

CHAPTER V.

THE T'AI MIAO AND THE CENTRAL PARK

THE T'ai Miao (Great Imperial Temple), the ancestral temple of the Emperors of China, lies immediately east of the T'ien An Mén, to the south-east of the Forbidden City, that is to say in the most auspicious and important quarter. Here were preserved the spirit-tablets of the Emperors and their Consorts during the Ming and Manchu dynasties. After the downfall of the former, the Manchus consigned the Ming spirit-tablets to the flames and installed their own instead.

The T'ai Miao was built in the 18th year of the Ming Emperor Yung Lo (1420), in exactly the same style as the original ancestral temple at Nanking. It was repaired in 1449, destroyed by fire in 1462 and rebuilt two years later, from which time the present buildings date, though they have been repeatedly repaired and redecorated since then.

The entrance to the east of the T'ien An Mén is of quite recent construction. After taking a ticket, we enter the grounds and see before us a fine grove of wonderful cedars most of which are hundreds of years old. The small bronze bell hanging in the kiosk immediately on our right dates from the 39th year of the Ming Emperor Chia Ching (1560). We follow the path leading north until we come to a broad avenue running east and west. This is called the "Spirit Path" (*Shên Lù*) and leads from a gate in the west wall of the grounds, by which the Emperor entered when coming from the palace. The tree at the corner, the "Spirit Tree" (*Shên Shù*), is said to have been planted by Yung Lo himself who during a visit to the park noticed that most of the trees were dying. No sooner had the new sapling, planted by Imperial hands, taken root than all the other trees recovered and have continued to thrive ever since. It is recorded that, whenever an Emperor passed along this avenue, he descended from his sedan-chair and made three bows to the tree.

From here we enter the temple enclosure itself through a triple gateway and crossing a short courtyard in which are dotted about marble blocks with holes in them for flagpoles, ascend a marble staircase to the T'ai Mén (Gate of Lances). On the right of the gateway is a dilapidated-looking kind of cage which according to a notice of the Museum authorities was used by the Emperors for disrobing. This statement, however, seems open to doubt, as a special tent was erected for the Emperor in front of the gate. Some racks for carrying spears and four large wooden frames for lanterns can still be seen in the porch of the gate. In the east side-gate there stands a wooden frame with carrying-poles: this was the conveyance used for carrying the spirit-tablets from their shrines in the rear hall to the main hall.

The oblong-shaped construction of glazed yellow tiles standing on the east side of the main courtyard dates from Ming times and was used for burning the paper and silk offerings connected with the sacrifices; in the extreme south-west corner stands a similar stove of plain stone for burning the incense.

The rows of buildings on either side contain spirit-tablets. Thirteen on the east side are those of Associate Princes and Dukes, and the same number on the west of Associate Meritorious Ministers. They shared in the Imperial sacrifices, incense being burnt and three bows made before each tablet by Imperial princes specially deputed to perform this ceremony once every quarter. These tablets can still be seen in their places. In the east wing are two tablets of interest. The sixth one from the north end is that of the famous warrior Dorgun who conquered China for the Manchus and acted as regent during Shun Chih's minority. When he was posthumously disgraced, his tablet was removed from here, but was restored to its place by Ch'ien Lung. The other, the last but one from the south end, is that of Prince Kung who managed the affairs of the Empire, and especially its foreign relations, during the greater part of the reign of the Empress-Dowager Tz'ü Hsi. In the west wing the only tablet of interest to foreigners is that at the south end, that of the famous Mongol general, Prince Seng Ko Lin Ch'in—"Sam Collinson" as the British soldier used to call him—who opposed the advance of the Anglo-French forces in 1860. In the two

rooms at the north end of each wing were kept the musical instruments and other utensils used in the ceremonies, some of which can still be seen, completely dilapidated and covered with dust.

We now ascend the marble staircase to the first or principal hall called *Chien Tien* (Front Hall), also *Hsiang Tien* (Hall of Joyful Sacrifice). The large tablet in gilt lettering above the entrance bears the two characters *T'ai Miao*, though this name applies to the whole enclosure. The elaborate gilt and green ceiling and the vast dimensions of this building are especially notable. The "Front Hall" is really a Throne Hall and contains the thrones of all the Manchu Emperors and their consorts arranged in the following order:—

NORTH										
	7	5	3	1	2	4	6			
9								8		
11								10		

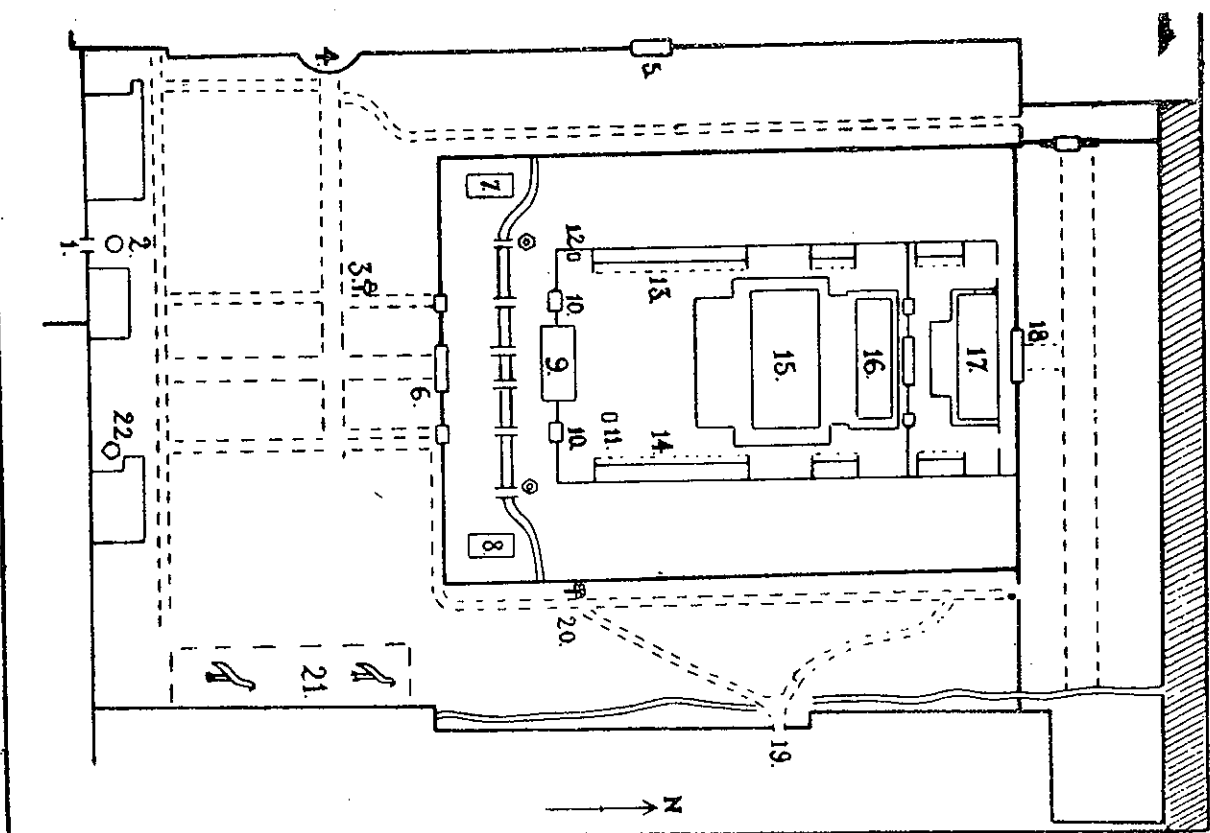
- | | |
|--------------------------------|---------------------------------|
| 1. T'ai Tsu and one Consort | 7. Chia Ch'ing and two consorts |
| 2. Tai Ts'ung and two Consorts | 8. Tao Kuang " four " |
| 3. Shan Chih " two " | 9. Hsien Feng " three " |
| 4. Kang Hsi " four " | 10. T'ung Chih " one consort " |
| 5. Yang Cheng " two " | 11. Kuang Hsi " one " |
| 6. Ch'ien Lung " two " | |

T'ai Tsu or T'ien Ming who is considered the founder of the dynasty reigned as king in Liaotung (Southern Manchuria) from 1616 to 1626. He was succeeded by T'ai Ts'ung or T'ien Ts'ung who took the title of Emperor in 1635.

The above list of names is in chronological order, so that it will be seen that the thrones are placed in alternating sequence to the left and right of the founder of the dynasty.

- K E Y
- | | |
|---------------------------------------|--|
| 1 South Main Entrance | 13 West Wing |
| 2 Bell | 14 East Wing |
| 3 Spirit Tree (<i>Shen Shu</i>) | 15 Front Hall (<i>Chien Tien</i>) |
| 4 Gate Emperor entered the Grounds by | 16 Central Hall (<i>Chung Tien</i>) |
| 5 Side Gate (<i>Shen Chin Men</i>) | 17 Rear Hall (<i>Tiao Tien</i>) |
| 6 Outer Gate to Ancestral Halls | 18 Back-gate |
| 7 Kitchen for Sacrificial Offerings | 19 Side Entrance to Grounds |
| 8 Store-room for Sacrificial Utensils | 20 "Elephant's Trunk" Tree |
| 9 Gate of Lances (<i>Tsai Men</i>) | 21 Heronry |
| 10 Side-gates | 22 Slaughter-place for Sacrificial Victims |
| 11 and 12 Sacrificial Stoves | |

8. THE T'AI MIAO OR ANCESTRAL TEMPLE



9. DIAGRAM SHOWING POSITION OF SACRIFICIAL OFFERINGS AT THE T⁹AI MIAO

- | | |
|--|---------------------------------|
| (a) Jade Wine-cups | (k) Dish with panicle millet |
| (b) Lamps | (l) Dish with yellow millet |
| (c) Cauldrons | (m) Twelve dishes containing :— |
| (d) Soup basins | 1 Leeks |
| (e) Bamboo vessel with fruit (<i>chien</i>) | 2 Celery |
| (f) Porcelain dish with dried grapes (<i>tsou</i>) | 3 Tripe |
| (g) Vessel with boiled grain (<i>fu</i>) | 4 Pickled meats |
| (h) Round dish with parched grain (<i>tsau</i>) | 5 Pickled rabbit |
| (i) Dish with glutinous millet | 6 Sucking pig |
| (j) Dish with paddy | 7 A sauce |
| | 8 Another sauce |
| | 9 Biscuits |
| | 10 A Meat sauce |
| | 11 A Fish sauce |
| | 12 Sea slugs |

- | | |
|----------------------------|----------------------------|
| (o) Flesh of a red bullock | (p) Flesh of a white sheep |
| (q) Flesh of a black boar | |

- (4) Incense burner
(5) Candlesticks

- (*t*) Bamboo basket (*fei*)
(*u*) Bronze wine jars (*chi tsun*)

The throne of the Emperor is embroidered with a dragon, that of his Consorts with a phoenix; the throne-sets on the east side have the Emperor's throne on the left (of the spectator), on the west side on the right. On the seat of each throne can be seen a flat rectangular stand with a hole in the centre, on which the spirit-tablet was placed at the time of worship.

The various vessels on the tables in front of the thrones are mostly incomplete and modern imitations of the original sets used in the sacrificial ceremonies. The arrangement and details of these sacrifices offered to the ancestral spirits are shown in diagram No. 9.

The sacrifices took place five times a year : on the 1st day of the 1st, 4th, 7th, and 10th Moons, and on the 29th of the 12th Moon. The spirit-tablets were brought to this hall from the central and rear halls, and elaborate ceremonies were performed called *Hio Chi* (United Sacrifices).

into a Constitutional Monarchy. The Manchu dynasty having lasted well over two and a half centuries, these ancestors must have been considerably surprised, when only a few months later the Constitutional Monarchy came to an end and China became a Republic, since when the ancestral sacrifices have ceased altogether.

Without descending from the terrace we go round to the back of this hall and come to the *Chung Tien* (Central Hall) where the actual spirit-tablets were kept (together with their miniature thrones), arranged in the same order as in the "Front Hall." In the background can be seen the shrines in which the tablets were enshrined, with wooden doors, curtains of yellow silk, and cushions of the same material on which reposed the spirit-tablets. These last were made of wood, as also their covers which were ornamented with rich gilt lacquer and inscribed with the name and title in Chinese, Manchu and Mongol. Incense was burnt here before them on the 1st and 15th of each Moon by Imperial princes specially deputed by the Emperor. The folded umbrellas standing in front of each group were used to hold over the tablets in wet weather, when they were being taken to the front hall. The Imperial tablets have now been removed from here together with the other Palace treasures, and will doubtless one day fetch up in the "Chinese Room" of some foreign millionaire.

At the back of this second hall is a third one called *T'iao Tien*, the Ancestral Hall of those ancestors who were canonized as Emperor with posthumous honours. That is to say, they were originally merely Tartar chieftains, ancestors of the Manchu House, who were given Imperial rank after the Manchus had ascended the Dragon Throne. Starting from the left (west) they are: Ching Tsu Yi, Chao Tsu Yüan, Hsing Tsu Chih, and Hsien Tsu Hsüan; each with one consort. Incense was burnt before them on the 1st and 15th of each Moon.

At the back of the hall is a gate leading out to an avenue of cypresses overlooking the moat of the Forbidden City. This moat is attractive at all times. In summer it is covered with lotus, whilst in spring one gets the most beautiful effects from the reflection of the wall and of the graceful pavilion at the corner mirrored on its placid surface. We can return from here by going either east or west, and then

south outside the temple enclosure. Taking the east route we pass through an opening in the wall and along an avenue of old trees. About half-way down, on the left, is a second entrance to the grounds, that from the Nan Ch'ih Tzu. The fourth tree from the south end, where a path joins from the left, has a board bearing the Chinese characters for "Elephant's Trunk Tree"; an excrescence on the bole of the tree is supposed to resemble a trunk.

In the fenced-in thicket of ancient trees on the east is a herony. The movements of these birds are said to be very regular. They arrive here on the "Feast of Excited Insects" (roughly early in March) and depart again after the 15th of the 7th Moon, the "Lantern Festival" (about the end of August). During the breeding-season the noise and excitement is great, as they fly to and fro bringing fish for their young from the "Three Sea" lakes.

The park of the T'ai Miao was also notable to the Pekingese in the old days as the nesting-place of vast flocks of crows. Every day at the break of dawn, no matter whether wet or fair, the crows used to assemble in flocks and after circling round several times flew off to the west with hoarse cries. So regular were they in their habits that the inhabitants of Old Peking used to fix the time by their movements and instead of saying "At dawn" used the expression "At the time the crows call." There was, however, one exception. If the Emperor was going to worship at these dynastic shrines, the crows, it is said, took care to depart at an earlier hour than usual, so as not to meet him. But if a mere prince or other official was deputed to conduct the sacrifices, they did not alter the hour of their departure. The officials in charge of the T'ai Miao used to sacrifice to the crows, deeming them sacred birds. There is a story that, at the time when the Boxer movement was starting in Peking, Prince Ch'ing was deputed to perform the usual ceremony here on behalf of the Emperor. On this occasion, it was noted, that the crows, instead of flying off as usual, continued to circle round overhead for more than an hour uttering loud and harsh cries. Then, at last, they flew off to the west, not to return until the Court came back to Peking after its exile in Sianfu. "Is it not astonishing," remarks the Chinese chronicler, "that the

feathered tribe should have a better knowledge of coming events than even the highest and most learned statesmen? It seems a pity to have to spoil this pleasant sarcasm, but the truth is, that the noise of the firing and the smoke of the burning buildings during the Boxer madness which had then started was probably quite enough to frighten the crows away from the city for the time being. And for many months afterwards, when the Allied troops were occupying the city, people had quite other things to think of than to notice whether the crows had returned or not. It is, however, an undoubted fact that in recent years the numbers of these crows have very greatly decreased, whether because, as loyal adherents of the dynasty, they disapprove of the Republic, or for what other reason, may be left to the reader to decide.

To the south of the heronry is a small pavilion where the sacrificial animals were slaughtered. A few steps to the west bring us back to the main entrance.*

On the opposite side of the T'ien An Mén, in a position exactly corresponding to that of the T'ai Miao, is the CENTRAL PARK. This is the site of the ALTAR OF LAND AND GRAIN (*Shê Chi T'an*) which dates back to the time of Yung Lo. Since the Republic, however, the Altar has been turned into a fine modern park called *Chung Shan Kung Yüan* (Central Mountain Public Park). Originally the name given to it was *Chung Yang Kung Yüan* (Public Park of the Central Zone); the Central Zone is supposed to be the abode of the Gods of the Soil and forms the centre of the Eight Palaces of Divination; it is sometimes used for "China." The more recent name, Chung Shan, is that adopted by Sun Yat-sen who married a Japanese lady of that name when he was in exile in Japan. Under this name he has since been deified; and innumerable roads, parks, buildings and even the semi-European form of dress that he used to favour, has become Chung Shan this or that.

On entering the park, after taking a ticket at the office to the right of the entrance, the first thing that strikes the eye, is the marble *p'ai lou* inscribed with the characters *Kung Li Chan Shêng* (Right triumphs over Might). This is the so-called Ketteler Monument, which after the victory of the Allied

*In the summer of 1934 the T'ai Miao was used for holding a railway exhibition!

Powers over Germany was transferred to this park, the original inscription having been removed and replaced by the present one (See Chapter XI). Passing under the arch and proceeding north we come to two bronze statues standing on a high pedestal. These are Wang Chin-ming and Shih T'sung-yün, who were company commanders in the 20th Division, stationed at Lanchow in 1911. When the Revolution started they went over to the revolutionaries, but were caught and executed. The former "Christian" General Fêng Yü-hsiang did the same, but with his usual luck escaped and many years later, in 1928, when he had risen to power, erected this monument to the two officers who had been in the same battalion as himself, bestowing on them the posthumous titles of "Great Military Commander" and "Deputy Generalissimo."

Going west from here we see on our left (south) a beautiful pavilion the *Hsi Li T'ing* in which the Emperor used to practice the ceremonies to be performed at the Altar. Immediately in front of this, on the north side, is a pedestal erected to Sun Yat-sen by the Peking Labour Unions on May 26, 1929, when his mortal remains were laid to rest at Nanking.

To the north is a sun-dial and, a short distance from it, are a couple of large stone lions, one on each side of the massive red gate in the outer wall of the altar enclosure. Entering this gate we proceed along a broad path lined on both sides with fruit trees and with flower-beds of cement which, it is said, only the expert masons of Peking can construct. These flower-beds contain chiefly peonies, the national flower of China which blooms about the same time as the cherry blossom in Japan, towards the end of May. At that time these flowers are surrounded by admiring crowds from early morn till late at night.

At the end of the avenue we pass through one of the four arches in a low wall that is constructed with tiles of different colours: red on south, black on north, blue on east, and white on west. Inside the wall stands the Altar of Land and Grain, representing the integrity and independence of China. The floor of the square terrace of the Altar is covered with earth of five different colours: yellow in the centre, black on the north, green on the east, red on the south, and white on the west. That is to say: the four cardinal points of the com-

pass with China, the Centre of the Universe, in the middle. The earth was sent as special tribute from four places in the province of Chihli, namely: Chochow, Pachow, Fang-shan Hsien, and Tung-an Hsien. It was forwarded direct to the Board of Rites, where, after a careful scrutiny to see that it was perfectly clean and contained no extraneous matter, it was stored until the date set for the ceremonies, when it was brought to the Altar and sprinkled over the old earth accumulated there.

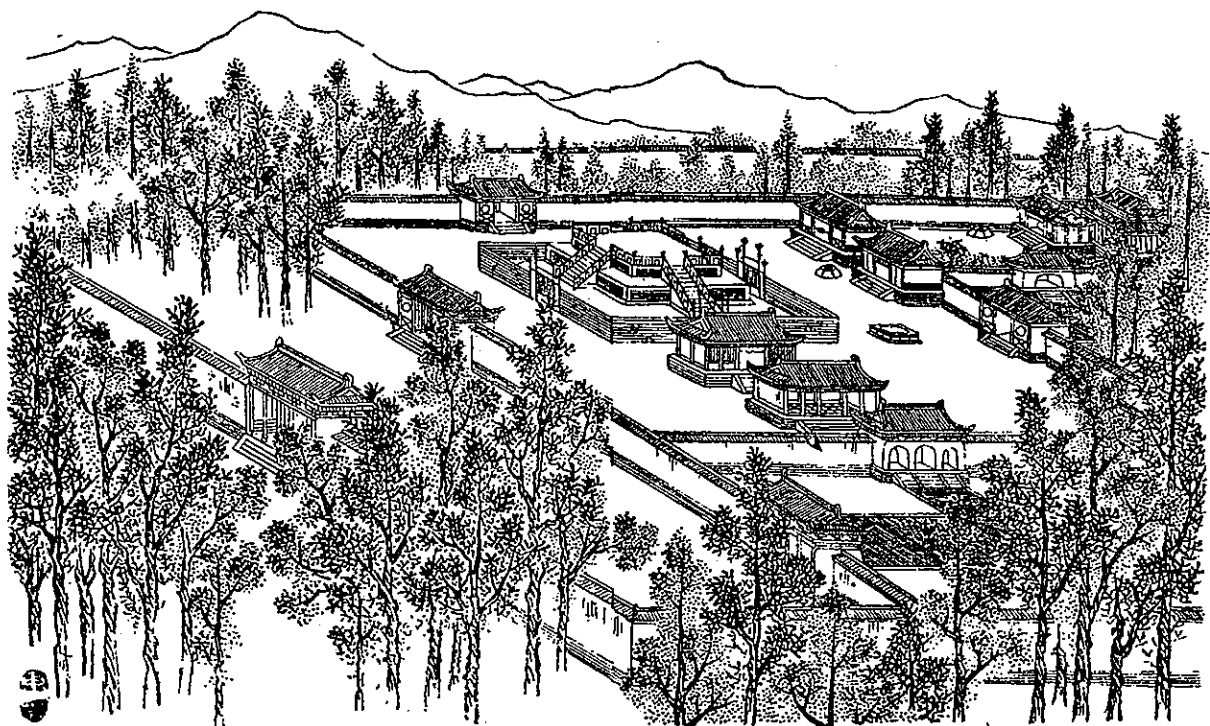
The gods worshipped at this altar were *T'ai Shên* (God of the Soil) and *Shê Chi* (God of the Harvest), the latter being a divine personification of the energy of the Earth.

Sacrifices were offered here by the Emperor in person in spring on the first lucky day of the first ten days of the 2nd Moon, and thanks returned by him for the harvest in autumn on a corresponding day in the 8th Moon. This form of worship has come down from the practice of the Chou dynasty, nearly one thousand years before our era, when according to tradition the great sage Chou Kung, in choosing a site for a new city on the Lo River, offered up two bullocks to Heaven outside, and to the Spirit of the Land inside, the new city. Kou Lung, Minister of Works to the legendary Emperor Chuan Hsu, was transformed into a divinity representing the Land, and Hou Shih, ancestor of the Chou dynasty, was similarly turned into the God of Grain. Their tablets were placed on the Altar during the sacrifices, the former facing west and the latter east.

In the course of the ceremonies there was music and dancing by young lads between ten and fifteen years of age. Four men in official robes stood round the Altar waving long bamboo poles in the air to frighten away the birds, as it was believed that if anything came between the Altar and Heaven the offerings would fail to reach the gods for whom they were destined.

Some years ago two beautiful and massive urns stood here, which according to official records were cast during the reign of Yung Lo. They have since disappeared and been replaced by four made in the time of Ch'ien Lung.*

*Recently two of these have been replaced by two of Kuang Hsu date.



ALTAR OF LAND AND GRAIN

North of the Altar is the *Shê Ch'ien* (Hall of Sovereignty) where the ceremonial instruments were kept; amongst them were seventy-two halberds, the arms of the bodyguard supposed to protect the Altar. This hall is now called Chung Shan T'ang, in honour of Sun Yat-sen whose portrait hangs on the wall. Behind it is the *Ch'ü Fu Tien* in which the Emperor changed his robes for the sacrifice; it is now called Chung Shan Library. On the east side of this building is a monument erected to President Harding in gratitude for his assistance to China during the Washington Conference (1922). On the west is another monument, to Ts'ai Kung-shih, the Commissioner of Foreign Affairs at Tsinanfu who was killed by the Japanese on May 23, 1928.

Passing out through the north gate of the enclosure we come to a stone pavilion erected since the Republic, with eight columns bearing classical quotations in large script, of such exemplary nature as:—"When civil officials are no longer intent on gain, and military officers no longer fear death," (peace will prevail). Or, (The Superior Man) "cherishes his old knowledge and is continually acquiring new." Or, "The root of the State is in the family; the root of the family is in the individual," and so forth.

On the north the grounds are bounded (as at the *T'ai Miao*) by the moat of the Forbidden City. From here we may retrace our steps either east or west. Choosing the western route, i.e. left from the stone pavilion, we pass a "Wee Golf Course," a small park with a few deer, and a skating rink, and turn south along a path lined with tea-houses and restaurants in which large crowds of pleasure-seekers are refreshing themselves. At the end of this path is a verandah leading to one of the most interesting relics in the park.

In a glass-house in which are a few stuffed birds and animals, is a large stone slab with a picture of scenery carved on its north face. On the back is an inscription referring to the "Story of the Orchid Pavilion" (*Lan T'ing Hsi*). The famous calligraphist, Wang Hsi-chih, together with forty friends—all scholars—visited Lanchu, in the district of Shaohing in Chekiang, to celebrate the Festival of Purification on the 3rd of the Third Moon, A.D. 354. There is a small lake at Lanchu with a hilly islet in the middle on the summit of which stood

the "Orchid Pavilion." It was in this pavilion that the ceremony took place, and of which Wang Hsi-chih narrated the story of the Purification (*Hsi*). On the north face of the stone tablet is engraved a general view of the place, and amongst the scenery can be seen the forty-one scholars, with the pavilion at the top. (It is a fascinating, but not easy, pastime to try and count these forty-one scholars). On the reverse side is an inscription by Ch'ien Lung in praise of Wang and his friends. In 1785 Ch'ien Lung erected a replica of this pavilion in the grounds of the Yüan Ming Yüan, the old Summer Palace—lake, islet and all. It was destroyed during the Boxer outbreak in 1900, but the stone tablet survived and was later brought here.

Continuing east along the closed-in verandah we reach a place with a number of tubs containing gold-fish. Many of these are of grotesque and even horrible shape, with dragon eyes, finless backs, and calico colours. The names given to gold-fish are peculiar and interesting. Thus we have the "Red Dragon Eye" (*Hung Lung Ching*), somewhat similar to the Japanese Shubunkin; the "Celestial Telescope" (*Wang T'ien Yin*), with eyes on the top of its head, transparent scales, silver and gold colour; another variety is the "Blue Dragon Eye" (*Lan Lung Ching*). Then there is the "Five Colour Stripes" (*Wu Hua Wen*), distinguished by an extraordinary development of tail fin, which is very long and double, forming a beautiful drapery-like mass which falls into graceful folds sometimes covering the whole body. What is termed in America "The Comet" the Chinese call "Red Stripes" (*Hung Wen*), of which a number are to be seen in the tubs. A most curious-looking specimen is the "Toad Head" (*Hu Ma T'ou*), well-named as it greatly resembles that reptile. Another strange specimen is the "Tiger's Head" (*Hu T'ou*) which foreigners call "Oranda" and the Japanese "Dutch Lion Head." The Chinese claim that the "Tiger-Head" was imported into Korea from China and thence to Japan sometime during the 15th century, for which reason it is also known as the "Korean Gold-fish."

The exact date when gold-fish were first artificially reared in China is not known; but it is undoubtedly of considerable antiquity, going back to the 11th or 12th centuries

A.D. Gold-fish were first mentioned in China by one, Su Shun-ch'in (A.D. 1008-1048) who has left us the following verse: "I stand on the bridge spanning the river and enjoy watching the gold-fish swim by." He was probably referring to them in their wild state, but as China is the original home of gold-fish, where they are still to be found in a wild state, and as they were introduced into Korea in the 15th century, their cultivation in China must have been much earlier.

Leaving these gold-fish tubs and proceeding west along the gallery we cross a bridge spanning the lotus pond and come to a restaurant. Lotus pond, bridge, and restaurant have all been constructed since the Republic, part in 1925 and the remainder in 1928. On the north-west side of the pond is a small eating-house. In Manchu days this was a Temple of the God of War (*Lao, Yeh Miao*) whose idol has been removed elsewhere, as he would probably object to the goings-on here at all hours of the day and night.

CHAPTER VI.

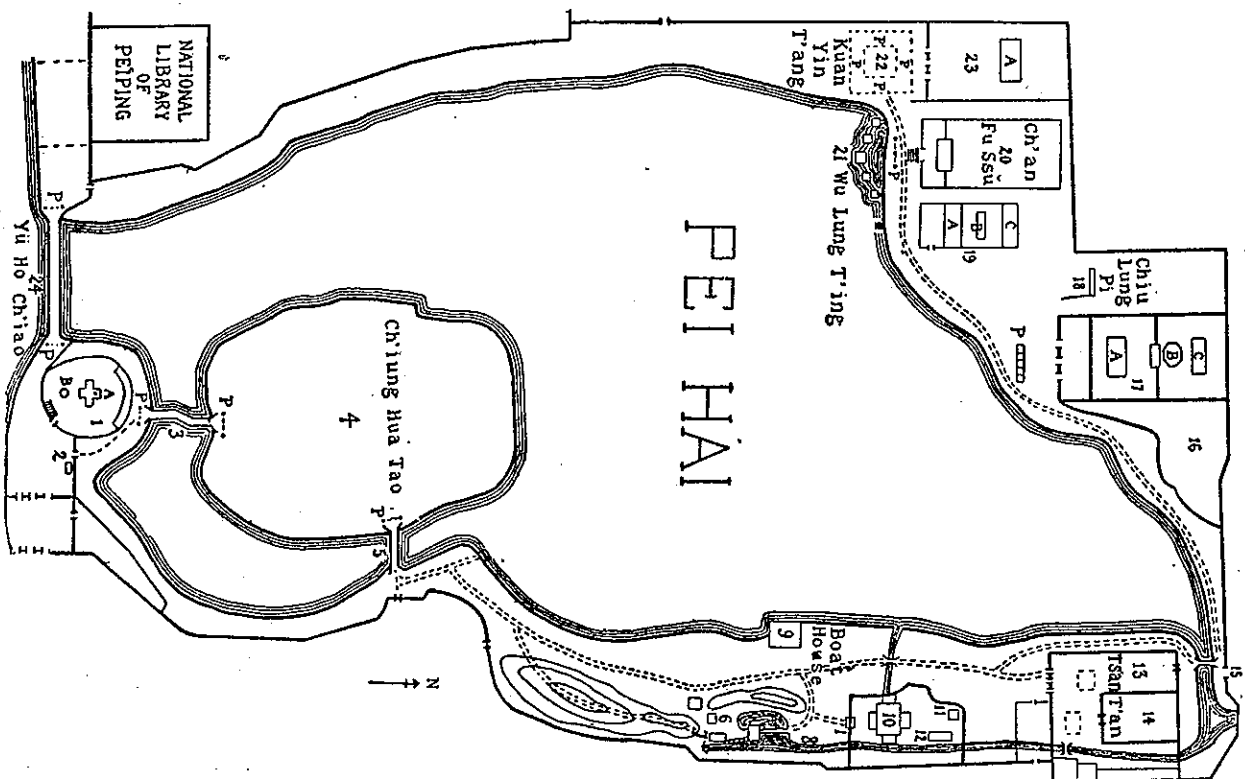
THE PEI HAI OR "NORTH SEA" LAKE

THE three lakes on which the Emperors of the various dynasties built their palaces and summer pleasures, are known under the general name of *T'ai I Ch'ih* (Pool of Great Fertilizing Spume), a term having symbolical reference to the female and male principles of nature (*Yin* and *Yang*). The northern lake according to tradition dates back to the Chin (Gold) or Ni-chên Tartars (12th century A.D.), when an Emperor had the waters from the springs in the hills near the present Summer Palace brought to the north of the then capital. Hence the stream which feeds the lake still goes by the name of *Chin Shui* (Golden Water). The lake and park were enlarged by the Mongol Emperor, Kublai Khan, who raised a hill on an island in the lake and planted it with rare trees, giving it the name *Wan Sui Shan* (Hill of Ten Thousand Years). It is the hill on which the white pagoda stands to-day and is described by Marco Polo in very glowing terms.

Yung Lo, when rebuilding Peking, had all three lakes dug out and added greatly to the number of palaces and gardens, as did his successors of the same dynasty and also the Manchus. The Pei Hai was the favourite resort of the Emperors K'ang Hsi and Ch'ien Lung, and especially of the Empress-Dowager Tz'u Hsi, who did more than any of her predecessors towards its embellishment. Under the Manchus, winter carnivals were held on the ice, when displays of skating, skipping and jumping were given by picked men of the Eight Banners. In order to prepare a smooth surface, all bumps in the ice were flattened out with hot irons.

One gets the best view of the lakes from the famous marble bridge which separates the North and Middle Lakes, popularly known as *Yü Ho Chiao* (Imperial Canal Bridge). It has two other names: the original name which is sometimes still used, *Chin Hai Chiao* (Golden Sea Bridge); and the official name

10. PEI HAI



KEY

- 1 T'uan Ch'ing (Circular City)
- A The "Jade Buddha"
- B The "Wine Bowl"
- 2 South Entrance to Park
- 3 Wu Kung Ch'iao (Centipede Bridge)
- 4 Ch'ung Hua Tao (Horrensia Island)
- See Separate Map No. 11
- 5 Ch'iu Chiu Ch'iao (Bridge of Perfect Wisdom)
- 6 Yün Hsin Hsian (Cloudy Peak Cliff)
- 7 Ch'ung Chiao Shib (House for Viewing Plants)
- 8 Hao P'u Chien (Drain between Hills and Streams)
- 9 Boat House
- 10 Ch'iu Yü Lin T'ang (Pool from which Plants derive Nourishment)
- 11 Ao Kuang (Inscrutable Mysteries of Heaven)
- 12 T'ien Hsing Hsuan (Porch for Recovering Virtue)
- 13 T'ien T'ang (Hall of Imperial Silk-worms)
- 14 Ch'iu T'ien T'ang (Hall of Imperial Silk-worms)
- 15 North Entrance to Park
- 16 Ching Hsin Chai (Place of Restful Mind)
- 17 Hsiao Hsi Tien (Small Western Heaven)
- A Ta T'ung Ch'ien Ju T'ien (Hall of the Great and Compassionate True Buddha)
- B Shib Fo T'a (Ten Buddha Pagoda)
- C Ta Lin Li Pao Tien (Glazed Tile Precious Hall)
- 18 Chiu Lung Pi (Nine Dragon Screen)
- 19 Sung P'o T'u Shu Kuan (Pine Hill Library)
- A Ch'ing Kuan T'ang (Hall of Crystal Waters)
- B Yu Lan Hsian (Porch in which Orchids are washed)
- C K'wai Hsieh T'ang (Hall of Joyful Snow)
- 20 Ch'an Fu S'ue (Temple of Happy Meditation)
- 21 Wu Lung T'ing (Five Dragon Pavilions)
- 22 Kuan Yin T'ang (Hall of Kuan Yin)
- 23 Ta Hsi Tien (Large Western Heaven)
- A Ju Lai Fo Tien (Hall of the Coming Buddha)
- 24 Yu Ho Ch'iao (Imperial Canal Bridge)
- P P P-Pailous

Chün Ao Yü Tung Chiao (Bridge of the Golden Sea-turtle and Jade Butterfly). These characters are inscribed on the ornamental archways that stand at either end of the bridge, *Chün Ao* on the western and *Yü Tung* on the eastern one. It is undoubtedly the most magnificent of all the bridges in Peking, both on account of its length—it has no less than nine arches—and its finely carved marble balustrades. Its beauties have been the constant theme of Chinese poets, the scholarly Emperor Ch'ien Lung himself having also written some verses which are inscribed on the pillars of the bridge.

Immediately to the east of the bridge is the *T'uan Ch'eng* (Circular City), a fortress-like structure built on what was originally an artificial mound and levelled off at the same height as the top of the walls by which it is surrounded. It dates from the Yüan dynasty when it was called *I T'ien T'ien* (Hall of Virtuous Heaven), afterwards changed by Yung Lo to *Ch'eng Kuang T'ien* (Hall of Inherited Lustre). There are several old cypresses in the enclosure, one of which called *Ma Sung Wei* (Horse-tail Pine) is said to have been planted under the Chins, before the place was built, a matter of some eight hundred years. There is also a fine solitary white pine just inside the entrance. Through the glass doors of the "Hall of Inherited Lustre" which are kept carefully locked and sealed you can catch a glimpse of the famous "Jade" Buddha seated on a raised platform in the background. The reason why you are not allowed to approach too close is probably that the so-called "Jade" Buddha is not jade at all, but some kind of stone brought from Tibet. Nevertheless it is a remarkable piece of carving, well worth inspection, if only for the beauty of its serene countenance. In the courtyard stands a small blue-tiled pavilion, built by Ch'ien Lung, containing a huge bowl, called "Black Jade Wine Bowl" (*Hei Yü Chiu Wang*). It is most beautifully carved with mountain streams in which fishes and dragons are seen sporting themselves, whilst the interior is engraved in small script with a wine-song by the Emperor Ch'ien Lung. Verses singing its praises by famous scholars are inscribed on various parts of the pavilion. The bowl is said to be a relic of Mongol times and, according to one account, was lost when this dynasty came to an end, but discovered again under the early Manchus in a small temple where it was being used as a receptacle for pickling vegetables.

In this "Circular City" the British Minister, Mr. O'Connor, was received by the Emperor Kuang Hsü in 1893, when presenting his credentials, instead of in the usual hall, the Tzu Kuang Ko in the Middle Lake (Chapter VII). Of further historical interest is the fact that Ts'ao K'un, the last President of the Chinese Republic, who is said to have paid something like thirteen million silver dollars to get himself elected president, was confined in this "city" by General Feng Yü-hsiang in October 1924, until released by Marshal Chang Tso-lin in 1926. One may suppose that his enforced residence in this historical spot did not cause Ts'ao K'un, who had risen from a very humble station, any illusions as to his having "inherited lustre," imperial or otherwise.

To the east of the T'uan Ch'eng is the entrance to the Pei Hai for which we take a ticket at the box-office. A short distance inside, we come to a pair of stone lions in front of an arch and crossing the marble bridge to a second arch and pair of lions. The characters on these arches read *Chi T'ui* (Accumulated Moisture of Heaven) and *T'ui Yün* (Piled-up Clouds). The bridge leads to the island on which is the so-called "White Pagoda." During the Chin and Mongol dynasties it was called "Hortensia Island" (*Ch'ung Hua Tao*), from a plant that is supposed to confer immortality when partaken of. It was not until the 8th year of Shun Chih (1651) that, in commemoration of the first visit of a Dalai Lama of Tibet to Peking, the White Pagoda was built, when the name "Pai T'a Shan" was given to the hill. According to tradition some of the rocks on the hill were brought here from the province of Honan by the Chin Emperors, whence arose the popular legend that the whole hill had moved from there.

Immediately facing the bridge is a group of buildings called *Yung An Sui* (Temple of Everlasting Peace) with a Bell and a Drum Tower in the courtyard and the "Hall of Law" at the back. The name is nowadays somewhat out-of-date, for a modern loud-speaker has been installed in the Drum Tower and certainly does not make for "everlasting peace." Ascending the broad stairway and passing under a *p'ai lou* bearing on its south face the characters *Lung Kuang* (Imperial Brightness), and on the north *T'ü Chao* (May a Lucky Star shine on you), we come to a couple of fine pavilions: on

the east is "Welcome Victory"; on the west "Purification of the Heart." They contain stone tablets with inscriptions recording the history of the island by the Emperors Shun Chih and Yung Chêng. Behind the eastern pavilion is a large piece of rock carved with the characters *K'un Lun*, the name of a fabulous mountain in Tibet with which the hill is supposed to be compared; it was erected by Ch'ien Lung in 1752. To the north-east in a small separate enclosure are a couple of tablets inscribed with Buddhist quotations in praise of the temple. Ascending the next flight of steps we arrive on a terrace with another group of buildings, the centre one of which is the "Hall of Spiritual Perception." High above us, on either side, tower two more pavilions. That on the west is "Far-Off Thoughts" and on the east "Favourable Clouds"; they were erected by Ch'ien Lung in 1773. Passing along the front of these buildings in a westerly direction we come to a large compound containing some fine trees, called after one of the buildings in it, the *Yüeh Hsin Tien* (Hall of Joyful Heart). The largest and most prominent building, however, is the two-storeyed *Ch'ing Hsiao Lou* (Tower of Felicitous Skies), erected in the reign of Yung Chêng, where according to tradition the Emperor Ch'ien Lung used to come with his mother, the Empress-Dowager, on the 8th of the 12th Moon, to attend the skating parties on the lake.

Following the edge of the terrace round to the east we come to a broad stone-stepped path which ascends steeply to the platform on which stands the WHITE PAGODA (*Pai T'ao*). On its southern face is a large yellow character, the mystic Tibetan monogram: Nam-c'u-van-dan (The All-Powerful Ten), written in the form of the Indian character called Ranja or Lantsa. Directly in front of the pagoda stands a small, high, square building faced with plaques of Buddha in blue, green and yellow glazed tiles. This is the *Shan Yin S'ü* (Temple for Cultivating Good Deeds) in which is enshrined Yamantaka, a fierce-looking Lamaistic god, with 7 heads, 34 hands and 16 feet, and a rosary of human skulls around his neck. In his left hand he holds an alms bowl, and in the right a bell with which to rouse the world. The Chinese say that only a horrible-looking god like this can keep such wild people as the Mongols in order. From the upper terrace of this temple one gets a very good view of the city. Behind the White Pagoda stand five (now only four) large masts that were used in Imperial times to hoist

signal-guns in case of some unusual occurrence such as a fire or an uprising.

On the slopes of the hill, especially to the north and west, lie several dozen kiosks, pavilions, and other small ornamental buildings. They are scattered about in all directions, so that it is impossible to visit them in any fixed order, and we shall therefore deal with only a few of the more interesting places. Those who wish to see all of them should consult the Map No. 11 to which the numbers in the text also refer.

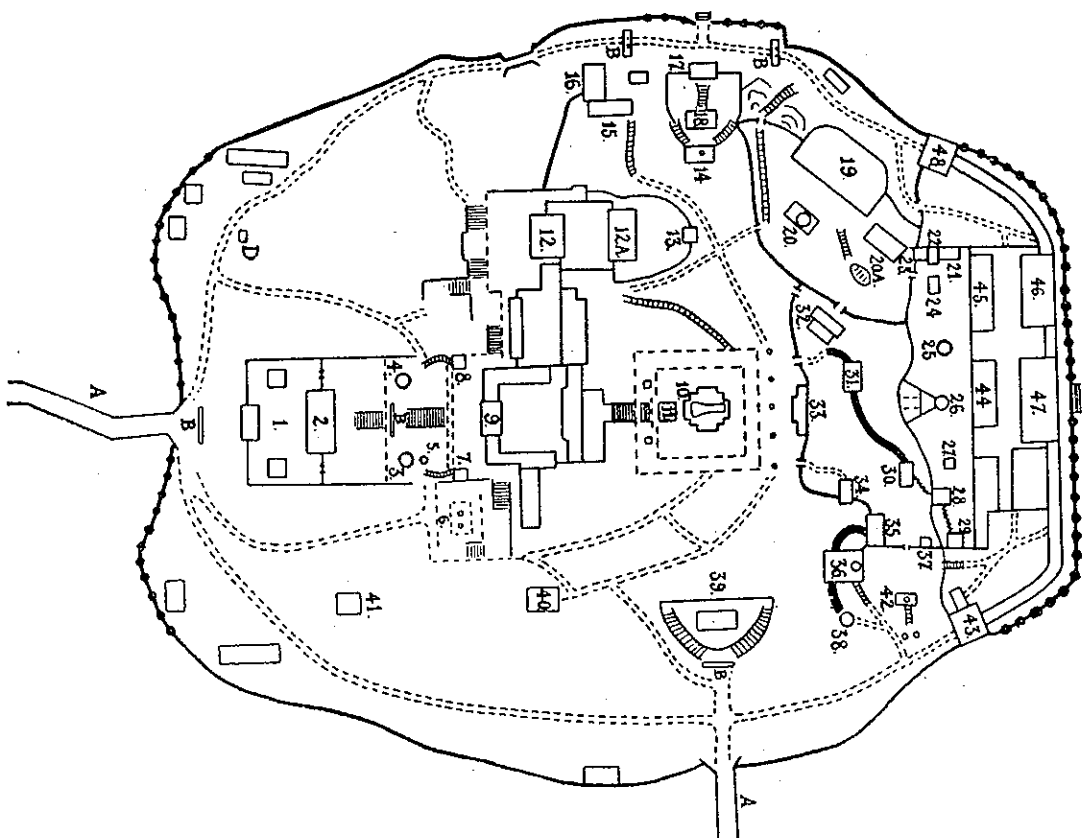
On the western side, just before reaching the camel-back bridge, you will notice on your right a small pile of rocks. These are called *I Fang Shan*, referring to the name of a peak on which the Western Mother (*Hsi Wang Mu*)* is supposed to dwell in Fang-shan Hsien in Hopei. On the other side of the bridge and up the hill is a small building with the same name (15). To the north of this you see a high square building called "Source of Sweet Waters" (14) under which is a doorway leading to a well, "Eye of the Sea" (*Hai Yen*), supposed to be fathomless and in direct connection with the sea. Still further north, at the foot of the hill, is the "Pavilion of Diffused Coolness" (48), the tower at the west end of the verandah that runs round the north side of the island, and close to it a high semi-circular building, the "Tower for Inspecting Ancient Script" (19). This name refers to the collection of over 400 stone tablets, of equal size, which line the walls and contain inscriptions by three famous calligraphists who lived in the 2nd century A.D.—Wang Hsi-chih, Wang Hsien-chih, and Wang Hsün. Ch'ien Lung ordered the building of this "tower" and commanded the Hanlin Academy to select the best specimens of the above writings. On the hill-side immediately behind this building is a curious small octagonal pavilion (20) with stone pillars covered with inscriptions.

The long double-storeyed verandah, and the numerous ornamental buildings through which it ran, were in olden days one of the most beautiful sights in the whole park; they have now been converted into restaurants. Entering through any of these buildings and looking up at the hill-side one gets a good idea of the number and distribution of the pavilions on this north slope of the hill. Right above us,

*See "Notes" at end

KEY

- 1 *Yang An Sze* (Temple of Everlasting Peace)
 - 2 *Fa Lu Tien* (Hall of Buddha's Law)
 - 3 *Ying Sheng Ting* (Pavilion of Welcome Victory)
 - 4 *Ti Shi Ting* (Pavilion of Purification of the Heart)
 - 5 Carved Stone
 - 6 Two Stone Tablets
 - 7 *Yan I Ting* (Pavilion of Favorable Clouds)
 - 8 *I Yuan Ting* (Pavilion of Far-off Thoughts)
 - 9 *Ch'eng Chieh Tien* (Hall of Spiritual Perception)
 - 10 *Pai T'ia* (The White Pagoda)
 - 11 *Shan Yin Sze* (Temple for Cultivating Good Deeds)
 - 12 *Yueh Hsin Tien* (Hall of Joyful Heart)
 - 12A *Ch'ing Hsiao Lou* (Tower of Felicitous Skies)
 - 13 *Chieh Hsin Ting* (Pavilion of Blossoming Beauty)
 - 14 *Shui Ching Yü* (Source of Sweet Waters)
 - 15 *I Fang Shan* (The Lone Hill)
 - 16 *P'an Ching Shih* (Cottage embowered in Verdure)
 - 17 *Lin Kuang Tien* (Hall of Glittering Gems)
 - 18 *Kan Lu Tien* (Hall of Sweet Dew)
 - 19 *Yueh Ku Lou* (Tower for Inspecting Ancient Script)
 - 20 Octagonal Kiosk
 - 20A *Mu Chien Shih* (Office of the Overseer)
 - 21 *Pao Ching Shih* (House of Contented Mind)
 - 22 *Yen Chia Ching Shih* (Home of Perpetual Beauty and Peace)
 - 23 *T'ê Hsiang Lou* (Tower of Recovering Senses)
 - 24 *Ch'eng Lu Pan* (Receiving Dew Place)
 - 25 *Hsiao K'an Ch'iu Ting* (Pavilion of the Small Hidden Mound)
 - 26 *Yen Nan Hsin Ting* (Pavilion of Perpetual Southern Melodies)
 - 27 *I Hsi Tien Ti* (Poi containing Heaven and Earth—Isles of Bliss)
 - 28 *Huan Pi Lou* (Tower of Pure Jade-green)
 - 29 *Ch'ien Yen Shih* (Home of Sleep Cliffs)
 - 30 *P'an Lan Ching Shih* (Peaceful Cottage amidst Coiled Mists)
 - 31 *Hsieh Niao Shih Shih* (Cottage with Beautiful Stone Inscriptions)
 - 32 *Han Ku T'ang* (Hall of Merry-making)
 - 33 *Lan T'ui Hsüan* (Porch of Olive-green Kingfishers)
 - 34 *Chiao T'ui Ting* (Pavilion Girt with Kingfisher Feathers)
 - 35 *K'an Hua Lang* (Corridor for Viewing Pictures)
 - 36 *Ku I Ting* (Hall of Ancient Rites)
 - 37 *Luan Yin Ting* (Pavilion in the Shadow of the Peak)
 - 38 *Chien Ch'ün Ting* (Pavilion for Watching the Spring)
 - 39 *Pan Jo Hsiang T'ia* (Wisdom's Fragrant Terrace)
 - 40 *Ch'ien Fang Ting* (Pavilion of Excited Fragrance)
 - 41 *Hui Jih Ting* (Pavilion of the Sun's Brightness)
 - 42 Marble Tablet of Ch'ien Lung
 - 43 *I Ching Lou* (Tower at the Edge of Fine Waters)
 - 44 *Yi Lan T'ang* (Hall of Rippling Waves)
 - 45 *Tao Ning Chai* (Studio of Salutious Peace)
 - 46 *Yuan Fan Ko* (Distant Sails Pavilion)
 - 47 *Pi Chao Lou* (Tower Reflecting the Blue of the Sky)
 - 48 *Fên Liang Ko* (Pavilion of Diffused Coolness)
- A A Bridges
B B Pailous
D Gold-fish Tubs



II. WHITE PAGODA ISLAND

standing on a small square terrace with a marble balustrade, towers a carved column with a bronze figure at the top holding a plate above its head, called "Plate for gathering dew" (*Ch'ing Lu P'ang*) (24). This is the figure of an immortal holding over his head with outstretched hands a brass basin to catch the dew. The Han Emperor Wu Ti (A.D. 25-57) is said to have used slaves to stand out in the open all night to catch the dew from Heaven, which His Majesty drank in the belief that it was the elixir of life. A little further down the hill, to the east of the "Dew Plate," is the small, round "Pavilion of the Small K'un Lun Mountain" (25) which recalls memories of a famous story in Chinese legend. It was at this place that Yü Po-ya, a high official of the State of Ch'u, and also noted as a famous lute-player, met a poor wood-cutter called Ch'ung Tzu-ch'i, who was even more skilled on that instrument than Yü himself. The latter therefore tried to persuade the wood-cutter to accompany him, but he refused on the plea that his parents were too old to be left alone. They therefore arranged to meet again the following year at the same place and date. But when Yü Po-ya turned up to keep this appointment, he learnt that the wood-cutter had died of grief at the parting the year before. Thereupon in his disappointment he dashed his lute against the rocks and took an oath never to play again. (Ch'ung Tzu-ch'i is now the name used for a connoisseur of music.)

Still further to the east, slightly higher up, stands a fan-shaped building, the *Yen Nan Hsin T'ing* (26), a name about which there has been much dispute, but which may be translated "Pavilion of Perpetual Southern Melodies," probably derived from the tradition that the Emperor Shun (2317-2208 B.C.) invented a five-stringed lute and composed a Southern air called *Nan Hsin*.

About the middle of the northern slope, not far below the terrace of the White Pagoda, is a small building with the curious name "Cottage with beautiful stone inscriptions" (31). Leading out of it on either side are tunnels through the rocks. Taking the one on the east you pass through various other pavilions to the "Tower on the Edge of Fine Weather" (42) at the east entrance of the verandah.

Just south of this, at the foot of the hill, is a large stone tablet with inscriptions on all four sides by the Emperor Ch'ien

Lung. On the front are four large characters reading "Hortensia Island Spring Warmth"; the inscription at the back, dated autumn 1711, commends a certain Kên Yü of the Sung dynasty who "transported many rocks from the South and placed them here in fanciful positions to make them look like dragons' scales." The inscriptions on the sides record visits paid by the Emperor in fine weather and pay a tribute to the beauties of the park generally. In front of this tablet are two shallow basins, each with a carved stone dragon lying in it. According to popular belief both these basins are filled from some supernatural source, as, it is said they neither overflow in the wettest weather nor run dry in the driest.

Proceeding south along the shore we come to a beautiful archway standing in front of a high walled terrace with a curving staircase on either side (39). This is called "Wisdom's Fragrant Terrace" supposed to be the last stage of Nirvana. Facing it is the "Bridge of Perfect Wisdom." The road on the other side of the bridge leads north to the Altar of Silkworms. On the east side of this road we pass several further sets of plesances, hidden behind high mounds. The first are some pavilions scattered over a rocky hillock which lead to a secluded pool with stone arches inscribed with felicitous phrases. North of this is a large walled enclosure with buildings surrounding another pool, out of which runs the *Hiao p'u Chien* (Drain between Hills and Streams). It is occupied by various official bodies and closed to the public. On the bank, on the left, is a former Imperial boathouse, now fast falling into ruins.

Through the triple gateway immediately in front of us we enter the enclosure of the ALTAR OF SILKWORKS (*T's'an T'an*) with two stone terraces standing in the midst of a beautiful grove of mulberry trees. That on the east is the Altar itself where sacrifices were offered to the God of Mulberries, whilst on the western one the mulberry leaves were examined before being given to the silkworms. North of the eastern terrace is another enclosure, the *Ch'in T's'an T'ien* (Hall of Imperial Silkworms) in which sacrifices were offered up to the Goddess of Silkworms by the Empress or her deputies on a lucky (*chi*) day during the 3rd Moon of each year. Along the east wall of the main enclosure runs a row of dilapidated buildings, in which the

silkworms were reared, and in front of them the Hao P'u Chien the water of which was used for washing the cocoons.

According to the Book of Poetry (*Shih Ching*) the cultivation of the mulberry tree and the manufacture of silk are said to have been invented by Hsi Ling, the wife of Huang Ti in 2602 B.C. But as Chinese history prior to the 8th century B.C. is doubtful, the statement that the cultivation of silkworms goes back to such or, as some Chinese assert, even remoter antiquity, must be accepted with reserve. There are, however, well-attested notices of the cultivation of the mulberry tree and the manufacture of silk as far back as 782 B.C.

Leaving by the north gate of the enclosure we cross the bridge under which run the waters that feed the Pei Hai. On our right (east) is the north entrance to the park. We proceed west past a walled enclosure called *Ching Hsin Chai* (Studio of Restful Mind) which was a favourite resort of the Empress-Dowager Tz'ü Hsi. It contains numerous pools, bridges, arbours, pavilions, all with poetical names such as: "Rare Jade Pavilion," "Playing the Lute Studio," "House of Rare Paintings," "Savory Time Hall," "Pearl House," and so forth. This park is closed to visitors. Continuing south-west along the shore we come to a fine triple archway of green and yellow tiles. On the front (south) face are characters reading "Place of Preservation of the Sutra," and on the north face "Spring-Time in the Centre of the Buddhist World." The *p'ai lou* stands in front of the temple, *Hsiao Hsi T'ien* (Small Western Heaven) to which we enter through a triple gateway, "The Gate of Heavenly Kings." In the first courtyard are drum and bell towers in a state of decay and behind each of them a stone pagoda. In the main hall, the *Ta Tz'ü Chên Ju T'ien* (Hall of the Great Compassionate and True Buddha), are three Buddhas, with four large models of pagodas in front of them (two of bronze and two of painted wood), and the Righteous Lohans, nine on either side. In the next courtyard is a pavilion called *Shih Fo T'a* (Ten Buddha Pagoda) containing marble slabs engraved with pictures of the disciples of Buddha. Immediately behind it is the *Ta Lin Li Pao Tien* (Glazed Tile Precious Hall), a beautiful three-storeyed building faced with wonderful green and yellow tiles, the greater part of which bear the figure of Buddha. It was built during the reign of Ch'ien Lung.

Immediately west of the *Hsiao Hsi T'ien* is the famous CURTAIN WALL OF THE NINE DRAGONS (*Chin Ling Pi*). This beautiful example of glazed tilework is famous for its colouring, and it is worth visiting the park to see this alone. It was originally erected to ward off evil influences from the *Wan Fo T'ien* (Hall of Ten Thousand Buddhas), a temple that used to stand where the athletic ground now is and that was completely destroyed by fire.

Returning to the shore we come to another walled enclosure, the PINE HILL LIBRARY (*Sung P'o T'u Shu Kuan*) erected by Ch'ien Lung. In it are the *Ching Kuan T'ang* (Hall of Crystal waters), *Yü Lan Hsüan* (Porch where Orchids are Washed—as was done at the Dragon Festival on the 5th of the 5th Moon), and *K'uai Hsieh T'ang* (Joyful Snow Hall). The last name is taken from a poem by Wang Hsi-chih of the Chin Dynasty who, while in the act of composing some verses about snow, was overjoyed to see a snowstorm suddenly occur, thus giving zest to his poetic inspiration. The stone tablet on which the poem was inscribed was lost for many centuries, until it was unearthed by a man named Huang and presented to Ch'ien Lung who had it deposited in this hall. The "Pine Hill Library" has in recent times been converted into a Memorial Library to Ts'ai Ao, the revolutionary leader who, by starting a rebellion against Yüan Shih-k'ai in 1916, upset the latter's plans to make himself Emperor, thus preserving the republic for a grateful country. As in the opinion of many Chinese Yüan Shih-k'ai had twice betrayed the Manchu house, the establishment of this "Ts'ai Ao Memorial Library" in one of Ch'ien Lung's favourite haunts, will perhaps have been regarded with more composure by the shades of that Emperor than might otherwise have been the case.

Continuing along the shore, we come to the famous FIVE DRAGON PAVILIONS (*Wu Lung T'ing*) built out in the lake and connected with the shore, and with each other, by a short stone causeway. If you examine carefully the position of these five pavilions, you will notice that they are built on tiny peninsulas forming curves to resemble a dragon's body. The dome of the largest and central pavilion is decorated with many beautifully carved dragons. In Chinese legend the Five Dragons refer to the five sons of Kung Sha-mu, who lived at Chiaotung in the province of Shantung in the 2nd century A.D. These

five sons all became famous in the Academy of Learning under the name of the "Five Dragons of Learning." Each of the pavilions has its special designation. Starting from the east, we have "Fertilizing Fragrance," "Pure and Productive Waters," the central one "Dragon Marsh," "Bubbling Luck," "Floating Kingfisher Feathers." All these are simply felicitous phrases in praise of the lake over which the pavilions are built.

Immediately north of these pavilions is a temple in complete ruin, called *Ch'an Fu Szu* (Temple of Happy Meditation) which contains an idol of *Ju Lai Fo* (The Coming Buddha), and at the back a couple of stone tablets with inscriptions by Ch'ien Lung in Chinese, Manchu, and Mongol.

Further west we come to the *Ta Hsi T'ien* (Great Western Heaven), built in the reign of K'ang Hsi. The vast open hall standing in front of the temple is of unusual construction and is surrounded on four sides by beautiful archways of glazed tiling with inscriptions from Buddhist texts. This hall has several names: *Kuan Yin Tien* (Hall of Kuan Yin), *Wan Fo Lou* (Tower of Ten Thousand Buddhas), and *Lo Hsin Shan* (Lohan Mountain). It contains several hundred plaster figures supposed to represent the different stages of reincarnation. It was possible a few years ago to climb the rickety stairs to the top of the "Heavenly Mountain"; but the gate leading to the stairs has been sealed with heavy chains to prevent the public from entering in order to avoid the structure from tumbling down. In the front courtyard of the temple are a marble bridge, some stone arches, and several buildings in a state of complete dilapidation. At the back is a three-storied building, the *Ju Lai Fo Tien* (Hall of the Coming Buddha). In front stands a square stone tablet with Chinese, Manchu, Mongol, and Tibetan script. It was erected by the order of Ch'ien Lung in 1770 to commemorate the anniversary of K'ang Hsi's sixtieth birthday, stating *inter alia* that all the nations of the world sent congratulations in honour of the event. The companion tablet on the east side has completely disappeared. In the temple itself is an idol of the *Ju Lai Fo* and one of his disciples; the remainder—there were formerly thirteen all told—are missing, as also every one of the small plaster Buddhas that used to fill the niches in the woodwork which covers the walls. At the back of this hall, in a small pavilion on the west side, is a

circular dagoba on which are engraved sixteen Lohans, with the name inscribed above each picture.

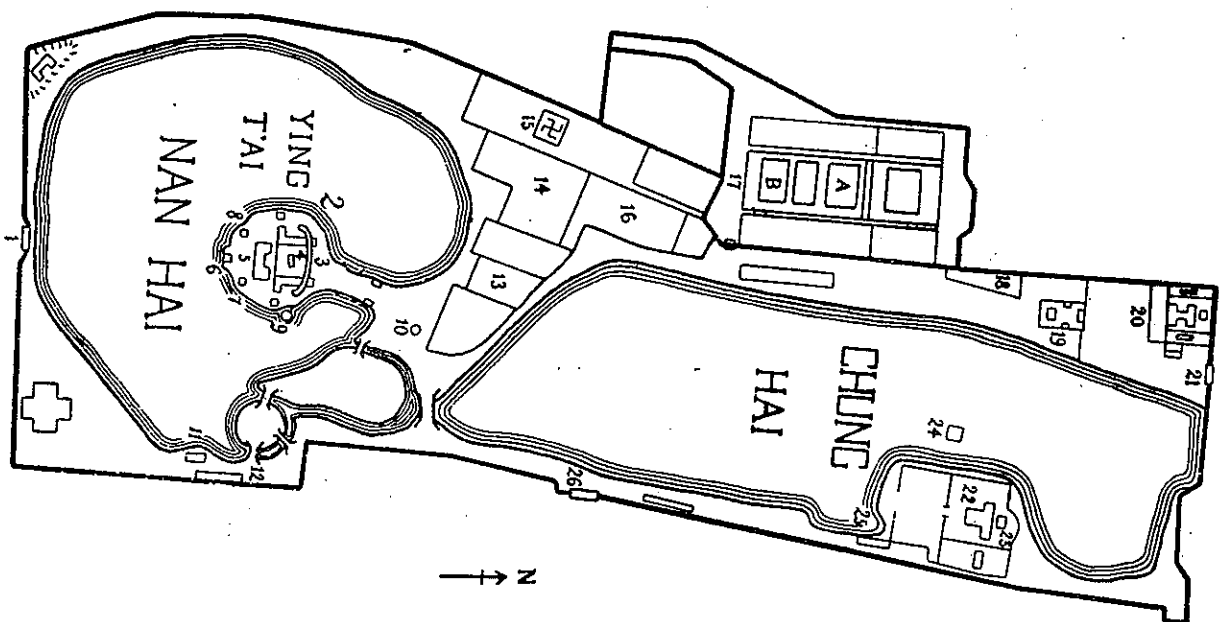
From the days of the Chins right down to recent times this "North Sea" was forbidden ground, unseen by the eye of ordinary mortals. In 1925 it was turned into a public park, in spite of the outcry raised by those still imbued with monarchist sympathies, and has remained so ever since. One might, therefore, have expected that the Chinese public would have insisted on keeping in good repair the beautiful historical buildings in these grounds, in which they themselves are able to roam at leisure, and that wealthy Chinese patrons of art would have subscribed freely for this purpose. But such has not been the case. A few of the larger buildings have been converted into modern tea-houses and restaurants, because they bring in a little money, and all the rest are left to go to wrack and ruin.

The best time to visit the parks is during the 6th and 7th Moons (July and August) when the lotus or water-lily (*Nelumbium speciosum*) is in blossom.*

We have now finished our tour of the "North Sea," and may return to the gate by which we entered, by taking a "Flower-boat" across to the island or, to save a longer walk, may leave by the north gate.

*See "Notes" at end

12. NAN HAI AND CHUNG HAI



KEY

- 1 Hsin Hua Men (New Flowery Gate)—South Entrance
- 2 Ying T'ai (Ocean Terrace)
- 3 Hsiang Lien Ko (Pavilion of Soaring Phoenixes)
- 4 Han Yuan Tien (Hall of Cherishing the Constitution)
- 5 Hsiang I Tien (Hall of Fragrant Robes)
- 6 Ying Hsun T'ing (Pavilion of Welcome Fragrance)
- 7 Chün Ming Lou (Tower of Brightness of Spring)
- 8 Chan Hsi Lou (Tower of Tranquil Firmament)
- 9 Jan Yü T'ing (Pavilion of Darting Fish)
- 10 Jen T'ü Lin (Man Character Willow)
- 11 Yün Hui Lou (Tower Seeing through the Clouds)
- 12 Jih Chih Ko (Pavilion of Daily Increasing Knowledge)
- 13 Pi Shu Lou (Tower for Escaping the Heat)
- 14 Feng Tse Yuan (Fruitful Garden)
- 15 Wan T'ü Lang (Swastika Gallery)
- 16 Chu Jen T'ang (Hall of Exalted Aim)
- 17 Hui Jen T'ang (Palace Steeped in Compassion)
- (A) Yen Ch'ing Lou (Tower of Prolonged Prosperity)
- (B) I Luan Tien (Hall of Ceremonial Phoenixes)
- 18 Swimming Pool
- 19 T'ü Kiang Ko (Throne Hall of Purple Effulgence)
- 20 Shih Ying Kung (Seasonable Palace)
- 21 Fu Hua Men (Happy Flowery Gate)—North Entrance
- 22 Wan Shan Tien (Hall of Ten Thousand Virtues)
- 23 Ta Pei Tien (Hall of Sympathy and Sorrow)
- 24 Shui Yün Hsieh (Kiosk of Clouds reflected in the Waters)
- 25 Boat House
- 26 Hsi Yuan Men (West Park Gate)—East Entrance

CHAPTER VII.

THE NAN HAI AND CHUNG HAI OR "SOUTH AND MIDDLE SEA" LAKES

DURING the Chin dynasty this whole chain of lakes was called *Hsi Hai T'ü* (Western Sea), also *Hsi Hua T'an* (West Flower Lake). Under the Liao dynasty it had already been dredged, the mud being used to construct the island in the South Sea. Many pavilions, palaces and arbours were erected, thousands of trees and shrubs planted, and it was used as a kind of Travelling Lodge (*Hsing Kung*). During the Yüan or Mongol dynasty the name was changed to *Ta Nei* (Imperial Palace Enclosure) and it was made their "Forbidden City." It was not until the Mings that the present "Forbidden City" was built, when the name *Ta Nei* was altered to *Hsi Yüan* (West Park), also *Chin Hai* (Golden Sea). The Ming Emperor Yung Lo improved the "Sea" and made it his pleasure resort. K'ang Hsi altered the Ming names to North, Central and South Seas, as we have them at present; he and his successors also added to the beauties of the park.*

I. THE "SOUTH SEA" LAKE (NAN HAI)

We enter the South Sea Park by the *Hsin Hua Men* (New Flower Gate) which lies on the north side of the *Hsi Ch'ang An Chieh*. The present gate was originally not a gate at all, but a two-storeyed pavilion that the Emperor Ch'ien Lung had erected for the Mohammedan concubine of whom he was so fond, officially known as *Hsiang Fei* (Fragrant Concubine), but more commonly referred to as *K'o Fei* (Stranger Concubine). To this pavilion he gave the very appropriate name of *Wang Chia Lou* (Thoughts of Home Tower), for it was from here that the Fragrant Concubine used to gaze out on the

*Both the Nan Hai and the Chung Hai were thrown open to the public in 1928, but have been closed again since 1933.

Mohammedan quarter across the way (Chapter XII) which reminded her of her far-off home in Turkestan.

This Hsiang Fei was the wife of a Mohammedan chief, Ali Arslan. The fame of her beauty, and especially of the softness of her skin, which had spread all over her homeland, had come to the ears of the Emperor who ordered his generals to try and secure her for his Court. When her husband committed suicide after his defeat by the Chinese, she was brought to Peking where the Emperor at once succumbed to her beauty. He was, however, unable to bend her to his will, either by kindness or by intimidation, for she threatened to slay him first and then herself, rather than become his concubine. Nevertheless, the Emperor hoping against hope that time would weaken her resolution determined to wait patiently and in the meantime did everything to try and gain her goodwill. Nor would he listen to the advice of his mother, the Empress-Dowager, who strongly disapproved of her son's infatuation for the Fragrant Concubine and tried to persuade him to send her back to her home.

But on the Winter Solstice, when Ch'ien Lung had left the palace to go out to worship at the Altar of Heaven, she sent for the Fragrant Concubine and told her that she must either submit to the Emperor's wishes or commit suicide. The girl chose the latter alternative and was taken to an empty side building where she hanged herself.* When Ch'ien Lung was told by a confidential eunuch that his mother had summoned the Fragrant Concubine to her presence, he became very alarmed and, contrary to all precedent, left the Hall of Abstinence where he was awaiting the ceremony of the following day and hastened back to the palace, only to find that he was too late. Hsiang Fei was buried with all the honours of a concubine of the first rank. According to tradition her grave is said to lie west of the Altar of Agriculture (Chapter XV).

When Yüan Shih-k'ai as President of China adopted the South and Middle Seas for his place of residence, the "Thoughts of Home Tower" was made into a gate, and the name changed to its present form.

Skirting the lake in a westerly direction—we can also take a boat straight across the lake—we come to the plank bridge

*See "Notes" at end.

which leads to the island called *Ying T'ai* (Ocean Terrace). The name of the island has undergone several changes. In Chin and Liao times it was called *Yao T'ai* (Posturing Terrace) where theatrical performances were held for the Emperors and their Court. Under the Mings it was *Nan T'ai* (Southern Terrace). The first Manchu Emperor, Shun Chih, changed this to its present name. The island is supposed to be a replica of the Isles of the Blest (*P'êng Lai*) which according to tradition lie somewhere off the coast of Shantung.

It was on this island that the late Empress-Dowager confined the unfortunate Emperor Kuang Hsi in 1898, the very spot, by the way, where the reformer K'ang Yu-wei, the Emperor's confidant had suggested confining the lady herself. The Emperor was not imprisoned in any particular palace, as has sometimes been stated, but was allowed to roam about the island at will. The planks of the bridge were simply withdrawn, and no boats were allowed to approach the island. It is said, however, that on one occasion, in winter when the lake was frozen over, the Emperor actually did make an attempt to escape across the ice. We might add that Kuang Hsi did not die on the island, as is commonly reported, but in the Yang Hsin Tien, in the Forbidden City (Chapter IV).

Mounting the steps that lead up from the bridge we have before us a long gallery known as the *Hsiang Luan Ko* (Pavilion of Soaring Phoenixes). Passing through this we come to the *Han Yuan Tien* (Hall of Cherishing the Constitution) where the monarchs used to rest after they had transacted public business. Beyond it again is the *Hsiang I Tien* (Hall of Fragrant Robes) where the Emperors changed their robes. This Hall—converted into a restaurant since the park was thrown open to the public—is often referred to as the Ying T'ai itself. The whole complex of buildings was used by the Emperor Kuang Hsi and his retainers as living quarters.

Outside the Hsiang I Tien, on the south, is a petrified tree, *Mu Pien Shih*, which the Chinese regard as a veritable "Nine Days' Wonder." At the southernmost point of the island, standing out in the water is the beautiful pavilion called *Ying Hsin T'ing* (Pavilion of Welcome Fragrance). To the east of it, on the edge of the lake, is a pretty little kiosk, the *C'ing Ming Lou* (Tower of Brightness of Spring) and to the west a

corresponding one, *Chan Hsi Lou* (Tower of Tranquil Firmament). Standing right out in the lake on the east side of the island is a tiny pavilion with the appropriate name of *Jan Yi T'ing* (Pavilion of Daring Fish). These are only a few of the more striking of the numerous pavilions, caves, verandahs and so forth that are dotted about the island.

On leaving the island by the bridge we see a little way off on our right a large stone tablet with a willow tree on either side. This is the *Jen T'yi Lin* (Man Character Willow) so called because the two willows meeting in a fork over the top of the tablet are supposed to form the Chinese character for "man" (人). The tablet is inscribed on all four sides with poems by Ch'ien Lung of which the following are short extracts.

That on the face fronting the lake (south), dated Spring 1752, reads:—"The Man-Character Willow derives its life-giving influence from the Fertilizing Spume of the Lake (*T'ai I Ch'ih*). Therefore it grows luxuriantly for ever. It is as old as P'êng Tsu (a great grandson of the Emperor Ch'ien Hsi, 2514, B.C. who is said to have been over eight hundred years of age when he disappeared). No pine or cypress can compare with it in length of years."

The verse at the back, dated 1753, reads: "The Man-Character Willow having existed for several hundred years was blown down this autumn by a storm. The official in charge is hereby commanded to replace it without delay."

The inscription on the east face, dated Spring 1754, reads: "The Man-Character Willow is a relic of ancient days. At the approach of spring it once more puts forth tender shoots."

That on the west face, dated Winter 1767, reads: "In the days of yore when dancing took place on the Posturing Terrace the dancers faced towards the Man-Character Willow."

Here our route divides in opposite directions. Taking the easterly one first, we come to a veritable maze of rockeries, small gardens, pavilions and kiosks, of which we will only mention the more important. Crossing a small bridge we have before us the

T'ai Yieh Hsien (Porch for Awaiting the Moon) where the Emperor waited for the Empress or some favourite concubine whose beauty is likened to the moon.

Hsi Shên T'ü (Ancestral Hall of the Sea-Spirit).

Ching Kuang (Mirror of Brightness). A hexagonal pavilion.

Chang Chün Shu Wu (Studio of Eternal Spring).

Ch'a Hu. A pair of natural curved stone pillars. The name

refers to the ivory tablets (*Hu*) that in ancient times Ministers of State held in their hands when addressing the sovereign.

Pao Yieh Lou (Precious Moonlight Tower), where the Emperor and his consort used to come on moonlight nights to think of Li T'ai-p'o, the famous poet, who wrote a sonnet to the moon and who is said to have been drowned when leaning out of a boat in a merry mood to embrace the reflection of the moon in the water.

From here we cross a second bridge and pass the *T'ui Hung T'ing* (Suspended Rainbow Pavilion) standing at the top of a pile of rocks.

Shu Ch'ing Yüan (Park of Equable Temperature).

Pao Kuang Shih (Cottage of Congealed Brilliance), where the Emperors used to study.

Crossing a third bridge we have the *Yün Ku T'ang* (Harmonious Bell Hall). It is recorded that in the 30th year of Ch'ien Lung (1765) the governor of Kangsi presented a sweet-sounding bell to the Emperor who ordered it to be hung in this pavilion.

Liu Pei T'ing (Pavilion of the Flowing Bowl).

Ch'ien Ch'ih Hsieh (Thousand Feet of Snow). A pool which is shaded from the sun most of the year by a pavilion of the same name that stands over it.

Jih Chih Ko (Pavilion of Daily Increasing Knowledge), where the Emperors came to sit in silent meditation.

P'in Chü Shih (Bamboo Guest Chamber).

Yün Hui Lou (Tower Seeing through Clouds). A large two-storied building standing at an angle of the shore.

Ch'ing Yün Ko (Sweet-Sounding Pavilion).

Ch'uan Wu (Boat-house). On the edge of the lake.

If we go west from the Jên Tzu Liu, we pass a hideous modern structure called *Pi Shu Lou* (Summer Resort) erected by Yüan Shih-k'ai for his numerous wives, and afterwards occupied for a short time by Marshal Chang Tso-ün. To the west of it lies the beautiful park called *Feng Tse Yüan* (Fruitful Park). Both K'ang Hsi and Ch'ien Lung took a personal interest in

this park, frequently visiting it in order to supervise the planting and care of the mulberry trees growing therein. A large number of the ancient buildings that it contained have been destroyed to make room for new ones that were erected by the Empress-Dowager.

To mention only a few of them, we have the

Ch'ung Ya T'ien (Hall of Noble Refinement).

Ching Chi Hsüan (Porch of Secret Repose).

Huai Yuan Chai (Studio of Thoughts of Far-off Days).

Chün I Chai (Studio of Simple Meditation).

Ch'ün Ou Chai (Springtime Lotus-root Studio).

T'ing Hung Lou (Tower for Listening to the Wild Geese).

Chih Hsin Hsüan (House for Display of Beautiful Flowers).

Hsi Pai Shih (Chamber of Silent Meditation).

Fo Yu I So (Buddha's Home), popularly known as *Ta Yüan*

Ching (Great Round Mirror).

Especially famous are the long winding galleries called *Wan*

T'ü Lang (Swastika Gallery).

2. THE "MIDDLE SEA" LAKE (CHUNG HAI)

Wending our way north from the Feng Tse Yüan we come to the Chung Hai. The first of the more important buildings in it is the *Chü Jen T'ang* (Hall of Exalted Aim), erected as a residence by Yüan Shih-k'ai in 1912-13 in the vast park called *Chieh Fan Chi* (Happy though Burdened with Affairs of State). Yüan Shih-k'ai knew his history! He selected the name Chü Jen T'ang from a passage in Mencius. When the king's son asked Mencius: "What is the business of an unemployed scholar?", the Sage replied: "To exalt his aim!" Asked what that meant, Mencius continued: "Setting it simply on benevolence and righteousness, he thinks that to put a single innocent person to death is contrary to benevolence, that to take what one has no right to is contrary to righteousness. One's dwelling should be benevolence and one's path righteousness. When benevolence is the dwelling-place of the heart, and righteousness the path of life, the business of a great man is completed."

Whatever may be one's opinion as to whether Yüan Shih-k'ai "exalted his aim" in his political career, he certainly cannot be said to have done so as builder and architect, for all

the buildings that have been erected or "restored" by him are in the worst possible taste.

To the north of the Chü Jen T'ang is the *Hui Jen T'ang* (Palace Steeped in Compassion). This vast complex of buildings consists of a succession of courtyards leading into one another, with beautiful gardens, artificial rockeries covered with creepers, open and covered-in galleries, pools and so forth. It was the residence of the Empress-Dowager, when she lived in the Lake Park. The *Yen Ching Lou* (Tower of Prolonged Prosperity), a large two-storied building in the central courtyard beautifully decorated in brilliant colouring and with sculptured balustrades, carved doors, and latticed windows, was specially built for her.

One of the most important palaces of the whole group is the *I Luan Tien* (Hall of Ceremonial Phoenixes). The "I" stands for the suite of an Empress or Empress-Dowager, and the "Luan" for the phoenix which is the insignia of an Empress, corresponding to the dragon of an Emperor. The name is taken from an ancient palace at Loyang in Honan, the eastern capital of China under the Eastern Han Dynasty (A.D. 25).

It was in the I Luan Tien that the dramatic Council of War was held on June 20, 1900, when the decision was taken to declare war against all the Foreign Powers. And it was from here that the Empress-Dowager Tz'u Hsi issued her valedictory decree just prior to her death at three o'clock in the afternoon on November 15, 1908. Her remains dressed in robes of state embroidered with the imperial phoenix were placed in the coffin which she kept permanently in readiness on this spot and were borne at midnight to the Tz'u Ning Kung in the Forbidden City, to await an auspicious day for burial.

Another important building is the *Ta Li T'ang* (Grand Ceremonial Hall). The ceremonial hall was formerly in the Nan Hai in an annex to the *Chang Shih T'ang* (Government Affairs Office), next to the Pi Shu Lou. President Hsü Shih-chang used to receive foreign visitors there. When Ts'ao K'un became president, he removed the Ta Li T'ang to this enclosure.

Continuing our walk north past the public swimming-pool, opened in 1933 on the site of an ancient park called

Liu Shui Yin (Sound of Flowing Waters), we come to one of the most interesting edifices in the Chung Hai. This is the *Tz'u Kuang Ko*, usually translated "Throne Hall of Purple Efulgence." This incorrect designation arises from the fact that Tz'u has been taken for the colour, although there is not a sign of purple in the whole structure, the tiles being all green or yellow. As in the case of the *Tz'u Chin Ching* (Forbidden City) the character Tz'u is taken from *Tz'u Wei* (The Pole-star) around which the other stars revolve. For was not the Emperor called "Son of Heaven," and did not all tribute-bearers, envoys and similar lesser stars flock to this palace to be received by him in audience? And did not Ch'ien Lung in his famous letter to King George the Third say: "My capital is the hub and centre about which all quarters of the globe revolve?" But Ch'ien Lung had a precedent, none less than the Great Sage Confucius who said that "A virtuous ruler is like the Pole-star, which keeps its place, while all the other stars do homage to it."

It has also been stated by foreign writers that the palace was built during the Ming period. But at that time there was only a terrace here called *P'ing T'ai* (Level Terrace) from which the Emperors used to enjoy the view. It was the Manchu Emperor Shun Chih who erected the present structure, shortly after his arrival in Peking in 1644. He used it to hold military reviews, whilst from here K'ang Hsi watched archery competitions and wrestling matches by Mongol tribesmen. It was not till 1761 that Ch'ien Lung started the practice of receiving Mongol and other envoys and tributary princes in audience in the Tz'u Kuang Ko.

Here too, in more recent times, the envoys of the Foreign Powers were received in audience, because the ceremony, from which the three kneelings and the nine prostrations had perforce to be omitted, could be conducted in this hall with less loss of face than in the sacred precincts of the Forbidden City. The first of such audiences took place on Sunday the 29th of June, 1873, shortly after the beginning of the reign of T'ung Chih. The Emperor arrived and mounted the throne at 9 a.m. sharp. The Japanese Ambassador was first received by himself, and then the other ministers together were led in by Prince Kung. The Russian Minister as dean of the Diplomatic Body delivered

a speech of congratulation, and each envoy laid his letter of credence on the table in front of the Emperor. The latter speaking through Prince Kung expressed his amicable feeling for the rulers represented, and the audience terminated, having lasted barely half an hour.*

A short distance north, in the angle of the wall is the *Shih Ying Kung* (Seasonable Palace) in which refractory members of the Imperial seraglio were kept in durance vile. To the right is the *Fu Hua Men* (Happy Flowery Gate), the northern entrance to the Middle Sea.

Across the lake, on the east side, is a cluster of temple buildings known after the main hall, the *Wan Shan Tien* (Hall of Ten Thousand Virtues). It can be reached either by boat from the west side, or by the east entrance, the *Hsi Yüan Men* (West Park Gate).

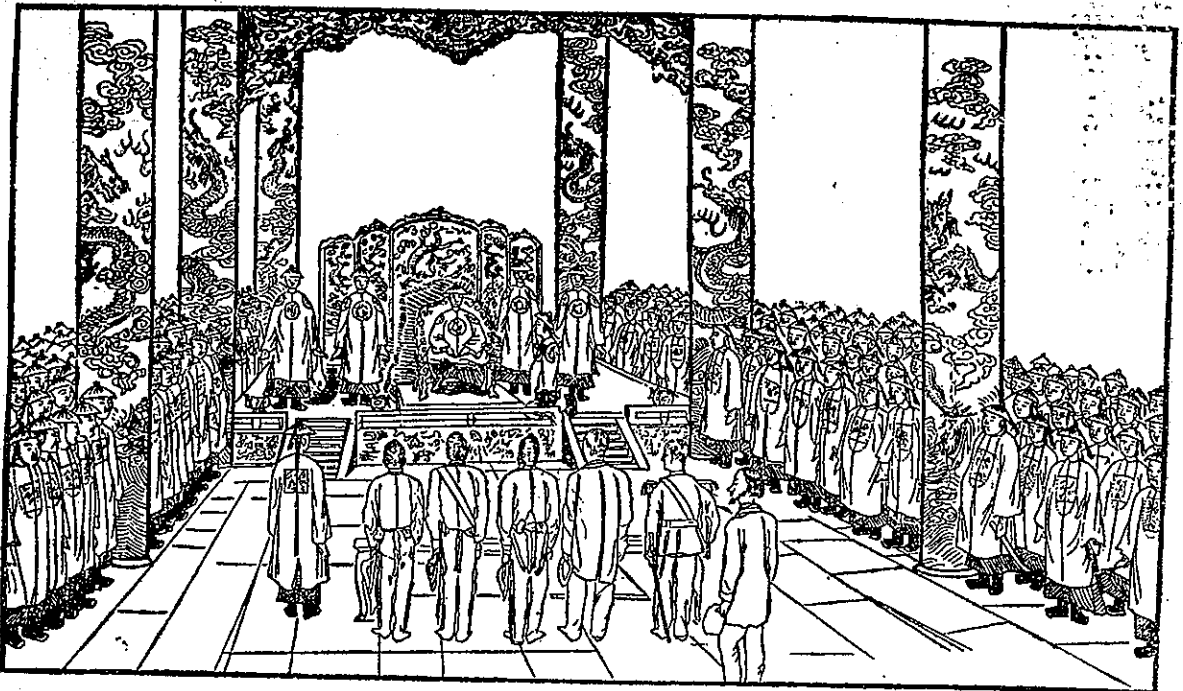
The main hall, originally dedicated to the worship of the constellation of the Great Bear, was a meeting-place of Buddhist scholars. It was here that the Emperor Shun Chih welcomed the pilgrim monks Ying P'u, Yü Lin, and Ch'ung Ch'i. In later years the Hanlin scholars used to wait in this hall for the Emperors when they came to pray for rain.

The shrines which are arranged in a series of three—a main shrine with a minor one on either side—contain the statues of Buddha and his attendants. They are flanked by two lines of Lohans of nine each, with a background of blue and white cloud looking as fresh as if painted only yesterday. The ceilings, too, are fine specimens of craftsmanship and merit attention.

Altogether, the hall is in a remarkably good state of repair, due probably less to the fact that it was the resort of many Emperors and their consorts, than that it has been patronized in quite modern times by presidents of the Republic, such as Yüan Shih-k'ai and Ts'ao K'un. The voive curtains hanging in front of the various shrines are gifts of these latter.

Leaving this hall we come to the *Ta Pei Tien* (Hall of Great Sorrow) which contains the idols of the *San Ta Shih* (Three Great Teachers).†

*See "Notes" at end.
†Confucius, Lao Tze, Buddha.



T'UNG CHIH'S AUDIENCE IN THE Tzū KUANG KO

At the back is the *Ch'ien Sheng T'ien* (Hall of a Thousand Saints), a beautiful circular pavilion with a seven-storied wooden pagoda, that used to hold one thousand Buddhas, now completely disappeared.

This whole group of buildings was constructed in the reign of the Ming Emperor Chia Ching, though they have been repaired at a much later date.

The side buildings in this enclosure contain the most extraordinary collection of gods to be seen anywhere—even in China. There are no less than twenty-four Dragon Kings who preside over the sun, moon, land, water, air, seas, rivers, lakes, and so forth. In another room are the Twelve Dragon Gods who control the Twelve Zodiacal Signs. At either end of this room are the statues of the God of Thunder (*Lei King*) with hammer and thunderbolt, and of the Goddess of Lightning (*Shan T'ien Niang Niang*) with a mirror in each hand. The peculiar style of the hats worn by some of these deities should be noted. They are called *Min Lin* (Crown Gems) and are the same as those worn by kings in the days of the Chou dynasty.

In a couple of small rooms on the west side is a collection of votive tablets inscribed by the Emperor Ch'ien Lung and the Empress-Dowager Tz'ü Hsi. The tablet over the door at the back is by the former and reads "We bestow favours on all good and honest men." One of the principal tablets is by Tz'ü Hsi and reads "Hall of Ceremonial Phoenixes." It has probably come from the palace of that name. Standing out in the lake all by itself—the bridge which formerly connected it with the mainland has disappeared—is a pretty little pavilion with the picturesque name *Shui Yün Hsieh* (Kiosk of Clouds reflected in the Water). It was considered one of the "Eight Famous Sights of Peking."* On a stone tablet inside the kiosk are engraved the four characters *T'ai I Ch'iu Feng* (Autumn Wind of the Pool of Fertilizing Spume).

We now leave the park by the eastern entrance, the *Hsi Yüan Men* (West Park Gate), a name, by the way, that reminds us of the old Ming name for the Lake grounds.

*See "Notes," page 326.

CHAPTER VIII.

THE ALTARS OF HEAVEN AND AGRICULTURE

IN the Chinese or South City, at the end of the broad Ch'ien Men Street lies the *T'ien T'an* (Altar of Heaven) which, in historical importance as well as artistic beauty, excels all the temples not only of Peking, but of the whole of China.

It was built in the 18th year of Yung Lo (1420), the same year in which he rebuilt the wall of the South City. Only once since then has it been repaired, in 1754, when Ch'ien Lung issued an edict ordering the Board of Rites to have the Altar of Heaven repaired without delay, as it was falling to pieces. Since that time, the numerous buildings in the enclosure have been left to the wear and tear of the elements.

The entire grounds are about three and a half miles in circumference and are divided off by walls into an inner and outer enclosure. The latter has two gates, on the west side only; the former has six: one each on the south and north, and two each on west and east. The inner enclosure, again, is divided into a northern and a southern section by a wall running east and west.

The outer enclosure contains nothing of interest except the ancient cypress trees, most of which, however, have been cut down in recent times. Two sets of buildings on the west side, the hall for musicians and the stables for sacrificial animals, have been turned into a wireless station and a medical experimental station, since the establishment of the Republic. We might add that the famous "Peking asparagus" is grown here.

We enter the inner enclosure by the northernmost of the two western gates. Immediately to the south is the *HALL OF ABSTINENCE* (*Chai King*) which is surrounded by a moat; the bridge, balustrades and staircases leading to the various halls are all of white marble. Here the Emperor performed his ablutions and spent the night fasting, in preparation for the ceremonies on the following day.

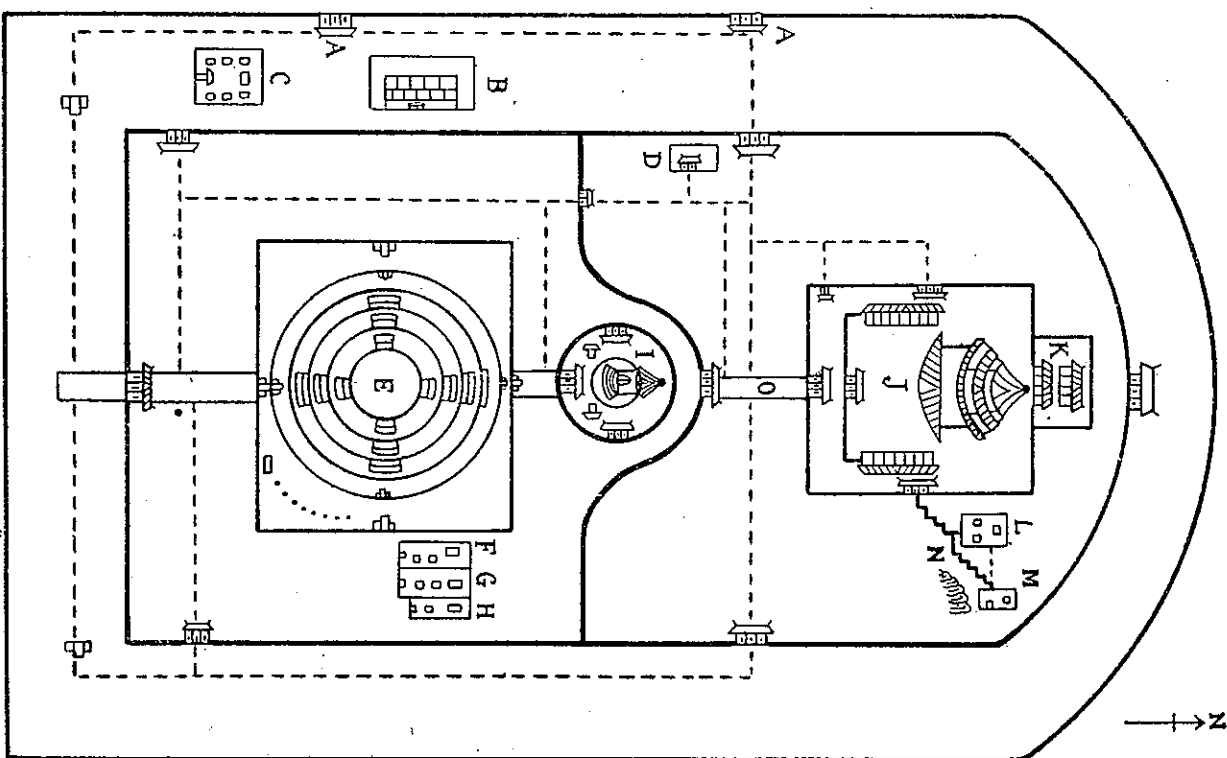
Turning south from here, we go out through the gate in the wall running east and west, and taking a path going diagonally south-east come to the actual Altar of Heaven, called *Huan Ch'iu* (Round Mound) or *Nan T'an* (South Altar), both names of great antiquity. The altar is enclosed by a double wall: a circular inner, and a square outer one. Both walls have a triple marble gateway at the four cardinal points of the compass, called *Ling Hsing Men* (Starry Wicket Gate). Between the south gate of the Inner Enclosure and the south outer *Ling Hsing Men* is a flagstone pavement on which the Imperial tent was erected.

The altar is arranged in three terraces of white marble representing—from the top—Heaven, Earth, and Man. The upper terrace is 90 feet in diameter, the middle 150, and the lower 210; that is to say 3 by 3, 3 by 5, 3 by 7. Odd numbers only have been used, because the categorical numbers for Heaven are odd—and for Earth even—according to Chinese metaphysical doctrine.

In the centre of the upper terrace is a circular slab of marble, surrounded by 9 smaller ones, then 18, 27, and so on in successive multiples of 9, until in the outermost circle the square of 9, 81, the Chinese lucky number, is reached. In the pavement of the middle terrace the circles increase from 90 in the innermost, to 162 or 81 by 2 in the outermost; and in the lower terrace from 171 to 243, or 81 by 3.

The circular balustrades of white marble in cloud design, surrounding each of the three terraces, have 72 (9 by 8) pillars

- K E Y
- A Outer Gates
 - B Hall for Musicians
 - C Stables for Sacrificial Animals
 - D Hall of Absinence (*Chai Kung*)
 - E Altar of Heaven (*T'ien T'an*)
 - F and L Depository for Utensils
 - G and M Depository for Sacrificial Vessels
 - H Slaughter-house
 - I Temple of God of the Universe (*Huang Ch'iang Yu*)
 - J Hall of Annual Prayers (*Ch'i Nien T'ien*)
 - K Hall of Imperial Heaven (*Huang Ch'ien T'ien*)
 - N Covered Passage-way
 - O Stone Causeway



13. ALTAR OF HEAVEN

in the upper, 108 (9 by 12) pillars in the middle, and 180 (9 by 20) pillars in the lower terrace. The sum of the three figures amounts to 360—the number of degrees in a circle. Ascent to the altar is by four marble stairways, at the cardinal points of the compass, in three flights of nine steps each. On the three terraces used to lie large blocks of marble with holes through which were fastened the ropes of the tents that were erected for the ceremony; and at various places on the pavement can still be seen round holes for the tent poles.

In the south-east corner of the enclosure are eight large cressets, 9 feet high by 21 feet in circumference, in which were burnt the offerings of silk at the end of the ceremony. In the same corner stands a huge furnace of green porcelain for burning the whole offering; the bullock was carried up the porcelain steps and placed on an iron grating, beneath which the wood was kindled.

In the south-west corner used to be three poles—one of them can still be seen—to which were attached huge lanterns with wooden floors and wire screens. On the night that the Emperor spent in the Hall of Abstinence they were lit with large candles and together with a man inside each lantern—to trim and look after the candles—they were hoisted to the top of the poles. A man who let his light go out was severely punished, as it was considered a very bad omen.

Outside the low wall on the east side are various buildings where the sacrificial vessels and utensils, the tent coverings and furniture, were stored, and also the slaughter-house for the sacrificial victims.

Passing through the northern stone gate we come to the *Huang Ch'ing Yü* (Temple of the God of the Universe), an octagonal building with roof of light-green tiles and terminating in a round point of blue. Here were placed the tablets of Heaven, and those to the Imperial Ancestors, at time of the Great Sacrifice. The ancestor tablets with the names in Chinese and Manchu were placed on either side of the passage-way leading from the south door to the table on which the tablet of Heaven stood. Other tablets to Heaven and the Ancestors were also placed in a tent on the north side of the Altar of Heaven itself.

Leaving this temple by the same gate and turning north we pass through the gate of the wall that divides the Inner Enclosure from east to west, the *Ch'ing Chên Mân* (Gate of Complete Virtue). From there by the raised marble causeway which is still in excellent condition we come to the *Ch'ü Nien Tien* (Hall of Annual Prayers), a triple-roofed circular building, 90 feet high, standing on a marble terrace; the pinnacle-shaped dome is covered with blue enamelled tiles, while the ball at the top is thickly gilded with fine gold leaf. This majestic edifice, by reason of its great height, perfect proportions, and wonderful colouring, is the most striking object in the whole park, and is, therefore, often wrongly called by foreigners the Temple of Heaven. As a matter of fact, it was never regarded by the Chinese as an important building, because it had nothing whatever to do with the worship of Heaven. In this hall prayers were said and sacrifices offered for a propitious year, and especially for a bountiful harvest. The ceremony took place during the first *hsin* (Eighth of the Ten Celestial Stems) at the Festival of the Commencement of Spring (*Li Ch'ün*). This *hsin* character was an important factor in the ceremony; it means toil, hardship, and industry; and the Emperor's wishes during the sacrifice were that his husbandmen would toil diligently, so as to produce good crops by the *hsin* period in autumn, when the harvest was gathered.

The *Ch'ü Nien Tien* is quite modern. It was struck by lightning in 1889 and completely burnt down. This, by the way, was considered a very inauspicious omen, so much so, that the calamities of the Emperor K'uang Hsü's reign were later always ascribed to the fact that, in spite of this warning, he took over the reins of government in that year. According to the popular version, the disaster was caused by a centipede daring to climb up to the golden sphere at the top, for which sacrilege it was struck by a thunderbolt. The temple took ten years to rebuild and cost, it is said, over twenty million taels.

To the north of the main temple is the *Huang Ch'ien T'ien* (Hall of Imperial Heaven) in which the tablets of Heaven and the Imperial Ancestors were permanently enshrined. In the circular openings of the windows were placed bluish glass

rods, thus tinging the interior with an ethereal blue, the colour of Heaven.

From the east gate of this enclosure runs a winding covered-in passage-way of seventy-two compartments, each ten feet in length, leading to another store-house for sacrificial vessels and slaughter-house. The passage-way served as a shelter in bad weather.

In an open space in the grounds south of this passage-way lie seven curiously-shaped small blocks of stone, called *Chi*; *Hsing Shih* (Seven Star Stones), because according to legend they are supposed to have fallen from the sky. But they are certainly not meteorites; more probably simply blocks of stone left over, when the temple was built.

The sacrifice at the Altar of Heaven, the most important of all the state observances of China, was a highly complicated ceremony with a deeply spiritual meaning. It is not possible, within the scope of this work, to give more than a general outline, but those who are further interested should consult G. Bouillard's *Le Temple du Ciel* which gives the fullest details.

On the day previous to the Winter Solstice the Emperor proceeded in his elephant chariot to the temple grounds, accompanied by a retinue of over two thousand persons, members of the Imperial family together with high military and civil officials, and entering the outer enclosure by the northernmost of the two west gates, went straight to the south gate of the Inner Enclosure. Here he alighted from his chariot and proceeded on foot to the Temple of the God of the Universe where he burnt incense and prostrated himself before the sacred tablets. Then, after a tour of inspection to see that all was in order for the next day's ceremony, he returned in his chariot to the Hall of Abstinence. Here he spent the night in fasting and meditation, his eyes fixed on a life-size brass image (*T'ung Jen*)—said to be that of a certain eunuch of the Ming dynasty who had changed his earthly for an ethereal form—and implored the spirit to intercede with Heaven on his behalf.

The next morning, about two hours before daylight, officials of the Sacrificial Court came to announce that all was

ready. The Emperor having donned his ceremonial robes of plum-coloured silk, with a black satin cap and blue satin boots, went in his chariot to the south gate of the inner enclosure, there to wait in the specially erected yellow silk tent until the sacred tablets had been invited to emerge from their shrine. He then ascended the altar by the south staircase to the middle terrace where he stood facing north. The service opened with peals of music. When everybody had taken up their proper positions, the Emperor ascended to his place on the top terrace, facing the tablet of Heaven and between that of the Imperial Ancestors, where he remained standing whilst the whole burnt offering was placed on the sacrificial furnace. Then kneeling down before the tablets he performed the nine prostrations and offered up bundles of silk, jade cups, and other gifts to the accompaniment of more sacred music. In all, there were three distinct and separate sacrificial services, between each of which the Emperor retired to his position at the foot of the staircase on the middle terrace. When the services had been concluded according to ritual, the round blue gem, the symbol of Heaven, was carried back in a special sedan to its resting-place in the Temple of the God of the Universe. The Emperor having watched the burning of the various offerings, then returned to the Imperial tent to wait until the tablets had been replaced in their shrine, when he ascended his chariot and went back to the palace by the way he had come.

With the overthrow of the Manchu dynasty this impressive ceremony which had been performed for hundreds of years without interruption came to a sudden end. Yuan Shih-k'ai attempted to restore the worship—with slight alterations—during his presidency, but without success. Modern China desired to break with the past. It is, however, interesting to note that when the Kuomintang or Nationalist Party came into power, they found it necessary to create some form of State religion, and so started the worship of Sun Yat-sen. The official ceremonies on the birth and death day of this patron saint of Modern China can thus be said to have taken the place of the ancient sacrifices at the Altar of Heaven.

In modern days the Altar of Heaven has undergone some strange vicissitudes. In 1900 the British forces were camped there, and the terminus of the Peking-Tientsin railway was



PLOUGHING CEREMONY AT ALTAR OF AGRICULTURE

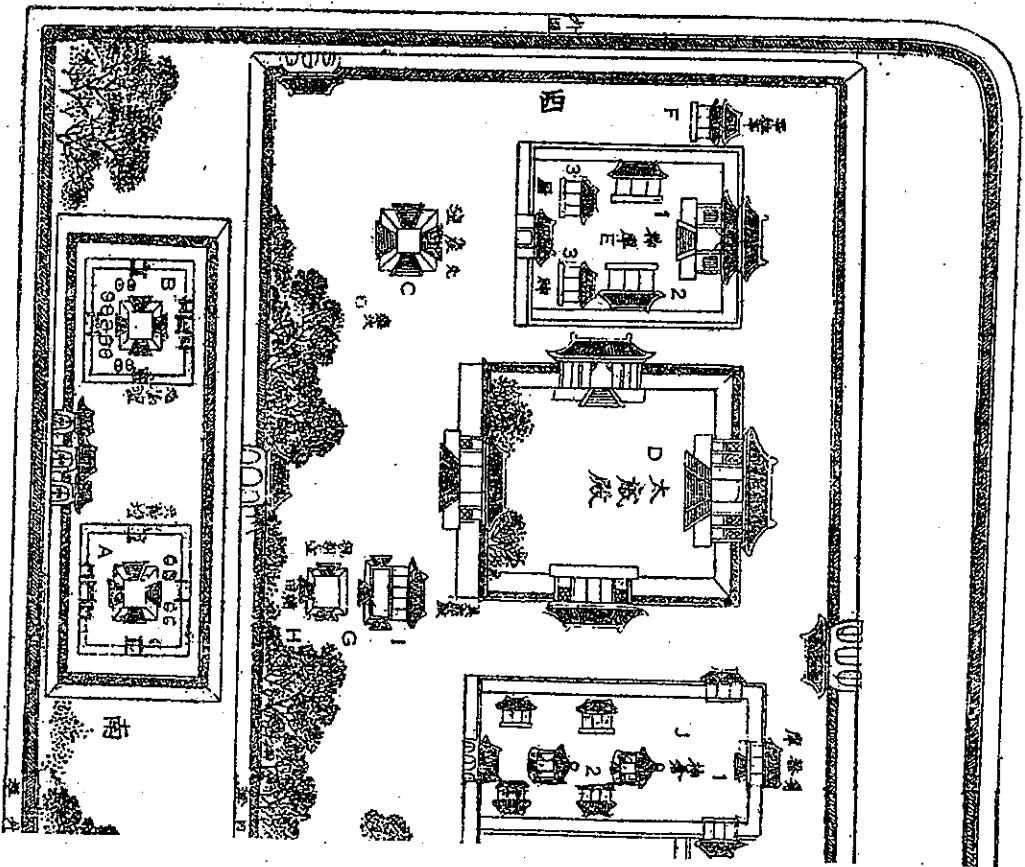
brought right up to its west gates, until 1902 when it was removed to its present site. In 1917, during General Chang Hsin's ill-fated attempt to restore the Manchu dynasty, his troops occupied the grounds and put up their last fight there. Since then, the outer enclosure has been used for various government bureaus, and Chinese troops have camped here repeatedly in recent times. It is doubtless only a matter of time, before the whole place will be razed to the ground and converted into a municipal swimming-bath or a stadium, or some other equally utilitarian structure.

To the west of the Altar of Heaven is the so-called ALTAR OF AGRICULTURE, built in the reign of the Ming Emperor Chia Ching and repaired under Ch'ien Lung. The Chinese name is *Hsien Nung T'an* (Altar of Agriculture), but this is rather a misnomer, because the temple was devoted to several forms of worship, there being altogether four different altars, each dedicated to a particular deity.

The enclosure was surrounded by a high wall about two miles in circumference and planted with wonderful old cypress trees which, unlike those of the Altar of Heaven, were planted irregularly throughout.

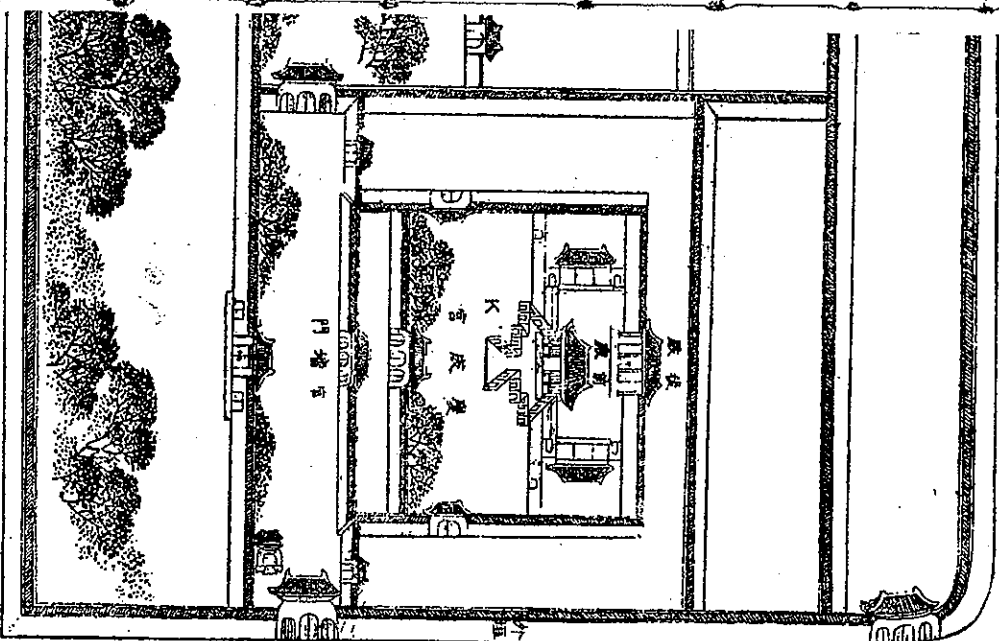
To these grounds the Emperor used to come each spring to plough, as did also some of the city magistrates, in order to give the People an example of industry. Special plots of ground were set aside for this purpose, that used by the Emperor being kept quite apart; and if for some reason he was unable to attend, it was left untouched. Rice and four varieties of millet were the cereals employed in the ceremony; the former was the crop sown by the Emperor himself. All the instruments used in the ploughing ceremony were of yellow colour, as also were the oxen. The Emperor, guiding the plough, had to trace eight furrows starting from east to west; the President of the Board of Finance followed on his right with a whip, and the Viceroy of the Metropolitan Province on his left with the box of seed which a third high official sowed. Princes and other high officials ploughed eighteen furrows of their own, and finally some aged peasants completed the work. The grain gathered in the autumn from this ceremonial sowing was kept in a special granary and could only be used for sacrificial purposes.

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14. OLD CHINESE MAP OF THE

NORTH



ALTAR OF AGRICULTURE

- A Altar to the Spirits of Heaven.
- B Altar to the Spirits of Earth.
- C Altar to the God of Agriculture.
- D Hall of the Year God.
- E 1. Hall where Spirit Tablets were kept.
2. Kitchens for sacrificial foods.
3. Wells.
- F Slaughter-house for sacrificial animals.
- G Terrace for watching the ploughing.
- H Ploughing ground.
- I Emperor's dis-robing Hall.
- J 1. Store-room for musical instruments
2. Store-room for sacrificial utensils
- K Palace where Empress awaited Emperor.

Entry to the enclosure was by the southernmost of the two east gates. On the right is the *Ching Ch'ang Kung* (Palace for the Congratulations on the Completion of Work), so-called because here the Empress used to come to tender her congratulations to the Emperor when he had completed the ploughing ceremony. Continuing west and passing through a gateway in a wall running north and south we reach a path which leads north to a group of buildings where sacrificial vessels were kept. Directly in front of us, looking west, lies a raised terrace fifty feet square called *Kuan Ching T'ai* (Watching the Ploughing Terrace), where, as the name indicates, the Emperor stood to watch the ploughing operations. North of this stands the *Ch'ü Fy T'ien* (Hall for Distrobing) where the Emperor, preparatory to performing the labours of a husbandman, changed his Imperial robes for ordinary clothes, to the accompaniment of sacred songs and music.

To the north-west, close to the inner wall, is the Altar of Agriculture itself, erected in honour of the legendary Emperor Shên Nung (2838 B.C.) who is supposed to have invented agriculture. Directly north of the Altar is a group of buildings, the northern rooms of which contained the spirit tablets of the Gods of Heaven, Earth, Hills and Rivers; in the eastern rooms were stored the sacrificial vessels; in the western ones were the kitchens for the sacrificial foods. In the courtyard are two pavilions over wells from which the water was drawn for libations.

The religious ceremonies in honour of the traditional Father of Agriculture would, however, not have been considered complete without the worship of the Year God, who in ancient times was represented by the Planet Jupiter, because it completes the circuit of the heavens in twelve years. The Chinese used formerly to calculate their calendar in cycles of sixty years, made up from the combinations of twelve "Branches" and "Ten Celestial Stems."

The Altar to the Planet Jupiter or the Year God (*T'ai Sui T'an*) lies north-east of the Altar of Agriculture in an enclosure of its own, which contains a large number of buildings. In the south-east corner was a huge stove in which the animals used for the sacrifice were boiled or roasted. The sacrifice to the Year God was performed on the penultimate day of

the year and also on a lucky day specially selected from the first ten days of the year.

Passing out through the inner wall by the south gate we come to two more altars standing together in an enclosure by themselves. That on the east is the Altar to the Spirits of Heaven, and that on the west to the Spirits of Earth. On the north side of the eastern altar stand four beautifully carved marble shrines in which were placed—from east to west—the tablets of the Gods of Winds, Clouds, Rain, and Thunder. On the south side of the western altar are five marble shrines; three carved with waving lines to represent mountains contained a tablet each, to the Five Sacred Mountains, to the Five Market Towns, and to the Five Hills; the two others carved with a wave design to represent water, had a tablet each, to the Four Seas and to the Four Rivers.* On the east and west of this western altar there are two other shrines, to celebrated mountains and rivers of the Empire.

The sacrifices at both these altars took place on the same day in midsummer. On account of this worship the whole temple was sometimes also known as the Altar of Hills and Streams (*Shan Ch'üan T'an*). This Nature Cult is very ancient in China, going right back to the Chou dynasty, when sacrifices of this kind which had started as the local worship of individual hills and streams were already included in the regular State ceremonies.

Alas for the beauties and interest of this once famous Altar of Agriculture! The buildings, when not in use as military barracks, are now used for a police station and other public offices, and are closed to the public. The northern half of the enclosing wall has been pulled down, the majority of the wonderful ancient cypress trees have been cut down, to be used as firewood by the soldiery.

The part of the grounds, north of the inner wall, has been turned into a public park, *Ch'êng Nian Kung Yüan* (South City Public Gardens) which is the name that it is best known by to rickshaw coolies and so forth.

* See "Notes" at end.

CHAPTER IX.

THE EASTERN HALF OF THE IMPERIAL CITY
AND THE COAL HILL

ABOUT a hundred yards to the west of the Peking Hotel, inside the south-east corner of the old wall of the Imperial City, lies a small building with yellow-tiled roofs. This is the T'ang Tzû (Ancestral Hall), a modern building erected in 1901, after the enforced removal of the original hall from its former site in the present Italian Legation (See Chapter 1).

In Chin times (about A.D. 1115) the present site was known as *Hsiao Nan Ch'êng* (Small South City). At the junction of two small streams on this spot the first Emperor of the Chin dynasty built a pavilion called *Ch'êng Shui K'o* (Pavilion of the Sparkling Waters) which name was changed by the Ming Emperor Wan Li in 1602 to *Yung Fu K'o* (Pavilion of Bubbling Happiness). When in 1900 a new site had to be chosen for the T'ang Tzû, this was the spot selected by the imperial astrologers as likely to be of good omen for the welfare of the dynasty, in which selection they cannot be said to have been highly successful, seeing that only a dozen years later the Manchu rule came to an end.

The T'ang Tzû was a kind of private family chapel of the dynasty, in contrast to the official Imperial Ancestral temple, the T'ai Miao. In times of war or distress the Emperor used to come here to report to his ancestors, and on New Year day he offered up sacrifices to their spirits. As the conquests of the Manchus were chiefly due to their cavalry, an image of the God of Horses (*Ma Shen*) was given a special place in the Hall, and sacrifices were offered up to him, whenever a campaign was about to start and the horses required special care. A Tartar ceremony called *T'iao Shen* (Exorcising the Evil Spirits) was performed here by Mongol witch-doctors (*Shamans*) of both sexes, on the 19th, 20th and 21st of the 1st

Moon. It was quite a festive affair. After the ceremony a quantity of flour dumplings and jars of wine were fought for by those present, each competitor trying to outdo the other in the amount he could eat and drink.

There is a mast about nine feet high standing in the courtyard called *Tsu Tsung Kan Tzû* (Ancestors' Pole). At the top is a bronze plate or bowl in which food for birds was placed. The origin of this practice is as follows:—

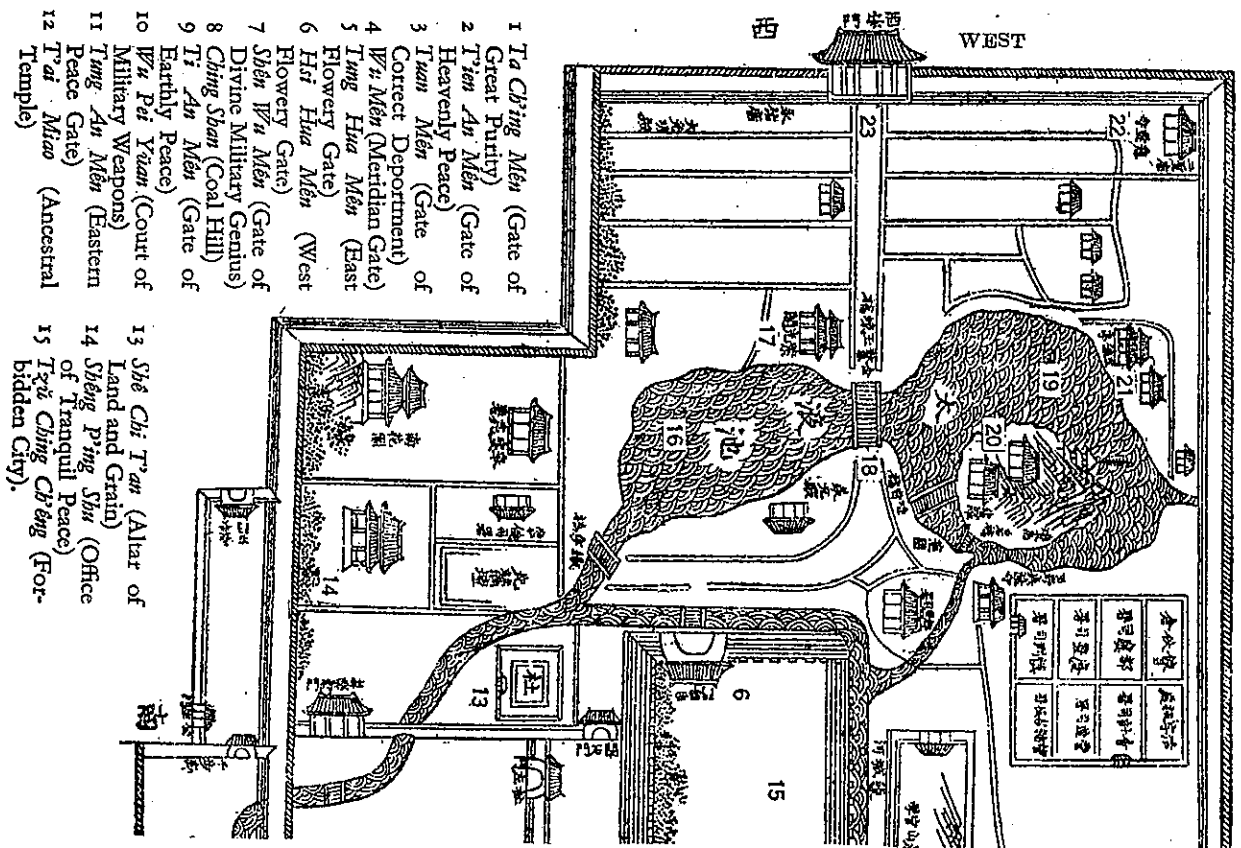
Once in his youth, T'ien Ming, the grandfather of the first Manchu Emperor Shun Chih, was being pursued by a band of robbers. Following the advice of an old woman whom he met, he hid himself behind a large tree on the branches of which a number of birds were perched. When the robbers came up and saw that the birds were sitting there quietly, and not circling overhead, as they usually do when disturbed, they thought that T'ien Ming must have taken another route and so gave up the pursuit. It was the custom for an Imperial Prince (or sometimes even the Emperor himself) to repair to the T'ang Tzû on the night of the 30th of the 12th Moon and offer up sacrifices to his ancestors at the foot of this pole which represented the tree that had saved T'ien Ming's life. At the same time, a new scarf was placed around the neck of T'ien Ming's portrait which stood in the hall. This latter ceremony, called by the Manchus *Huan Hata* (Changing the Scarf), was to commemorate a battle in which T'ien Ming had received a cut on the neck that left a scar for the rest of his life.

In 1926 the local council of the Kuomintang started to pull down the buildings and walls, but the ex-Emperor Hsian T'ung is said to have hastened in person to Peking and prevailed on Marshal Chang Tso-lin to put a stop to this. Nowadays the premises are in private occupation.

The "river," really a creek, over which the Pavilion of Bubbling Happiness was built has recently been filled in and a road called *Nan Ho Yen* (South River Bank) constructed. In Manchu times the southern wall of the Imperial City was continuous, and this part could only be reached by entering through the Tung An Mén, on the east side. The Allied forces in 1900 broke a hole in the wall at this corner, which, however, was closed up again till 1912, when it was once more opened up. Just about this spot, immediately behind the high

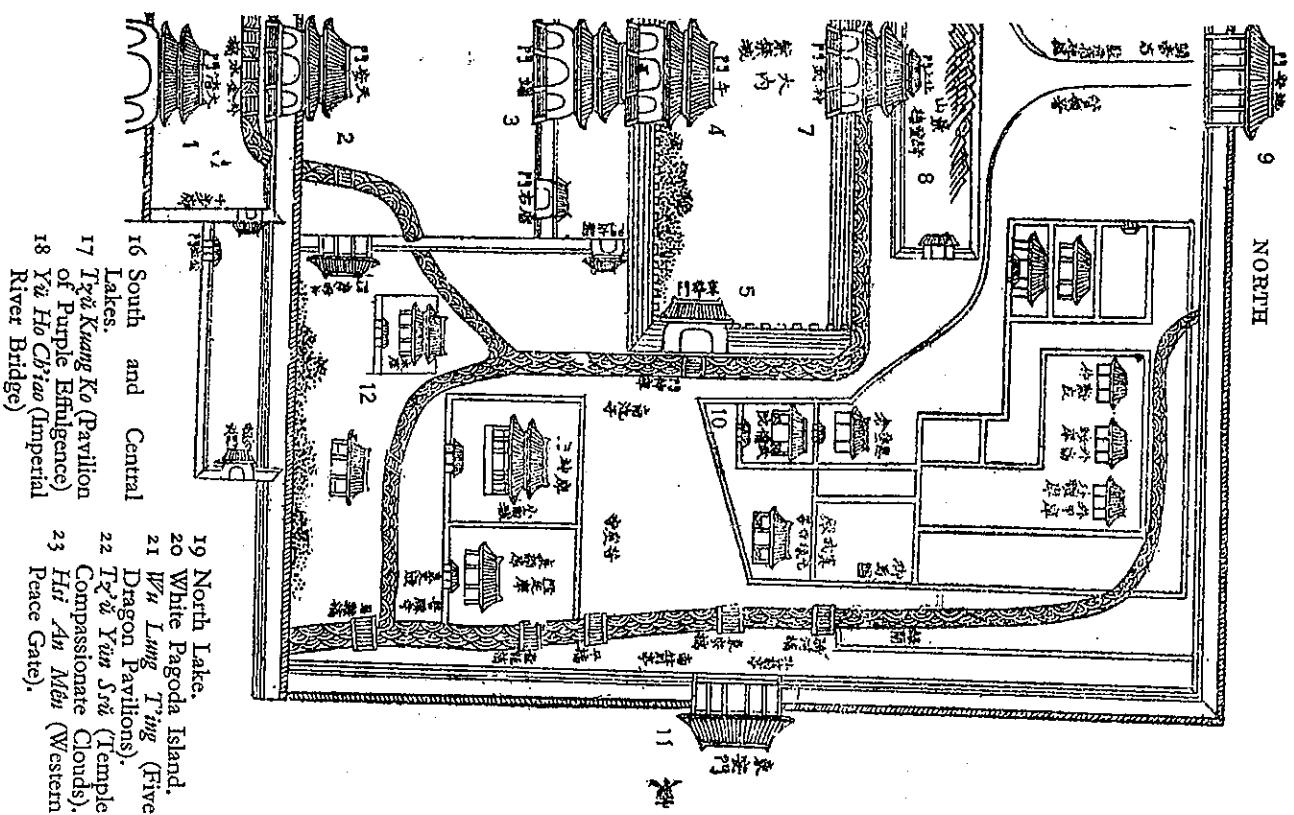
15. OLD CHINESE MAP OF THE

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IMPERIAL CITY (HUANG CHENG)

9 NORTH



red wall, there stood in the summer days of 1900 a gun emplacement from which the British Legation was bombarded. The open space west of the T'ang Tzù was used in olden days for archery practice.

Immediately west, in the Nan Ho Yen, is the Returned Students' Club, distinguished by an old-style Chinese doorway. The modern buildings of this club stand on the site of an old temple called *P'ü Shêng Ssü* (Temple of Universal Subjugation) erected by Shun Chih in 1651 to commemorate the conquest of China by the Manchus. A stone tablet still standing in the Club grounds records the fact in Chinese, Manchu, and Mongolian. The temple and site is better known as *Shih Ta Tzù Miao* (Temple of the Tartar Shih), which name is derived from the fact that a Manchu Prince called Shih repaired the original temple and resided in it.

Continuing north along the Nan Ho Yen we pass the enclosure of the Peking Union Church. This site must have had *feng shui* ("Wind and Water," otherwise "Luck").* Here stood the house of Ching Shan, the famous diarist in *China under the Empress Dowager*, who was thrown into the well in his courtyard by his own son, when the Allied armies entered Peking. And in a house erected later on the very same spot—in fact the reception-room covered the courtyard—resided General Chang Hsün who in 1917 made the abortive attempt to restore Emperor Hsüan T'ung to the throne. The restoration lasted about a week, and Chang Hsün put up quite a stiff fight for a couple of days, defending the Imperial City wall which in those days ran parallel to the Nan Ho Yen, but was overwhelmed by superior numbers and equipment. There can be no doubt that most of the generals who turned against him—excepting Marshal Tuan Chi-jui—had originally agreed to support him but tatted, partly because they thought he was distributing too many jobs to his own friends, partly because they discovered that certain foreign powers—and especially the U.S.A.—were hostile to the restoration. Chang Hsün's house was set on fire, either during the fighting, or as others say, with intent to immolate himself in the flames. He was, however, rescued by a member of the Dutch Legation, where he found sanctuary for several months.

* See "Notes" at end

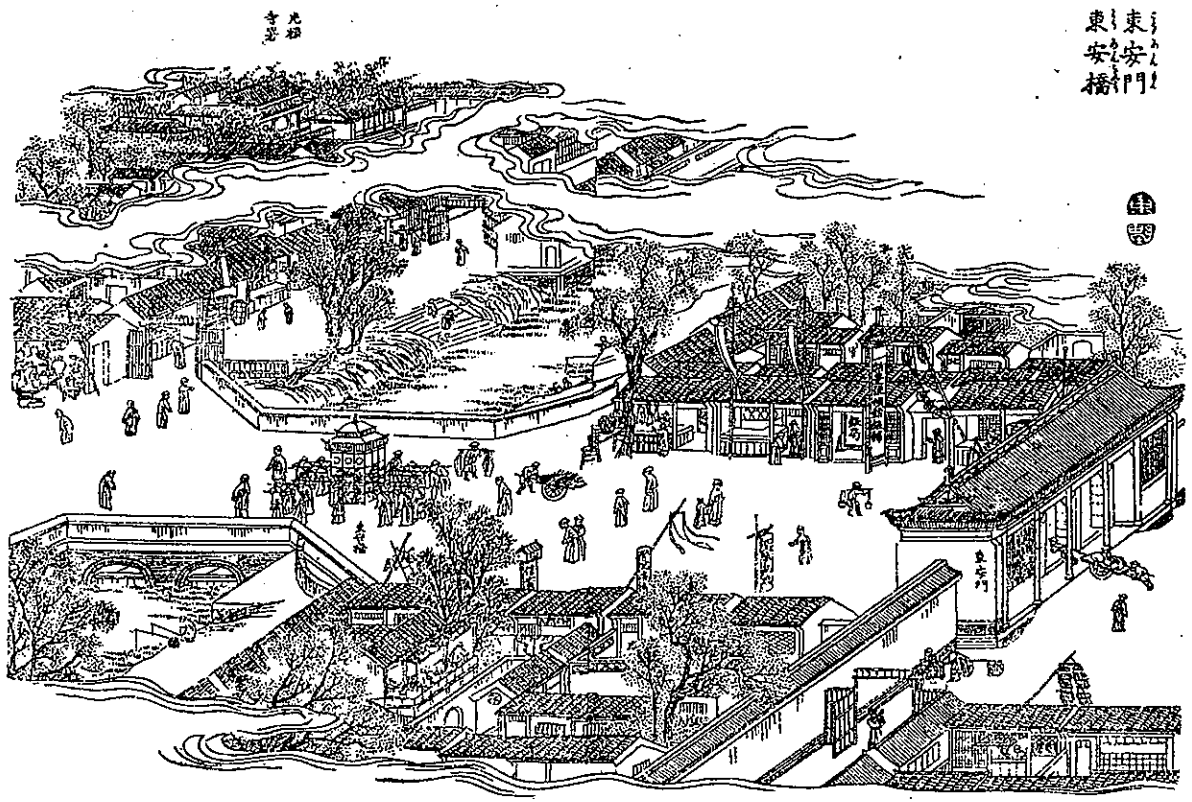
We next cross the broad street running between the Tung Hua Mên and the Tung An Mên, the eastern gates of the Forbidden and Imperial cities respectively; the latter was pulled down in 1933. Continuing north up the *Pei Hô Yen* (North River Bank) we see across an open space on our left a large, ugly, foreign building of red brick. This is the Peking NATIONAL UNIVERSITY, commonly known as "Peita"—the two syllables *Pei Ta* merely meaning "North Large." It started in 1894 as the "Imperial University" on the site of the old "Horse God Temple" which lies further west along the street. The modern building of red brick was erected in 1910, when the old university was turned into dormitories.

Under the Mings the *Ma Shen Miao* (Temple of the God of Horses) stood within the precincts of the Imperial stables on the north side of the street. In the 20th year of Ch'ien Lung (1755) the stables were removed to the south side of the street. In 1894, as stated above, the temple was reconstructed and the university installed therein. Both the university and the whole surrounding district are still referred to by the Pekingese as *Ma Shen Miao*.

Turning north up a street to the west of the modern university building we come to a group of temples known as "The Three in One." In the centre is the *Jung Chu Ssü* (Temple of Sacrifices to the Mountains) after which the whole group is named; to the east is the *Fa Yüan Ssü* (Temple of Buddha's Expanse), and to the west the *Chih Chu Ssü* (Temple of the Knowledge of the Rosary). In the Fa Yüan Ssü is a fine bronze tripod, 6½ feet high; and in the Chih Chu Ssü a bell inscribed with Sanskrit. These temples were built under K'ang Hsi on the site of two printing establishments for sacred books which stood here in Ming times. In former days over one hundred Mongol lamas resided in these temples who used to translate and print Tibetan and Mongol liturgical books. There are about fifty Mongol lamas left who still occupy themselves with book printing. These Tibetan books, printed from wood blocks on thick paper, in long strips piled over each other, with yellow covers, were sold to the Mongols who used to come down to Peking each winter.

Proceeding west we see before us the Coal Hill lying immediately to the north of the Forbidden City. This hill is

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TUNG AN MÊN

of artificial construction, formed from the earth taken out of the moat when the Forbidden City was built by Yung Lo. It is recorded that during the Liao dynasty a huge amount of coal and charcoal was stored here to be used in case of emergency. The coal laid the foundation of the present hill which was later covered with the earth dug out of the surrounding area which forms the "Three Seas." And as the charcoal was placed in a deep pit alongside of the coal, the hill in those days was called *Mei Shan T'an Hai* (Coal Hill and Charcoal Sea). The hill was constructed for geomantic reasons—like the mounds on the north side of graves—to guard the Imperial Palaces against evil influences coming from the north. During the Mings it was called *Wan Shui Shan* (Hill of Ten Thousand Years), also *Pai Kuo Shu Yüan* (Garden of One Hundred Fruit Trees), which names were afterwards changed by the Manchus to *Ching Shan* (Prospect Hill), though it is still popularly known as *Mei Shan* (Coal Hill) for the reason given above. The five pavilions—an odd number as usual—one at the top, and two on each of the western and eastern shoulders, were built in the 16th year of Ch'ien Lung (1718). The park was used by the ladies and officials of the Court to take the air in.

The entrance is in the middle of the south wall, immediately opposite the north gate of the Forbidden City. Having taken a ticket at the office we enter through the *Ching Shan Mên* (Prospect Hill Gate), and have in front of us a two-storied pavilion, the *Chi Wang Lou* (Beautiful View Tower). Inside is a tablet to Confucius, said to have been placed there, because close-by, on the left side of the gate, there used to be a school for the sons of members of the Eight Banners.

Following the path round to the east we come to a stone tablet on the hill-side, near a low mud wall round the remains of an ancient sophora. This was the tree on which the last Emperor of the Mings, Ch'ung Chêng, is said to have hung himself, when Peking was captured by the rebels in April 1644. Certain writers have challenged the truth of this story, but the stone tablet which was erected by the authorities of the Palace Museum in 1930 reads:—

"In respectful memory of the Emperor of the Mings who, remembering his ancestors, committed suicide on this spot rather than fall into the hands of his enemies."

Until recent years a heavy iron chain was fastened round this tree. It was not, as some writers have asserted, the chain with which the Emperor committed suicide, but was placed there by orders of the Manchu Emperors, as a reminder of the tree having been, so to say, an accessory to the death of an Emperor. The chain is said to have been removed by foreign soldiers in 1900. The tree is still known as "The Guilty Sophora" (*Tsui Hwai*).

Ascending the hill by a stone path and passing the two eastern pavilions we come to the largest one, at the top and centre, called *Wan Chün T'ing* (Pavilion of Ten Thousand Springs). The large wooden Buddha is not old, as there was formerly a bronze idol which disappeared after the occupation by French troops in 1900.

From this point one gets a remarkable all-round panorama of Peking and its surroundings, one of the most picturesque in the world, especially towards the west, with the hills standing out boldly in the background and looking as if they were only just outside the city, instead of nearly twenty miles away. Directly south, at our feet, lies the Forbidden City with its splendid yellow roofs, whilst north and west one gets the impression of one vast park; to the east, however, where Peking has been most modernized, this appearance is less noticeable.

Descending by the two western pavilions we turn north and come at the end of the enclosure to a group of buildings called *Shou Hwang Tien* (Hall of Imperial Longevity). In the main building were kept the portraits of deceased Emperors, which were unrolled by the reigning Emperor and sacrifices offered up to them on New Year's day. These pictures were removed to the Palace Museum some years ago, and have now disappeared altogether, along with the other Palace treasures. The archway in front of the buildings is inscribed with characters reading: "Patterns for all ages, ancient and modern," in reference to the rulers whose portraits included all the Emperors from the legendary ruler Fu Hsi down. The Shou Hwang Tien was erected in the time of Ch'ien Lung with materials taken from the Ming tombs. The halls are built in the style of the T'ai Miao.

The buildings in a separate enclosure on the north-east are of earlier construction and were used for storing the pictures,

before the Shou Hwang Tien had been built; and afterwards the coffins of deceased Empresses and Empress-dowagers were kept there while awaiting burial. The two towers at the corners of the north wall are of the Ming period. The large complex of buildings on the east side of the enclosure was used as a prison for princely offenders. The Emperor Yung Ch'eng at different times imprisoned no less than five of his brothers here, on the charge of conspiring against him.

All these fine buildings are now closed to the public and are rapidly falling into complete ruin.

Leaving the Coal Hill and returning east we come to the *Pei Chih T'ü* (North Moat). Immediately at the corner on the east side is the *Fêng Shên Miao* (Temple of the God of Winds). It was built by Yung Ch'eng in 1728 and called by the more elegant name "Temple of the Diffusion of Tranquillizing Breezes" (*Hsüan Jen Miao*). It is now the headquarters of the Peking Medical Association.

Half-way down the street, on the same side, is the *Yün Shên Miao* (Temple of the God of Clouds). It was also built by Yung Ch'eng, in the year 1730, and was also provided with a more distinguished name, "Temple of Clouds joined in Harmony" (*Ning Ho Miao*). It is now a police station.

Just before we reach the main road leading to the Tung Hua Mên, on the west side, near house No. 88, there used to stand the *Wu Pei Yüan* (Court of Military Weapons), an armoury built in Ming times.

Crossing the main street into its south continuation, the *Nan Chih T'ü* (South Moat)—in which by the way many foreigners reside—we take the first small turning on the left (east) and turning south by several small winding lanes come to a remarkable-looking building standing on a raised terrace high above the surrounding houses. This is the well-known *Mahakala Miao*, commonly known to foreigners as the Mongol Temple. It is a monastery inhabited by Mongol lamas who by the rules of the place are bound to read the Buddhist liturgical books in the Mongol language. The name "Mahakala" is the Sanskrit for Siva as Destroyer and refers to the idol called by the Chinese *Hsi Hsi Fa Fo* (Black Protector of Buddha's Law) which stands in the temple.

This powerful "Demon Protector" of the Lamaist world comes from the Hindu Pantheon where he is represented with a garland of skulls, seated on a corpse. Under this terrific shape Siva is adored as the destructive God of Time, as well as the Vanquisher of Death. The Chinese also refer to him as *Ta Shên Wang* (Great Spirit King) or *P'u Tu* (Saviour of the Universe). *P'u Tu Szu* was the name given to it by Ch'ien Lung when he repaired it in 1776, and is still its present official name.

It was originally a palace in which, according to tradition, the Ming Emperor Ch'eng T'ung lived, after his return from captivity in Mongolia in 1457, until by a palace revolution he succeeded in recovering the throne after deposing his younger brother Ching T'ai who had become Emperor during his absence. The first Manchu Emperor, Shun Chih, when he took over the government, presented the palace to his uncle, Dorgun, otherwise known as Prince Jui, who had helped to conquer China and acted as regent during his nephew's minority. Dorgun who died in 1650, was posthumously accused of having tried to usurp the Imperial power and was struck off the roll of the Imperial clan, but his name was restored by Ch'ien Lung. In 1691 the Emperor K'ang Hsi converted the palace into the present Lama temple.

The temple has also a peculiarity in its construction, as the roof has two sets of eaves. The story of how this came about is as follows:—The contractor who was building the temple had made a mistake in his calculations, so that the slope of the roof was out of proportion, and seeing no way of putting it right had determined to commit suicide. On the evening when he took the fatal decision, the cook who prepared the workmen's food suddenly fell sick and a stranger took his place. When the workmen came to partake of the meal that the temporary cook had prepared for them, they found that too much salt had been put in all the dishes. The strange cook was called to explain, but all he would say was: "*Chia Ching Yen*" (By mistake I have put in too much salt). They then complained to the contractor who also called on the man to explain his behaviour, when he again only repeated the same three words. Not another syllable could they get out of him. As the contractor was pondering over this strange reply, a light suddenly dawned

on him, and he saw that it was a pun on the three words which might also mean—in different tones—"Add an extra set of eaves." He sent for the man, but he was not to be found, although the gate-keeper said that no one had left the premises. The contractor realized that this must be *Lu Pan* (The God of Masons) of whom we have already heard. So he burnt incense to him, followed his advice, and the proper proportions of the building were restored.

Going south and west by more narrow lanes we arrive back in the Nan Ch'ih Tzu. On the east side, close to the south end of the street is a high red wall. Inside was the *Huang Shih Ch'eng* (Imperial Historical Archives), which was established during the Ming dynasty, for the purpose of preserving the secret Imperial records. According to the Chinese custom these archives were supposed never to be destroyed, so that it would be interesting to know, what has become of them.

CHAPTER X.

THE WESTERN HALF OF THE IMPERIAL CITY

TO reach the western part of the Imperial City we go past the Central Park (Chapter V) and through the gateway west until we reach a high archway on the north side, the entrance to the *Nan Chiang Chieh* (South Long Street). This street has been laid out since the Revolution. Here again, as in the eastern half, there being no opening in the wall, it was impossible in Manchu times to approach the Imperial City from the south. One could only reach this spot by entering through the *Tung An Men* (Eastern Peace Gate) and then going right round behind the Coal Hill, a very considerable détour, as can be seen from the map, so that in former times it was one of the most inaccessible parts of Peking.

A short, broad street on the left, just north of the archway, leads to a large enclosure, formerly called *Nan Fu* (South Palace), now a Middle School. In this enclosure stood the *Shêng Ping Shu* (Office of Tranquil Peace) which played quite an important part in Court life. In it the actors used to reside, when ordered to perform at Court, and here were kept all the paraphernalia required for Imperial performances, such as costumes, swords, coats of mail and so forth. The high wall round this enclosure is still the original one.

At the north end of the *Nan Chiang Chieh* we cross a broad street leading from the *Hsi Hua Men* (West Flowery Gate), of the Forbidden City, to the *Hsi Yüan Men* (Western Park Gate). This short piece of road played an important rôle in the latter days of the Manchu dynasty, for it was the route used by the Empress-Dowager Tz'u Hsi, when going to and fro between the Forbidden City and the Central Sea. Moreover, the latter was the gate used by high officials going to audience with the Empress, when she was in residence in the Lake Palace. When at the beginning of the attacks on the Legations in June 1900 the Empress-Dowager removed from

the Lake Palace to the Forbidden City, a guard of honour of Boxers was drawn up along this road. The Empress after inspecting them, presented them with two thousand taels of silver and congratulated their commander, Prince Chuang, on their smart appearance.

It is well worth taking a stroll through some of the side lanes round here, for they have a strange air of old-world peace and calm, in strong contrast to the busy noisy streets in other parts of the city.

Continuing north along what now becomes *Pai Chang Chieh* (North Long Street) we pass a group of temples, two on the left, and one on the right. The first on the left is the *Lei Shên Miao* (Temple of the God of Thunder), more elegantly called, *Chao Hsien Miao* (Temple of Luminous Thunder), built in 1732 under Yung Chêng. Sacrifices were offered here by the highest officials in the capital on the first day of the Second and Eighth Moons. A legend says that a certain Chang Sêng-yao drew a pair of dragons on the wall of the temple for a joke, but when he put in the eyes they flew off into the sky amidst thunder and lightning. A dæmol called Ah Hsiang is said to push (*si*!) the chariot of the God of Thunder whose whip is supposed to be the flash of lightning.

The next temple on the same side is the *Hsing Lung Sui* (Temple of Prosperity). Originally, in Yung Lo's reign, it was an imperial armoury in which was an effigy of Lu Pan, the God of Carpenters, who was worshipped by the workmen. According to a stone tablet in the courtyard the armoury was abolished by K'ang Hsi in 1700 and turned into a temple called *Wan Shou Hsing Lung Sui* (Temple of Prosperity of Ten Thousand Ages), afterwards changed to the present name.

Immediately across the road is the *Fu Yu Sui* (Temple of Blessed Protection), built during the 1st year of Yung Chêng (1723). There is a tablet in the temple in honour of K'ang Hsi inscribed by Yung Chêng with the following eulogy "Great Imperial Ancestor, achiever of great deeds, whose great and meritorious actions merit his becoming a Buddha." There are two small rooms one on each side of the main hall where the tablet is, one contains the books that Yung Chêng used to study, and one his throne on which he rested after performing sacrifices to his father. This temple is still

in a good state of repair and worth a short visit; unfortunately it is not open to the public, as it has been converted into offices connected with the Panchan Lama of Tibet.

We have now reached the north-west corner of the moat round the Forbidden City and turning to the right have before us, at the south-west corner of the Coal Hill, the *Ta Kao Tien* or *Ta Kao Hsiao Tien* (Hall of High Heaven). It was built by the Ming Emperor Chia Ching and repaired in the reigns of Yung Cheng and Ch'ien Lung. The supreme deity of the Taoists, Yü Huang (The Jade Emperor), is worshipped here who, as a Nature God, was supposed to send or withhold rain. For this reason, when occasion called for it, the Emperor used to proceed in state to this temple to pray for rain. It was here too, that the eunuchs and maid-servants of the palace were instructed in their duties and in correct deportment. At the back of the compound is a circular pavilion with a beautiful roof of blue tiles, in imitation of the colour of Heaven, which forms a striking object, when seen from the Coal Hill or the pagoda in the North Lake. The south gateway is flanked by two beautiful ornamental arches, carefully restored in recent times, and outside each of them is a stone tablet inscribed in six languages (Chinese, Manchu, Mongol on one side; Calmuck, Turkish and Tibetan on the other) ordering all passers-by to dismount from their horses or carts. On the south side of the road, within a red wall, stand a pair of beautiful pavilions with no less than 72 roof ridges in yellow tiles.

This curious construction is accounted for by the following popular tale. The contractor who had been ordered to build the pavilions in this style was in great difficulties, as it was so complicated that he could find no one who could draw him a design or make a model. One of his workmen, a youth noted for his filial conduct towards his old mother, happened to be sitting in a tea-house, when an old man with a long beard entered carrying in his hand a wicker-work cage for crickets, of a very curious and ingenious design. The workman was much taken with it and wanted to buy it, but when the old man said it was worth a thousand taels he cried out: "You're mad! how do you think a common workman like me can find that sum," "I didn't ask you to buy it,"

said the old man, "I'll give it you as a present." The young man refused saying he only wanted it for his contractor. "Well, he can afford to pay a thousand taels," said the old man. Whilst they were arguing, one of the foremen came in and, seeing that the cage was just the design they were looking for, rushed off to find the contractor. When the latter arrived he asked to see the cage, saying he would pay a thousand taels. The old man said he had not got the cage, but pointing to the workman added: "If you pay over to him straight away one thousand taels, you will find it in his house on his mother's table," and took his departure. The contractor would not believe this at first, but finally paid the workman the sum, and they went together to the latter's house, where, sure enough, they found the cage on his mother's table. The old lady said that a short while before an old gentleman with a long beard had called and left it with her saying it was payment for some money they had lent him. This, of course, was our old friend, Lu Pan, to whom they went and burnt incense. And the pavilions, as you can see, were successfully erected.

The *Ta Kao Tien* is now occupied by a government bureau and is closed to the public.

From here we proceed due west and crossing the Imperial Canal Bridge come on our right to a large red gateway. This is the entrance to the NATIONAL LIBRARY (*Kao Li Pei Ping T'u Shu Kuan*). It was built in 1932 on the old site of a temple which was erected in 1513 in the reign of the Ming Emperor Cheng Tê, called *Yên Shou Sui* (Temple of Bountiful Crops). There was a building called *An Lo T'ang* (Hall of Peace and Happiness) attached to the temple in which aged women were cared for. Before that time a palace stood here in which in 1481 the Emperor Hung Chih was born.

The Library, though quite modern, is well worth a visit—apart from its functions—as it is one of the few modern buildings in Peking where the attempt has proved successful of combining Chinese architecture with western structural and mechanical improvements.

Diagonally across the road from the Library is a gate which leads to the offices of the Municipal Government. In Ming times there was a building on this site known as the *Pai Niao T'ang* (Hall of a Hundred Birds), because thousands

of singing-birds were kept there. Prince Ch'un, the Prince-Regent, father of the Emperor Hsüan T'ung, started to convert this hall into a palace for himself, because by custom he was supposed to move out of his own palace, where "a dragon had been born," so that it could be converted into an Imperial shrine. But before the new palace was completed, the revolution broke out; it was afterwards used for Cabinet offices under the Republic, and has now been further demoted to Municipal offices.

To the north of the Library is a short wide street running to the wall of the Park, which is called *Chan T'an Sui* (Temple of the Red Sandalwood Buddha). The name is all that now remains to remind us of one of the largest and most famous temples in Peking, which once stood on this street, on the site now occupied by military barracks. This temple was completely destroyed by the Allies in 1900, because it was the head-quarters and drill-ground of the Boxes, whilst the Lama priests attached to it took a leading part in inciting the populace and troops to attack the neighbouring Catholic cathedral.

It was built under the early Ming's and originally called *Ching Fo Tien* (Hall of the Pure Buddha), later changed to *Hing Jen Sui* (Temple of Exalted Benevolence). The name Chan T'an Sui dates from the 15th year of K'ang Hsi (1676), when the temple was reconstructed and dedicated to the Chan T'an Buddha. It consisted of three large buildings, one of which, the *Ta Pao Tien* (Hall of the Great Jewel), contained a very famous and miraculous idol.

This was a statue of Buddha five feet high in red sandalwood, covered with black varnish, which used to change colour according to the temperature and hour of the day. In the reign of the Ming Emperor Wan Li it was gilded over. According to a stone tablet of the 60th year of K'ang Hsi (1722) that used to stand in the temple, this idol was carved in the days of the Chou dynasty and came of itself to China from the West, at the time when Buddha appeared on earth. Thirty-two similar idols were made at the same time, but Buddha is said to have declared that this Chan T'an one was the only true likeness. From the time it was made to the above year of K'ang Hsi was a period of 2,710 years according to the Chinese records. The idol was carried from place to

place in different parts of China—the details of its pilgrimage, if true, form a really remarkable record—until it finally found a resting-place in this temple. What became of the idol eventually is not known.

Amongst the numerous other idols in this temple was one called in Chinese *Lai Chi Fo Erh* which has a curious resemblance to Lucifer, probably the only instance where Satan himself is to be found in the Chinese pantheon. The temple was well endowed by the Manchu Emperors, and several hundred Lamas resided there. A Living Buddha also had his residence there and used to hold a grand prayer-meeting with "Devil Dances" on the 8th of the First Moon.

We continue west along the main street and, just before reaching a triple gateway, the *Hsi An Men* (Western Peace Gate), of the Imperial City, turn north up a short broad street to the *Pei T'ang* (North Cathedral). The cathedral was originally situated close to the west wall of the Central Lake, near where the Municipal offices now are, in a place called *Ts'ui Chih K'ou* (Entrance to the Silkworm Moat), where in Ming times mulberry leaves were dried and silkworms reared. This site was presented in 1693 by the Emperor K'ang Hsi to the Jesuit fathers, Gerbillon and Bouvet, out of gratitude to them, for having cured him of an attack of malaria by means of quinine, then a new medicine. The chapel built by them on that site, with Imperial permission, was dedicated in 1703 and remained in being until the persecution of foreign missions under Tao Kuang in 1827, when it was closed up and after a nominal payment of Tael's 3,000, demolished, and the property given to one of the Imperial princes. By the treaty of 1860, all the property formerly belonging to the Catholic missions had to be restored to them, and so the old site was handed back to the missionaries who erected a new church there in 1867, all that remained of the former mission buildings being the stone steps of the old cathedral.

When in 1885 the Empress-Dowager Tz'u Hsi moved into the palaces on the Central Lake which had been specially restored and enlarged for her, she objected to the proximity of the cathedral on the score of *Fêng Shui* (i.e. lucky omens). It is however probable that this played a smaller part in her objections than her fear lest her movements should be

spied on by the "foreign devils" from the top of the building, the towers of which rose high above the walls, even after the latter had been specially raised. According to a local tradition it was quite a minor official, a Mongol named En Yu, Deputy Lieutenant-General of the Bordered Blue Banner Corps, who succeeded in carrying out the autocratic old lady's wish to have the edifice removed, after all the other ministers had failed to find a remedy, owing to their fear of getting into trouble with the French. He arranged the matter with a native friend of his, who was a Catholic priest, through whose good offices he got the Church and then the French Legation to agree to the cathedral being removed to its present site, *Hsi Shih K'u* (Western Ten Store-rooms), by which name it is still known to the Pekingese.

The original Hsi Shih K'u was a building composed of ten rooms used during the Ming and Manchu dynasties to keep various government stores, chiefly valuables confiscated by the state from cashiered officials. In the store-rooms which had been officially sealed up for many years, a large quantity of valuable goods was found. This was in addition to the Taels 350,000 (about the same in gold dollars, in those days) which they received as compensation. The old site was handed over in 1887, and the present cathedral opened on December 9th, 1888. Inscribed over the main door of the cathedral in Chinese are the words: "Catholic Church built by Imperial Order, 13th Year of Kuang Hsi."

En Yu, by the way, must have done quite well over his stroke of diplomacy, for he died a rich man some years ago, having survived the siege of the cathedral where he had hidden himself from the Boxers who were looking for his head, because of his friendship with the Catholics.

The Pei T'ang continued to enjoy an undisturbed existence on its new site until 1900, when it was caught in the maelstrom of the Boxer rising. Its heroic defence under Bishop Favier is an epic far surpassing that of the Siege of the Legations, on account of the fierceness of the attacks and the limited means of the defenders. The Boxers made a dead set at the place, probably because they thought it would be an easy job and that they had only to deal with their own countrymen. There were assaults almost every day; at one

time as many as fourteen cannon were turned on it; and no less than seven different mines were sprung causing heavy loss to the defence. It was defended by about 3,000 native converts, a small number of whom were armed with swords and spears, thirteen foreign missionaries, and a hundred seminarists some of whom were armed with rifles, and by 11 Italian and 40 French marines under Sub-Lieutenant Paul Henry who fell on July 29. The attacks started on June 5, and the place was not relieved till August 16, nor was there any period of truce, as at the Legations. Moreover they were very hard up for supplies. Repeated sorties were made by the defenders, in desperate efforts to find food, and to dislodge sniping parties of the besiegers. It is amusing to read in Chinese accounts the high moral indignation at the wicked converts venturing to come out "to plunder shops and burn down houses." Luckily for the defenders, the Boxers proved themselves completely useless at any serious fighting. On more than one occasion they obtained respite while the attacking forces were fighting amongst themselves. As with the Legations, there was an element of comedy intermixed, when on two occasions the Empress-Dowager sent express orders to stop the bombardment for the afternoon, as the noise of the guns made her head ache during her picnic on the adjoining lake.

The cathedral and other buildings in the Mission, though badly knocked about, remained standing, whereas the whole surrounding district from the walls of the Lake Park to the Shun Chih Mên Main Street and for hundreds of yards north and south, was completely wiped out, which accounts for the markedly modern appearance of this particular part of the city, with its numerous semi-foreign buildings.

At the back of the Pei T'ang, divided from it by a wall, lies a compound called *Jên T'ê'ü T'ang* (Hall of Compassionate Humanity). It was formerly a temple called *T'ê'ü Yin S'ü* (Temple of Compassion reaching to the Clouds) which was taken over by the Catholic Church in 1885, when they occupied the Hsi Shih K'u site, and renamed as above, probably to avoid any question of Buddhist influence. It is now a nunnery and orphanage, and work and food are provided for the poor.

Further north lies the old French Cemetery in which are buried the soldiers and officers of the two campaigns of 1860 and 1900.

Across the main street, on the south side, there used to be another famous temple, the *Kuang Ming Tien* (Hall of Glorious Brightness). It was originally a Taoist temple called *Wan Shou Kuang* (Palace of Ten Thousand Ages) built by the Ming Emperor Chia Ching in 1557. The Emperor being a religious devotee used to live here for weeks on end practicing with a favourite monk the Taoist religious exercises called "*Wu Wei Erh Wu Pu Wei*" (Through non-action everything can be attained), so that it is not surprising that the Empire went to pieces in his reign. Chien Lung repaired the temple twice and changed the name to its present form. It was a large complex of buildings the most striking of which was a high circular hall in the front courtyard, of the same construction and colouring as the famous temple at the Altar of Heaven, except that it had only two, instead of three roofs. It stood on a two-storied marble terrace with six separate flights of stairs of 24 steps, and was the most conspicuous building in this part of the city. The Kuang Ming Tien suffered severely in the fighting round the Pei Tang and never recovered; the buildings were allowed to fall into ruins and the temple has now practically disappeared.

The street to the east of this temple site, the *Fu Yu Chieh*, brings us back to the Hsi Chang An Chieh, at the corner of the South Lake grounds.

CHAPTER XI.

THE SOUTH-EAST QUARTER OF THE TARTAR CITY

OUR wanderings thus far have taken us among the more spectacular and architecturally more striking parts of Peking, where the former rulers had their palaces and temples. We shall now extend our walks, in search of Old Peking, to humbler, but no less interesting, portions of the city. We commence this survey with the south-east quarter of the former Tartar City, the section which is best known to foreign residents, because the Legation Quarter is included in it and the majority of foreigners live in this part of the city.

Leaving the Legation Quarter at the north end of Marco Polo Street and crossing the broad *Ch'ang An Chieh* (Eternal Peace Street) we proceed north along a busy thoroughfare called *Wang Fu Ching Ta Chieh* (Main Street of the Well of the Prince's Palace) which derives its name from the well, a small hole on the west side of the roadway, opposite the police-station. It is covered over nowadays with a piece of iron sheeting, but is still in use. This street is better known to foreigners as MORRISON STREET, after Dr. George Morrison, the famous "Times" correspondent who used to live at No. 98, on the west side, now occupied by a foreign firm.

Dr. Morrison, now almost a legendary figure of Peking, came out to China in the early nineties, and soon made a name for himself by his brilliant dispatches to the "Times." He took an energetic part in the defence of the Legations in 1900, until severely wounded, and afterwards, during the occupation by the foreign armies became still more famous, by his frank criticism of their doings, especially of the Germans who wanted to have him court-martialled, because he had exposed some of the excesses during their punitive expeditions. As correspondent in the Russo-Japanese war he made another famous scoop by reporting the naval sortie of the Russian fleet from Port Arthur, before it actually took place. In 1912, after the

revolution, he was made advisor to the Chinese government by President Yuan Shih-k'ai, which post he held till his death in 1920, taking part in the Versailles Conference with the Chinese delegation.

Before reaching No. 98 we pass a lane on the same side called *T'ü Hsing* (Ladder Lane), on which used to be the main entrance of the offices of the *Ching Pao* or Peking Gazette. The name "Ladder" referred partly to the fact that in former days the lane used to ascend by short rises, every ten feet or so, like the rungs of a ladder, and partly to the grades, or steps, through which the memorials and edicts (that appeared in the "Gazette") were sent to and from the provinces. A dispatch from a district magistrate, the lowest grade, would pass to the next in rank and so on to the viceroy and from him to the Throne. The "Peking Gazette," according to some authorities goes back to the T'ang Dynasty (A.D. 618-907). It was not actually a government paper, but an organ published with permission of the government. It contained no opinions or comments of any kind, but was merely a record of official happenings, chiefly in the form of Imperial edicts and memorials to the throne, announcements of official promotions or degradations, and so forth. It was published in three editions: one in a red cover, the largest, every other day, with all documents in full; one in a white cover, daily, with only brief notices; and one a cheap, popular edition. A Red Book issued quarterly from these offices was, however, a strictly official publication, corresponding to our Civil Service or Army Lists. The premises in which the "Peking Gazette" was situated, are now occupied by the offices of a Chinese newspaper and some shops.

The next street, north, on the opposite side of the main road, leads to the Peking Union Medical College, or P.U.M.C., as it is known to all foreign residents, an institution built, equipped and maintained by the Rockefeller Foundation. The site originally belonged to Prince Yü, one of the eight "iron-capped princes" that is to say descended from one of the princely Manchu families that helped to conquer China. After the death of the original Prince Yü, his descendants one after another, gradually squandered all his wealth, until the property was finally sold to the Rockefeller Foundation. But the

Pekingese, when speaking of this hospital, invariably refer to it as the *Yü Wang Fu* (Palace of Prince Yü), though the actual Chinese name is *Hsieh Ho I Yüan* (Union Hospital).

Continuing along Morrison Street we come on the east side to a large arched gateway with crowds going in and out at all times of the day and innumerable bicycles stacked outside. This is the famous *Tung An Shih Ch'ang* (Eastern Peace Market), a kind of covered-in miniature town of its own, crammed with small shops and stalls, where you can buy anything from a cent's worth of melon seeds to the latest in radio sets, and everything at very reasonable prices. Whilst, to cater for amusement, there are restaurants of every kind and class, billiard saloons, and theatres. It is well worth spending a few minutes strolling along the narrow passages and watching the busy crowd of shoppers. The market is comparatively modern, having only been in existence since the last years of the Manchus.

Leaving the market by the northern entrance into *Chin Yü Hsing* (Gold Fish Lane) which, as the name indicates, was formerly a market for rearing and selling gold-fish, a few steps west bring us back on to the main street opposite the broad *Tung An Men Ta Chieh* (Main Street of the East Peace Gate) which leads to the *Tung Hua Men* (East Flowery Gate) of the Forbidden City. It was from a tea-house at the corner of these two main roads that the bomb was thrown on January 16, 1912, in the attempt to assassinate Yuan Shih-k'ai when he was premier. As his carriage was just turning into Morrison Street, the assassins hurled the bomb from a window in the upper storey, but just too late, for it fell behind the carriage killing several innocent bystanders and two of the escort but leaving Yuan not only unharmed, but so completely unmoved that he did not even drop the cigarette that he was holding. The horses of his carriage reared up and then bolted straight down Gold Fish Lane without stopping until they reached the Foreign Office where Yuan was then living.

Proceeding north up Morrison Street, the first turning on the left is *Hsi La Hsing* (Pewter Lane), which has sometimes been called the "Park Lane" of Peking, because many of the Manchu nobility and high Chinese officials had their residences here, amongst them Yuan Shih-k'ai himself, who lived there for some time on his return to public life during

the revolution of 1911. But its chief claim to fame is that in one of the houses Miss Yehonala, as she then was, was born and brought up, later to become the famous Empress-Dowager Tz'u Hsi. On June 16, 1852, she left her home in this lane for the last time, in order to proceed to the palace where she was selected from amongst sixty other Manchurian beauties as the concubine of the Emperor Hsien Feng. Ladies who enjoyed the high honour of having been selected for the Imperial harem were very rarely allowed to leave the precincts of the Palace, and certainly not to mix with ordinary mortals. Only once again was the Concubine Yi, as Yehonala had then become, to see her home in Pewter Lane, in January 1857, when as a special favour for having given birth to an heir to the Throne, she was granted permission to visit her family. When she arrived in the Imperial yellow sedan at her old home, all her relatives were waiting for her on their knees, with the exception of her mother; for filial respect rises superior even to Imperial favour. At the ensuing banquet, however, the mother took a seat lower than that of her daughter, in order to show her respect for the mother of the Heir Apparent, although at that time nobody in Pewter Lane could have imagined the heights of power and fame to which the young lady was one day to ascend.

North of Pewter Lane, on the east side of the main street we have the *Tung T'ang* (Eastern Church). First erected in 1666 by Father Verbiest, after the death of Father Adam Schaal on the site of another of the properties given him by K'ang Hsi, it was closed and pulled down in 1812. Rebuilt in 1884, it was again destroyed in 1900, being burnt to the ground by the Boxers on the night of June 13, when hundreds of unfortunate native Christians who had taken refuge in its precincts were massacred amidst scenes of fiendish barbarity.

The lane running along the north wall of the mission grounds is called *Chün Shu Hsiung* (Ailanthus Tree Lane), a name that reminds us of tree worship in China. It is recorded that during the Ming dynasty a noise like the clicking of dice was heard in the branches of a very ancient ailanthus tree growing in the lane which only ceased, when a sufficient number of incense sticks had been burnt before the tree, to placate the spirit that dwelt in it. This particular tree was

later destroyed by fire, but history does not relate what became of the tree-spirit, though as there are several ailanthus trees still standing in the lane, it may have moved into one of these.

Whilst on the subject of trees, we might note that there are two kinds of ailanthus: the fragrant (*hsiang*) and the unpleasant-smelling (*ch'ou*). The Chinese believe that, if the latter kind grows to a great height, the family living in that courtyard will have bad luck. This does not apply to the fragrant kind, because its leaves are used for food. There is also a well-known saying, that one must not plant a mulberry tree in front of a private house, nor a willow at the back. This is because *sang* (mulberry) has the same sound as *sang* (sorrow), while *liu* (willow) may exercise an unhealthy influence on the ladies of the household who usually occupy the apartments at the back, as the willow is symbolical of lust, frailty, and so forth. There is, however, no objection to the mulberry and willow being planted in public parks or in the courtyards of public offices, thus showing a delicate distinction between private and public morals. You will often see a strip of red cloth or paper attached to some tree or plant. This is done to protect a valuable plant against evil spirits that might cause it to wither and die.

The next turning north, on the same side, is a broad street called *T'ing Shih K'ou* (Lantern Market Mouth). Under the Ming and Manchurian dynasties this street was lined with shops and stalls that specialized in lanterns of every kind and during the Lantern Festival—from the 13th to 18th of the First Moon—was crowded with people who came to see the show of lanterns. The Republican authorities have repeatedly attempted to suppress this festival, and the lantern shops have long ago all disappeared.

A short distance up *Pao Fang Hsiung* (Newspaper House Lane), the third turning north of T'ing Shih K'ou, is the ancient temple, *Fa Hsin Sui* (Temple of Buddha's Glory). There are two temples of this name in Peking: this one, the "Upper House" which controls the other, the "Lower House" in the Chinese City (Chapter XVI). The temple was built in 1451 by Liu T'ung, chief eunuch of the Ming Emperor Ching T'ai. The six stone tablets in the main courtyard, five of which were erected by various Ming Emperors and the sixth

by Ch'ien Lung in 1778, give particulars of the lives and teachings of the Three Great Teachers, after whom the main hall is named *San Ta Shih Tien*. In front of this hall is a very fine bronze incense burner, dated 8th year of Ch'ien Lung (1793); and in front of the second hall, *Pi Lu Tien*, (Hall of Vairocana Buddha), is a replica in white marble of the same year. In the back courtyard are drum and bell towers. Several private families now occupy the temple compound which is still in quite good repair; on religious festivals incense is burnt and services are still held here. The temple is of historical interest from the fact that the preliminary peace negotiations in 1860 between the British and French envoys and the Chinese Commissioners were conducted in the above two halls, though the actual signing of the Treaty took place at the Board of Rites (Chapter I).

Continuing east along Pao Fang Hutung and turning south down Hatamén Street we pass on our left the *Nai Wu Pu Chieh*, a street on which, as the name indicates, the Board of Interior used to be situated. The continuation of this street is the *Ta Fang Chia Hutung* (Lane of the Great Fang Family), half-way up which at a corner on the north side is a small dilapidated temple to a God of the Soil (*T'u Ti Miao*). This particular idol, strange to relate, has two wives. According to legend, two of these Gods of the Soil were shaking dice one day, just for a joke, with their wives as stakes. The loser had no intention of handing over his wife, nor did he even mention the wager to her. He was therefore greatly surprised, when he woke up in the middle of the night to find that his spouse had disappeared, and still more when on hastily calling on his colleague at this temple, he found her enshrined here. Anybody who thinks it worth while to visit this temple, will find the lucky god sitting here with his two wives, whilst those whose sympathy for the bereaved husband has been aroused, may seek him far away in the north-west quarter of the city where they will see him sitting dejected and alone in a small shrine in the *Chui Tsei Hutung* (Catch Thief Lane).

These gods of the Soil—there is one for each ward of the city—have many functions. One of the most important is transmitting messages from dying persons or those in distress. It is believed that, if a person in distress, far away from his home and friends, cries out aloud, the God of the Soil will pick up the

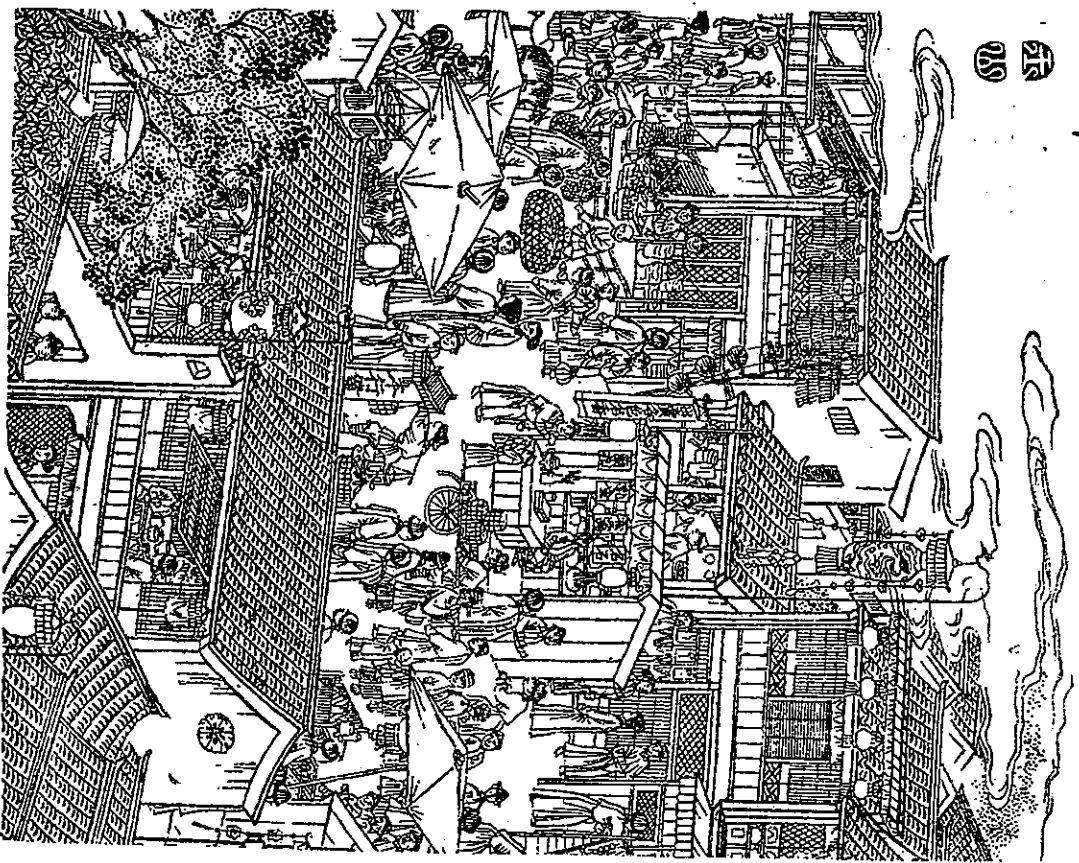
message—just like our modern wireless—and transmit it to the person that the distressed one is thinking of, and that furthermore the receiving party can send a return message via wireless—we mean God of the Soil—thus preserving the person's life.

On the east side of Hatamén Street facing the T'eng Shih K'ou stands a tiny temple that one might easily pass without notice in the noise and bustle of the modern traffic. Nevertheless, it is a very interesting temple well worth peeping into, for its origin goes back to the remote past. This is the *Erh Lang Yeh Miao* (Temple of Mr. Erh Lang) or better known to foreigners as the Dog Temple. In front of the temple stands an urn, probably of the T'ang period, and a stone memorial tablet erected by Shih Wen-chu, the controller of the Imperial granaries in the reign of K'ang Hsi, which gives an account of the origin and history of the temple. In the third year of the T'ang Emperor Chên Kuan (A.D. 629) a shrine was erected on this spot in honour of Li P'ing, called the God of Irrigation, whose effigy was first placed here, but was afterwards replaced by that of his son, Erh Lang. (The mythology would appear to have become a bit mixed, as Erh Lang is supposed to have lived in the Yin period, a matter of a few thousand years before his father!) The tablet says that an "Earth Dragon" (*chiau*) suddenly appeared at this spot causing a flood in which hundreds of people were drowned. A Taoist priest named Hsiao Tao-ch'eng happened to come along and, seating himself on the ground quite undisturbed, began invoking the gods to destroy the dragon. But to the amazement of the bystanders he suddenly assumed the shape of Erh Lang and struck the dragon with his sword, whereupon the waters subsided, Erh Lang disappeared, and the monk Hsiao was sitting there, as before, in an attitude of prayer. The shrine was reconstructed in the second year of the Sung Emperor Yüan Yu (A.D. 1087), and again by K'ang Hsi in 1696.

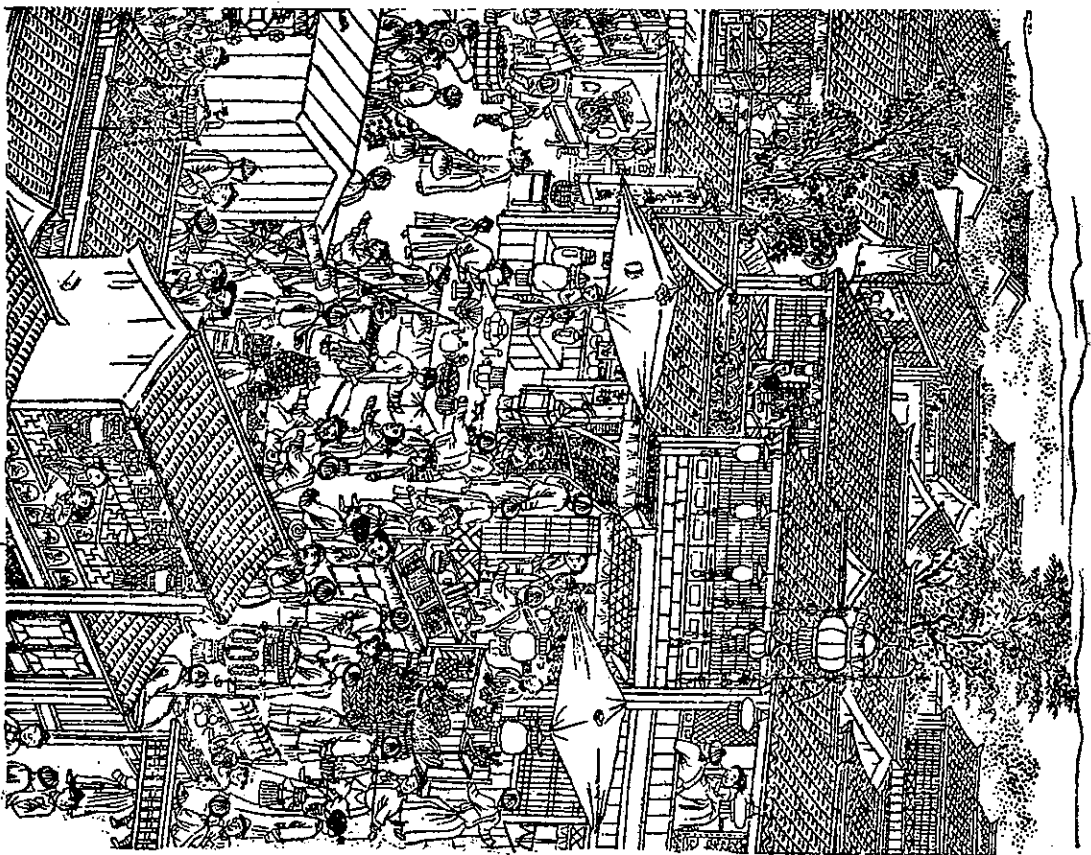
There are numerous legends connected with Erh Lang, who was a kind of Hercules, but most of them are about his Celestial Dog, almost more famous than its master. The one best known to the Pekingese is the following which has a direct reference to this temple. Next to the temple there was once a butcher's shop which did a very good business. Every night a dog used to crawl into the shop and carry off

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SHIH K'OU

a piece of pork. The butcher thinking he would put an end to these thefts lay in wait for the dog one night and stabbed it with his carving knife, but it managed to get away. Following the trail of blood he found to his alarm that it led into the temple. From that time on the dog never turned up again, and the butcher's business was ruined.

Inside there is very little room, as the building is less than twelve feet square and crowded with altars, shrines, and a miscellaneous collection of temple appliances. Underneath the table close to the shrine is a small kennel with a mud image of the celebrated dog. Erh Lang himself one can scarcely see, as he is sitting right at the back in the dark. Still, he is a very powerful personage in the faith-healing line, as is proved by the numerous votive tablets and pieces of orange-coloured cloth hanging from walls and ceiling, placed there by grateful patients, whose various ills he has cured in answer to their prayers and the burning of a sufficient quantity of incense sticks. What is still more interesting, is that his famous dog performs the same services for the canine race, which is the reason for the piles of small plaster dogs lying around the altar that have been placed there by owners whose dogs are sick. In fact, the Celestial Dog would seem to be a faith-healing vet, an art to which even we moderns have not yet attained. The small shrines on the side-tables have nothing to do with Erh Lang or his dog, but are, so to say, mere paying guests, minor deities favoured by certain families who pay rent for their favourites being allowed to bask in the rays of the more powerful deity. The temple is served by a family called Hsiao who claim to have been connected with it from the start, over thirteen hundred years ago, and to be descended from the Taoist priest mentioned in the story above; the temple attendant generally appears to be some elderly female belonging to this family.

Proceeding south down Hatamén Street we come to the *Wai Chiao Pu Chieh* (Foreign Relations Board Street), the fifth turning on the left, on which is situated the old Foreign Office, an uninteresting, ugly, modern building erected in 1911. Prior to 1860 the Chinese, believing China to be the centre of the universe and only having direct dealings with tributary states, had never felt the need for an institution of this kind. When, however, in that year they were very reluctantly forced

to grant foreign envoys the right of residence at the capital, a Board of some kind had to be created where the latter could meet the Chinese officials. Instead of selecting one of the Six great Boards for this purpose, the Chinese specially created a new subordinate office called *Tsung Li Ko Kao Shih Wu Ya Men* (Board for the General Management of the Affairs of all Countries), usually known as the TSUNG LI YAMEN. After the Boxer madness in 1900 this office was abolished and reconstructed as a proper Foreign Office, of the same standing as the other Boards, called *Wai Wu Pu* (Board of Foreign Affairs) which name was changed in 1911 to *Wai Chiao Pu* (Board of Foreign Relations). The Tsungli Yamén was situated in the street north of the Wai Chiao Pu Chieh, directly behind the former Foreign Office.

At the back of the Tsungli Yamén was the *T'ung Wen Kuan* (College of Universal Learning) established in 1860 for the purpose of training interpreters for the Foreign Office and the Maritime Customs. It was the first government college to be instituted in China with courses in foreign languages and other modern subjects.

The site has an interesting association with the tragic Empress, Aleuté, the wife of T'ung Chih, who was born here. The property which formerly belonged to her grandfather, Saishanga, a Prime Minister of Mongol extraction, was confiscated by the government, when he was thrown into prison for his ill-success against the Taiping rebels. His son, Ch'ung Ch'i, however, restored the family fortunes, firstly by taking a high degree in the Triennial Examinations—a rare performance for one of Manchu or Mongol descent—and secondly because his daughter, Aleuté, a maiden of great accomplishments and virtue, became the wife of the Emperor T'ung Chih. Her reign was a very short one, for on the early demise of T'ung Chih in 1875, she is supposed to have committed suicide, as a virtuous widow, either by starvation or by swallowing gold leaf. Other, and more likely, accounts have it that she was "assisted on high" by her mother-in-law, the Empress-Dowager Tz'u Hsi, because she was known to be with child, and if it had been a male, Aleuté would then have become Empress-Dowager, whilst the other would have been relegated to the background. Ch'ung Ch'i himself who after the death

of his daughter was put on the retired list for over twenty years ended in the same way. In 1900, after the Allies had entered Peking, he fled to Paotingfu and committed suicide there, in despair at the hopeless state of the country, although actually he had been steadily against the Boxer movement.

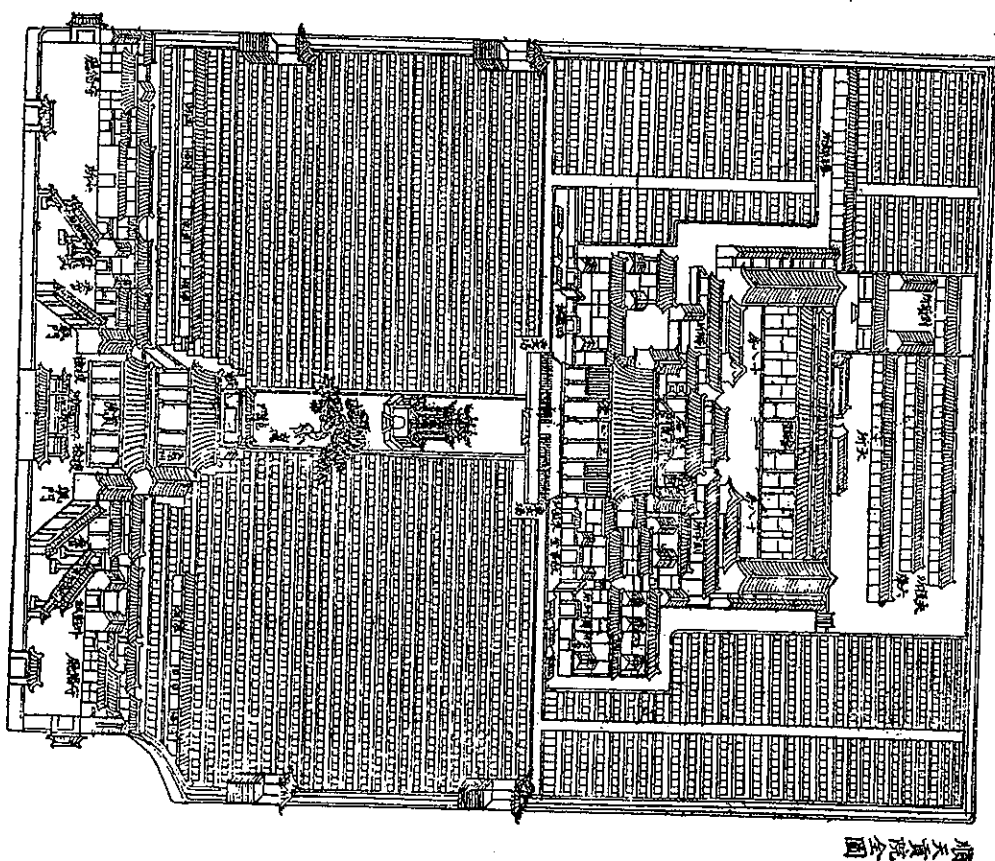
Close to the corner, on the north side of the Wai Chiao Pu Chieh, there used to be a large temple called *Shuang Chung T'ü* (Ancestral Hall of Two Loyal Men). It was erected during the reign of Yung Chêng in memory of two Manchu generals who fell in action suppressing a rising in Tibet.

The next turning on the south is the *Tsung Pu Hsiung* (Principal Cloth Lane), a little way up which, on the north side, is a temple with the usual red walls, but with roofs of glazed black tiles. This is the Ancestral Temple of the famous Chinese statesman Li Hung-CHANG, which was erected in his memory as a special honour by the orders of the Empress-Dowager. In one respect it is unique, as it is the only Ancestral Temple in Peking erected to a "commoner." It is now occupied as a private residence.

Spanning the Hatamén Street, just at the entrance of this same lane, there stood formerly the so-called KETTERER Memorial, a large marble archway which the Chinese government erected to the memory of the German Minister, Baron von Ketterer, who was murdered on this spot by Manchu soldiery on the 20th of June, 1900, when he was on his way in a sedan-chair, unarmed and unescorted, to the Tsungli Yamén to discuss the protection of the Legations. The subsequent fate of this archway is an interesting commentary on the evanescence of things political. Erected in 1901, to be an "everlasting" reminder of this crime—as the inscription said—it was pulled down in 1918 at the end of the Great War; the original inscription was erased and replaced by a new one to Right and Justice; and the arch was re-erected as a War Memorial in the Central Park where it can be seen to-day.

Further south on the east side of Hatamén Street we come to a wide gateway, at No. 166, inside which is the former PALACE OF PRINCE I (Harmonious), a title conferred by the Emperor Yung Chêng in 1723 on Yün Hsiang, the only one of his numerous brothers who had not attempted to conspire against him. A descendant of this prince, in the reign of

OLD CHINESE PLAN OF EXAMINATION HALLS



Tao Kuang, converted the palace into a temple called *Hsien Liang Ssu* (Temple of Worthies) and moved to another palace near the Ch'ao Yang Mén (Chapter XIII).

Just before reaching the glacis we leave Hatanên Street turning east down *Kuan Yin Ssu Hsiang* (Lane of the Temple of Kuan Yin), at the end of which we see in front of us a large waste piece of ground, now the dumping place for the city's rubbish. On this site used to stand the HALL OF EXAMINATIONS, officially known as *Kung Yüan* (Public Halls). As these examinations played such an important part in the historical development of Old China, we shall perhaps be forgiven, if we describe these Halls at some length, even though they have now completely disappeared. The Examination Halls were built in the reign of Yung Lo on the site of the old Board of Rites of the Yüan dynasty. They covered, as can be seen, a vast area, which was surrounded by high walls pierced by two large gates on the south side and a smaller one on east and west. Inside was a second enclosure with triple gateways and ornamental arches facing each of the outer gates. At the southern end of the inner enclosure between the two gates stood a three-storey tower with a pavilion at each corner, called the *Ming Yüan Lou* (Round Bright Tower) from which the roll of the candidates was called. North of this in the centre was the *Shih Pa Fang* (Eighteen Rooms), a building occupied by the Grand Examiner, Examination Superintendents, and Examination Assistants. To the east and west were ranged long rows of buildings containing nearly 8,500 tiny cubicles, ten feet in height and five feet square, in each of which a candidate was confined for the whole duration of the examination. The door of each cell bore a different character which was the one that the candidate affixed to his papers, instead of his name. In the reign of Kuang Hsü, the number of candidates having very greatly increased, several more rows of cabins were built and also two additional pavilions.

According to tradition, the Emperor Ch'ien Lung wishing to assure himself that the examinations were being properly conducted once took part as a candidate in disguise. He was put into a cell in the south-east corner of the compound marked with the Character for "heaven," which being the first character in the famous "Thousand Character Classic."

corresponds to our No. 1. Though how the Emperor who was supposed to be there incognito just happened to get that particular cell, tradition does not record. In front of this cell stood an ancient sophora tree, and as the sun shone directly on his face, the Emperor wished that it would extend one of its branches so as to give him some shade. No sooner had he expressed this wish than a violent wind got up breaking off a branch of the tree which fell in front of the window thus providing the desired shade. In return the Emperor ennobled the sophora by giving it the title *Lung Chiao* (Dragon's Claw)—Dragon being the special emblem of the Manchu dynasty—the name by which this tree is known to the Pekingese at the present day.

Under both the Ming and Manchu dynasties the Metropolitan Examinations were held here every third year. From five to six thousand candidates who had taken their degree in the provincial examinations, *Chü Jên* (Promoted Scholar), flocked to Peking to take part in them. The examination was similar to that in the provinces: the themes were taken from the same works, and the essays were but little else than repetitions of the same train of thought and argument; but the examiners were of much higher rank.

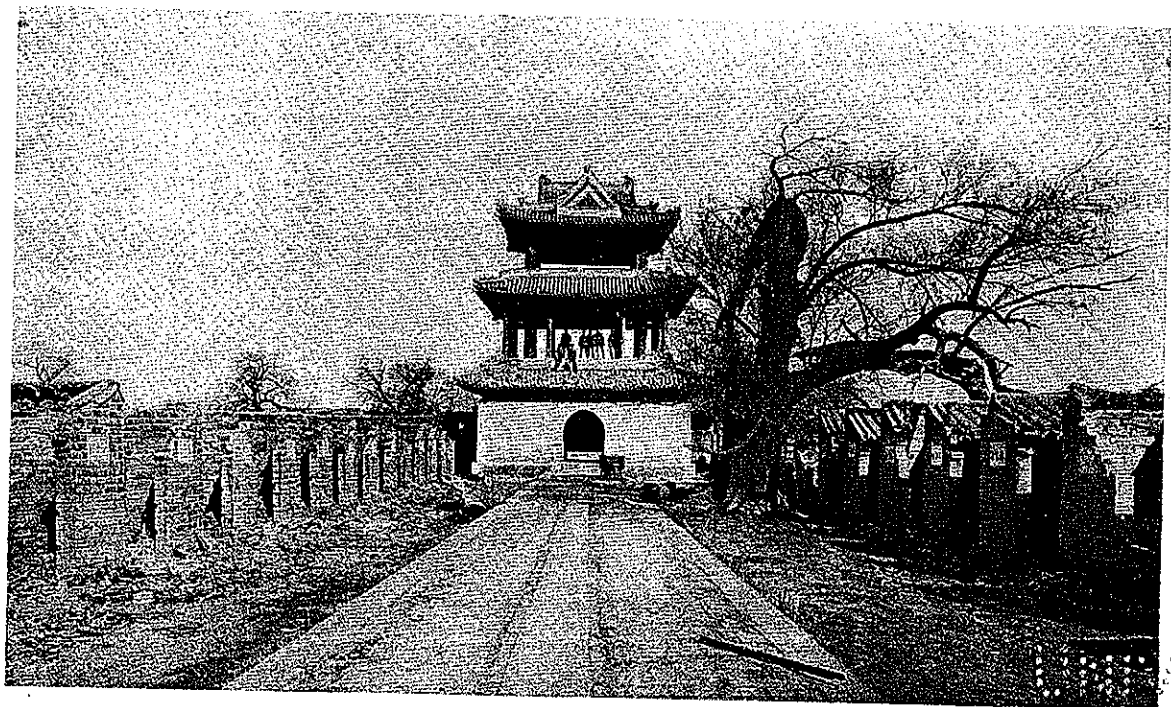
Before the examination commenced, the candidates were required to change their own clothing for garments specially provided on the spot, so as to prevent the possibility of their smuggling in with them any books, papers, notes or other means of aid. When the candidates entered their cells in which they were to be confined for three days and two nights and which were only furnished with a stool, table, and writing materials, the examination papers were handed to them, and the door of each cell was carefully sealed up, and could not be opened again, under any pretext whatever, until the examination was over and the papers had been collected. During the whole time deputies patrolled day and night the narrow lanes between the rows of cells to see that nothing was handed in to them. The strain on the candidates was terrific; some went raving mad, others died of exhaustion or committed suicide. In the latter cases, as the door could not be unsealed, a hole had to be cut in the wall to pull the bodies out.

Many were the superstitions connected with these examination halls. As soon as the candidates had started work a

couple of men would walk up and down the lanes between the cells waving a flag and crying out in a loud voice: "Whoever has an enemy here, may now take his revenge!" or "Anybody who has a grievance, can now redress it!" These words were addressed, *not* to the competitors, but to the shades of the departed who were supposed to be hovering overhead in the void, to inform them that now was their opportunity to revenge themselves on any of the candidates who had wronged them. Candidates, therefore, who fell ill or failed in the examination, would put the blame on their dead enemies. For instance, if a fly or other insect happened to alight on the writer's pen, thus spoiling a character or otherwise interrupting his work, it was an enemy who had done it. There were, however, also friendly spirits who helped them. A candidate who had omitted a dot from a certain character, an omission that would have certainly ploughed him, had the dot put in by a fly which alighted on the exact spot. This was his reward for never having killed a fly!

The flag mentioned above was that of K'uei Hsing, the God of the Pole Star, the distributor of literary degrees. It contained the seven white stars of the Great Bear on a black field with a white border. This deity was a special favourite of aspirants, to literary honours who frequented his temple before the coming examination to find out by means of a planchette, whether they would be successful or not. Lü Tung-pin, one of the Eight Immortals, was another of the deities specially worshipped by the candidates. For all you had to do to obtain success at the examination, was to burn a few bundles of incense sticks before his image, when he would send you in a dream the theme that would be set you at the examination, thus enabling you to prepare the answers beforehand.

Under the Ming's, and right up to the latter days of the Manchus, these examinations were, with very rare exceptions, the only way of entering official life and serving the State. Whatever we may think, in these later times, as to the suitability of literary essays as a test of a man's capacity to govern his fellow-men, this system had, at any rate, the one great recommendation, that it kept open the door of public service to talent only, irrespective either of wealth or position. In this the Chinese were centuries ahead of us Westerners, who only in the last century introduced competitive examinations for



EXAMINATION HALLS

the public services. Since the establishment of the Republic they have retrograded from this system.

The examinations were continued in Peking right up to the Boxer outbreak in 1900. During the occupation of the Allied armies most of the cells were pulled down for firewood, and one of the punitive demands of the foreign Powers was that the Triennial Examinations should be discontinued for a period of five years. Before that term had expired, the whole system was changed, and the old examinations were never re-instituted. The halls fell into disuse and were razed in 1913, the first intention being to erect parliament buildings on the site. This was never carried out and, as we have said, it is now used as a rubbish dump.

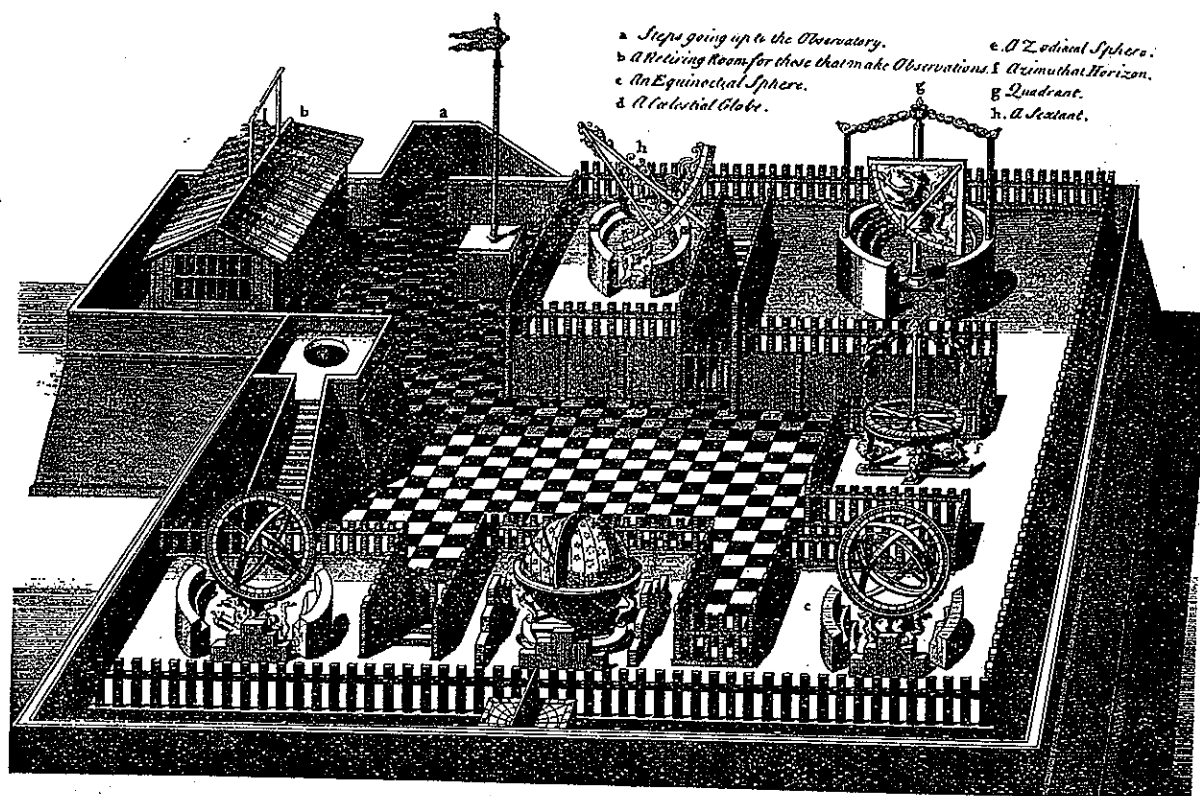
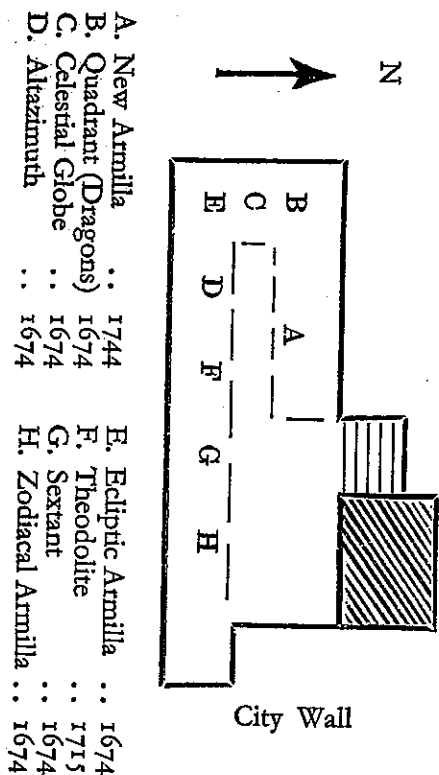
At the south-east corner of this open space is a small lane called *Li Yü Hwang* (Carp Lane), which has an interesting association with the examinations. The majority of scholars from the provinces entering for the Triennial Examinations arrived in Peking by boat via the Grand Canal, Tientsin, and Tungchow. A number of merchants formed a shipping company and opened an office in this lane, close to the examination halls, so that the students could book their return passages. This shipping company's house-flag was a carp, thus giving the name to the lane. It was a clever piece of modern advertising on their part, because the carp was symbolical of success at the examinations, and every candidate would naturally be anxious to return under that flag.

The entrance to the ASTRONOMICAL OBSERVATORY (*Kuan Hsiang T'ai*)—Watching the Luminaries Terrace) is on the north side of a small lane directly under the wall. The observatory was built in 1296 in the reign of the famous Mongol Emperor, Kublai Khan, on the south-east corner of the city wall. But when Yung Lo rebuilt Peking, the walls were removed further south which accounts for its present seemingly non-descript position. Under the Mongols there was an octagonal tower on the terrace at the top of which a quadrant was placed. The Ming Emperor Chia Ching reconstructed the observatory in the second year of his reign (1522); a tall flag-staff for studying the winds, and an observation tower forty feet high were added five years later. These various erections have long since disappeared.

The two copper cisterns in the small east garden are all that remain of a famous water-clock from Ming times of which Edkins who still saw it in the 'nineties of last century gives the following description: "Five copper cisterns are arranged one over the other beside a staircase. At eclipses the time is taken by an arrow held in the hand of a copper man looking to the south; the arrow is three feet one inch in length; it is marked with hours from 12 noon to 11 a.m. The arrow rests on a boat which floats in the fourth cistern and ascends as the water in the cistern rises. The quantity of water and the size of the cistern are so adjusted that the time marked on the arrow agrees with the time of day as known by astronomical observation. A new supply of water is needed for each day."

We pass through a room to an inner courtyard at the foot of the steps leading to the terrace. Here used to stand two huge bronze armillas constructed by a famous Chinese astronomer, Kuo Shou-ching, in 1427. (An armilla or armillary sphere is an arrangement of rings to show the relative positions of the principle circles of the heavens). These two armillas were taken away to Nanking in 1933.

We ascend the steps to the terrace which overtops the city wall against which it is built; there is no means of exit from the terrace to the wall. The position of the various instruments is shown by the following rough sketch:



THE OBSERVATORY AT PEKING IN THE 17TH CENTURY

All the instruments of date 1674 were constructed on the orders of the Emperor K'ang Hsi by the famous Jesuit priest, Father Ferdinand Verbiest; with the exception perhaps of the alazimuth (E) which according to some sources is said to have been a present from Louis XIV of France. Of these instruments the most noteworthy is the huge celestial globe on which each star is represented by a tiny bronze button. (For further details see Appendix H.). After the Boxer troubles the Germans carried off most of these beautiful instruments and re-erected them in one of the parks at Potsdam; but at the end of the Great War they were returned to China—one of the minor benefits of the Versailles Treaty. The brick building at the corner of the terrace is, needless to say, of quite modern date. Before descending, we will do well to take a good look round from the terrace, as the view of the city and the eastern outskirts is particularly fine.

The buildings in the yard below are all comparatively new. In the central courtyard is a small celestial globe which was copied from the large one, when the instruments were taken to Germany. Close to a well on the left of the gate is a stone tablet erected by Yung Chêng in 1728 recording an extraordinary celestial phenomenon that was observed in the eastern sky at daybreak on March 15, 1725: the sun and the moon rose together (*sic*!), as if bumping into one another, whilst the five planets each of a different colour were all visible at the same time, hanging together like a string of pearls. (The name of the Chinese astronomer who observed this is not given, and it would be interesting to know whether any foreign astronomer noted a similar phenomenon on this date). As this was considered a most auspicious omen for both the Celestial Empire and its ruler, this stone tablet was set up to commemorate the event.

One of the chief duties of the astronomers was the compiling of the official calendar. Towards the end of the Mings this was in such complete confusion that even the Board of Astronomy seemed unable to put it right. When he came to the throne, K'ang Hsi who was well-inclined towards the Catholic missionaries owing to the influence of Father Adam Schaal, his tutor, called in Father Verbiest to assist in reforming the calendar. It is interesting to note that in the long debates at the Grand Council on this question the Manchu princes and officials were in favour of Father Verbiest, whilst the Chinese

backed their own countrymen, adopting the view that the prestige of the Empire would suffer, if foreign methods were adopted, and that a faulty calendar was better than one tainted by foreign interference. However, the Emperor was too enlightened a ruler to be moved by chauvinist arguments of this kind in a scientific question, and he dismissed the Chinese President of the Board of Astronomy, putting Father Verbiest in his place with orders to set to at once and correct the calendar. In order to do so, it was necessary to cut out a whole month, which provoked quite a strong anti-foreign feeling. Plaintive protests poured in from all quarters of the Empire, the common people asking: "What has become of that month, and where has it been hidden away?"

As you leave the Observatory, you will notice a narrow, dry ditch running down towards the south-east corner of the city wall. Looking at this very dilapidated, ugly and neglected part of the town where all open spaces are used as rubbish dumps, it is difficult to picture to oneself that this district was once famous for its scenic beauty. But so it is. The ditch is what remains of the once famous *P'ao T'ü Hô* (Bubbling River) which was dug out in the Mongol dynasty. Officially it was known as the *Hui T'ung Hô* (Favourable Communications River) and had its source at the Jade Fountain, to the north of the city. On its banks which were planted with willows several famous temples were situated, and it was a favourite spot for boating parties and picnics.

We return along a lane called *Piao Pei Hsing* (Pasteboard Lane). This name comes down from Ming times, when there were here establishments of paper-hangers. In former days it was the fashion to paper the walls and ceilings of palaces and the mansions of the wealthy with pictures of dragons, phoenixes, lions, tigers, or other designs, such as flowers, leaves and insects. Each animal or flower was appropriately matched: a dragon with a phoenix, a crane with a deer, a butterfly with a flower, and so forth. These decorative artists—for that is what they really are—also design out of paper horses, boats, carriages, and all the other paraphernalia that a person uses during lifetime. They are carried in a funeral procession and burnt, so that the deceased can enjoy the use of them in the next world. These workers in paper are experts whose art is in constant demand, not only by the living, but also by the dead.