

these hopes by the appointment in 1404 of another prince as Heir Apparent. This was the result of the misrepresentations of his enemies, especially the eunuchs, so that, for the rest of Yung Lo's reign, he took every opportunity of attacking them and the Heir Apparent.

His father, discovering that, while he was away on an expedition against A-lu-t'ai in 1417, Kao Hsiü had started a rising in Nanking, wanted to degrade him. But through the intervention of his elder brother the punishment was commuted to banishment to Lo-an in Shantung. There, on the accession of his nephew Hsiian Tê in 1426, Kao Hsiü raised the standard of rebellion. The new Emperor hastened to the scene in person and by means of his artillery suppressed the rising. Kao Hsiü was forced to surrender, brought back to Peking in chains, and taken to this spot, where he was placed in a huge cauldron and roasted to death.

Each year during the 8th, 9th, and 10th day of the Fourth Moon a fair is held within the pagoda grounds, when incense is burnt before the remains of this prince whose tragic death is thus still kept in memory even at the present day.

CHAPTER XX. "WINE, WOMEN AND SONG"

THE Chinese are hedonists par excellence. This accounts for their good temper and their habit of always looking on the bright side of things, no matter how afflicted they may be, rich and poor alike. Their hedonism is a practical combination of egoism, in that the supreme aim of the individual is to enjoy the good things of this life, and of altruism, in so far as the right of everyone to enjoy himself in his own way is admitted absolutely and without question. As a result, the Chinese have developed one of the most tolerant social systems that anybody can desire.

The rickshaw-man can ring his bell, the chauffeur toot his horn, the hawkler cry his wares on the street at all hours of the day and night. Private theatricals raise a perfect pandemonium until the early hours of the morning, whilst the racket kept up at Chinese dinner-parties by the "motra" players, the high shrill voices of the sing-song girls, and the discordant notes of the various musical instruments is something that must be heard to be believed. No one minds it in the least. Sidewalks are crowded with rickshaws, hawkers and their stands; carts and camels block the pedestrian's road; cyclists (without lights, despite police regulations) rush to and fro to the danger of life and limb; motor-cars dash at breakneck speed through the crowded streets, often without lights, others with only one light; rickshaws, cars, and carriages obstruct the street crossings, the guardian of the law standing idly by and making no attempt to clear the traffic.

Yet no one ever dreams of making the slightest complaint. It is all taken as part of the day's work, on the principle of letting the other fellow enjoy himself as he likes. Indeed, nothing less than a revolution, riot, or an attack of bandits is considered here the equivalent of our "disturbance of the peace."

Everybody, except the fussy foreigner, takes all this for granted; and no one is seemingly a penny the worse for it. Time and noise simply do not count.

Nevertheless, though the Chinese may appear to us strangely indifferent to the, perhaps passive, pleasures of quiet, order and comfort, they certainly show a keen enough appreciation of the more active ones, such as the palate, love, and the drama.

And of the three the first is to them by far the most important, so much so that the western quotation which we have taken as title to this chapter would scarcely be appreciated by the Chinese who would rather put it: "Eating, Women, and Song." In fact, the Chinese equivalent of our greeting "How do you do?" is "Have you had your food?" If ever, by chance, you are desirous of avoiding an interview, or wish to break one off, it is no good claiming a prior engagement. A Minister Plenipotentiary, a Prince, or even a lady friend, would appear to be no valid excuse in the eyes of a Chinese. All you need say is *Wò hai mei jù chīh fan* (I have not yet had my meal), and all is forgiven, everything is understood.

It is therefore not strange that the Chinese who so wisely attach this importance to the simple pleasure of eating should have brought the preparation of their food to a fineartunequaled by any other people in the world. It is no exaggeration to say that Chinese dishes can be reckoned, not in hundreds, but in thousands. Each province, nay even each city, has its own peculiar way of preparing certain dishes. Peking too has its own specialties, as we shall note below, but Peking is famous for more than that. It is, or rather we should say it was, the Mecca of all the gourmets of the Chinese Empire. As it had been the capital for so many centuries to which flocked vast numbers of officials from every part of China—not to mention the thousands of students from the provinces for the Triennial Examinations—it naturally contained restaurants to suit every possible taste. In Peking there are even to-day over a thousand restaurants. Nowadays, it is true, Peking is but a shadow of its former self, but the tradition of good living still exists; and in some of the older restaurants it is still possible to get a really first-class Chinese dinner in the old style.

I.—RESTAURANTS

We herewith submit a list of some of the better-known restaurants with the dishes for which they particularly cater.

IN THE EAST CITY:

Tung Hsing Lou (Eastern Prosperity House). On the north side of the Tung An Men Ta Chieh. Shantung style. First established during the reign of Tao Kuang (1830) under the name of *Chiu Ho Hsing*. Their present chef used to cook for the late Empress-Dowager. Specialties are: fish; mandarin duck; eggs in various ways; and white fungus.

Fu Shou Tang (Hall of Happy Old Age). In the Chin Yü Hutung, opposite the north entrance of the Tung An Market. Shantung style. Established eighty years. The late Empress-Dowager used to favour the food prepared by this restaurant, but her chief eunuch, the infamous An Tê-hai, recommended the Tung Hsing Lou instead (probably because he received a "squeeze"). Specialties: birds' nests; shark fins; Peking duck; sea-slugs; pork, Soochow style.

I Ya I (The First in Asia). In the Pa Mien T'sao Hutung, continuation of Morrison Street. Cantonese style. Specialties: awabi, a shell-fish, boiled or fried in lard (a sumptuous dish); fish cooked in bean-curd "grains"; duck soup with native wine.

Yü Hua Tai (Restaurant of Rich and Fine Viands). In the Hsi Ia Hutung, off Morrison Street. Yangchow style. Specialties: *kan pei* (scallops); shrimps; and perch.

OUTSIDE CH'ÏEN MEN:

Chih Mei Chai (House of Exquisite Beauty). On the west side of the Mei Shih Chieh. Shantung style. Established one hundred years. Specialties: large shrimps; finely ground turnip cakes; several varieties of mushrooms; chicken.

Fu Hsing Chü (Happy Prosperity House). On the north side of the Kuan Yin Ssu Ta Chieh. Shantung style. Specialties: various kinds of fish cooked in wine; winter bamboo shoots; *kan pei* (diced scallop).

Hou Tê Fu (Unbounded Virtue and Happiness). In the Ta Cha La. Peking style. Specialties: fish sliced and served

with soy; bears' claws, boiled and served with various condiments.

Fêng Ts'è Yüan (Fruitful Garden). On the west side of the Mei Shih Chieh. Peking style. Specialities: fat Peking duck steamed, with cabbage; fish lips fried in lard and served with soy.

Chang Yang Lou (Facing the Sun House). In the Hsien Yü K'ou. Peking style. Specialities: crabs; roasted meats; scalded mutton.

Ch'ien Chu T'ê (Accumulated Virtue). In the Hsien Yü K'ou. Peking style. First established in the reign of Ch'ien Lung. Speciality: roast Peking duck (very good indeed).

T'ai Fêng Lou (House of Abundant Peace). On the west side of the Mei Shih Chieh. Shantung style. Specialities: sheep tripe; chicken blood.

Kung T'ê Lin (Restaurant of Abundant Merit). On the north side of the Li T'ieh Kuai Hsieh Chieh. Peking style. This establishment specializes in lenten-fare (no meats of any kind), and is much patronized by various religious sects, and especially by monks and nuns.

IN THE WEST CITY:

Chung Hsin T'ang (Hall of the Loyal Heart). On the Hsi Chang An Chieh. Foochow style. Established over a hundred years. The chef of this restaurant used to cook for the ex-emperor Hsüan T'ung who is now in Manchoukuo.

Ch'ien Yang Kuan (A literary name for Kueichow). On the Hsi Chang An Chieh. Kueichow style. Old establishment. Specialities: *mo-p'o-tou-fu* (old pock-marked woman) consisting of a mixture of mushrooms, bean-curd, soft and dried, with red peppers; mutton boiled in soy and native wine and a Japanese condiment.

Ta Lu Ch'ün (Great Land of Happiness, i.e. China). On the south side of the Hsi Chang An Chieh. Szechuan style. Speciality: *pen-san-wi*, a mixture of several kinds of beans and dates, made into a congee and sweetened with sugar (recommended for invalids).

Ching Lin Ch'ün (Prosperous Spring Forest). On the south side of the Hsi Chang An Chieh. Szechuan style. Specialities: steamed chicken; cooked turtle.

Tung Ya Ch'ün (Mirthful East Asia). On the north side of the Hsi Chang An Chieh. Szechuan style. Specialities: shredded ham, with sea-slugs and bamboo shoots; pork and cabbage, mixed with mushrooms and bamboo shoots, and rolled up in the rind of bean-curd; pork done up in balls, with sea-slugs and bamboo shoots.

Hsin Lu Ch'ün (New Great Land). On the south side of the Hsi Chang An Chieh. Szechuan style. Specialities: chicken stewed in milk; pig's marrow boiled in pig's blood (very good eating, especially for invalids).

Chieh I (The Best of Everything). In the Jung Hsien Hungung. Szechuan style. Specialities: cows' sinews, well-boiled and served in soup; glutinous part of flour separated in water, first fried in oil and then boiled in chicken and duck soup (an excellent dish); young chicken cut very fine and served with chilli peppers.

Jung Yuan (Hibiscus Flower Garden). In the Jung Hsien Hungung. Szechuan style. Specialities: black fish-spawn boiled in vinegar and red pepper; ham and eggs sliced and fried in lard and stuffed with chicken (very tasty); *lu-wei-p'in-p'an*, a mixture of ham, fresh pork, bamboo shoots, pigs' tripe, and pigs' tongue, served with a thick gravy; fish gills and lips made in to a clear soup.

Hsin Kiang Tung (New Canton House). In the Hsi Tan Shih Chang (Western Market). Cantonese style. Specialities: boiled cows' sinews with bamboo shoots; dried salt meats boiled with pork, bamboo shoots, pigs' tripe and tongue; stuffed chicken (After the entrails have been removed it is stuffed with various condiments and hung in the air for several months, with feathers intact. When thoroughly dried the feathers and the condiments are removed, and the chicken is stewed. Makes very good eating) pigs' trotters roasted and boiled, served with soy (highly recommended).

There are several Mohammedan restaurants called by the Chinese *Yang Jan Kuan* (Mutton Houses) which serve chiefly mutton and vegetables.

WINE.—Of Chinese wines there is not much good to be said. In this respect it must be confessed that the Sons of Han fall far behind us Westerners. The best quality wine is

called *Shaobing* (also known as *Hua Tiao* or *Chi'in Shao*), a mellow, yellow-coloured wine, something like a very mild sherry, of which one can partake considerable quantities without suffering any serious effects, especially if taken hot. Another light wine is the kind called *Liang Hsiang* which comes from a place of that name in the province of Hopei. A very fiery, strong wine is that called *Kao Liang*, made from millet and mixed with pigeon-droppings to give it a good body. It is commonly known as *Shao Chin* (Fired Spirits), but vulgarly as *Pai ka erh* (Pure Alcohol). Another, if possible stronger, kind is *Fên Chin*, made in Fenchow in the province of Shansi. Foreigners not used to strong drink will do best to stick to *Shaobing*. There are a few modern grape wines, from Shantung and Shansi, but they are very uninteresting, resembling our grape juice, rather than a proper wine.

2.—SINGING GIRLS

The Chinese call a certain kind of woman *Chi Ni Ni* (Joy Girl). The original meaning of *chi* was "women's trinkets," denoting something of small value—a mere trifle. The names of the demi-monde are interesting. For instance we have:

Yin Kwei (Silver Cassia Flower); *Chih T'ing* (Iris Pavilion); *Hsiang Yü* (Fragrant Jade); *Yen Wu Chai* (Beauty of the Five Continents); *Shui Hsien Hua* (Water-Spirit Flower, i.e., Narcissus); *Hsieh O* (Snow Bug); *Yü Han* (Jade Lotus-bud); *Hsieh T'ao* (Snow Peach); *Yü Feng* (Jade Phoenix); *Hsiao Yün* (Little Cloud); *Yüeh Hsiang* (Moonlight Fragrance); *Hua Sui Pao* (Flower of the Four Precious Arts, i.e., singing, playing "motta," music, and literature); and a hundred others.

It is to be noted that these so-called sing-song girls often change their abode and, when they do so, generally adopt a fresh "flower name," unless they are already well known.

In the newspapers and in public they are referred to, under even more poetical titles, such as "Miss Chang the Stately Beauty"; "Miss Liu, a Fairy of the Moon"; "Miss Wang, the Bright Little Night Pearl from Shanghai"; "Miss Li, the Affectionate Love Bird"; and so forth.

These girls make their living in various ways: entertaining guests, singing, playing games, and attending dinner-parties.

Many of them are not to be tempted in any way. A common saying amongst them is "we sell our songs, but not our body." And in many cases this is literally true. We have seen quite a number of foreigners, taking for granted a sing-song girl's bewitching smile as something not included in the menu, very much surprised at the cool way in which his advances are received. There are three classes of sing-song girls: the free girls who make money for themselves; those mortgaged, where the family receives part of the earnings; and those sold outright who receive nothing except their food, clothes and some cheap jewellery. Many are bought by rich patrons, to become their wives or concubines.

The common name for their houses is *Pan* (Company, Class). Outside the door hang tablets with names such as, "The Three Happinesses"; "The Four Seas"; "Pine and Phoenixes" (i.e., like the pine which remains fresh the winter through); "Garden of Beautiful Fairies"; "Garden of Transplanted Flowers" (referring to those transferred from some other domicile); "Fairies inhabiting the vast, cold, Moon"; "Cassia and Lotus Flower Garden"; "The Fragrant Clouds" (a euphemism for sexual intercourse).

The Chinese mostly do not visit these *Pan* for any carnal desire, but simply to while away a few hours of social pleasure, to drink tea with the girls—in fact these visits are called *Ta Cha Hui* (Tea Meetings)—to listen to their songs, hear them play on their favourite instruments, to have a little flutter in gambling, and so forth. And unless the visitor becomes involved in an intrigue, it only costs him a few dollars per "tea-meeting."

Once every three years an examination of all the demi-monde is held. Those who excel in the various arts and blandishments required by their calling, such as looks, figure (thin ones preferred), singing, music, "motta," painting and literature, are rated Prima, Secunda, Tertia, corresponding to the honours given to college graduates. Their names are written on a "list" which is posted in their rooms for the edification of their admirers.

The "Gay Quarter" lies outside the Ch'ien Mên, and a fancy name for it in recent years is *Ch'ing Yin Hsiao Pan* (Clear-gonging-and-drumming small bands), in contrast to their

competitors on the real stage where the noise of drums and gongs, big and little, is anything but clear. However, the sing-song houses, as we call them, are as well patronized as the theatres, or more so, since after the shows are over, a long queue of pleasure-seekers wend their way to them, to enjoy themselves till daybreak, and often after.

3.—THEATRES

Foreigners when visiting Peking should on no account miss going to see a Chinese play of some kind, if they wish to understand Old China. For it is only at the theatres that the costumes worn by the various classes of men and women in any particular dynasty, or in ancient times generally, can still be seen, as well as the curious weapons, queer head-dresses and armour, and the other paraphernalia of court and camp, to say nothing of many strange ceremonials and customs.

The principal play-houses are as follows:—

OUTSIDE THE CH'ÏEN MEN :

Kuang Ho Lou (Tower of Extensive Harmony). In the Jou Shih. This is the oldest theatre in Peking.

Kuang Ts' Lou (Tower of Extensive Virtue). In the Ta Cha La.

Ch'ing Lo Yüan (Garden of Joyful Merriment). In the Ta Cha La.

San Ch'ing Yüan (Garden of the Three Congratulations, i.e. Happiness, Matrimony, and Longevity). In the Ta Cha La.

T'i I Wu T'ai (Premier Dancing Stage). In the Hsi Chu Shih K'ou.

K'ai Ming Hsi Yüan (Theatrical Garden of Diffused Refinement). In the Hsi Chu Shih K'ou.

Chung Ho Hsi Yüan (Theatrical Garden of Equilibrium and Harmony). In the Liang Shih Tien Chieh.

IN THE EAST CITY :

Chi Hsiang Hsi Yüan (Theatrical Garden of Happiness and Merriment). In the Tung An Shih Ch'ang.

IN THE WEST CITY :

Ha Erb F'ai (A name given to it by the famous actor Mei Lan-fang after his first tour to the U.S.A., said to represent the Chinese sound for "Harvard.") In the Chiu Hsing Pu Chieh.

The performances take place in the afternoon and evening, and do not consist of a single play, as with us, but of about half a dozen different, short plays; so much so, that one of these is often merely a portion of some longer play the continuation of which is given on another day. The names of the chief actors and of the more famous plays are advertised daily in the Chinese newspapers. The more popular plays are generally put on towards the latter part of the show, so that foreigners desirous of seeing a particular piece or actor need not worry about arriving early. Nor need they have any compunction about disturbing the audience. For in a Chinese theatre the playgoers arrive at all hours; not only are people continually entering and leaving the hall, but a general buzz of conversation is going on most of the time. The Chinese theatre (of the old style at any rate) has only two kinds of seats: those in the main body of the hall, the cheaper seats, corresponding to our pit; and an upper gallery with open boxes, somewhat more expensive, which is used chiefly by the womenfolk. Foreigners are advised to take the latter.

On looking at the stage which generally is not closed off by a curtain—though this modern device has been adopted in a few of the theatres—it will at once be noticed that it is completely devoid of scenery in our sense of the word. The external part of a Chinese play is indicated by signs and make-believe, by a few simple devices, and by the movements and dresses of the actors themselves. These are all fixed absolutely rigidly by convention and therefore well-known to every Chinese playgoer. But as they may not be so apparent to the uninitiated, we will give a few of them herewith:—

SYMBOLIC :

Two tables, one on top of the other covered with red cloth, and with a chair on top, indicate a throne or a judgment seat.

Two bamboo poles with some calico attached represent a city wall or gate.

A boat is generally represented by an old man and a girl with an oar who move at a fixed distance from each other.

A snowstorm is represented by a man carrying a red umbrella from the folds of which he shakes out a shower of white slips of paper.

A chariot is indicated by two yellow flags, with a wheel drawn on each, one held in each hand.

A whip held in the left hand shows that the actor is dismounting from, in his right hand is mounting, his steed.

ACTOR'S MOVEMENTS:

Lifting his foot high up indicates he is stepping over the threshold of a door.

Bringing the hands slowly together then closes the door.

A fan held close up to the face shows that he is walking bare-headed in the sun.

Walking slowly round the stage with both hands extended and feeling to both sides indicates walking in the dark.

Slowly moving the hands across the eyes denotes weeping.

Standing stiffly behind a pillar, he is in hiding.

Lifting the skirts, bending down at the waist, and walking with slow measured steps indicates the ascent of a ladder or stairs, or crossing a narrow plank on to a boat.

COLOUR AND DRESS:

A red painted face indicates a sacred, loyal personage, or a great emperor.

A black face—an honest, but uncouth fellow.

A white face—a treacherous, cunning, but dignified person.

A white patch on the nose—a villain.

Devils have green, gods and goddesses gold or yellow faces.

An emperor's robe is always yellow, embroidered with coiled dragons winding up and down.

High officials also wear yellow, but have dragons flying downwards.

A warrior's hat is bedecked with two long peacock feathers.

A beggar is indicated by a silk robe with gaudy patches.

A gay woman is covered with jewellery and gaudy silks and satins.

A virtuous one is always clad in a plain black gown with light-blue trimmings on the sleeves.

A ghost is represented by an actor with a black cloth over head and face, or with a slip of white paper stuck on the cheek, or with a long curl of white paper suspended from the head.

Death is indicated by a red cloth thrown over the face.

Two men carrying black flags show that evil spirits are roaming about looking for victims.

SOUNDS:

Blowing of trumpets off stage heralds the approach of cavalry.

Fireworks indicate the appearance of a demon.

Two or three blasts of the trumpet indicate an execution taking place off stage.

The Chinese audience is very critical of all these movements and posturings, and quick to spot the slightest mistake, of which they at once show their disapproval by loud shouts of contempt. They do not applaud by clapping, as we do, but by shouting out *Hao* (Good!) at the top of their voices, which may be observed, when they applaud the dancing or singing of some particular stage favourite.

Finally, as a further assistance to the intending playgoer, we include the synopsis of five well-known Chinese plays which can be recommended. It may be observed that, though to our taste they may appear somewhat lacking in point, they provide occasion for certain popular airs, ballet dances, and witty dialogue.

4.—PLAYS

Chai Hsing Fu. Manchu Period. Time 45 minutes.

A young student, called Lo Hung-hsin, whilst on a journey falls into the hands of a gang of bandits who are in league with the military officer in charge of the post at Chai Hsing Fu (name of the play), and who hand him over to this officer

as being a "wanted" robber. The news of his arrest comes to the ears of his intended father-in-law, Hua Chên-fang, whose daughter, Miss Pi Lien, entreats her father to save her fiancé. Hua Chên-fang enlists the assistance of his friend Pao Tz'ü-an and his daughter, Miss Chin Hua, and together they lead a party to the rescue of the student. A furious battle takes place, the officer and the brigands are defeated, and Lo Hung-hsün released. The hero of the play is Lo's servant Yü Ch'un-lo through whose courage the fight is won.

Wu Lung Yüan (Black Dragon Park). Also called *Tso Lou Sha Hsi* (Sitting in a tower and killing Hsi). Sung Period. Time 45 minutes.

Sung Chiang, the hero (or villain) of the piece falls in love with a beautiful courtesan by name of Yen P'o-hsi. He builds for her a beautiful and expensive villa and garden called the Black Dragon Park (name of the play). Later he discovers that she has a paramour in the person of one of his clerks, and to make matters worse, refuses to have anything more to do with him. He therefore calls on her, and as they are talking quietly, suddenly draws a dagger and plunges it in her heart. He then makes his escape to Liang Shan P'o in Shantung, joining a band of robbers there whose leader he eventually becomes. (He is the Chinese Robin Hood and Liang Shan P'o is his Sherwood Forest).

Nieh Yin Niang. A Ballet piece. Time 70 minutes.

This is the name of an amazon who lived during the T'ang dynasty. When ten years of age she was abducted by a nun and taken to a cave in the mountains. Here the girl is instructed in sword exercises, and when she has become an adept, is detailed to kill a wicked official and his whole family. The official himself she has no compunction in slaying, but cannot bring herself to kill the wife and children. For this soft-heartedness she is upbraided by the nun and sent back home, with the admonition to keep up her sword practice and to harden her heart. At the end of twenty years a white monkey will be sent to bring her back again. On the way home she slays a tiger that attacks her. Nieh Yin Niang's parents wish her to marry someone they have selected, but she will only marry the man of her choice which falls on a youth named Mo Ching whom she instructs in her art. Their skill becomes

famous throughout the whole Empire, and they are urged by a high official to proceed to Homan to kill a wicked governor there, but on arriving at their destination and finding that he is, on the contrary, a very worthy official much beloved by the people, they give up their intention and join his staff instead. Mo Ching gives him a jade necklace advising him to wear it always—which he does and thus escapes an attempt at assassination. The twenty years having expired, the white monkey turns up and takes Nieh Yin Niang back to the cave in the mountains—Mo Ching is left behind—where she meets a woman who was kidnapped at the same time as herself. Together they show off their prowess in sword practice and posturing. (This is the climax of the piece, a great ballet dance, which never fails to bring down the house.) After that Nieh Yin Niang becomes the Immortal of the Sword (*Chien Hsien*) and disappears from mortal ken. (Ch'êng Jen-ch'ün, the famous female impersonator, is the most popular actor taking the part of Nieh Yin Niang at the present day. In this piece the orchestra is augmented by bells, small drums, and so forth, playing a strongly rhythmic tune which accelerates the dance and sword play).

Shuang P'a P'o (The Two Henpecked Husbands). Also known as *Pei T'ang* (Carrying a Stool). Time 30 minutes.

Two henpecked husbands have a bet. Mr. Shih bets Mr. Pu that if he goes home with him (Pu), Mrs. Pu will refuse to serve them with wine at her husband's order. When they arrive home, Mrs. Pu obeys her husband without a word and pours out the wine. Mr. Shih seeing his money lost, grabs hold of it and rushes off saying he has stomach-ache. Mrs. Pu incensed at thus losing the money for the bet (which of course they had arranged beforehand) makes her husband go down on his knees and kowtow to her, and in addition ties a stool to his back and orders him to go out on the street and shout in a loud voice: "Because I have fooled my wife, I am forced to carry this stool." At the cross-roads he meets Mr. Shih with a stool upside down on his head, his wife following behind. He had been punished for coming home in a drunken condition. (The explanations given by the two husbands and their antics are screamingly funny and invariably bring the house down.)

T'ien Ho P'ei (The Mating at Heaven's Bridge).

The play opens with Hsi Wang Mu (Western Royal Mother) and Yü Huang (The Pearl Emperor)—the latter is sometimes left out in modern plays—disporting themselves in the Jasper Pool, with eight fairy maidens in attendance. They are waiting for Chih-nü (The Spinning-Damsel) who arrives late. For her unpunctuality, Hsi Wang Mu banishes her to earth for a period of seven days, which represents seven years, as one day in Heaven is equal to a year on earth. Hsi Wang Mu also sends for Chin Niu Hsing (The Golden Ox Star), and informs him that he is to descend to earth in order to protect Niu-lang (The Oxherd), who later becomes the Spinning-Damsel's husband. Here we have the representation of the engagement between Lyra (Chih-nü) and Aquila (Niu-lang), separated by the Milky Way (T'ien Ho).

The scene now changes. Niu-lang appears with his elder brother and the latter's wife. Niu-lang's brother who is about to leave for a distant place to collect debts, instructs his wife to keep a watch on the boy to see that he pursues his studies. After his departure, the wife who is not too fond of Niu-lang, tells him that he must either do the household work or go out and look after the animals and cut firewood. On his refusing she gives him a thrashing, whereupon Niu-lang clears out and takes his ox to the hills to graze. While he is lamenting his fate, the ox suddenly addresses him saying: "If your sister-in-law offers you anything to eat, refuse it, as she intends to poison you." Thoroughly amazed, Niu-lang asks the ox how it came to know what was in his sister-in-law's mind. "Never mind how I know," replies the ox, which is really the spirit of the Golden Ox Star. "Do what I tell you, and if she insists, say you are going to leave the family. Further, ask her to give you myself, an old cart, and a couple of boxes to carry your clothes in." Niu-lang returns home and, true enough, his sister-in-law meets him with a smiling face and offers him some cakes which she says she has made specially for him! Niu-lang is now certain that what the ox had told him was true, and refuses the cakes. As he is on the point of leaving, his brother comes in, and on being told that Niu-lang wishes to depart implores him not to. The woman is finally compelled to sign a document granting Niu-lang's wishes, who

XX.]

"WINE, WOMEN AND SONG"

281

departs with his ox. When they have gone some distance, the boy asks the ox where they are to procure food and money. The ox replies that all he has to do is, to wave his knife or sword, and he shall have whatever he wishes for. Niu-lang waves his weapon, and money comes; he waves it again, and food is provided.

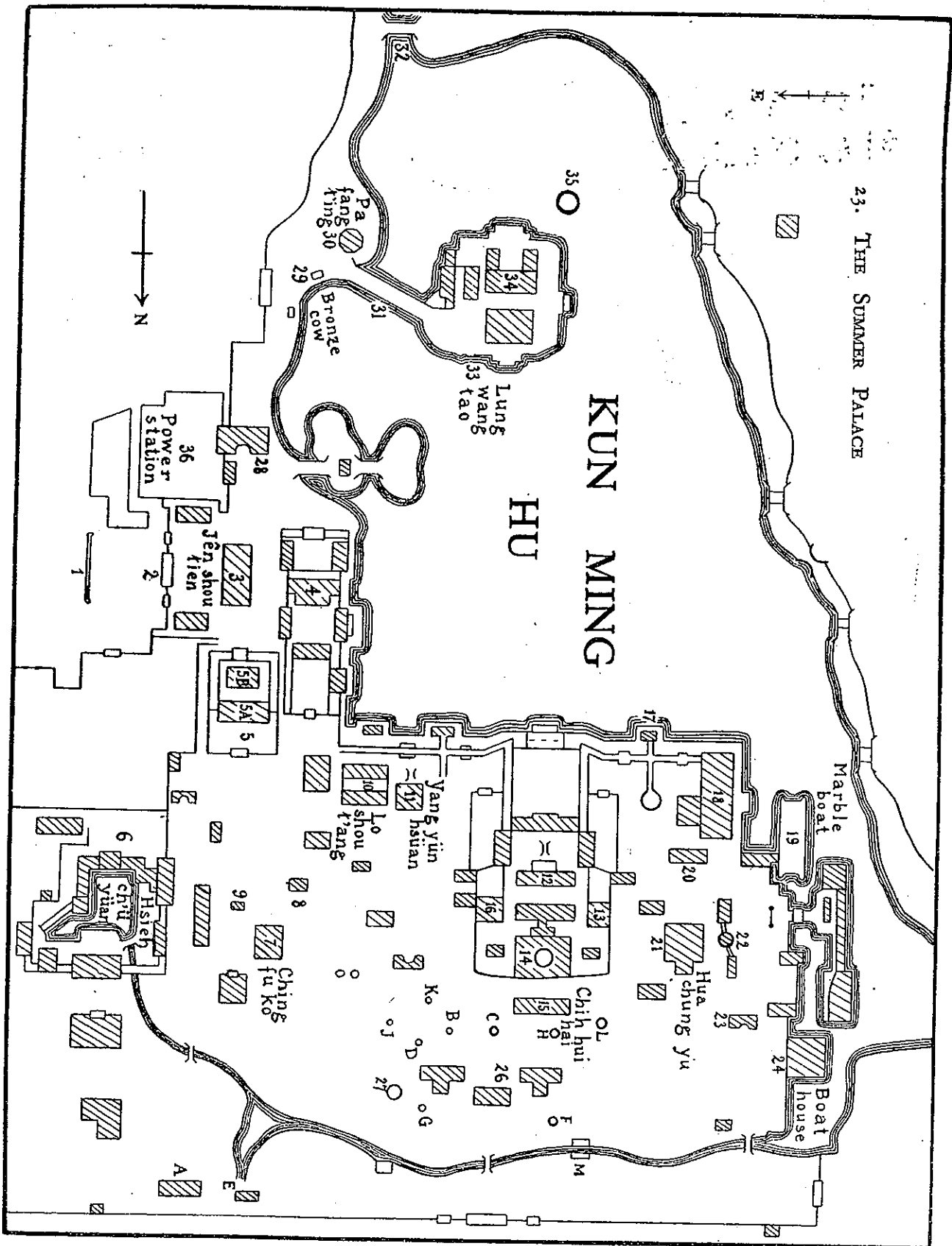
Niu-lang then tells the ox that he wishes to have a beautiful wife. "I'll take you to a river," says the ox, "where you'll find a beautiful and charming maiden." On arrival at the bank of the river (The Milky Way) Niu-lang sees nine maidens bathing in the stream, their clothing lying on the bank. The ox points to the ninth maiden who, of course, is the Spinning-Damsel saying "Seize her clothing." Now, when the fairies see a mortal in their midst, each seizes her clothing and decamps. But the Spinning-Damsel, having no chance to escape because her celestial robes are in the possession of a mortal, and being in a nude state, is compelled to compromise by becoming his handmaid. They live happily together for several years, during which twins are born to them, a boy and a girl. The ox, who feels that his days are numbered, one day says to Niu-lang "Master, I am getting old and must soon leave you. When I am dead, cut off my head and preserve my stomach, in which conceal the robes that your wife wore on the day you captured her, and hang it to the beams of the house. Should your wife attempt to escape back to Heaven, take a stick and rap on my head, strap your children to a carrying-pole and follow her wherever she goes." After the ox's death Niu-lang's wife suddenly remembers one night that the seven years of her banishment to earth have elapsed. So she takes her robes out of the ox's belly, embraces her children and escapes from the house, on her way back to Heaven.

When Niu-lang awakes to find her gone, he remembers the ox's instructions and after rapping on the ox's head pursues her to the River of Heaven taking his children with him. Here he sees her standing on the opposite bank together with Hsi Wang Mu who waves to him to go back. (Note: Hsi Wang Mu is seen throwing a strip of white cloth across the stage to represent the Milky Way. Sometimes, too, there is a boat revolving like the disk of a gramophone with the Spinning-Damsel sitting in it. This scene represents the swirling of the waters

in the River). Nin-lang, his two children, and the Spinning-Damsel, all set up a terrible howling. Hsi Wang Mu touched by their grief also starts weeping and promises to allow them to meet each other EVERY SEVENTH DAY but which they mistake for the 7th day of the Seventh Moon.

On the 7th day of the Seventh Moon, magpies are believed to form a bridge, over which the Maid and Cowherd pass to embrace each other. At day-break on that day no birds, the Chinese say, are to be seen in the sky, as they are assisting to build the bridge. Children often take a pan of water which they place beneath a grape-vine arbour to watch by the reflection in the water whether any birds are to be seen in the sky for good luck! They also believe that the weeping and wailing of the two lovers can be plainly heard in the Heavens above; and the children start weeping in sympathy.

23. THE SUMMER PALACE



- 1 Screen
- 2 *Tung Kung Men* (East Palace Gate)
- 3 *Jen Shou Tien* (Hall of Old Age and Benevolence)
- 4 *Yü Lan T'ang* (Hall of Jade-white Billows)
- 5 *I'ê Ho Yüan* (Park of Pleasant Harmony)
- 5A *I Lo Tien* (Hall of Pleasant Smiles)
- 5B Theatre
- 6 *Hsih Chü Yüan* (Pleasure Garden)
- 7 *Ching Fu Ko* (Bright Happy Pavilion)
- 8 *Hu I Chuang* (As you like it Village)
- 9 *I'ü T'ai Chuang* (Happy Family Village)
- 10 *Lo Shou T'ang* (Hall of Happy Old Age)
- 11 *Yang Yün Hsüan* (Porch of Nourished Clouds)
- 12 *P'ai Yün Tien* (Hall of Serrated Clouds)
- 13 *Pao Yün Ko* (Pavilion of Precious Clouds)
- 14 *Fo Hsiang Ko* (Buddha's Fragrant Incense Pavilion)
- 15 *Chih Hai Hai* (Sea of Perfect Wisdom)
- 16 *Chuan Lam T'ang* (Tibetan Prayer Wheel)
- 17 *Yü T'ao Hsüan* (Fish amongst the Pond-weed Pavilion)
- 18 *Shih Chang T'ing* (Stone Man's Pavilion)
- 19 *Shih Fong* (Marble Boat)
- 20 *T'ing Li Kuan* (House in which to listen to the Call of Orioles)
- 21 *Hua Chung Yü* (Strolling in the midst of painted Scenery)
- 22 *Hsiao Yü Tien* (Little World)
- 23 *Yen Ch'ing Shang Lou* (Tower of Perpetual Pure View)
- 24 Boat House
- 25 *I'ê Shih Erh Chü* (Twelve Small Places):—
 - A *T'iao Yüan Chai* (Long-distance View Tower)
 - B *Hsiang Yü T'ung* (Fragrant Royal Grotto)
 - C *Ying Chih Ko* (Impressed in Memory Pavilion)
 - D *Kai Chün Yüan* (Spring Terrace Garden)
 - E *Kou Hsiü Hsüan* (Porch of Gutters and Ditches)
 - F *I Wang Hsüan* (Leaning against the Balustrade and viewing the Scenery)
 - G *Hua Ch'ing Ka* (Flower City Pavilion)
 - H *P'an T'ao Lien T'ai* (Sitting cross-legged on the Lotus Terrace)
 - I *Ch'ing K'o Hsüan* (Green Vegetable House)
 - K *Chü Yü* (Bamboo Enclosure)
 - L *Hui Fung T'ang* (Artist's Studio)
 - M *Mai Mai Chieh* (Business Street)
- 26 *Hsiü Mi* (Beautiful Heights)
- 27 *To Pao Liu Li T'a* (Most Precious Glazed Tile Pagoda)
- 28 *Wan Ch'ang Ko* (Tower of the God of Literature)
- 29 *T'ing Niu* (Bronze Cow)
- 30 *Pa Fung T'ing* (Octagonal Pagoda)
- 31 *Shih Ch'i K'ing Chiao* (Seventeen Arch Bridge)
- 32 *Hsin I Chiao* (Bridge of Embossed Ripples)
- 33 *Lung Wang T'ao* (Dragon King's Island)
- 34 *Lung Wang T'ang* (Dragon King's Hall)
- 35 *Feng Huang T'im* (Phoenix Mound)
- 36 Power Station

PART II

CHAPTER XXI.

THE SUMMER PALACE

THIS beautiful park, known to foreigners as the SUMMER PALACE, lies outside the Hsi Chih Men, seven miles to the north-west of the city. By the Chinese it is called *I Ho Yüan* (Park of Peace and Harmony in Old Age) or *Wan Shou Shan* (Hill of a Myriad Ages). Strictly speaking, *I Ho Yüan*, the name given to it by the late Empress-Dowager, refers to the whole enclosure, whilst only the hill is the *Wan Shou Shan*.

Under the Ming's it was known as *Hao Shan Yüan* (Park of Beautiful Hills). In 1751 Ch'ien Lung altered the name first to *Ch'ing I Yüan* (Park of Pure and Rippling Waters) and later again to *Wan Shou Shan*, the name by which it is still best known to the common people.

At the same time he ordered a canal to be dug to lead the waters of the Jade Spring to feed the lake in the park, the name of *Hsi Hu* (West Lake) or *Chin Hai* (Golden Sea), was nothing more than a large lagoon. Ch'ien Lung took the name *K'ün Ming* from a lake of that name south-west of Sianfu in Shensi, which was dug out originally under the Emperor Yao (2337-2258 B.C.).

The park is enclosed by a wall about four miles round, pierced with thirteen gates of which, however, only one, the *Tung Kung Men* (East Palace Gate), is in actual use. Up to 1891 the park had walls on the north and west sides only, when a Manchu Bannerman, Ying Nien, memorialized the Throne for permission to add walls on the other two sides. This being granted, the walls were built, and guards stationed at all important points.

Another but less well-known name for Wan Shou Shan is *Wang Shan* (Pot Hill), from the legend that an old man had fashioned a large stone pot and cast it away on the west side of this hill. But according to another version this name really referred to an Empress of the Ming dynasty who was buried close-by. When repairs were being carried out at the Park a number of workmen came across a stone tablet on this spot with the inscription: "Tomb of the Empress Wang. If you do not trouble me, I will not trouble you." Digging deeper they came to a layer of stones which on being opened up revealed a deep cavern full of water on which floated a boat. They placed a heavy stone on the boat which at once slid away through a cleft in the cavern and then as miraculously reappeared without the stone. The workmen reported this strange phenomenon to Prince Ch'ing who, knowing the superstitious nature of the Empress-Dowager, gave orders to have the place closed up again and nothing said about the find, and told her the story of the Pot as an explanation of the name Wang Shan. The site of the supposed tomb is close to the Peking Electric Power main station, outside the park.

Close by is the tomb of the famous warrior and astrologer, Yeh-lü Ch'u-ts'ai, a descendant in the eighth generation of a prince of the House of Liao who in 1214 was Governor of Peking. When Genghis Khan captured the city he took a great fancy to Yeh and attached him to his staff. Besides being a great warrior, Yeh was also an astronomer and expert astrologer, whose warnings, it is said, when followed by the Great Khan, led to success, and when ignored, to disaster. Japanese astrologers to-day still study carefully Yeh-lü Ch'u-ts'ai's works on astrology, and it is said that Japanese generals only make war, when their astrologers report favourably. The Chinese have apparently lost the art, which perhaps accounts for the poor showing their armies make against the Japanese war-lords. The Japanese show great veneration for this tomb of his and, whenever they visit the place, burn incense before his spirit-tablet. Little seems to have been done to Yeh's grave until Tz'ü Hsi took an interest in it and built a temple there.

Most of the temples and other buildings in the Park were burnt down in 1860 by the British and French armies, at the same time as the old Summer Palace. At the coming-of-age

of the Emperor T'ung Chih in 1873 repairs were begun, to prepare it as a place of retirement for the Empress-Dowager. But the work was stopped on his death a year later, when she once more assumed the Regency. In 1889, when the Emperor Kuang Hsi took over the reins of government, building was once more started on it, the funds for this purpose being appropriated from the revenues of the Board of Navy, on the advice of Li Hung-chang. This diversion of funds was one of the main causes why the Chinese navy was in a state of complete unpreparedness, when the war with Japan broke out in 1894, so that the Summer Palace may be said to have exercised a very important influence on the fate of China. In 1900 the Park was occupied by various units of the Allied armies and on the Empress-Dowager's return from Sianfu was repaired thoroughly for a third time.

The Empress-Dowager was passionately fond of the Summer Palace and spent as much of her time here as possible, especially in the last years of her life, only returning to the Forbidden City for the winter or unavoidable state occasions. Even then, she used to leave the place with a heavy heart and hastened back to it as soon as possible. Every day, whether wet or fine, she would wander round the grounds attending to her flowers and fruit trees and tiring out her attendants by her energy and vigour; or she would go for picnics and water pagents on the lake. Those desirous of obtaining a more intimate account of her life in these delectable surroundings should read the books by Miss Catherine Carl and Princess Der Ling.

The Summer Palace grounds were first thrown open to the public in 1914. The Chinese divide it into Eight Large Sections (*Pa Ta Chia*) and Six Small Sections (*Liu Hsiao Chia*), all on the southern face of Wan Shou Shan.

Entering by the *Tung King Men* (East Palace Gate), the first building we come to is the *Jen Shou Tien* (Hall of Old Age as Reward for Benevolence), a name given to it by the Empress-Dowager, who used it as an audience-hall. In the courtyard are several wonderful specimens of bronze dragons, lions, unicorns, deer and phoenix, emblems of royalty and longevity. At the back of her throne hung a large scroll with the characters "Great Precious Mirror"—a gentle reminder that any

attempts at deception would be seen through, as though reflected in a mirror! It was formerly known as *Ch'in Ch'ang T'ien* (Hall of Diligent Government) where Ch'ien Lung used to receive memorials when he stayed here. This enclosure contains a huge natural boulder inscribed with complimentary verses, said to have been brought from Manchuria. It was presented to Tz'ü Hsi by Moêhkên, a lineal descendant of Jui Wang or Dorgun. (This Moêhkên, by the way, owned the large property, not far from here, now occupied by the Yenching University).

To the west, adjoining the lake, is the *Yü Lan T'ang* (Hall of Jade-white Billows) where, after the *coup d'état* of 1898, the Empress-Dowager confined the unfortunate Emperor Kuang Hsi, whenever she took him to the Summer Palace with her. From within his prison walls he could have a good view of the K'un Ming Lake. In 1904 she bricked in the Hall which, up to that time, had no dividing wall,—presumably to make certain that he could not escape, nor even view the Lake!

To the north of the Jen Shou T'ien is the *T'ê Ho Yüan* (Park of Pleasant Harmony). This court contains a large three-storied building or tower, the lower floor of which was used as a stage for theatrical plays. Opposite it is the *I Lo T'ien* (Hall of Pleasant Smiles) which was the Empress-Dowager's private box, where, no doubt "she often smiled pleasantly" when watching the plays staged for her special benefit—many of them composed by herself—surrounded by the highest ladies and gentry in the Empire.

Some distance to the north-east is the *Hsieh Ch'ü Yüan* (Pleasure Garden). This name is taken from a line of verse written by Ch'ien Lung: "A path, a kiosk, awaken pleasant memories of rural scenes." It was originally called *Hui Shan Yüan* (Park of Graceful Hills) and contains many kiosks, pavilions, arbours, flowers, shrubs, and beautiful summer-houses standing at the edge of a deep pool. It was a favourite summer resort of the Emperor Ch'ien Lung, and is well worth a visit, which can be made on our way back.

To the north, on the hill, is the *Ching Fu K'o* (Bright Happy Pavilion) where on bright moonlight nights the Emperor and

[CH.

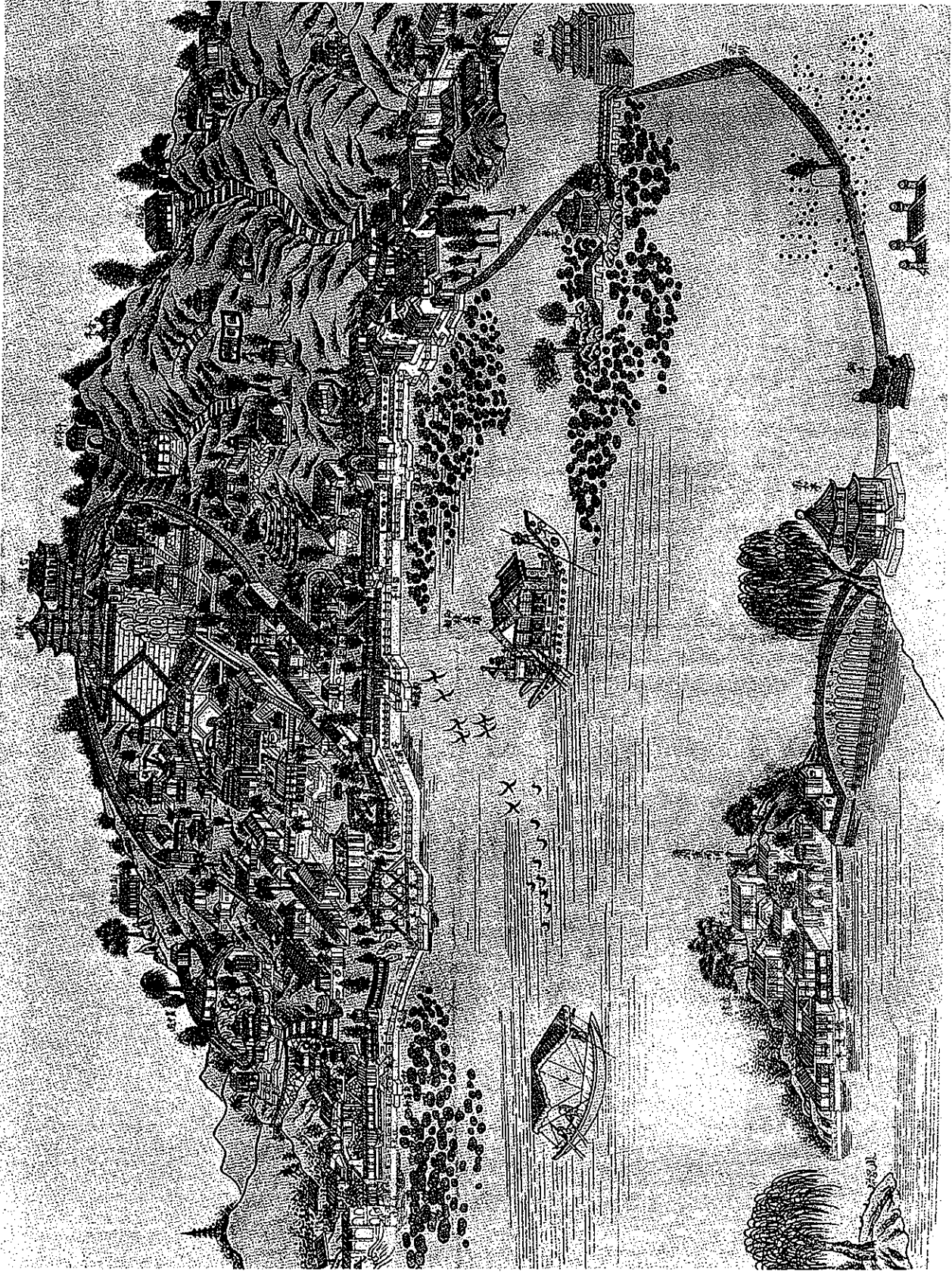
reflected
Yüan (Hall
o receive
contains a
rises, said
sented to
Wang or
he large
Yenching

ang (Hall
of 1898,
Emperor
at Palace
e a good
the Hall
sumably
en view

Ho Yüan
a large
uch was
he I Lo
wager's
santly"
many
st ladies

'ü Yüan
of verse
pleasant
ed Hsi
many
cautiful
col. It
Luung,
on our

Happy
or and



CHINESE VIEW OF THE SUMMER PALACE

Empress used to take their evening meal. Nowadays the officials entertain their friends in it. There are two miniature villages just below the pavilion, the *Ju I Chiang* (As you like it Village) and the *Tzu Tsai Chiang* (Happy Family Village). These tiny hamlets were constructed on the orders of the "Old Buddha" after her return from exile in 1900-1, to remind her of the happy (?) existence of her peasant subjects in the interior of her empire. All the implements, whether farming or household, were made of pure mud, as also the tiny shacks containing them. The *Ju I Chiang* represents farm life, and the *Tzu Tsai Chiang* a peasant's life.

We return to the lake and proceeding west a few steps along the north bank come to a high, rounded arch. To the north of this is another group of buildings, called *Lo Shou T'ang* (Hall of Happy Old Age). This was Tz'ü Hsi's home when in residence at the Summer Palace. There is a massive boulder in the courtyard called *Ching Chih Hsin* (Cliff on which the Green Plant of Immortality grows). It is said to have been the property of Mi Wan-chung, a President of the Board of Works, who had it in the garden of his home at Ling-hsiang Hsien, in south Chihli. It was brought to Peking by order of Ch'ien Lung in 1751, and set up here.

At the back, on the west side, is the *Yang Yin Hsian* (Porch of Nourished Clouds), used as a residence by the Court ladies.

From here one enters a long, painted gallery in two sections, its centre being in an exact line with the *Fo Hsiang Ko*, the four-storied pagoda on the peak of the hill. The total length is 1,170 feet; in addition there are several short side galleries leading off the main one to other small buildings at the foot of the hill.

The central and principal group of buildings is called *P'ai Yin Tien* (Hall of Serrated Clouds) which name actually only applies to the main hall facing the entrance. This entire enclosure was erected in 1889 on the old site of the *Ta Pao En Yen Shou Szu* (Temple of Extended Life for Mercy and Favour Shown) which was built by Ch'ien Lung in 1751 in honour of his mother's sixtieth birthday, and destroyed by the Allied armies in 1860. At the entrance to the *P'ai Yün Tien*

is a small side-room containing four rickshaws, two of which have glass doors and windows, all handsomely decorated in Imperial Yellow. These were used by Tz'ü Hsi and her favourite ladies, when going about the park. The archway facing the entrance was erected during Ch'ien Lung's reign in 1755.

Visitors are not allowed to proceed directly to the top tower by the central path, but must ascend by the rough-hewn stone steps on the left (west) side, of which there are 112, and approach the principal buildings from that direction. Towards the top one comes to the BRONZE PAVILION, the *Pao Yin Ko* (Pavilion of Precious Clouds), built in 1755, according to Chinese reports, from castings made by the Jesuit missionaries. Tradition has it that this pavilion is haunted, for which reason the "Old Buddha" only once visited it.

Continuing our ascent we reach the beautiful four-storied tower, the *Fo Hsiang Ko* (Buddha's Fragrant Incense Pavilion) situated on the peak of the hill, on a high massive brick foundation, at a distance of 370 feet from the edge of the lake. Inside is a colossal gilt idol of Kuan Yin and her two attendant pages. An excellent bird's-eye view of the lake, islands, and bridges may be had from here, which will well repay the somewhat arduous climb.

At the back, outside the wall, is the *Chih Hui Hai* (Sea of Perfect Wisdom), also called *Wan Fo T'ien* (Hall of a Myriad Buddhas), in which the "Buddha of a Measureless Age" is enshrined. This beautiful structure is built solely of glazed tiles (*in li*) and does not contain a single brick or stick of wood.

Winding our way down through the passages in the rocks on the east side, we come to the *Chuan Lin T'ang* (Tibetan Prayer Wheel) of glazed tiles, with three figures representing Happiness, Emolument, and Longevity. Still continuing downhill we reach the lower terrace on which stands a massive stone tablet bearing an inscription by Ch'ien Lung—" *Wan Shou Shan K'ün Lin Hsi*" (Hill of a Myriad Ages and Vast Bright Lake).

From here it is only a short distance to where we entered the enclosure. Proceeding westward along the verandah we arrive at a small pavilion jutting out into the lake, called *Yü T'iao Hsüan* (Fish among the Pond-weed). It was from this

place that Wang Kuo-wei, the Hanlin scholar and Dean of the Peking University, leaped into the water and drowned himself in 1928 in despair at the state of the country, then on the verge of going "Red."

The last pavilion at the west end of the verandah is the *Shih Chang T'ing* (Stone Man's Pavilion). The name is taken from the story of the Sung poet and artist, Mi Fei, who called a curious-shaped boulder "his brother." Leaving the small court in which the "Stone Man's Pavilion" stands we pass through a clean modern restaurant and come to the famous MARBLE BOAR (*Shih Fang*), built for Tz'ü Hsi out of the Navy funds. It is recorded that during Ch'ien Lung's reign a huge boulder, found embedded in the mud at the edge of the lake, was hewn into the form of a boat. The superstructure was added by the Empress-Dowager. Officially it is called *Ch'ing Yen Fang* (Clear Rivers and Quiet Seas Boat)—of the piping times of peace! But the unfortunate Admiral Ting Ju-chang who committed suicide at Wei Hai Wei after surrendering to the Japanese could have told the Empress-Dowager another story.

A delightful walk is to follow the paved path that leads past the Marble Boat to the Camel-back Bridge further west; then, turning to the right, before coming to the bridge, follow at a little distance the canal that circles the hills on the north. A boat can be hired to take you round this way; disembarking at the end of the canal we cross the foot of the hill at the east side close to, and behind the Jen Shou T'ien.

We now return along the west section of the verandah and turning north from the Yü T'iao Hsüan come to the *T'ing Li Kuan* (House in which to listen to the call of the oriole). A little way to the south is a small two-storied theatre in which the Empress-Dowager used to enjoy the plays. To the north of this house, is a large enclosure called *Hua Chung Yu* (Strolling in the midst of Painted Scenery); and beyond this again, to the north-west, the *Yen Ch'ing Shang Lou* (Tower of Perpetual Pure View). In Ming times there was a small business street here, called *Mai Mai Chieh*, where the palace attendants could purchase their daily necessities from hawkers who were specially permitted to enter the park for this purpose. Later on it fell into disuse, until K'ang Hsi reconstructed it under the name of *Hsiao Yu T'ien* (Little World).

On the north side of the hill are twelve more small buildings (*Shih Erh Ch'ü*), as follows:*

- (a) *T'iao Yüan Chai* (Long-distance View Tower), commonly known as *K'an Hui Lou* (Seeing the Sights Tower) from where Tz'ü Hsi used to watch the yearly parades that took place from the 1st to the 15th of the Fourth Moon. They had an additional interest for her because of the large sums which she contributed to the various societies that took part in them.
- (b) *Hsiang Yen Tsung* (Fragrant Royal Grotto). As many strange and valuable plants and flowers were grown here, it was compared to mountain heights, as for example *T'ai Shan* (The Royal Mountain) on which are grown plants supposed to confer immortality when eaten.
- (c) *Yin Chih K'o* (Impressed on Memory Pavilion), where the Empress-Dowager usually had her photographs taken, i.e., they were scenes to be imprinted on one's memory!
- (d) *K'ai Chün Yüan* (Spring Terrace Garden). Taken from an ode "Would that I were nine flights nearer heaven!" Tz'ü Hsi, when visiting this terrace, no doubt imagined herself nearer to heaven!
- (e) *Kon Hsi Hsüan* (Porch of Gutters and Ditches). There are numerous small water-courses running round and under this building. The floors are made of glass through which fish may be seen darting about, something after the style of the glass-boats on the Californian coast.
- (f) *I Wang Hsüan* (Leaning against the Balustrade and Viewing the Scenery).
- (g) *Hua Ch'ing K'o* (Flower City Pavilion), from the fact that the Empress-Dowager used to raise various species of foreign and Chinese flowers here.
- (h) *P'an Tso Lien T'ai* (Sitting cross-legged on the Lotus Terrace). Here the "Old Buddha" used to sit in the costume of the Goddess of Mercy, with her favourite eunuch, Li Lien-ying, dressed as one of the goddess's pages, at her side.

*Their positions are only roughly indicated on the map.

- (i) *Ching K'o Hsüan* (Green Vegetable House). Vegetables for the Empress-Dowager's kitchen were grown here.
- (j) *Chu Yü* (Bamboo Enclosure). All the buildings, balustrades, and so forth are made of various kinds of bamboo.
- (k) *Hui Fang T'ang* (Artists' Studio). Tz'ü Hsi used to do much of her painting and writing here.
- (l) *Mai Mai Chieh* (Business Street). The Empress-Dowager, allowed hawkers to open stalls and sell their wares to the eunuchs in this narrow alleyway.

On one occasion a row broke out between the hawkers and the eunuchs, in which several of the latter got their faces scratched, so that the Empress-Dowager put a stop to the whole "business."

If we ascend the north side of Wan Shou Shan we shall see, close to the top, a mass of ruined temples of the Ming period, where are still to be found quite a number of gilt idols that were formerly in the Ta Pao En Yen Shou Ssu. This cluster of temples was known as *Hsü Mi*, a Mongol term, equivalent to "Beautiful Heights." The Empress-Dowager had intended rebuilding them, but the outbreak of the war with Japan in 1894 prevented her from doing so. The glazed-tile "dagoba" which stands a little to the east of these ruins, called *To Pao Lin Li T'a* (Most Precious Glazed-tile Pagoda), was built by Ch'ien Lung in 1751 and repaired by him in 1792. South of the "dagoba" is a large hexagonal stone pillar with inscriptions by Ch'ien Lung on each face. Having seen what is left of these Ming ruins we continue our walk east and south, and passing through the Hsieh Ch'ü Yüan arrive back near the entrance at the I Lo T'ien.

There still remains to be visited the south-east section of the park, with the Dragon King's Island, which can be done either by hiring a boat for one dollar or by following the east shore of the lake. Taking the latter route we pass under the tower called *Wên Ch'ang K'o* (Tower of the God of Literature) and see before us on the foreshore the famous BRONZE COW (*T'ung Niu*). The official and correct name is *Chün Hui Niu* (Guard the Sea Cow). It was cast and set up on its present site in 1755 by order of Ch'ien Lung who wrote twenty-four lines of verse which are inscribed on its back. The bronze cow is a symbol of stability and according to popular belief

was placed here to prevent the lake from overflowing. The Great Yü, 2205 B.C., when he had finished his labours of dividing the waters at Pa Ch'iu in Anhui province, set up an "Iron Cow," not only to prevent an overflow, but also to tranquillize the waves and stop the sea monsters from invading the land. Thus the "Bronze Cow," like the "Iron Cow," immortalizes the labours of the Great Yü. The natives of Peking have a saying that the "Bronze Cow" represents the Cowherd (Aquila), the lake the Milky Way, and the small shrine just west of the Marble Boat, called *Chih Nü Mao*, represents the Spinning-Maiden (Lyra), referring to the famous Chinese legend. (See Synopsis of Plays, Chapter XX).

Close-by is the *K'uo Ju T'ing* (Big Pavilion), also called *Pa Fang T'ing* (Octagonal Pavilion), standing at the approach to the *Shih Chi K'ung Chiao* (Seventeen-Arch Bridge) which spans the lake to the Dragon King's Island. Further south rises up the beautiful *Hsin I Chiao* (Bridge of Embossed Ripples) more commonly, but less poetically, known as *Lo Kao Chiao* (Hunchback Bridge).

On the island itself lies the *Lung Wang T'ang* (Dragon King's Hall). Its correct name, but seldom used, is *Kuang Jun Ling Yü T'ü* (Ancestral Hall of the Dragon King who blesses us with Seasonable, Plenteous and Moistening Rains). The Hall contains the idol of the Dragon King, with a blue face and crown on his head, dressed in an Imperial Yellow robe. In former days the Emperors used to proceed here to burn incense before him on his birthday (13th of the Fifth Moon), as also during prolonged droughts. He was supposed to control the waters of the K'uo Ming Lake to see that they neither overflow nor dry up. These buildings are now used by the Chinese Nature Culture Society. A little way off, to the west of the island, is an islet called *Fang Hwang Tzu* (Phoenix Mound) on which stands a lone and solitary tree. According to legend, during the early years of the Manchus, the palace ladies when nearing confinement were segregated in a building that once stood on this islet. But as too many girls (Phoenixes) were born, the Emperor Tao Kuang ordered the building to be pulled down, leaving nothing but the mound and the tree.

This brings us to the end of our trip round this beautiful park, which is usually done in three hours. Much too short a time to see everything properly; three days would be nearer the mark!

CHAPTER XXII.

THE JADE FOUNTAIN

THE extensive and beautiful park, *Yü Ch'uan Shan* (Jade Springs Hill), known to foreigners as "The Jade Fountain" lies about three miles north-west of the Summer Palace ("Jade" here simply means that the waters of the Springs are as pure and cool as jade). According to Chinese tradition the park is the foremost of the "Eight Famous Sights" of Peking.

It is first mentioned as the hunting-park of the Chin Emperor, Chang Tsung (A.D. 1190-1208), who had a hunting-lodge called *Fu Jung Tien* (Hibiscus Palace) on the crest of the hill where the *Yü Feng T'a* (Jade Peak Pagoda) stands to-day. The latter, a hexagonal pagoda of seven storeys in a good state of preservation, is of much later date, as it was erected during the Ming dynasty.

Afterwards the grounds fell into disuse until 1680 when Kang Hsi started to adorn it with pavilions, pagodas and rockeries, and planted many trees and shrubs, giving it a name for the first time, that of *Ch'ing Hsin Yuan* (Park of Transparent Waters—an allusion to the springs). In 1692 he changed the name to *Ching Ming Yuan* (Park of Cheerful Repose) and divided it into "Sixteen Views" (*Shih Lin Ching*), of which the "Jade Spring" was the first. There are two springs: the larger on the south-west slope of the hill, and a smaller one (with little water) at the foot of the hill south of the pagoda.

On entering the Park we follow the path called after the *Ky Hua Yen S'ü* (Ancient Maculated Grotto Temple) of which not a single trace remains. Halfway up the hill there are two grottos called *Hua Hua Yen Tung* (Lower Maculated Grotto) and *Kuan Yin Tung* (Grotto of Kuan Yin). Continuing our ascent we come to the *Shang Hua Yen Tung* (Upper Maculated Grotto) on the site of the original temple of that name. The rock walls of the grotto are carved with over a thousand figures of

Buddhist saints together with their names. (The caretaker will let you enter for a small fee).

A fairly stiff climb brings us to the *Yü Feng T'a* (Jade Peak Pagoda) from where we obtain a beautiful view over the surrounding country, including Peking, the Hills, and the Summer Palace. Close by are two stone tablets. One has an inscription by Ch'ien Lung reading "First Spring under Heaven"; the other some verses of his written by Wang Yü-tun, a Grand Councillor, whose penmanship was much admired by the Emperor.

That the park was a pleasure-resort in high esteem with the two great Manchu Emperors is evident from the poetical names that they bestowed on the "Sixteen Views":—A pavilion with roof of glazed tiles glittering in the rays of the sun is called "Reflection of the Sun on the Hibiscus Flowers." "Plucking Fragrant Herbs on Mountain Heights" was the name for a well-laid-out garden. "Melting Snow dripping from Mountain Crags sounds like the sweet music of a Lute" is a fanciful name for a gully. Another of the "Views" was called "Shadow cast by the Jade Peak Pagoda." More rural was: "The Wind sighing across the Reeds strikes pleasantly on the ear." "The Light on the Water is like Split Silk crackled in all directions" describes the reflection of the moon on waters ruffled by a gentle breeze. "The Chimes of a Bell on the Mountain Top sound from beyond the Clouds," of a temple bell ringing on mountain heights above the clouds. "The Old Hermit's Cottage" alludes to a mountain in the province of Kueichow on which a recluse studied alchemy.

All these are pure imagery by which the Emperors doubtless wished to show off their scholarship and refinement. The names are all that remain to remind us of the imposing and massive buildings with wide open gardens and spacious galleries, which spoke of the magnificence and artistic taste of those bygone days. They are now nothing but a heap of ruins scattered over the western slopes of the hill.

Among these stands a pagoda of glazed tiles, still in good repair. Close to it, on stone terraces, are two huge marble monuments, about thirty feet high, mounted on turtles some nine feet in length and six feet broad. The inscriptions by Ch'ien Lung are so weather-worn that they are

scarcely discernible. The monuments and the pair of large iron urns date from 1788.

Quitting this scene of desolation we proceed in a south-westerly direction until we strike the path that leads to the *Lang Wang Miao* (Dragon King's Temple). It contains the idol of His Majesty who controls the waters of the Jade Fountain, together with several of his deputies. A wooden tablet over the door informs us that these waters "Eternally Fertilize the Imperial Domain." The Spring gushes out through sluices directly beneath the temple of the Dragon King. In front of the temple is a stone tablet dedicated to the Jade Spring by Ch'ien Lung on May 18, 1763, and inscribed with the characters *Yü Ch'ian Pao T'u* (The Jade Spring roars and leaps). This is taken from a poem about a spring of the same name, west of Tsimanfu in Shantung, by Chao Mêng-fu, the famous poet and artist, known for his wonderful paintings of horses. His verses run as follows:—

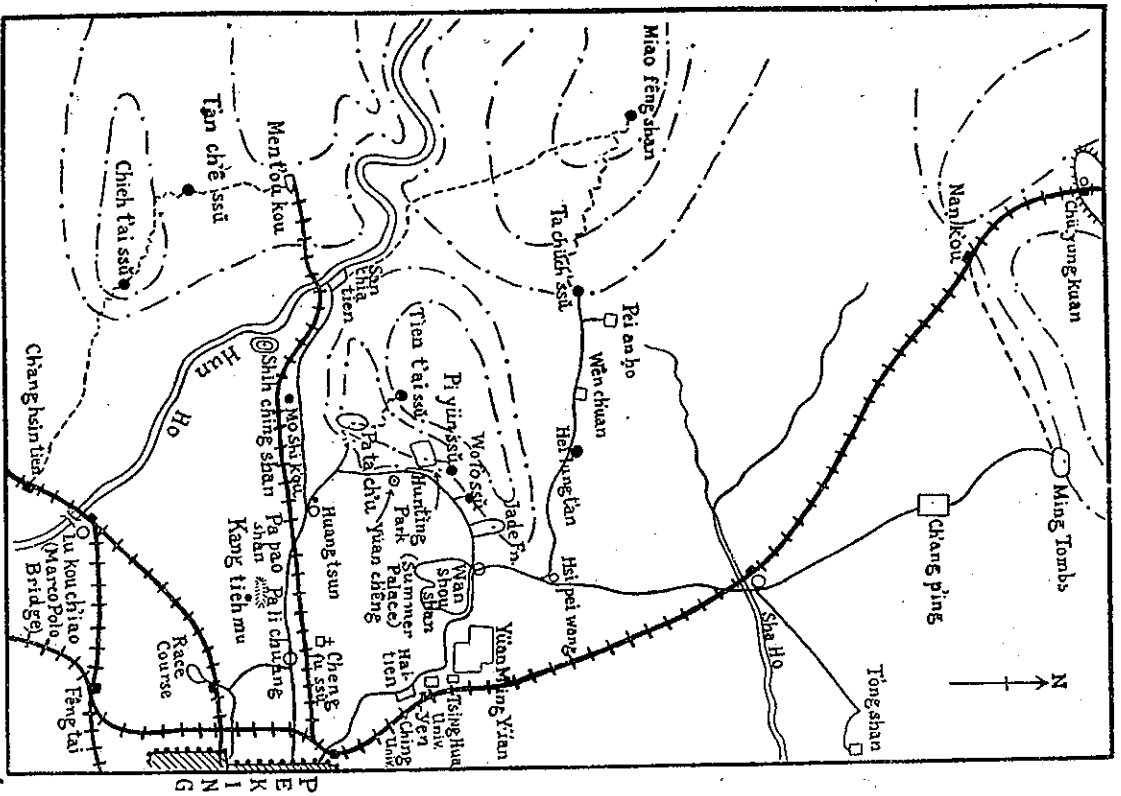
"There is not another such spring in the whole world. Out of the earth it gushes forth, pure as ice in a jade vase."

From here we can either proceed to the pagoda situated on the south-west slope, or return to the entrance passing en route the beer and soda-water factory established in Republican times.

Close to it is a large pool and a boat-house where the notorious eunuch, Li Lien-ying, kept a boat in which he used to go fishing in his leisure moments.

We might mention that the water of the Jade Spring is believed to have great curative powers, due to the influence of a Fox Fairy who is reputed to live in a hole close to the spot where the water comes out through five sluices, a little east of the entrance. In consequence, many Chinese before entering the Park burn incense outside the wall here in order to propitiate the Fox Fairy and render the water still more efficacious.

It is also of interest to note that the Empress-Dowager had the idea of restoring this park to its former glory, from which it had declined during the reign of the parsimonious Emperor Tao Kuang. But as this would have run into hundreds of millions, Prince Ch'ing persuaded a geomancer to report that the *Fêng-Shui* of the place was bad, so that she gave up the idea and contented herself with the Summer Palace.



24. TEMPLES OF THE WESTERN HILLS

CHAPTER XXIII.
SOME TEMPLES OF THE WESTERN HILLS

Wo Fo Sui (Temple of the Sleeping Buddha) lies up a side road, about two miles west of the Jade Fountain. This is the name by which it is generally known, but the official name is *Shih Fang P'u Chieh Sui* (The Whole Universe is Aroused to Our Sense of Charity,—i.e. Buddha, though asleep, is still conscious of what is going on in the world around him.) It is one of the oldest temples in the Western Hills, having been first built by the T'ang Emperor Chên Kuan (A.D. 627-649) under the name of *Tou Shuai Kung* (Bodhisattvas' Paradise). Kublai Khan changed the name to *Chao Hsiao Sui* (Monastery of the Manifestation of Filial Piety). Later, also during the Mongol dynasty, the name was altered to *Hung Ching* (Temple of Great Prosperity). The Ming Emperor Chêng Hua in 1465 had the temple repaired and changed the name to *Yang An Sui* (Temple of Everlasting Peace). Yung Chêng in 1734 reconstructed the temple and gave it the official name it bears at present.

The rear hall contains the bronze idol of the "Sleeping Buddha" in a recumbent position fifty feet in length, fully clothed—except the feet, which are bare. The original idol was made of wood, but Chêng Hua replaced it by the present one which was cast in 1465. There is a smaller figure of Buddha, also in a reclining position, carved out of sandal-wood during the reign of Chên Kuan, which was apparently the first image of Buddha placed in the temple.

A fine avenue of old cypress trees leads to an archway of green and yellow tiles at the entrance through which one passes to the hall of the "Sleeping Buddha." In front of the temple are a pair of *P'o Lo* or *P'o Shu* trees, supposed to grow in the Western Paradise and said to produce the fruit of eternal life. It is recorded that they were planted during the T'ang dynasty. On the west side of the temple, in the same courtyard,

is a large circular stone terrace on which stands a temple dedicated to *Kuan Yin* (The Goddess of Mercy). Through the sluices beneath the temple there rushes out a clear stream of water, which the Chinese believe to be a cure for all the ailments that the flesh is heir to. There are no less than six stone tablets (*pei*) standing in the temple grounds with inscriptions by several Emperors. The most important is that by Ch'ien Lung extolling the beauties of the temple and its surroundings.

About half a mile further west along the motor-road we come to another side road leading to the famous temple of *Pi Yin Ssu* (Temple of the Azure Clouds), a remarkable edifice standing within a picturesque park. It was originally built on the site of an old palace which belonged to Ahlich, the grandson of Yeh-Li Ch'u-T'sai, the famous warrior and astrologer who was Governor of Peking in 1214 (See Chapter XX). The temple itself was built at the close of the Yuan dynasty (1366) and has been reconstructed and enlarged many times since then. A favourite eunuch of the Ming Emperor Chêng Tê, Yü Ching by name, repaired the temple in 1513 at enormous expense with funds collected from the pious. During the reign of the Emperor T'ien Chi the infamous eunuch Wei Chung-hsien spent huge sums, which he had squeezed out of the people, to further enlarge and beautify the temple. Ch'ien Lung also contributed vast sums towards repairs in 1792, when he practically reconstructed or repaired most of the temples in the Western Hills.

Passing through the archway we enter the outer courtyard and find the once beautiful buildings mouldering in decay, the gods capized and lying about in all directions—in many cases broken to bits by the collapse of the roof—wind and rain peeling off their once beautiful coats of gilt. In a few side buildings may still be seen the "Gods of Heaven and Hell," poor relics of the past, resembling tattered scare-crows in a cornfield.

The curious plaster frescoes representing the tortures of hell look like snarling beasts baulked of their prey or the fierce fiends of a distempered dream. One mounts to the top where the so-called "Marble Stupa" stands, by four flights of stone steps, with halls and annexes on each flight. These halls are known as *Lo Han T'ang* and contain the eighteen personal

disciples of Buddha and the Five Hundred Saints. The names of these halls are: *T'sang Chin Ko* (Hall in which the Sacred Scriptures are Preserved), *Han Pi Chai* (Hall of the Sacred Void), *Yin Jung Shui T'ai* (Clouds and Water Aspect Terrace), *Hsi Hsin T'ing* (Pavilion of the Cleansed Heart), *Yieh Hsiang Shan Fang* (Mountain Cottage of Pleasant Memories). A pool, *Chao Hsi Ch'üan* (Buddhist Monk's Spring), is fed from a mountain stream of that name. Close to the pool is a large willow called *Ying Lin* (Goitre Willow), because it has a large protuberance resembling a tumour growing on one side of its trunk. To the east of this tree is a house containing a tablet bearing the characters *Shui T'ien I Sê* (Sky and Water, One Colour), written by the Ming Emperor Wan Li in 1575.

One of the kiosks bears the curious name *Hsiao Yin* (Steaming Clouds), probably because it is situated on a mountain height amidst the vapour of clouds. Near-by, is a pool filled with golden carp sacred to the monks, many beautiful lotus and various species of bamboo. There is also a building called *Hsiang Chi Ch'u* (Cupboard of Accumulated Incense) in which the monks keep their religious paraphernalia. A long covered-in gallery connects several of the temples and pavilions. Last but not least, there is the famous *Chin Kang T'a* (Diamond Sutra Pagoda), called by foreigners "Marble Stupa," though not of marble at all, but of the famous *Tai-shih* or natural coloured stone from Ta-li Fu in Yünan. A stone tablet with an inscription by Ch'ien Lung recording the history of the pagoda is still to be seen in the temple compound. The *Pi Yin Ssu* is visited by thousands of sightseers during the 1st to 15th of the Fourth Moon. From 1926 to 1928 Sun Yat-sen's brass coffin lay in a niche under the stupa until it was removed, first to the Central Park in Peking and then to the Purple Mountain at Nanking.

Adjoining *Pi Yin Ssu*, to the west lies the *Hsiang Shan* (Fragrant Hills) or HUNTING PARK as it is generally called by foreigners. This beautiful wooded enclosure dates from the Chin or Nüchên dynasty (A.D. 1115-1234), and was first used by the Chin Emperor Ta Ting in 1170, when he built a palace called *Hsi Ching Lou* (Collected Scenery). It was a large game preserve, where hunting expeditions were the order of the day down to the reign of Tao Kuang, in 1850 or

thereabouts. The ruins of the Hui Ching Lou are still to be seen, as also a tomb said to be that of one of the Liao Emperors. The game has now all disappeared, and instead of Imperial hunting parties, there are an Orphanage and a Sanatorium in a corner of the Park and a hotel called *Kan Lu* (Sweet Dew). This name was taken from that of a temple built on that spot by the Chin Emperor Ming Ch'ang in 1191, the *Yung An Sui* (Temple of Eternal Peace), later altered to *Kan Lu Sui* (Temple of Sweet Dew). It was repaired by Ch'ien Lung in 1745. The latter also changed the name of the park from Hsiang Shan to *Ching I Yüan* (Park of Peace and Harmony), enclosed it in walls, and divided it into twenty-eight sections or "Views"—twenty within the walls and eight outside of them. The first view (*ching*) was the *Hsiang Shan Sui* (Temple of Fragrant Hills) which lay outside the south-west corner of the park and has now been turned into the above-mentioned hotel.

The other large building on the left, as one enters, was the *Chung Kung* (Central Palace) or *Hsi Lung Chai* (Studio of the Great Void). It has now been transformed into a school.

Outside the east wall is the *Ch'ao Miao* (Glorious Temple), built by the Emperor Ch'ien Lung in Tibetan style after a similar temple in Jehol. At the entrance stands a particularly fine *pai lou* of glazed tiles with inscriptions in four languages: Chinese, Manchu, Mongol, and Tibetan. It was erected by Ch'ien Lung in 1781.

The greater part of the remaining ancient edifices in this park have either disappeared or have been turned into bungalows which are let out as summer residences.

After leaving the Hunting Park the road crosses a spur from which we see below us, on our left, a circular construction with massive crenellated walls. This is the *Yüan Ch'ing* (Circular City) built by Ch'ien Lung in 1749 to commemorate the victorious campaign against the Tibetans conducted by his famous general, Fu Hêng. Nearby is a terrace with a high tower from which the Emperor used to watch the archery and other military exercises. Further along the road is a Lama temple, *Shih Shêng Sui* (Temple of Real Victory), which was also built in memory of Fu Hêng's victory over the Tibetans. It is now deserted and fast falling into ruins. All this area has been converted into an agricultural experimental ground.

A number of queer-looking erections on the slopes of the hills and in the plains below are worth noting. These are the forts and block-houses erected by Ch'ien Lung for the purpose of training his troops to scale Tibetan strongholds. Originally there were no less than sixty-eight of them, containing 3,532 rooms in which his soldiers were quartered. None of the barracks are left, and very few of the block-houses.

Continuing along the motor-road for about seven miles we come to a group of temples known as *Pa Ta Ch'u* (Eight Big Places). These are eight temples situated one above the other in a defile of the hills, which are poetically known as *T'üan Wei Shan* (Blue-green Tinted Mountains), because they were mantled with grass of that tint. The hermit-monk, Lu Shih (See Pao Chu Tung below), is probably the founder of all the temples now known as *Pa Ta Ch'u*. The hills here, even to this day, are called *Lu Shan* (Lu's Mountain), a name that has been adopted by several shops in Peking. The tortuous outline of this chain of hills stands out sharply delineated against the pure and tender blue of the morning sky, but in the evening the wooded slopes darken and turn to purple, and lie like a black patch against a background of fiery sky, often incredibly red and dramatic.

From the hotel at the foot of the valley a stone path leads up past these temples. Starting from the bottom we have:—

1.—*Chang An Sui* (Temple of Eternal Peace), now practically completely in ruins and therefore called by the natives *P'o Ta Miao* (Great Ruined Temple). There is no record of this temple.

2.—*Ling Kuang Sui* (Temple of Spiritual Light). It was first built during the Sung dynasty under the name of *Lung Ch'üan Sui* (Dragon Spring Temple). The Chin Emperor Ta Ting in 1162 reconstructed it and changed its name to *Chieh Shan Sui* (Hill Temple of the Highest Intelligence, i.e. Buddha). It was repaired by the Ming Emperor Hsüan Tê in 1423, and again in 1478 by Ch'êng Hua who changed the name to the present one. This is one of the handsomest temples in this section of the hills. A beautiful eleven-storeyed white octagonal pagoda used to stand at the back of the temple. It was destroyed in 1900 by the Indian troops as a punishment, because Boxers had been harboured in the temple.

3.—*Sun Shan An* (Three Hills Monastery). No reason is given for this name. It probably refers to three hills or peaks in the vicinity of the temple. This, anyhow, was the name given to it, when it was built in 1442 by the Ming Emperor Chêng T'ung. In 1597 Wan Li reconstructed it, as also did Ch'ien Lung in 1786. Locally the temple is known as *Ma Chia An* (Ma Family Nunnery), probably because some female member of a family called Ma retired to it.

4.—*Ta Pei Sui* (Temple of Great Sorrow). It was first built during the Sung dynasty under the title of *Yin Chi Sui* (Monastery of Peaceful Repose). The Ming Emperor Chia Ching in 1550 made considerable repairs to it. K'ang Hsi in 1712 reconstructed it and changed the name to the one it bears at present. A stone tablet, inscribed by the President of the Board of Rites and dated the 2nd year of Yung Chêng (1724) recording the history of the temple, is still to be seen in the courtyard.

5.—*Lung Wang T'ang* (Dragon King's Hall), also called *Lung Ch'ian Sui* (Temple of the Dragon's Source). First built during the Liào (916) under the name of *Ch'i Yin Sui* (Temple of Retired Abode). The Emperor Ta T'ing reconstructed it in 1180, as also did the Ming Emperors Chêng T'ung and T'ien Shun. Yung Lo spent a large sum in 1424 for repairs and changed the name to the one it bears at present. In the southernmost of the two enclosures is a beautiful little pool, from which the temple takes its name, because it is supposed to be constructed in the shape of a dragon out of the mouth of which the water pours into the pool.

6.—*Hsiang Chieh Sui* (Temple of the Fragrant World, i.e. Buddhist Paradise). The original was built during the reign of the T'ang Emperor Wu Tê in 619 under the title of *P'ing P'o Sui* (Temple of the Gentle Slope). The Emperor Hsuan Tê, in 1426, reconstructed it and changed the name to *Yüan T'ung Sui* (Temple of the Omniscient Buddha). In 1678 K'ang Hsi repaired it and altered the name to *Shêng Kan Sui* (We are Grateful to Buddha). The name it now bears was given to it by Ch'ien Lung in 1749 when the temple was repaired and enlarged. A stone slab standing in the courtyard inscribed by Ch'ien Lung gives the history of the temple.

7.—*Pao Chu Tung* (Precious Pearl Cavern). This is the highest of all the temples in this group. The ancient name was *Shih T'c Lin* (Sitting like a corpse, motionless, amidst the hills and woods). In 1326 the Mongol Emperor T'ai Ting changed the name to *Ta T'ien Yuan Yen Shêng Sui* (Monastery to the Exalted Heavens, the Source of Prolonged Life for all Saints). Chêng T'ung in 1446 reconstructed the temple, calling it *Ch'ing Liang Sui* (Pure and Cool Temple).

It is said that in the reign of the Sui Emperor Jen Shou (A.D. 601-4) a monk named Lu Shih (Lu the Teacher) arrived at the foot of the mountain by boat from Chiang Nan in the South, and retired to this cavern. Hence the hill was called *Lu Shih Shan* (Lu the Teacher's Mountain), and a temple built thereon later of the same name, *Lu Shih Sui*.

According to a further legend, two little boys came to the monk and begged to be enrolled as his disciples. They went daily to the hills to gather firewood, prepared his meals, and waited on him generally. Then one day, in a season of drought, when the monk was offering up prayers for rain, the two boys suddenly jumped down a well and were turned into a pair of black dragons, one large and one small—whereupon rain fell copiously.

The name Pao Chu Tung is said to have originated from the black and white spots on the rocks near the temple which were supposed to resemble pearls. But as the entrance to the cavern is in the form of a huge oyster, and as oysters produce pearls, it is more likely that the name is derived from this, than from the spots on rocks. The entrance to the cave is also supposed to resemble the tail of a peacock. The idol of Buddha, represented as sitting or floating in mist or dew, is said to have been made in the 30th year of the T'ang Emperor T'ien Pao (A.D. 742). It is recorded that in ancient times there was a fine *p'ai lou* at the entrance to the cave, which has long since disappeared.

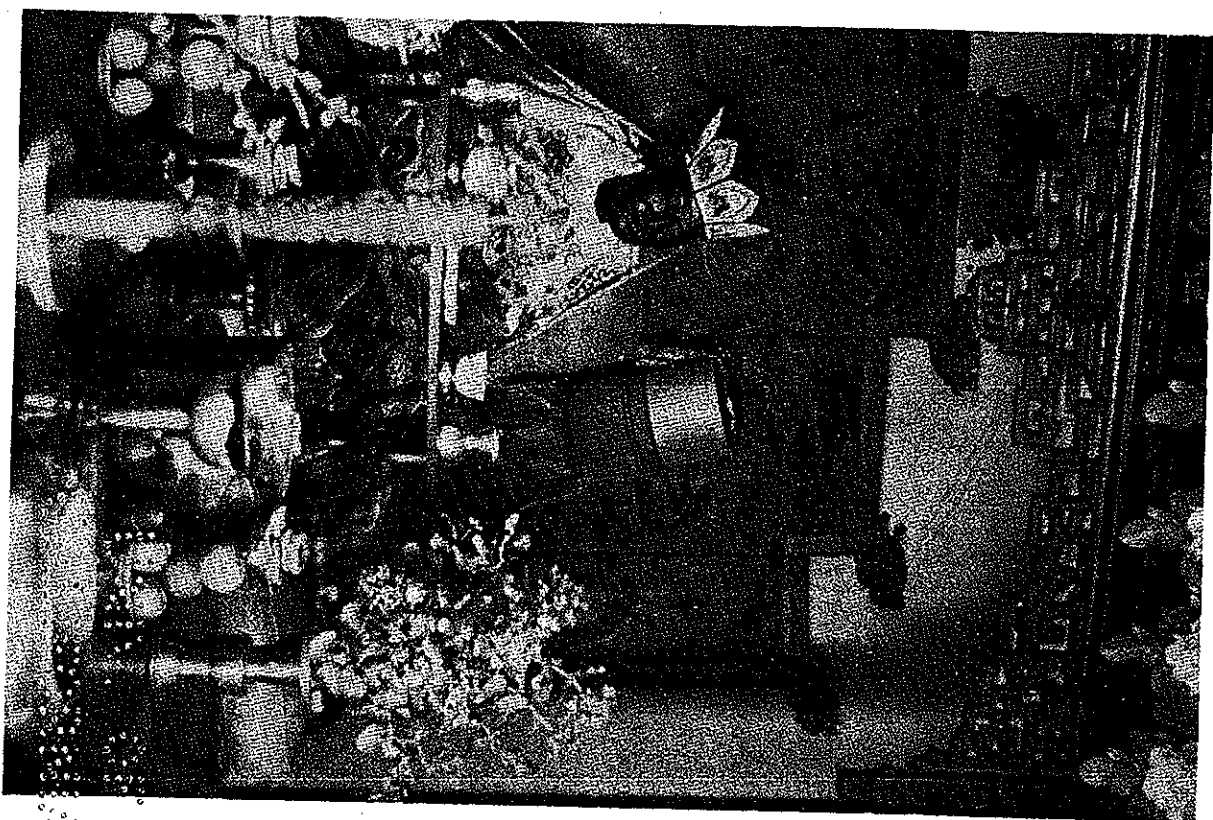
8.—*Pi Mo Yen* (The Cliff of the Mystic Demon). This is about half a mile south-west of Pao Chu Tung on the opposite side of the ravine. Legend says that this cliff was discovered during the reign of the T'ang Emperor Wu Tê (618-628); that there was a deep pool before the entrance of the cave; and that in the cave were idols of Lu Shih and his two page boys, known as the big and little black dragons. In the reign

of the Ming Emperor Ching T'ai, in 1454, a tablet was set up on the face of the cavern stating that the T's'ui Wei Shan Ssü (Blue Green Tinted Mountain Temple) formerly stood on this site. The present temple, *Cheng Kao Ssü* (Monastery of Pure Salvation), was built during the reign of Wu Tê in 620 under the name of *Kan Ying Ssü* (Monastery of Equable Rewards and Punishments). This was altered to *Chên Hai Ssü* (Protector of the Seas Temple) by Ching T'ai who reconstructed it in 1454. Three years later his successor T'ien Shun repaired it again and changed the name to the present one. In the courtyard are to be seen three stone tablets recording the above facts. The latest is dedicated in the 5th year of Ch'êng Hua (1469) by Yao Kuei, the President of the Board of Rites.

About one and a half hour's walk from Pao Chu Tung, on the north side of these hills, lies T'ien T'ai Ssü (Monastery of Exalted Heaven). The official name is T'ien T'ai Shan Fo T'ü Shan Ssü (Temple of the Benevolent and Compassionate Buddha of the Exalted Mountain). The temple is commonly known to foreigners as the temple of the "Imperial Mummy," to which a lot of romantic legends are attached. It is impossible in a book of this description to go into all the various stories about the "Mummy." Suffice to say that we are very doubtful about this "Imperial Mummy" and think it is simply the mummy—more likely the wooden image—of some monk and not that of the Manchu Emperor Shun Chih who, as is fairly well established, died in the Yang Hsin Tien in the Forbidden City. A suspicious, although perhaps a negative, circumstance about this temple is that none of the Chinese books mention it in any way. It seems to have sprung to life, when the so-called "mummy" was placed therein.*

However, the "Mummy," whoever it may be, is well worth a visit. It is in the rear hall, seated on a canopied throne in front of an altar loaded with numerous offerings of the pious. The robe of Imperial yellow with which it is clothed is dusty with age, but the face is smooth and full-fleshed like that of a living man.

*For further details of R. F. Johnston "The Romance of an Emperor" in the *New China Review* Vol. II, Nos 1 and 2.



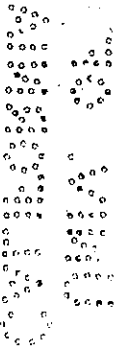
THE MUMMY AT T' IEN T' AI SSÜ

The main hall, too, should be visited. The ornaments on the altar are of beautiful blue porcelain. The bell, some five feet high, is a magnificent specimen of chiselled bronze, and the drum which faces it across the altar as fine an example of painted vellum as you will meet with in any of the temples in China. The chief glory of the temple, in our opinion, is the frescoed panel at the rear of the screen which stands behind the Buddha. It depicts Kuan-Yin in the form of a graceful figure floating on a pearly, rippling sea. The artist who painted it was a master of his craft.

Chinese flock to this temple in large numbers in order to offer up incense to one whom they believe to be a god-emperor. Consequently, the monks possessing such a valuable "relic" are never short of funds, and keep the temple in excellent condition. As long as they have this wonderful *jo jên* (flesh man) their rice basins will be full to overflowing!

Finally, there are three other places worth visiting, on the north side of the hills. They can all three be reached by motor-car along the road leading north from *Ching Ling Chiao* (Green Dragon Bridge), at the back of the Summer Palace.

The first is *Hei Lung T'an* (Black Dragon Pool) or, as its full name is, *Hei Lung T'an Shen Miao* (Temple of the Black Dragon's Spirit). It lies on a small hill that rises abruptly out of the plain and is famous for a large and beautiful pool of clear water. At the top of the hill, from where you obtain an excellent view over the plain and the nearby mountains, is the shrine of the Dragon King. The temple was first built in the 22nd year of Ch'êng Hua (1486). In 1681 K'ang Hsi spent a large sum for its reconstruction. In 1725, owing to a prolonged drought, Yung Ch'êng deputed several high officials to visit the Black Dragon Pool to burn incense and pray for rain, which thereupon at once fell in copious showers. In memory of this event, he had an honorific tablet erected with the characters *Chao Ling P'ei T'sé* (The Glorious and Divine Spirit that Fertilizes the Earth with Seasonable Showers) which was hung up in the temple. The local people claim that, whenever the pool bubbles and is covered with mist or vapour, this is caused by the breath of the Black Dragon and is a sure sign that rain is coming.



Hei Lung T'an is well-known to foreigners residing in Peking. It is, however, probably not known that away in the hills—about 35 miles north of Miao Fêng Shan—there is a *Pai Lung T'an* (White Dragon Pool). It is said that, if after prayers have been three times offered up without success at the Black Dragon Pool, the White Dragon is appealed to, good results invariably follow and rain falls at once. The Manchu Emperors used to depute high officers to burn incense at both the Black and the White Dragon Pools during the spring and autumn of each year.

Continuing west we pass in about two miles *Wên Ch'ian* (Warm Springs), where there is a small hotel with medicinal hot baths. There is also a large school here and experimental plantations. It is well worth making a short halt here, as the place has a pleasant charm of picturesque tidiness, in great contrast to the ordinary Chinese village.

About two miles further on, a road branches off from the main motor-road and running west into the hills brings you to the temple of *Ta Ch'iao Sui* (Temple of Great Perception).

It was first built in A.D. 1069 in the reign of the Liao Emperor Hsien Jung under the name of *Ching Shui Yüan* (Garden of Pure Waters). In 1191 it was reconstructed by the Chin Emperor Ming Ch'ang, and the name changed to *Ling Ch'iao Sui* (Temple of Efficacious Springs). These names are doubtless derived from the springs which still flow down the hillside through the temple grounds, winter and summer alike. In 1428, under Hsuan Tê, the temple was again rebuilt and given its present name. Both K'ang Hsi, in 1720, and Ch'ien Lung, in 1747, repaired the temple, as they have recorded on the stone tablets standing in the courtyard. There are several other tablets giving the history of the temple: as for instance, one by a monk named Chih Yen, of the Liao dynasty, and one by Wang Yu, President of the Board of Works, dated 11th year of Chêng T'ung (1446). Near the temple is a seven-storied pagoda called *Hsing Ying T'a* (Pagoda of Nature's Silence). This temple lying in an easily accessible situation on the lower slopes of the hills, in a park of beautiful trees, and with a fine view over the plain, is a favourite summer resort of foreigners and Chinese alike.

CHAPTER XXIV. SOME OTHER TEMPLES

ABOUT three miles outside Peking on the motor-road that runs from the Ping Tsé Men to Pa Ta Ch'u lies the village of *Pa Li Chiang* (Eight Li Village). Just inside the east gateway, on the north side, is the temple of *Mo Ho An* (Buddha's Mother Monastery), dedicated to Moho, the immaculate mother of Sakyammuni. She is said to have reappeared on her son's death and bewailed his departure. It was built during the 25th year of Chia Ching (1546), who provided the funds and delegated his favourite eunuch Chao Chêng to superintend the building. The entire area originally comprised some 250 mou or 41 acres of land. Much of it, however, has been sold off in lots by the monks. The monastery contains some ninety *chien* (divisions). The most interesting sight—not generally known—in this temple are the fifty stone slabs let into the walls of a building in the east enclosure. They are inscribed with the Buddhist scriptures in different styles of script. These were originally written in eighteen styles of seal characters by a monk named Méng Ying who lived during the epoch of the Five Dynasties (A.D. 907-960). A high official of the Ming dynasty, Wang K'o-shou, rewrote them in thirty-two styles of script. During Wan Li's reign twelve of the best Hanlin scholars translated and explained the texts, and inscribed them on stone tablets. Later an abbot of the temple, Hsing Hung, had them transferred to smaller slabs and placed them on the walls where they may still be seen.

In the middle of the village, also on the north side, stands a very fine pagoda of thirteen storeys, called *Ying An Shou T'a* (Pagoda of Everlasting Peace and Old Age). The piece of ground on which it stands was originally the property of a eunuch named Ku Ta-ying, who intended to build his tomb there. But as he died, whilst absent from the capital, the land was confiscated by the Crown. The pagoda was

erected in 1578 with funds provided by the mother of the Emperor Wan Li, the work being supervised by a eunuch called Yang Hui. Adjoining it was a temple, the *Tz'u Show Szu* (Temple of Compassionate Old Age), which has now completely disappeared. Close to the pagoda stands a tablet with an inscription by the Grand Councillor Chang Chü-chêng recording the history of the temple and pagoda. Across the road behind the large brick screen are two beautiful gingko trees which were probably planted when the temple was first built.

About two miles north of Pa Li Chuang, by winding country lanes, lies the village of Chêng Fu Ssh (Temple of True Happiness), close to which is the old FRENCH CEMETERY. The village takes its name from a temple that stood there in the reign of Wan Li, as also the tomb of a palace eunuch, Kao Ching-hsiao who must have been an important person, as according to a stone tablet discovered on the spot in recent years, he was in charge of the Ch'ien Ching Kung in the Forbidden City.

The site was purchased by the French Jesuits, probably as early as 1732, to serve as burial-ground and country residence. It lay at a convenient distance both from the city and from the old Summer Palace, where they had constantly to be in attendance as Court architects, artists and astronomers. The cemetery was repaired in 1777 and again in 1863, having in the meantime fallen into complete ruin during the persecutions under Yung Chêng. In the Boxer riots of 1900 the tombstones were broken to pieces and the vaults destroyed. The last restorations took place in 1907 and 1917, when the monument to the French soldiers who died in the Anglo-French expedition of 1860 was removed to the cemetery north of the Peifang in the city.

Some sixty-seven tombstones of the French missionaries are now set upright in the wall of the cemetery which is overgrown with vegetation. They record the names of many famous Jesuit missionaries, such as: Gerbillon* (1707), Bouvet (1730), Régis (1738), Parennin (1741), d'Entrecolles (1741), de Brossard (1758), de Mailiac (1748), Gaubil (1759), Artiret

*Gerbillon was first buried in the Portuguese Cemetery of Chala and only re-buried here in 1735.

(1768), Amiot (1793). It was through the letters of these great missionaries that we have the fullest and most interesting descriptions of Manchu Court life, palaces, and parks, during the 18th century.

A few hundred yards west of Pa Li Chuang is the EUNUCHS' CEMETERY, originally known as *Ching En Chuang* (Border Village of Imperial Bounty), but now called *En Chi Chuang* (Village of Imperial Favour), because Yung Lo allotted this piece of ground for the purpose. There are about one thousand seven hundred graves, with a stone monolith in front of each, round, duly inscribed with the name, rank, date of death, and other particulars. They are all of the Ming and Ch'ing dynasties. The finest is that of Li Lien-yang, Tz'u Hsi's favourite who died in 1911 at the age of sixty-nine.

This beautiful cemetery has unfortunately been desecrated in recent times by the soldiers of Marshal Fêng Yü-hsiang, who have overthrown many of the tombstones, broken the marble carvings, and cut down most of the old cypresses.

About one mile beyond Pa Li Chuang we pass the village of *T'ien T'ien* (Heaven's Village), close to the Pa Pao Shan Golf Course. From here it is about one mile south across country to the village of Hsia Chuang, near which is a most interesting temple called *Kang T'ieh Mu* (Kang T'ieh's Grave), also known as *Kang T'ieh Miao* and *Hu Kao Szu*. The correct name, however, is *Hu Kao Pao Chung Tz'u* (Ancestral Hall of the Exalted Brave and Loyal). Kang T'ieh, whose distinguishing name is Ping, hence frequently referred to as Kang Ping—was a general under Yung Lo. On one occasion when the Emperor went off on a hunting trip, he left Kang T'ieh in charge of the palace. Kang was much gratified by the confidence shown him by his royal master in giving him such an important trust. Fearful, however, that one of his enemies might endeavour to do him an injury by reporting some imaginary irregularity with the ladies of the palace, he determined to castrate himself. Having done so, he concealed the parts in the hollow of the Emperor's saddle. As he had anticipated, when Yung Lo returned, one of the ministers reported that Kang had had improper intercourse with certain of the Imperial ladies. In reply to this accusation, Kang T'ieh explained how he had made a eunuch of himself, imploring the Emperor to send for his saddle and examine it.

The Emperor did so and found the emasculated parts hidden in the saddle. Yung Lo was so struck with the loyal general's conduct that he made him his chief eunuch. After Kang's death, the Emperor deified him as the Patron Saint of Eunuchs, building this ancestral hall in his honour, and, as we said above, bestowed a large piece of ground to be used as a cemetery for eunuchs.

The Kang T'ieh Miao is a refuge for eunuchs. In 1934 there were still some thirty odd eunuchs living on the extensive premises which occupy no less than 17 acres of land and contain several courts, halls, and the ground at the back with Kang's tomb. The eunuchs are not "Buddhist monks" as has been stated, but eunuchs pure and simple. They all work on the premises, and several of them make their daily rounds to guard against thieves; for there are many precious relics kept in the various halls. The most valuable of these are two beautiful paintings which cover the two side walls in the main hall at the back, as well as a painting of Kang T'ieh himself. The wall paintings which look as fresh as if they were new are scenes from Kang's life as a warrior. The front courts contain several large stone tablets inscribed by the Ming Emperors Chia Ching and Wan Li, also by K'ang Hsi, and one of the 12th year of T'ung Chih (1873). There is a beautiful grove of pine trees, also six magnificent ginkgos.

Several miles west of Pa Li Chuang, in the village of Huang T's'ün (Yellow Village), where the motor-road turns sharp north to Pa Ta Ch'u, stands a famous nunnery called *Pao Ming Ssü* (Temple for the Protection of the Ming Dynasty). This is a very ancient temple. It is recorded that when the Ming Emperor Chêng T'ung, on his way to a campaign against the Mongols, passed by this nunnery, the abbess approached him and on her bended knees begged him not to proceed as it would be fatal to him. His Majesty took no notice of her pleadings and went on his way. As the abbess had foretold, the campaign ended in disaster, costing thousands of lives, the Emperor barely escaping with his own. On his return to Peking Chêng T'ung visited the nunnery and thanked the abbess for her prediction. He also ennobled her with the title *Yü Mei* (Imperial Sister) and presented her with a large sum wherewith to repair the temple. It is for this reason

that the people living in the neighbourhood always refer to the nunnery as *Huang Ku Ssü* (Temple of the Emperor's Sister).

The Emperor's generosity would, however, seem to have had a bad effect upon the morals of the nunnery. For in 1527, some eighty years later, the Emperor Chia Ching received a memorial from the Censor Kuei Ao to the effect that the nuns of the Pao Ming Ssü were nothing but a lot of harlots, that men of all descriptions were harboured in the premises day and night, and great carousals were being held there. Chia Ching not believing that such things were possible, deputed a high official named Huo T'ao to investigate the charges. Huo T'ao raided the place and found that the facts as stated by Kuei Ao were only too true. The Emperor on being informed became highly incensed and issued an edict that all nunneries were to be destroyed and the nuns driven out. The nuns of the Pao Ming Ssü, however, sent a delegate to the Palace and got the eunuchs to inform the two old Empress-Dowagers who, in turn, prevailed upon the Emperor to spare their temple, though all other nunneries were destroyed, as he had commanded. Chia Ching also issued a decree that all those nuns who had no homes to return to, were to live in the Pao Ming Ssü. Had it not been for the interference of the two Dowagers, it is possible that nuns in China would have ceased to exist from that date. A stone tablet called the *Hsi Ni Pai* (Destroy Nuns Tablet) with an inscription by Huo T'ao still stands in the grounds of this nunnery, but the characters are nearly all obliterated.

If, instead of turning north at Huang T's'ün, we continue straight on, we shall come, on the south side of the road, to a hill rising abruptly out of the plain. This is *Shih Ching Shan* (Stone View Hill). There are three temples on this hill:—

1.—*Yü Huang Tien* (Palace of the Jade Emperor). Built during the reign of the T'ang Emperor Wu Tê, A.D. 620. The Ming Emperor Chêng Tê reconstructed it in 1614 and changed the name to *Chin K'o Ssü* (Golden Pavilion). This latter name is probably derived from the fact that all the idols therein are coated with gold leaf.

2.—*Yüan Chin Miao* (Temple to Almighty God). It was built in 1507, in the reign of Chêng Tê, by an official named Ch'ien Ning, who provided the funds. Owing to the very

shady proceedings in this temple, the Ming Emperor Chia Ching ordered it to be destroyed. But later, some time during Wan Li's reign (1573-1619), one of his eunuchs rebuilt the temple on the old site, under the original name. For this action he was severely criticized by a scholar named Tai To, who wrote a book called Tai To Yeh T'an (Tai To's Night Talks) in which he fearlessly attacked the eunuch, stating *inter alia* that he did not even fear the Emperor himself. The latter, however, ignored Tai To's ravings and favoured the eunuch more than ever.

3.—*Pai Hui Chi Miao* (Northern Temple of Gracious Salvation). Erected in 1729 in the reign of Yung Chêng. It is recorded that, owing to the constant overflowing of the nearby river, *Hsin Ho* (Muddy River), and the resulting destruction of crops, Yung Chêng granted huge sums for the building of dikes, and ARRAZ the work was finished, erected the temple to be the guardian of the waters. However, it is stated that no floods have occurred in that district since the temple was built!

Several miles further down the river, close to where the Peking-Hankow railway crosses it, at a distance of seven miles from Peking, is the famous bridge of *Lu Kow Chia* (Reed Ditch Bridge). It is better known to foreigners as the MARCO POLO BRIDGE, because he was the first foreigner to mention it in his writings, having crossed it in the 13th century. His description is as follows:—

“When you leave the City of Cambaluc [Peking] and have ridden ten miles, you come to a very large river which is called Pulusangkin and flows into the ocean, so that merchants with their merchandise ascend to it from the sea. Over this river there is a very fine stone bridge, so fine indeed, that it has very few equals.

“The fashion of it is this: It is 300 paces in length and it must have a good eight paces in width, for ten mounted men can ride across it abreast. It has 24 arches and as many water-mills, and is all of a very fine marble, well built and firmly founded. Along the top of the bridge there is on either side a parapet of marble slabs and columns made in this way: At the beginning of the bridge there is a marble column, and under it a marble lion, so that the column stands upon the lion's joints, whilst on the top of the column there is a second

lion, both being of great size and beautifully executed sculpture. At the distance of a pace from this column there is another precisely the same, also with its two lions and the space between them is closed with slabs of grey marble to prevent people from falling over into the water. And thus the columns run from space to space along either side of the bridge, so that altogether it is a beautiful object.”*

There are three points in this description worth noting, though we shall not enter into the controversy which they have aroused:

1.—The name Puli-sangin means in Persian “The Stone Bridge.” It is probable that Marco Polo gave it this name, because it sounds something like the Chinese name of the river at that time, which was Sang Chien Ho.

2.—The river, nowadays anyhow, is not navigable for boats with merchandise.

3.—The bridge has only 11 arches, not 24 as Marco Polo says. However, as it has been rebuilt since his day, this may account for the difference.

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

When the bridge was completed, a monk named Wan Sung Lao Jen (Old Man of Ten Thousand Pines) appeared one day and said that as the ancient name of the river was *Sang Chien Ho* (Mulberry Heaven River)—a name that always caused heavy floods because *sang* (mulberry) has the same sound as *sang* (sorrow) and *chien* (heaven) the same sound as *chien* (sword), making ‘Sorrow's Sword’—it was necessary, in order to avoid evil consequences, to set up a charm to control the waters. So he placed a large boulder beneath the central arch and carved thereon a Precious Sword, on which was inscribed in large characters, *Chin Lung Chien* (Exterminate the Dragon Sword). The charm, however, did not work, for in 1698 the bridge was destroyed by a flood. It was rebuilt by K'ang Hsi in the same year, when the name Sang Chien Ho was

* Yule, The Book of Marco Polo, Vol. II, pp. 3-4.

changed to *Yang Ting Ho* (Everlasting. Settled and Peaceful River). In July 1890 another serious flood occurred, in which several of the arches were washed away and have never been replaced.

The bridge has at present 11 arches. The number of carved lions on the balustrade and columns are said to total 280, but the exact number is in dispute. In the account of the bridge at the time it was repaired under the Ming Emperor Chia Ching it is specially stated that there are so many lions that it is impossible to count them, whilst local tradition has it, that several people have gone out of their minds in attempting to do so. Two pavilions were erected at each end by the Emperors K'ang Hsi and Ch'ien Lung respectively, and the marble tablets standing in them record the history of the bridge.

Across the far side of the Hun Ho, right away in the hills, lie two more well-known temples.

The first, *Chieh T'ai Ssu* (Ordination Terrace Temple), can be reached in four hours by donkey from the station of Ch'ang Hsin T'ien on the Peking-Hankow railway.

It was originally a temple called *Hsi Chü Ssu* (Wise Assembly Temple) built in the reign of the T'ang Emperor Wu Tê (A.D. 618-626). In the time of the Liao dynasty a famous monk, Fa Chün, retired to this spot and in 1070 erected an altar here for the purpose of ordaining monks, attracting a large number of followers. The dagoba containing his ashes stands below the north end of the terrace, and close by, on the terrace itself, is a stone tablet recording his meritorious deeds. After his death the temple fell into ruins and was not rebuilt till the 5th year Chêng T'ung (1441) under its present name. After the reign of the Emperor Wan Li the temple again fell into disrepair. The Emperor K'ang Hsi visited the place and, in the 24th year of his reign (1685), ordered it to be repaired. Ch'ien Lung stayed there repeatedly and did much towards its embellishment. The famous Manchu statesman, Prince Kung, who retired here when he withdrew from political life in 1888, subscribed a large sum towards the upkeep of the temple. The rooms he occupied are still shown.

On the north side of the first main hall is an enclosure in which is the *Ch'an T'ang* (Hall of Meditation) containing the famous wooden gong and ancient bell that were brought from

Honan by the Abbot Hsin Yang in the early 15th century. The terrace above is famous for several very ancient trees, amongst which, almost the first on your right as you enter, is the *Wo Lang Sung* (Sleeping Dragon Pine) contorted in the most fantastic way and supported by a fairly modern tablet. At the north end of the terrace there is a famous White Pine. The northern enclosure is called *Pei T'ang* (North Altar). In the temple in the centre of this enclosure, the *Hsüan Fo Ch'ang* (Place of Choosing Buddha), the novices take their vows. The initiation ceremony takes place once a year, and the novices have to undergo considerable tests of endurance, as for instance having lighted incense sticks applied to their bare scalps until they leave a burnt scar. The buildings running round this enclosure contain the idols of the Five Hundred Lohans.

The temple is much frequented by both foreigners and Chinese on account of its picturesque situation and the fine view one obtains from the terrace.

In the neighbourhood are several caves with fancy names such as "Cave of Great Antiquity," or "Kuan-yin's Grotto." About a mile and a half west is a high peak, the *Hsin Yüan T'o Fêng* (Beautiful View of the Camel's Peak) also called *Chi Lo Fêng* (Peak of Joy). Nearby, is a temple of the same name. En route, there is a spring the waters of which are icy cold. Each year during the 6th day of the 6th Moon, the monks belonging to the Chieh T'ai Ssu and Chi Lo Ssu put out their sacred books to dry in the sun, and each year during the 3rd and 4th Moons thousands of sightseers swarm to the place to worship, and view the scenery.

The other large monastery, *T'ain Chü Ssu* (Monastery of Clear Pools and Wild Mulberry), lies about six miles north-west of Chieh T'ai Ssu. It is a very ancient temple dating from the Southern Sungs (1127-1279). K'ang Hsi repaired the temple and changed the name to *Hsin Yü Ssu* (Cloud Cliff Temple). But the common appellation for it at the present day is *T'ain Chou Ssu*, which is an old name for Changsha, the capital of Hunan, as it was founded by monks from that city.

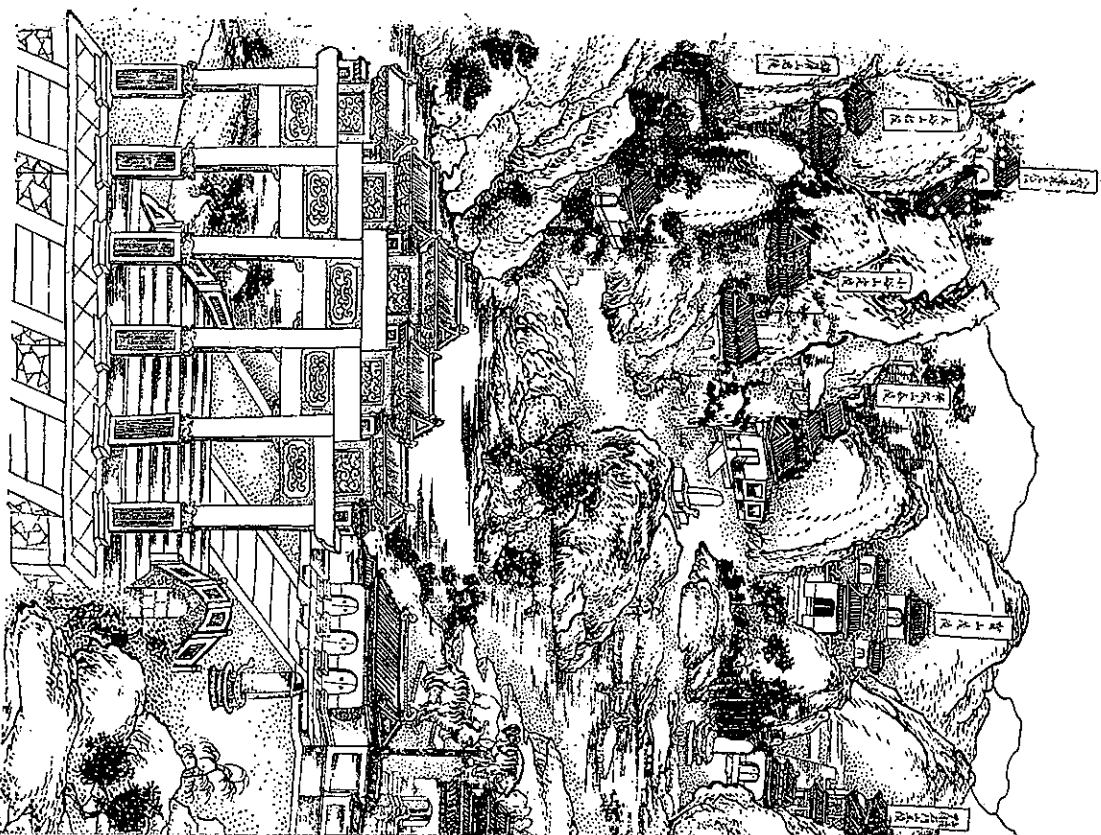
The monks are said to have been recruited in former days from escaped criminals who had taken monastic vows, and were therefore, free from arrest. There is a vast area belonging to

the temple which they were obliged to cultivate for their livelihood.

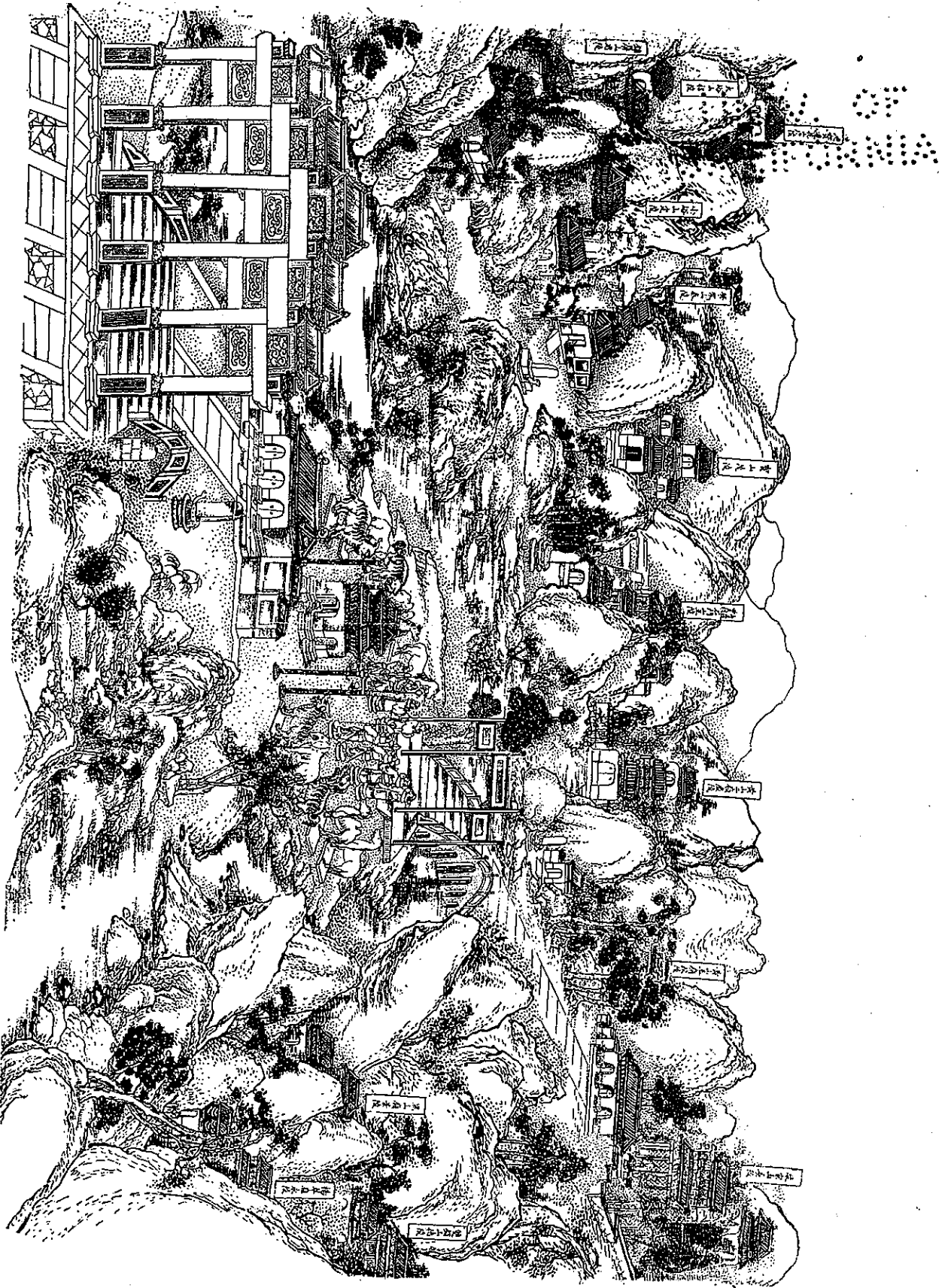
In one of the halls is a large picture of a pagoda inscribed with Chinese characters repeated again and again; it is called *Hsin Ching T'a T'u* (Map of the Sacred Scriptures Pagoda). K'ang Hsi and Ch'ien Lung, whenever they stayed at or visited the temple burnt incense before the picture. Several scrolls written by these two Emperors, of which the monks are very proud, are still hanging on the walls of some of the halls. In a hall at the back, dedicated to Kuan-yin, is a portrait of the Princess Miao Yèn, the daughter of Kublai Khan, a devout disciple of Buddha, who cut off her hair and lived in the temple. As she never ceased praying to Kuan-yin day and night, her mortal remains—she died in this monastery—were buried in the grounds, and her portrait hung on the walls, where it is still to be seen at the present day. In the principal hall are a couple of snakes in a box. The characters printed on the outside read *Hu Fa Lung Wang* (Protectors of the Law, Buddha-Dragon Kings). The faithful always burn incense before them for good luck! At the back of this hall is a pagoda about 50 feet high called *Yên Shou T'a* (Pagoda of Extended Years), said to have been built by a Ming Prince named Chan Yung, whose title was *Yieh Ching*. The two fine gingko trees here are worth noting.

Two springs, one coming from an easterly direction, and the other from the south-west, meet together and feed the *Lung Chih T'an* (Dragon's Pool Altar), which is frequented by thousands of pilgrims at festival time.

To visit both these temples in comfort, at least two days are required, in which case it will be necessary to take bedding and provisions along with one. Good accommodation, for which there is a fixed tariff, can be obtained at both places.



CHINESE VIEW



CHINESE VIEW OF THE MING TOMBS

THE

THE MING

(Third
Empire)

The tomb to the Sun Chiao; or here where it is a of Yung Lo

The gate special attention of marble, a great distance that the rock is a remarkable takes the place and this on country. It a time when point. The weathered c

About
Men (Great
cemetery; c
which have
several aven
for fuel—an
a truly strik
elephants st
each cut fro
and fourteen



OF THE MING TOMBS

CHAPTER XXV.
THE MING TOMBS. THE GREAT WALL.
TONGSHAN HOT SPRINGS

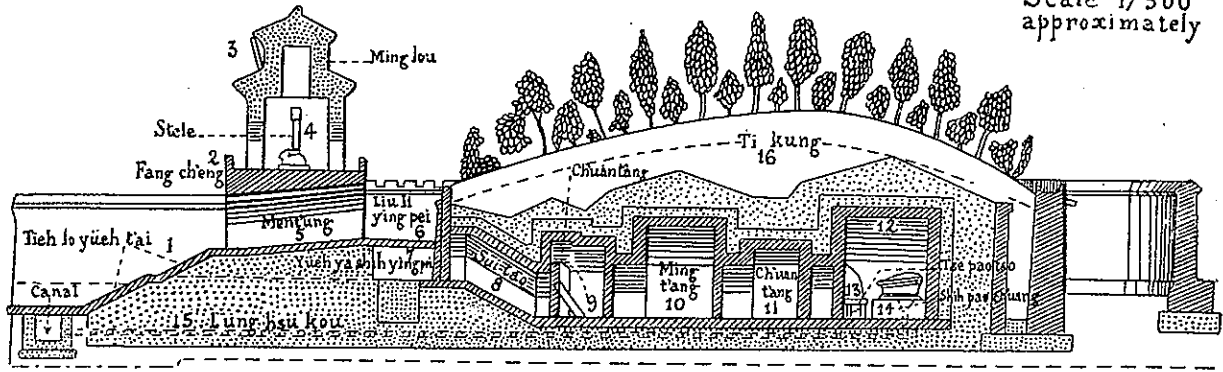
THE MING TOMBS known in Chinese as *Shih San Ling* (Thirteen Tombs) are the burial-ground of thirteen Ming Emperors.

The tombs can be reached either by motor-car, by the road to the Summer Palace and turning north at Ch'ing L'ung Ch'iao; or by train from Hsichihmen station to Nankow, from where it is a seven miles' ride (by donkey or chair) to the tomb of Yung Lo.

The gateway at the beginning of the approach attracts special attention. Ninety feet long by fifty feet high, composed of marble, and seemingly roofed with tiles, it is visible at a great distance. On nearer inspection, however, it is found that the roof is of carved marble. The whole structure is a remarkable piece of architecture. The *p'ai lou* in China takes the place of the triumphal arch of Europe and America, and this one at the Ming tombs is the finest in the whole country. It was erected three and a half centuries ago, at a time when the Chinese building art had reached its culminating point. The original red and green colours have long since weathered down to a sober grey.

About half a mile beyond we pass through the *Ta Hung Men* (Great Red Gate) which was the real entrance to the cemetery; originally it was closed by massive wooden doors which have long since disappeared. Proceeding through several avenues of trees—unfortunately now mostly cut down for fuel—and several gateways we reach the avenue of animals, a truly striking feature. Statesmen, lions, unicorns, camels and elephants stand and kneel in pairs. The four elephants are each cut from one block of stone and are thirteen feet high and fourteen feet long.

Scale 1/300
approximately



25. CROSS SECTION OF THE BURIAL CHAMBERS OF AN IMPERIAL TOMB

From G. Bouillard's "Les Tombeaux Impériaux"

- | | |
|--|---|
| <p>1 Tieh Lo Yüeh T'ai (Piled-up, or elevated Moon Terrace)</p> <p>2 Fang Ch'eng (Square Ramparts)</p> <p>3 Ming Lou (Brilliant Tower)</p> <p>4 Pei (Stela mounted on Tortoise)</p> <p>5 Mén Tung (Entrance to Tunnel)</p> <p>6 Liu-li Ying Pi (Glazed Tiles Spirit Screen)</p> <p>7 Yueh Ya Shih Ying Pi (Crescent-shaped Stone Wall)</p> <p>8 Sui Tao (Passage to the Vault)</p> | <p>9 Ch'uan T'ang (Open Passage)</p> <p>10 Ming T'ang (Brilliant Hall)</p> <p>11 Ch'uang T'ang (Entrance Hall leading to Gold Chamber of the Crypt)</p> <p>12 Burial Chamber</p> <p>13 Ts'ê Pao Tso (Precious Throne)</p> <p>14 Shih Pao Ch'ung (Precious Stone Bed)</p> <p>15 Lung Hsü Kou (Dragon Whiskers Drain)</p> <p>16 Ti Kung (Subterranean Palace)</p> |
|--|---|

From here, in about a mile and a half, we come to the tomb of Yung Lo, the founder of modern Peking. The hall of sacrifice is another remarkable work of architecture. It is seventy yards long by thirty feet deep. The teak pillars, twelve feet round and thirty-two feet high, are thirty-two in number. The building is sixty-four feet high. It is reached by a marble ascent of eighteen steps, and is surrounded by beautifully-carved balustrades. The roof juts out ten feet beyond the walls on which it rests. The fourth great feature of the Ming tombs is the tomb itself. In front of it is a mass of solid stone-work which supports the stone tablet on which is inscribed in characters of enormous size the posthumous name of the Emperor Yung Lo who died in A.D. 1424. Beneath this is the coffin-passage, thirty-nine yards long, leading to the sealed tomb-door, from where the visitor ascends to the platform above by a long staircase. Here the tablet, three feet thick, six feet wide, and high in proportion, with the Emperor's name on it, may be observed. Then there is the mound, half a mile in circuit, containing a hemispherical chamber, in which the coffin is deposited. The chamber is said to be large enough to hold four hundred persons.

In the construction of the Ming tombs we see Chinese architectural skill at its best, so many remarkable features are combined which impart to these Imperial tombs an air of great dignity and solemnity. The remaining twelve tombs are on a much lesser scale, and need not be described.

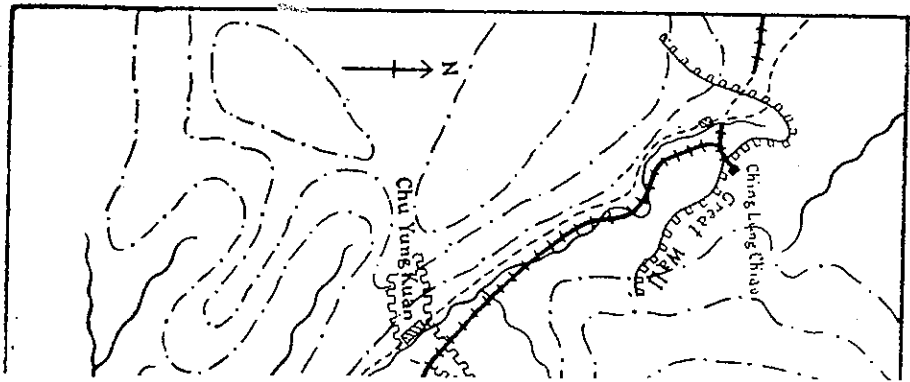
The station on the Peking-Suiyuan line for the Great Wall is called *Ching Lung Chiao* (Green Dragon Bridge), about two hours from Nankow. One can get a train up from the Hsichih-men Station in the morning, spend a few hours at the Wall, and return by the afternoon train. If this trip is combined with that to the Ming Tombs, then one can stay over at the hotel at Nankow Station.

THE GREAT WALL or *Wan Li Ch'ang Ch'eng* (Ten Thousand Li Long Wall), as it is called by the Chinese, stretches from Shanhaikuan on the Gulf of Chihli (lat. 40 degrees North; long. 119 degrees 44 minutes East) to Chia Yü Kuan in Kansu (long. 98 degrees, 14 minutes East). Starting from the sea coast, the Wall in its journey towards the highlands of Tibet traverses successively the breadths of four of the eighteen

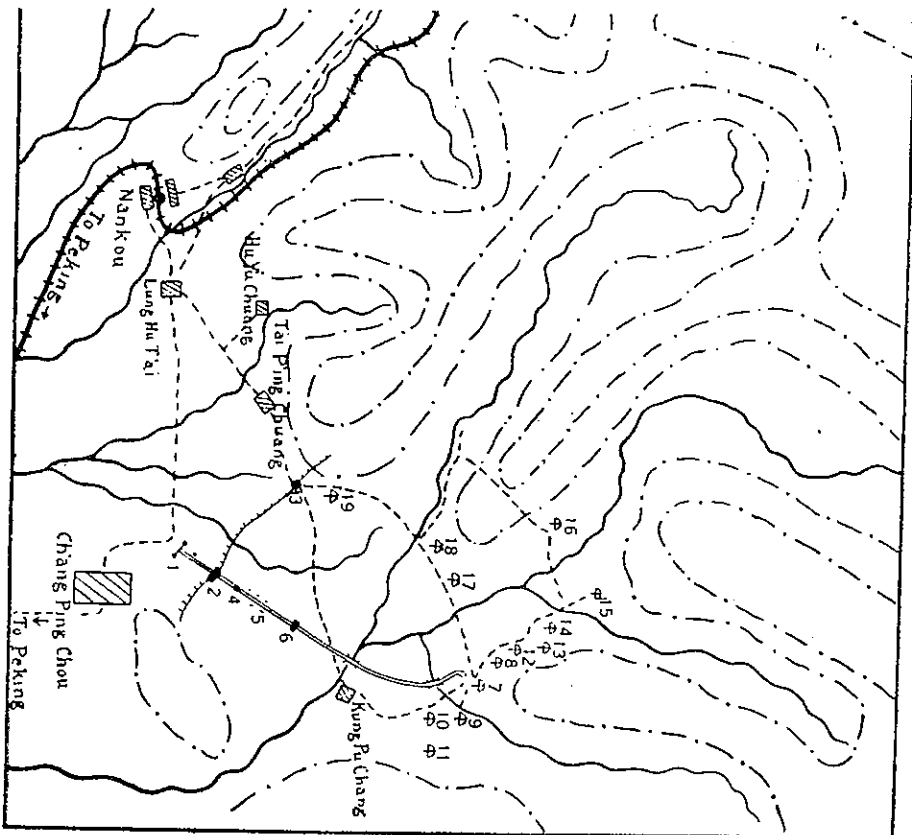
K E Y

- 1 Marble Pailou
- 2 *Ta Hing Men* (Great Red Gate)
- 3 *Hsiao Hing Men* (Small Red Gate)
- 4 Pavillion with Tablet
- 5 Avenue of Animals and Officials
- 6 *Ling Hing Men* (Starry Wicket Gate)
- 7 Tomb of Yung Lo
- 8 " " " " died 1424
- 9 " " " " Hung Hsi 1425
- 10 " " " " Hsüan Tê 1435
- 11 " " " " Chia Ching 1566
- 12 " " " " T'ien Chi 1627
- 13 " " " " T'ai Chi'ang 1620
- 14 " " " " Cheng T'ung 1449
- 15 " " " " Ch'êng Hua 1487
- 16 " " " " Hung Chih 1505
- 17 " " " " Cheng Tê 1521
- 18 " " " " Wan Li 1619
- 19 " " " " Lung Ch'ing 1572
- " " " " Ch'ung Cheng 1644

Actually there were sixteen sovereigns of this dynasty. The three missing from the mausolea are: the founder, Hung Wu, buried at Nanking; the second, Chen Wen, who was not considered a lawful ruler by his successors; and the seventh, Ching T'ai, likewise so regarded, because he usurped the throne while his brother Cheng T'ung (later T'ien Shun) was a prisoner of the Tartars. Ching T'ai is buried near the Jade Fountain.



26. MING TOMBS



AND GREAT WALL

provinces of China Proper, i.e. Chihli (the present Hopei), Shansi, Shensi and Kansu.

The distance between the two places in a straight line, is calculated by the Chinese to be roughly 4,440 li or 1,332 English miles. But as this great structure twists and turns and frequently doubles back on itself, it stands to reason that a measurement by longitude calculations must be far from accurate. So, if we allow for the various windings of the wall, we should probably have a main line of defence of not less than 1,700 miles in length. And further, if we take into account all the reinforcing arms and loops, we have at least a total length of no less than 2,500 miles. In order to enable us to appreciate the colossal extent of the Great Wall, it is helpful for us to think of its length in terms of the distance between certain points with which we are familiar. The seventeen hundred miles of the main wall (ignoring all the reinforcing loops and arms), if transported elsewhere, would extend from London to Leningrad, from New York to Denver, or from Paris to Bucharest.

The building of this extraordinary wall is attributed to Ch'in Shih Huang in 221 B.C.; but long before his time the feudal states of Yen, Chao and Ch'in built walls across their northern frontiers to keep out the Hsiung-nu and other tribes. Ch'in Shih Huang simply extended the walls after his defeat of the Six States and linked up the various walls from Chia Yü Kuan in Kansu to Shanhaikuan on the Gulf of Chihli.

It is stated that it took him twenty years to build the Wall and that, in addition to over 300,000 troops, all the criminals in the land were put to work on it, and even many literati. By the time the Wall was completed, probably no less than a million persons had been employed in its construction. It is even said that so many of these workers died in the hard task, that their corpses were simply thrown into the embankment. Hence the grim popular saying: "The Wall is the longest cemetery in the world." According to Chinese records the Wall was repaired seven times between the 2nd and the 7th centuries A.D., and once more under the Ming.

The dimensions of the Wall are: height varying from 20 to 30 feet; width at base 25 feet to 15 feet on level of platform above; the latter width would allow five or six horsemen to

ride abreast. The mass of the Wall is heavily tamped earth faced on both sides with brick, and at the base with stone. The mortar used—its composition is now a lost art—is snowy white and binds the masonry firmly. By Chinese doctors it is considered to possess valuable medical properties. It is estimated that the cubic content of the Great Wall at the Nankow Pass is 422,400 cubic feet per mile, and that the cost of construction to-day would be at least \$100,000 per mile.

Every 360 Chinese feet watch and defence towers were erected. These towers were mostly located at points of advantage on high peaks or at the head of valleys from which the sentries who defended them were able to watch for signs of the approaching enemy. Information was telegraphed to the defenders of the wall behind by means of smoke signals sent up from the platforms on the upper pavements of the towers.*

T'ang Shan (Hot Hills) lies twenty-one miles north of Peking. It can be reached by motor-car via the Summer Palace in two hours or less. If we take this route we cross the *Sha Ho* (Sand River) at the old highway leading to the Ming Tombs—seven miles to the east. On our right, behind old and crumbling walls, is the ancient city of *Sha Ch'êng* (Sand City) which takes its name from the river. Sha Ch'êng is also known as *P'ing An* (Peaceful temporary abode of the Emperor), because the T'ang Emperor Ch'êng Kuan is said to have put up here during a spell of sickness while on a campaign.

An alternative route is from the Anting Gate along the ancient dirt highway which leads direct north to the Springs. There is now a good bus service running daily taking about one hour either way. The charge is 80 cents per person.

The Chinese divide the Hot Hills into two—big and small. The Big Hot Hills have three peaks resembling three pen-racks; the Small a curious conglomeration of piled-up rocks which are likened to fish scales. The Big and Small Hot Hills are only about two hundred yards apart. Between them lie two lakes, the *Pei Hu* (North Lake) and *Nan Hu* (South Lake). Officially the Hot Hills are called *Wên Ch'üan* (Warm Springs), and are famous for their curative qualities.

* For fuller details of this ancient bulwark the reader is referred to "The Great Wall of China," by L. Newton Hayes, Shanghai.

especially in skin diseases. Although it is generally believed that there are two springs, there is really only one. The one on the east is a "dummy," fed by the one on the west from a conduit pipe laid into the tank at the bottom.

K'ang Hsi built a small palace here in 1650 and had the open air tanks enclosed by marble balustrades. Ch'ien Lung also took an interest in the Springs and as they had fallen into ruins, repaired them, setting up a stone slab inscribed with the characters *Chin Hua Fên Hsin* (Linked with the Beauties of Peking).

There is a foreign-style hotel with excellent baths, for which the charge is \$6 per day inclusive. There are several pleasant walks about the grounds, and it is a convenient centre for excursions into the hills to view the numerous tombs there.

One of these is the tomb of Ch'êng Behlé, father of Prince Kung, the uncle of the ex-Emperor Hsüan T'ung. But the finest of all the tombs is that of Prince Kung, brother of the Emperor Hsien Fêng, who took charge of affairs during the British-French expedition in 1860-61. It stands some distance away to the north, at the foot of the hills, a magnificent mausoleum, well worth a visit while at the Springs.

NOTES

Page. 3.—TENT THEORY.—One striking feature of Chinese architecture are the curved ridges and corners of the roofs. This is generally explained as a throw back to the time when the Chinese were supposed to have lived in tents. There has been much disputation about this "Tent Theory" but no really satisfactory conclusion has been arrived at. Chinese books remain silent on the subject. If we are to assume—as some foreign authorities try to make out—that the shape of the tent was so familiar to the Chinese that they continued to preserve it even in their permanent structures of masonry, we must first of all be able to show that their dwellings were ever tents. In which period of the history of the Chinese people, complete as it is, do we find even a hint of their having lived in tents? If we go back as far as the mythical sovereigns Yu Ch'ao and the Yellow Emperor, we learn that they taught the people to build houses and cities. This is, of course, a myth; but would even myth abstain from mentioning the existence of tents, if they had been the first and usual form of dwellings?

In no Chinese works have we come across any reference pointing to their having used these portable structures as permanent habitations. Indeed, the Chinese were never nomads, but an always more or less settled people engaged in agriculture, a mode of life which excludes migratory habits. In actual fact they were cave and hut dwellers. That they used tents on their numerous warlike expeditions, even in remote antiquity, we must concede, as they would have learnt their usefulness in such cases from their northern nomadic neighbours.

Moreover it must be observed that the curve in Chinese roofs has scarcely anything resembling a tent. The outlines of the latter are necessarily straight, and it is only the space between the framework covered with cloth, skins and such material, that would sag and show a curve. The yurt of the

Tartars, Kalinuks, and Kirghiz is round and often hemispherical, bearing no resemblance whatever to a Chinese house.

In Chinese buildings it is the masonry or beams at both ends and sometimes the ridge of the roof that show the typical curve. The roof surface itself, on the contrary, is perfectly even and bears—more especially in South China—obvious traces of split bamboo roofing, alternately concave and convex. The convex portions swell upwards like ribs, a form that it has been found useful to follow even in the tile roofs. It is therefore probable that the Chinese house of the present day originated from caves and huts. And the puzzling flourish of corners and ridge of the roof can, if it must be derived from anything, be ascribed to the uneven forms of the rude material used to build the primeval hut.

Page 3.—THE EIGHT VIEWS OF PEKING.—Called in Chinese *Yen Ching Pa Ching* (Eight Views of Yenching). They are:—

- (1) *T'ai I Ching Po* (The tripping waves in fine weather on the T'ai I). That is the Three Seas: Pei, Chung and Nan Hai.
- (2) *Yü Chuan Chü Hwang* (The reflection of the rainbow in the Jade Springs). At the Jade Fountain.
- (3) *Hsi Shan Chi Hsieh* (The clear snow on the Western Hills).
- (4) *Chün T'ai Hsi Chao* (The reflection of the evening sun on the Golden Terrace). The Golden Terrace which lies about half a mile north-east of the Altar of Heaven was built by Prince Tan of the State of Yen. It is now nothing but a bare mound.
- (5) *Chü Yang Tieh T'süi* (The Green Ranges of Chü Yang). This is the walled fortress of Chü Yang Kuan which lies about seven miles north-west of Nankow Station. It dates from the Sung dynasty (A.D. 960). It is not the Nankow Pass, as has been stated in some books, but is a gate in that pass, the name of which, *Nan K'ou* (South Mouth) refers to its whole length from Ch'ing Lung Chiao to the plains.
- (6) *Chi Men Yen Shu* (The density of the trees surrounding the Gate of Chi). (See Introduction).

(7) *Ch'ung Tao Chün Yin* (The Spring Warmth on Ch'ung Tao). The island in the Pei Hai.

(8) *Lu Kou Chia Hsiao Yieh* (The reflection of the moon at dawn on the bridge at Lu Kou Ch'iao i.e. the shadow cast by a pagoda on the bridge). This pagoda, the *Kiao Chieh T'a* (Crossing the Road Pagoda) was erected in 1346 by the Mongol Emperor Chih Chêng at the west end of the bridge.

Page. 29.—LIONS.—The question has often been asked: "Why is it that lions are placed at gateways of temples and palaces, when there are said to be no such animals in China?" The reason probably is that the lion, indigenous to Persia and Syria, was first borrowed from that part of the world by the Buddhists of India as an ornament in their mythological conceptions, when they found, in their religious disputations with Persians, Greeks and others, that it was quoted as the king of beasts and the symbol of victory. From India it was carried to China. (In many parts of the Bible the lion is mentioned as a symbol of courage, power, and victory.)

The female is represented with a cub under her right paw beneath which is milk for the cub to suck. The male is represented as playing with a ball under his left foot. The ball is supposed to contain milk transferred from the female, not for the male to feed on, but to be squeezed out by sick people and used as a medicine.

Page 30.—YIN YANG.—Yin is the female or negative principle in nature, as opposed to Yang, which is the principle of light and life. North, for example, which is cold, is Yin, whereas, South is Yang, being warm. Cold water is Yin and hot water Yang. Anything concave, as, for instance, a tile, is Yin; the convex part is Yang. The bottom or inner side of a leaf is Yin, the top or outside, Yang. The sun is the concrete essence of the male principle, the moon the female principle. Hence darkness is Yin, and light Yang. As can be seen from the above, everything—animate or inanimate—has its Yin or Yang principle. Odd numbers are YANG, even numbers Yin.

Page 31.—LYTTON COMMISSION.—A Commission under the chairmanship of Lord Lytton was sent out to the Far East in

1932 by the League of Nations to report on the seizure of Manchuria by Japan.

Page 35.—THE TORTOISE.—Emblem of strength, endurance and longevity. It is mostly represented as supporting a *pei* or *stela* symbolizing the upholding of the world corresponding to the Greek legend of Atlas.

Page 49.—THE EIGHT BANNERS (*Pa Chi*).—These constituted the army of the Manchu Dynasty, corresponding roughly to divisions in a modern army. They were divided into two classes and distinguished by different colours as follows:—

The Three Superior Banners :	The Five Inferior Banners :
(1) Bordered Yellow	(4) Bordered White
(2) Plain Yellow	(5) Plain Red
(3) Plain White	(6) Bordered Red
	(7) Plain Blue
	(8) Bordered Blue

The nationalities composing the Banner troops were Manchu, Mongolian, Chinese. These last, known as *Han Chin*, were the descendants of those natives of North China who had joined the Manchu invaders during the period of their contest with the Ming dynasty in the early part of the seventeenth century.

Page 54.—THE "PEARL CONCUBINE."—All books refer to this lady as the "Pearl." This is incorrect. Her Manchu family name was T'a'ala Süh; her father whose Chinese name was Chang Hsü, was a gentleman-in-waiting at the Court. The daughters of Manchus were never given any special name, but were called *koko* or *ku niang* by friends and servants; their "milk" or pet names being only used by members of the family.

When the "Pearl" and her sister entered the palace as Imperial Concubines of the Second Rank (*ji'ni fai*), she was given the courtesy title Chên Fei (The Precious Concubine) and her sister that of Chin Fei (The Brilliant Concubine). In 1886, on the occasion of the Empress-Dowager's sixtieth birthday, they were promoted to Imperial Concubines of the First Rank (*kei'ni fai*). Thereafter they were addressed as "Mistress," that is Chin Chu (Mistress Brilliant) and Chên Chu

(Mistress Precious). The mistake in calling the latter the "Pearl" arose from the fact that *chu* (master or mistress) has the same sound—but different tone—as *chi* (pearl).

Page 60.—LOHANS.—These Eighteen Lohans found along the east and west walls of many temples are supposed to be the images of Buddha's disciples who have not yet attained Nirvana. Lohan is the Chinese for the Sanskrit word Arhan or Arhat. Although incense is generally burnt before their images, they are not worshipped or consulted, as are other temple deities. Sixteen only are to be found in Korea and Japan; the additional two are of Chinese origin, called *Hsing Lang* (Vanquishing the Dragon) and *Fu Hsi* (Subduing the Tiger), but it is not known who they are.

Page 83.—HSI WANG MU.—The Western Royal Mother, a Taoist divinity who dwelt on the legendary K'un Lun Mountains on the banks of the Jasper Lake, the abode of the Immortals.

Page 91.—THE LOTUS FLOWER.—There are two kinds of lotus, the red and the white. The seeds of the former are eaten, whereas the seed-cases of the latter being empty the Chinese call them "blind" (*tsia*). The roots of both varieties are also edible: those of the white, called *ou*, being succulent and tender and preserved in sugar and eaten raw; those of the red are tough and stringy and have first to be cooked. A Chinese saying distinguishes between the two kinds: "Hung hua chieh lien p'eng, pai hua chieh ou" (The red flower bears the seed-case, the white yields the root). As nothing is wasted in China, the leaves of the lotus are also turned to practical use: for wrapping up meats to keep them fresh, and for placing over a pot of steaming congee, to purify it and give it a greenish tint.

Apart from its food qualities, the lotus enters largely into works of art. It is specially connected with Buddha who is always represented sitting on a lotus throne. It also symbolizes female beauty: the small feet of Chinese women were called *Chin lien hua* (Golden Lotus Flowers).

On the 15th of the Seventh Moon the ceremony commonly known as *Kwei Chih* (Spirit Festival) is celebrated at night by setting lotus leaves with lighted candles afloat on the lake. This ceremony dates from A.D. 733 and was originally called *Yu Lan P'ên Hsi* (Festival of the Delivery of Hungry Souls).

Children join in the fun, going about the streets carrying lanterns of lotus leaf or other ingenious shapes. On this evening an official celebration in memory of those who had died in action is held. A large paper boat, sixty to a hundred feet in length, with a crew of paper men and rows of lighted candles, is set afloat to the accompaniment of martial music, to remind the dead that they are remembered by a grateful country for whom they have given their lives. After the ceremony the "ghost boat" is set on fire, so that its spirit passengers can return to their abode by the light of the countless lanterns floating on the water.

Page 95.—HSIRANG FER.—This is the translation of her maiden name in her own language, because from her childhood days a faint aroma was said to have exuded from her body.

According to some accounts, she did not commit suicide, but was strangled by two eunuchs with a white silken scarf, on the orders of Ch'ien Lung's mother, the Empress-Dowager.

Page 103.—THE AUDIENCE IN THE TZU KUANG KO.—(See illustration on p. 102) On June 29, 1873, the Emperor T'ung Chih received in audience the Ministers of Russia (Vlangaly), United States (Frederick F. Low), Great Britain (Thomas F. Wade), France (de Geofroy), and Netherlands (Ferguson). M. Vlangaly headed the Ministers, because he had been longest in Peking. The Japanese envoy does not appear in the picture, because as specially appointed plenipotentiary he was granted a special private audience prior to the arrival of the others.

The picture shows the Emperor seated on his throne facing south, with two Princes of the Blood on either side, and Prince Kung kneeling in front. Ranged on either side of the hall are the ministers of the Tsungli Yamen and other Boards. The Grand Secretary Wen Hsiang is seen standing to the left of the Dragon Table (Lung Shu An), a little in front of the foreign ministers.

The envoys entered the hall in their proper order, each carrying his Letter of Credence, and on reaching the centre aisle halted facing north, and bowed all together. Then advancing in line a few steps they bowed again, and when they had nearly reached the Dragon Table in the centre of the hall they bowed for the third time. After that they stood erect in the following order (from the right): Russia, United States, Great

Britain, France, Netherlands. M. Bismarck, the Interpreter of the German Legation, is seen standing behind the Russian Minister. (The German Minister being ill was unable to attend).

M. Vlangaly then read aloud an address in French which was translated into Chinese by M. Bismarck. Its purport was as follows:—The Ministers on behalf of the Heads of their States had the honour to offer their congratulations to His Imperial Majesty on the attainment of His majority, and their best wishes for the future. They called to mind the achievements of his great ancestor, K'ang Hsi, who had raised the Empire to an unprecedented height of glory and power and who, at the same time, had always encouraged the arts and sciences of the West. They looked forward to a renewal of that same prosperity under His present Majesty, and especially to the establishment of friendly relations between China and the Treaty Powers which their governments ardently desired. They had the honour to lay before His Majesty their Letters of Credence.

The address having been read, the Foreign Ministers made another reverence and laid their Letters on the Dragon Table. The Emperor was pleased to make a slight inclination of the head in their direction and addressing Prince Kung in Manchu informed him that he acknowledged the receipt of the Letters of Credence. The Prince rising from his knees and with uplifted arms—following the rule of Confucius in the presence of his sovereign—came down the steps to the Foreign Envoys and gave them this message in Chinese. He then returned to his kneeling position in front of the throne. His Majesty then kindly asked after the health of the Chiefs of the States represented and expressed the hope that all foreign questions would be satisfactorily disposed of in discussion with the Tsungli Yamen. Prince Kung descended in the same way as before and passed on the Emperor's words.

The envoys made another obeisance and retired backwards, bowing repeatedly until they reached the entrance. From there they returned to the *Shih Ying Kung* (Palace of Prayer for Seasonable Weather), where they waited for the French envoy who had remained behind to dispose of some business connected with the Tientsin Massacre of 1870.

In the light of later knowledge, the following notes on this account of the audience may be of interest:—

- (1) As we said in the text, the Tzu Kuang Ko was used for receiving tribute missions from the outer tribes, where for instance the chieftains from Formosa or the Linchoo islands were given audience, when they visited the capital. The foreign ministers being too low in the scale of civilization to be admitted within the sacred precincts of a proper Throne Hall, this was apparently the only building that could be found for them.
- (2) The Chinese account of this audience says "After an interval of some duration" the ministers were taken to the Hall of Audience. In other words "after being kept waiting a long time," a favourite method of Chinese officialdom for making their visitors feel small. Again it says: ". the representatives of the Foreign States were conducted to a matchless to await the arrival of His Majesty." Not exactly a very dignified kind of waiting-room!
- (3) Moreover, the envoys were not allowed to enter the grounds of the Middle Sea by the main gate, but only through a side gate on the west, in the same way as a petty official enters through the side gate of a Yamen, the middle one being only opened for equals or superiors. It must be assumed that in 1873 the foreign envoys were either ignorant of Chinese customs or so anxious to have an audience at last with an Emperor of China, that they gladly submitted to these pin-pricks.
- Page 117.—THE FOUR RIVERS.—These are: Chiang (Yangtze), Huang (Yellow River), Huai (in Anhui), and Chi (in Hupeh—also called the Han).
- THE FOUR SEAS.—This refers to the ocean which is supposed to surround China on the four points of the compass, hence sometimes used as a term for China.
- THE FIVE SACRED MOUNTAINS.—These are: T'ai-shan in Shantung, Hêngshan in Hunan, Huashan in Shensi, Hêngshan in Hopei, and Sungshan in Hohan.
- Page 122.—FENG-SHUI.—Lit. "Wind and Water," or that which cannot be seen and cannot be grasped. It is a system

of dragonology, a "science" by which, from the configuration of natural objects such as rivers, hills and trees, it is possible to determine the desirability of sites for tombs, houses, and even cities. It is also able to foretell the fortunes of any community, family or individual according to the spot selected. The Chinese believe, for example, that if a building is too high the dragon cannot fly low enough to spout blessings on the people living there. They also believe that a geomancer is able to counteract evil influences by good ones and to save whole districts from devastation by floods, pestilence and so forth.

Page 190.—THE FOUR DOOR GUARDIANS OR HEAVENLY KINGS.—*Ssu Ta T'ien Wang*, or *Ssu Ta Chin Kang* (Four Great Diamond Kings), are the protectors of Buddhist temples. They also preside over the four quarters of the universe and the four seasons. The king who watches over the North, is black; his symbol is a snake and a pearl; he is the God of Autumn. The one who presides over the South, is red; he holds an umbrella, the raising of which induces a violent thunder and rain storm; he is the God of Spring. The God of Summer, who presides over the East is blue; he touches with his right hand the chords of a guitar held in his left. The God of Winter presides over the West; his colour is white; he holds a sword in his left hand and leads an army of serpent-gods.

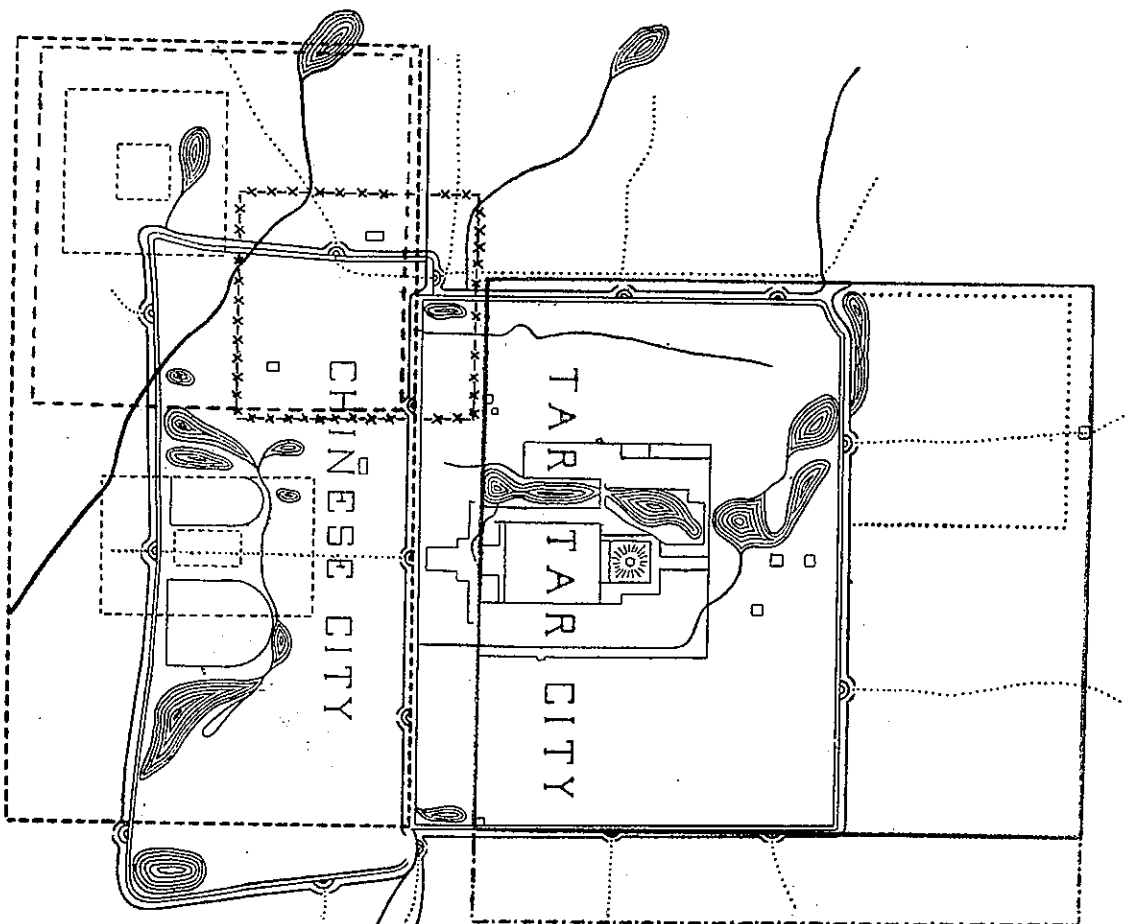
THE EIGHT SYMBOLS OF BUDDHISM.—Wheel of the Law, Conch-shell, Umbrella, Canopy, Lotus, Jar, Fish, and the Mystic Knot. This last is a sign of longevity, because it is endless, like a true lover's knot. The conch-shell is one of the insignia of royalty; also the emblem of the voice of Buddha preaching the laws of his doctrine. The umbrella is a sign of dignity and high rank. The Canopy is one of the auspicious signs on the sole of Buddha's foot and symbolical of the lungs. The lotus is a symbol of purity and perfection because it grows out of mud, but is not defiled thereby. The jar is another one of the eight auspicious signs of Buddha's foot: it often represents symbolically the sacred stomach of Buddha. It is used as a receptacle for sacred relics of Buddhist saints, or as a cinerary urn in which the ashes of cremated priests are deposited. The fish is an emblem of wealth and abundance, because yü (fish) has the same sound as yü (abundance).

APPENDIX A

OLD SITES OF PEKING

(See map opposite)

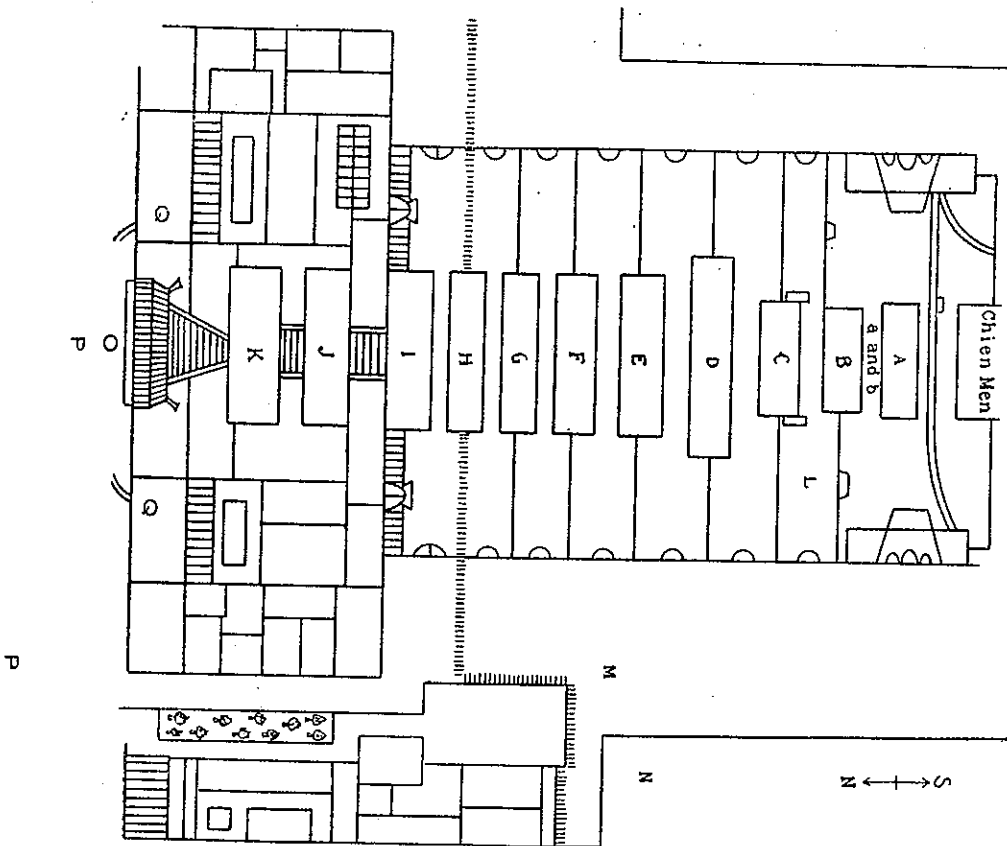
1. CHI DYNASTY.—The first record of Peking is that of the city of Chi which was given in 1121 B.C. as an appanage to the descendants of the Emperor Yao by Wu Wang, the founder of the Chou Dynasty. In a village called Huang T'ing Tzu to the north-west of Peking is a stone tablet with an inscription by Ch'ien Lung in praise of the city of the Chi's.
2. T'ANG DYNASTY.—Under the T'angs there was a city called Yu-chou, to the south-west of the present Tartar City. The Fa Yüan Sui (Chapter XV) is said to have lain in the south-east corner of this city. It was destroyed by the Liaos in A.D. 986.
3. LIAO DYNASTY.—The Liaos built a new city here and first called it *Nan Ching* (South Capital) to distinguish it from their old capital in Manchuria and in 1013 changed the name to Yen-ching. The Po Yün Kuan (Chapter XVIII) was close to its northern wall.
4. CHIN DYNASTY.—The Chins, a Tartar dynasty, overthrew the Liaos in 1135 and greatly enlarged the city, taking in the whole of what is now known as the "Chinese City," and called it *Chung Tu* (Central Capital).
5. YUAN (MONGOL) DYNASTY.—Kublai Khan after overthrowing the Chins in 1264 built a new capital to the north of the old Chin city and called it *Ta Tu* (Great Capital). The old earth mound running east and west about a mile outside the present north wall of the city was the north wall of the Yüan city; its eastern limits are not definitely known, as is indicated on the map.
6. MING DYNASTY.—In 1368 the Mings under Hung Wu drove out the Mongols and established their capital at



27. OLD SITES OF PEKING
(According to Faiver's "Peking")

- | | | | | | |
|---|---------------|------------------|---|--------------|-------|
| 1 | Chi Dynasty | ..... | 4 | Chin Dynasty | ———— |
| 2 | T'ang Dynasty | -x-x-x-x-x-x-x-x | 5 | Yüan Dynasty | ———— |
| 3 | Liao Dynasty | ---- | 6 | Ming Dynasty | ===== |

28. GEOMANTIC CHART OF PEKING



7. MANCHU DYNASTY.—The Manchus took over Peking from Ming in 1643, and it remained within the same limits.
8. REPUBLIC OF CHINA.—In 1928 the Nationalist Government moved the Capital back to Nanking, and Peking became Pei-p'ing again, as in the first Ming period.

KEY TO GEOMANTIC CHART
ILLUSTRATING THE INFLUENCES OF THE FIVE VISCERA AND THE FIVE ELEMENTS

- A Mouth, influenced by earth and water elements
- a & b Lungs, influenced by the element metal
- B & C The pericardium, under the influence of fire
- D The heart, under the influence of fire
- E Peritoneum, influenced by the element fire
- F A duct (said to connect the heart and liver) under the element wood
- G Liver, under the influence of the element wood
- H The gall, influenced by wood
- I An anatomical point between the kidneys (said to be a danger spot).
- J The left kidney, under the element water
- K The right kidney, under the element fire
- L The spleen, under the element earth
- M The stomach, under the element earth
- N The navel, under the element earth
- O The end of the spine, under the element metal
- P The membrum virile, under the influence of water
- Q Large and small gutters. The large gutter comes under the element metal, and the small one under the influence of water

APPENDIX B.

NO CHA'S BODY AS REPRESENTED
BY THE CITY OF PEKING.

According to Liu Chi's* plan the various parts of No Cha's body were represented by the following sites in Peking:—

- (1) No Cha's head is represented by the Ch'ien Mên
- (2) His ears by the two side-gates of same
- (3) His nose by the Chi P'an Chieh
- (4) His mouth by the Chung Hua Mên
- (5) His eyes by the two wells on the south side of the Chi P'an Chieh
- (6) His right shoulder by the Hata Mên
- (7) His left shoulder by the Shun Chih Mên
- (8) His right hand by the Chao Yang Mên, holding the Tung Yueh Miao, which represents No Cha's "Heaven and Earth"; Diamond Bracelet
- (9) His left hand by the P'ing Tsé Mên, holding the White Pagoda, which is symbolical of his "Precious Spear"
- (10) His hips are represented by the Tung Hua Mên and Hsi Hua Mên
- (11) His knee-pans by the Tung Chih Mên and Hsi Chih Mên
- (12) His feet by the An Ting Mên and Tê Shêng Mên, treading on the "Yellow" and "Black" Temples which are symbolical of the "Wind and Fire" wheels.
- (13) The red-painted walls of the Imperial City are symbolical of No Cha's red silk stomach-protector with which he subdued the third son of the Dragon King
- (14) His wind-pipe is represented by the "Imperial Way" leading north from the Chung Hua Mên
- (15) The ante-chambers on either side of the way represent his shoulder blades
- (16) His breasts are represented by the Tung An Mên and Hsi An Mên
- (17) His lungs by the space in front of the T'ien An Mên
- (18) His pericardium by the T'ien An Mên and Tuan Mên

*Better known as Liu Po-wên, see page 28.

APPENDIX

339

- (19) His heart by the Wu Mên
- (20) The fold of the peritoneum by the T'ai Ho Mên
- (21) The T'ai Ho Tien represents a duct which according to Chinese physicians connects the heart and the liver
- (22) His liver is represented by the Chung Ho Tien
- (23) His gall by the Pao Ho Tien
- (24) His stomach by the Three Seas
- (25) His spleen by the Shé Chi T'an
- (26) The open gutter in the West City (now covered-in) is his large intestine
- (27) That in the East City his small intestine
- (28) The Ch'ien Ch'ing Mên is an anatomical point between the kidneys, supposed to be a fatal spot
- (29) The Ch'ien Ch'ing Kung and Yang Hsin Tien are his kidneys
- (30) A well with a small aperture located in the western section of the Forbidden City represents the navel
- (31) The Shih Ch'a Hai his bladder
- (32) The bridge at the Hou Mên his membrum virile
- (33) The Hou Mên the end of his spine.

APPENDICES C, D, E

(C) THE PRINCIPAL CHINESE DYNASTIES

Chou	..	1122—255 B.C.
Ch'in	..	255—207 B.C.
Han	..	206 B.C.—A.D. 264
Fourteen Minor Dynasties	A.D.	264—618
T'ang	..	A.D. 618—906
Five Minor Dynasties	..	A.D. 907—960
Sung	..	A.D. 960—1279
Yüan (Mongol)	..	A.D. 1260—1368
Ming	..	A.D. 1368—1644
Ch'ing (Manchu)	..	A.D. 1644—1912

(D) THE MONGOL (YUAN), MING, AND MANCHU EMPERORS

1.—THE ELEVEN YUAN (MONGOL) EMPERORS:

		<i>Reign Title</i>			
Chung T'ung	..	1260	} Kublai Khan	A.D. 1260—1295	
Chih Yuan	..	1264			
Yuan Cheng	..	1295	} Timur	1295—1307	
Ta Tê	..	1297			
Chih Ta	..	..	..	1307—1311	
Huang Ch'ing	..	1312	..	1311—1320	
Yen Yu	..	1314	..	1320—1323	
Chih Chih	..	..	..	1323—1328	
T'ai Ting	..	1324	..	1328—1329	
Chih Ho..	..	1328	..	1329	
T'ien Shun	..	..	..	1329—1332	
T'ien Li	..	1329	..	1332—1335	
T'ien Li	..	1330	..	1335—1367	
Chih Shun	..	1332	..		
Yian T'ung	..	1333	..		
Chih Yian	..	1335	..		
Chih Cheng	..	1340	..		

2.—THE SIXTEEN MING (CHINESE) EMPERORS:

		<i>Reign Title</i>			
Hung Wu	..	1368—1398			
Chien Wen	..	1398—1402			
Yung Lo	..	1402—1424			
Hung Hsi	..	1424—1425			
Hsüan Tê	..	1425—1435			
Chêng T'ung	..	1435—1449			
Ching T'ai	..	1449—1457			
T'ien Shun	..	1457—1464			
Ch'êng Hua	..	1464—1487			
Hung Chih	..	1487—1505			
Chêng Tê	..	1505—1521			
Chia Ching	..	1521—1566			
Lung Ch'ing	..	1566—1572			

(Capital moved to Peking in 1421)

(Dethroned)
(Same Emperor as Chêng T'ung, resumed government)*Reign Title*

Wan Li ..	..	1572—1619
T'ai Ch'ang	..	1620—1620
T'ien Chi	..	1620—1627
Ch'ung Chêng	..	1627—1644

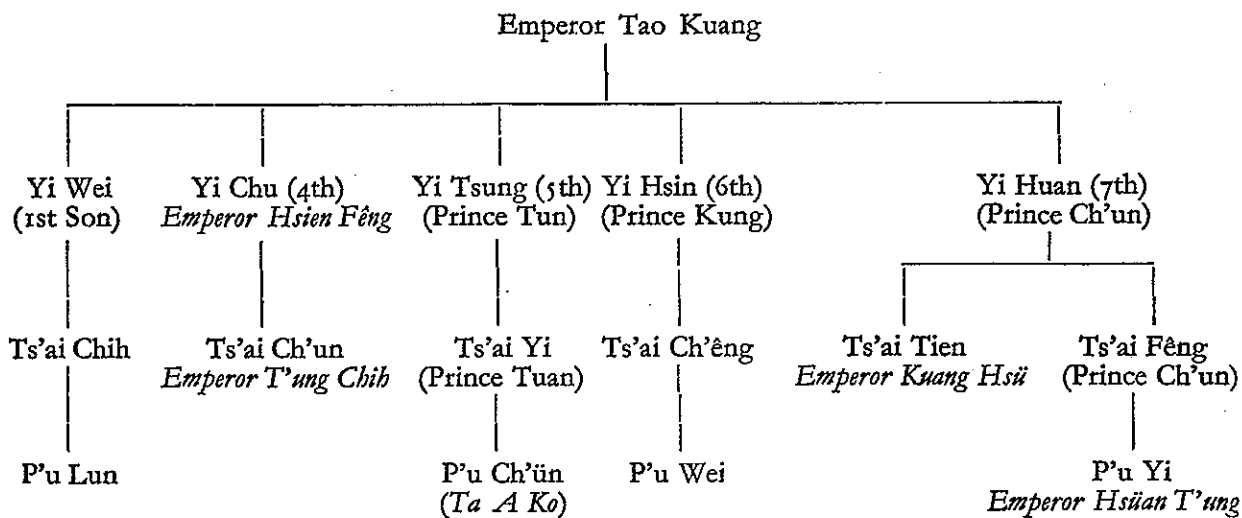
3.—THE TEN CH'ING (MANCHU) EMPERORS:

		<i>Reign Title</i>	
Shun Chih	..	1644—1662	
K'ang Hsi	..	1662—1723	
Yung Chêng	..	1723—1736	
Ch'ien Lung	..	1736—1796	
Chia Ch'ing	..	1796—1821	
Tao Kuang	..	1821—1851	
Hsien Fêng	..	1851—1862	
T'ung Chih	..	1862—1875	
Kuang Hsi	..	1875—1908	
Hsüan T'ung	..	1908—1912	(Abdicated)

(E) PRESIDENTS OF THE CHINESE REPUBLIC

Sun Yat-sen	..	1912	
Yuan Shih-k'ai	..	1912—1916	(Provisional)
Li Yüan-hung	..	1916—1917	
Fêng Kuo-chang	..	1917—1918	
Hsü Shih-ch'ang	..	1918—1922	
Li Yüan-hung	..	1922—1923	(2nd time)
Ts'ao K'un	..	1923—1924	(Deposed)
Tuan Ch'i-jui	..	1924	("Provisional Chief Executive.")

APPENDIX F
GENEALOGICAL TABLE



—G—

FOREIGN WORKS ON PEKING

1.—GENERAL, DESCRIPTIVE, AND TOPOGRAPHICAL:

- J. R. BAYLIN, *Visite aux Temples de Pékin* (Translated from *Lin King*), 1921.
 FATHER HYACINTH BRUCHRUM, *Description of Peking*, 1829.
 *JULIET BRADON, *Peking*, 3rd rev. ed., 1931.
 JULIET BRADON, *Le Roman d'une Ville Interdite*, 1930.
 BOY-ED und M. KRUEGER, *Peking und Umgebung*, 1910.
 E. BRETSCHNEIDER, *Recherches sur Pékin*, 1879.
 LOUIS CARREAU, *Pékin qui s'en va*, 1913.
 C. GORDON CUMMINGS, *Wanderings in China*, Vol. 2, 1886.
 *J. EDKINS, *Description of Peking*, 1898.
 J. EDKINS, *Recent Changes at Peking*, 1902.
 ALPH. FAVIER, *Peking*, 1897.
 R. FORTUNE, *Visits to Japan and China*, 1863.
 W. E. GEIT, *The Eighteen Capitals of China*, 1911.
 PAUL GOLDMANN, *Ein Sommer in China*, Vol. 2, 1900.
 A. E. GRANTHAM, *Pencil Sketchings from Peking*, 1918.
 DU HALDE, *History of China*, Vols. 1 and 2, 1735.
 REV. A. P. HAPPER, *A Visit to Peking*, 1879.
 ALPH. HOBRECHT, *Grandeur et Suprématie de Pékin*, 1928.
 STANISLAS MILLOT, *Pékin et ses Palais en Avril* 1901.
 *OSVOLD SIREN, *The Imperial Palaces of Peking*, 3 vols., 1926.
 OSVOLD SIREN, *The Gates and Walls of Peking*, 1924.
- 2.—POLITICAL AND HISTORICAL:
- BARROW, *Travels in China*, 1793.
 *BACKHOUSE and BRAND, *Annals and Memoirs of the Court of Peking*, 1914.
 *BLAND and BACKHOUSE, *China under the Empress-Dowager*, 1910.
 *K. A. CARL, *With the Dowager-Empress of China*, 1906.
 *PRINCESS DER LING, *Two Years in the Forbidden City*, 1912.
 I. T. HEADLAND, *Court Life in China*, 1909.
 *SIR R. F. JOHNSTON, *Twilight in the Forbidden City*, 1934.
 STANLEY LANE-POOLE, *The Life of Sir Harry Parkes*, 1894.
 *LOCH, *Narrative of Events in China*, 1863.
 C. PERRY, *La Femme qui commanda 500 millions d'hommes*.
 PAUL REINSCH, *An American Diplomat in China*, 1922.

- *FATHER RIPA, *Memoirs*, 1855.
 SERGEANT, *The Great Empress-Dowager of China*, 1911.
 SIR G. STRAUNTON, *Account of the Embassy to China*, Vol. 2, 1797.
 R. SWINHOE, *Narrative of the North-China Campaign of 1860*; 1861.
 A. THOMAS, *Histoire de la Mission de Pékin*, 2 vols., 1926.
 ALFONS VATH, s.j., *John Adam Schall von Bell s.j.*, 1933.
- 3.—LIFE IN PEKING:
 M. L. C. BOGAN, *Manchu Customs and Superstitions*, 1928.
 HENRI BOREL, *The New China*, 1912.
 J. BOUCHOR, *La Vie des Hutungs*, 1922.
 *J. BRÉDON and MITROKHANOV, *The Moon Year*, 1927.
 S. P. CONGER, *Letters from China*, 1909.
 A. CORMACK, *Chinese Birthday, Wedding, Funeral, and other Customs*, 1927.
 A. DUBOSQ, *Sous le Ciel de Pékin*, 1919.
 *WILHELM GRUBE, *Zur Peking Volkskunde*, 1901.
 Mrs. A. LITTLE, *Round about my Peking Garden*, 1905.
 J. C. H. LYNN, *Social Life of the Chinese in Peking*, 1928.
 *A. B. FREEMAN-MITFORD, *The Attaché at Peking*, 1900.
 *W. A. P. MARTIN, *A Cycle of Cathay*, 1897.
 DR. J. J. MATTIGNON, *Superstition, Crime et Misère en Chine*, Paris 1902.
 *D. F. RENNIE, *Peking and the Pekingese*, 2 vols, 1865.
 A. Resident of Peking, *China as it really is*, 1912.
 *Student Interpreter, *Where Chinese Drive*, 1885.
 R. W. SWALLOW, *Sidelights on Peking Life*, 1927.
 LADY SUSAN TOWNLEY, *My Chinese Note-Book*, 1904.
La Vie Populaire à Pékin (Politique de Pékin), 7 Vols, 1922-1927.
 E. T. C. WERNER, *Autumn Leaves*, 1927.
- 4.—THE SIEGE OF THE LEGATIONS:
 *REV. R. ALLEN, *The Siege of the Legations*, 1901.
 BARON D'ANTHOUDARD, *Les Boxeurs*, 1902.
 *BLAND and BACKHOUSE, *China under the Empress-Dowager*, 1910.
 *Diary of H. E. Ching Shan (Transl. by J. J. L. Duyvendak), 1924.
 R. CORTMAN, *Beleaguered in Peking*, 1901.
- *E. DARCY, *La Défense de la Légation de France*, 1901.
 LANCELOT GILES: *Diary of the Boxer Riots and of the Siege of the Legations*. (Christ College Magazine P.P. 4/125). 1900
 W. HEINZE, *Belagerung der Pekingers Gesandtschaften*, 1901.
 *MARY HOOKER, *Behind the Scenes in Peking*, 1911.
 SAVAGE-LANDOR, *China and the Allies*, 2 vols, 1901.
 F. LAUR, *Le Siège de Pékin*, 1904.
 PIERRE LOTY, *Les Derniers Jours de Pékin*, 1902.
 W. A. P. MARTIN, *The Siege in Peking*, 1900.
 DR. J. J. MATTIGNON, *Dix Ans au Pays du Dragon*, 1910.
 *H. B. MORSE, *The International Relations of the Chinese Empire*, 1918, Vol. III. Chaps. 8-10.
 NIGEL OLIPHANT, *The Siege of the Legations*, 1901.
 S. M. RUSSELL, *The Story of the Siege of Peking*, 1901.
 *ARTHUR SMITH, *China in Convulsion*, 2 vols, 1901.
 STANLEY P. SMITH, *China From Within*, 1901.
 H. C. THOMSON, *China and the Powers*, 1902.
 *PURNAM WEALE, *Indiscreet Letters from Peking*, 1906.
 WINTERHALDER, *Kaempfe in China*, Chap. 4, 1902.
 (V. HEYKING), *Briefe die ihn nicht erreichten*, 1902.
- 5.—SPECIAL SUBJECTS:
 *L. C. ARLINGTON, *The Chinese Drama*, 1930.
 FLORENCE AYSOUGH, *A Chinese Mirror*, 1925.
 HENRI BERNARD, s.j., *Aux Origines du Cimetière de Chala (1610-1611)*, Tientsin, 1934.
 J. BOUCHOR, *Le Temple des Lamas de Pékin*, 1923.
 *G. BOUILLARD, *Le Temple du Ciel*.
 *G. BOUILLARD, *Le Temple des Lamas*, 1931.
 DEVINER, *The Four Churches at Peking*, 1930.
 PANKING, *Livre de Cuisine d'un Gourmet Poète (Yüan Néi)*, 1924.
 G. B. VITALE, *Pekingese Rhymes*, 1896.
- 6.—GUIDE BOOKS:
 COOK'S Guide to Peking, 1924.
 CARL CROW: *Handbook for China*, 1933
 ERRIS, *Illustrated Guide to Peking (No date)*.
 FER SHI, *Guide to Peking*, rev. ed. 1924.
 I. T. HEADLAND: *Tourist Guide to Peking Japanese Government Railways*, Guide to China, 1924.

KIERUFF, Guide to Peking (Out of Print).
 A. H. N. LITTLE, Guide to Peking, 1904.
 MADROLLE, Northern China, Chap. 1, 1912.
 "The Peiping Chronicle" Guide to Peking, 1933.

7.—PICTORIAL:

DONALD MENNIE, The Pageant of Peking, 1924.
 HEINZ VON PERCKHAMMER, Peking, 1923.
 OGAWA, The Imperial Palaces of Peking, 1906.

8.—ENVIRONS:

- G. BOURILLARD, Les Tombeaux Impériaux, 1931.
 G. BOURILLARD, Péking, et ses environs, Dixième Série, Tsing Ming Yuan (La Fontaine de Jade), 1925.
 G. BOURILLARD, Péking, et ses environs, Première Série, Le Yang Shan et ses temples, 1922.
 G. BOURILLARD, Péking, et ses environs, Septième Série, Hsiang Shan ou Parc de Chasse, 1923.
 G. BOURILLARD, Péking, et ses environs, Huitième Série, Les Temples autour du Hsiang Shan, Tien t'ai sze, Wo fo-ze, 1924.
 CARROLL BROWN MAIONE, History of the Peking Summer Palaces under the Ch'ing Dynasty, 1934.
 L. NEWTON HAYES, Great Wall of China, 1929.
 G. E. HUBBARD, The Temples of the Western Hills, 1923.
 C. T. HUTCHINS, Peking and the Surrounding Country, 1916.
 J. M. PLANCHER, Le Cimetière at la paroisse de Tcheng-Fou-ssse 1732-1917, Pékin, 1918.

WORKS PARTICULARLY RECOMMENDED MARKED WITH *

APPENDIX H

DETAILS OF THE ASTRONOMICAL INSTRUMENTS
 CONSTRUCTED BY FATHER FERDINAND

VERBIEST IN 1674

*(Capital letters refer to present position, as per sketch-map in text.
 Small letters refer to original positions, as in illustration on page 177.)*

H (e) ZODIACAL ARMILLARY SPHERE.—Six feet in diameter. Supported by the heads of four dragons whose bodies

after numerous folds rest on the ends of two brass cross-bars as support for the instrument. The ends of the brass bars are borne by four young lions whose heads work up and down by means of screws. The circles are marked on the inside and outside in divisions of 360 degrees; each degree is divided into 60 minutes by transverse lines; and the minutes divided at distances of ten seconds by means of sights.

E (c) ECLIPtic ARMILLARY.—Six feet in diameter. Supported by a dragon, with back bent like a bow, his four paws, extended to four opposite points, clutch the extremities of the pedestal, which, like the preceding instrument, is formed of two cross-bars resting on four lions which serve to level it.

D (f) AZMUTHAL HORIZON.—Six feet in diameter. Consists of a large horizontal circle. A double ruler equal to the diameter slides round the whole limb, for marking the degrees of the horizon, and carries along with it a triangle made by a string which passes through the head of an axle-tree erected perpendicularly to and in the centre of the horizon. Four twisted dragons bend their heads underneath the Great Circle to keep it steady. Two others winding round two small pillars raise themselves upwards almost in a semi-circle as far as the top of the axis to which they are rigidly attached as supports.

B (g) QUADRANT.—Six feet radius. Graduated at every tenth second. The lead for fixing it in a vertical position weighs a pound and hangs from the centre by very fine copper wires. The ruler is movable and slides readily along the limb. A twisted dragon with clouds carved about it holds the parts firmly together. Through the centre of the quadrant which is elevated in the air there passes an immovable axis round which it can be turned towards any point in the heavens. And lest its weight should cause it to shake or go out of its vertical position, two other axle-trees are set up at the sides firmly attached below to two dragons and to the middle axis by carved clouds which seem to descend from the sky.

G (h) SEXTANT.—Six feet radius. Represents the sixth part of the great circle. Supported by an axle-tree whose

base is a kind of large empty basin which is held steady by dragons. In the middle is a brass pillar to the end of which is attached a machine with wheels on which the instrument revolves. To the middle of this machine a little copper bar is fixed, representing one of the radii of the sextant, and holds it immovable. The upper part terminates in a thick cylinder, the centre round which the ruler turns, whilst the lower part extends about a foot beyond the limb, to serve as a handle for raising and lowering it.

C (d) CELESTIAL GLOBE.—Six feet in diameter. The body of the globe is a perfect sphere and very smooth. The stars are well formed of tiny brass buttons and are placed in their correct positions in the skies, whilst all the circles are of a proportional breadth. The instrument is so perfectly balanced that the least touch will cause it to revolve, though it weighs more than 2,000 pounds. A large brass circular base with a channel round the edge is supported by four misshapen dragons placed at equal distances whose bristling manes support a horizon, magnificent on account of its width, the multitude of its ornaments, and the delicacy of its workmanship. The meridian which supports the axis of the globe is supported by clouds proceeding from the centre of the base on which the globe turns by means of concealed wheels. In addition the horizon, the dragons, and the cross-bars at the centre, can each be moved separately, whereas the base remains stationary, thus enabling the horizon level to be so placed as to cut the globe exactly through the middle.

APPENDIX I

BIOGRAPHICAL SKETCH OF THE MING EMPEROR,
YUNG LO

BORN, 1360: DIED, A.D. 1424

Ch'êng Tsu was his dynastic title, his personal name was Ti. He was the fourth son of the first Ming Emperor, Hung Wu, by a lady-in-waiting named W'êng, who at his birth was

raised to Secondary Empress, an act that caused great rivalry between her and the principal Empress Ma. When Ti had reached the age of fifteen, a conspiracy was hatched in the Palace between the Empress W'êng and several others of the Court to kill Yün-wên, the rightful heir to the throne, and elevate Ti to that position. The conspiracy leaked out, and he was arrested and imprisoned for about seven years. He was then pardoned and his conduct continuing satisfactory, the Emperor in 1390 gave him joint command with Prince Kang of Chin to lead an expedition against the North. After the capture of Peking, Hung Wu issued an edict in 1393 appointing him Prince of Yen (an old name for Peking), with full control of the armies of the North. In 1396 the Emperor ordered him to proceed to the frontier and quell a rising amongst the Mongols, and in the Fifth Moon of 1398 appointed him to the supreme command of all civil and military affairs of the North.

In the Sixth Moon of the same year, Hung Wu "departed to be a guest on high" and was succeeded by his grandson Yün-wên under the reign-title Chien Wên. The latter's tutor, Fang Hsiao-ju who had been appointed a Minister of State, persuaded the Emperor to relieve the Prince of Yen of his posts and send him to Nan-ch'ang in Kiangsi where he could be more easily watched. The Prince, however, refused to obey the summons and alarmed for the safety of his three sons, who were still in Nanking, sent for them to come to Peking. The President of the Board of War, Huang Tzû-ch'êng, and others then sent in a memorial that they be not allowed to quit Nanking but be kept there as hostages. The Emperor, however, refused to sanction their request and was taken completely by surprise when the Prince of Yen set up the standard of rebellion in the Seventh Moon of the first year of Chien Wên (1399). It seems that Chien Wên and his Minister Fang Hsiao-ju mismanaged the war, trusting to double-dealing; until, in 1402, the Prince of Yen crossed the Yangtze, and Nanking opened its gates to him.

"On his assumption of the Imperial dignity, under the now famous year-title of Yung Lo, the new Emperor showed that he could govern as well as he could fight. He brought immigrants from Shantung and Shansi to re-people the districts which had been laid waste. Peking was built, a Penal Code was drawn

up, and missions under the charge of eunuchs were sent to Java, Sumatra, Siam, and even to Ceylon. Various military expeditions were dispatched against the Tartars, costing vast sums of money. In 1409, eunuchs were appointed to high official posts, and set to watch the doings of the regular staff.

In 1419 the Japanese invaded Liao-tung, but their attempt proved a disastrous failure. In February 1421 the capital was moved to Peking. His Majesty was an ardent Buddhist, and the monks of that religion were raised to high positions and exerted great influence at Court. In 1421 there were loud complaints that some ten thousand monks were maintained in Peking, while millions of people in several provinces were reduced to eating bark and grass. Yung Lo patronized literature, and issued the huge encyclopaedia known as *Yung Lo Ta Tien*, which occupied for over two years the energies of five chief directors, twenty sub-directors, and 2,629 subordinates. In addition, he is responsible for many of the beautiful palaces, parks, temples in and around Peking, as stated in various parts of this book. Yung Lo died at Yü-mu-ch'uan in Mongolia where he had gone to suppress an uprising, in the Seventh Moon of the 22nd year of his reign (1424).

APPENDIX J

TEMPLE WORSHIP DAYS IN PEKING

(Fixed according to the lunar calendar)

- 1.—First Moon, 2nd and 16th. At the *W'u Hsien Ts'ai Shên Miao* (Temple of the Five Gods of Riches), outside the Chang I Mén.

Many different origins are ascribed to these deities, but the natives of Peking believe that they are five brothers, of the name of Wu, who lived in the early years of the Manchu dynasty and robbed the rich to give to the poor. In the end they were captured and executed; and their spirits roamed about the city so terrifying the natives that a petition was presented to the Throne to pacify them in some way. In the second year of K'ang Hsi (1663), therefore, this temple was built in honour of the five brothers and the rank of gods conferred upon them.

*Giles, Biog. Diet. No. 488.

APPENDIX

351

- 2.—First Moon, 1st to 15th. At the *Huo Shên Miao* (Temple of the God of Fire), in the Liu Li Ch'ang (Chapter XV).
- 3.—First Moon, 1st to 15th. At the *Chüeh Shêng S'ü* (Temple of Awakening to a Sense of our former Existence), better known as the Ta Chung S'ü (Great Bell Temple), outside the Hsi Chih Mén. (Chapter XVII).
- 4.—First Moon, 1st to 19th. At the *Po Yin Kuan* (White Cloud Temple), outside the Hsi Pien Mén (Chapter XVIII).
- 5.—Third Moon, 1st to 5th. At the *P'an T'ao Kung*, inside the Tung Pien Mén. (Chapter XVI).
- 6.—Fourth Moon, 1st to 15th. At the *Hsi Kuo Hung T'ü Kung* (Ancestral Hall of the Protectors of the State), commonly known as *Kuang Hsi T'ing* (Rambling at Hsi T'ing), outside the Hsi Chih Mén.
- 7.—Sixth Moon, 1st. At the *Pi Hsia Yüan Chün Miao* (Temple to the Princess of the Coloured Clouds). Generally known as *Kuang Chung T'ing* or *Chiao Hui* (Rambling or Seeing the sights at Chung T'ing). Outside the Yu An Mén.
- The fair formerly held at the temple of the same name outside the Yung Ting Mén, called Nan T'ing, on the 1st Day of the Fifth Moon, has been given up.
- 8.—Monthly. On the 2nd and 16th. At the *Ts'ai Shên Miao* (Temple of the God of Wealth).
- This deity has been ascribed to different persons. There are numerous shrines and temples dedicated to this god in Peking, the largest and most popular being that on the north side of the road just inside the Kuang Ch'ü Mén. According to legend the real God of Wealth is Pi Kan who lived during the 12th century B.C. He was the uncle and also Prime Minister of Chou Hsin, the notorious tyrant and last ruler of the Shang dynasty. When he remonstrated with the tyrant about his cruelties, the latter caused Pi Kan to be disembowelled in his presence, in order, as he said, to see whether, as was reported, the heart of a sage contained seven orifices. Pi Kan, not wanting to give the tyrant the pleasure of seeing him die, walked out of his presence, until he met an old woman who said "What! You are still going about with your heart cut out!" when he gave up the ghost. It is probably natural to suppose that a person without a heart would be the most perfect symbol to choose for a God of Riches!
- 9.—Monthly, 15th and 28th. At the Tung Yüeh Miao, outside the Ch'i Hua Mén (Chapter XIX).

10.—Dates variable. On the 15th of the Seventh Moon, 1st of the Tenth Moon, and the *Ching Ming Chieh* (Festival of Worship at the Graves) in early spring. At the *Tu Ch'ang Huang Miao* (Temple of the City Gods).

APPENDIX K

DATES OF PEKING FAIRS

(The days refer to the foreign calendar)

- T'u Ti Miao*.—(Inside the Chang I Mén). On the 2nd, 3rd, 12th, 13th, 22nd and 23rd of each month.
- Hao Shên Miao*.—(At Hua Erh Shih, outside the Hata Mén). On the 4th, 14th and 24th of each month.
- Pai T'a S'ü*.—(Inside the P'ing Tsê Mén). On the 5th, 6th, 15th, 16th, 25th and 26th of each month.
- Hu Kao S'ü*.—(Hsi Ssü Pai Lou). On the 7th, 8th, 17th, 18th, 27th, and 28th of each month.
- Lang Fu S'ü*.—(Tung Ssü Pai Lou). On the 1st, 2nd, 9th, 10th, 11th, 12th, 19th, 20th, 21st, 22nd, 29th and 30th of each month.

APPENDIX L

HOURS AND PRICE OF ADMISSION

Chapter	Hours	Price
II. Forbidden City (Entrance by the Tung Hua Mén or Hsi Hua Mén)		
South Section	9 a.m. to 4 p.m.	\$0.10
T'ai Ho Tien	}	\$0.50
Chung Ho Tien		
Pao Ho Tien		
Northern Part of Forbidden City (Entrance by the Shên Wu Mén) ...	10 a.m. to 3.30 p.m.	

APPENDIX

III. Central and Inner Sections (Wednesdays, Fridays, Sundays)			*\$0.50
IV. Inner and Outer Western Sections (Mondays, Thursdays, Saturdays)			*\$0.50
V. T'ai Miao	8.30 a.m. to 5 p.m.		\$0.05
V. Chung Shan (Central) Park			\$0.05
VI. Pei Hai			\$0.05
VIII. Altar of Heaven	9 a.m. to 5 p.m.		\$0.30
VIII. Altar of Agriculture	9 a.m. to 5 p.m.		\$0.05
IX. Coal Hill	8 a.m. to 4 p.m.		\$0.05
X. National Library	9 a.m. to 5 p.m.		free
XI. Observatory	9 a.m. to 4 p.m.		\$0.20
XIII. Drum Tower	10 a.m. to 3 p.m.		\$0.05
XIII. Temple of Confucius	9 a.m. to 5 p.m.		\$0.40
XIII. Hall of Classics	9 a.m. to 5 p.m.		tip
XIII. Lama Temple	9 a.m. to 5 p.m.		\$0.45
XVII. Yellow Temple	9 a.m. to 5 p.m.		\$0.20
XVII. Zoological Gardens	9 a.m. to 5 p.m.		\$0.20
XVII. Big Bell Temple			\$0.20
XIX. Tung Yüeh Miao			\$0.50
XX. Summer Palace	9 a.m. to 5 p.m.		
Park and Lake			\$1.00
Through Ticket			\$2.40
XI. Jade Fountain	9 a.m. to 5 p.m.		\$0.50

(NOTE:—Above hours and prices are for rough guidance only, as they are subject to constant alteration).

*On first three days of month price of admission is \$0.20

APPENDIX M.

SUGGESTED TOURS FOR EACH DAY

First Day
 A.M.: Legation Quarter; Forbidden City, South and Central Sections (Chaps 1 and 2).
 P.M.: Altars of Heaven and Agriculture (Chap 8).

Second Day

A.M.: N-E Quarter of Tartar City, Lama and Confucian Temples, Hall of Classics (Chap 13).

P.M.: The Three Seas and the Coal Hill (Chaps 6, 7, and 9).

Third Day

Great Wall and Ming Tombs (Chap 25).

Fourth Day

A.M.: Northern Sections of Forbidden City (Chaps 3 and 4).

P.M.: Northern Suburbs, Yellow Temple and Altar of Earth (Chap 17).

Fifth Day

A.M.: Summer Palace and Jade Fountain (Chaps 21 and 22).

P.M.: Wo Fo Ssü, Pi Yün Ssü, Hunting Park (Chap 23).

Sixth Day

A.M.: T'ai Miao and Central Park (Chap 5).

P.M.: Eastern Suburbs, Tung Yüeh Miao, Altar of Sun (Chap 19).

Seventh Day

A.M.: S-E Quarter of Tartar City and Observatory (Chap 11).

P.M.: Chinese City, West Half (Chap 15).

Eighth Day

A.M.: West Suburbs, Marco Polo Bridge (Chap 18 and 24).

P.M.: Shih Ching Shan, Patachu, Palichuang (Chap 24).

Ninth Day

A.M.: Imperial City East Half, Mongol Temple (Chap 9).

P.M.: Chinese City, East Half (Chap 16).

Tenth Day

Hei Lung T'an, Wên Ch'uan, Ta Chüeh Ssü, T'angshan (Chap 23 and 25).

Eleventh Day

A.M.: N-W. Quarter of Tartar City (Chap 14).

P.M.: Imperial City, West Half (Chap 10).

Twelfth Day

Chieh T'ai Ssü and T'an Ché Ssü (Chap 24).

Thirteenth Day

S-W. Quarter of Tartar City (Chap 12).

NOTE:—The above list which is tabulated in order of suggested importance is a very compressed one and represents the maximum that could be done in one day. If more time is available, one day should be allotted to each of the chapters from 1 to 22 (excluding Chap 20), and several days to each of the chapters from 23 to 25.

INDEX

- Abstinance Societies, *see* Tsai Li Hui
 Actors, 130, 275-277
 Ah Hsiang, 阿香, 131
 Ahikeli, 阿吉利, 298
 Ai Duke, 184
 Albezins, 7, 177
 Aleuté, T'ung Chih's Empress, 47, 149
 Ali Arslan, 95
 Alter of Agriculture, *see* Hsien Nung T'an
 Earth, *see* Ti T'an
 Heaven, *see* T'ien T'an
 Land and Grain (She Chi T'an), *see* Central Park
 Moon (Hsi Yüeh T'an) 月壇, 249, 250
 Sun (Ch'ao Jih T'an) 朝日壇, 263
 American Legation, *see* U.S.A. Legation
 Amur River, 177
 An, Prince, 12
 An Lu-shan, 222
 An T'e-hai, Eunuch, 59, 269
 An Ting Mén, *see* "Gates"; Ancestors' Pole (Tsu Tsung Kan Tzu) 祖宗桿子, 119
 Ancestral Temple (T'zu T'ang) 祠堂
 of Li Hung-chang, 150
 of Prince Ch'ün, 199
 see also Tai Miao
 Anderson, Lt. B. B., 237, 249
 Anglo-French Expedition, 1860, 63, 163, 180, 308
 Anhui, Province of, 292
 Annam,
 A Tributary Kingdom, 5, 167
 Tribute of Elephants, 165
 Annamites, 166
 Archives, Imperial Historical, *see* Huang Shih Ch'eng
 Athens, *see* Eighteen Lohans
 Astrologists, 28, 118, 233, 263, 284
 Astronomical Instruments, 156-158, 346
 Austrian Legation (Ao Kuo Fu) 奧國府, 12
 Annals, 166
 Imperial Historical, *see* Huang Shih Ch'eng
 Athens, *see* Eighteen Lohans
 Astrologists, 28, 118, 233, 263, 284
 Astronomical Instruments, 156-158, 346
 Austrian Legation (Ao Kuo Fu) 奧國府, 12
 Banner Corps, *see* Eight Banner Corps
 Banque de L'Indo-Chine, 5
 Belgian Legation, 10
 Bell Tower (Chung Lou) 鐘樓, 174, 175
 Bengal Sappers and Miners, 225
 Big Bell Temple, *see* Ta Chung Ssu
 Black Dragon Pool, Temple of, *see* Hei Lung T'an
 Black Temple, *see* Hei Ssu
 Board of Astronomy (Ch'in T'ien Chien) 欽天監, 158, 159
 Board of Ceremonies (Li Fu) 禮部, 7, 72, 105, 144
 Board of Finance (Hu Pu) 戶部
 President at Ploughing Ceremony, 113
 Board of Interior, *see* Nei Wu Pu
 Board of Navy
 Funds Misappropriated for Summer Palace, 285
 Board of Punishment (Hsing Pu) 刑部, 160, 202, 218
 Board of Rites, *see* Board of Ceremonies
 Board of War (Ping Pu) 兵部, 19
 Board of Works (Kung Pu) 工部, 19
 Book of Poetry (Shih Ching) 詩經, 88
 Boullard, G., 110, 346
 Bouvet, Jesuit Father, 135, 308
 Bowley, T. W., 238, 249
 Boxers (I Ho Ch'ian) 義和拳, 5, 11, 12, 136, 142, 178, 206, 249, 301
 Break into Palace, 53
 Destroy Cemeteries, 249, 252, 308
 Fire Ch'ien Mén, 213
 Overrated, 22
 Patron Saint of, 214
 Boxer Troubles, 19-24, 69, 75, 150, 155, 163, 167, 177, 181, 182
 Siege of Peking, 136, 137
 Brabazon, L. R., Capt. R.A., 237, 238
 Brahma (Fan) 番, 58
 Branding Criminals, 207
 British Cemetery, 6, 238, 249
 British Foreign Office, 160
 British Legation (Ying Kuo Fu) 英國府, 14-19, 20, 122
 Concerned about note paper, 238
 'Bronze Cow' (T'ung Nin) 銅牛, 291, 292
 'Bronze Mule' (T'ung Lotzu) 銅驢子, 260
 Bruce, Sir Frederick, 15
 Buddha, 103 note, 134, 135
 Laughing, 190
 Maitreya, 194
 Sakyamuni, 242
 Sleeping, 171, 297
 see also, Eight Symbols of Buddhism, 333
 Buddha's Pearls, 60
 Buddhist Saints, 294, 298
 Burma, 188
 A tributary Kingdom, 5, 167
 Elephants from, 165
 Burning of the Books, The, 190
 Cambaluc, old name for Peking, 4, 312
 Calendar, Reform of, 159
 California Glass-boats, 290
 Carl, Miss Katherine, 285, 343
 Carp, As symbol, 155
 Castiglione, Joseph, Jesuit Missionary (Lang Shih-ming) 耶世學 Court Painter, 45
 Tombs of, 253, 255
 Catholic Cemetery, *see* Ch'ala, Ch'eng Fu Ssu
 Catholic Churches, *see* Hsi T'ang, Nan T'ang, Pei T'ang, Tung T'ang
 Catholic University, 206
 Celestial Dog, 145, 148
 Celestial Horse, On roof ridges, 29
 Cemeteries, *see* British, Ch'a La, Eunuchs, French
 Censorate (Tu Ch'a Yüan) 都察院, 160, 223
 Centipede, Causes Disaster, 109
 Central Lake or Sea, *see* Chung Hai
 Central Park (Chung Shan Kung Yüan) 中山公園, 70-76
 Ceremonies, *see* Board of, *also* Hung Lu Ssu
 Ceylon, 350
 Ch'ala (Catholic Cemetery), 251
 Chai Kung (Hall of Abstinance) 齋宮, 95, 105, 108
 Chai Kung (Palace of Refinement) 齋宮, 44
 Chamot, Monsieur,
 Gallantry during Siege, 9
 Chan Fu Ssu 禪福寺 (Temple of Happy Meditation), 90
 Chan T'an Ssu 旃檀寺 (Temple of the Red Sandalwood Buddha), 134, 135
 Ch'ang An Ssu 長安寺 (Temple of Eternal Peace), 301
 Ch'ang Ch'un Kung 長春宮 (Palace of Eternal Spring), 58
 Ch'ang Ch'un Ssu 長春寺 (Temple of Everlasting Spring), 219
 Ch'ang Hsin T'ien 長辛店, (on Ping-Han Railway) 314
 Chang Hsin, General, 122
 And Restoration Movement, 113, 122
 Chang I Men, *see* "Gates"

- Chang Liu-shun, 257
 Chang Ping Chou 昌平州 (near Ming Tombs), 163
 Chang Seng-yao, 131
 Chang Shou Fo 長壽佛 (Buddha of Longevity), 191
 Chang Tao-ling 張道陵, Taoist Pope, 246
 Chang Tso-ling, Marshal, 81, 98, 119
 Chang Tsung, Chin Emperor, 293
 Chang Yin-huan, 231
 Chang Yin Ko 暢音閣 (Pavilion of Pleasant Sounds), 53
 Chao Hsien Miao, *see* Lei Shen Miao, 131
 Chao Jih T'an, *see* Akhat of Sun
 Chao Meng-tu, 203, 295
 Chao Miao 昭廟 (Glorious Temple), 300
 Chao T'ai Men, *see* "Gates"
 Chao Tsü Yuan, 68
 Chao Yang Men, *see* "Gates"
 Chen Chi-nien, 229
 Chen Fei (Precious Concubine) 珍妃, 44, 55
 Death of, 54
 Extraneous appellation of "Pearl," 54 *and* Note on p. 328
 Chen Kuan, T'ang Emperor, 145, 221, 222, 297, 323
 Chen Shun Men, *see* "Gates"
 Ch'en Yuan Yuan 陳園園 (Round-faced beauty), 179
 Cheng, Manchu Prince, 180
 Cheng Chen Men, *see* "Gates"
 Cheng Ch'ien Kung 承乾宮 (Palace of Heavenly Favour), 44
 Cheng Fu Ssu (French Cemetery), 308
 Cheng Hua, Ming Emperor, 219, 242, 297, 320
 Cheng Huang 城隍 (The City God), 170
 Cheng Jui T'ing 澄瑞亭 (Pavilion of Auspicious Clarity), 50
 Cheng Kuang Men, *see* "Gates"
 Cheng Kuang T'ien 澄光殿, (Hall of Inherited Lustre), *see* T'uan Ch'eng

- Cheng Kuo Ssu 暨果寺, (Monastery of Pure Salvation), 304
 Ch'eng Lu Pan, *see* "Dew Plate"
 Ch'eng Nan Kung Yuan 城南公園 (South City Public Gardens), *see* Hsien Nung T'an
 Ch'eng Yen-ch'iu, Actor, 279
 Cheng Te, Ming Emperor, 133, 298, 320
 Cheng T'ung, Ming Emperor, 128, 310, 320
 Cheng Yang Men, *see* "Gates"
 Chess-board, *see* Chi P'an Chieh Chi, State of, 29
 Chi Hsing Shih (Seven Star Stones) 七星石, 110
 Chi Hua Men, *see* "Gates"
 Chi Lo Feng (Peak of Joy) 極樂峯, *see* Hsin Yuan T'o Feng 兜雲殿峯, 315
 Chi Lo Ssu (Temple of Supreme Happiness) 極樂寺, 243, 315
 Chi Men Yen Shu 前門牌樓, 3
 Chi Nien Tien (Hall of Annual Prayers) 新年殿, 109
 Chi P'an Chieh (Chess-board Street) 棋盤街, 25
 Chi Shan 岐山, 185
 Chi Shui T'an (Heaped-up Waters Pool) 積水灘, 202
 Chi Wang Lou (Beautiful View Tower) 綺望樓, 125
 Chi Yeh Fu (Palace of the Seventh Prince) 七爺府, 200
 Chi Yin Lou (Tower of Auspicious Clouds) 集雲樓, 60
 Chia Ching, Ming Emperor, 40, 138, 155, 204, 209, 221, 233, 263, 307, 320
 Chia Ch'ing, Manchu Emperor, 44, 51, 233
 Chia Revolt under, 40
 Chia P'u (Imperial Genealogical Register) 家譜, 165
 Chia Yu Kuan 嘉峪關, 319, 322
 Chiang Hsüeh Hsuan (Fench of Red Snow) 絳雪軒, 43
 Chiang Tso Men, *see* "Gates"
 Chiao Min Hsiang, *see* Legation Street
- Chiao T'ai Tien (Hall of Vigorous Fertility) 交泰殿, 47
 Chieh T'ai Ssu (Ordination Terrace Temple) 界台寺, 314
 Ch'ien Ch'ing Kung (Palace of Heavenly Purity) 乾清宮, 45, 51
 Ch'ien Ch'ing Men, *see* "Gates"
 Chien Fu Kung (Palace of Established Happiness) 建福宮, 56
 Chien Men, *see* "Gates"
 Chien Lung, Manchu Emperor, 12, 33, 41, 44, 54, 56, 63, 75, 77, 80, 82, 83, 89, 101, 105, 128, 138, 161, 163, 165, 177, 185, 188, 189, 197, 201, 202, 209, 239, 240, 246, 286, 287, 298, 300, 301, 314, 316, 324
 A good poet, 40
 And Hsiang Fei, 94, 95
 And Sophia, 152
 Born in, 190
 Death, 52
 Gives banquet, 45
 Incognito, 223
 In retirement, 51
 Libraries, 43, 53
 Sacrifices to Kitchen God, 49
 Chien Shên Tien (Hall of a Thousand Saints), 104
 Ch'ien Tien (Front Hall) 前殿, 64
 Ch'ien Tung, Liao Emperor, 219
 Chien Wen, Ming Emperor, 320
 Chihli (Hoped), Province of, 83, 175, 322
 Chin Chu Ssu (Temple of the Knowledge of the Rosary) 智珠寺, 123
 Chin Chu T'a (Spider Pagoda) 蜘蛛塔, 251
 Ch'ih Wen (Kind of dragon) 螭吻, 108
 On Roof Ridges, 29
 On Bridges, 198
 Chih Yen, 306
 Chih Yuan, Mongol Emperor, *see* Kublai Khan
 Ch'in An Tien (Hall of Imperial Peace) 欽安殿, 50
 Ch'in Duke, 9
 Chin Dynasty, 4, 77, 118, 209, 229, 246, 247
- Chin Fei, an Imperial Concubine 珍妃, 43, 55
 Chin Kang T'a (Diamond Sutra Pagoda) 金剛塔, 299
 Chin Kwei 秦槐, 231, 258
 Chin Shih Huang, Emperor, 3, 47, 322
 Chin Shui Ho (Golden Water River) 金水河, 34
 Chin T'ien Chen, *see* Board of Astronomy
 Chin T'san Tien (Hall of Imperial Silkworms) 親蠶殿, 87
 Chin Yu Ch'ih (Gold Fish Ponds) 金魚池, 230
Chinamber the Empress Dowager, 22
 Chinese Architecture, 3, 325-26
 Cooking, 268
 Hedonism, 267
 Laissez faire, 267
 Music, 267
 Naive Culture Society (T'ien Jan Liao Yang Yuan), 天絲療養院, 292
 Navy, 289
 Painting, 224
 Tent Theory, 325
 Ch'ing Prince, 69, 284
 Deceives Empress - Dowager, 295
 Neutrality during Siege, 23
 Palace, 206
 Ch'ing Ch'eng Kung (Palace for the Congratulations on the Completion of Work) 慶成宮, 116
 Ching Chi Ko (Pavilion of Great Happiness) 景祺閣, 53
 Ching Chung Miao (Loyal to the Last Temple) 精忠廟, 235, 232
 Ch'ing Dynasty, *see* Manchu Dynasty
 Ch'ing Hsiao Lou (Tower of Reluctious Skies) 慶霄樓, 82
 Ching Hsin Chai (Studio of Restful Mind) 靜心齋, 88
 Ching I Yuan (Harmonious and Peaceful Park) 靜宜園, 300
 Ching Jen Kung (Palace of Benevolent Prospect) 景仁宮, 44

- Ch'ing Lung Chiao (Green Dragon Bridge) in Nankow Pass, 青龍橋, 317
 Behind Summer Palace, 305
Ching Pao, see "Peking Gazette"
 Ching Shan (Prospect Hill) 景山, 123, 130
 Ching Shan Men, see "Gates"
 Ching Shan, Dartist of Boxer Troubles, 22, 122, 344
 Ching T'ai, Ming Emperor, 128, 229, 320
 Ching Tsu Yi, 68
 Ching Yang Kung (Palace of Southern View) 景陽宮, 43
 Ching Yeh Sui (Temple of Pure Learning) 淨業寺, 202
 Chin Fung, 171
 Ching Hua Tao (Hortensia Island) 瓊華島, 81
 Plan of, 84
 Chou Dynasty, 35, 72, 104, 117, 134, 185, 219
 Chou Hsin, 257
 Chou Kung, 72
 Christian Converts, 13
 Defend Pei T'ang, 136
 Massacres of, 142, 163, 177
 Christian General, see Feng Yü-hsiang
 Ch'u, State of, 86
 Ch'u Chi, Taoist Monk 處機, 246
 Chu-chuan (Pig-sty) 豬圈, 25
 Chü Fu, birth-place of Confucius 曲阜, 184
 Chu Fu T'ien (Hall for Changing Robes) 具服殿, In Central Park, 74
 At Altar of Agriculture, 116
 Ch'u Hsin Kung (Palace of Accomplated Elegance) 懋秀宮, 58
 Chü Jen (Promoted Scholar), 153
 Chü Jen T'ang (Hall of Exalted Aims) 居仁堂, 90
 Chu Lung Chien (Exterminate the Dragon Sword) 誅龍劍, 313
 Chü Yang T'ieh T'su 居庸臺翠, 326
 Chuan Hsin T'ien (Hall of Proclaimed Intellect) 傳心殿, 34
 Chuang, Prince, 131, 207
 Death of, 207
 Palace of, 206
 Chuang Wang (Chou), 214
 Ch'un, Prince (The Elder), 167
 Ch'ün, Prince (The Younger), 44, 61, 134, 199
 Attempted murder of, 200, 201
 Swears loyalty to Constitution, 67
 Ch'ung Cheng, Last Ming Emperor, 125, 182, 225, 320
 Chung Cheng T'ien (Hall of Righteousness and Equipoise) 中正殿, 57
 Ch'ung Ch'i, Father of Aleutá, 149
 Ch'ung Ching T'ien (Hall of Honour) 崇敬殿, 33, 56
 Chung Hai (Central Lake) 中濠, 52, 99-104, 331
 Chung Ho T'ien (Hall of Middle Harmony) 中和殿, 37
 Ch'ung Hua Kung (Palace of Mighty Glory) 重華宮, 56
 Chung Hua Men, see "Gates"
 Chung Kung (Central Palace) 中宮, 300
 Chung Lou, see Bell Tower
 Chung Shan, name for Sun Yatsen 中山, 70
 Chung Shan Kung Yüan (Chung Shan Public Park), see Central Park
 Chung Sui Kung (Palace of Pure Affection) 雍和宮, 43
 Chung T'ien (Central Hall) 中殿, 68
 Chung-tu, old name for Peking, 4, 334
 Ch'ung T'zu-ch'i, 86
 Ch'ung Wen Men, see "Gates"
 Circular City, see T'üan Ch'ang Classics, The, 34, 189
 1,000 Character, 152
 Coal Hill (Mei Shan) 煤山, see Ching Shan
 Cook-fighting, 206
 Concubines, see Chen Fei, Chen Yüan Yüan, Chin Fei, Hsiang Fei, Li Fei, Yü T'ai
 Confucius (K'ung Tzu), 101, 103
 note, 125, 188, 189, 260
 Death of, 184
 Temple of, 184-190
 * Confusing Sou's Broth* (Mi Hun T'ang) 迷魂湯, 261
 Cow-herd and The Spinning Maiden, Legend of the, 292
 Crows, 69, 70
 Customs, Chinese Maritime, 12, 149
 D
 Dalai Lama of Tibet, Visit to Peking, 81, 239
 Der Ling, Princess, 52, 285, 343
 Dering, Gustav, 231
 Devil Dances, 135, 195, 239
 'Dew Plate' (Ch'eng Lu 承露盤, 86
 Diamond Sutra, 251
 Pagoda of, see Chin Kang Ta
 Temple of, see Yü Ch'ing Kuan
 Diplomatic Body, 10, 101
 Dog Temple, 145
 Dominicans, Oppose Jesuits, 255
 Dongun, Manchou Prince, 63, 128, 286
 Dragon (Lung), 67, 100
 On roof, 29
 And Thunder, 131
 Chiao, Earth, 145
 'Hao Heng,' primitive form, 35
 Dragon King, 292, 305
 Drums, The Ten Stone (Shih Ku) 石鼓, 185
 Drum Tower (Ku Lou) 鼓樓, 173, 174
 Dutch Legation (Ho Lan Kuo Fu) 和蘭國府, 7, 122
 Dynasties, see Appendices C, D.
 Manchou Dynastic Law, 170
 E
 Earthquakes, In Peking, 225
 Edkins, J., 156, 343
 Eight Banner Corps (Pa Ch'i) 八旗, 49, 77, 125, 161, 328
 'Eight Famous Sights' (Yen Ching Pa Ching) 燕京八景, 3, 293, 326
 Eight Immortals (Pa Hsien) 八仙, 154
 Eight Symbols of Buddhism, 333
 Eighteen Lohans, 60, 88, 103, 329
 Elephants,
 Bathing, 166
 Used in Ceremonies, 165
 In the Zoo, 241
 Elephant Stables (Hsiang Fang) 象房, 164-167
 Eigin, Lord, 202
 Signs Peace Treaty, 7
 Residence in Peking, 180
Embassy to Tibet, 239
 'Empty Chamber,' 19
 Empress-Dowager, see Tz'ü Hsi
 En Chi Chuang (Village of the Imperial Favour) 恩濟莊, 309
 En Yu, 136
 Eth Lang 二郎, 145, 148
 Eth Lang Yeh Miao (Temple of Mr. Eth Lang) 二郎爺廟, see Dog Temple
 Bunnuds, Palace, 132, 209
 Cemetery, 309
 Giants, 242
 see Li Lien-Ying, Wei Chung-hsien
 Examination Halls, see Kung Yüan
 Execution Ground, 217
 Executioner, Chief, 218
 Exorcism (T'iao Shen) 跳神, 118, 195, 239
 Extraterritorial Rights, 160
 F
 Fa Hua Ssü (Temple of Buddha's Glory) 法華寺:
 In Pao Fang Hsiung, 143, 144
 Outside Ch'ien Men, 229, 334
 Fa Lun T'ien (Hall of the Wheel of Law) 法輪殿, 191
 Fa T'a Ssü (Buddha's Pagoda Temple) 法塔寺, 229

- Fa Yüan Ssu (Temple of Buddha's
Expanse) 法源寺:
In Imperial City, 123
In Chinese City, 222
Fairs, 183, 206, 209
Dates of, 352
Fan Tsung Lou (Tower of the
Ancestors of Brahma) 梵宗樓,
57
Fang Hsiao-ju, 349
Fang-shan Hsien, Hopei 房山縣,
72, 83
Fang Shêng Ch'ih (Pool for
Liberating Living Things) 放生
池, 230
Fang Shêng Ssu (Spirit who
Liberates Living Things) 放生
寺, 258
Favier, Bishop Alphonse, 136, 343
Fanchow (Wine) 汾州, 272
Fang-hsiang Hsien 鳳翔縣, 185
Fang Hsien Tien (Hall of Worship-
ping Ancestors) 奉先殿, 50
Fang P'ü, 229
Fang Shen Miao (Temple of the
God of Winds) 風神廟, 127
Feng Shan, ("Wind-Water") 風水,
122 and Notes, 135, 295
Feng Tse Yüan (Fruitful Park)
豐澤園, 98, 99
Feng Yu-hsiang, Marshal, 71, 309
Expels ex-Emperor, 61
Imprisons Ts'ao K'un, 81
Festivals, *see also* Appendix J,
Autumn Festival (Li Ch'iu)
立秋, 250
Feast of Classics (Yü Ching
T'ing) 御經筵, 33
Feast of Excited Insects (Ching
Ché) 驚蟄, 69
Feast of Immortals (P'an T'ao
Hui) 蟠桃會, 226
Lantern Festival (T'eng Chieh)
燈節, 69, 143, 231
Mid-autumn or Moon Festival
(Chung Ch'in Chieh) 中秋節,
247
Spring Festival (Li Ch'un) 立春,
109, 265
Summer Festival (Li Hsia) 立夏,
221
- Fire God, *see* Hsu Shen Miao
Five Dragon Pavilions (Wu Lung
T'ing) 五龍亭, 89
Five Phoenix Towers 五鳳樓, 33
Flower Street, *see* Hua Erh Shih
under "Streets"
Fo Hsiang K'o (Buddha's Fragrant
Incense Pavilion) 佛香閣, 287,
288
Forbidden City (Tzu Chin Ch'ang)
紫禁城, 2, 33-61, 94, 101, 125,
126
Foreign Devils (Yang Kuei Tzu),
136
Foreign Office, *see* Tsung Li
Yamen, Wai Chiao Pu, Wai Wu
Pu
'Forest of Pens,' *see* Hanlin
Academy
Formosa, 332
Fou Pi T'ing (Jade-green Floating
Pavilion) 浮碧亭, 43
Four Door Guardians, 190 and
Note on p. 333
Fox Fairy, 295
'Fragrant' Concubine, *see* Hsiang
Fei
French
Barracks, 12
Cannery, 138; *see also* Ch'ang
Fu Ssu, 253, 308
Club, 12
Legation (Fa Kuo Fu) 法國府,
9, 136
Marines, 11, 126
Fu Ch'ên Tien (Hall of Controlling
Time) 撫辰殿, 56
Fu Ch'ang Men, *see* "Gates"
Fu-hêng (General) 傅恆, 300
Fu Hsi, Mythical Emperor, 126
Fu Hua Men, *see* "Gates"
Fu Yu Ssu (Temple of Blessed
Protection) 福佑寺, 131
- G
'Garden of Fallen Favourites,' 60

- GATES:
An Ting Men (Gate of Fixed
Peace) 安定門, 175, 233, 323
Chang I Men (Gate of Prolonged
Righteousness) 彰儀門, 217
Chao T'ai Men (Gate of Shining
Glory) 昭泰門, 190
Ch'ao Yang Men (Gate Facing
the Sun) 朝陽門, *see* Chi Hua
Men
Chên Shun Men (True Straight
Gate) 貞順門, 54, 55
Ch'eng Chên Men (Gate of Com-
plete Virtue) 成貞門, 109
Ch'eng Kiang Men (Gate of
Inherited Lustre) 承光門, 42
Ch'eng Yang Men (Straight to-
wards the Sun Gate) 正陽門,
see Ch'ien Men
Chi Hua Men (Gate of Unmixed
Blessings) 齊化門, 180
Ch'ien Ch'ing Men (Gate of
Heavenly Purity) 乾清門, 50
Ch'ien Men (Front Gate) 前門,
28, 211
Ceremony of closing, 213
Ching Shan Men (Prospect Hill
Gate) 景山門, 42, 125
Chung Hua Men (Central Flow-
ery Gate) 中華門, 28, 160
Chung Wen Men (Noble and
Refined Gate) 崇文門, *see*
Hata Men
Fu Ch'êng Men (Mound Formed
Gate) 阜成門, *see* Ping Tsé
Men
Fu Hua Men (Happy Flowerly
Gate) 福華門, 109
Ha-Ta Men (Hata Gate) 哈大
門, 6, 225
Ho Ping Men (Gate of Peace
and Harmony) 和平門, 2, 217
Hou Men (Back Gate)
173, 197
Hsi An Men (Western Peace
Gate) 西安門, 135
Hsi Chih Men (West Straight
Gate) 西直門, 204, 283
Hsi Ching Men (Gate of Be-
stowal of Rewards) 勤慶門,
50
- GATES:
Hsi Ho Men (Gate of Pros-
perous Harmony) 熙和門, 40
Hsi Hua Men (West Flowerly
Gate) 西華門, 41, 94, 130
Hsi Pien Men (West Wicklet
Gate) 西便門, 238, 246
Hsi Yüan Men (West Park
Gate) 西苑門, 193, 104, 130
Hsieh Ho Men (Gate of United
Harmony) 協和門, 34
Hsin Hua Men (New Flowerly
Gate) 新華門, 94
Hsian Wu Men (Gate of Pro-
claimed Military Strength)
宣武門, *see* Shun Chih Men
Jih Chung Men (Gate of Sun-
beams) 日精門, 44
Kuang An Men (Broad Peace
Gate) 廣安門, *see* Chang I Men
Kuang Ch'ü Men (Wide and
Spacious Gate) 廣運門, 351
K'ün Ning Men (Gate of Earth-
ly Tranquillity) 坤寧門, 49
Nan Hsi Men (South West Gate)
南西門, *see* Yu An Men
Pai Tzu Men (100 Character
Gate) 百字門, 56
Pai Shang Men (North Upper
Gate) 北上門, 42
Ping Tsé Men (Gate of Just
Rule) 平則門, 204, 207, 249
Branded, 207
Sha Wo Men (Sandy Hollow
Gate) 沙窩門, *see* Kuang
Ch'ü Men
Shên Wu Men (Gate of Divine
Military Genius) 神武門, 42,
55
Shui Kuan, *see* Water Gate
Shun Chên Men (Straight and
True Gate) 順貞門, 42, 54
Shun Chih Men (Gate of
Direct Rule) 順治門, 137,
163, 246
Ta Ch'êng Men (Gate of Great
Perfection) 大成門, 185
Ta Hung Men (Great Red Gate)
大紅門, 317
T'ai Ho Men (Gate of Supreme
Harmony) 太和門, 34

- Gates (*Continued*):
 T'e Sheng Mén (Gate of Righteous Victory) 德勝門, 201
 T'i An Mén (Gate of Peaceful Earth) 地安門, *see* Hou Mén
 T'ien An Mén (Heavenly Peace Gate) 天安門, 30, 62
 T'ien I Mén (Heaven's First Gate) 天一門, 50
 Tsai Mén (Gate of Lances) 戟門, 63
 Tuan Mén (Gate of Correct Deportment) 端門, 33
 Tung An Mén (East Peace Gate) 東安門, 123, 130
 Tung Chih Mén (East Straight Gate) 東直門, 178, 225
 Tung Hua Mén (East Flowery Gate) 東華門, 33, 141
 Tung Pien Mén (Eastern Wicket Gate) 東便門, 226, 227
 Water Gate (Shui Kuan) 水關, 9
 Wu Mén (Meridian Gate) 午門, 33, 165
 Yu An Mén (Right Peace Gate) 右安門, 351
 Yung Ting Mén (Eternal Fixed Gate) 永定門, 28, 351
 Genealogical Register, *see* Chia P'u
 Genghis Khan, 246, 284
 Geomancy, *see* Fêng Shui
 Gerbillon, Jesuit Father, 135, 308
 German Legation (T'e Kuo Fu) 德國府, 12, 15
 Giles, Herbert A., 263, foot-note
 Gilt Studs on Gates, 29
 Gingko Tree, 310, 316
 Ginseng, Medicinal Herb, 8
 God of Agriculture, *see* Shên Nung
 God of Fire, *see* Hsio Shên
 Gods of Heaven and Hell, 298
 God of Horses, *see* Ma Shên
 God of Kitchen, *see* Tsao Chün
 God of Literature, *see* Tou T'an, *also* Wen Chang
 God of Medicine, *see* Yao Wang
 God of Pole Star, 50, 226, 229, *see also* Tou T'an
 Gods of the Soil, *see* T'u Ti Miao
 God of Thunder, *see* Lei Shên
 Miao
- God of the Universe, *see* Huang Ch'ing Yu
 God of War, *see* Kuan Ti Miao
 God of Wealth, *see* Ts'ai Shên
 God of the Winds, *see* Fêng Shên
 Miao
 Goddess of Mercy, *see* Kuan Yin
 Miao
 Gold-fish, 75, 141, 230
 Granaries, 179, 227, 228
 Grand Canal (Yun Ho) 運河, 155, 227
 Great Wall, (Wan Li Chang, Cheng), 319-323
 Great War 1914-1918, Memorial, 150, 158
 Gros, Baron, French envoy, 7

H

- Hades, *see* Yen Wang, *also* Shih Pa
 Yu Miao
 Hai T'ang (Mules Floribunda) 海棠花, 244
 Hai Wang Ts'un (Sea-King Village) 海王村, 217
 Halliday, Captain, V. C., 19
 Han Dynasty, 189
 Hangchow, 231
 Hanlin Academy (Han Lin Yuan) 翰林院, 15, 16, 45, 83
 Hao P'u Chien (Drain between Hills and Streams) 濠溝間, 87
 Harding, President, 74
 Hart, Sir Robert, 12
 Harvard College, 275
 Ha-Ta Mén, *see* "Gates"
 Hayes, L. Newton, 323 note, 346
 Hei Lung T'an (Black Dragon Pool) 黑龍潭, 305
 Hei Sui (Black Temple) 黑寺, 240
 Hen, On roof ridges, 21
 Heng Chi, 203
 Henry, Sous-lieutenant Paul, 137
 Henry, 70
 Ho, Manchou Prince, 173
 Honan, Province of, 81, 315
 Hongkong-Shanghai Bank (Hui Fêng Yin Hang) 匯豐銀行, 10

- Hopei, Province of, *see* Chihli
 Ho Ping Mén, *see* "Gates"
 Horses, 204, 205
 Hostel of Tributary Nations, *see* Sui I Kuan
 Hot Springs, *see* T'ang Shan
 Hou Mén, *see* "Gates"
 Hou Shih 后氏, 72
 Hsi An Mén, *see* "Gates"
 Hsi Chih Mén, " "
 Hsi Ch'ing Mén, " "
 Hsi Ho Mén, " "
 Hsi Hua Mén, " "
 Hsi Hua Yuan (West Flower Garden) 西花園, 57
 Hsi Ling, Empress, 88
 Hsi Pien Mén, *see* "Gates"
 Hsi Shih K'u (Western Ten Store-rooms) 西什庫, *see* P'ei T'ang,
 Hsi Tan Shih Chang (Hsi Tan Market) 西單市場, 173, 271
 Hsi T'ang (West Church) 西堂, 204
 Hsi Wang Mu (Western Mother) 西王母, 83, 226, 230, 329
 Hsi Ya Ch'iao (West Dented-in Bridge) 西壓橋, 173, 197
 Hsi Yang Lou (Western Ocean Tower) 西洋樓, 161
 Hsi Yuan Mén, *see* "Gates"
 Hsi Yüeh T'an, *see* Alar of Moon
 Hsia Chuang 夏莊, Village of 309
 Hsiang Chieh Sui (Temple of the Fragrant World) 香界寺, 302
 Hsiang Fei (Fragrant Concubine) 香妃, 41, 94, 95, 161, 224, 330
 Hsiang Shan (Fragrant Hills) 香山, 299
 Hsiang Shan Sui (Temple of Fragrant Hills), 300
 Hsiao Hsi T'ien, (Small Western Heaven) 小西天, 88
 Hsiao Tao-ch'eng, Taoist priest 蕭道成, 145
 Hsiao Tsung, Sung Emperor, 232
 Hsiao Yao Ch'eng, *see* T'ieh T'a ("Iron Pagoda")
 Hsieh Ho Mén, *see* "Gates"
 Hsien An Kung (Palace of Perfect Peace) 咸安宮, 40
- Hsien Chia Tung (Groto of the Fairies' Home) 仙家洞, 43
 Hsien Fêng, Manchou Emperor, 47, 57, 99, 142, 203, 238, 324
 Death of, 180
 Hsien Fu Kung (Palace of Corn-pleie Happiness) 咸福宮, 56
 Hsien Jo Kuan (Home of Public Welfare) 獻若館, 60
 Hsien Nung T'an (Alar of Agriculture) 先農壇, 113-117, 213
 Hsien Tsu Hsian, 68
 Hsin Hua Mén, *see* "Gates"
 Hsing Lung Sui (Temple of Prosperity) 興隆寺, 131
 Hsing Pu, *see* Board of Punishments
 Hsing Tsu Chih, 68
 Hsing Yin T'a (Pagoda of Nature's Silence) 性音塔, 306
 Hsin Yuan T'o Fêng (Beautiful View of the Camel's Peak) 峴巒駝峯, 315
 Hsiung-an, 322
 Hsi Shih-chang, President, 100
 Hsi T'ung, Grand Secretary, 10
 Hsuan Te, Ming Emperor, 266, 301, 320
 Hsuan T'ung, Manchou Emperor, 43, 44, 57, 119, 134, 199, 200
 Attempted restoration, 122
 Cause of his bad luck, 200
 Expelled from Palace, 61
 His Cook, 270
 Marriage, 45
 Hsuan Wu Mén, *see* "Gates"
 Hsuan Wu Ti 玄武帝, *see* Hsio Shen Miao
 Hu Kuo Pao Chung Tz'ü (Ancestral Hall of the Exalted Brave and Loyal) 護國褒忠祠, *see* Kang T'ieh Mu
 Hu Kuo Sui (Protect the Country Temple) 護國寺, 205, 352
 Hua Piao (Flowerly Sign-posts) 華表, 30
 Hua Yen Sui (Temple of the Diamond Sutra) 華嚴寺, *see* Yu Ch'ing Kuan
 Hual Jen T'ang (Palace Steeped in Compassion) 廣仁堂, 100

- Huan Hsi Fo (Joyful Buddha)
歡喜佛, 57, 195
- Huang Ch'ang, *see* Imperial City
- Huang Chi T'ien (Hall of Imperial Supremacy) 皇極殿, 51
- Huang Ch'ien T'ien (Hall of Imperial Heaven) 皇乾殿, 109
- Huang Ch'ung Yü (Temple of the God of the Universe) 皇穹宇, 108
- Huang Fei Hsiu 黃飛虎, 257, 259, 260
- Huang Ku Ssu (Temple of the Emperor's Sister) 皇姑寺, 311
- Huang Shih Ch'eng (Imperial Historical Archives) 皇史宬, 129
- Huang Ssu (Yellow Temple) 黃寺, 238-240
- Huang Ti, 88
- Huang Tsun 黃村, 310
- Hui Ching Lou (Collected Scenery, *or* Hills and Streams in the forest dell) 匯景樓, 299
- Hui Feng T'ing (Pavilion of Favorable Winds) 惠風亭, 57
- Hui Ni Pei (Destroy Nuns' Tablet) 毀尼碑, 311
- Hui Tsung, Sung Emperor, 222
- Hui T'ung Tz'ü (Ancestral Hall of the Passage of Whirling Waters) 惠通祠, 202
- Hun Ho (Muddy River), *see* Yang Ting Ho
- Hung Chi Ying (Camp of the Red Banner) 紅旗營, 251
- Hung Chih, Ming Emperor, 59, 133, 164, 320
- Hung Liang-chi, Poet, 37
- Hung Lu Ssu (Court of State Ceremonies) 鴻臚寺, 19
- Hung Lu Meng (Dream of the Red Chamber), 58
- Hung T'ê T'ien (Hall of Vast Virtue) 宏德殿, 47
- Hung Wu, First Ming Emperor, 183, 209, 222, 233, 320, 334
- Hungert Strike, First on Record, 223
- Hunting Park, *see* Hsiang Shan
- Huo Shen Miao (Fire God Temple) 火神廟
In Forbidden City, 50
In Lin Li Ch'ang, 217, 331, 332
In Hua Erh Shih, 225
- I
- I, Manchu Prince, 150, 180
- A Grandson commits suicide, 181
- I Fang Shan, 一房山, 83
- I Ho Ch'ian, *see* Boxes
- I Ho Hsüan (Porch of Combined Harmony) 頤和軒, 53
- I Ho Yüan (Park of Peace and Harmony in Old Age) 頤和園, *see* Summer Palace (New)
- I K'un Kung (Palace of Emperor's Assistance) 頤坤宮, 58
- I Lian T'ien (Hall of Ceremonial Phoenixes) 儀鸞殿, 100
- Imperial Canal (Yü Ho) 御河, In Legation Quarter, 8
- Imperial Canal Bridge, *see* Yü Ho Ch'iao
- Imperial Carriage Park (Lian I Wei) 鑾儀衛, 15, 18
- Imperial City (Huang Ch'eng) 皇城, 2, 13, 118-138
- 'Imperial Mummy,' 304
- Indian troops (1900), 301
- Inner Court, *see* Nei Ch'iao
- Iron Pagoda, *see* T'ieh T'a
- 'Iron Shadow Wall' 鐵影壁, *see* T'ieh Ying Hutung, 200
- 'Isles of the Blest,' *see* P'eng Lai
- Italian Legation (I Kuo Fu) 義國府, 11, 13, 118
- Abandonment of, 21
- Ivory Tablets (Hu) 笏, 98
- J
- 'Jade' instead of 'Imperial,' 8
- 'Jade' Buddha, The (Yü Fo) 玉佛, 80
- Jade Emperor, *see* Yü Huang

- Jade Fountain (Yü Ch'ian Shan) 玉泉山, 159, 198, 202, 293-295
- James, Professor of Imperial University, 13
- Japan, 70
- War with, 167, 231, 285, 291
- Unpopular, 241
- Japanese,
Generals and Astrology, 284
Ambassador received, 101
Concession, Tientsin 61
Legation, 日本府, 9, 13, 61
- Jardine, Matheson (Ewo) 怡和, 12
- Java, 330
- Jehol, Imperial Summer Residence, 34, 175, 180, 201, 203
- Jen Tzu Liu (Man-Character Willow) 李柳, 97
- Jen Tz'ü Tang (Hall of Compassionate Harmony) 仁慈堂, 137
- Jesuit Fathers, 251-256, 308
- 'Jewel in the Lotus' (Buddhist invocation), 191
- Jih Ching Men, *see* "Gates"
- 'Joyful Buddha,' *see* Huan Hsi Fo
- Johnston, Sir R. F., 304 note, 343
- Ju Lai Fo (The Coming Buddha) 如來佛, 90
- Hall of, 90
- Jui, Prince, *see* Dorgun
- Jui Tan, 41, 224
- Jung Lu, Manchu statesman, In Boxer Troubles, 22, 23, 47
- Saves Empress, 180
- Jupiter, the Year God, *see* T'ai Sui T'an, 116
- K
- K'ai-feng Fu, capital of Honan province, 185
- Kali, 191
- Kalmuck, 132
- Kan Lu Ssu (Temple of Sweet Dew) 甘露寺, 300
- K'ang Hsi, Manchu Emperor, 15, 45, 77, 90, 94, 101, 128, 135, 142, 165, 177, 188, 209, 220, 229, 232, 289, 293, 313, 314, 316, 324, Banquet, 45
- Excursions Incognito, 34.
His Study, 45
Long Reign, 51
Orders reform of Calendar, 159
Portrait, 46
Turns against Missionaries, 235
- Kang T'ieh Mu (Kang T'ieh's Grave) 剛毅墓, 309, 310
- K'ang Yu-wei, Cantonese reformer, 47, 96, 322
- Kansu, Province of, 182
- Kao Hsi, son of Emperor Yung Lo, 265, 266
- Kao Miao (August Temple) 高廟, 202
- K'ên Yü, 87
- Keteler, Baron von, 21
- Monument to, 70, 150
- Murder of, 150
- Kiahta, Treaty of, 5, 7
- Kiangsu, Province of, 158
- Kiangsu, Province of, 171
- Kienulf's store, 10
- King of Hades, *see* Yen Wang
- Kitchen God, *see* Tsao Chin
- K'yo Fei (Stranger Concubine) 客妃, *see* Hsiang Fei
- Korea, 5, 8, 19
- Kou Lung, 72
- Kotow, *see* Nine Prostrations
- Ku Lou, *see* Drum Tower
- Ku Pei K'ou, Gate in the Great Wall, 175, 180
- Kuan Ching T'ai (Watching the Ploughing Terrace) 觀耕台, 116
- Kuan Ti Miao (Temple of Kuan Ti) 關帝廟, 76, 194, 214
Figures in, 215
- Kuan Yin Miao (Temple of Kuan Yin) 觀音廟, 194, 214, 265
- Kuan Yu, 214
- Kuang An Men, *see* "Gates"
- Kuang Chi Ssu (Temple of Profound Meditation) 廣濟寺, 209
- Kuang Ch'ü Men, *see* "Gates"
- Kuang Hua Ssu (Temple of Great Religious Transformation) 廣化寺, 199

- Kuang Hsi, Manchu Emperor, 23, 37, 42, 47, 51, 53, 55, 61, 81, 109
167, 182, 243, 285, 286
Arrested, 37, 47
Audience with Yüan Shih-k'ai, 47
Chosen Emperor, 170
Death, 61, 97
Foreign Powers favourable to, 23
His Father, 167
Imprisoned on the Ying T'ai, 96
Kuang Ming T'ien (Hall of Glorious Brightness) 光明殿, 138
Kuang Ning Mên, *see* "Gates"
Kublai Khan, Mongol Emperor, 11, 77, 155, 175, 207-09, 297, 316, 334
Portrait, 207
Kueichow, Province of, 270, 294
K'uei Hsing (God of Pole Star) 奎星, 154, 250
K'un Lun, Mountain, 82, 226
K'un Ming Hu (Vast Bright Lake) 昆明湖, 283, 286, 292
K'un Ning Kung (Palace of Earthly Tranquillity) 坤寧宮, 47, 51
K'un Ning Mên, *see* "Gates"
K'ung Miao (Temple of Confucius) 孔廟, 184-190
K'ung, Manchu Prince, 7, 59, 65, 103, 180, 203, 314, 324, 330-31
K'ung Sha-mu, 89
K'ung Yüan (Public Halls or Halls of Examinations) 貢院, 152, 153
Kuo Min Tang (Nationalist Party), 111, 119, 173, 174, 200, 225
Headquarters, 160
Kuo Shou-ching, astronomer, 156
Kuo Tzu Chien (Hall of Classics) 國子監, 189
Kuo Wu Yüan (Cabinet Offices) 國務院, 134
- L**
- Labrousse, Captain, 12
Rue Labrousse, 12
Lagrangé, Rue, 13
Lama Temple, *see* Yung Ho Kung
- Lamaism
Deities, 191
Red Sect, 191
Reformed, 191
Yellow Sect, 61, 197
Lamas, 123, 134, 190, 191, 195, 239
Bad reputation of, 195
Lampson, Sir Miles, 56
Lan T'ing Hsi (Orchid Pavilion) 蘭亭序, 74, 75
Lanchow, in Hopei, 71
Lanchu, in Chékiang, 74
Lang Shih-ning, *see* Castiglione
Lantern Festival, *see* "Festivals"
Lao Tze, 103 foot-note
Lao Yeh Miao (The Old Gentleman's Temple) 老爺廟, *see* Kuan Yi Miao
Legation Quarter, 2, 5-24, 130, 139
Origin, 5, 6
Legation Street, 6, 8, 20
Legends Chinese, 29, 31, 48, 86, 119, 128, 132, 145, 152, 162, 172, 174, 176, 178, 182, 197, 199, 208, 216, 223, 251, 284, 303, 313, 350, 351
Lei Shen Miao (Temple of the God of Thunder) 雷神廟, 131
'Lest We Forget,' 15
Lha Mo, Tibetan deity, 191
Li Ching Hsián (Porch of Beautiful View) 麗景軒, 58
Li Fei Concubine, 58
Li Hung-chang, statesman, 206, 231
And Summer Palace, 285
Ancestral Temple of, 150
Li Lien-ying, Chief Eunuch, 290, 295, 309
Li Pai Sen, *see* Mosque, 220
Li Ping (God of Irrigation), 145
Li Pu, *see* Board of Ceremonies
Li Shan, Manchu, 23
Li Shih-min, T'ang Emperor, 222
Li T'ai-po, poet, 98
Li Tai Yi Wang Miao (Temple to Successive Generations of Emperors) 歷代帝王廟, 209
Li Tzu-ch'ang, 179, 182, 207, 239
And Wu San-kuei, 179
Enters T'ien An Mên, 31

- Liao dynasty, 3, 94, 185, 209, 300
Liaoting, Peninsula, 64
Liang, Manchu Duke, 15
Liang Kung Fu, *see* British Legation
Library, National (Kuo Li Pei P'ing Tu Shu Kuan), 34, 133
Lien Hua P'ao Tzu (Lotus Pond) 蓮花池, 202
Lien Hua Ssu (Lotus Flower Temple) 蓮花寺, 223
Lien Yüan, Manchu official, 23
Lin Hsi T'ing (Pavilion on the Brink of the Burn) 臨溪亭, 60
Ling Kuang Ssu (Temple of Spiritual Light) 靈光寺, 301
Lions, 327
In front of Gates, 28
On Roof ridges, 29
Outside T'ien An Mên, 30
Lin Chi, 338, *see* Lin Po-Wên
Lin Chung, 221
Lin Kung-pei, 210
Lin Kuo Fan Tien, *see* Wagons-Lies
Lin Li Ch'ang, *see* "Streets"
Lin Po-wên, Astrologer, 28, 338
Lin T'ing, 143
Living Buddha, 197
Lo, River, in Honan, 72
Lo Shou T'ang (Hall of Pleasure and Longevity) 樂壽堂, 53
Looh, H. B., 202, 203, 249
Lockhart Mission Hospital, 15
Lohans, *see* Eighteen Lohans
Lohan T'ang, 羅漢堂, 288
Loss, Emperor Ch'ung Chéng, drawing lots, 182
Louis, 91, Notes on p. 329
Louis XIV, 158
'Loyal to the Last,' *see* Yüeh Fei
Loyang, in Honan, 100
Lu, State of, 184
Lu Kou Ch'iao (Reed Ditch Bridge) 蘆溝橋, 312
Lu Pan (God of Carpenters, etc.), 29, 129, 131, 208, 232, 263
In Ching Chung Miao, 232
In Tung Yüeh Miao, 263
Lu Shan (Lu's Mountain) 廬山, 301
- Lu Shih, the Founder of Pa Ta Chu, 廬山, 301, 303
Lu Shih An, Famous Scholar, 45
Lu Shih Ssu (Lu the Master's Temple), 301
Lu Tung-pin, Taoist Immortal, 154
Lucifer, 135
Lung Ch'ih T'an 龍池潭 (Dragon's Pool Altar), in Western Hills, 316
Lung Ch'ing, Ming Emperor, 221, 320
Lung Fu Ssu (Temple of Prosperity and Happiness) 隆福寺, 183
Fair at, 183, 352
Lung Hua Miao (Temple of Civilizing Influences) 隆華廟, 198
Lung Wang Miao (Dragon King's Temple) 龍王廟, 295
Lung Wang T'ang (Dragon King's Hall) 龍王堂, 292, 302
Lyton Commission, 31, 327
- M**
- Ma, Empress, 349
Ma Chia An (Ma Family Nunnery), *see* San Shan An
Ma Shen (God of Horses), 118
Ma Shen Miao (Temple of the God of Horses) 馬神廟, 123
Macedonal, Sir Claude, British Minister, 18
Mahakala Miao (or Mongol Temple) 瑪哈噶拉廟, 127
Maitreya Buddha, 194
Manchoukuo, 61
Manchu Dynasty, 6, 13, 61, 68, 111, 130, 170, 179, 184, 341
Patron Saint of, 194
Manchuria, 3, 286
Mao Ch'i-ling, 229
'Maotzu' (Hairy One), 14
'Marble Boat,' 289
'Marble Pagoda,' The, 239, 299

- Marco Polo, 77, 209
 Bridge, *see* Lu Kou Ch'iao
 Street (T'ai Chi Chang), 9, 12
 Marxist Brothers, 231
 Mei Lan-fang, actor, 275
 Mei Shan, *see* Ching Shan
 Memorial Arches, *see* P'ai Lou's
 Mausoleum, 99, 188
 Meteorites, 110, 202
 Metropolitan Examinations, *see*
 Triennial Examinations
Mi-hu-mu-hu, Shaman play 嚮呼
 嚮呼, 48
 Mi Lei Fo (The Coming Buddha),
 190
 Miao Feng Shan, in Western Hills
 妙峯山, 306
 Miao Yen, Mongol Princess 妙岩,
 316
 Min, Prince, 29, 30
 Ming Ch'ang, Chin Emperor, 162
 Ming Dynasty, 4, 28, 129, 184,
 233, 243, 293, 300, 340
 Fall of, 25
 Spirit-tablets, 62
 Ming Tombs (Shih San Ling)
 十三陵, 126, 317-319
 Ministry of Communications, 162
 Moehkên, 286
 Mohammedan, 220
 Concubine, *see* Hsiang Fei
 Quarter, 95, 161
 Mosques, 220
 Restaurants, 271
 Moho An (Buddha's Mother
 Monastery) 摩訶菴, 307
 Mongol Dynasty, *see* Yuan Dynasty
 Books, 123, 127
 Market, 19
 Pines, 38, 39, 101
 Temple, *see* Mahakala Miao
 Morrison, Dr. G. "Times" Cor-
 respondent, 139
 Takes over the "Pa," 13
 His House, 139
 Mosque (Li P'ai Ssu), 220
 Mountains, The Five, 117, 332
 Mukden, 165
 Home of Manchu Dynasty, 34
 Mulberry Leaves, 87, 135
 Mummys, 304

'Mummys' Temple, *see* T'ien T'ai
 Ssu
 Museum, National, *see* Palace
 Museum

N

- Nan Hai (South Sea) 南海, 37,
 94-99, 161
 Nan Hsi Men, *see* "Gates"
 Nan Hsin Tien (Hall of Southern
 Fragrance) 南薰殿, 41
 Nanking, 4, 25, 43, 156, 183, 266
 Nankow Pass, 323
 Nan Shu Fang (South Library)
 南書房, 45
 Nan T'ang (South Cathedral), 13,
 163
 Napoleon, Compared with Kuan
 Yu, 214
 Nationalist Government, 4, 185,
 200
 Nature Cult. 117, 202
 Nei Ch'ao (Inner Court) 內朝, 44
 Nei Wu Pu (Board of Interior)
 內務部, 144
 Nien Hua Ssu (Temple of Picked
 Flowers) 拈花寺. In Tartar
 City, 199
 In Chinese City, *see* Wan Lin
 T'ang, 229
 Nine Dragon Screen:
 In Forbidden City, 50
 In Pei Hai, 89
 Nine Gates, The, 176
 Guardian of, 48
 Nine Goddesses, The (Chiu Wei
 Niang Niang), 261
 Nine Prostrations, The, 37, 101,
 111
 Ning Shou Kung (Palace of Peace-
 ful Old Age) 寧壽宮, 51
 Ningpo 214
 Nihuku, Empress-Dowager, 59,
 95
 No Cha, 28, 175, 338
 Norman, W. de, 237, 249
 North Hostel, *see* Pei Kuan

North Hunting Park, *see* Hsiang
 Shan
 North Lake or Sea, *see* Pei Hai
 Nüchen Tartars, *see* Chin Dynasty
 Nurhachu, Founder of the Manchu
 Dynasty, 48

O

- Observatory (Kuan Hsiang T'ai)
 觀象台, 155-159
 O'Connor, Mr. Nicholas, British
 Minister, 81
 'Old Buddha' (Lao Fo Yeh),
see Tz'u Hsi
 'Old Man of the Moon' (Yüeh
 Hsia Lao Jen) 月T老人, 262
 Old Summer Palace, *see* Yuan
 Ming Yuan
 Oliphant, David, 16
 Om Mani Padma Hum, 191
 Ordination of Monks, 194, 315

P

- Pa Li Chung (Eight Li Village)
 八里莊, 307
 Pagoda, *see*: Chih Chu T'a,
 Fa T'a Ssu, Hsing Ying T'a,
 Marble, Pai T'a, Po Yun T'a,
 Shuan T'a Ssu, T'ieh T'a, White
 Pagoda, Wu T'a Ssu, Yen Shou
 T'a, Yü Feng T'a, Yen Shou
 T'a, Yung An Shou T'a
 Pa Ta Chu (Eight Big Places)
 八大處, 301
 Pai Chih Fang (White Paper
 Quarter) 白紙坊, 221
 Pai Lin Ssu (Cypress Grove Tem-
 ple) 柏林寺, 177
 P'ai Lou's (Memorial Arches), 25,
 233, 263, 300
 Significance of, 317
 Pai Lung T'an (White Dragon
 Pool) 白龍潭, 306
 Pai T'a Ssu (White Pagoda Tem-
 ple) 白塔寺, 207, 208, 352
 Pai Tzu Men, *see* "Gates"
 *Pei Tou (Pole Star) 北斗, also God of Literature, 33, 101, 154, 229, 250, 260

- P'ai Yün T'ien (Hall of Separated
 Clouds) 排雲殿, 287
 Palace Museum, 28, 33, 42, 63,
 125, 126
 Palace Treasures, 68, 126
 Removal of, 34, 43
 Looted, 61
 P'an-chen Lama, 131, 239
 Dies in Peking, 239
 P'an T'ao Kung (Spiral Peach
 Palace) 蟠桃宮, 226, 227, 351
 Pantia, Indian Buddhist mission-
 ary, 242
 Pao Chu Tung (Precious Pearl
 Cavern) 寶珠洞, 303
 Pao Ho Tien (Hall of Protecting
 Harmony) 保和殿, 40
 Pao Hua Ko (Hall of Precious
 Splendour) 寶華閣, 58
 Pao Kuo Ssu (Recompense the
 State Temple) 報國寺, 219
 Pao Ming Ssu (Temple for the Pro-
 tection of the Ming Dynasty)
 保明寺, *see* Huang Ku Ssu
 Pao-ting Fu, 150
 Pao Tzu Ho (Bubbling River)
 泡子河, 159
 Paper Bulls, 256
 Paper, *see* Pai Chih Fang, *also* Piao
 Pei Hunting under "Streets"
 Parkes, Sir Harry, 180, 249
 Imprisoned in Hsing Pu, 160
 In the Kao Miao, 202, 203
 Parliament, Chinese, 164
 Buildings, 155, 164
 Peaches, *see* Pan T'ao Kung
 'Pearl' Concubine, *see* Chen Fei
 Pehni, Father, 204
 Pei Hai (North Lake) 北海, 77-
 91, 198
 Pei Kuan, 7, 177, 178, 237
 Pei Ping-fu, old name for Peking,
 337
 Pei Shang Men, *see* "Gates"
 Pei T'ang (North Cathedral), 135
 Siege of, 136, 137
 *Peking, Not a Treaty Port, 10
 Club, 12
 Crows, 69
 Hotel, 9, 118

- PEKING (Continued):**
 Medical Association, 127
 Municipality, 134
 Name, 197
 Octroi, 225
 Populace, Alarm in 1900, 21
 Style of Cooking, 268
 University, 123
- Peking Gazette* (Ching Pao), 139, 140
Peking and the Pekingese, 238, 253, 344
 Peking Union Medical College, 140
 P'ang Lai (Isles of the Blessed), 96
 P'ang Tsu, 97
 Peony, 71
 Phipps, Private S., 237, 249
 Phoenix, 67
 Insignia of Empress, 100
 Name for female sex, 292
 On roof ridges, 29
 Pi Mo Yen (The Cliff of the Mystic Demon) 披瀝崖, 303
 'Pig-dragon', 176, 225
 Pig-sty, *see* Chu Ch'ian
 Pigeons, 227
 Whistles, 228
- Pi Lo T'ing (Jade-green Conch Pavilion) 碧落亭, 54
 Pi Yün Ssi (Temple of the Azure Clouds) 碧雲寺, 298
 Pi Yung Kung (Imperial School Room) 辟雍宮, *see* Kuo Tz'ü Chien
- P'ing An, *see* Sha Ch'ang, 323
 P'ing Ch'in T'ing (Pavilion of Equable Autumn) 平秋亭, 50
 P'ing Tsé Mén, *see* "Gates Plays, 277-282
- P'o Lo (or P'o Su) Tree, 297
 P'o Ta Miao (Great Ruined Temple) 被大廟, *see* Chang An Ssi
 P'o Yün Kuan (White Cloud Temple) 白雲觀, 246, 247, 334, 351
 Races at, 247
- Po Yin T'a (White Cloud Pagoda), 249
 Pole (or Post), Sacred (Shên Chu), 48
 Pole Star, *see* K'uei Hsing, *also*
 Tou Tan and 'Tz'ü'
 Pony, China, Points of, 204
 Port Arthur, 139
- Portuguese Cemetery, *see* Chala
 Posts, Directorate-General of, 162
 Prayer Wheels, 191, 194
 Prince-Regent, *see* Ch'un the
 Younger (Prince)
 Prison, *see* Board of Punishment
 Protocol of 1900, 5, 9, 45, 206, 249, 252
- P'U M'c., 140
 P'u Ch'un, *see* Ta Ah Ko
 P'u Lun, Manchu Prince, 170
 P'u T'o, Island of, 214
 P'u Tu Ssi (Temple of the Saviour of the Universe) 普渡寺, *see*
 Mahakala Miao
 P'u Wei, Manchu Prince, 170
 P'u Yi, Henry, *see* Hsüan T'ung
 Pul-i-sangin, *see* Lu Kou Ch'iao
 Punishments, *see* Shih Pa Yu Miao
- Quinine, cures K'ang Hsi, 135

Q

- Railway:
 Peking-Tientsin, 112
 Round-the-City, 175, 201
 Rain, Prayers for, 103, 132
 'Red Hare,' The, 215
 Red Swastika Society, 209
 Renne, D. F., author, 238, 255, 344
 Republic of China, 68, 155, 184, 189
 Presidents of, 341
 Restaurants, 269-272
 Restoration Movement, 113, 122
 Returned Students Club (Ou Mei T'ung Hsieh Hui) 歐美同學會, *see* Shih Ta Tz'ü Miao,
 Ricci, Father Matteo, Jesuit, 163, 251-255
 His Tomb, 252
 Liberal Ideas, 255
 Rice, Tribute, 179, 227

R

- Rites, Board of, *see* Board of
 Ceremonies
 Rites Controversy, The, 255
 Rivers, The Four, 117, 332
 Rockefeller Foundation, 140
 Roof Animals 獸頭, 29
 'Round City,' *see* T'uan Ch'eng
 'Round-Faced Beauty,' *see* Chên
 Yüan-yüan
 Russian
 Cemetery, 237
 Ecclesiastical Mission (Nan Kuan), 7, 163, 177
 Legation (Ngo Kuo Fu), 6, 7
 Mission, *see* Pei Kuan, 6, 252
 Russo-Japanese War, 139
- Saishanga, Mongol statesman, 149
 Sakyamuni Buddha, 191
 San Hai (Three Seas) 三海, 8, 77
 San Kuan Miao, 三官廟:
 In Legation Quarter, 8
 In N. E. Quarter, 182
San Kao Chih Yün I (History of the Three Kingdoms), 214
 San Pei Tz'ü Hua Yüan (Flower Garden of the Third Prince), *see*
 Zoological Gardens
 San Shan An (Three Hills Monastery) 三山庵, 302
 San Ta T'ien (Three Great Halls), 35
 San Tsang-shih, Shensi official, 198
 Sandalwood Buddha, *see* Chan
 Pan Ssi
 Sanskrit, 127, 229, 243
 Schaal, Father Adam, S.J., 142, 158, 163
 Favoured by K'ang Hsi, 253-55
 His tomb, 252, 253
 Sea Palaces, *see* Pei Hai, Nan Hai,
 Chung Hai
 Seas, The Four, 117, 332
 Seals, Imperial, 47
 Seng KO Lin Ch'in, Mongol
 General, 65, 238
 Sha Ch'eng (Sand City), 323
- Sha Ho (Sand River) 沙河, 323
 Sha Wo Mén, *see* "Gates
 Shaman, Plays 48
 Rites, 48, 52
 Witch-doctors, 118
 Shan Yin Ssi (Temple for Cultivating Good Deeds) 善因寺, 82
 Shang Dynasty, 257
 Shang Shu Fang (Upper Library) 上書房, 44
 Shanhaikuan, 179
 Shansi, Province of, 272, 322
 Shantung, Province of, 89, 96, 266, 272
 Shé Chi (God of Harvest), 72
 Shé Chi T'an (Altar of Land and Grain) 社稷壇, *see* Central Park
 Shé Chi T'ien (Hall of Sovereignty), 74
 Shen Chu (Sacred Post), 48
 Shen Nung (God of Agriculture), 116
 Shên Tu, Official under Yung Lo, 245
 Shên Wu Mén, *see* "Gates"
 Sheng P'ing Shu (Office of Tranquill Peace) 聲平署, 130
 Shensi, Province of, 198, 240, 322
 Shiba, Colonel, 14
 Shih Chi Hai (Stone Relics of the Sea) 石跡海, 198
 Shih Ching, *see* Book of Poetry, 88
 Shih Ching Shan (Stone View Hill), 311
 Shih Ku Yüan (Stone Drum's Origin), 185
 Shih Pa Yü Miao (Temple of the Eighteen Hells), 269
 Shih San Ling, 十三陵, *see* Ming
 Tombs
 Shih Shêng Ssi (Temple of Real Victory) 實勝寺, 300
 Shih Ta Tz'ü Miao (Temple of the Tartar Shih) 石達子廟, 122
 Shih Ts'ung-yün, revolutionary
 officer, 71
 Shih Wen-chu, official under K'ang
 Hsi, 145, 229
 Shih Ying Kung (Palace of Prayer for Seasonable Weather), in the
 Chung Hai, 331

Shou Huang T'ien (Hall of Imperial Longevity) 壽皇殿, 126
 Shou K'ang Kung (Palace of Vigorous Old Age) 壽康宮, 60
 Shou Lung, Liao Emperor, 207
 Shuang Chung Tz'ü (Ancestral Hall of Two Loyal Men), 150
 Shuang T'a Ssü (Temple of Double Pagodas) 雙塔寺, 162
 Shui Yün Hsieh (Kiosk of Clouds reflected in the Water) 水雲榭, 104
 Shui Kuan, *see* "Gates"
 Shun Chên Mén, *see* "Gates"
 Shun Chih, Manchu Emperor, 44, 65, 101, 103, 122, 128, 163, 229, 239, 304
 Shun Chih Mén, *see* "Gates"
 Shun T'ien Fu (Shun-t'ien Prefecture), 175
 Shanfu, Capital of Shensi, 69, 214, 283, 285
 Siege of Legations, 19-24, 136, 249
 Silk, Manufacture of, 88
 Silk-worms, 87, 135
 Altar of, *see* Ts'an T'an Goddess of, 87
 Singing Girls, 272-274
 Siva, 127-28
 Six Boards, The, 6, 149, 161
 Six States, The, 8
 Smith, Rev. Arthur, Description of Peking after the Siege, 23
 So Fang Chai (Studio of Pure Fragrance 漱芳齋), 36
 Soochow, 179
 Sophora tree, Put in Chains, 126
 Ennobled, 153
 South Lake or Sea, *see* Nan Hai
 Spanish Legation, 9
 Spider Pagoda, *see* Chih Chu T'a Squiers, H., Secretary U.S.A. Legation, 9
 Ssü i Kuan (Hall of Tributary Nations) 西夷館, 5, 8
 Ssü K'u (Four Store-houses) 四庫, 34
Strange Stories from a Chinese Studio, 236 foot-note
 'Stranger Concubine,' *see* Hsiang Fei

STREETS:

An Ting Mén Ta Chieh (Anning-mén Main Street) 安定門大街, 172
 Ch'ang An Chieh (Eternal Peace Street) 長安街, 10, 12, 94, 139
 Ch'ang Hsien Chieh (Complete Worthies Street) 成賢街, 176
 Chi' Ching Hutung (Seven Wells Lane) 七井胡同, 223
 Chi' Hua Mén Ta Chieh (Chi' Hua Mén Main Street), 齊化門大街, 180
 Chi' Lin Pei Hutung (Unicorn Tablet Lane) 麒麟碑胡同, 173
 Ch'ien Mén Ta Chieh (Ch'ien-mén Main Street) 前門大街, 215
 Chin Yü Hutung (Gold-fish Lane) 金魚胡同, 141, 269
 Ching Chung Miao Hutung (Lane of the Ching Chung Miao) 精忠廟胡同, 231
 Chin Hsing Pu Chieh (Old Board of Punishment Street) 審刑部街, 171, 275
 Chin Ku Lou Ta Chieh (Old Drum Tower Main Street) 舊鼓樓大街, 174
 Chu Li Pa (Bamboo Wartle Lane) 竹籬笆, 227
 Chui Tzei Hutung (Catch Thief Lane) 追賊胡同, 144
 Chun Sun Hutung (Ailanthus Tree Lane) 椿樹胡同, 142
 Hata Mén Ta Chieh (Hatanén Main Street) 哈德門大街, 15, 144-152
 Hsi Ch'ang An Chieh (West Eternal Peace Street) 西長安街, 138, 172, 270, 271
 Hsi Chiao Min Hsiang (West Intercourse with the People Lane) 西交民巷, 160
 Hsi Chu Shih K'ou (Western Pearl Market Mouth) 西珠市口, 274
 Hsi La Hutung (Pewter Lane) 錫拉胡同, 141, 142, 269

STREETS:

Hsia Hsieh Chieh (Lower Slanting Street) 下斜街, 219
 Hsien Yü K'ou (Fresh Fish Mouth) 鮮魚口, 270
 Hua Erh Shih (Flower Market) 花兒市, 225
 Jou Shih (Meat Market) 肉市, 274
 Jung Hsien Hutung (Cotton Thread Lane) 絨線胡同, 271
 Ku Lou Ta Chieh (Drum Tower Main Street) 鼓樓大街, 173, 175, 197
 K'uan Chieh (Broad Street) 寬街, 173
 K'uan Yin Ssü Hutung (Lane of the Temple of Kuan Yin) 觀音寺胡同, off Hatanén, 152
 Outside Ch'ien Mén, 215
 Li Yü Hutung (Carp Lane) 鯉魚胡同, 155
 Liang Shih Tien Chieh (Grain Slops Street) 糧食店街, 274
 Liu Li Ch'ang 琉璃廠, 216
 Ma Hsiang Hutung (Horse Physiognomist Lane) 馬相胡同, 204
 Mei Shih Chieh (Coal Market Street) 煤市街, 269, 270
 Morrison Street, *see* Wang Fu
 Ching Ta Chieh, 11, 12, 139
 Nan Ch'ang Chieh (South Long Street) 南長街, 130
 Nan Ch'in Tzu (South Moat Street) 南池子, 69, 127, 129
 Nan Ho Yén (South River Bank) 南河沿, 122
 Nan Yang Shih K'ou (South Sheep Market Mouth) 南羊市口, 227
 Niin Chieh (Cow Street) 牛街, 220
 Pa Mien Ts'ao Hutung (Occasional Trough Lane), 八面槽, 269
 Pao Fang Hutung (Newspaper House Lane) 報房胡同, 143
 Pei Ch'ang Chieh (North Long Street) 北長街, 131
 Pei Ch'ih Tze (North Moat) 北池子, 127

STREETS:

Pei Ho Yén (North River Bank) 北河沿, 123
 Pei Hsiao Chieh (North Small Street) 北小街, 179
 Pei Hsin Ch'iao (North New Bridge) 北新橋, 176
 Piao Pei Hutung (Paste Board Lane) 裱糊胡同, 159
 Ping Tsé Mén Ta Chieh (P'ing-tsémén Main Street) 平則門大街, 207
 Shan Tzu Shih Erh Hutung (Rocky Mountain Lane) 山子石兒胡同, 179
 Shao Chin Hutung (Burnt Wine Lane) 燒酒胡同, 181
 Shé Fan Ssü Hutung (Free Distribution of Rice Temple Lane) 捨飯寺, 171
 Shih Hu Hutung (Stone Tiger Lane) 石虎胡同, 171, 172
 Shun Chih Mén Ta Chieh (Shun-chihmén Main Street) 順治門大街, 162, 204
 Ssu Fa Pu Chieh (Ministry of Justice Street) 司法部街, 160
 Ta Cha La (Large Gate-Posts) 大柵欄, 215, 269, 274
 Ta Fang Chia Hutung (Lane of the Great Fang Family) 大方家胡同, 144
 T'ai Chi Ch'ang (Rue Marco Polo) 台幾廠, 9, 12
 T'e Sheng Mén Ta Chieh (Té-shéngmén Main Street) 德勝門大街, 206
 T'ang Shih K'ou (Lantern Market Mouth) 燈市口, 143
 T'ü Tzu Hutung (Ladder Lane) 梯子胡同, 140
 T'ieh Shih Tzu Hutung (Iron Lion Lane) 鐵獅子胡同, 173
 Tou Chi K'ang Hutung (Flying Cocks Pit Lane) 鬧雞坑胡同, 206
 T'ou Fa Hutung (Human Hair Lane) 頭髮胡同, 162
 Ts'ai Shih K'ou 菜市口 (Vegetable Market), 217
 Execution Ground, 217

STREETS (Continued):

- Tsung Pu Hantung (Principal Cloth Lane) 總布胡同, 150
Tung An Mên Ta Chieh (Tung-anmên Main Street) 東安門大街, 119, 123, 141, 269
Tung Chih Mên Ta Chieh (Tungchihmên Main Street) 東直門大街, 179
Tz'ü Ch'i K'ou (Porcelain Mouth) 磁器口, 230
Wai Chiao Pu Chieh (Foreign Relations Board Street) 外交部街, 148
Wang Fu Ching Ta Chieh (Prince's Well Main Street) 王府井大街, 11, 12, 139
Su, Manchu Prince, 13
His Palace, 13, 14
Su Shun, Manchu, 180
Su Shun-ch'ün, poet, 76
Suicide, Spirits, 199
Sumatra, 350
Summer Palace (New) (I Ho Yüan) 頤和園, 52, 164, 243, 283-292, 294
Cause of defeat in 1894, 235
Summer Palace (Old), *see* Yüan Ming Yüan
Sun Yat-sun, 74, 199
Brass coffin, 299
Brass Picture buried, 30
Name, *see* Chung Shan, 10
Portrait at T'ien An Mên, 31
State-worship of, 111
Sung Chu Süt (Temple of Sacrifices to the Mountains) 嵩祝寺, 123
Sung Dynasty, 165, 174, 214, 223, 231, 249
Sung P'o T'u Shu Kuan (Pine Hill Library) 松坡圖書館, 89
Symbolism, *see* Carp, Eight S. of Buddhism
Szechuan Province, 270, 271

T

- Ta Ah Ko (Heir Apparent) 大阿哥, 170, 182
Ta Ch'êng Mên, *see* "Gates"

- Ta Ch'êng Miao, (Temple of Confucius) *see* K'ung Miao
Ta Chüeh Süt (Temple of Great Perception) 大覺寺, 306
Ta Chung Süt (Great Bell Temple) 大鐘寺, 243, 244, 351
Ta Fo Süt (Big Buddha Temple) 大佛寺, 24, 351
Ta Fo T'ang (Large Buddha Hall) 大佛堂, 60
Ta Hsi T'ien (Great Western Heaven) 大西天, 90
Ta Hsien Yeh (Great Venerable Father) 大仙爺, 261
Ta Hui Süt (Temple of Supreme Wisdom), *see* Ta Fo Süt
Ta Hung Mên, *see* "Gates"
Ta Kao T'ien (Hall of High Heaven) 大高殿, 132, 133
Ta Li Yüan (Supreme Court) 大理院, 160
Ta Pei Süt (Temple of Great Sorrow) 大悲寺, 302
Ta Shen Wang (Great Spirit King) 大神王, 128
T'ai Chi T'ien (Hall of the Most Exalted) 太極殿, 59
T'ai Ho Mên, *see* "Gates"
T'ai Ho T'ien (Hall of Supreme Harmony) 太和殿, 35-37, 48
T'ai Miao (Temple of Imperial Ancestors) 太廟, 33, 62-70, 118, 126, 165
T'ai ping, Rebels, 14, 149, 181
T'ai Shan, sacred mountain, 61, 251
T'ai Shên (God of the Soil) 太神, 72
T'ai Sui T'an (Altar to the Year God), 116
T'ai To Yeh T'an (Tai To's Night Talks) 殿斗夜談, 312
T'ai Tsu, Manchu Emperor, *see* T'ien Ming
T'ai T'sung, Manchu Emperor, 64
Tan Che Süt (Monastery of Clear Pools and Wild Mulberry) 檀柘寺, 197, 315
Tan Fu, founder of the Chou Dynasty, 185

- T'ang Dynasty, 3, 140, 165, 174, 185, 189, 246, 297
T'ang Shan (Hot Springs Hill) 湯山, 323
T'ang Tzu (Ancestral Hall), 13, 118, 119
Tantists, 191
Tao Jan T'ing (Joyful Pavilion) 陶然亭, 224
Tao K'uang, Manchu Emperor, 40, 169, 167, 177, 252, 292, 295
Genealogical Table, 342
Defends Palace, 40
Tao Ying Miao (Temple of the Inverted Shadow) 倒影廟, 250
Taoist Pope, *see* Chang Tao-ling
Tartar City, Wall, 1, 2, 8, 20, 28
Tê Shêng Mên, *see* "Gates"
Temple of Agriculture, *see* Hsien Nung T'an, 113-117, 213
Ancestors, *see* T'ai Miao
Azure Clouds, *see* Pi Yün Süt
Confucius, *see* K'ung Miao
Eighteen Hells, *see* Shih Pa Yü Miao
God of Fire, *see* Hsio Shên Miao
Goddess of Mercy, *see* Kuan Yin Miao
God of War, *see* Kuan Ti Miao
Heaven, *see* T'ien T'an
Sleeping Buddha, *see* Wo Fo Süt
White Clouds, *see* Po Yün Kuan
Theatres, 274-277
Thieves' Market, 230
Thirteen Tones, 'The (Shih San Yin), 260
Three Kingdoms, The (San Kuo), 214
Three Seas (or Lakes), *see* San Hai
Ti An Mên, *see* "Gates"
Ti Ho T'ien (Hall of Sympathetic Harmony) 體和殿, 58
Ti T'an (Altar of Earth) 地壇, 233-237
Ti Yün Tien (Hall of the Basis of Propriety) 體元殿, 58
T'iao Shên, *see* Exorcism
T'iao Tien (Hall of Canonized Ancestors) 祧殿, 68
Tibet, 60, 80, 82, 150, 239

INDEX

- Tibetan, 300
Books, 123
Imitation Forts, 301
Inscriptions, 132
Plays, 196
T'ieh Ta (Iron Pagoda) 鐵塔, 265
T'ieh Ying Pi Hantung (Iron Shadow Wall Lane) 鐵影壁胡同, 200
T'ien An Mên, *see* "Gates"
T'ien Ch'i, Ming Emperor, 58, 162, 209, 298, 320
T'ien Ch'iao (Heaven's Bridge) 天橋, 224
T'ien I Mên, *see* "Gates"
T'ien Ming, grand-father of Emperor Shun Chih, 64, 119
T'ien Ning Süt (Temple of Heavenly Peace) 天寧寺, 247
T'ien Shih (Heavenly Master), 260
T'ien Shun, Ming Emperor, 208, 209, 221
T'ien T'ai Süt (Monastery of Exalted Heaven) 天台寺, 304
T'ien T'an (Altar of Heaven) 天壇, 28, 95, 105-113, 165, 213, 237
The ceremony at, 110-111
T'ients'ün 田村, village on Western Hills road, 309
T'ien Wan 田曉, Ming minister, 179
Times, The London, 139
Timkowski, Russian Ambassador, 7
Ting ju-ch'ang, Admiral, 289
T'ired Pagoda, *see* Fa T'a Su, 229
T'o T'o, Mongol Prince 托托, 205
Toad, Living Buddha turns into, 197
Toboggans (P'aitzü), 227
Tortoise, 35, 328
Cause of floods, 178
Tou Tan (Pole-star) 北斗, also God of Literature, 33, 101, 154, 229, 250, 260
Treaty of Abdication, 67
Kiachia, 5, 7
Peking, 144
Taxes:
Ailanthus, 樺樹, 142, 143
Ginkgo, 310, 316

TREES (Continued):

- Malberry, 143
 Sophora, 126, 153
 White Pines, 80, 315
 Willow, 97, 143, 299
 Worship, 142
 Tribute 227
 Triennial Examinations, 16, 35,
 149, 153-155, 177, 185, 224, 268
 Ts'ai Ao, Revolt of, 89
 Ts'ai Ch'un, *see* T'ung Chh
 Ts'ai Kung-shih, official, 74
 Tsai Li Hui (Total Abstinence
 Society), 216
 Ts'ai Shên (God of Wealth) 財神,
 259, 350, 351
 Tsai Men, *see* "Gates"
 Ts'ai Tien, *see* Kuang Hsi
 Tsai Yüan, *see* I, Prince
 Ts'an Ch'ih K'ou (Entrance to the
 Silkworm Mount) 蠶池口, 135
 Ts'an T'an (Altar of Meditation)
 禪壇, 239
 Ts'an T'an (Altar of Silkworms)
 蠶壇, 87
 Ts'ang Ching Ko (Hall in which
 the Sacred Scriptures are Pre-
 served) 藏經閣, 221
 Ts'ao-chou Fu, 222
 Tsao Chün (Kitchen God) 灶君, 49
 Ts'ao Hua-ch'un, eunuch, 199
 Ts'ao K'un, President, 81, 100
 Ts'ao O, young lady, 222, 223
 Tsinanfu, Capital of Shanung, 14,
 295
 Tsur Tsung Kan Tz'u, *see* Ancestors'
 Pole
 Ts'ui Wei Shan (Blue-green Tinted
 Mountains) 翠微山, 301
 Ts'ung Hsiao Ssu (Temple of
 Supreme Service) 崇效寺, 221
 Tsung Jen Fu (Imperial Chan
 Court) 崇仁府, 19
 Tsungli Yamén (Foreign Office),
 6, 15, 20, 149, 150, 330
 Comic Dispatches from, 20
 T'u Ti Miao (Temple of God of
 Soil) 土地廟, 144, 352
 Tuan, Manchu Prince, 13, 23, 53,
 181

- Breaks into Forbidden City, 53
 Exiled, 182
 T'uan Ch'êng (Circular City) 圓城,
 45, 80
 Tuan Ch'i-jui, Marshal, 122
 Tuan Fung, Manchu Viceroy,
 Saves foreigners, 240
 Tuan Men, *see* "Gates"
 Tun, Manchu Prince, 170
 Tung An Mén, *see* "Gates"
 Tung An Shih Ch'ang (Eastern
 Peace Market) 東安市場, 141,
 275
 T'ung Chh, Manchu Emperor, 10,
 56, 59, 61, 149, 170, 285
 Death of, 45
 Receives Foreign Envoys, 101-
 103, 330
 T'ung Chih Mén, *see* "Gates"
 T'ungchow, 155, 163, 227
 Tung Fu-hsiang, General, 16, 22
 Excuses for failure to take
 Legations, 123
 Tung Hua Mén, *see* "Gates"
 T'ung Lozu (Bronze Mule) 鑄驢
 子, 260
 T'ung Niu, *see* "Bronze Cow"
 T'ung Pien Mén, *see* "Gates"
 Tung Pu Ya Chiao (East Not-
 dened-in Bridge) 東不壓橋,
 173
 Tung T'ang (East Church), 142
 T'ung Tao T'ang (Hall of Com-
 mon Principle) 同道堂, 56
 T'ung Wen Kuan (College of
 Universal Learning) 同文館,
 149
 Tung Yüeh Miao (Temple of the
 Eastern Peak) 東嶽廟, 257-263,
 351
 Turkestan, 91
 Turkish, 132
 Governor of Peking, 222
 Tz'u' (Pole-star) 紫, 33, 101
 Tz'u An, "Eastern Empress," 57
 Sudden death of, 59
 Tz'u Ch'i K'êng (Porcelain Pix
 瓷器坑, 230
 Tz'u Chin Ch'êng, *see* Forbidden
 City

- Tz'u Kuang Ko (Throne Hall of
 Purple Effulgence) 紫光閣, 81
 Audience to Foreign Envoys in,
 101-103, 330
 Tz'u Hsi 慈禧, "Western Em-
 press," Late Empress-Dowager,
 also known as "The Old Bud-
 dha," (Lao Fo Yeh), 11, 23, 51,
 52, 56, 58, 60, 61, 77, 88, 96, 100,
 130, 135, 142, 150, 167, 170, 181,
 201, 204, 206, 214, 240, 241, 243,
 283-292, 286, 295
 And Death of Aleauté, 149
 And Death of Chên Fei, 55
 And Death of Tz'u An, 59
 As Goddess of Mercy, 290
 Assaults Aleauté, 47
 Buries Treasure, 52
 Flight in 1900, 54
 Fond of Flowers, 52, 285
 Death of, 80, 100
 Imprisons Kuang Hsi, 96
 Love of Summer Palace, 285
 Overtrows Usupers, 180
 Photographed, 290
 Responsibility for 1900, 22
 Reviews Boxes, 131
 Scolds Boxes, 53
 Stops Bombardment, 137
 Superstitious, 284
 Tz'u Ning Kung (Palace of Peace
 and Tranquility) 寧馨宮, 59, 100
 Tz'u Shou Sui (Temple of Com-
 passionate Old Age) 壽壽寺, 308
 Tz'u T'ang, *see* Ancestral Temple

U

- Unicorn 麒麟
 On roof ridges, 29
 Outside Places, 59
 Tablet, 173
 Evil Omen, 184
 Universities, *see* Catholic, Peking,
 P.U.M.C., Yenching
 U.S.A. Legation (Mei Kuo Fu)
 美國館, 7, 8
 Intervention against restoration,
 122

INDEX

V

- Vassal kingdoms, 5
 Vegetarianism, *see* Tsai Li Hui
 Verbiest, Father Ferdinand, s.j.,
 158, 159, 346
 Returns Calendar, 159
 His Tomb, 252
 Versailles, Conference, 140
 Treaty, 158
 Veterinary, 148, 204
 Victory Memorial, 70
See also Shih Shêng Szu, 300

W

- Wagons-Lits Hotel (Lin Kuo Fan
 Tien) 六國飯店, 8
 Wai Chiao Fu (Foreign Office)
 外交部, 149
 Wai Wu Fu (Board of Foreign
 Affairs) 外務部, 149
 Walls, of Peking, 1
 Wan Ch'un T'ing (Pavilion of
 Ten Thousand Springs) 萬春亭
 In Forbidden City, 43
 In Coal Hill, 126
 Wan Li, Emperor, 134, 198, 209,
 219, 240, 243, 251, 320
 Wan Li Ch'ang Ch'êng (Ten Thou-
 sand Li Long Wall) 萬里長城
see Great Wall
 Wan Lin T'ang (Hall of Ten
 Thousand Willows)
 229
 Wan Nien Pei (Tablet of Ten
 Thousand Destinies) 萬年碑,
 221
 Wan Shan Tien (Hall of Ten
 Thousand Virtues) 萬善殿, 103
 Wan Shou Shan (Hill of Myriad
 Ages) 萬壽山, *see* Summer
 Palace, New
 Wan Shou Sui (Temple of Ten
 Thousand Ages) 萬壽寺, 243,
 245
 Wan Sung Lao Jen (Old Man of
 Ten Thousand Pines) 萬松老
 人, 313

- Wan Tzu Lang (Svastika Gallery)
 卮字廊, 99
 Wang Chin-ming, revolutionary
 officer, 71
 Wang Chung-wei, Head of Nationalist Party, 200
 Attempt on Prince-Regent, 200, 201
 Wang Hsi-chih, Calligraphist, 74, 83, 89
 Wang Hsien-chih, Calligraphist, 83
 Wang Hsin, Calligraphist, 83
 Wang Kuo-wei, Dean of Peking University, 289
 Wang Ma Ma (Old Mother Wang)
 王媽媽, 261
 Wang Yeh Miao (Prince's Temple)
 王爺廟, 162
 Wang Yu-tun, 294
 Washington Conference, 74
 Water Gate, *see* "Gates"
 Water Levels, 164
 Wei Chi (Chinese Chess), 25
 Wei Chung-hsien, Ming eunuch, 244, 298
 Wei Hai Wei, 289
 'Wei-lo,' early term of abuse for foreigners, 14
 Wen Chang (God of Literature)
 文昌, 260
 Wen Ch'ian (Warm Springs)
 溫泉, 306
 Wen Hua Tien (Hall of Literary Glory) 文華殿, 16, 33
 Wen Miao (Civil Temple) 文廟, *see* K'ung Miao
 Wen Yuan Ko (Pavilion of Literary Profundity) 文淵閣, 33
 Weng, Ming Empress, 284
 Western Hills, (Hsi Shan)
 View of, 126
 Western Paradise, 297 *see also* Hsi Wang Mu
 White Pagoda (Pai T'a) 白塔, In Pei Hai, 81, 82
 Near P'ing Tse Men, *see* Pai T'a Ssu
 White Pines, 80, 315
 Wines, 271

- Wine-Bowl, Black Jade (Hei Yu Chiu Wen) 黑玉酒盞, 80
 Wo Fo Ssu (Temple of the Sleeping Buddha) 臥佛寺, 171, 297
 Wo Lung Sung (Sleeping Dragon Pine) 臥龍松, 315
 Wu Hsien Tsai Shen Miao (Temple of the Five Gods of Riches), 350
 Wu K'o-t'ao, Censor, 170
 Wu Lung T'ing, *see* Five Dragon Pavilions
 Wu Men, *see* "Gates"
 Wu Miao (Military Temple) 武廟, *see* Kuan Ti Miao
 Wu Pei Yuan (Court of Military Weapons) 武備院, 127
 Wu San-kuei, Ming General, 179
 Wu T'a Ssu (Five Pagoda Temple)
 五塔寺, 242
 Wu Ti, Han Emperor, 86
 Wu Yeh Fu (Palace of the Fifth Prince) 五爺府, 181
 Wu Ying Tien (Hall of Military Prowess) 武英殿, 40
- Xavier, Francis, 233
- Y
- Yama (God of Death), 194
 Yamataka, 82
 Yang, Ming eunuch, 251
 Yang (Male Principle) 陽, 30, 77, 327
 Yang Hsin Chai (Studio of Character Training) 養心齋, 49
 Yang Hsin Tien (Hall of Culture of the Mind) 養心殿, 52, 61, 96, 304
 Yang Hsing Tien (Hall of the Culture of Character) 養性殿, 52
 Yang Kuei Fei 楊貴妃, Chinese heroine, 222
 Yang Kuei Tzu (Foreign Devils), 136
- Yao, Legendary Emperor, 283, 334
 Yao K'uang-hsiao, Taoist magician, 244
 Yao Shao-shih, Buddhist monk, 205
 Yao Wang (God of Medicine)
 藥王, 260, 262
 Yen Hsiang-kao, 244
 Yeh-lü Ch'u-ts'ai, Governor of Peking, 284, 298
 Yehonala 葉赫那拉, *see* Tz'ü Hsi, Empress-Dowager
 Yellow Temple, *see* Huang Ssi Yen, Kingdom of, 3, 322
 Prince of, *see* Yung Lo
 Yenching, name for Peking, 3, 334
 Yen Hsi Kung (Palace of Prolonged Happiness) 延禧宮, 44
 Yen Hsing, Wei Emperor, 247
 Yen Hui Ko (Pavilion of Prolonged Glory) 延輝閣, 50
 Yen Shou T'a (Pagoda of Extended Years) 延壽塔, 316
 Yen Sung, Ming statesman, 244
 Yen Wang (King of Hades) 閻王, 262
 Yen Yu, Mongol Emperor, 257
 Yenching University, 286
 Yi, Concubine, *see* Tz'ü Hsi, Empress-Dowager
 Yin Yang, 327
 Ying Hua Tien (Hall of Heroic Splendour) 英華殿, 60
 Ying Liu (Goitre Willow) 鹽柳, 299
 Ying Nien, Manchu official, 283
 Ying T'ai (Ocean Terrace) 瀛臺, 96, 97
 Yü, The Great, 165
 Yü, Manchu Prince, 140
 His Palace, *see* P.U.M.C.
 Yü An, Buddhist monk, 251
 Yu An Men, *see* "Gates"
 Yu Cha Kuei (A Name for Fritters) 油炸鬼, 231
 Yü Ch'ing Kuan (Pure Palace of the Jade Emperor) 玉清觀, 229
 Yü Ch'ing Kung (Palace for Congratulations) 毓慶宮, 44
- Yü Ching T'ing (Pavilion of Imperial View) 御景亭, 43
 Yu-chou, old site, 3, 334
 Yü Ch'ian Shan, *see* Jade Fountain
 Yü Fêng T'a (Jade Peak Pagoda)
 玉峯塔, 293, 294
 Yü Ho Ch'iao (Imperial Canal Bridge) 御河橋, 45, 77
 Yü Hua Ko (Rain Flower Pavilion)
 雨花閣, 57, 58
 Yü Hua Yuan (Imperial Flower Garden) 御花園, 42
 Yü Huang (Jade Emperor) 玉皇, 132, 229, 261
 His palace, 311
 Yü Ma (The Jade-white Horse)
 玉馬, 260
 Yü Po-ya, flute-player, 86
 Yü T'ai, Concubine, 58
 Yü Yao Fang (Imperial Drug Store) 御藥房, 44
 Yuan Ch'ang (Circular Rampart) 圍城, in Western Hills, 300
 Yuan Chün Miao (Temple to Almighty God) 元君廟, 311
 Yuan (or Mongol) Dynasty, 6, 80, 94, 132, 185, 199, 205, 298, 340
 Yuan Ho (Round River), 189
 Yuan Ming Yuan, The Old Summer Palace 圓明園, 6, 34, 180, 204, 284
 Yuan Shih-k'ai, 44, 61, 89, 95, 97, 140, 161, 164
 And Temple of Heaven, 111
 Announces Constitution, 67
 Attempted Assassination of, 141
 Betrays Kuang Hsiü, 47
 Holds Review at T'ien An Men, 31
 Poor Architectural taste, 100
 Yüeh Fei 岳飛, a loyal general, 231, 232, 258
 Yüeh Hsin Tien (Hall of Joyful Heart) 悅心殿, 82
 Yüeh Shih Lou (Tower of Inspection of Truth) 閱實樓, 33
 Yüeh T'ai (Moon Terrace) 月台, 188
 Yün Lang, Taoist monk 雲浪, 244
 Yunnan, Province of, 205, 299

Yün Shen Miao (Temple of the God of Clouds) 雲神廟, 127
 Yung An Shou T'a (Pagoda of Everlasting Peace and Old Age) 永安壽塔, 307
 Yung An Ssu (Temple of Everlasting Peace) 永安寺, 81
 Yung Cheng, Manchu Emperor, 12, 127, 131, 150, 158, 173, 183, 188, 190, 222, 297
 Imprisons his Brothers, 127
 Persecutes Christians, 236, 308
 Yung Ho Kung (Palace of Concord and Harmony) 雍和宮 or Lama Temple, 177, 190-196
 Yung Ho Kung (Palace of Eternal Harmony) 永和宮, In Forbidden City, 43

Yung Lo, Ming Emperor, 4, 6, 25, 28, 29, 44, 45, 62, 94, 125, 155, 163, 173, 174, 200, 211, 233, 245, 246, 265, 309, 317, 318, 320, 337
 Biography of, 348
 Great Encyclopedia of, 16, 18
 Yung Shou Kung (Palace of Eternal Longevity) 永壽宮, 60
 Yung Ting Men, *see* "Gates"
 Yung Ting Ho (Everlasting Settled and Peaceful River) 永定河, 312, 314

Z

Zoological Gardens (Wan Shêng Yuan) 萬牲園, 240-242

