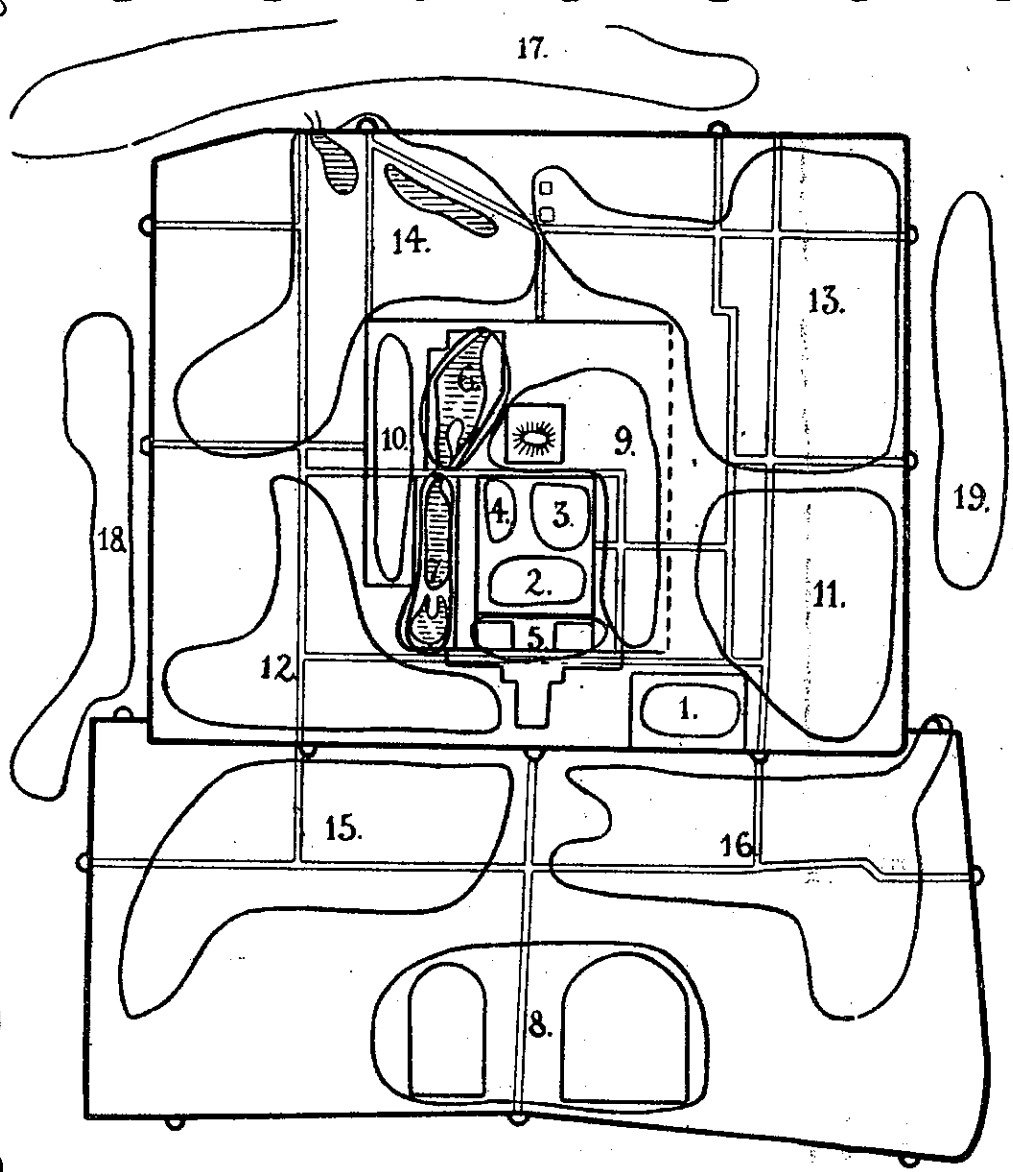
AND

WILLIAM LEWISOHN

With Maps, Plans and Illustrations

UNIV. OF CALIFORNIA

HENRI VETCH
THE FRENCH BOOKSTORE
PEKING MCMXXXV
1935



1. Tours in the City and Suburbs of Peking

The numbers refer to the Chapters of the book

1 The Legation Quarter.
2 The South and Central Sections of the Forbidden City.
3 The North and Eastern Sections of the Forbidden City.
4 The Western Section of the Forbidden City.
5 The T'ai Miao and the Central Park.
6 Pei Hai or "North Sea" Lake.
7 Nan Hai and Chung Hai or "South and Central Sea" Lakes.
8 The Temples of Heaven and Agriculture.
9 The Eastern Half of the Imperial City, and Coal Hill.
10 The Western Half of the Imperial City.
11 The South-east Quarter of the Tartar City.
12 The South-west Quarter of the Tartar City.
13 Part. 1. The North-east Quarter of the Tartar City.
Part. 2. The Temple of Confucius and the Lama Temple.
14 The North-west Quarter of the Tartar City.
15 The Western Half of the Chinese City.
16 The Eastern Half of the Chinese City.
17 The Northern Suburbs.
18 The Western Suburbs.
19 The Eastern Suburbs.

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FOREWORD

WHAT would one naturally wish to see first in Peking? This book, it is hoped, will tell you, not only what to "See First," but "What to See" worth the telling from A to Z. But, as it is about "Old Peking," it describes not only buildings that are to be seen to-day, but also those that have disappeared completely.

Readers may be led to believe that the authors have sometimes mixed up the two, when during their rambles round Peking they are unable to find monuments or buildings that are mentioned in the book as still existing. This, unfortunately, is not the fault of the authors—they would be only too glad if it was—but is due to the indifference of the Chinese themselves, more especially of their authorities, towards the historical monuments in which Peking is so rich. The loss by vandalism and utter neglect has been proceeding at such a rate that, on repeated occasions, buildings and historical monuments have actually disappeared while the authors were still writing about them.

One might, perhaps, pass over minor acts of vandalism, such as converting historic palaces into modern restaurants and tea-houses; famous temples into barracks and police-stations; cutting down ancient cypresses to sell for firewood; defacing age-old walls and tablets with political slogans, and so forth. But in many instances historical buildings and monuments have actually been destroyed by official orders. The work of destruction culminated in 1933 with the removal of the entire priceless collection of Palace Treasures to the South, where they are stored in the vaults of banks, the beautiful paintings doomed to be eaten by moths, or destroyed by the damp.

And not only is this spoliation going on within the city, but without as well. Once beautiful temples have been left to go to wrack and ruin. Wonderful groves of cedar and pine—Peking's silver pines renowned the world over—have been ruthlessly cut down and sold for timber.

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Between the outer walls of Peking and the Western Hills and beyond—a stretch of some twenty miles—what were at one time exquisite beauty spots, are now a wilderness of weeds and ruins.

That the Chinese people, formerly so attached to their own culture and customs, should have acquiesced in this wanton destruction of their ancient works of art, derived from a civilization going back for thousands of years, is not only surprising, but is of serious ill-omen for the artistic and cultural future of the country as a whole. This is not written in a carping spirit or the narrow view of a foreigner: many Chinese think the same, and say so quite freely.

To all of us who have lived long in Peking and love it, this neglect is closely related to tragedy. Nothing can be more painful than to be the unwilling witness of the slow, but sure death, of a place one has learned to love for its quiet beauty and for the wonderful tradition that it holds.

ACKNOWLEDGMENTS

THE acknowledgments and thanks of the authors are due to Mr. V. Petersen for valuable suggestions, and the loan of several of the illustrations; to Mrs. D. Hope Danby for reading the original MSS and her criticisms thereon; as well as to the Palace Museum authorities for allowing them to visit sections of the Forbidden City not otherwise open to the public.

As regards the illustrations, those showing some of the Altars, Examination Halls, Hanlin, Ploughing Ceremony, etc., were taken from the Chinese books entitled *Ta Ch'ing Hui Tien*, *Ch'ên Yüan Chih Lüeh*, and the *Kuo Ch'ao Shêng Tien*, all of the K'ang Hsi period.

THE AUTHORS.

PEIPING (Peking),
DECEMBER, 1934.

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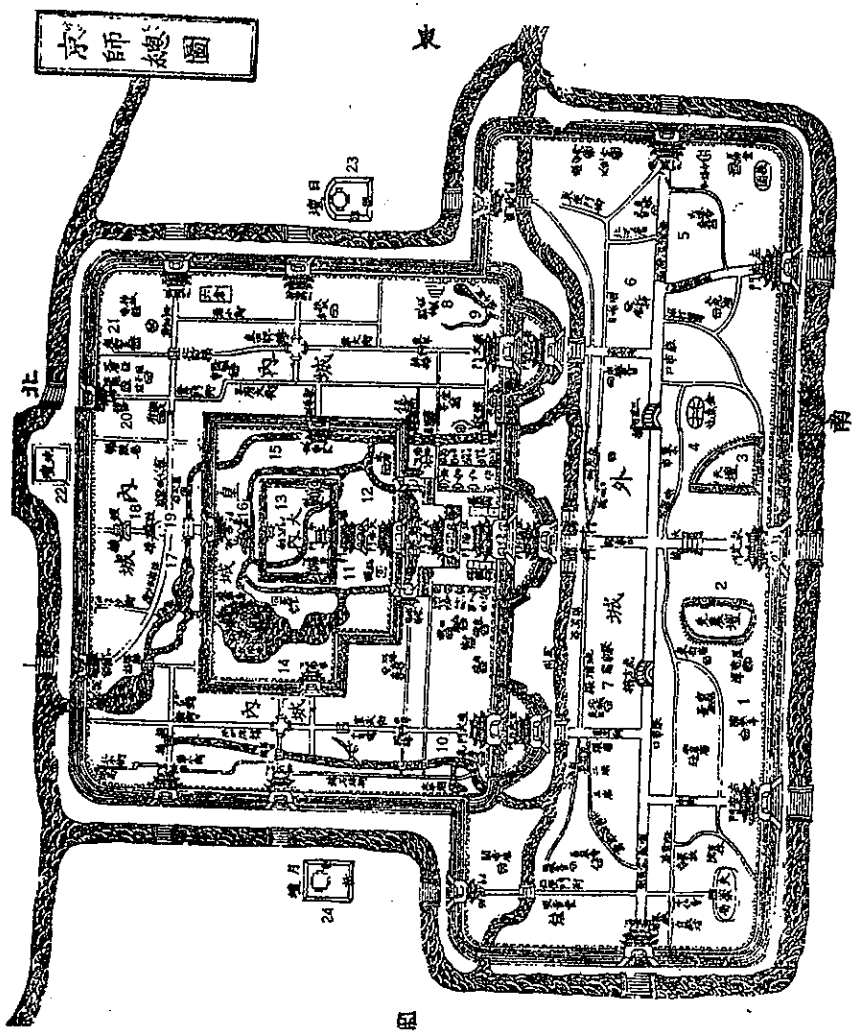

2. Old Chinese Map of Peking

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2 Altar of Agriculture.
3 Altar of Heaven.
4 Gold-Fish Ponds.
5 Fa T'a Ssŭ.
6 Temple of God of Fire.
7 Liu Li Ch'ang.
8 Observatory.
9 P'ao Tzŭ Ho.
10 Elephant Stables.
11 Altar of Land and Grain.
12 T'ai Miao.
13 Forbidden City.
14 The Three Lakes.
15 Imperial City.
16 Coal Hill.
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18 Bell Tower.
19 Drum Tower.
20 Temple of Confucius
21 Lama Temple.
22 Altar of Earth.
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24 Altar of the Moon.

INTRODUCTION

THE magic of Peking, the world-wide fame and charm of this city of enchantment, spring from an enduring source. For nearly three centuries it was the capital of a mighty empire, the seat of some of the ablest, most cultured, and most artistic monarchs who have ever sat on a throne. On its embellishment they lavished continual care and attention and expended vast sums of money.

History was made here, not only that of China, but of the whole Far East, and within its walls many a dramatic incident has taken place. There is scarcely a building of any age in this great city that cannot make its contribution towards the history of the country. Many have been the changes and devastations that Peking has undergone, but even to-day, when shorn of all her glory she is but a city of the past, she remains the city of romantic legend, the Mecca of lovers of art from all over the world, and to tourists the chief attraction in China, if not in the whole of the East.

The city of Peking—or Peiping (Northern Peace) as it is now called—lies in a plain with the beautiful Western Hills, twenty miles away, forming a splendid background. It is a walled and moated city, with an area of about twenty-five square miles, of a peculiar shape: a square imposed upon a parallelogram. The former, the Tartar or Inner City, lies to the north and has a circuit of 23.72 kilometres or about $14\frac{3}{4}$ English miles. The latter, the Chinese or Outer City, adjoining the other on the south, measures five miles by two. The south wall of the Tartar City forms the main portion of the north wall of the Chinese city.

The walls of both cities are of earth and concrete, faced with brick. Those of the Tartar City are forty feet high, sixty-two feet thick at the base and thirty-four feet at the top, access thereto from within being by stone-paved ramps. The walls are strengthened at intervals of sixty yards by huge buttresses that project outwards fifty feet. The parapets of

both wall and buttresses are crenellated. The walls of the Chinese City are only thirty feet high and twenty-five feet thick at the base.

The whole circumvallation is pierced by sixteen gates, nine of which are in the Tartar City, and seven in the Chinese City. Of the former, three (excluding the modern gate, the Ho P'ing Mên) are in the south wall communicating with the Chinese City, and two in each of the other three sides. Of the latter, three are in the south wall, one in the east, one in the west, and one each, opening towards the north, in the two portions of the wall which project east and west from the common wall of the two cities. Each gate is protected by a demilune or enceinte and is surmounted by a lofty three-storeyed tower, covered with green glazed tiles.

The Tartar City is literally a nest of cities. In its centre lies the Forbidden City containing the Imperial Palaces, with a crenellated wall and moat. Around the Forbidden City, again, lies the Imperial City with its own high brick wall, coloured red, with a circumference of over six miles. Both these inner cities have (or had) their own separate gates, four in number. There is one other separate city that must be mentioned, a foreign excrescence. This is the Legation Quarter, lying in the southeast part of the Tartar City; it has its own wall and gates, and is entirely cut off, and different, from the rest of Peking.

The gates of Peking have given the city the general outlines of its streets, which run roughly between them, at right angles to one another. Parallel to these main streets run many lesser streets, so that, when looked at on a small scale map, the city has a very regular appearance. But in between, and connecting up, the larger thoroughfares there is a perfect network of narrow lanes which wind about in every possible direction. These are the famous *Hutungs* of Peking in which dwell the greater part of the inhabitants.

Though the compounds of the private citizens of Peking, with their numerous courtyards, secluded gardens, and covered-in verandahs, have a special charm and fascination of their own, and often make very comfortable homes, architecturally they have little of interest to offer, as they are one-storeyed buildings, all constructed on the same plan and in the same

style.* It is to the temples and palaces that we must turn, in order to study and observe the ancient architecture of China.

Chinese classical architecture differs greatly from that of other countries in that there is no essential distinction between sacred and secular buildings. The farther we go back into antiquity, the more clear does it appear that the palace was a temple, and the temple a palace. In the construction of the ancient palaces of the Chinese Emperors three objects were kept in view: religious ceremonies, feudal audiences and conferences, and private apartments for the sovereign. Feudal compacts had to be confirmed by a religious rite, the Emperor being the chief worshipper. In China there was never any notion of local sanctity attached to buildings; a palace was reverenced as the dwelling-place of the sovereign and his ancestors. The arrangement of the buildings in Peking at the present time is therefore in principle based on the ancient classical system, which combines the three ideas of temple, hall of audience, and private residence.

The origins of Peking go back far into antiquity. Close to the spot where Peking lies to-day, there stood in the 12th century B.C. the City of Chi. In a pavilion of yellow tiles in the hamlet of *Huang T'ing-tzŭ* (Yellow Pavilion), about a mile north-west of the present city, there is a tablet with an inscription by the Emperor Ch'ien Lung known as the *Chi Mên Yen Shu* (The Density of the Trees Surrounding the Gate of Chi), so-named because if one stands by the tablet and looks in any direction, groves of trees may be seen in the distance. It is, incidentally, one of the "Eight Views of Peking."* From 723 to 221 B.C. this city of Chi, according to Chinese records, was the capital of the kingdom of Yen. It was taken and completely destroyed by Ch'in Shih Huang Ti in 221 B.C.

In the time of the T'ang dynasty A.D. 618-906, a town called Yu-chou, the seat of a Governor-General, was built around and outside of the south-west corner of the present Tartar City. In 986 this was destroyed by the Liaos who built their capital on the same site, calling it *Nan-ching* (Southern Capital) to distinguish it from their Northern Capital in Manchuria. This name was changed to Yen-ching in 1013. In

*See "Notes" at end.

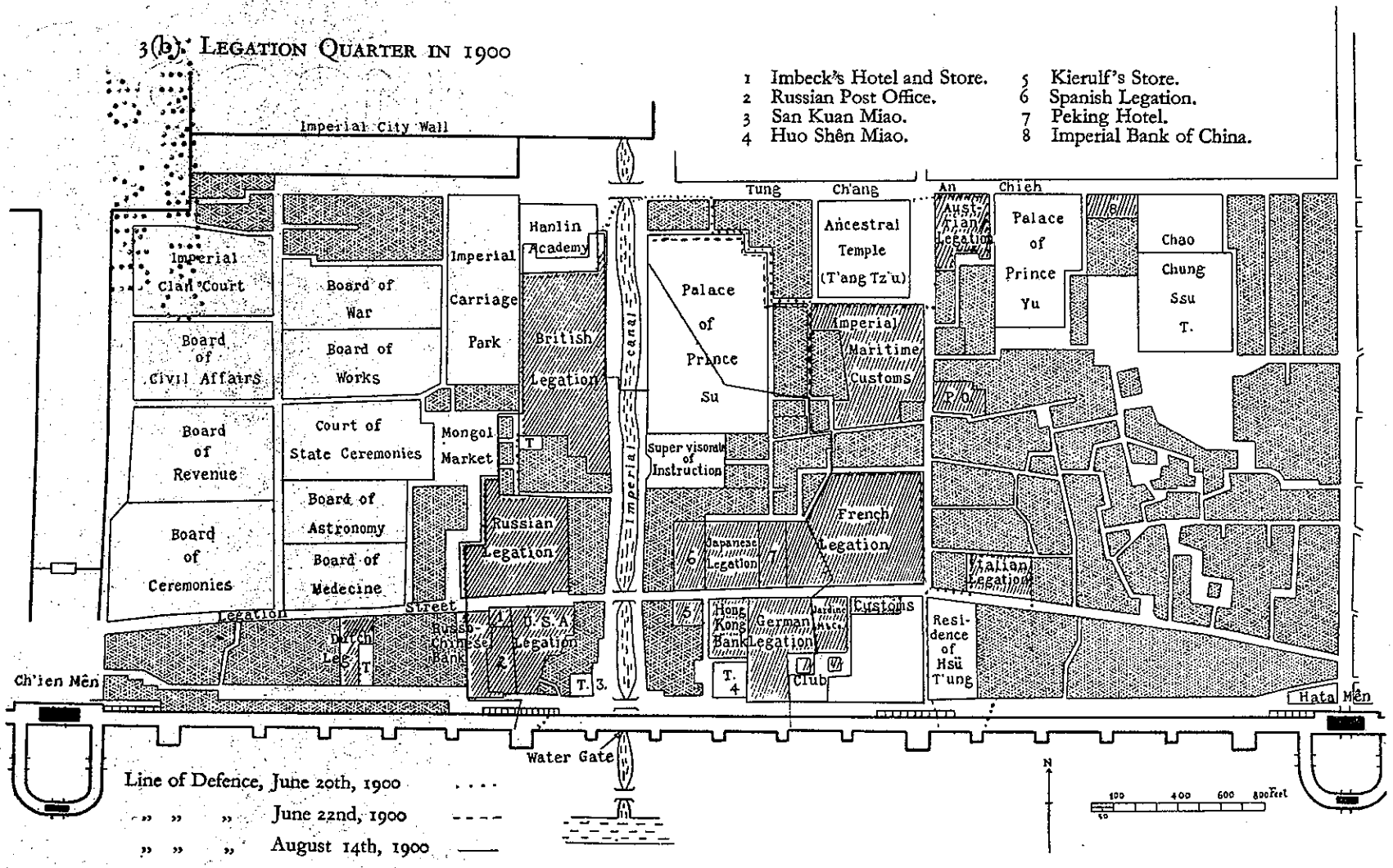
1135 the Chins overthrew the Liaos and enlarged the old city, giving it the name of Chung-tu. After the overthrow of the Chins by the Mongols, Kublai Khan erected in 1264 a new city farther north, calling it *Ta Tu* (Great Capital), or as its Mongol equivalent was, Cambaluc. In 1368 the Chinese dynasty of the Mings drove out the Mongols, Peking becoming merely a district, under the name of Pei-p'ing (as at present) until 1421 when Yung Lo made it his permanent capital, from which time on it was called *Pei Ching* (Northern Capital).

The Manchus took over Peking from the Mings in 1644, and it remained within the same limits until the present.

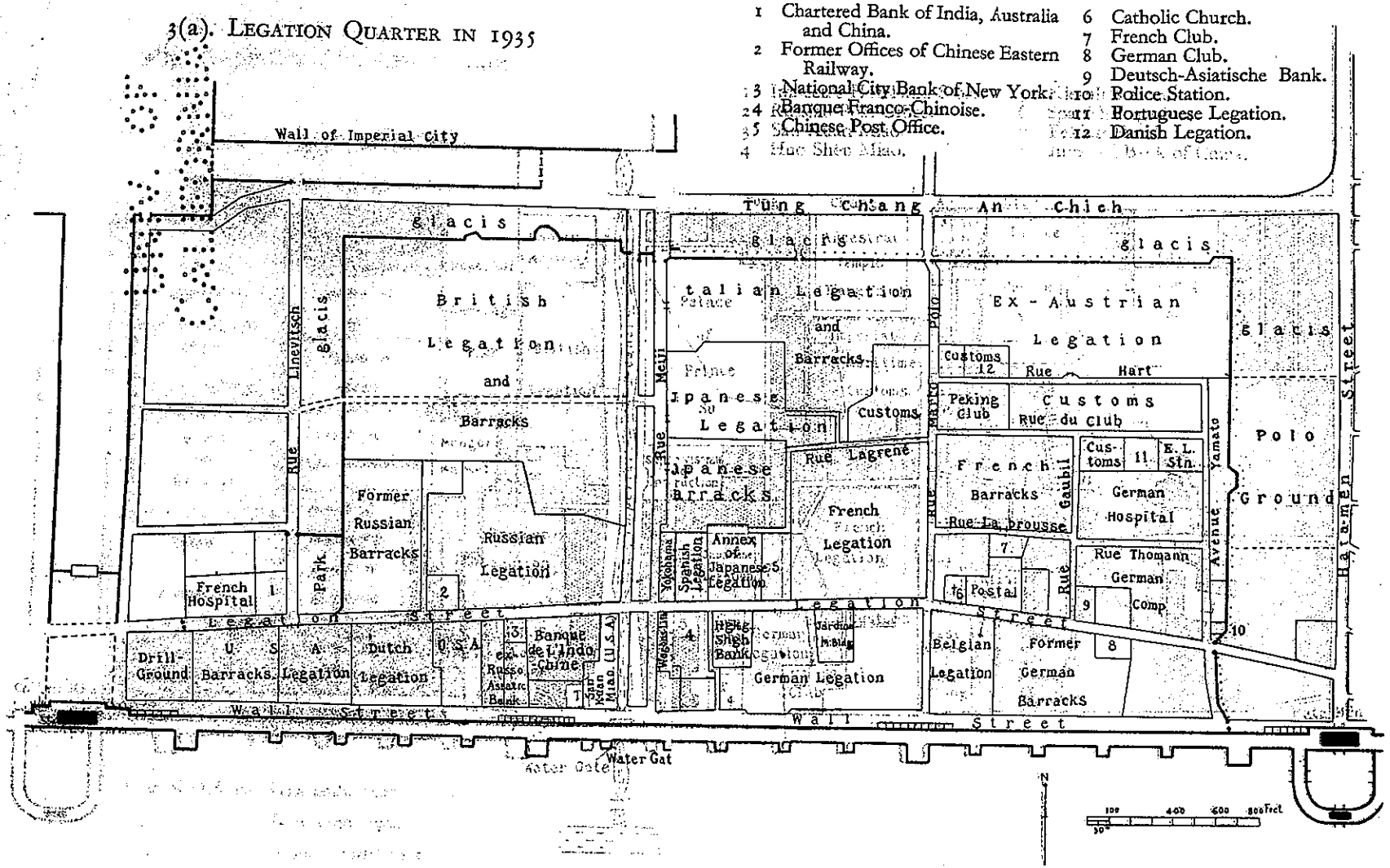
In 1928, when the Nationalist Government removed the capital to Nanking, Peking once more became merely a provincial town under the name Pei-p'ing, as in the first Ming period. (See also Appendix A)

There has been much talk in recent years of making this ancient city a centre of attraction for sightseers, in the same way as has been done with Kyoto in Japan. The sooner this is done the better, so that the innumerable relics of Peking may be preserved to the world before it is too late. Many of them, however, have already disappeared, and the more famous ones therefore, we have attempted to reconstruct for our readers in their " Search for Old Peking."

3(b). Legation Quarter in 1900



3(a). LEGATION QUARTER IN 1935



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Chapter I.

THE LEGATION QUARTER

WE start out on our search for "Old Peking" with the Legation Quarter, which is a miniature city lying within its own walls and with its own administration, a city quite apart and entirely different from the rest of Peking. The Quarter, as it exists to-day, is comparatively modern, less than thirty-five years old. Prior to 1900, the "Boxer Year," the Legations lay scattered, though fairly close to each other, in this section of the city, interspersed amongst a veritable rabbit-warren of Chinese houses, with unpaved and unlighted streets.

After 1900, by the terms of the Peace Treaty, the so-called Protocol of 1901, a definite area was fixed within which all Chinese public buildings and the few still remaining private houses were razed to the ground, and the land divided up amongst the various foreign governments and a small number of foreign firms. That the Legation Quarter is situated where it is to-day, in the south-west section of, and right inside, the city was not due to any carelessness on the part of the first diplomatic representatives, nor—having regard to the events of 1900—to any far-sighted treacherous plans of the Chinese, but was the result of what may be called ironical historical circumstances.

Prior to Treaty days the only embassies in Peking were those of the vassal kingdoms of Annam, Burma, Korea, and Mongolia, which came annually to Peking bringing tribute to the Throne. These embassies were housed in the Public Hostel for Tributary Nations (*Ssŭ I Kuan*—Four Barbarians' Hostel) situated about where the Banque de l'Indo-Chine is to-day. Here they were kept under very strict surveillance, even to being followed by guards whenever they went about the city. When by the Treaty of Kiachta in 1727 Russia was

allowed to keep a permanent ecclesiastical mission in Peking, a site opposite this Hostel was allotted to it—the present Russian Legation—in order to emphasize the claim of the Manchu dynasty that Russia, too, was a tributary nation.

In 1860, the British and French having wrested from the reluctant Chinese the right to keep permanent diplomatic representatives in Peking, the Chinese government, in a vain last effort to keep them outside the city, offered them first the grounds of the Yüan Ming Yüan (the old Summer Palace) which had been destroyed by their armies, and then a site outside the west wall, where the British cemetery now is. But the British and French envoys were determined to have their Legations *inside* the city.

Having in the course of their negotiations with the Chinese made great use of the services of the Russian Mission, their attention was naturally drawn to this quarter of Peking. All the more so, as only a short distance away, at the west end of the street, lay the chief government offices, the Six Boards, in one of which they naturally assumed the Foreign Office would be established. Herein, however, they reckoned without their hosts, for as we shall see, when describing the Tsung Li Yamên (Chapter XI), the Chinese put the Foreign Office right away in the East City.

The main street running east and west through the Quarter, known to foreigners as LEGATION STREET, is the eastern portion of one long street that is cut in two by the approach to the Forbidden City; the two sections have the same name, except for the addition of east (*tung*) and west (*hsi*) respectively. In the days of the Mongol dynasty, when there was a Custom-office in this street to check the imports of rice and other commodities from the South, the Chinese name for Legation Street was *Tung Chiang Mi Hsiang* (East Riverine Rice Lane).

When the Ming Emperor Yung Lo moved the city walls further south, the Custom-office was moved to outside the Ha Ta Mên (gate). The name was changed later to *Tung Chiao Min Hsiang* (East Intercourse of the People's Lane), which is the name the Pekingese use at the present day, not only for Legation Street itself, but for the whole Quarter. This name probably referred to the fact that the Chinese of the South traded with those of the North along this street.

Starting from the west end of Legation Street we have on our right the LEGATION OF THE UNITED STATES OF AMERICA and the barracks of the guard. These date only from 1901, when they were erected on the ruins of Chinese buildings destroyed during the Siege.

On either side of the road that runs north directly from the main gate of the American Legation there stood until 1900 various government offices. Of these the BOARD OF CEREMONIES, lay on Legation Street, occupying the whole block as far as the west end of the street. In olden times, when public ceremonies figured so largely in the functions of government, this was one of the most important of the Boards. Here was signed, amidst much pomp and ceremony—at least on the foreign side—the treaty of peace, on October 24, 1860, between China represented by Prince Kung on the one hand, and England represented by Lord Elgin and France by Baron Gros, on the other.

To the east of the American Legation lies the DUTCH LEGATION, occupying practically the same site as did the old Legation which was completely destroyed in 1900.

On the north side of the street are the old Russian Barracks and Legation. The former dates only from 1900. The RUSSIAN LEGATION, however, goes back to the eighteenth century. As we have already said, this site, called *Nan Kuan* (South Hostel), was allotted to Russia after the Treaty of Kiachta, by which she was allowed to send a trade caravan to Peking every three years and to keep an ecclesiastical mission permanently in Peking, consisting of four Russian priests and six language students. Here the mission remained, the Archimandrite carrying out the duties of a diplomatic agent, until 1858, when new treaties were made and a proper minister appointed. The ecclesiastical mission then joined up with the Albazin mission at the *Pei Kuan* (North Hostel) in the north-east quarter of the city (Chapter XIII). The ancient buildings of the days of Timkowski, the envoy who visited Peking in 1727, were pulled down and modern ones erected, with the exception of the small chapel, which is therefore the oldest foreign building in Peking.

Continuing east we come to the Banque de l'Indo-Chine, on the south side. This was the site of the AMERICAN LEGATION

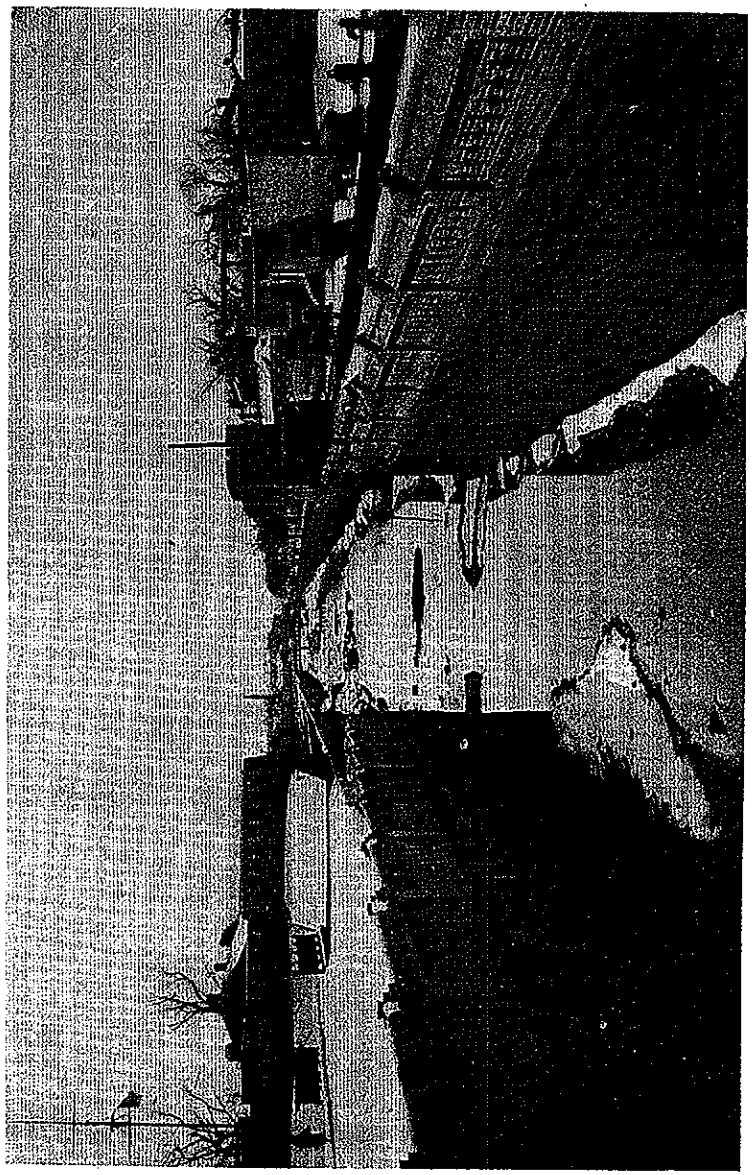
from its start in 1860 right up to 1900. In former times the Hostel of the Tributary Nations, which we mentioned above, was situated here. For that reason, the street at the back, running under the wall, was in those days lined with shops selling the famous ginseng, regarded by the Chinese as a great medicinal tonic; it was brought to Peking each year by the Korean embassy.

During the Siege the buildings of the American Legation were so badly damaged that, whilst waiting for the erection of the new Legation on the present site, the staff found accommodation in the adjoining Chinese houses which run south from the corner of Legation Street to the wall, facing the Wagons-Lits Hotel. This whole complex of buildings is known to this day as the *San Kuan Miao* (Three Officials Temple), though the actual temple itself lay at the south-east corner, close to the wall, where the American Military Attaché's office now is. (For the name "Three Officials," see Chapter XIII). This property belongs to the U.S.A. and is still occupied by residences of the Legation staff and offices.

The WAGONS-LITS HOTEL, the large modern building across the road, is called in Chinese *Liu Kuo Fan Tien*. This name is not, as has been stated, derived from the story in Chinese classical history of the six states contending against the powerful Ch'in state, but refers to the *Liu Kuan* (Six Regions): Heaven, Earth, North, South, East, and West; that is to say the Universe.

The garden walk running down the centre along the whole length of this street is a recent creation. In former days an evil-smelling canal, almost dry except in the rainy season, in which was dumped the refuse from the adjoining houses, ran from the Imperial City and out under the Tartar City wall into the south moat, which to-day still offers a good picture of what this canal was once like. As it was supposed to carry off the waters of the "Three Seas" it went by the somewhat exaggerated name of *Yü Ho* (Imperial Canal—not Jade Canal, as it is called on some maps). It was spanned by three stone bridges: one immediately under the Tartar City wall, one at the crossing of Legation Street, and one to the north, just outside the Quarter. Some years after 1900 the banks were lined with brick, but it was not till about 1925 that it was completely covered in.

VIEW OF LEGATION QUARTER BEFORE 1900
(*Looking north from city wall*)



THE LEGATION QUARTER AFTER 1900

The canal passed under the wall of the Tartar City through an archway which was closed by a kind of wooden sluice-gate, called WATER GATE (*Shui Kuan*). It was through this Water Gate that on August 14, 1900, the British forces of the Relief Column entered the city, on the information of Mr. Squiers, First Secretary of the American Legation, thus being the first to enter the Legations, whilst the other armies were still fighting their way in by the city gates. After 1900 a proper gateway was built in the wall, still called the Water Gate, which now forms the direct approach from the Legation Quarter to the railway station.

We have now reached the central portion of the Quarter. Most of the sites in this section are still held by the same occupants, as in 1900, though in some cases considerably enlarged. The red door in an old-style Chinese gateway, on the north side of the street, is the entrance to the SPANISH LEGATION, on its original site. It was here that the peace negotiations took place and the Protocol was signed in 1901. Adjoining it on the east, some tall modern buildings, residences belonging to the Japanese Legation, mark the site of that Legation up to 1900. Further east, where the Chinese Post Office now is, stood the first Peking Hotel, which being in those days one of the few two-storeyed foreign buildings suffered very badly from the Chinese bombardment. Here a large proportion of the combatants were supplied with meals during the whole period of the Siege by the manager, Monsieur Chamot, a Swiss, who together with his wife made a name for himself by his energy and courage during those troublous times.

From the Post Office to the next corner (Rue Marco Polo) stretches the FRENCH LEGATION with its imposing entrance on the main street. It was originally the palace of a Duke Ch'in, famous for its beautiful gardens; but as it was unoccupied in 1860, the family having fallen on evil days, it was rented by the French from the Chinese government. The site is practically the same as it was in 1900, but the buildings are all new, as it was almost entirely destroyed during the Siege. The two stone lions together with the stone posts and chains at the main entrance are probably all that remain of the old Legation. This was the scene of some of the fiercest fighting of the Siege. The Chinese sprang several mines in the grounds, repeatedly

forcing the defenders back, step by step, until at the end of the Siege only the south-west corner still remained in French hands.

Of the buildings on the south side of the street there is nothing special to be said, all of them, with two exceptions, occupy the original sites. On part of the frontage between the Wagons-Lits Hotel and the Hongkong and Shanghai Bank used to stand KIERULF'S famous store, the first foreign shop to be opened in Peking. The Chinese strongly opposed its opening in the early 'nineties on the ground that Peking was not a Treaty Port and therefore foreign trade forbidden, but finally gave way to the argument that the members of the Legations required a shop where they could buy the necessities of life. We might add in passing, that even at the present day Peking is not a Treaty Port, though foreigners have actually traded here for over forty years. Why this anomalous situation, which has provided the dispatch writers on both sides with unlimited opportunities of displaying their talents, was not regularized by the foreign Powers in 1901, when they had the opportunity is another of those mysteries in which the foreign relations of China abound. As a matter of fact, it was not the Diplomatic Body (known, by the way, as D.B.) that made the fortune of Kierulf's store, but the Manchu and Mongol princes, who right up to the time of the 1911 Revolution could be seen almost any day wandering through the shop, accompanied by a bevy of concubines and their retainers, selecting every and any kind of foreign toy that happened to strike their fancy.

The other site where there has been a complete change of ownership is that of the BELGIAN LEGATION, at the corner facing Rue Marco Polo. Up to 1900 this Legation was the only one that was situated outside the Quarter, far away from all the other legations, off Hatamen Street on the second turning north of Eternal Peace Street (*Ch'ang An Chieh*). Owing to its isolated position, it had to be abandoned at the very outbreak of the trouble and was completely destroyed.

The present site of the BELGIAN LEGATION is of considerable historic interest as here stood in 1900 the residence of Hsü T'ung, a Chinese Bannerman who had been tutor to the Emperor T'ung Chih, rising to be Grand Secretary in the late 'nineties. He was notorious for his violently anti-foreign sentiments which

he displayed both in word and deed. The former by repeatedly and loudly expressing the hope that it would one day be granted to him to cover his sedan-chair with the skins of the foreign devils; and the latter by always using the side-gate of his residence and going along the back street under the wall, rather than set foot on the macadamized road of the hated foreigner. By the irony of Fate, his house being in the vicinity of the Legations, he was caught inside the defence lines, when the trouble first started. Through the carelessness of a member of the French Legation—to call it nothing worse—he was given a safe-conduct with which he passed out through the main barricade held by French marines. But when he came to an outpost of volunteers he was stopped and unceremoniously dragged out of his sedan-chair. Unfortunately, whilst they were debating what to do with him, another member of the Diplomatic Body came along and persuaded them to let him go.

This dramatic incident, though only mentioned in one or two of the numerous accounts of the Siege, was a fatal mistake, typical of the general lack of plan and order in the defence; for Hsü T'ung was not only a high official, but above all a special favourite of the Empress-Dowager and one of the leaders of the reactionaries, and would therefore have been an invaluable hostage. Needless to say, he showed his gratitude for his escape by inciting the Boxers and their supporters to ever greater acts of violence. However, for himself it was only a temporary respite, for after the failure of the rising, Hsü T'ung with his whole family committed suicide on the day that the Allied armies entered the city, thus anticipating the punishment which the foreign powers would certainly have demanded. His home has become the site of a foreign legation.

The eastern section of Legation Street presents nothing of interest, all the buildings, including the Church, dating from after 1900. This whole section lay outside the area of the defence. The Italian Legation, which stood in those days about where the Postal Commissioner's house is, was the easternmost of the foreign residences along this street. In a moment of panic it was abandoned in the early days of the Siege and was promptly set on fire by the Chinese.

We now turn north up Rue Marco Polo which is merely a continuation of *Wang Fu Ching Ta Chieh* (Morrison Street)

(Chapter XI). Under the Mings this portion of the street was called *T'ai Chi Ch'ang* (Firewood Terrace Enclosure), because there was a high stone terrace here on which the firewood for the neighbouring princely palaces was laid out to dry. The Manchus retained the sound of this name, but changed the first two characters to read *T'ai-chi* (a rank of Manchu nobility), by which name the street is still known to the Pekingese.

On the right we pass Rue Labrousse leading to the French Barracks and to the FRENCH CLUB opposite. The latter stands on the site of the *An Chün Wang Fu* (Palace of Prince An), a Manchu prince who was degraded for corrupt practices under Yung Chêng and restored to favour in 1778 under Ch'ien Lung. Labrousse, by the way, was a French captain of Marines who had the double misfortune to be caught in the troubles whilst on a holiday, and then to be killed only two days before the Siege was raised, after having taken part as a volunteer through all the fiercest fighting in the French Legation.

Further along, on the right, is the PEKING CLUB, erected in 1902. Prior to that date it occupied a building, now included in the grounds of the German Legation, behind the present Jardine Matheson site.

Across the road, on the west side, lies the CUSTOMS compound where the famous Inspector-General of Customs, Sir Robert Hart, and his successors had their residence from about 1870 up to 1927, when the Inspectorate-General of Customs was removed to the foreign settlement of Shanghai. This building was also evacuated at the beginning of the Siege, in a moment of panic, and burnt to the ground by the Chinese, Sir Robert Hart losing all his belongings and only escaping with the clothes in which he stood. His precious diary, however, was saved by mere luck by one of his assistants.

In 1900 the AUSTRIAN LEGATION included only the west end of the present ex-Austrian Legation together with the glacis as far as the main road. Although it thus occupied a very important position in the defence line, commanding as it did both the Ch'ang An Chieh and Morrison Street to the north, it too was abandoned in a sudden panic, thus greatly weakening the line of defence.

Immediately opposite the Austrian Legation, on what is now the north-east corner of the Italian Legation and the adjoining part of the glacis, lay the *T'ang Tzŭ* (Ancestral Hall). This was a most important temple, as it was the family shrine of the Manchu dynasty, whose emperors used to worship there on the 8th day of the 4th Moon. It was one of the few buildings in this part of the town that suffered little damage during the Siege, the Boxers and Chinese soldiery probably sparing it, because of its close connection with the Imperial House. But after the Siege, despite all the efforts of the Chinese plenipotentiaries to save it, the Powers insisted on its being razed to the ground, as it lay within the area mapped out for the new Quarter. The Ancestral Hall was therefore transferred to a new site in the south-east corner of the Imperial City where it now stands. (For other details of this temple see Chapter IX.)

On the west side of Marco Polo Street is Rue Lagrené, a short lane leading by a narrow passage-way to the back of the Japanese Legation. Prior to 1900 this whole section between Marco Polo Street and the east wall of the *Su Wang Fu* (Prince Su's Palace) was a maze of narrow alleyways. The grounds of this palace are now included in the JAPANESE AND ITALIAN LEGATIONS. This Prince Su was a descendant of one of the eight "iron-capped" princes who helped to conquer China. When after the burning of the South Church by the Boxers and the massacres of Christian converts there, several thousand native Christians were brought into the Legations, the question of finding accommodation for them became acute. Dr. Morrison, "The Times" correspondent, and Professor James of the Imperial University—who was shortly afterwards captured and executed by Prince Tuan—on their own initiative called on Prince Su and asked him to allow the native Christians to take shelter in his grounds, hinting pretty broadly that it would be done, whether he liked it or not. The Prince, although by no means anti-foreign, but aware that in those stormy days the slightest appearance of conciliation to foreigners might cost him his head, replied that he could not give this permission. At the same time, however, he let it be privately known that, if they took forcible possession, he would offer no opposition. This being done, he quietly withdrew with his family to another of his palaces in a less dangerous part of the city.

The "Fu," as it is called in all the accounts of the Siege, became one of the most important sectors of the Defence. It was defended with the greatest gallantry by a handful of Japanese marines under the Military Attaché, Colonel Shiba. Some very fierce fighting took place there, in the course of which the whole surrounding rabbit-warren of Chinese houses was completely destroyed.

We might remark here that in those days the Christian converts, as also any other Chinese who worked for a foreigner, were dubbed *Erh Maotzŭ* (Second Hairs i.e. Second-class Hairy Ones); and there were even third-class ones, *San Maotzŭ*, those who bought, sold, or used foreign articles; foreigners themselves were simply *Maotzŭ*. This term first came into use at the time of the great rebellion of the T'ai P'ings, who wore their hair long and dishevelled, not plaited into queues like the Manchus and their adherents. Those who joined the rebels in the later stages were called "Second Hairs," which name originated with the Tientsin populace, though also used to a lesser extent by the Pekingese. It is seldom, if ever, heard in the South. The Chinese used the expression as applying to those who did not "talk reason" and sought to override all argument by violence; in other words, foreigners were savages, like the rebels, who would not submit to the civilizing influence of the Middle Kingdom.

Whilst on this subject, we might add that when foreigners, the British especially, first came to reside in Peking after 1860, the inhabitants used to shout out after them in the streets the peculiar word *Wei-lo*. It had no meaning at all, and was a corruption of the Cantonese word *Hui-lo* (to go or get out) originated by the British soldiers in the first Chinese War, and thus associated in the minds of the Chinese with the English, as a word they heard them constantly using. That, at least, is the explanation of the sinologues of those days.

Emerging by the main entrance of the Japanese Legation and crossing the garden walk we find ourselves at the main gate of the BRITISH LEGATION. A little to the north of the gate is a plain stone obelisk to commemorate the Siege, but only inscribed with the official date: 6th June—August 14th. At the north end of the street, facing the gate of the Quarter, a small portion of the original wall can still be seen, pitted

with bullet marks, and with the words "LEST WE FORGET" painted across it.

The British Legation or *Liang Kung Fu* (Palace of Duke Liang) was originally an Imperial property given by the Emperor K'ang Hsi to one of his thirty-three sons whose descendants were known as Dukes Liang. In 1860 the bearer of this title held a command on the Great Wall and, having become impoverished, did not live in the palace which was falling into ruins. He therefore agreed to rent it to the British Government in perpetuity for an annual rental of Taels 1,500 (about £500). Up to 1900 this rent was taken in silver bullion regularly every Chinese New Year to the *Tsung Li Yamên* (Foreign Office) by the senior language student, for whose use, in order that he might appear respectably attired, a special top-hat was kept. After 1900 the ground became Crown property. It was first occupied on May 26, 1861, by Sir Frederick Bruce, brother of Lord Elgin and first British Minister to China.

The south-east portion of the present Legation, from about the southern edge of the lawn at the entrance to the south wall, did not, however, belong to the original Liang Kung Fu, but was taken in afterwards. This piece of ground was first occupied in 1861 by a Prussian Diplomatic Mission which soon departed again. The British Government then purchased the site for $5,000 and rented it to the Lockhart Mission Hospital which was removed a few years later to its present location on Hatamên Street. The Prussians, who returned again in 1866, occupied it for another short period, until they moved to the present German Legation, when the piece of ground was finally included in the British Legation compound.

The original palace was considerably altered, and adapted to modern requirements, but the Legation remained substantially the same for the next forty years, until 1900, when it was enlarged by taking in the site of the Hanlin, the Carriage Park, and some of the lesser Boards. As it is one of the few Legations that suffered comparatively lightly during the Siege, most of the buildings that stand to-day on the old site are still the same as they were seventy odd years ago.

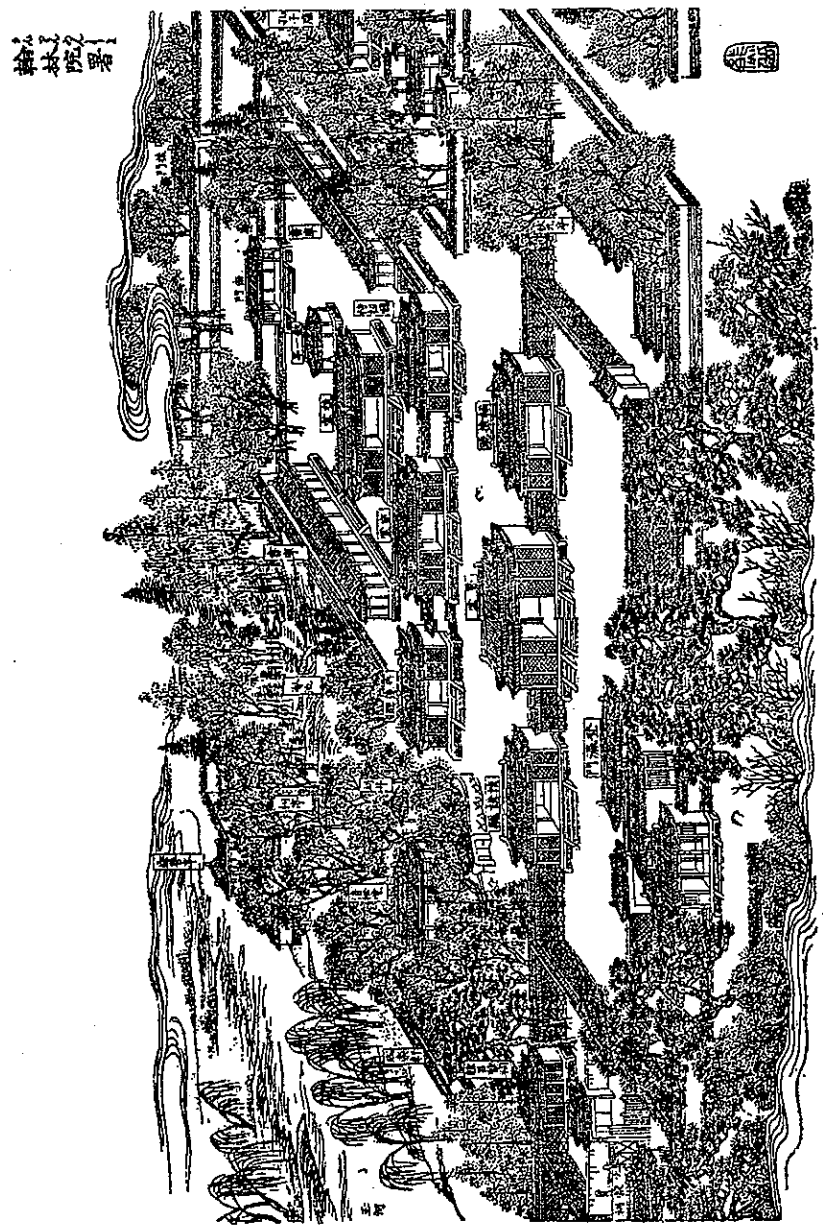
Part of the Minister's house which lies to the north of the two large open pavilions is the original main building of Duke Liang's palace. His garden was noted for its numerous

ornamental kiosks, one of which has become famous in history as the "Bell Tower" and is still standing to-day. This was the central point of the Defence during the Siege. Here were held the Councils of War, whilst in the evening those not on duty used to forgather here to discuss the rumours of the day, the optimists fixing the date of relief, and the pessimists that on which the Chinese were going to break in. The bell was used to sound the alarm; and on the four pillars were posted up bulletins and the duty rosters.

Turning north past the bell tower we come to the garden behind the Minister's house, in which is a tombstone to David Oliphant, a member of the British Legation, who was shot on this spot while cutting down a tree.

This garden and the glacis to the north was occupied by the famous *Han Lin Yüan* (College of Literature), which consisted of from twenty to twenty-five separate halls. It was first formed under the T'ang dynasty in A.D. 740 and combined the functions of an Academy of Letters with those of a College of Heralds. The members were selected from the highest graduates in the Triennial Examinations (Chapter XI). Their duties were manifold; to name only a few of the more important: superintending all literary productions, expounding the classics before the Emperor in the Wên Hua Tien (Chapter II), composing prayers for ceremonial occasions, preparing honorary titles for Imperial wives and concubines, drawing up patents of nobility, and proposing posthumous titles for deceased Emperors. The Academy also contained a valuable library, especially the Great Encyclopædia of Yung Lo of nearly twenty-three thousand volumes.

On the 23rd of June, 1900, it was set on fire by the Mohammedan soldiery of Tung Fu-hsiang, in the hope that the flames would spread to the adjoining British Legation. About as clear a case of cutting off one's nose to spite one's face, as could well be imagined. Luckily for the defenders, the wind veered round, and the Legation remained unharmed, whilst the Han Lin Yüan was completely destroyed together with its marvellous library, many of the priceless volumes of the encyclopædia being actually used by both sides to strengthen their barricades. As showing the peculiar mentality of the diplomats during the Siege, it is an incredible, but undisputed fact, that on the following day Sir



THE HANLIN ACADEMY

Claude Macdonald, the British Minister, sent a dispatch through the lines to the Chinese Foreign Office, informing them of the steps he had taken to try and save the library and requesting them to come and collect what remained. Needless to say, the Chinese Government having at that moment quite other fish to fry—to use a very suitable phrase—ignored his note. A few volumes of Yung Lo's encyclopædia found their way subsequently into the Oriental libraries at Cambridge and the British Museum.

On the north face of the present Consulate (the two-storeyed building to the west of, and at right angles to, the present Chancery) can still be seen the cement patches covering the bullet marks of the Siege. As this building, at that time the Students' Mess, lay close to the north-west corner of the Legation, it was particularly exposed to Chinese fire from the wall of the Imperial City, about two hundred yards to the north.

The low piece of wall with a grass mound, on the east side of the path running immediately behind the Consulate, is the remains of the wall that divided the Legation from the IMPERIAL CARRIAGE PARK (*Luan I Wei*). It was a long, narrow site covering the ground between the glacis and the main road through the Legation; and the path to the west of the park where the radio masts are, was in those days a lane that ran outside its west wall. As the name indicates, the Carriage Park contained all the paraphernalia used in Court ceremonies and processions, such as carriages, sedan-chairs, flags, decorations, the liveries for the sedan-chair coolies and so forth. The buildings were unusually high with very thick walls, and with roofs of yellow tiles, some of which are still to be seen lining the drains in this part of the grounds.

For some reason or other, in spite of the fighting that took place in the Park, the buildings escaped serious injury and were used by the British troops of occupation as barracks until they were pulled down to make room for the extension of the Legation. Just east of the present Students' Quarters there used to be a large and deep hole, a mine that the Chinese had dug, but failed to explode; it was fenced in for several years, but later on filled in.

South-west, where the tennis courts are to-day, and on part of the adjoining ex-Russian barracks, was an open space, called

the MONGOL MARKET where the Mongols held a fair every winter. It was in a sortie at this spot that Captain Halliday, of the British Marines, gained his Victoria Cross.

The ground covered by the barracks of the British Legation Guard occupies roughly the sites of the old Board of War (*Ping Pu*), Board of Works (*Kung Pu*), and the Court of State Ceremonies (*Hung Lu Ssŭ*), the present Officers' Mess being about the centre of the latter place. Here the unskilled, such as Korean ambassadors and other "Barbarians," had to come to be instructed in the necessary ceremonial procedure, before being allowed to have their audience with the Emperor.

We might here include a building which, though not strictly belonging to the Legation Quarter—as it stood beyond the glacis, opposite the north-west corner of the British Legation—was of dramatic interest in the history of the Manchu dynasty. This was the *Tsung Jên Fu* (Imperial Clan Court) which looked after the affairs of the Imperial family and where in special cases, by orders of the Throne, courts were held to try the crimes of its members. At the back, was a row of buildings, the famous "Empty Chamber," in which condemned princes and others were imprisoned, or, on occasions, provided with a scarf of red silk—a special sign of Imperial clemency—with which to commit suicide.

It is impossible, within the scope of this book, to give a detailed account of the famous Siege of the Legations which was the direct cause for the creation of the present Legation Quarter, and we must confine ourselves to a few general facts and explanatory comments.

A list of books dealing with the Siege will be found under Appendix G. Of these, "Indiscreet Letters from Peking," by Putnam Weale, is probably the most picturesque and romantic, whilst the accounts of the Rev. Arthur Smith and R. Allen would appear to be the most objective and accurate. Owing to the fact, that so many different nationalities were concerned, a completely impartial account has never yet been written.

The Siege lasted for fifty-five days, from June 20 to August 14, 1900. Cooped up in an area of less than half a square mile were about 900 foreigners of eleven different nationalities together with about 3,000 Chinese Christians. The line of

defence which was held by about 525 combatants (450 Legation Guards and 75 Volunteers) is shown in red on the accompanying map and ran amidst a veritable warren of Chinese houses and narrow lanes, the only clear line being the massive wall of the Tartar City covering the south front. Moreover, the 470 odd civilian population of whom 228 were women and children, were crowded into the British Legation which, as can be seen from the maps, was at that time less than a third of its present size. The besieged never ran any risk of actual starvation: several large grain shops in Legation Street had been commandeered at the beginning of the Siege and there were a large number of ponies in all the Legations; also there were numerous sweet-water wells. Nor do the non-combatants seem to have been in any great danger from the bombardment; only one woman was hit the whole time, and she, after the relief had marched in. The hardships of the Siege were caused by the crowded and insanitary conditions, the tremendous heat, the continual noise of firing and above all by the uncertainty which hung over their heads—they were completely cut off from the outside world for the greater part of the time. The total losses of the combatants in killed amounted to sixty-seven, the French suffering the heaviest. The actual heavy fighting took place at the beginning, for about one month, from June 20 to July 18, and for a few days at the end. Between that time there was a kind of armed truce during which some of the most ridiculous diplomatic correspondence took place that has ever enlivened this world, the Tsung Li Yamên even sending the condolences of the Chinese Government at the death of certain high persons in countries whose representatives they were bombarding.

Much conjecture has been expended on the question of how it was that the Legations were not wiped out. A consideration of all the happenings, from a perusal of the considerable literature on the subject and from talks with witnesses on both sides, would seem rather to evoke surprise that the Chinese managed to keep it up as long and violently, as they did. In the first place, already in those days, although the defenders failed to realize it at the time, the local conditions were all in their favour. Five hundred determined men armed with modern rifles and fighting in narrow alleys and under cover of buildings and barricades presented a most formidable military problem which nullified the numerical superiority of the

attackers, and to tackle which successfully, quite different powers of generalship were required than the Chinese ever possessed.

Indeed, had the besieged had a single person in authority, of courage and determination, whose personality could have overcome the violent international jealousies, who could have co-ordinated the defence under his sole command and by a few determined sorties at the beginning could have assured a sound defence line, it seems doubtful, whether the Chinese would ever have pressed their attacks at all. Unfortunately for the Legations, the only possible person of that description, the German Minister, Baron von Ketteler, was killed before the Siege started. After that all was confusion and recrimination, each nationality suspecting the other of trying to let it down, with the result that there were a number of quite unnecessary panics in which vital points in the defence were abandoned without a shot (as for instance the Austrian and Italian Legations, and, at one time, even the Tartar City wall). The Chinese seeing the foreigners on the run naturally became emboldened to press their attacks.

Book titles such as "China against the World" or "China and the Allies" have tended to put the Siege in a false perspective, by creating the impression of this handful of foreigners besieged by the million odd population of Peking. In actual fact, not more than a few thousand Chinese ever seem to have taken part in the fighting, whilst the great mass of the population remained entirely passive and at heart very much alarmed about the whole business. Already at the very outbreak of the trouble, hundreds of thousands of Chinese left the city, foreseeing very well that, whichever side came out on top in the struggle, it was they who would have to pay the score—as in fact happened in the end.

And if confusion reigned in the defenders' lines, conditions on the Chinese side can only be described as complete chaos. Amongst the leaders there were not only divided counsels, but the most bitter and deadly antagonisms, whilst their polyglot forces, composed of three different races, and with entirely conflicting loyalties, were just as heartily, or if anything, more heartily, engaged in fighting with one another over loot, than in attacking the Legations. Of all this mob, the only forces that took a serious hand in the business were the Kansu Moham-

medans of Tung Fu-hsiang, and some of the Banner troops belonging to the so-called Boxer Princes, probably at the outside five to six thousand men at any time. The much overrated Boxers—as they have been absurdly named—who were only armed with swords and spears, took scarcely any part in the attack on the Legations after the first few days when they suffered very heavy losses, but confined themselves to the safer task of looting and massacring their own countrymen under the pretext of searching for Christian converts.

The Chinese attacks were entirely lacking in co-ordination or plan, none of the fire-eating princes ever going anywhere near the firing-line. The ex-brigand, Tung Fu-hsiang, who was supposed to be in command, like some of his prototypes of the Great War, was constantly inventing fresh excuses for his failure to take the Legations, his chief one being the lack of modern artillery. Almost all the writers on the Siege have agreed with him in ascribing their salvation to the refusal of Jung Lu to hand over the Krupp guns in his possession. There is, however, no reason to think that, even had the latter been foolish enough to hand them over—which he was not likely to do, seeing that that they would probably have been turned on himself first—these guns would really have turned the scale. In the first place the half dozen guns that were already being used against the Legations did remarkably little damage, seeing the number of shots they fired—sometimes as many as 300 a day. All accounts agree that they fired much too high, most of the shots going over into the unfortunate Chinese city. Nor is this surprising, when one remembers that they were mounted a few hundred yards from the Legations on special ramps erected behind high walls. In the second place there were no trained artillerymen to serve the guns anyhow, as they were all down at Tientsin helping to stem the invasion of the Allied forces.

As to the question of responsibility for the attacks on the Legations, it is now generally assumed, as a result of the publication of Ching Shan's famous diary in that fascinating book, "China under the Empress-Dowager," that this remarkable old lady was entirely responsible for the whole business. But this would appear to be a much too facile explanation which ignores several vital factors. To take only one instance: it should be noted that Ching Shan was no longer on the active list, but was

an elderly retired official of over seventy, and so deaf at that, that he could not hear a gun firing a few hundred yards away from his house (Chapter IX). He was never himself present at any of the War Councils or other audiences that he describes so dramatically. The mixture of gossip and High Politics that he noted down in his diary was obtained mostly from second, or even third, hand, by persons anxious to make out a good case for themselves.

The more correct view of the case, which we can only state here in outline, would appear to be that at that moment the Empress-Dowager had lost control of the situation which was in the hands of the reactionaries under Prince Tuan who were actually attempting a Palace revolution, to seize supreme power and restore the throne to the elder branch of the Manchu House. As they knew that several of the foreign Powers were in favour of the Emperor Kuang Hsü, and had on a previous occasion intervened to save him, they thought that by stirring up trouble for the Legations they would be able to occupy their attention, whilst the revolution was being carried through. Their plans miscarried owing to the refusal of the ministers to leave Peking, to Jung Lu's loyalty to the Empress-Dowager, to the neutrality of Prince Ch'ing and, last but not least, to the indiscipline of their own followers. That the Empress-Dowager had lost control in those days is sufficiently established by the remarkable fact that certain moderate Manchus, such as Lien Yüan and Li Shan, who were favourites of hers, but personal enemies of Prince Tuan, were publicly executed without her even knowing about it.

The Siege remains one of the most extraordinary and interesting events of modern times, in which tragedy and comedy were closely interwoven, and in which all the workings of human nature, both good and bad, can be seen at close quarters. Its chief dramatic appeal, however, lies in the strong contrast between the futility and vacillation of the leaders on both sides and the dogged courage of some of the more humble participants.

The following description of Peking by the Rev. Arthur Smith, a few days after the Relief, will form a fitting ending to this chapter:

"It is impossible to say exactly how great an area has been destroyed by fire, but the places are numerous and some of the

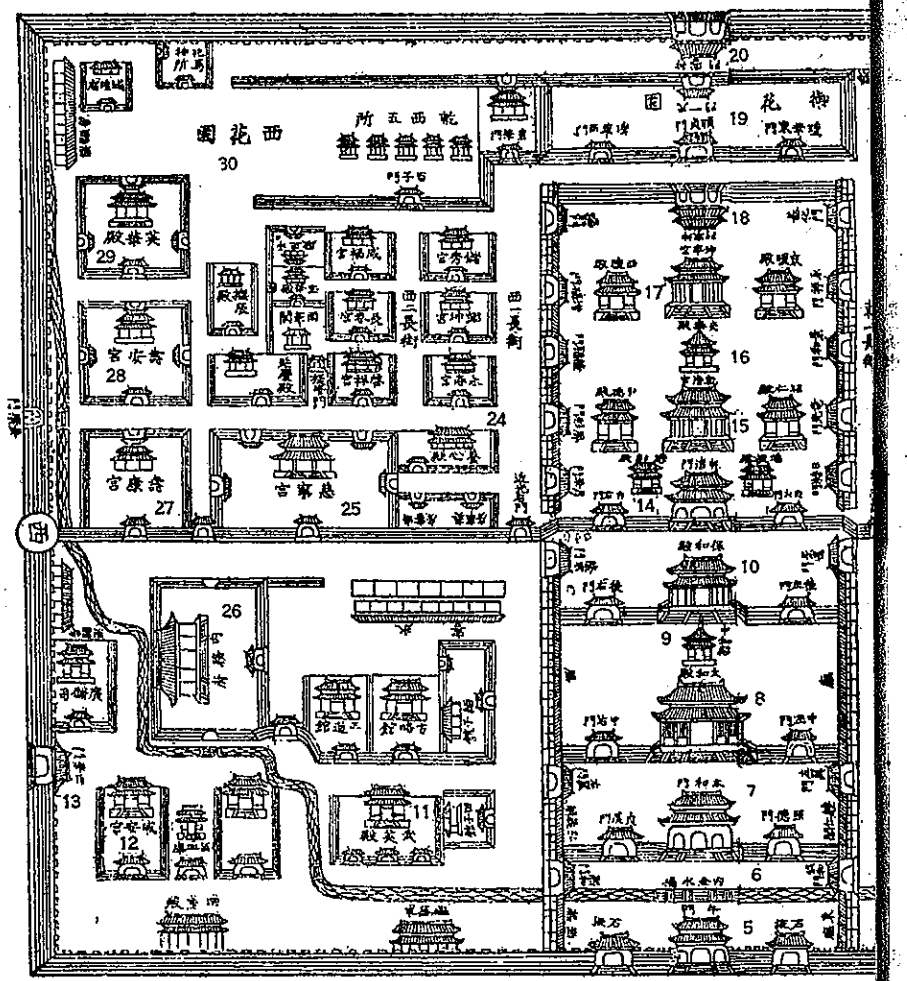
tracts very large. From the Russian and the American Legations west to the Ch'ien Mên for a width of many hundred yards and over a quarter of a mile in length there is now a stretch without a single building intact. A similar devastation is seen to the north of the northern gate of the Imperial City, and on a smaller scale in multitudes of other places as well. When it was possible for foreigners again to traverse the streets of Peking, the desolation which met the eye was appalling. Dead bodies of soldiers lay in heaps, or singly, in some instances covered with a torn old mat, but always a prey to the now well-fed dogs. Dead dogs and horses poisoned the air of every region. Huge pools of stagnant water were reeking with rotting corpses of man and beast; lean cats staring wildly at passers-by; gutted shops boasting such signs as 'Perpetual Abundance,' 'Springs of Plenty,' and so forth. Over the door of a place thrice looted and lying in utter ruin one might see the cheerful motto 'Peace and Tranquillity.' For miles upon miles of the busiest streets of the Northern and Southern Cities not a single shop was open for business, and scarcely a dozen persons were anywhere to be seen."

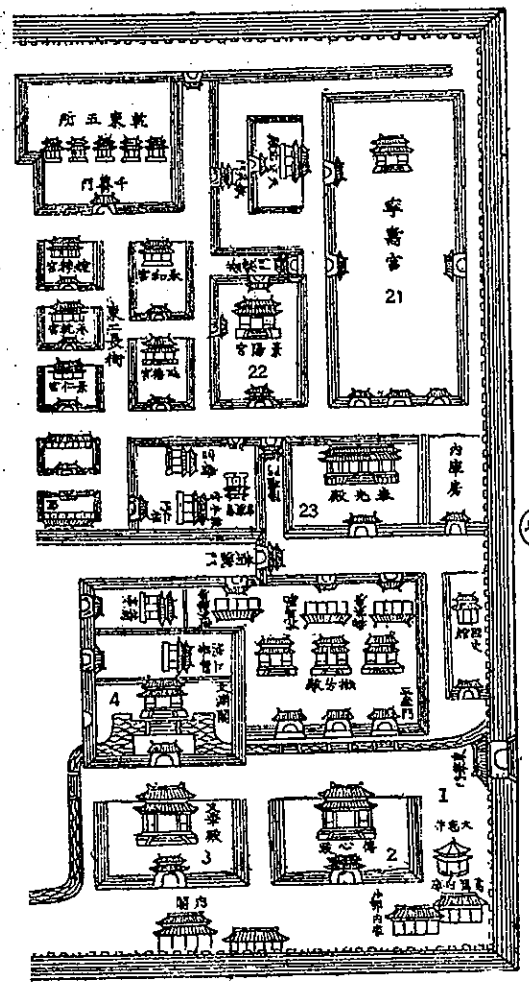
Chapter II.

THE SOUTH AND CENTRAL SECTIONS OF THE FORBIDDEN CITY

EMERGING from the fortress-like gate at the west end of the Legation Quarter, you see immediately before you the first example of Chinese architecture, an ornamental wooden arch that spans the street. As according to the best canons of Chinese art everything must always be in pairs, on the other side of the open space, where the street continues again, is a similar one. These arches—other examples of which we shall repeatedly come across during our tour of the city—are called *P'ai Lou* (Memorial Arches) and were generally granted to loyal statesmen, virtuous widows, and similar exceptional people. Those in Peking, however, are mostly merely decorative. Their names are often used by the Pekingese when referring to a certain district, as for instance, *Tung Tan P'ai Lou* (East Single Arch) or *Hsi Ssŭ P'ai Lou* (West Four Arches), much as people in London say: "I want to go to Marble Arch."

The stone-flagged square across the road is called *Ch'i P'an Chieh* (Chess Board Street), referring to the Chinese game called *Wei Ch'i*, played with black and white counters on 324 squares. It was a favourite game of the scholars of ancient China. When the Ming Emperor Yung Lo, the real founder of modern Peking, removed the capital to this city from Nanking in 1421, he constructed this square in the form of a chess-board, enclosing it with a stone palisade with gates at the north and south entrances. Amongst the common people the enclosed square was formerly known as *Chu Chüan* (Pig Sty), a misnomer that originated from the illiterate confusing the family name of the Mings, *Chu* (Pearl) with *Chu* (Pig). After the fall of the Mings the "Pig Sty" was perpetuated in a popular saying:—"*Chüan tsai, chu pu tsai; chüan tsai, chu hai lai*" (The pen is here, but not the pig; so long as the pen is here, the pig will come back).





4. Old Chinese Map of the Forbidden City

1 *Tung Hua Mên* (East Flowery Gate)

2 *Ch'uan Hsin Tien* (Hall of Proclaimed Intellect)

3 *Wên Hua Tien* (Hall of Literary Glory)

4 *Wên Yüan Ko* (Pavilion of Literary Profundity)

5 *Wu Mên* (Meridian Gate)

6 *Chin Shui Ho* (Golden Water River)

7 *T'ai Ho Mên* (Gate of Supreme Harmony)

8 *T'ai Ho Tien* (Hall of Supreem Harmony)

9 *Chung Ho Tien* (Hall of Middle Harmony)

10 *Pao Ho Tien* (Hall of Protecting Harmony)

11 *Wu Ying Tien* (Hall of Military Prowess)

12 *Hsien An Kung* (Palace of Perfect Peace)

13 *Hsi Hua Mên* (West Flowery Gate)

14 *Ch'ien Ch'ing Mên* (Gate of Heavenly Purity)

15 *Ch'ien Ch'ing Kung* (Palace of Heavenly Purity)

16 *Chiao T'ai Tien* (Hall of Vigorous Fertility)

17 *K'un Ning Kung* (Palace of Earthly Tranquillity)

18 *K'un Ning Mên* (Gate of Earthly Tranquillity)

19 *Yu Hua Yüan* (Imperial Flower Garden)

20 *Shên Wu Mên* (Gate of Divine Military Genius)

21 *Ning Shou Kung* (Palace of Peaceful Old Age)

22 *Ching Yang Kung* (Palace of Southern View)

23 *Fêng Hsien Tien* (Hall of Worshipping Ancestors)

24 *Yang Hsin Tien* (Hall of the Culture of the Mind)

25 *Tz'ŭ Ning Kung* (Palace of Peace and Tranquillity)

26 *Nei Wu Fu* (Board of Household Affairs)

27 *Shou K'ang Kung* (Palace of Vigorous Old Age)

28 *Shou An Tien* (Hall of Longevity and Peace)

29 *Ying Hua Tien* (Hall of Heroic Splendour)

30 *Hsi Hua Yüan* (Western Flower Garden)

The inference was that the Mings would be restored to the throne one day. The Republican government having no use for an emperor of any kind, has utterly destroyed the famous chess-board, part of which has now been turned into a shrubbery.

This square is interesting for another reason. It is the nose of the "Man of Peking," and the two wells at the south corners are his eyes. We do not mean the Peking man recently dug up by anthropologists in these parts, but the symbolic figure for Peking, *No Cha* by name. Tradition tells us that when Prince Yen, afterwards the Emperor Yung Lo, first arrived in Peking, an eminent astrologer Liu Po-wên, gave him a sealed package which contained the lay-out of the new capital, to be called *No Cha*. These plans were based on the most approved principles of geomancy and allotted a certain building or open space to each part of the human body. (Those who are interested in this subject will find further details in Appendix B.)

Standing in the centre of the stone-flagged square and looking south, there looms up before us the *Ch'ien Mên* (Front Gate), the central south gate of the Tartar city (Chapter XV), through which you can nowadays see in the far distance the gate of the Southern city. In the old Imperial days this was not possible as the outer middle gate was kept closed except when the Emperor paid his state visits to the Altar of Heaven.

Turning north we approach the southernmost gate of the Imperial City. The blue panel over the central tunnel with gilt Chinese characters gives the name: *Chung Hua Mên* (Middle Flowery Gate) which it has borne since the establishment of the Middle Flowery Republic in 1911. Under the Ming Dynasty it was called *Ta Ming Mên* (Great Bright Gate), and under the Manchus, *Ta Ch'ing Mên*, *Ta Ch'ing* (Great Purity) being the Chinese name for the latter dynasty. Until recently the old panel with the name *Ta Ch'ing Mên* in large bronze characters, over two feet in length, was still to be seen amongst the treasures of the Palace Museum.

Before leaving this gate we might examine three of its ornamental features that are common to most of the other public gates and buildings and which we shall therefore be constantly meeting with again. The first is the pair of stone lions in front of the gate. The one on your right is the male, playing

with a ball, and that on the left the female, fondling a cub*. These lions are to be found outside all imperial and princely palaces.

Then there are the rows of gilt studs that adorn the gate panels. According to tradition these were invented by Lu Pan, the God of carpenters and masons. Happening to touch a conch shell one day, he noticed that the occupant at once retired inside closing the entrance tightly, and thus conceived the idea of putting a conch shell on all doors as a symbol of tightness and security. (This Lu Pan, as we shall have repeated occasion to hear, seems to have had quite a lot to do with the architectural problems of Peking). The official and correct name for these knobs is *Chin Ou Fu Ting* (Gilt Floating Bubble Nails), because they were supposed to resemble water bubbles, when studded over a flat surface in this way. But the popular names, if less elaborate, would appear to be more striking, as for instance: *Man T'ou Ting*, from the shape of the Chinese bread rolls (*Man T'ou*); or *Mo Ku Ting* (mushroom nails), or *Yü Yen* (fish eyes) and several others.

The other features are the various curious creatures perched in single file on the angles of the roof, each one cast in a single piece with the tile on which it is resting. The origin of these figures is as follows:—

In the year 283 B.C. the cruel tyrant, Prince Min, of the State of Ch'i, after being defeated by a combination of other states, was strung up to the end of a roof ridge and left hanging there without food or water, exposed to the burning rays of the sun until he died. In order to stigmatize his evil deeds the people of the State of Ch'i placed his effigy, riding a hen, on the roof of their houses. With the weight of the prince on its back, the hen could not fly down to the ground, and in order to prevent it escaping over the roof, a *ch'ih wên*, a kind of dragon, was placed at the other end of the ridge. This is the fierce beast you see, with horns and bushy tail and its mouth wide open, as if to swallow Prince Min and the hen, if they venture near him. It was not until the time of the Ming Emperor Yung Lo that the other figures were added. A correct set was put together in the following order: hen, dragon, phœnix, lion, unicorn, celestial horse, *ch'ih wên*. If more were required, any of the figures could be repeated, with the

* See "Notes" at end.

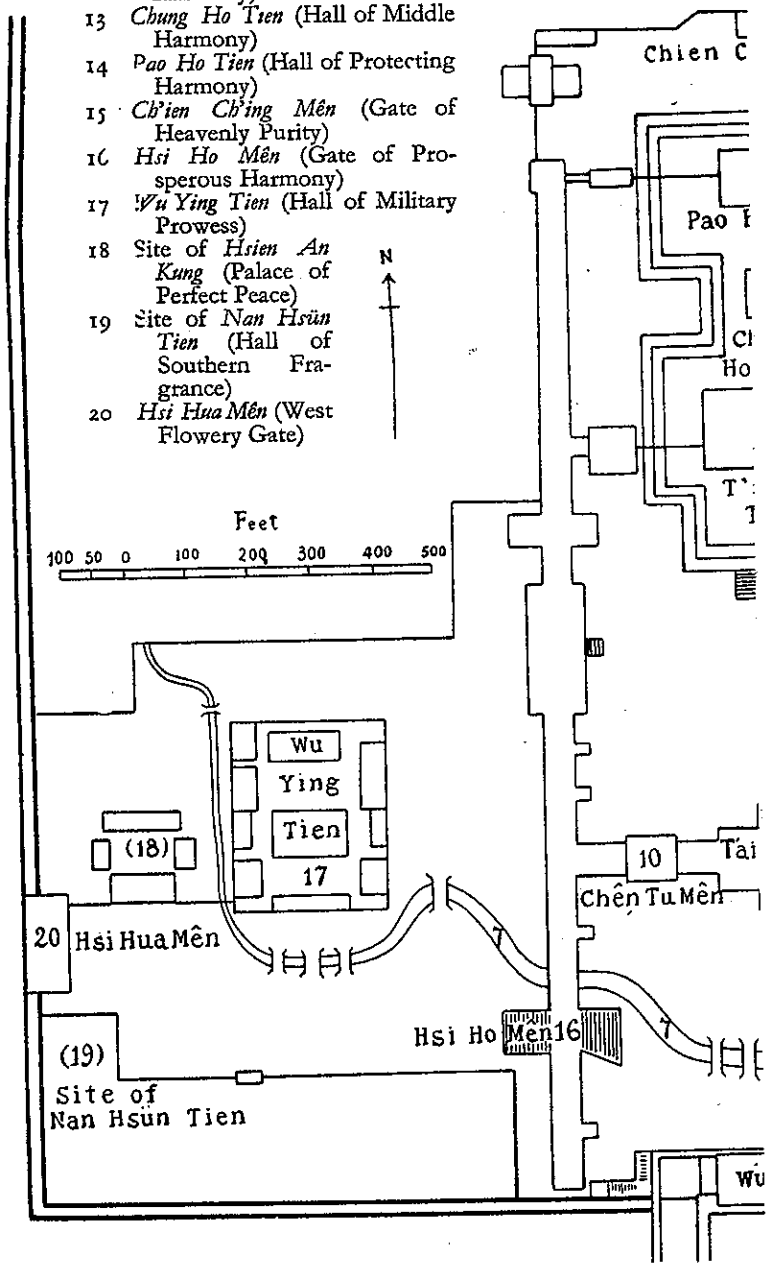
exception of the hen and the *ch'ih wên*, but always so as to form an odd number up to eleven. The reason for this was that odd numbers come under the influence of *Yang** or Male Principle. However, in later times both the principle of odd numbers and the conventional arrangement of the set were departed from. In most cases the only figures that were used, between the hen and the *ch'ih wên*, were those that foreigners call dogs, but which are really lions. Moreover, since the latter days of the Republic, even the hen with Prince Min was removed from the roofs of public buildings, so as to prevent, it is said, any possible unpleasant political comparisons.

Passing through the gate and proceeding north along a stone-flagged path, the old *Yü Lu* (Imperial Way), now lined with flowering shrubs on either side, but formerly with quarters for the Imperial Guard, we come to the open space in front of the imposing *T'ien An Mên* (Gate of Heavenly Peace). At the end of this avenue, inside a rickety wooden fence, lies a stone slab which bears an inscription stating that beneath this spot is buried a brass picture of Sun Yat-sen. This, it would appear, is to indicate that he is the founder of a new state, if not exactly a dynasty.

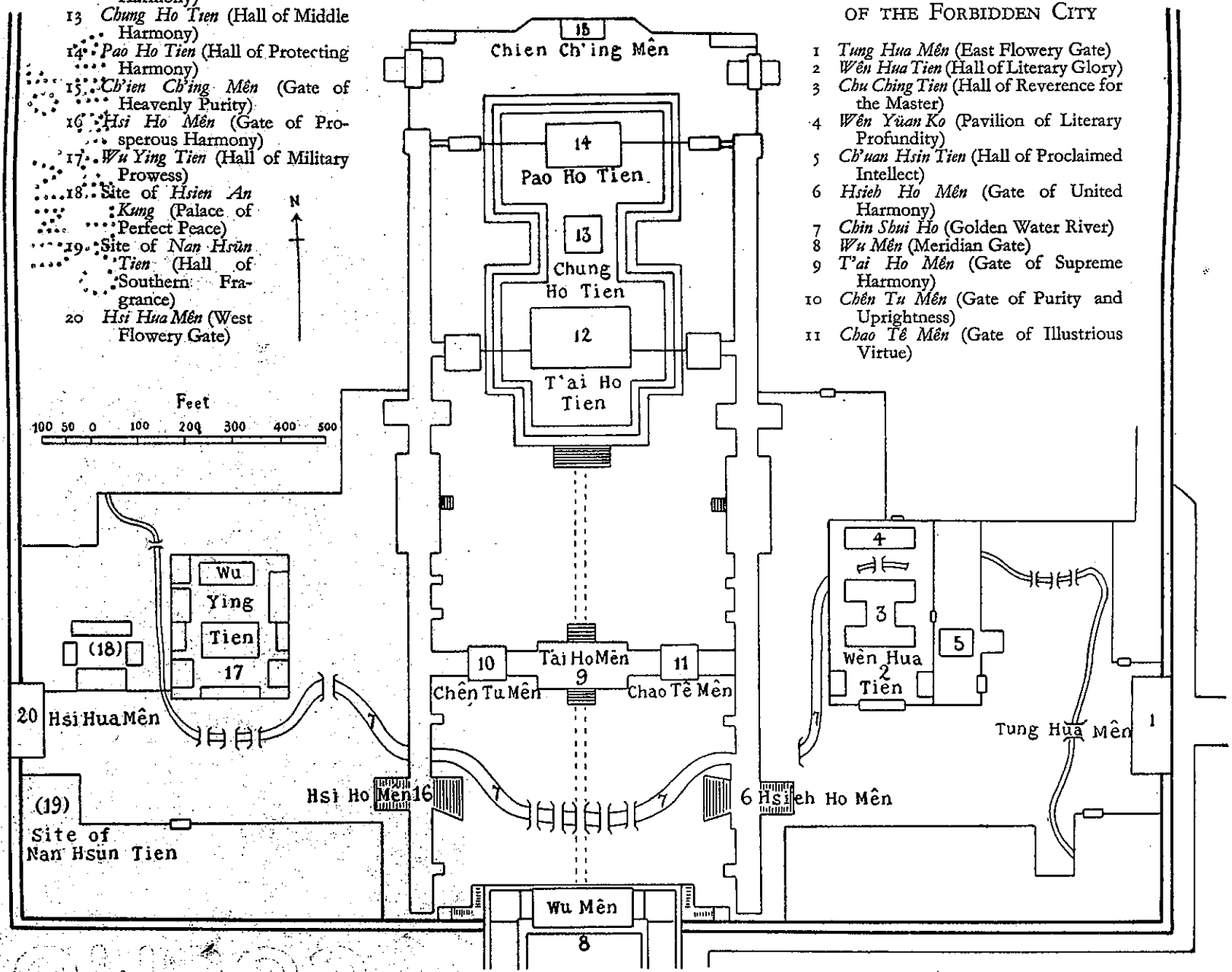
The two pillars standing south of the marble bridge beautifully carved with dragons winding round them, and with two ornaments at the top looking like wings, but meant to represent clouds, are called *Hua Piao* (Flowery Sign-posts) and are of the Ming period. They were intended as reminders to the emperors to walk in the path of virtue, and are traditionally explained as survivals of the Boards of Criticism and Detraction instituted by the Emperors of the Golden Age outside the palace gates, where criticisms of the acts of the ruler and suggestions for reforms could be handed in. There are two pairs of these *Hua Piao :* this pair outside and another inside the gate. The figure of a lion is superimposed at the top of each column. The lions on the south side *face* south, with wide *open* mouths, signifying that it is their duty to report to the Sovereign any malpractices amongst the Court officials during his Majesty's absence. Those on the north *face* north, with *closed* mouths, indicating that when the Emperor has left the palace incognito, silence regarding this is to be strictly observed.

See "Notes" at end.

12 *T'ai Ho Tien* (Hall of Supreme Harmony)
13 *Chung Ho Tien* (Hall of Middle Harmony)
14 *Pao Ho Tien* (Hall of Protecting Harmony)
15 *Ch'ien Ch'ing Mên* (Gate of Heavenly Purity)
16 *Hsi Ho Mên* (Gate of Prosperous Harmony)
17 *Wu Ying Tien* (Hall of Military Prowess)
18 Site of *Hsien An Kung* (Palace of Perfect Peace)
19 Site of *Nan Hsün Tien* (Hall of Southern Fragrance)
20 *Hsi Hua Mên* (West Flowery Gate)



5. South and Central Sections of the Forbidden City



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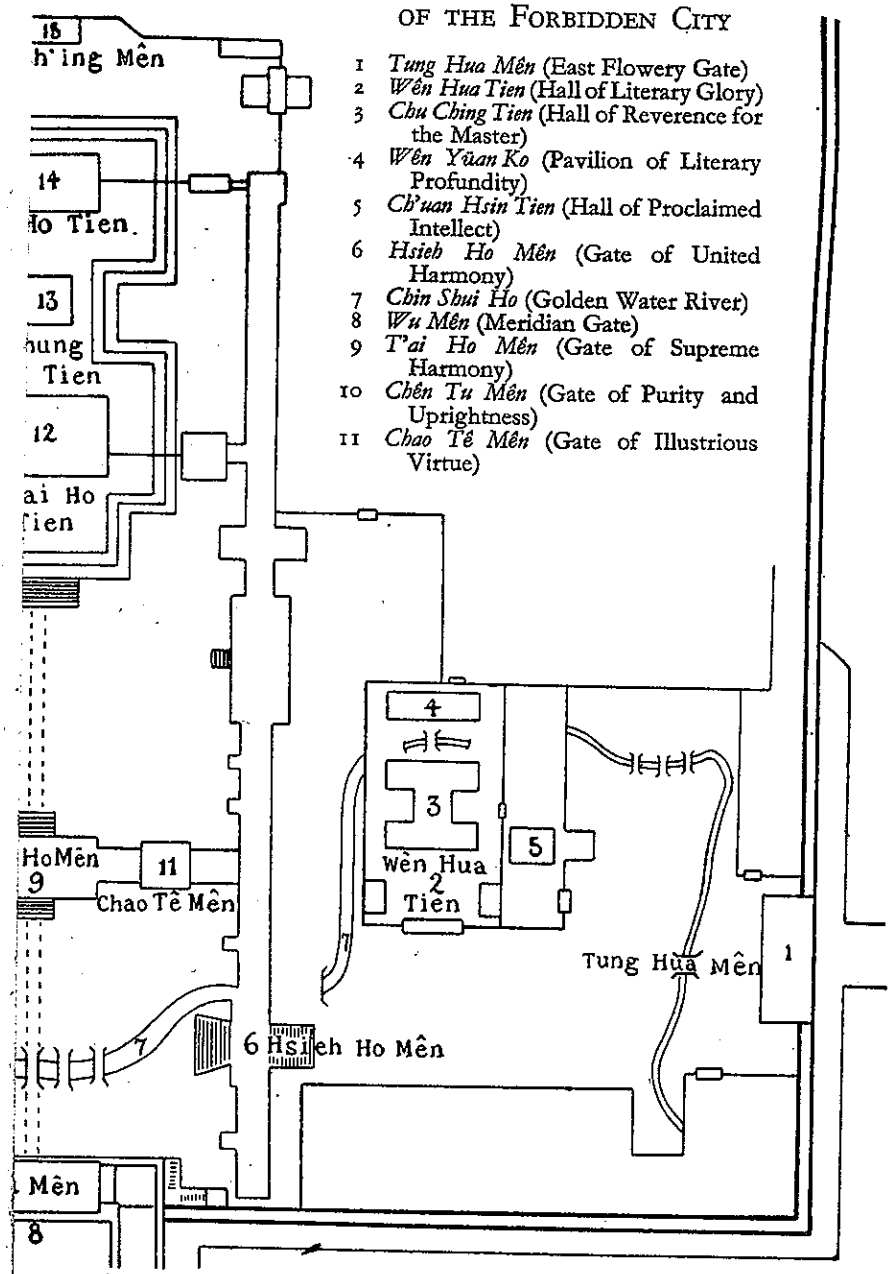
5. South and Central Sections of the Forbidden City



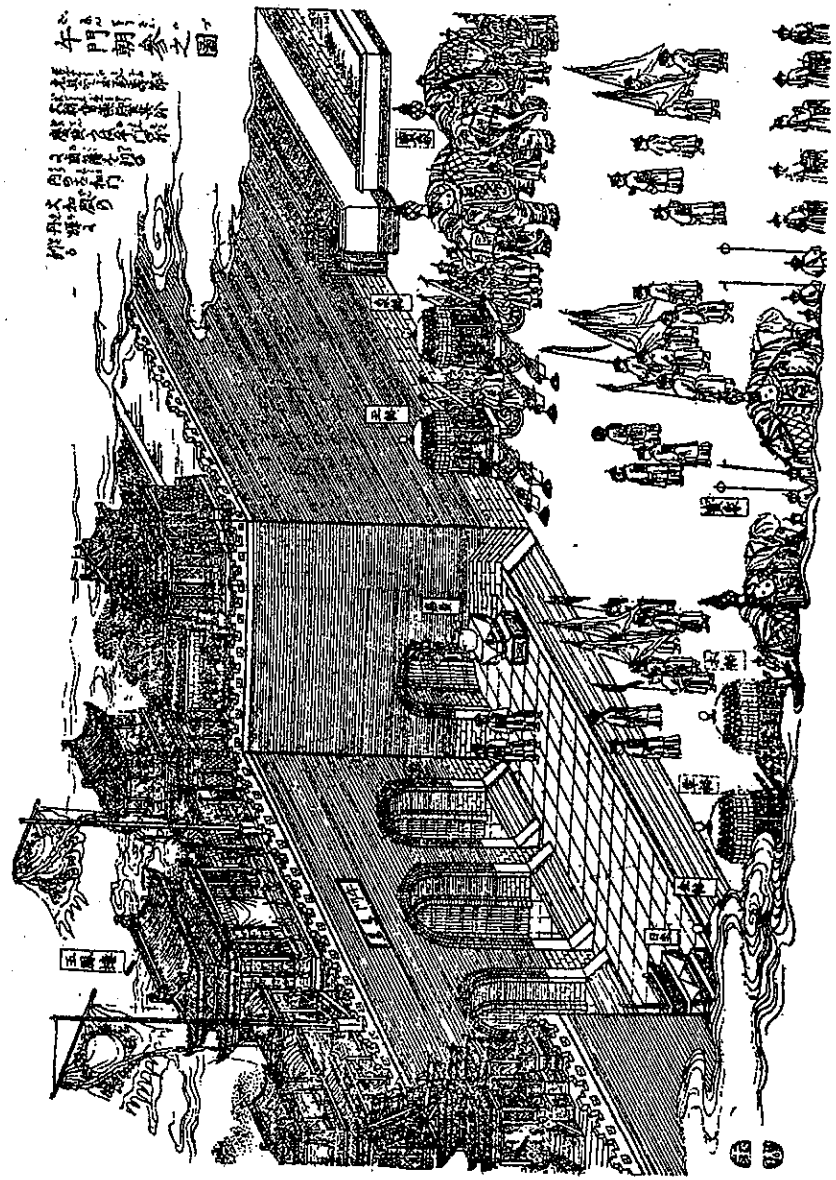
1 *Tung Hua Mên* (East Flowery Gate)
2 *Wên Hua Tien* (Hall of Literary Glory)
3 *Chu Ching Tien* (Hall of Reverence for the Master)
4 *Wên Yüan Ko* (Pavilion of Literary Profundity)
5 *Ch'uan Hsin Tien* (Hall of Proclaimed Intellect)
6 *Hsieh Ho Mên* (Gate of United Harmony)
7 *Chin Shui Ho* (Golden Water River)
8 *Wu Mên* (Meridian Gate)
9 *T'ai Ho Mên* (Gate of Supreme Harmony)
10 *Chên Tu Mên* (Gate of Purity and Uprightness)
11 *Chao Tê Mên* (Gate of Illustrious Virtue)

The pair of large stone lions close to the *Hua Piao* south of the gate are of the Ming period. There is a popular legend connected with them. When Li Tzŭ-ch'êng, the brigand chief who captured Peking from the Mings in 1644 was riding towards this gate to enter the Forbidden City, two huge lions suddenly sprang up in front of him barring the way. Li drew his bow and discharged a couple of arrows at them, when they disappeared. He pursued them, but could only find these two stone lions sitting in front of the gate. Those who care to, can verify this story by feeling the belly of the lion on the left (west), when they will find the hole caused by Li Tzŭ-ch'êng's arrow, from which wound, according to popular belief, moisture is still dripping!

This gate is associated with another deed of the same Li Tzŭ-ch'êng. Just below the gilt character *T'ien* 天 (Heaven) on the blue panel, that hangs under the centre of the upper roof of the gate-tower, there is a small hole. The story goes that, as Li Tzŭ-ch'êng was entering the gate, he stopped and aimed an arrow at the top character, "Heaven," in the belief that, if he hit it, it would mean that Heaven was favourable to his ascending the Imperial throne. As can be seen, he missed his mark, and his retinue took this as a sign that Heaven had rejected him, which later proved to be the case, when he was overthrown by the Manchus.

Imperial decrees were publicly read outside this gate. From the top of the gate Yüan Shih-k'ai held a grand review on the occasion of his inauguration as First President of the Chinese Republic. The stone coping in the centre was removed on that occasion and has never been replaced. At a much later date the portrait of Sun Yat-sen painted in blue and white, the Kuomintang colours, adorned the space just over the central tunnel, and was only removed quite recently, prior to the visit of the Lytton Commission in 1932.* Since the establishment of the Republic the square in front of the gate has repeatedly been used for political meetings that have often led to minor riots rather belying the name of "Heavenly Peace." The radical and democratic speeches made on such occasions would have sounded very strange to the ears of the great Ming and Manchu Emperors of the past!

* See "Notes" at end.



PROCESSION ENTERING THE WU MÊN

Passing under the tunnel of the *T'ien An Mên* and along a stone road under shady trees with guard-houses on either side, in which are some old cannon placed there in recent times and having nothing to do with the palace, we go through the *Tuan Mên* (Gate of Correct Deportment). Before us towers the mighty *Wu Mên* (Meridian Gate), the main gate of the "Forbidden City" (*Tzŭ Chin Ch'êng*). It should be noted that this name has often been wrongly translated as "Purple (or Violet) Forbidden City." The character *Tzŭ* is used in this connection for *Tzŭ Wei* (The Pole Star), referring to the Emperor as the pole around which everything revolves. It is the largest of all the Palace gates and is crowned with five towers, known as the "Five Phœnix Towers." Right and left of the gate are a stone sun-dial and a pint measure, symbols of Time and Quantity. When the Emperor passed through the gate a bell in the tower above was struck; and a drum was beaten, while sacrifice was being performed at the Temple of Ancestors. The essential parts of this whole elaborate gateway were built at the beginning of the Manchu dynasty, in the middle of the 17th century. The rooms over the wings of this gate were used as government offices to which the officials concerned had access through the two side gates. In recent times they have been turned into a Museum for the Palace treasures.

For some mysterious reason the public is not allowed further access from this side*—excepting on certain holidays. We must therefore go right round to the eastern entrance of the Forbidden City, the *Tung Hua Mên* (East Flowery Gate).

On entering we have a group of buildings on our right. The first, from the south, is the *Wên Hua Tien* (Hall of Literary Glory) where the "Feast of Classics" was celebrated in the Second Moon of each year, when noted scholars expounded the Classics before the Emperor. The central building is the *Ch'ung Ching Tien* (Hall for the Reverence of the Master) which was used for lectures on Confucianism. The building at the back is the *Wên Yüan Ko* (Pavilion of Literary Profundity), a famous library built by Ch'ien Lung. The books are in manuscript and form a unique collection of Chinese literary treasures;

*Since writing the above it is now possible to enter here.

they are now in the National Library of Peiping. This library was also called *Ssŭ K'u* because it was compiled under four main divisions: Classics, History, Philosophy, and Literature. It was one of four similar sets, the other three being at the Imperial residences: Yüan Ming Yüan (the old Summer Palace), Jehol (the summer residence of the Court), and Mukden (the home of the dynasty). Adjoining the compound on the east is the *Ch'uan Hsin Tien* (Hall of Proclaimed Intellect) where sacrifices were offered up to Imperial tutors and other learned men. It is now the residence of some of the Palace watchmen, and one cannot enter.

Until recently these buildings, as also those at the West entrance, were used as a museum for the Palace treasures. These were removed from Peking, despite the protests of the Pekingese, by the Central Government in 1933, on the pretext that they might fall into the hands of the Japanese, if the latter occupied the city. What could be worse than ruthlessly tearing these marvellous works of art from their incomparable setting amidst the beautiful old palaces, and scattering them in various places quite unsuited for their safe accommodation? This unique display is now lost to the world, as it may be safely predicted that the majority of the pieces will never see the light of day again, at least not all together in a public collection.

Continuing westwards we come to the *Hsieh Ho Mên* (Gate of United Harmony). If you look behind the right (south) wing of the doorway you will see attached to one of the pillars a short length of chain which is always just stirring slightly, even if there is no breeze at all. According to tradition this chain was used to tether a small black donkey that the Emperor K'ang Hsi used to ride, when he made his excursions incognito into the city.

We have now reached the great courtyard in front of the *T'ai Ho Mên* (Gate of Supreme Harmony). Through it runs a moat called *Chin Shui Ho* (Golden Water River), forming a wide curve shaped like a bow, and spanned by five marble bridges symbolical of the Five Virtues. Of this moat a Peking rhyme sings:—

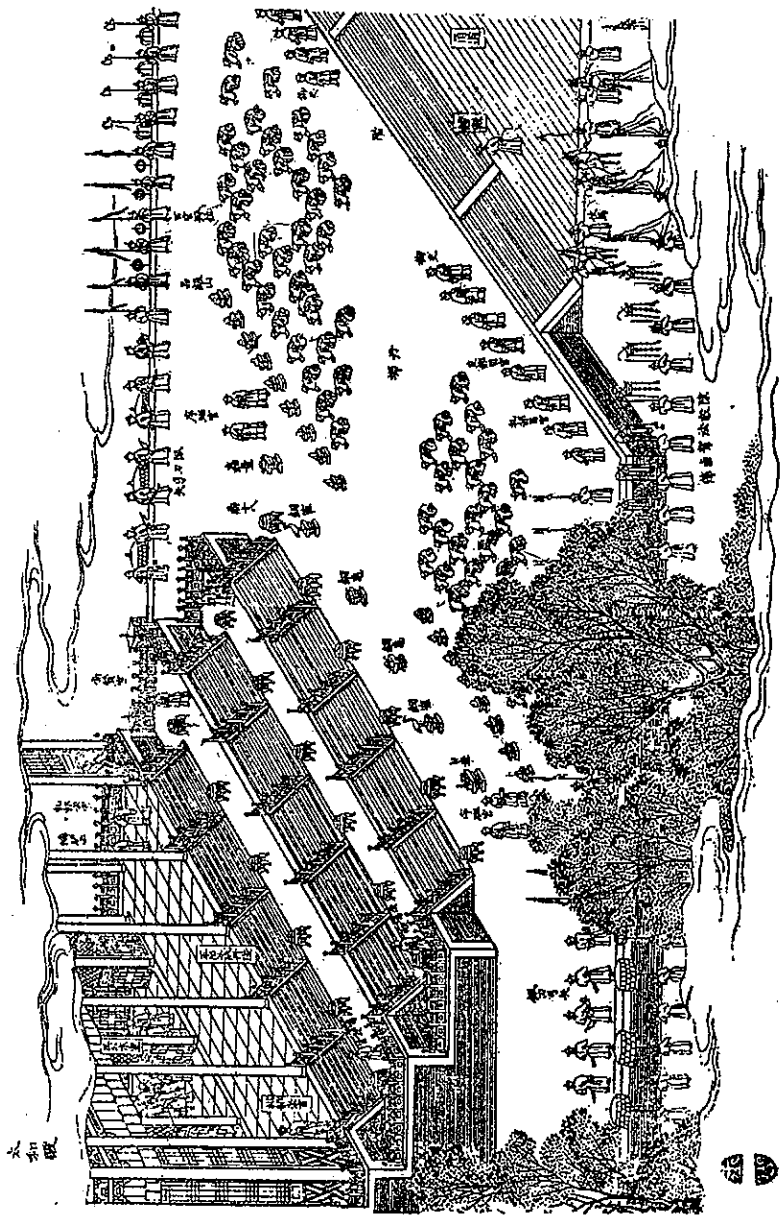
"One piece bow	*I chang kung,*
Five pieces arrows	*Wu chih chien,*
Ten lengths of beam	*Shih chia t'o*
Can't be seen."	*K'an pu chien.*

In front of this gate stand two enormous bronze lions and two carved marble ornaments, the one representing the box in which petitions to the Emperor used to be placed, and the other the box in which the Imperial seals were preserved. As with all the other gates, the central gateway was used by the Emperor only. The officials who awaited him in front of this gate passed through the two gates at the side, the civil officers on the east, and the military on the west. The sloping floor between the two staircases, decorated with dragons and other symbolical animals, was the path over which the Emperor's sedan-chair was carried, whilst his retinue used the 28 steps on each side. The T'ai Ho Mên is of the Ming period, but was repaired during the reign of the Emperor Kuang Hsü between 1887 and 1890.

Between this gate and the *T'ai Ho Tien* (Hall of Supreme Harmony) is another large court about 200 yards long, which appears to be even vaster than it really is, because of its complete emptiness and the low buildings on either side. On high ceremonial occasions at the T'ai Ho Tien, it was packed to overflowing with a large assemblage of officials of all ranks. At the last public ceremony that took place in this court, the Armistice celebration in 1918, even though the whole of the Allied garrisons in Peking together with a large contingent of Chinese troops paraded here, they still appeared almost lost in its vastness.

The *T'ai Ho Tien* is the first of the three great halls of ceremony (*San Ta Tien*) erected on the three-storeyed marble terrace called "Dragon Pavement" which is laid out in the form of a double cross without a head. The eighteen three-legged bronze urns standing on the triple staircase ascending to the hall are symbolic of sovereignty and represent the Eighteen Provinces of Manchu times; they are said to be imitations of the Nine Tripods of the Chou Dynasty. The two large bronze cranes and two tortoises* standing on the terrace itself are symbolical of Longevity and Strength. The tortoises have dragons' heads and are a primitive form of dragon, called *Hao Hêng*, which was supposed to exercise a restraining influence on official greed and oppression. According to a curious custom, the successful candidate who headed the list in the Triennial Examinations had the right to stand on the head of one of these tortoises after his interview with the Emperor. In the words

*See "Notes" at end.



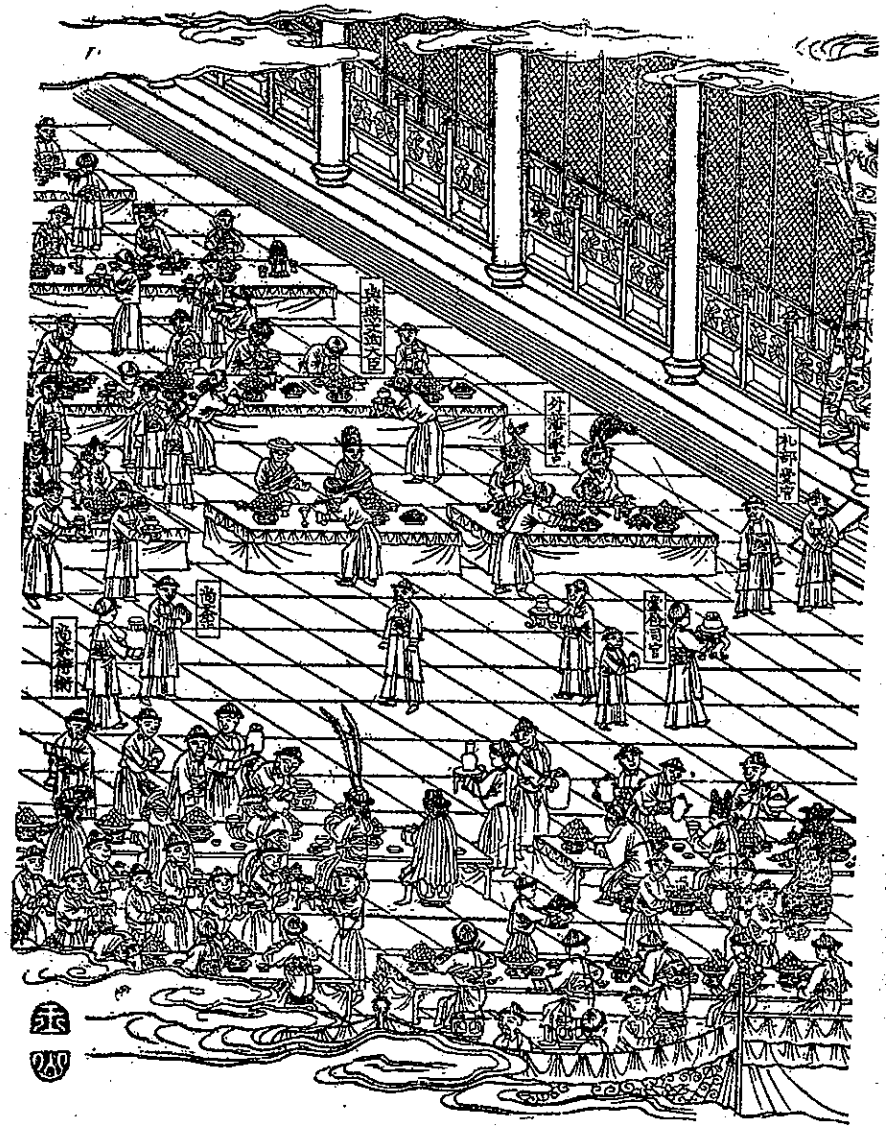
CEREMONY AT THE TAI HO TIEN

of the famous poet Hung Liang-chi (1746-1809), he was " occupying alone the leviathan's head," i.e. the first place. On the terrace are also a marble sun-dial and a marble bushel, and four enormous bowls of gilt bronze which are said to have been filled with oil and used as lamps with floating wicks. The large iron pots arranged round the courtyard were used for keeping water in case of fire. Altogether there were in the whole Palace seventy-two iron and eight gilt-bronze pots, corresponding to the seventy-two Earth (evil) spirits and the Eight Good Buddhas.

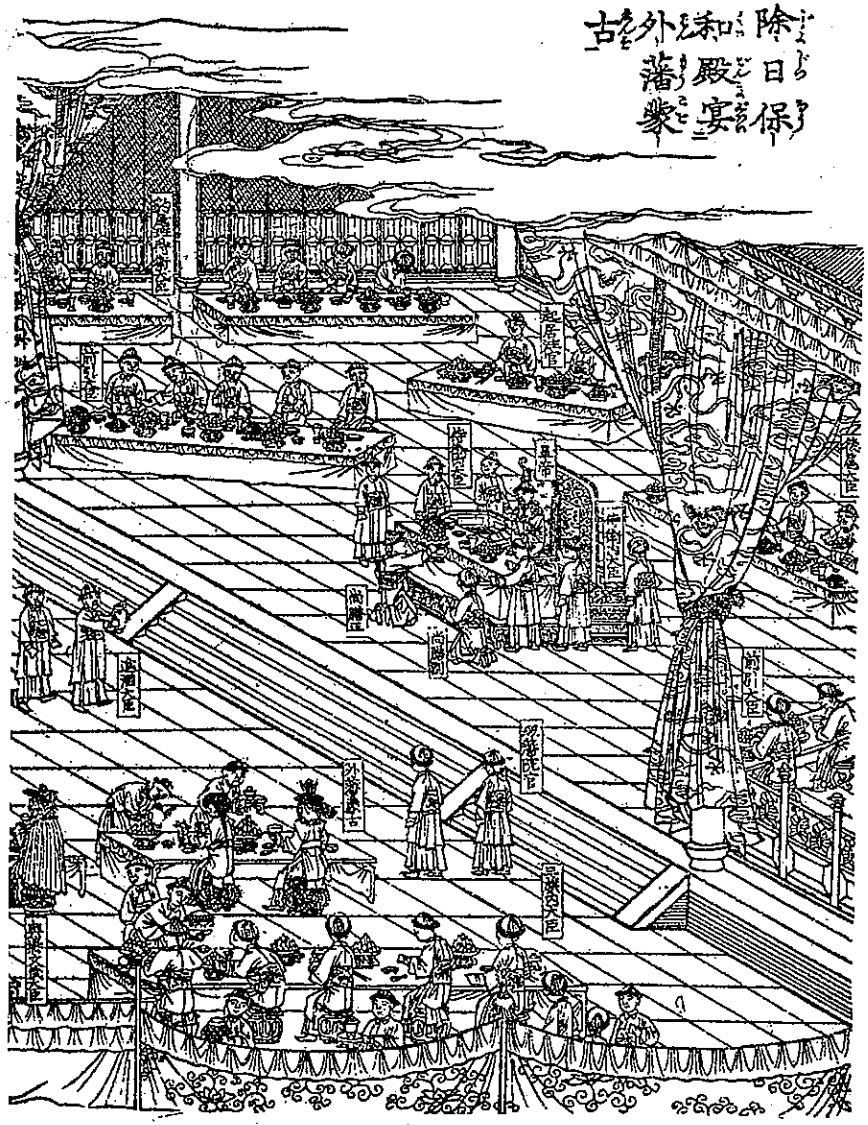
To the T'ai Ho Tien the Emperors came to receive the congratulations of the Court on New Year's day, the Winter Solstice, Imperial birthdays, announcement of victories, and other grand ceremonial occasions. The Emperor sat on his high throne in the centre of the vast and gloomy hall, shrouded still further from the gaze of the profane by clouds of incense. Around the throne stood fifty Manchu attendants of high rank ; on the steps leading to the hall the princes of first and second degree had first place followed by the lower grades of the nobility. In the great courtyard below stood the other officials of the nine grades, dressed in their splendid ceremonial robes, and standing in eighteen double rows according to rank and precedent, the civil officials on the east and the military on the west. Two diagonal lines of square paving-stones which were used to mark the positions can still be seen running across the courtyard. Over these stones were placed bronze covers, shaped like inverted shells, on which were embossed the official rank in Chinese and Manchu. Till recently they were still on view in the hall itself. As soon as the Emperor had taken his seat on the throne, an order was called out and the whole assemblage, as one man, performed the Nine Prostrations, the chief act of the whole ceremony.

Further north, on the same terrace, lies the *Chung Ho Tien* (Hall of Middle Harmony), a smaller, but if anything, even more beautiful pavilion than the last. In this hall the Emperor prepared the messages to be read at the Temple of Ancestors and used to wait before repairing to the *T'ai Ho Tien.*

It was here that the unfortunate Emperor Kuang Hsü was arrested in September 1898, and placed in confinement on the South Lake. At one time an arrow was still to be seen embedded in the roof of this Hall. It was said to have been



BANQUET TO MONGOL CHIEFS



AT THE PAO HO TIEN

shot by Tao Kuang, when as Crown Prince in the 18th year of the reign of his father Chia Ch'ing (1813) he opposed the revolutionaries who had broken into the Palace in an attempt to overthrow the Manchus. This revolution was very nearly successful, as the guards were completely panic-stricken, and the rebels actually gained access to the inner palaces. But they seem to have been badly led, and without any clear plans, so that Tao Kuang, who still possessed some of the virile qualities of his forbears was able to collect a few followers and hold the rebels up, until other troops arrived and drove them out again. In the hall itself, an iron tablet erected in 1655 prohibiting eunuchs from interfering in public affairs is worth noting, if only for the persistency with which this order was ignored, especially in the latter days of the Manchu dynasty.

The third of the three Great Halls is the *Pao Ho Tien* (Hall of Protecting Harmony) where the Emperor received the scholars who had taken the highest degree in the Metropolitan Examinations and also the princes of vassal states. All three halls are of the Ming period.

This is as far as we can go on this side of the Forbidden City. Returning to the courtyard in front of the T'ai Ho Mên and passing out through the west entrance, *Hsi Ho Mên* (Gate of Prosperous Harmony) we come to the *Wu Ying Tien* (Hall of Military Prowess) which in the old days was used as a printing-office where the poetical and other literary works of the Emperors were printed and carefully preserved. For no matter how bad a poet an Emperor might be, his effusions were all carefully recorded for the delight of future generations. Indeed, it was one of the greatest honours an official could receive, if on his birthday or other auspicious occasion, the Emperor sent him a scroll, tablet, or piece of porcelain inscribed with a set of verses or even only a single character written by the Imperial hand. As a matter of fact, the Emperor Ch'ien Lung, according even to modern republican views, wrote some quite good verses, many of which have been preserved on stone tablets in various places in and around Peking.

The printing-office was burnt down in 1869, and again in 1900, when a large part of the collection was destroyed; it was rebuilt in 1903. Adjoining it on the west was the *Hsien An Kung* (Palace of Perfect Peace), a school where Tibetan and

Turkish were taught for use in the public service, which had become necessary as a result of Ch'ien Lung's conquests in those parts. To the west of this is a small building reputed to be the bath-house that the Emperor Ch'ien Lung had specially built for K'o Fei, the " Concubine from Afar " (Chapter VII).

Across the way, in the south-west corner, stood the *Nan Hsün Tien* (Hall of Southern Fragrance) which contained the portraits of all the Emperors and their consorts from Fu Hsi downwards, together with those of eminent statesmen and scholars.

From here we emerge from the Forbidden City by the *Hsi Hua Mên* (West Flowery Gate).

Chapter III.

NORTH AND EASTERN SECTIONS OF THE FORBIDDEN CITY

THIS part of the Forbidden City can only be visited from the north. The entrance is by the *Pei Shang Mên* (Northern Upper Gate) which faces the entrance to the Coal Hill. During Imperial times there was a wide open space between this gate and the *Huang Wa Mên* (Yellow Tiled Gate), which latter was the entrance to the Coal Hill. The two walls on the east and west sides of this open space have been pulled down and a highway constructed: thus dividing the Coal Hill from the Forbidden City. The Pei Shang Mên is now the entrance gate to the "Palace Museum" and the former Huang Wa Mên is now the Ching Shan Mên, the entrance to the Coal Hill.

Inside looms up the famous *Shên Wu Mên* (Gate of Divine Military Genius). This is the main north gate of the Forbidden City in a direct line with, and corresponding to, the Wu Mên on the south. It was through this gate that the Empress-Dowager and the Emperor Kuang Hsü fled in the early morning of August 15, 1900, before the approach of the Allied Armies. The ugly inscription in black characters on white stone which defaces the north face of this gate is quite modern, the Chinese name for "Palace Museum."

Having taken a ticket at the office on the right, we pass in through the gate to an open courtyard, on the east side of which is a well, reputed to be the true centre of the city of Peking. In front of us is a smaller, double set of triple gateways; that in front, is the *Shun Chên Mên* (Straight True Gate), and behind it is the *Ch'êng Kuang Mên* (Gate of Inherited Lustre). The latter used to have a wooden framework over it; that is to say it was put in a cangue as punishment for having let the last Emperor of the Mings pass through to his death in 1644 (Chapter IX). We enter through the east side-gate to the Garden of the Imperial Palace (*Yü Hua Yüan*) and see immediately in front of us a high narrow rockery

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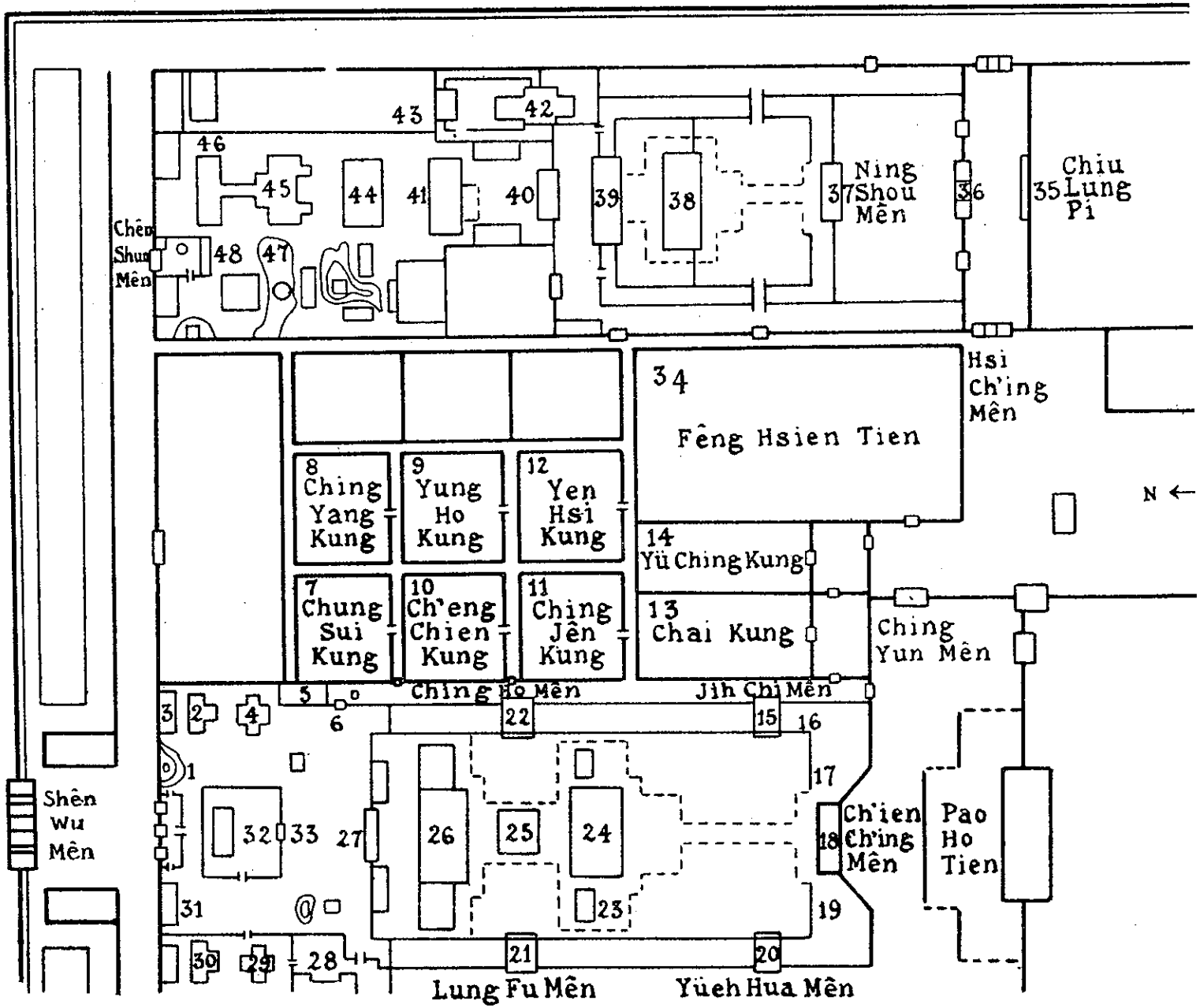

6. North-Central and Eastern Section of the Forbidden City

1 *Yü Ching T'ing* (Pavilion of Imperial View)
2 *Fou Pi T'ing* (Jade-green Floating Pavilion)
3 *Li Tsao T'ang* (Hall of Pears and Pondweed)
4 *Wan Ch'un T'ing* (Pav. of Ten Thousand Springs)
5 *Chiang Hsüeh Hsüan* (Porch of Red Snow)
6 *Ch'iung Yüan Mên* (Beautiful Park Gate)
7 *Chung Sui Kung* (Palace of Pure Affection)
8 *Ching Yang Kung* (Palace of Southern View)
9 *Yung Ho Kung* (Palace of Eternal Harmony)
10 *Ch'êng Ch'ien Kung* (Palace of Heavenly Favour)
11 *Ching Jên Kung* (Palace of Benevolent Prospect)
12 *Yen Hsi Kung* (Palace of Prolonged Happiness)
13 *Chai Kung* (Palace of Refinement)
14 *Yü Ch'ing Kung* (Palace in Honour of Talent)
15 *Jih Chi Mên* (Gate of Sunbeams)
16 *Yü Yao Fang* (Imperial Drug Store)
17 *Shang Shu Fang* (Upper Library)
18 *Ch'ien Ch'ing Mên* (Gate of Heavenly Purity)
19 *Nan Shu Fang* (South Library)
20 *Yüeh Hua Mên* (Flowery Moon Gate)
21 *Lung Fu Mên* (Gate of Abundant Happiness)
22 *Ching Ho Mên* (Gate of Complete Harmony)
23 *Hung Tê Tien* (Hall of Vast Virtue)
24 *Ch'ien Ch'ing Kung* (Palace of Heavenly Purity)
25 *Chiao T'ai Tien* (Hall of Vigorous Fertility)
26 *K'un Ning Kung* (Palace of Earthly Tranquillity)
27 *K'un Ning Mên* (Gate of Earthly Tranquillity)
28 *Yang Hsing Chai* (Studio of Character Training)
29 *P'ing Ch'iu T'ing* (Pavilion of Equable Autumn)
30 *Ch'êng Jui T'ing* (Pavilion of Auspicious Clarity)
31 *Yen Hui Ko* (Pavilion of Prolonged Glory)
32 *Ch'in An Tien* (Hall of Imperial Peace)
33 *T'ien I Mên* (Heaven's First Gate)
34 *Fêng Hsien Tien* (Hall of Worshipping Ancestors)
35 *Chiu Lung Pi* (Nine Dragon Screen)
36 *Huang Chi Mên* (Gate of Imperial Supremacy)
37 *Ning Shou Mên* (Gate of Peaceful Old Age)
38 *Huang Chi Tien* (Hall of Imperial Supremacy)
39 *Ning Shou Kung* (Palace of Peaceful Old Age)
40 *Yang Hsing Mên* (Gate of the Culture of Character)
41 *Yang Hsing Tien* (Hall of the Culture of Character)
42 *Ch'ang Yin Ko* (Pavilion of Pleasant Sounds)
43 *Yüeh Shih Lou* (Tower of Inspection of Truth)
44 *Lo Shou T'ang* (Hall of Pleasure and Longevity)
45 *I Ho Hsüan* (Porch of Combined Harmony)
46 *Ching Ch'i Ko* (Pavilion of Great Happiness)
47 *Pi Lo T'ing* (Jade-gre en Porch Pavilion)
48 *Chên Fei Ching* (Well of teh Chên Concubine)

with a pavilion at the top, the *Yü Ching T'ing* (Pavilion of Imperial View). It is now closed on the score of being unsafe. The cave at the foot goes by the poetical name of "Grotto of the Fairies' Home" (*Hsien Chia Tung*). Passing in front of this along a path which, like all the paths in this garden, is artistically paved with multi-coloured pebbles and adorned with numerous specimens of quaint fossils, we come to a pavilion built over a pool called the *Fu Pi T'ing* (Jade-Green Floating Pavilion). The ordinary-looking building to the north of this used to be a library where the Emperor Ch'ien Lung kept his more valuable books. Immediately in front of the pavilion are two old cypresses which have grown together forming an arch, called "Joined-together Cypress." Continuing south we pass the *Wan Ch'un T'ing* (Pavilion of Ten Thousand Springs) standing on a terrace with marble balustrade and approached by four stairways, and come to the *Chiang Hsüeh Hsüan* (Porch of Red Snow) where Ch'ien Lung and his courtiers are said to have forgathered to compose many of the famous Imperial poems. Here, too, in modern times the last Emperor, Hsüan T'ung, used to entertain his foreign guests. In front of it is a raised flower-bed, faced with green and yellow tiles, where grows a flowering shrub called "Peace Flower" which was a favourite of the Empress-Dowager.

Leaving the garden by a small gate in the south-east corner we enter a section of the Forbidden City where there are seven minor residential palaces that were occupied by female members of the Imperial family. The broad stone-flagged passage-way between high red walls is typical of the palace communications and are actually called "streets" in Chinese. The first gate on our left brings us to the *Chung Sui Kung* (Palace of Pure Affection) and then, east across another "street," to the *Ching Yang Kung* (Palace of Southern View). South of these lies the *Yung Ho Kung* (Palace of Eternal Harmony) which was occupied till her death by Chin Fei, a concubine of the Emperor Kuang Hsü. It now contains an interesting collection of old clocks of European manufacture.

We might add that most of these palaces contain collections of one kind or another, which are, however, no longer of any great interest, as all the best pieces were removed in 1933 to Shanghai, Nanking and other places.

To the west of the Yung Ho Kung is the *Ch'êng Ch'ien Kung* (Palace of Heavenly Favour) which at the end of Manchu times was used as a kind of servants' quarters, where gold-fish and caged birds were housed during the winter months. To the south lie two more palaces; on the west is the *Ching Jên Kung* (Palace of Benevolent Prospect) which was the residence of the unfortunate "Pearl Concubine" (*Chên Fei*), the favourite of Kuang Hsü. On the east is the *Yen Hsi Kung* (Palace of Prolonged Happiness), now closed. The last palace along the "street" is the *Chai Kung* (Palace of Refinement). East of the Chai Kung is the *Yü Ch'ing Kung* (Palace where congratulations are offered for the birth of a son). In this palace Ch'ien Lung crowned the Heir Apparent Chia Ch'ing, when he abdicated in the sixtieth year of his reign. It was used as a study by the Emperor Hsüan T'ung.

From the residential buildings in this section we now turn west through the *Jih Ching Mên* (Gate of Sun Beams) into the central courtyard. The room immediately south of this gate is the *Yü Yao Fang* (Imperial Drug Store) where there is a shrine to the God of Medicine, together with samples of medicines and medical instruments. Going round to the south terrace we pass some rooms called *Shang Shu Fang* (Upper Library) which were used as a school-room for the sons and grandsons of the Emperor. In the last days of the dynasty the Prince-Regent had his offices here. This brings us to the *Ch'ien Ch'ing Mên* (Gate of Heavenly Purity), the entrance to the Inner Court (*Nei Ch'ao*). Under this name is comprised the whole northern portion of the Forbidden City, especially the residential part, as distinguished from the great Ceremonial Halls. Up to the time of the Republic, the Inner Court was in direct communication with the southern portion. President Yüan Shih-k'ai had the walls east and west of the Ch'ien Ch'ing Mên extended, so as to close off the quarters of the deposed Emperor from the ceremonial halls which it was his intention to use.

The Imperial palaces were built by the Ming Emperor Yung Lo in 1417. The main buildings of this central courtyard were rebuilt and rearranged under the first Manchu Emperor, Shun Chih, in 1655. Though most of them have been repeatedly destroyed by fire and restored, the *Ch'ien Ch'ing Mên* itself is said to be practically untouched and is therefore one of the

oldest buildings in the Forbidden City. The early Mings used to give audiences in the open air under this gateway.

On the west of the gate are some rooms called *Nan Shu Fang* (South Library) which were used by members of the Hanlin Academy when in attendance at court. A wooden board with this name, written by a famous scholar, Lu Shih-an, can be seen hanging on the wall facing the door. In a room on the west side of the courtyard, just north of the side gate, used to be exhibited the pictures of Castiglione, the Court painter of Ch'ien Lung. The adjoining room was the study of the Emperor K'ang Hsi. It contains an interesting panoramic view of the Forbidden City and the Lake Palaces painted in the time of Ch'ien Lung. The T'uan Ch'êng and Yü Ho Ch'iao (Chapter VI) can be clearly seen in the middle of the picture.

The raised causeway in the centre of the courtyard forms an impressive approach to the *Ch'ien Ch'ing Kung* (Palace of Heavenly Purity), a building full of historical associations, which the Chinese consider to be the most important of all the Imperial Palaces. In its construction it has undergone many vicissitudes; for since its original erection by Yung Lo it has been burnt down and rebuilt no less than three times, the last being in 1797 under Chia Ch'ing. In Ming times this palace, then called *Ch'ien Ming Kung* (Palace of Heavenly Brightness), was used as living quarters by the last four Emperors; under the Manchus it was converted into an audience-hall.

Two famous banquets were given here: one in 1711 by K'ang Hsi to a thousand old men over sixty, and the other in 1785 by Ch'ien Lung to two thousand old men, on which occasion those over ninety were waited on by the Emperor's sons. After 1900, in accordance with the terms of the Protocol, the foreign envoys were received here in audience. Since the Republic this palace served not only as audience-hall for the ex-Emperor, but also for all his Court ceremonies, the last ever to be held here being on the occasion of his marriage in December 1922.

In later times, two sets of rooms were partitioned off at either end of the main hall by thick red walls and occasionally used by certain Emperors as their private apartments. In one of these side-rooms the Emperor T'ung Chih died of small-pox

THE EMPEROR K'ANG-HSI

in 1874 owing, it is said, to a relapse caused by a violent scene in his presence, when his mother assaulted the Empress Aleuté. The west room was used as an audience-chamber by Kuang Hsü where he saw his officials privately after the public audiences in the main hall. It was in this room that he met and discussed with K'ang Yü-wei his ill-fated reform programme of 1898. And it was in the adjoining main hall that he gave Yüan Shih-k'ai his final audience in the early hours of a September morning, after having taken every precaution that they should not be overheard.

The Emperor seated on his Dragon Throne in the gloomy hall—almost for the last time—gave Yüan Shih-k'ai, who knelt before him, his instructions: to arrest and put to death Jung Lu, the Viceroy of Chihli, the supporter of the Empress-Dowager, and then having taken his place to return with his modern-drilled troops and arrest the old lady. Yüan Shih-k'ai, however, went and betrayed the plan to Jung Lu, and it was the Emperor himself who was arrested and, for all practical purposes, deposed. Here we have a real turning-point, one of the dramatic moments, in Chinese history. For had Yüan Shih-k'ai remained loyal to his master, the whole history of modern China might have taken a different course, and China would at least have been spared the humiliations of the Boxer year.

The small building immediately to the west of the Hall is the *Hung Tê Tien* (Hall of Vast Virtue), once used as a bedroom by the Emperor Hsien Fêng.

Behind the Ch'ien Ch'ing Kung lies a very much smaller hall, the *Chiao T'ai Tien* (Hall of Vigorous Fertility), in the same way as in the "Three Great Ceremonial Halls" the small Chung Ho Tien lies behind the T'ai Ho Tien (Chapter II). This was considered to be the throne-room of the Empress. The Imperial seals (probably facsimiles) are kept here, of which there are twenty-five, looking like ghosts in their long yellow cowls. The oldest seal is said to have belonged to the Emperor, Ch'in Shih Huang (240 B.C.), the burner of the books and the builder of the Great Wall. The water-clock, on the east side, dates from the time of Ch'ien Lung.

Beyond this hall, at the north end of the terrace, stands another interesting palace, the *K'un Ning Kung* (Palace of Earthly

Tranquillity). In Ming times it was the residence of the Empresses. Under the Manchus it was reconstructed and divided into two unequal parts. The larger western part, to which one enters through a comparatively small door at one side, was used as a kind of chapel for the Shaman rites of the Manchus; the utensils and musical instruments used in these rites are still on view here. In the right-hand (north-east) corner is a large stove with huge cauldrons for boiling the sacrificial meats. On the terrace outside is a curious wooden pole, a Sacred Post (*Shên Chu*), on which were hung up bones and strips of meat from the sacrifices and around which the worshippers used to dance.

These Shaman rites were very secret; they took place in the early hours of the morning between 3 and 4 a.m., and none but Manchus were allowed to take part in them. They were held on the birthdays of Emperors or Empresses, as also on the 1st of the 1st Moon. The ceremony was opened by the "Guardian of the Nine Gates" giving the signal for a man to crack a long whip three times, when the huge drum in front of the T'ai Ho Tien was beaten three times, the music struck up, and the Emperor ascended his throne. Troops of men, from sixteen to thirty-two in number, arranged in two rows, then gave a kind of mimic performance. One such pantomime, called "Mi-hu-ma-hu," referred to a legend, that Nurhachu, the real founder of the Manchu dynasty (1559-1626), had in his youth destroyed tigers and bears that devoured children. Killing the tigers was called "mi-hu" and killing the bears "ma-hu." The performers, half of them dressed in black sheep-skins and half in bear-skins, were drawn up in two lines facing each other; each man wore a mask of the animal he was to represent, and a high hat with feathers. The leader of the troupe who took the part of Nurhachu, in a high helmet and fantastic costume, rode on a horse between the lines, firing arrows at the opposing "animals." One of these, supposed to be hit, then fell down, and the others ran off, as if terror-stricken.

Another display was that of *Yang Shang Shu* (Lamb up a Tree). This, too, originated with a story about Nurhachu who is said to have hung a lamb on a tree and waited for a tiger to come, when he shot him with an arrow thus saving the

lamb. A third, curious play was that called *Kua Po Chi* (Scraping the Winnowing Fan), also taken from the life of Nurhachu who once met a tiger in a farmyard and, having no weapon to hand, picked up a winnowing-fan, scraped it with a stick and thus scared the beast away. Still another ceremony was that of riding on hobby-horses which were supposed to represent the Eight Banner Corps.* The riders each wore a different costume and a different-coloured flag stuck at the back of their necks, with stilts on their feet covered with small bells which set up a-jingling, as they pranced about on their hobby-horses and imitated the neighing of their steeds. During these ceremonies the band played martial airs, and at the end of each play, the performers made obeisance to the Emperor or Empress.

In the corner of the stove there is an altar to the Kitchen God (*Tsao Chün*), who is to be found in all Chinese households. On the 23rd of the 12th Moon he ascends to heaven to report on the behaviour of the family during the year. On this day all families burn incense to him and offer up honey and other sweetstuffs, the latter, as some say, in order that he might report only sweet things; according to others, in order that his mouth should become sticky so that he could not talk. Here the Emperor Ch'ien Lung used to sacrifice to the Kitchen God in person, beating a drum and singing a popular song called "The emperor in search of honest officials," with the Court drawn up in two rows, and ending with a discharge of crackers to speed the god on his way.

At the east end of the building, divided off by a wall, and with a separate entrance by a large red door, are two rooms which were used as bridal chambers for Imperial weddings. For that reason the interior is painted red entirely, and all the coverings and furniture are red, this being the "lucky" colour, whilst the character *Fu* (Happiness) is painted on the lacqueur screens and doors, as can be seen through the windows from outside.

Passing round to the north by a narrow passage-way, on either side, we come to the *K'un Ning Mên* (Gate of Earthly Tranquillity) through which we re-enter the Imperial Flower Garden.

Turning west we come to the *Yang Hsin Chai* (Studio of Character Training), a two-storeyed building somewhat hidden

*See "Notes" at end.

by an ugly modern scaffolding of painted woodwork for the mat-shed awning. This was the place where the last Manchu Emperor Hsüan T'ung's foreign teacher Mr. (now Sir) R. F. Johnston lived for a time. To the north lie two pavilions, exactly corresponding to those on the east side: the first is the *P'ing Ch'iu T'ing* (Pavilion of Equable Autumn), and north of it standing over a pool the *Ch'êng Jui T'ing* (Pavilion of Auspicious Clarity) which contains an altar to the God of the Pole-Star who is also the God of Literature. To the east, against the wall, is another two-storeyed building, the *Yen Hui Ko* (Pavilion of Prolonged Glory) which was used as a place of refreshment when entertaining visitors.

Retracing our steps south we enter a small separate enclosure, the *Ch'in An Tien* (Hall of Imperial Peace), by the south gate which bears the striking name *T'ien I Mên* (Heaven's First Gate). It is flanked by two fierce-looking beasts in gilt bronze, sitting on their haunches and with erect manes and tails. They are called *Hao*. Inside the enclosure is a small, but elaborately arranged, temple to Hsüan Wu Ti, which is the literary name for the God of Fire. In the courtyard is an exceptionally tall and thick painted flagstaff, said to be of one piece.

Leaving the enclosure by the west gate and turning north we emerge from the grounds by a side door opposite to the one by which we entered.

Further to the east is another large complex of buildings containing some of the most interesting palaces in the whole Forbidden City. When open to visitors, you enter by the Ching Yün Mên, the gate south-east of the Ch'ien Ch'ing Mên, and cross an open space to the *Hsi Ch'ing Mên* (Gate of the Bestowal of Rewards). The enclosure on the north of this open space contains the memorial hall *Fêng Hsien Tien* (Hall for Worshipping Ancestors) which is dedicated to the ancestors of the Imperial family.

Inside the Hsi Ch'ing Mên, on the south wall, is a "Nine Dragon Screen" (*Chiu Lung Pi*) of coloured glazed tiling, which is considered by many an even finer specimen of this kind of work than the one in the North Lake (Chapter VI). Turning north through the *Huang Chi Mên* (Gate of Imperial Sovereignty) and then through the *Ning Shou Mên* (Gate of Peaceful Old Age) we enter the main enclosure containing the buildings of the same name.

It will be noticed that the names of the two gates are arranged in the same order as the two buildings, and it should be observed that the whole enclosure is known by the name of the *Ning Shou Kung* (Palace of Peaceful Old Age). The design, with marble terrace and causeway, is a replica on a minor scale, of the northern central set of halls. This Palace was built by the Emperor Ch'ien Lung in the 37th year of his reign (1773), when he was 62 years of age, and intended for his use, when he retired from the cares of state. It took four years to build. And he actually did retire here in 1795 after a reign of sixty years, abdicating in favour of his son Chia Ch'ing, on the grounds that it would be showing disrespect to exceed the length of reign of his grandfather, K'ang Hsi, who had reigned sixty-one years. Ch'ien Lung lived on here for another four years, not entirely without cares, as he watched the first signs of decay in the great empire which he himself had done so much to build up. After his death the buildings remained unoccupied for nearly one hundred years. When on the accession of the Emperor Küang Hsü in 1889 the Empress-Dowager Tz'ŭ Hsi retired nominally into private life, she took over the buildings for her own use.

The first building, at the end of the raised causeway, a smaller copy of the Ch'ien Ch'ing Kung, is the *Huang Chi Tien* (Hall of Imperial Supremacy). In her later years it was used by the Empress-Dowager as an audience-hall and reception-room. Here took place those final dramatic audiences in the summer days of 1900, when it had become clear that the great gamble had failed and Nemesis was close at hand. The last audience that the Empress-Dowager gave in this hall was late on the night of August 14, when only three ministers attended, everyone else having run away. But she who had still kept her head amidst the panic gave clear and precise instructions for her departure on the following day. It was in this hall too that her coffin was kept for nearly a year, whilst awaiting an auspicious date for burial.

The building behind is the Ning Shou Kung, an exact replica, not only in style, but also in purpose, of the K'un Ning

Kung. For it too was used as a kind of temple for the Shaman rites of the Manchus.

North of this enclosure is an imposing gate, the Yang Hsing Mên, flanked by two fine gilt lions and two large gilt pots, through which we come to a most interesting building, the *Yang Hsing Tien* (Hall of the Culture of Character)—to be distinguished from the *Yang Hsin Tien* (Hall of the Culture of the Mind) in the Western Section. It was the private apartments of both Ch'ien Lung who died here on February 17, 1799, and of the Empress-Dowager Tz'ŭ Hsi. Architecturally it is interesting, because it follows the old Manchu form of construction, differing from the usual regular Chinese type, in that the eastern portion of the front porch is entirely dispensed with. The internal decoration of the building is particularly striking. The palace is divided into three sections, that on the west contained the Empress-Dowager's bed-room, that on the east was used as an ante-chamber for the officials awaiting private audience. In the front courtyard stand two white pines and a sun-dial; in her day it was filled with flowers and rare plants in pots, of which she was so fond. The buildings to the left and right of the courtyard were used as waiting-rooms for the Court ladies in attendance. According to Princess Der Ling who was lady-in-waiting for some months, they left much to be desired, as they leaked badly in summer, and were very cold in winter. But that did not trouble the self-centred old lady. Prior to her flight in 1900 the Empress-Dowager buried her treasure either in this courtyard, or in a secret passage-way behind a hidden panel in her bed-room. Anyhow, wherever she did hide the treasure, she found it untouched on her return from exile. She continued to reside here until the Lake Palaces which had been desecrated by foreign occupation had been purified and repaired.

The "Old Buddha" as the Empress-Dowager was also called, never cared for the Forbidden City and only resided there for short periods, when the exigencies of state or special state ceremonies demanded the presence of the Emperor and herself. Otherwise she lived in a palace at the Chung Hai (Chapter VII) in winter and at the Summer Palace during the rest of the year. She lived in this palace during the stormy

summer days of 1900, and a most dramatic scene took place in this courtyard. The Boxers under Prince Tuan broke into the palace one day with shouts of "Kill the *Secondary Hairy One*!", referring to the Emperor Kuang Hsü for whom they were searching and who was suspected of having leanings towards the "Foreign Devils." The Empress-Dowager who was taking her morning tea came out on to the porch in a great rage and soundly rated Prince Tuan and his Boxer braves who were rioting outside. The formidable old lady dominated the critical situation so completely that the whole rabble departed in utter confusion.

On the east is a separate enclosure in which stands an imposing three-storeyed building, the *Ch'ang Yin Ko* (Pavilion of Pleasant Sounds). It is a real theatre, fitted with a special apparatus for letting down the gods and goddesses from heaven by means of a windlass in the top storey. From the building opposite, the *Yüeh Shih Lou* (Tower of Inspection of Truth), the Imperial family used to watch the theatrical performances, while round the sides of the courtyard were boxes for the Court retinue.

To the west is another separate enclosure with a rock garden and numerous small buildings and pavilions.

Continuing north we come to the *Lo Shou T'ang* (Hall of Pleasure and Longevity) which was used by Ch'ien Lung as a library. The west front room was a resting-place for the Empress-Dowager, and several of her personal articles of daily use are still preserved there. There are also two huge blocks of beautifully carved greenish jade, one representing the Mountain of Longevity and one the Sea of Happiness, which for some reason or other have so far not been removed. The wood carving and internal decoration of this building are again worthy of note. The walls of the outside verandahs round the front and back courtyards are covered with stone tablets inscribed with the poems of the Emperor Ch'ien Lung. Behind this building is the *I Ho Hsüan* (Porch of Combined Harmony) which was also used by Ch'ien Lung and the Empress-Dowager. Connected with this is a two-storeyed building, the *Ching Ch'i Ko* (Pavilion of Great Happiness).

On the east side of these latter buildings are numerous rockeries with small kiosks planted on the top, and

surrounded by a maze of small, and now dilapidated, buildings. This was a favourite resort of Ch'ien Lung in the last years of his life, especially the beautiful little pavilion perched high up on a rock, to the west of the I Ho Hsüan, called *Pi Lo T'ing* (Jade-green Conch Pavilion).

Finally we come to the *Chên Shun Mên* (True Straight Gate). (It will be noted that these are the same two characters, but reversed, as for the central north gate, mentioned above.) This was the gate used by the Empress-Dowager in her flight on the early morning of August 15, 1900. In the tiny compound, just inside the gate, took place one of the most poignant tragedies of the Forbidden City. For down the well—which can still be seen—was thrown the "Pearl Concubine" (*Chên Fei*),* a favourite of the Emperor Kuang Hsü. There are two versions of this tragedy. The one is as follows:—

Prior to leaving the palace, the Empress-Dowager summoned all the concubines before her and told them of her intended departure with the Emperor. Thereupon the "Pearl" Concubine—who had a will of her own—begged her to leave the Emperor behind, so that he could try and save the country from the wrath of the foreign powers. This interference in public affairs so irritated the old lady, who had anyhow no love for the "Pearl," that she gave orders to throw her down the well, which were carried out there and then in the presence of the Emperor.

The other version, as related by a eunuch who claimed to have been present, is somewhat different. The tragedy took place the day before departure, on the 14th. On that evening, immediately after the last audience of the Grand Council, at which the flight had been decided on, the Empress-Dowager came straight to this spot and sent for the "Pearl" Concubine, who was confined in disgrace in one of the buildings close-by, because at the time of the *coup d'état* she had dared to protest against the deposition of the Emperor. She then told the kneeling girl that she was to be left behind, and that to save her honour she should commit suicide at once by jumping into the well, to which she pointed. The girl rose to her feet protesting that she had committed

* See "Notes" at end.

no crime worthy of death, but was interrupted in her pleading by the attendant eunuchs shouting "Obey Her Majesty's commands!" At a sign from the Empress-Dowager one of the eunuchs, a man called Ts'ui, seized the struggling girl round the waist, carried her over to the well, and thrust her in, the old lady sitting on the stone coping of the little house facing the gate and looking grimly on. The Emperor was not present.

There is also, of course, the Empress-Dowager's own version of this affair, as given in the Decree that she issued on her return from exile, conferring posthumous honours on the "Pearl" Concubine for "her virtuous conduct in committing suicide when unable to accompany the Court in its tour of inspection. This, however, was merely so much eye-wash for the edification of the foreign public. Whichever of the above versions may be the correct one, the cold-blooded murder of the unfortunate girl on this spot is an undoubted fact.

After the deaths of the Empress-Dowager and the Emperor Kuang Hsü the "Lustrous" Concubine, the sister of the murdered girl, erected in the small room to the right of the gate a tablet to her memory before which incense was burnt on the 1st and 15th of each Moon.

The Chinese who enjoy a *double entendre* of this kind say that her death on this spot was ordained by fate, because the name of the gate *Chên Shun* sounds similar to the words *Chên Hsün* (Chên's Death).

We turn west along the broad path outside this gate and arrive back at the main entrance at the Shên Wu Mên.

Chapter IV.

WEST SECTION OF THE FORBIDDEN CITY

THE entrance to this section is through a side door in the north-west corner of the "Imperial Flower Garden" (Chapter III). On the south side of the courtyard is a small stage for theatricals, and opposite it is the *So Fang Chai* (Studio of Pure Fragrance), the palace of Chin Fei, a concubine of the Emperor T'ung Chih. Adjoining the compound on the west, is the *Ch'ung Hua Kung* (Palace of Mighty Glory), where Ch'ien Lung lived when he was a prince; afterwards it was used by him as a banqueting-hall. The building south of it is the *Ch'ung Ching Tien* (Hall of Honour), also intimately associated with Ch'ien Lung.

We leave this enclosure by the south gate and turn west through a gateway bearing the curious name of *Pai Tzŭ Mên* (One Hundred Characters Gate). The first turning on our right brings us to the *Hsien Fu Kung* (Palace of Complete Happiness). The original name was *Shou An Kung* (Palace of Longevity and Peace) which was changed to the present name in the 14th year of Chia Ch'ing (1809). For many years it remained unoccupied; under the Empress-Dowager Tz'ŭ Hsi it served as a treasure-house; and at the present time it contains a collection of the favourite personal articles used by Ch'ien Lung. This palace was repaired in 1932 with the help of a subscription from Sir Miles Lampson, British Minister to China (1927-1933), in memory of his wife. In the building at the back, the *T'ung Tao T'ang* (Hall of Common Principle), the Emperor T'ung Chih was born.

Going out again by the main gate we turn west and then north, and come to a group of buildings in a dilapidated condition. The first is the *Fu Ch'ên Tien* (Hall of Controlling Time) which was used as a place of retirement and meditation, and then the *Chien Fu Kung* (Palace of Established Happiness), a building with blue tiles which was repaired in the 5th year of Ch'ien Lung (1740). These blue tiles, which distinguish it from the other palace buildings, were intended to indicate that

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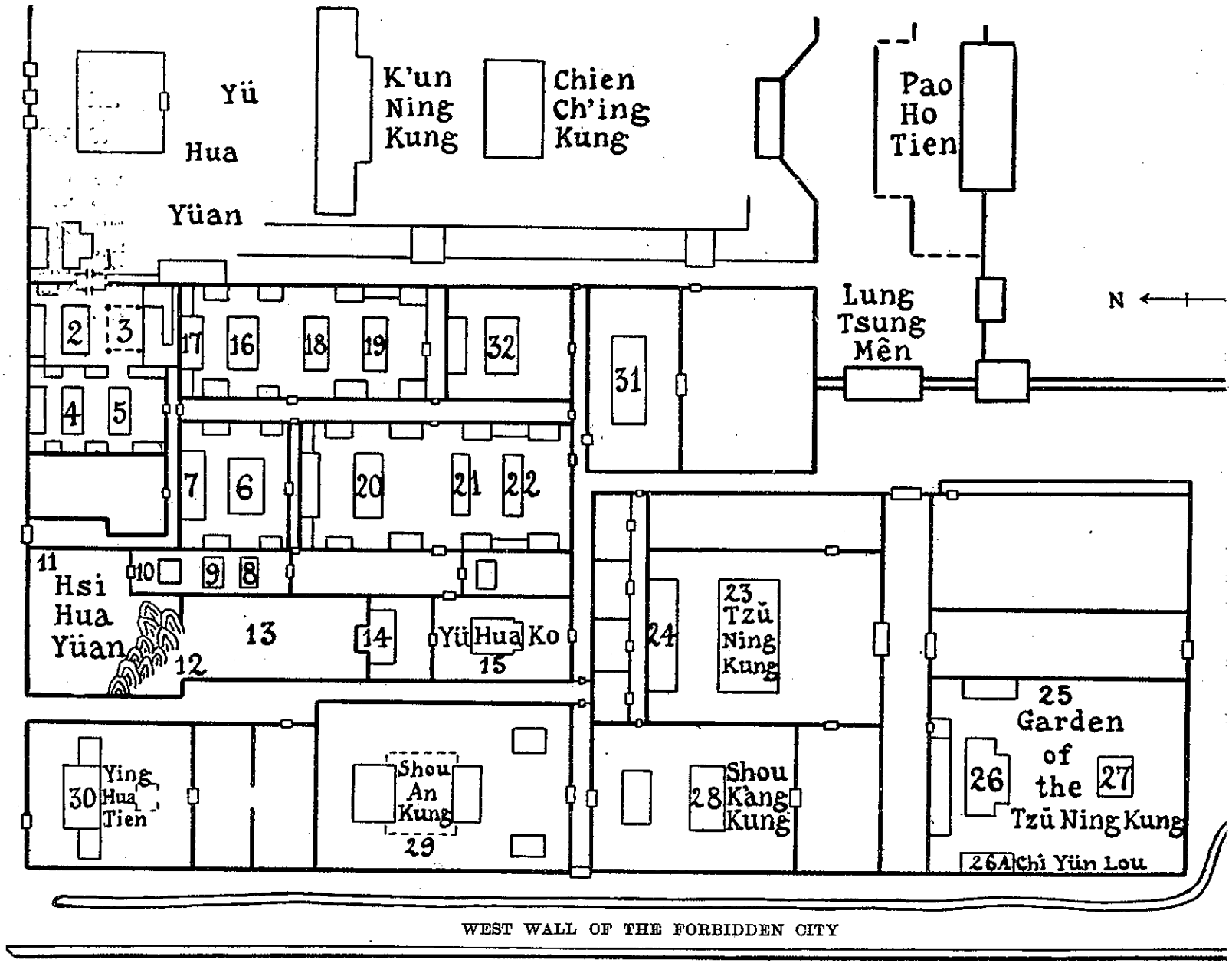

7. Western Section of the Forbidden City

1 Entrance from *Yü Hua Yüan* (Imperial Flower Garden)
2 *So Fang Chai* (Studio of Pure Fragrance)
3 Theatrical Stage
4 *Ch'ung Hua Kung* (Palace of Mighty Glory)
5 *Ch'ung Ching Tien* (Hall of Honour)
6 *Hsien Fu Kung* (Palace of Complete Happiness)
7 *T'ung Tao T'ang* (Hall of Common Principle)
8 *Fu Ch'ên Tien* (Hall of Controlling Time)
9 *Chien Fu Kung* (Palace of Established Happiness)
10 *Hui Fêng T'ing* (Pavilion of Favorable Winds)
11 *Hsi Hua Yüan* (West Flower Garden)
12 Rockery
13 Site of the *Chung Chêng Tien* (Hall of Righteousness and Equipoise)
14 *Pao Hua Tien* (Hall of Precious Splendour)
15 *Yü Hua Ko* (Rain Flower Pavilion)
16 *Chu Hsiu Kung* (Palace of Accumulated Elegance)
17 *Li Ching Hsüan* (Porch of Beautiful View)
18 *T'i Ho Tien* (Hall of Sympathetic Harmony)
19 *I K'un Kung* (Palace of Emperor's Assistant)
20 *Ch'ang Ch'un Kung* (Palace of Eternal Spring)
21 *T'i Yüan Tien* (Hall of the Basis of Propriety)
22 *T'ai Chi Tien* (Hall of the Most Exalted)
23 *Tz'ŭ Ning Kung* (Palace of Peace and Tranquillity)
24 *Ta Fo T'ang* (Large Buddha Hall)
25 Garden of the *Tz'ŭ Ning Kung*
26 *Hsin Jo Kuan* (Home of Public Welfare)
26A *Chi Yün Lou* (Tower of Auspicious Clouds)
27 *Lin Hsi T'ing* (Pavilion on the Brink of the Burn)
28 *Shou K'ang Kung* (Palace of Vigorous Old Age)
29 *Shou An Kung* (Palace of Longevity and Peace)
30 *Ying Hua Tien* (Hall of Heroic Splendour)
31 *Yang Hsin Tien* (Hall of the Culture of the Mind)
32 *Yung Shou Kung* (Palace of Eternal Longevity)

it was a retreat for the members of the Imperial family who were in mourning for their parents. In the east room used to be kept the spirit-tablet of the Empress Tz'ŭ An, the Eastern Empress, the consort of the Emperor Hsien Fêng. North of this is a small open pavilion, with green and yellow tiles, called the *Hui Fêng T'ing* (Pavilion of Favourable Winds) which contains some large specimens of fossil wood.

From here we come out on to a large open space called the *Hsi Hua Yüan* (West Flower Garden) where stood several palaces that were all burnt down on the night of June 26, 1923. The dynastic treasures stored in these buildings are said to have all been lost in the fire. Officially the fire was ascribed to carelessness—though there were rumours at the time that it was caused on purpose, in order to hide the considerable pilfering that had been going on. It is certainly strange that the famous *Chung Chêng Tien* (Hall of Righteousness and Equipoise), a temple separated from the other buildings by the rockery that is still to be seen, should have caught fire at the same time and been also totally destroyed. After the fire the ruins were cleared away and the site was turned into a tennis-court and playground for the ex-Emperor Hsüan T'ung. In the north-east corner is a small modern shed containing a pair of huge shoes and a Chinese cap, the Emperor's winter playthings.

Leaving the playground by the way we entered and continuing south and then west, we come to an enclosure in which stands a very fine building of three storeys still in excellent repair. This is the *Yü Hua Ko* (Rain Flower Pavilion), a Lama temple, built in the Ming dynasty under the name of *Lung Tê Tien* (Hall of Abundant Virtue), repaired under Ch'ien Lung, and again in recent times. The brilliant colouring of the decoration and the ornamental carving is particularly fine; the large gilt wooden dragons projecting from under the eaves are a very striking form of decoration which is not to be found in any of the other buildings of the Forbidden City. In the top storey were five idols of "Joyful Buddhas" (*Huan Hsi Fo*); on the middle floor was a shrine to the Emperor K'ang Hsi with his spirit-tablet; and on the ground floor were numerous Tibetan idols, together with lamps of human skulls and boxes made of human bones. The two-storeyed building in the north-west corner is called *Fan Ts'ung Lou* (Tower of the

Ancestors of Brahma—*Fan Kuo* or Brahma's Country i.e. India). Here were kept the clothes of the Dalai Lama of Tibet, when he visited Peking. If one can obtain permission to enter the *Yü Hua Ko*, a very fine view over the Forbidden City can be had from the top gallery.

North of this, in a separate enclosure, is the *Pao Hua Tien* (Hall of Precious Splendour). Built originally under the Mings as a Taoist temple it was converted into a Buddhist temple under the Manchus.

From here we return north and then east by the way we came, and crossing the "street," enter the *Ch'u Hsiu Kung* (Palace of Accumulated Elegance). This was the residence of the ex-Emperor Hsüan T'ung's consort; the room in the centre is the throne-room, her sleeping apartments were on the east, and reception-room on the west. The furniture is still as she left it. At the back is the *Li Ching Hsüan* (Porch of Beautiful View); south is the *T'i Ho Tien* (Hall of Sympathetic Harmony); the side building on the west was the Empress's study. The next building south is the *I K'un Kung* (Palace of Emperor's Assistance, i.e. the Empress), used as residence by various former Empresses. The Empress-Dowager Tz'ŭ Hsi lived here, when she first entered the palace; some of the books she used are still to be seen. A famous piece of furniture was a large circular mirror, symbolical of conjugal happiness.

Leaving this compound by the main, south gate, and recrossing the street west we enter the *Ch'ang Ch'un Kung* (Palace of Eternal Spring). As its larger proportions indicate, this was one of the more important palaces. Li Fei, a concubine of the Ming Emperor T'ien Ch'i, lived here, as also many other well-known concubines; and in recent times the secondary wife of Hsüan T'ung. But above all, it was in this palace that the Empress-Dowager Tz'ŭ Hsi lived during the reign of T'ung Chih. The wall paintings in the verandahs at the four corners of the courtyard, from the famous Chinese novel, *Hung Lou Mêng* (Dream of the Red Chamber), are very fine. The perspective is so realistic that, looking across the front of the main building in either direction, the pictures appear to be a prolongation of the verandah. To the south is the *T'i Yüan Tien* (Hall of the Basis of Propriety) which was the original site of the Ch'ang Ch'un Kung. T'ung Chih's principal concubine, Yü T'ai,

lived here till 1924. The last building in this enclosure is the *T'ai Chi Tien* (Hall of the Most Exalted), also known as *Chi Hsiang Kung* (Palace of Revealed Good Fortune). The Ming Emperor Hung Chih (1487-1505) was born here. The scrolls on the walls were written by the Empress-Dowager Tz'ŭ Hsi.

Emerging by the main gate we turn west and then south down another "street," to the second gate on our right which brings us to the *Tz'ŭ Ning Kung* (Palace of Peace and Tranquillity), the largest and most important palace in the Western Section. We enter through a triple gateway flanked by two gilt *chi lin* (so-called unicorns). The palace was built about the year 1650. Chien Lung's mother, the famous Empress-Dowager Niuluku, lived here during the latter part of her life and died here well over eighty. She was a lady of strong character and exercised a very considerable influence over her celebrated son who was greatly attached to her. It was also the residence of the Empress Tz'ŭ An, the "Eastern Empress," the easy-going and more respectable colleague of the Empress Tz'ŭ Hsi, the "Western Empress"; they were co-regents during the minority of T'ung Chih.

It was in this palace that Tz'ŭ An, who had been in perfect health, suddenly fell ill one day in April 1881, and died in a few hours. The numerous secret Court Memoirs of those times are unanimous not only in placing her death at the door of Tz'ŭ Hsi, but also in regard to the details. It is said that she was taken ill immediately after partaking of some small cakes of which she was particularly fond that had been sent round to her by Tz'ŭ Hsi. The accounts differ, however, as to the reasons for Tz'ŭ Hsi's wishing to do away with her. Some say it was out of revenge, because Tz'ŭ An, together with Prince Kung, was responsible for the execution of Tz'ŭ Hsi's favourite eunuch, An Tê-hai; others have it that Tz'ŭ An had caught her colleague *in flagrante delicto* in one of her love affairs and had reproached her; while according to a third version, it was because Tz'ŭ An, in a moment of expansiveness, had been incautious enough to show Tz'ŭ Hsi a special edict that their husband, the Emperor Hsien Fêng, had handed to her on his death-bed, empowering her to put Tz'ŭ Hsi to death, if she misbehaved herself. How much truth there is in all this, it is impossible to say; nor is it likely that the actual facts will ever be known. Our walk between the high red walls and through this labyrinth of secluded

palaces will have enabled us to realize, how the darkest crimes could have been committed here in comparative secrecy, except for the whispered gossip passed on under bated breath by the inhabitants of this "Forbidden" city. In any case there is nothing in the character of the Empress Tz'ŭ Hsi, which should lead us to regard such a deed on her part as entirely incredible.

At the back of the main hall of the Tz'ŭ Ning Kung is the *Ta Fo T'ang* (Large Buddha Hall), an interesting temple the contents of which appear up to now to have remained completely undisturbed. It is full of finely carved gilt wooden idols; at the two sides are the Eighteen Lohans*; in front are two fine bronze nine-storeyed pagodas and some ancient cloisonné altar-vessels. The walls are covered with small plaques of the Buddha, and on the two front pillars hang two large boards inscribed with characters written by the Emperor Ch'ien Lung.

South of this enclosure, across the way, is a large garden belonging to the Tz'ŭ Ning Kung, known as "The Garden of Fallen Favourites." In it stand several temples which used to contain Tibetan idols of every kind. The central building is the *Hsien Jo Kuan* (Home of Public Welfare), whilst further south is a small pavilion over a pool—now dry—the *Lin Hsi T'ing* (Pavilion on the Brink of the Burn). The building on the west, the *Chi Yün Lou* (Tower of Auspicious Clouds), is said to contain "Ten Thousand" Buddhas. And it is true that if you peer in through the dust-covered windows, you can catch a glimpse of thousands of plaques with the figure of Buddha imprinted on them. They are said to be made of special earth imported from Tibet. In the building along the north wall are hundreds of small bronze Buddhas of every description, lying about on the floor, ready for packing, no doubt.

A few more buildings are worth noting, though not generally shown to visitors. Adjoining the Tz'ŭ Ning Kung on the west is the *Shou K'ang Kung* (Palace of Vigorous Old Age) which was the residence of various concubines and other female members of the Court; as also was another palace to the north-east, the *Yung Shou Kung* (Palace of Eternal Longevity).

In an enclosure in the extreme north-west corner is a temple called the *Ying Hua Tien* (Hall of Heroic Splendour) which has been repaired in recent times. In front of it stand two trees which put forth yellow blossoms in June, and bear seed

See "Notes" at end.

in autumn, not from the flowers but from the back of the leaves. These seeds are smooth and round and are called "Buddha's Pearls." The trees were planted by the Empress-Dowager. In the centre of the courtyard is an open pavilion with a tablet erected by Ch'ien Lung in praise of the Yellow Sect of Lamaism.

Historically interesting is the palace lying close to the Tz'ŭ Ning Kung on the north-west, the *Yang Hsin Tien* (Hall of the Culture of the Mind). It was at various times the residence of the last three Emperors of the Manchu Dynasty. T'ung Chih lived here during his minority; Kuang Hsü too, during both the early and last years of his reign. In fact, it was in this palace that he expired on the afternoon of November 14, 1908.

The circumstances attending the last hours of this well-meaning and unfortunate monarch tend to show that, contrary to the stories of certain apologists of the Empress-Dowager, he had never really got over the degradation of his position nor had forgiven the true author of his downfall. Only a few hours before he became unconscious he wrote out with his own hand a message for his brother, the Prince-Regent, exhorting him to behead Yüan Shih-k'ai at the very first opportunity; while as if to stress the illegality of his position during the latter half of his reign, he obstinately refused to don the ceremonial robes in which, according to etiquette, the sovereign is supposed to expire.

The third and last ruler of the Manchu House to use this palace was the ex-Emperor Hsüan T'ung, also known as "Mr. Henry P'u Yi" who resided here from 1912 until 1924, when he was forcibly expelled for good and all from the Forbidden City into which his ancestors had entered in triumph some two hundred and eighty years before. This was the work of Marshal Fêng Yü-hsiang who to show the purity of his Republican principles, not only allowed his subordinates to loot the palaces, but even tried to have the ex-Emperor shot. The latter managed to escape to the Japanese Legation and later retired to live as a private person in the Japanese Concession in Tientsin. In this case, however, the wheel of Fortune has turned a complete circle. For at the time of writing Marshal Fêng Yü-hsiang is living in retirement and disgrace on the slopes of the sacred mountain, T'ai Shan, in Shantung, whilst P'u Yi has now become Emperor of Manchoukuo, in the original home of the Manchu Dynasty.