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THE WALLS AND  
GATES OF PEKING





BY THE SAME AUTHOR

ESSENTIALS IN ART

THE BODLEY HEAD









*Sha Wu Men  
View through the outer gate*



# THE WALLS AND GATES OF PEKING

RESEARCHES AND IMPRESSIONS BY  
OSVALD SIRÉN

ILLUSTRATED WITH 109 PHOTOGRAVURES  
AFTER PHOTOGRAPHS BY THE AUTHOR  
AND FIFTY ARCHITECTURAL  
DRAWINGS MADE BY  
CHINESE ARTISTS

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## PREFACE

THE origin of this book is the beauty of the city gates of Peking ; their importance as characteristic elements in some of the finest views of the Chinese capital ; their wonderful setting amidst old buildings, fresh trees and decaying moats ; their decorative architectural character. Some of these gates may still be called landmarks of Peking, historically as well as topographically ; they reflect, together with the adjoining walls, much of the early history of this great city, and they form, together with the streets and landscapes in which they are set, the most relevant spots of characteristic and beautiful scenery.

Such were the impressions which led me to devote months of special study to the Peking gates with the aim of reproducing their beauty in a series of photographs. To what degree this has been accomplished may be left to the reader to judge ; a selection of these photographs are reproduced in the present work on 109 heliogravure plates.

The interest in the artistic character of the gates gradually awakened the desire to know something about their importance as monuments of the past, to penetrate further into the history of their construction and their modifications in various ages. Not only the gates but their surroundings and the long walls of which they form parts attracted my interest as material for historical and architectural studies ; and the more I dwelt on this material, the more I realized that it contained the keys to some important chapters of Chinese history. Very little of



this is reflected in the text, but even the fragmentary information that I am able to offer may make the reader realize that the Gates and Walls of Peking form an unbroken chain with the past, renewed at many places with new links, but nevertheless mainly old and full of the marks and records of bygone days.

The historical part of the text is mainly based on the local Chinese chronicles, which contain much information about the city walls and the gates during earlier dynasties, and which never before have been published to the same extent in any foreign language. Besides these printed records others are to be found on the monuments themselves, mainly brickmarks and inscriptions on stone tablets inserted at various places on the walls and the gates. All these materials have been carefully collected and utilized for the historical discussion and dating of the various parts of the monuments. But all these documentary evidences form merely corroborations for the technical and architectural analysis which in many instances, where no written information was available, became the main basis for the historical study and definition.

The work had, of course, to be carried out within certain restrictions. It was not possible to make any material tests on the buildings, to dig into walls or to erect scaffoldings for a closer study of their upper parts, but permission was obtained from the Ministry of the Interior to make measured drawings of a number of the gates. These drawings, which were all executed by Chinese artists under the supervision of the author, will no doubt form a most valuable source of exact information, not only about the Peking gates but also about Chinese architecture in general, because the gates are, after all, highly representative examples of the general principles of Chinese architecture.

In preparing this work I have had the assistance of various persons to whom I rest under obligation. The Chinese chronicles from which long extracts are quoted in our text were translated by Miss A. G. Bowden-Smith



and some of her assistants, at the Pei Hua school in Peking; the credit and the responsibility for this part of the work thus rest with her.

Most of the inscriptions on the tablets and the bricks were taken down with great care and patience by my Chinese teacher, Mr. Chou Ku-chen, and some of these inscriptions were translated by Mr. Scott of the British Legation.

Valuable practical assistance was given me on various occasions by the well-known Baumeister Thiele, who also put me into communication with the Chinese draughtsmen. Their work, which was done under my direction, may be appreciated from the drawings reproduced in colour and line engraving in the present volume.

The drawings of the outer tower and the plans of Ch'ien men were kindly placed at my disposition by Architect Rothkegel, under whose supervision the great central gate was rearranged a few years ago.

I also owe special thanks to Mr. Jupp of the R.I.B.A., who kindly undertook to examine some of the architectural descriptions in the text.

The greatest difficulty in connection with the preparation of the text has been the unavoidable inclusion of a great number of Chinese words and names. The ideal way would, of course, have been to give every one of these words in Chinese characters, but as this proved impossible for various reasons, Mr. Yih, of the School of Oriental Studies, undertook to prepare a list of the more important of the Chinese words, which may, to some extent, atone for the lack of Chinese characters in the text.

The English transcriptions are generally in conformity with the Wade system, though I am conscious of certain slight deviations such as the use of *e* instead of *é*, and I know only too well that the use of capital letters in Chinese compound names is somewhat arbitrary, which is almost unavoidable in reference to names codified by the Post Office; but I hope nevertheless—in spite of certain omissions and irregularities—that nothing remains unintelligible to the well-disposed reader.



My efforts may after all make it easier for some one further advanced than the author of this book in the intricacies of Chinese language and history to carry the researches on the same field a step further. If I have succeeded in awakening a fresh interest in the Walls and Gates of Peking, those wonderful but now decaying historical monuments, and in reflecting some glimpses of their transcient beauty, my ambition is satisfied and I feel that I have acquitted some of my obligation to the great capital of China.

OSVALD SIRÉN.

PARIS, *May*, 1924.



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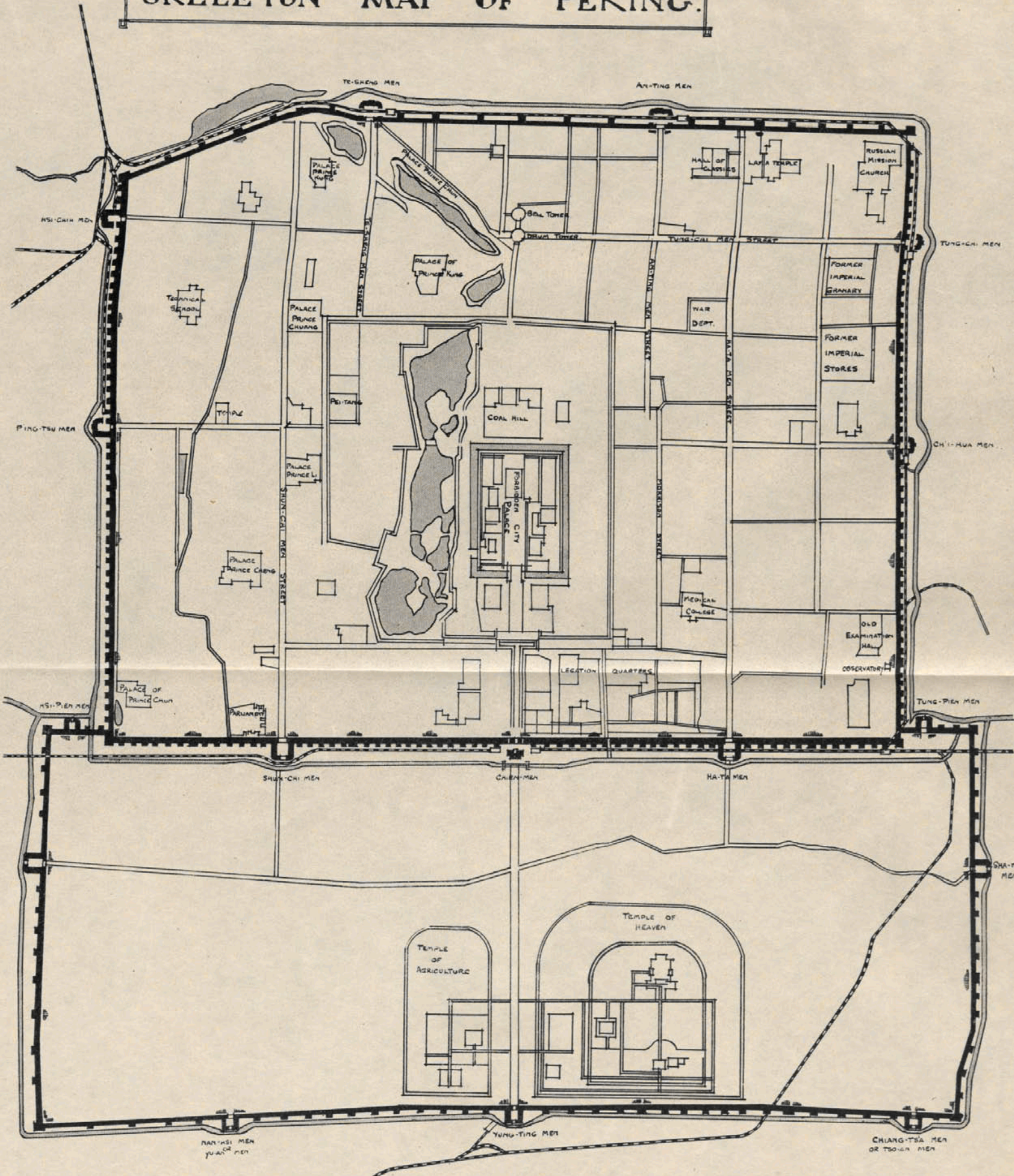
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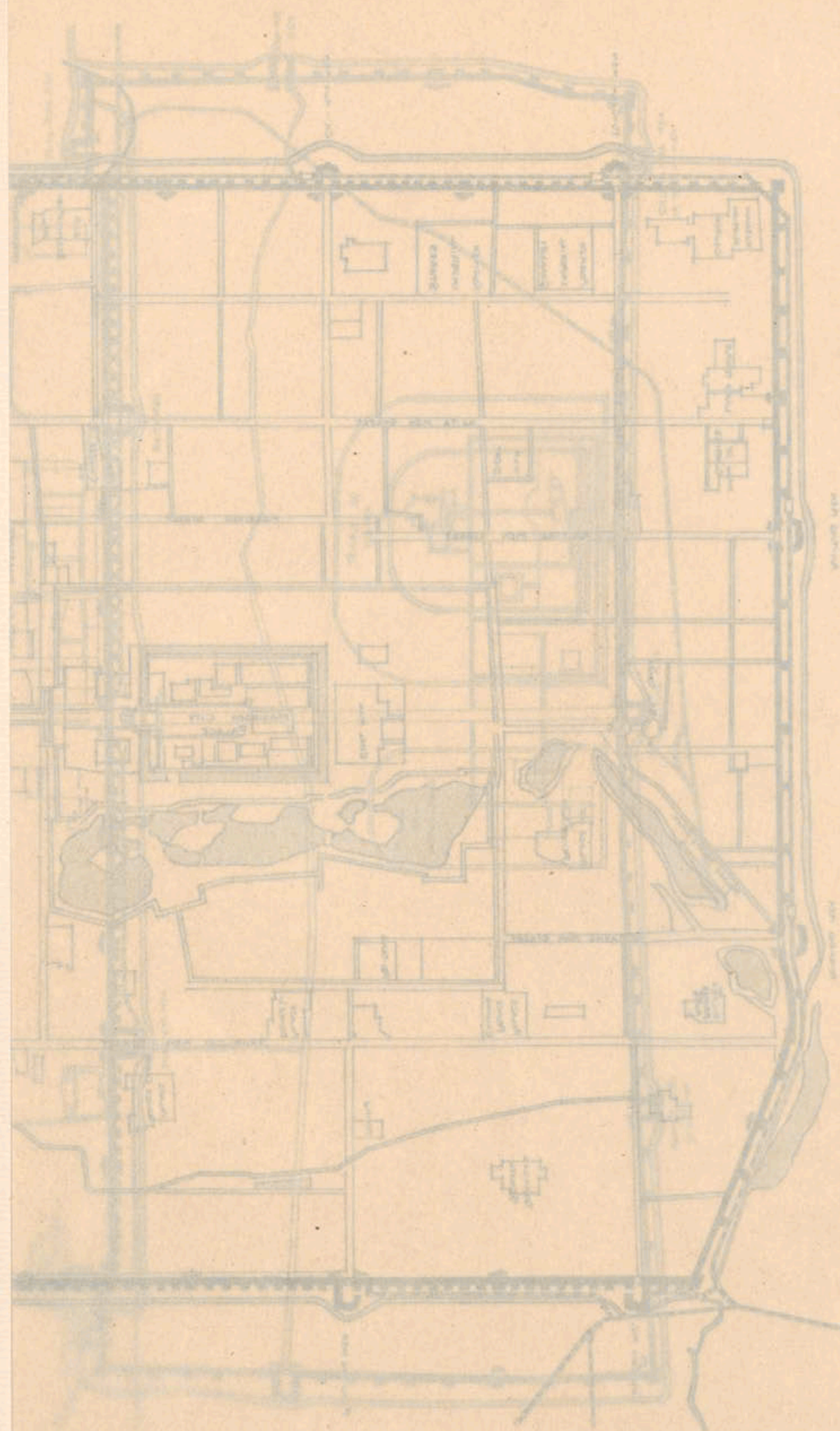
Skeleton map of Peking . . . . .	<i>Between pp. xviii and</i> xix
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SKELETON MAP OF PEKING.







SKETCH OF THE PLAN OF BEKING



THE WALLS AND  
GATES OF PEKING







# THE WALLS AND GATES OF PEKING

## I

### WALLED CITIES OF NORTHERN CHINA—SOME GENERAL IMPRESSIONS

EVERY one has heard of the Great Wall of China, but most people think of it as a mere historical relic, the stately ruin of an enterprise which sprang from an ancient emperor's overheated fancy.

The prevailing impression about it is that it has fallen naturally into decay like other things in China, and that for hundreds of years past its practical importance has been largely a delusion. This is a complete misapprehension. The Great Wall is one of the few Chinese buildings which have been properly preserved. It has been repaired and reconstructed over and over again in the course of the centuries, and its importance both as a defence-work and as a boundary has been very considerable until quite recent years ; certainly this is the opinion of the Chinese themselves. In it, in fact, the deep-rooted belief of the Chinese in walled enclosures finds its fullest and most enduring expression.

Walls, walls, and yet again walls form, so to say, the skeleton or framework of every Chinese city. They surround it, they divide it into lots and compounds, they mark more than any other structures the common basic features of these Chinese communities. There is no real city in Northern China without a surrounding wall, a condition which, indeed, is expressed by the fact that the Chinese use the same word *Ch'eng* for a city and a city-



wall: for there is no such thing as a city without a wall. It is just as inconceivable as a house without a roof. It matters little how large, important, and well ordered a settlement may be; if not properly defined and enclosed by walls, it is not a city in the traditional Chinese sense. Thus, for instance, Shanghai (outside the "native town"), the most important commercial centre of modern China, is, to the old-fashioned Chinaman, not a real city, only a settlement or a huge trading centre, grown out of a fishing village. And the same is true of several other comparatively modern commercial centres without encircling walls; they are not *ch'engs*, or cities, according to traditional Chinese conception, whatever modern republican officials may choose to call them.

The walls are, indeed, the most essential, the most impressive, and most permanent parts of a Chinese city, and they belong not only to the provincial capitals and other *fu*-cities, but to every community, even to small towns and villages. I have seldom seen a village of any size or age in Northern China which has not at least a mud wall or the remains of something of the kind around its huts and stables. No matter how poor and inconspicuous the place, however miserable the mud-houses, however useless the ruined temples, however dirty and ditchlike the sunken roads, the walls are still there, and, as a rule, kept in better condition than any other buildings of the town or village. I have passed through cities in the north-western provinces which have been thoroughly demolished by wars and famine and fire, where no house is left standing and no human being lives, but which still retain their crenelated walls, their gates and watch-towers. These have withstood the ravages of fire and vandal soldiery better than the rest of the city buildings; they remain as monuments of a past glory, doubly impressive in the midst of a complete desolation and solitude.

The bare brick walls with their bastions and gate-towers rising over a moat or simply from the open level ground, where the view to a far distance is unblocked by trees or high buildings, often tell more about the ancient



greatness and importance of these cities than any of the houses or temples. Even when these city-walls are not of a very early date (there are hardly any now standing in Northern China older than the Ming dynasty) they are nevertheless ancient-looking with their more or less battered brickwork and broken battlements. Repairs and rebuildings have, as a rule, done little to change their general shape and proportions. Before the brick walls there were ramparts around a good many of the cities and towns of Northern China, as still may be seen at smaller out-of-the-way places ; and before the towns were built, there were villages or camps of mud and straw huts surrounded by fences or ramparts of a temporary character.

Two examples may be mentioned as illustrations of a whole class of walled cities in Northern China : Sian-fu in Shensi and Tsingchow-fu in Shantung. The present walls of Sian-fu were built at the end of the fourteenth century by the first Ming emperor : they have been repaired in places ; but, as a whole, have withstood remarkably well the ravages of time and war. They enclose an almost square city which is visible in its completeness from far away, as the surrounding country is simply an open *loess* plateau. Approaching it from the north or from the west, one sees the walls as long unbroken lines stretching for miles and miles. Coming a little nearer, the double gate-towers, the square bastions, and the monumental round corner-towers begin to appear : the rhythm of the lines and of the masses becomes evident—a remarkably slow, heavy, and forceful rhythm. The city dominates the high *loess* plateau, rising over it like a huge fortress and at the same time blending with it by its own long horizontal lines.

The approach to Tsingchow-fu is quite different. The general view of the city is by no means as grand and impressive as the outer aspect of Sian-fu, but the nearer one approaches, the more interesting the view becomes, the more striking the effect of the monumental walls in the setting of a picturesque nature. The city lies in the midst of a fertile valley among rich grain-fields and orchards ; there are plenty of trees to shade the walls and to break the monotony of their



drab surface. A small river with remarkably clear water takes the place of the moat on two sides of the city ; one has to pass over solid old stone bridges in order to reach the northern and the western gates. Following the windings of the river, the city-wall is broken up into a succession of angles and the river-bank is cut into irregular terraces. Bits of stone and of brickwork are thus piled up in successive steps as freely and fittingly as if they were placed there by nature. For instance, at the spot where the paved stone road winds up from the low stone bridge on the western side : the river-bank here has the most interesting formation of terraces and steps, partly lined with bricks and overshadowed by trees. The wall rises to an imposing height, strengthened by massive buttresses ; the top of it is thickly clad with shrubs and trees which stretch their branches over the crenelated parapet. There is a touch of romantic beauty about this place which reminds us of certain walled cities in Northern Italy rather than of a Chinese town.

Passing through one of the less frequented gates in some of these cities one is often surprised not to find oneself in a busy street, lined with shops and houses, but in open fields or empty tracts with nothing but refuse heaps and stagnant muddy ponds. Thus, for instance, the western and southern portion of Tsingchow-fu is largely utilized for grain-fields and vegetable gardens, in spite of the fact that people who have lately moved into the city can hardly find a room or a shed to sleep in ; and in Sian-fu there are large stretches of empty ground inside the walls on the western, northern, and eastern sides, and ponds of considerable size where ducks and tortoises thrive on the quiet mud-like water. Most of these old Chinese cities which date back to the Ming time, or before, have during the last century been decaying and diminishing in size, even if their population has not decreased. The people have simply been forced to crowd themselves more and more together or to settle in huts in the suburbs ; which is no doubt a cheaper and easier way of solving the housing problem than to build new houses within the city walls. Exceptions may be quoted, cities where a quite modern building activity has been brought about



by increasing business and new means of communication or by an unusually progressive local government, as, for instance, in Taiyuan-fu in Shansi ; but these cities are very rare, and the new buildings with which they have been adorned are such that we would rather wish to see the space again utilized for manure and cabbage-fields.

We have no occasion to enter here into any further investigations of the causes which led so many of these north Chinese cities to deteriorate, and decrease in size. The reasons are, no doubt, closely connected with the general political, social, and economic conditions of modern China, which, on the whole, have been unfavourable to the preservation of old cities and historical monuments. The spirit of enterprise as well as the necessary resources have been sadly lacking in official quarters, and when wars and revolutions with their sequels of pillage, fire, and famine have swept over a city, very little has been done to restore its previous status. The people have rather gathered in new settlements formed of semi-foreign houses. The most striking illustrations of such transformations are offered by ancient capital cities such as Nanking, Sian-fu, Loyang, etc., which now are only pale, shrinking shadows of what they used to be ; but a good many smaller cities show a similar backward tendency in their diminishing building-area and their architectural dilapidation. This tendency manifests itself in many cases not only in the disproportion between the wall-enclosed compass of the city and the ground actually covered by the buildings, but also in the cheap and poor quality of the houses.

It is a rare thing to find a building of architectural importance in any average city of Northern China. Some of the temples may, of course, be quite picturesque with their sculptured gateways and their open pillared porches under the enormous roofs, but they are, strictly speaking, no masterpieces of architecture, particularly if they have been rebuilt in recent years ; more important from an architectural point of view are some of the older stone or brick pagodas which represent a rather strange and artificial type, and the bell-towers and drum-towers which still stand in the midst of many of the old cities,



forming by their monumental proportions the strongest link with a greater past. The majority of the buildings are, however, quite inconspicuous small houses built of grey bricks and on a framework of wooden pillars and beams which may be painted red. In the shopping district the façades are more or less open with porches and rows of pillars towards the street, but it is only in wealthier places that we find them decorated with carvings, brass hangings, and artistic signboards. Carved and gilt shop-fronts have become exceptional in the ordinary provincial towns, largely in consequence of the destructive modern fondness for brick and cement which has spread like an epidemic since the introduction of the republic. Since the "Flowery Middle Kingdom" has become the "People's Country," the artistic flowers of the old civilization have been withering very fast.

The residential sections of these cities usually turn the most blank and empty faces towards the passer-by. Here for the most part only roofs are to be seen, curved roofs of various height and size, and between them tree-tops; hardly anything of the houses. They are all hidden behind walls, plain grey brick-walls, or plastered reddish walls which may be tinted by time and dirt, long empty spaces with no divisions or ornaments except simple doorways or small porches marked by steps and small saddle roofs. The architectural monotony could hardly be more complete. It is sometimes like passing a street of prisons or monasteries; only the play of light and shade and some occasional beggar who basks in the sun at the foot of the wall animate the view. Once in a while the tinkling of a bell or the chiming of a brazen gong of some itinerant vendor may reach your ear, but when he has passed the silence again becomes deep and impenetrable. There are no indications of the life and the beauty that may be hidden behind the walls. The home of the Chinaman is an extremely well-guarded place. Every family forms a little community by itself—often quite a numerous one, as the married sons share the parental house—and the walls that enclose it are often just as effective for confining the inmates as for protecting them against intruders. The women, especially,



used to be confined in these walled compounds as strictly as in a medieval monastery.

It is only after entering the gate and passing the so-called spirit-wall,\* just behind it, that we may perceive something of the peculiar beauty of such a residence. If it is a large compound with two or three or more courtyards, the first one may not offer anything particularly interesting: it is simply a paved court, enclosed by low buildings on three sides. But behind this is another court, planted with trees and flowers, or arranged into a real garden with ponds and rockeries and pavilions. The arrangement depends, of course, on the size and importance of the place. The buildings are all of a uniform type, although varying in size and details; the most important one is situated at the end of the main court, raised on a stone platform. Along its façade runs an open gallery or patio formed by a row of wooden pillars between the protruding side-walls (which form a kind of "ante"). The high and curving saddle-roof extends over the patio, its eaves resting on the pillars which in all the finer old houses are provided with ornamented brackets. The construction of the walls may vary a little, but the framework of the façade consists usually of standing pillars supporting horizontal beams; the intervals between them in their lower part are filled out with brickwork, while the upper parts are treated as windows with more or less elaborate lattice-work and transparent paper instead of glass. The main door in the midst of the façade, where broad steps lead up to the terrace, has carved panels and sometimes also openings with lattice-work and transparent paper in its upper part. Other less striking details in the construction may here be passed over, but a word should be added about the colouring which is most essential for the outer effect of the Chinese house. All the woodwork is painted in a deep red tone while the brickwork and the pantiles are grey. The carved ornaments on the door-panels may be heightened with gold, and if it is a palatial building the brackets of the pillars

\* A screen-like wall standing right in front of the inner gateway as a protection against the evil spirits, which always move in a straight line.



are adorned with green and blue ornaments. The Chinese are by no means afraid of using strong colours ; the effect being very good at a distance, particularly when the house stands in a setting of green foliage or blossoming trees, but the ornamentation lacks refinement and will hardly stand closer inspection.

Returning to the street we may walk over to the business section of the town. The street views are quite different here, and, as a whole, much more animated and entertaining than in the residential quarters. The houses are not hidden behind uniformly closed walls but open into the street with latticed doors and windows, in which glass panes nowadays have taken the place of the transparent paper. The roofs are just as high and far-extending as on the dwelling-houses, but there are usually no wooden pillars in front of the shop ; as the façades are comparatively narrow the beams of the eaves find sufficient support on the protruding side-walls. Sometimes the entrance is shaded by a small sloping roof or canopy, supported on brackets or pillars, and in the hot reason large sunsheds are arranged in front of the shops by means of bamboo scaffoldings covered with straw mats. If the street is narrow, these sheds may be built right across from one shop to another, otherwise they cover at least the sidewalks. These are, as a matter of fact, much more occupied by the traders than by the passers-by. A good deal of the business is transacted in the street, by the shopkeepers as well as by itinerant vendors, particularly at the food shops which display their delicacies outside. Sometimes the street in front of the shops becomes a veritable market, as was the case in a certain street of Sian-fu where most of the grain-shops were to be found. Something like a corn-exchange was established there every morning, and the throng and bustle of buyers and sellers, wheelbarrows and grain-carriers, was such that an outsider could hardly make his way through. The inner shop is, indeed, in many small old-fashioned houses, less of a business-place than a living-room where the proprietor and his assistants eat and sleep and smoke and sip their tea. It is only outwardly that a definite distinction may be made between simple dwelling-houses and small shops.



There are, however, shops and shops ; the variety both in their outward and inward appearance is very considerable, depending not only on the prosperity of the place but also on local customs and the kind of business for which they are intended. A dry-goods store is thus always different from a chemist's, a goldsmith's, or a tea-shop, and, as a rule, it may be said that the outer decoration to some extent reflects the quality and refinement of the goods offered for sale in the store. It would take us too far to go into a description of the details and intricacies of these various kinds of stores, particularly as we are here merely dealing with the architectural aspect of the Chinese street. Most important in this respect are, however, the high carved shop fronts which may still be seen in some of the better-preserved old cities. In Peking they used to line most of the important business streets, but have lately been much diminished in number by the modern craze for semi-foreign cement buildings with fluttering band-ornaments and republican flags in relief on the façade. They rise high over the roof-line of the houses, forming canopies or *p'ailous* in front of the shop entrances. The constructive frame consists of very tall masts joined by cross-beams with manifold rows of brackets which support small saddle-roofs of one or two stories. Under the roofs are frieze-like panels which may be ornamented with human figures in relief or with floral designs in open or pierced carving, into which the signboard of the shop is inserted. The bottom part is treated like a broad laced border to the whole canopy, its intricate leaf-pattern being carved in open relief. All these carvings are richly gilt, sometimes also accentuated by colours, and in addition to this there are small canopies or hats with brightly coloured ribbons and tassels (sometimes of wood) hanging from dragon-heads which protrude from the masts.

Streets lined with such carved and gilt shop fronts must have been gorgeous sights, and they were by no means uncommon in the provincial capitals a few generations ago. Now they are becoming rarer every year, as nobody appears to be interested in keeping them up, most people being contented to see them



replaced by hybrid cement buildings or drab brick houses with no decoration except the large signboards with a few significant characters placed over or at the side of the entrance. The general view of a business street in an average North-Chinese town is thus much more enjoyable as a picture of light and shade, hustling people, wheelbarrows and donkey-carts, than as a composition of buildings. It may be very lively and quite picturesque, particularly if some old trees have been left standing in the street, but it has seldom any features of architectural importance.

Such is the rule, but there are important exceptions—streets with decorative monuments, memorial tablets, archways and towers. Most important in this respect are the *p'ailous*—decorative gateways with three or more openings spanning the whole street (including the sidewalks). The object of their erection is usually to commemorate some distinguished local character or some important event in the history of the place, but their main interest for posterity and for strangers depends on their unusual decorative character. The majority of these gateways are made of wood and brightly painted in red, with ornaments in green and blue besides gilt carvings. The supporting pillars or masts, which may be four, or eight, or twelve, according to the size and the importance of the monument, are placed on stone plinths (sometimes decorated with lions), and between them are spanned broad cross-beams in two or three horizontal rows, divided by sculptured panels, friezes or tablets with honorific inscriptions. At the top are curved saddle-roofs—a separate one for each gateway of the *p'ailou*—resting on manifold rows of brackets, covered with blue or green pantiles and decorated with human and animal figures on the hips, the so-called “*kuei lung tzu*.” These *p'ailous* contain some of the most characteristic features of traditional Chinese architecture, as, for instance, the supporting pillars, the curved saddle-roofs on double or triple rows of complex brackets, the highly ornamented cross-beams, the carved friezes, and a colouring which in its festal splendour might appear crude. They are essentially wooden structures. Their whole character



and decoration have been developed in conformity with the special requirements of the material, except in the case of the ornamental figures on the roof. This is also strikingly confirmed when we see them executed in stone; the various parts of the stone *p'ailous* are simply copied from wooden models and joined together in a manner which, indeed, is more fitting for wooden than for stone construction (the case being quite parallel to the Japanese stone "torii," which also show wood-construction transferred to stone gates). Modifications are, of course, necessary in certain parts such as the roofs (which have no curve) and the brackets (which sometimes become curved consoles): the cross-beams are decorated with reliefs instead of with painted ornaments, and the square or octagonal pillars are strengthened by low buttresses, consisting of a large drum, rolled up on a low plinth with a small lion perched on its top. A good many lesser variations in the composition of stone *p'ailous* may be pointed out, if one goes into a detailed study of these monuments, but the general principles of construction and decorative arrangement have remained the same from the beginning of the Ming dynasty down to recent times. The oldest stone *p'ailous* are nowadays to be found in temple-gardens where they have had more protection than in the streets, but I do not know of any that could be ascribed to an earlier date than the Ming period. The most beautiful and numerous street *p'ailous* of stone that I have seen are at Weihsien in Shantung, where the main street is spanned by half a dozen tripartite archways of unusual height, having consoles and roofs in three different stories. They were probably constructed in the Ch'ien Lung era. But the *p'ailous* do not always traverse streets; they may stand in open places or alongside the street, marking the entrance to some temple-ground or to some official yamen, their object always being to accentuate the honorific character and distinction of a place or a person.

In a good many of these old Chinese cities the principal street views are dominated by the bell-tower and the drum-tower, two high and monumental buildings which always occupy a central position in the city. Very often important thoroughfares radiate from or intersect under one or both of these



towers. Their broad terraces are pierced by barrel-vaults of the same kind as at the city gates, and right under them are created traffic-centres, or rather tunnel-crossings which often become highly congested, as they are used not only as passages by all sorts of vehicles and pedestrians but also as dwelling-places by the idlers and beggars who seek shelter from rain or a burning sun. On top of this brick-lined terrace, which may be as high as the city walls, stands the real tower, a large pavilion in two or three stories, usually constructed with a framework of wood with brick-filling between the pillars and beams. Around this are open galleries in the two lower stories, while the top story is closed. The far-protruding curved roofs are supported by a more or less elaborate system of " *san tou* " (Japanese: *masugami*), i.e. composite brackets arranged in three or four projecting rows under the eaves. The constructive and decorative details, of course, vary according to the age and importance of the building, but they are, as a rule, less essential to the general effect of the towers than the main proportions, the combination of the lofty pavilion and the massive sub-structure. Buildings of this type are called by the Chinese *t'ai*, and they have been used since the earliest times for different purposes, such as watch-towers, treasure-houses, and astronomical observatories. Whenever they rise out of the low masses of walls and roofs, which make up most of the Chinese city views, they add a note of ancient strength and dignity to the picture.

In addition to the bell-towers and drum-towers there are others with a religious significance in some of the old cities of Northern China, though the greater number of these " pagodas," or temple-towers, are situated not inside but outside the city walls. They were usually built in connection with some important shrine (to preserve some precious relics), and the finest of the Buddhist temples were, as a rule, not placed in the heart of a crowded city but at the most beautiful spots out in the country. Architecturally the pagodas show great variations, depending on period, material, and all sorts of local religious requirements, so that it is hardly possible to indicate any features which would be common to them all, except that they are towers on



a square or polygonal plan, varying in height from about 50 to nearly 350 feet and divided into three, five, seven, nine, eleven, or thirteen stories. The older ones are usually built of brick, while the later ones are more often wooden structures. But there are also pagodas built entirely of stone or of iron. Many of these high towers are important landmarks in an open and flat country, signifying to the popular mind not only direction and distance but also a certain amount of protection and good luck, connected with the influences of *fêng shui*. It is quite rare to find them dominating a city view in the north, as they do in southern cities like Hangchow and Soochow; when they do appear in the midst of a city, they impress us as rather strange monuments of an imported religion, though they are in better keeping with the surrounding and the historical atmosphere of these old places than any of the Christian cathedrals and bell-towers which, in their rigid stateliness, are the most exacting and obtrusive strangers in these old clusters of inconspicuous small buildings and mouldering walls.

With all its apparent monotony and uniformity, an old Chinese city may be quite an intricate place, full of surprises, such as bits of old buildings or other half-ruined monuments tucked away in dirty alleys which often have the appearance of ditches or sewers rather than of streets. But those hid remnants of past glories have to be discovered; they are not seen by the ordinary traveller or the one who simply passes along the main streets of the cities, as we have been doing: our object not being to stop and investigate historical records or details, but simply to note some characteristic features in the appearance of the Chinese city, its streets and buildings, so as to give a better idea of the relation between the inner body of the city and its walled circumference. We have seen that the Chinese city, taken as a whole, is pre-eminently an extensive mass of low houses and walls, more or less hid under the large curved roofs.

Looking at such a city from some high point, there is often nothing to be seen but roofs, long rows of grey-tiled roofs, one behind another. In the



warm season the drab monotony of the view is modified in places by the green trees that rise above the roofs, sometimes even piercing through them. (The Chinese protect the trees even at the expense of the buildings inside the cities, but exterminate them in the country.) But in the winter-time most of the trees are just as grey and bare as the roofs. Instead of green foliage there may be thin white snow, shining like foam, on the ridges and eaves. And when the morning haze envelops the city, it becomes like a grey wintry sea whose rolling waves have been suddenly arrested in their onward sweep. The regular rhythm of the rising and falling curves is still visible, but the movement has died, the sea become spell-bound. Has it been touched by the same magic frost that has congealed the vitalizing powers of the old Chinese civilization? Will it thaw again in a new spring-time with fresh leaves and flowers on the old trees? Will life come back with its beauty and joy? Are we once more to witness how waves of a new human energy break through the battered walls of Old China? Or is the inner movement congealed—the soul frozen for ever?

The morning haze is slowly dispersing, the vision fades—while shrill trumpet-sounds from the soldiers on the wall announce to the hustling and shivering people in the streets the advent of a new and toilsome day in the eleventh year of the Chinese Republic.



## II

### EARLIER CITIES ON THE SITE OF PEKING

**B**EFORE entering upon a special study of the actual walls and gates of Peking, it may be well to give a short account of the site and the boundaries of those smaller cities which preceded the present Peking. Chinese records of the Yuan and Ming dynasties contain a good deal of information about these earlier cities, and most of this recorded information has been collected in the *Shun T'ien fu chih*, the description of the prefecture of Shuntien, which was first edited in the Wan Li period (1593) and then thoroughly revised and re-edited at the end of the last century (1885). The work is divided into 130 chapters dealing with all sorts of geographical, historical, archæological, statistical, literary, religious and other subjects referring to the capital and the district in which it is situated, but the subjects are by no means well separated and classified ; several of the chapters contain widely divergent or contradictory statements about the same things, and thus a certain amount of confusion is created. Thus, for instance, the statements about the walls of Peking found in Chapter I are not quite consistent with those of the second chapter ; they have to be used with a certain amount of discretion and interpreted in the light of more critical observations. The following excursus is mainly based on the two first chapters of *Shun T'ien fu chih*, though special regard has also been had to scattered records in the *Jih Hsia Chiu Wen kao* (the Old History of the Place Under the Sun ; first compiled in 1658 and re-edited in a larger revised edition 1744) and on



Dr. Bretschneider's most valuable historical researches (first published in English, in Shanghai, 1876 ; French edition, Paris, 1879).

\* \* \* \* \*

The oldest city mentioned by Chinese historians on the site now occupied by Peking, was called *Chi*. It was the most important place in the prefecture of Chi Chou, and is said to have existed already in the time of Emperor Shun (2400 B.C.). According to the Chinese chronicle this city was "as strong as if defended by metal walls and a boiling moat." It became the capital of the Yen kingdom in 723 B.C. and was destroyed by the armies of Ch'in Shih Huang Ti in 221 B.C. This city was situated at the north-west corner of the present capital. The place seems to have been of no importance under the former Han dynasty.

Only in the later Han dynasty, about 70 A.D., a new city was built, some 10 li south of the former one, that is to say at the south-west corner of the present Tartar city, occupying a good bit of the north-western part of the so-called Chinese city. It became known as *Yen*, a name which in the Three Kingdom period was changed to *Yu chou*. Nothing of much importance is heard about it until its conquest by the K'itans in 936, except that the T'ang emperors had it occupied by a strong military garrison under a Tartar general. It was simply a small provincial town which the K'itans found quite insufficient for a capital when they established here the Liao dynasty as the ruling power in Northern China. A new and larger capital was built on the same site but stretching much further towards the west and the south than *Yu chou*. It was called *Nan ching* (southern capital), because the Liao had an earlier northern capital in *Liao tung*, but it became better known as *Yen ching*, the Swallow capital.

Bretschneider has traced the southern rampart of this city about  $2\frac{1}{2}$  li south and its western limit some 4 li west of the present "Chinese city," thus determining the south-western corner of *Yen ching*. The eastern rampart was a little to the west of the present *Liu Li ch'ang* (the well-known street of



book- and curio-shops to the south-west of Ch'ien men), because according to the geography of the Liao dynasty, as quoted in *Shun T'ien fu chih*, there used to be a tombstone in this street marking the place as the village "Hai Wang," outside the east gate of Yen ching. Its northern rampart coincided probably fairly well with the south wall of the Tartar city.

The plan of the city was quadrangular and measured 36 li in compass. The walls were 30 feet high and 15 feet wide. It had gate-towers and movable wooden towers for archers and eight gates, i.e. on the east side : An Tung men

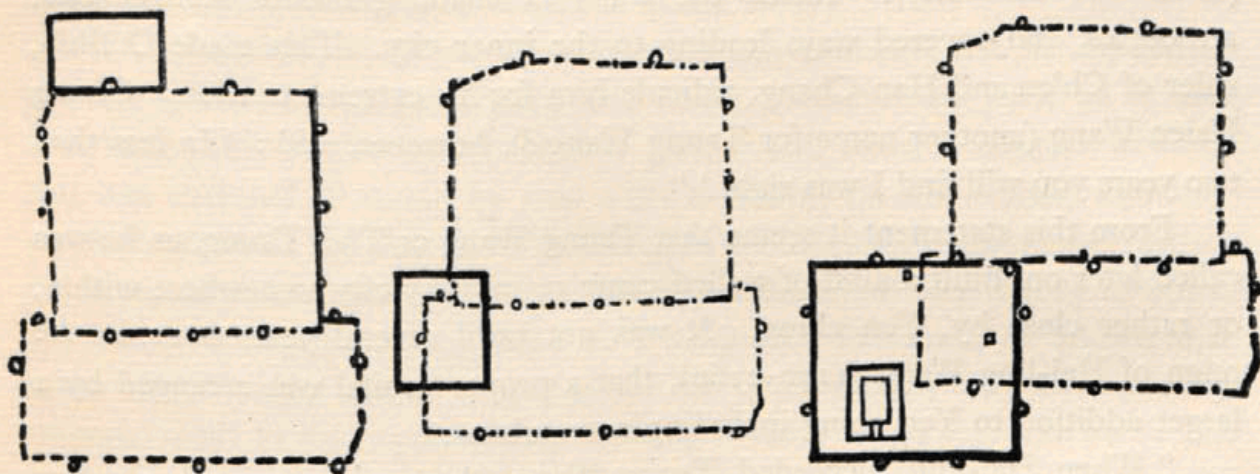


FIG. 1.—Approximate situations of the earlier capitals in relation to the site of Peking. The first is the city of *Chi*, the second *Yen* or *Yu Chou*, the third *Yen Ching*. These rough sketches are made on the basis of the plans published in the *Guide Madrolle* and in "*Le Bulletin Catholique de Peking*," 1914.

(Peaceful East gate) and Ying Ch'un men (Welcome Spring gate); on the south side : K'ai Yang men (Revealing Power gate) and Tan Feng men (Red Phoenix gate); on the west side : Hsien Hsi men (Glorious West gate) and Ch'ing Yin men (Clear Sound gate); on the north side : T'ung T'ien men (Reaching Heaven gate) and Kung Ch'en men (Saluting Dawn gate).

The palace of the Liao rulers was situated in the south-western section of their city forming a rectangle, surrounded by double walls.

When the Liao dynasty was defeated by its former vassals the Chin (golden)



Tartars (1125), the capital again underwent important modifications. The rather lengthy account of these in the *Shun T'ien fu chih* is somewhat confused, as no attempt has been made to reconcile divergent statements taken from different sources. But certain parts of it are interesting and well worth quoting :

“ In the third year of T'ai Tsung (1125) Tsung Wang took Yen ching and used the Liao palaces. He built four new walls, each 3 li long, and each with two gates, a first and a second, gate towers, movable towers and battlements (as in the Liao city). Inside the walls he made granaries, store-houses, armouries, and covered ways leading to the inner city. This made O Shih, ruler of Ch'en and Han Chang, ridicule him for his extreme caution. Chung Hsien Wang (another name for Tsung Wang ?), however, said : ‘ In less than two years you will find I was right.’ ”

From this statement it seems that Tsung Wang or T'ai Tsung, as he was called later on, built a kind of walled camp or military city somewhere within, or rather close by, Yen ching. It was not until several years later, in the reign of Hai-ling Wang (1149-1160), that a proper capital was arranged by a larger addition to Yen ching including new palaces.

“ When Hai-ling succeeded Tsung Wang (there were two other rulers between them from 1135 to 1149) he wished to make Yen ching his capital and his officials presented a memorial pointing out its importance. Liang Ch'en said : ‘ Yen has ruled the country, from olden times, has commanded the central plain and for centuries has been the foundation of the State.’ Ho Pu Nien said : ‘ The city of Yen ching is spacious and strong, it abounds in men and goods ; it is a place of good manners and high morals.’ In the third year of T'ien Tê (1151) the officials first proposed designs for palaces in Yen ching. In the third month Chang Yang Hao and others were ordered to enlarge the city and give it thirteen gates, i.e. on the east side : Shih Jen (Bestow Benevolence), Hsüan Yao (Proclaim Glory) and Yang Ch'un (Powers of Spring) ; on the south side : Ching Feng (Bright Winds), Feng Yi (Abundant Righteousness),



and Tuan Li (Establish right Ceremonies) ; on the west side : Li Tse (Glorious Policy), Hao Hua (Splendid Beauty), and Chang I (Extend Righteousness) ; on the north side : Hui Ch'eng (Unite the City), T'ung Yüan (Communicating original Principles), Ch'ung Chih (Reverence Knowledge), and Kuang T'ai (Light Exalted). Each of the gates had three openings, one in the centre and one on each side. The centre gate was only opened for the passing of the Imperial chariot ; everything else passed through one of the side gates. The circumference of the walls was 27 li ; the wall towers were 40 feet high ; altogether there were 910 towers and three sets of moats."

The statement about the circumference can evidently not be applied to the whole city, as the older part, Yen ching, measured by itself 36 li, and if it refers only to the additional new part, it still remains obscure whether this was enclosed all round by new walls or simply on three sides, adjoining on the fourth side the old city. According to another statement, quoted further on in the same chronicle, the circumference of the whole city was 75 li, which apparently is a gross exaggeration or a misprint. It should be added, that when the so-called South City (the former Chin capital) was measured by imperial order at the beginning of the Ming dynasty it was found to be 53,280 feet (almost 30 li) in compass. It may be that at that time a part of the old city was no longer in existence. It is hardly possible to deduce the exact size of the Chin capital, which became known as *Chung tu* (central capital) from the above statements, but there can be little doubt that it was considerably larger than Yen ching, the Liao city, and that it extended further east. The Chinese chroniclers are quite definite on this point : " Since the Chin capital was larger than the older one of the Liaos, its north-east corner must have joined the south-west corner of the present city. The biographer of Wang Hui, a Grand Secretary of the Yüan dynasty, mentions his sleeping one night at the Tung Yüan men (Tung Pien men) in the northern suburb. From other evidence it can be shown that the Chin capital lay south-west of the present city." Several inscriptions are quoted in proof of the fact that certain temples,



like Po Yün kuan, T'ien Ning ssu, Tu Ti miao and others which are situated to the west and south of the present Tartar city, stood inside the capital of the Chins. We are thus led to the conclusion that the city of Chung tu included the old Yen ching, reaching about 4 li west of the present Chinese city and on the eastern side to a point near Tung Pien men. Its southern rampart was most probably a continuation of the south rampart of Yen ching (about  $2\frac{1}{2}$  li south of the Chinese city) and the northern rampart would have been situated about a li to the north of the south wall of the present Tartar city. If these

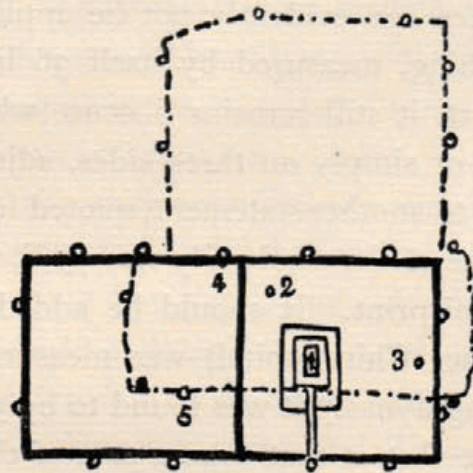
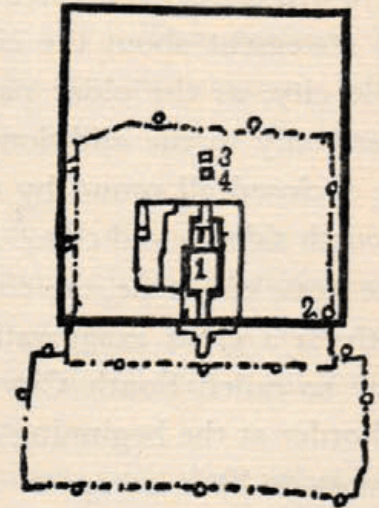


FIG. 2.—Chung tu, capital of the Chin tartars.



Khanbalic, capital of the Yuan emperors.

suppositions are correct, the whole length of the ramparts would have been about 54 li.

These ramparts were simply mud walls, and if we may believe the Chinese chronicle, the mud was transported from a place several miles off by hand power : " In building the city the people of Cho chou were impressed, making a chain and passing baskets from hand to hand from Cho chou to Yen ching, full baskets coming in and empty ones going back. By this simple means the work was finished in a very short time." (But it remains a mystery why the mud should have been transported such a long distance !)



“ In the time of Wei Shao Wang (1209-1312) the Mongol army came, and all the richer people were ordered to defend the eastern quarter ; the officials protected the south, the Imperial clansmen the west, and the Imperial House undertook the north. In each (quarter) there were 2000 men. Wu Ling Yung Chang, the prefect, ordered all the commanders in the city to destroy the bridges, to bring all bricks and stone by boat inside the city, and if there was no time for this, to throw them into the water and to use the roofs of the houses near the city for fuel, bringing all inside. When the Mongols attacked the city, the defenders shot at them from the walls and beat them back. The next year the Mongols came again but failed to take the city.” . . . The fact is that the capital was saved this time (1213) by the speedy signing of peace on conditions prescribed by Gíngghiz khan, and the Chin emperor was no more able to uphold his authority in the north, so he transferred his residence to Pien liang, or Nan king (southern capital), the old capital of the Sung emperors who now resided in Hang chow. Soon after the Chin ruler had left Chungtu the Mongols attacked the city for the third time (1215), conquered it and set fire to the imperial palaces, which, according to Chinese chronicles, burned for a whole month. A great number of officials and citizens were put to death and large tracts of the city practically destroyed, yet important ruins of the old palaces remained through the Yüan period. “ At the beginning of the Ming dynasty the ruins of the Chin buildings could still be seen, but after the building of the wall around the outer (Chinese) city by Chia Ching (1554) all traces of them gradually disappeared.” Kublai khan, who in 1260 became ruler of Northern China, seems to have had some intention of reinstating the old Chin capital, but this scheme was soon given up for mightier plans. The *Shun T'ien fu chih* reports about these: “ In the second year of Shih Tsu (1262) the ancient city of Yen ching was repaired. In the first year of Chih Yüan (1264) from being the secondary capital it became capital of the state, and in his fourth year (1268) the present city was founded north of the old capital ; the seat of government was moved thither, and



in his ninth year (1272) this new city became the capital. It was a square measuring 60 li."

This statement, which may be corroborated by other similar ones, for instance from the chronicle of the Yüan dynasty, gives in the most condensed form the origin and earliest history of Peking: It was the great empire-builder Kublai khan who realized that the old camp of Ginghiz khan at Karakorum (south-west of Urga) was not a fitting capital for a world empire and that such a place should be built in China rather than in any other part of the world, because the country was the home of the highest civilization and the greatest natural resources. It mattered less that it lay on the eastern outskirts of the Mongol empire. China was, indeed, at that time the only country where it was possible to create a world centre.

The new city founded in 1267 or '68 was called T'ai tu (great capital) or Khanbalic (the city of the Khan). "At that time the inhabitants of the old city were ordered to remove to the new capital; the officials and the richer families first, eight *mou* (one *mou* is 260 *pu*, or square steps, equalling 769 sq. metres) being assigned to each. Had a family more than eight *mou* and was unable to build, others were allowed to settle on it. When the city had been built, a place for drying reeds was made about 5 li outside the Wên Ming men, so that there might be reeds to fence the walls. Every year 1,000,000 reeds were collected and woven into these 'shutterings,' and the space between was filled in gradually from the bottom." The enclosure around the Yüan capital was evidently a rampart of mud packed between fences or shutterings of reed. Most probably bricks were not used in the city walls until the Ming dynasty.

The site of the new capital, which in the above quotation is simply placed "north of the old capital," is more closely defined in another chapter of the *Shun T'ien fu chih*, where we read: "In the fourth year of the Mongol emperor Chih Yüan (a device of Kublai khan) another wall was added, extending for 60 li. The new part of the city had eleven gates, to wit on the south side:



in the centre Li Cheng (Beautiful Justice), east of it, Wen Ming (High Culture), and west of it, Shun Ch'eng (Favourable Inheritance); on the east side: Chung Jen (Cherish Benevolence), Ch'i Hua (United Influence), and Kuang Hsi (Glorious Shining); on the west side: Ho Yi (Harmonize Right), Su Ch'ing (Solemn Purity), and P'ing Tzu (Just Rule); on the north side: An Chen (Peaceful Purity), and Chien Te (Vigorous Virtue). . . . The capital of the Yüan dynasty reached outside the present An Ting and Te Sheng gates (the two gates of the present north wall), but was then within the walls."

The question how far to the north the Yüan capital reached finds its most plausible answer, if we accept the partly visible mud rampart, about 5 li north of Peking, as the remains of the Yüan city wall. It is still popularly known as "Yüan ch'eng" and it can hardly be explained otherwise. This supposition is furthermore supported by records of the Ming dynasty in which it is stated that the walls of the Yüan capital were shortened by 5 li on the north in 1368. To quote from *Shun T'ien fu chih*: "In the first year of the Ming emperor Hung Wu, Hsü Ta was governor of the city. He shortened the walls by 5 li, and did away with the two northern gates, the Kuang Hsi and Su Ch'ing men (i.e. the most northern gate on the western and on the eastern side); the other nine gates were left"—a statement which must be taken to mean that the new north wall was provided with two gates corresponding to those in the old rampart, while the other seven gates were left in their old position. This position of the new north wall is confirmed by another passage in *Shun T'ien fu chih* (quoted from *Yüan chih*): "The capital of the Yüans extended north and east beyond the ancient capital of the Chins. It was the Mings who first shortened the walls east and west by one-half, so that outside the present Te Sheng men there are double gates of the old earth walls; these had no corners but were in a continuous curve, as is recorded of the north city wall." Excepting the exaggeration, that the east and west ramparts were shortened by one-half, which should be corrected to about two-fifths of their full length, this record



is of particular importance, as it gives the best idea of the curving mud rampart and its two original gates.

There can be little doubt that the western and eastern ramparts of the Yüan capital followed the same lines as the west and east walls of the Ming city; the names of two of the gates, P'ing Tzu men and Ch'i Hua men, were kept unaltered, while Ho Yi men was renamed Hsi Chih men and Ching Wen men became Tung Chih men. If some alteration had been made in the position of these walls, it would surely have been recorded just as well as the change of the northern limit of the city. But the southern rampart of the Yüan capital can hardly have been at the same place as the south wall of the completed Ming city, i.e. the present Tartar city of Peking, because this is actually a good bit inside the northern limit of the old Chin capital which in the Yüan period still existed and was known as "the south city." We must remember that places such as Po Yün kuan (the White Cloud temple) lay inside the Chin capital (Chung tu) which could not have been possible if the northern wall of this city had not stood at least one li to the north of the present south wall of the Tartar city. It is furthermore recorded in the *Yüan I T'ung chih* (geography of the Yüan dynasty)—quoted in *Yih Hsia Chiu Wen kao*—that when the Mongol capital was built, order was given to make the southern rampart 30 pu (paces) south of the temple Ch'ing Shou ssu, now known as Shuang T'a ssu, whose two pagodas are still standing at a distance of about  $1\frac{1}{2}$  li to the north of the present south wall. And it may be added, that the Observatory, according to recorded tradition, stood in the south-west corner of the Mongol city, while the remains of it that still exist are found on the east wall about  $1\frac{1}{2}$  li north of the present south-east corner. From all these evidences it seems practically certain that the southern rampart of Khanbalic followed a line about 1 or  $1\frac{1}{2}$  li north of the south wall of the present Tartar city, and it is quite possible that it was practically identical with the northern rampart of the Chin capital (or a few paces north of it). The position of this southern wall was not altered until the beginning of the fifteenth century, by emperor Yung Lo, while the north



wall was changed some fifty years earlier by order of emperor Hung Wu. This becomes quite clear from the records of the Ming dynasty which will be quoted in the following chapter. But before passing to the later epoch, it may be worth while to see if any further information can be gathered about the Yüan capital. It lasted only for about a century, but during this time evidently a good deal of constructive and repairing work was carried on. Two records to this effect in the *Shun T'ien fu chih* are worth quoting :

" In the 20th year of Chih Yüan (1283) the capital was repaired, and in the 5th month of the 21st year 10,000 of the Imperial Guard were told off for the work. The city was successively repaired in 1292 and 1322.

" In the 10th month of the 19th year of Chih Cheng (1359) deep enclosures were ordered to be made for each of the eleven city gates with wooden bridges across the moats." Up to this time there seem to have been no permanent defensive arrangements at the gates ; it may be that the Mongols used movable wooden towers, as is recorded of the Liaos and the Chins, but now some sort of barbicans, or walls forming U-shaped curves in front of the gates, were erected. The present characteristic gate type of Peking with deep yards and high towers (especially mentioned by Marco Polo) was thus finally established, but the bridges over the moat were still made of wood, not of stone, as they were later on in the Ming time.

The Mongol capital, Khanbalic, was considerably larger than the present Tartar city of Peking, yet hardly as large as stated in the above-quoted Yüan chronicle, where the full length of the walls was said to be 60 li. If the position of the walls that we have demonstrated is approximately correct, the whole compass could hardly have been over 50 li ; the statement of the Chinese chronicle must be explained either as a misprint or as a gross exaggeration. The exaggeration, however, becomes still more accentuated in Marco Polo's description of Khanbalic, in which we read :

" As regards the size of this city you must know that it has a compass of 24 miles, for each side of it hath a length of 6 miles, and it is four square."



Accepting Yule's estimation of Marco Polo's Italian mile as equalling 2·77 li, the whole compass of the city would become over 66 li, which cannot have been the case. And it should further be remembered that the plan never was a real square but a rectangle with rounded corners at the northern end. Marco Polo, who evidently was deeply impressed with the grandeur and splendour of Khanbalic, has tried to make the most of it in every respect. His descriptions are as a whole exaggerated, but at the same time they contain points of great interest, particularly as they are the only ones that give us some information about certain streets and buildings in the Mongol capital. Thus, for instance, he gives a good description of the ramparts and the gates :

"It is walled round with walls of earth which have a thickness of full 10 paces at bottom, and a height of more than 10 paces, but they are not so thick at the top, for they diminish in thickness as they rise, so that at the top they are only about 3 paces thick. And they are provided throughout with loop-holed battlements which are all whitewashed."

The walls evidently sloped very much from the top to the bottom, which was the more necessary as long as they had no complete brick facing, though at the top provided with battlements of brick or stone.

"There are twelve gates, and over each gate there is a great and handsome palace, so that there are on each side of the square three gates and five palaces, for (I ought to mention) there is at each angle also a great and handsome palace. In those palaces are vast halls in which are kept the arms of the city garrison." Marco Polo's memory seems to have failed him also in reference to the gates ; three of the walls have three gates each, but the fourth had only two. The Chinese chroniclers are quite unanimous in stating that there were only eleven gates in all. The gate and corner towers which Marco Polo calls palaces were probably not unlike those still in existence, i.e. brick buildings on a constructive frame of wood with open galleries around and projecting roofs in three stories. This type of building is also still preserved in the drum-tower which in its main parts is a construction of the Yüan dynasty, reproducing in its



turn earlier buildings of a similar kind. The continuity in Chinese architecture is such as to make it possible to reach a good idea about the general appearance of buildings, no longer existing, through the study of their successors. Thus we may safely assume, that the gate-towers of Khanbalic were similar to those built by the Mings, though some uncertainty remains as to whether the barbicans were provided with special outer towers.

Marco Polo offers some information about the general character of the city plan and the streets of Khanbalic:

"The streets are so wide and straight, that you can see right along them from end to end, and from one gate to the other. And up and down the city there are beautiful palaces, and many great and fine hostelries and fine houses in great numbers. All the plots of ground on which the houses are built are four square, and laid out with straight lines; all the plots being occupied by great spacious palaces with courts and gardens of proportionate size. All these plots are assigned to different heads of families. Each square plot is encompassed by handsome streets for traffic; and thus the whole city is arranged in squares just like a chessboard, and disposed in a manner so perfect and masterly, that it is impossible to give a description that should do it justice."

The regularity of the city plan, its division into square lots by streets running straight in the four main directions, was a feature more or less characteristic of the old imperial cities of China, particularly of Ch'ang'an, the great capital of the Sui and T'ang emperors, where it had been developed to perfection. To judge from the old illustrated chronicles of Ch'ang'an, the plan of the city was truly like a chessboard, divided up by the main streets into squares, or "fangs," each one of these comprising four smaller squares, separated by narrower streets. A palace or a yamen sometimes occupied a whole fang, but ordinary residential compounds only a fourth part of it. In Khanbalic each square was supposed to be about 8 mou (about  $1\frac{1}{4}$ – $1\frac{1}{2}$  acre) and occupied by one family, the space being sufficient for fine large compounds with a number



of houses placed around courtyards and gardens enclosed by walls. How far this ideal system was actually carried out in Khanbalic is difficult to tell, but the main features of it were certainly realized, as still may be observed in the Tartar city of Peking, where the principal streets run straight north-south and east-west and where a good many of the older house blocks, particularly in the northern section, reveal the regular fang-divisions. But at the same time we have to take Marco Polo's statement about the regular chessboard pattern of the city plan *cum grano salis*, because there must always have been considerable irregularities in the plan of this city owing to political and geographical conditions. And this element has been growing with the years as wars and revolutions and destructions of various kinds have rolled over old Khanbalic. Much of the rebuilding and repairing has been done in a quite arbitrary way, and many side streets have become more like winding paths than straight divisions between square blocks. But the main features of the original city plan are nevertheless still discernible and would merit a closer study than we are able to devote to this subject. It should only be pointed out that the plans of cities like Ch'ang 'an and Khanbalic show more affinity with some modern cities in the west where the regular lots are divided by broad streets, than with any medieval cities of Europe with their cramped houses and narrow, winding alleys. In these old Chinese cities which extend over such vast areas there is plenty of room, the views are long and open, the houses are low, and the trees and gardens plentiful, though largely hidden behind the walls of the compounds.

Marco Polo speaks about the "great and spacious palaces with courts and gardens," but unfortunately he does not give any further description of their architecture. He seems to take it for granted that their general appearance is known, and, of course, he who has seen one or two of these Chinese mansions knows practically all of them. They do not vary very much, except in the number of buildings and courts and in the elaboration of their gardens. The garden is the ideal centre of the Chinese homestead.



The only building in Khanbalic which Marco Polo mentions specifically is the bell-tower, of which he writes as follows :

"Moreover, in the middle of the city there is a great clock—that is to say a bell—which is struck at night. And after it has struck three times no one must go out in the city, unless it be for a woman in labour or for the sick. And those who go about on such errands are bound to carry lanterns with them. Moreover, the established guard at each gate of the city is 1000 armed men ; not that you are to imagine this guard is kept up for fear of any attack, but only as a guard of honour for the Sovereign, who resides there, and to prevent thieves from doing mischief in the town."

A bell-tower and a drum-tower are still to be seen in Peking, standing at some distance to the north of the imperial city and practically halfway between the east and the west wall. Their present position is thus hardly central, but Marco Polo's statement as to the situation of the bell-tower may be easily explained by the fact above mentioned, that the Mongol city extended some 5 li further north and had its southern rampart more than 1 li north of the present south wall. If these alterations in the plan are taken into consideration, one will find that the actual towers occupied a fairly central position in Khanbalic, just as they do in most of the old Chinese cities which still retain their drum- and bell-towers. In addition to these considerations may be quoted a statement in the *Yüan I T'ung chih* (Geography of the Yüan Dynasty) to the effect that "in the ninth year of Chih Yüan (A.D. 1272) a bell-tower and a drum-tower were erected in the midst of the city."

It needs little historical knowledge to see that the two towers, as they stand to-day, are of quite different periods. The bell-tower is a much more elegant and decorative structure than the larger and bulkier drum-tower. It is built entirely of brick with marble arches and balustrades and very ornamental battlements in a style well known from many Ch'ien Lung buildings. It is the result of a thorough restoration after a fire in 1745. The earlier



tower was erected by Yung Lo at the beginning of the fifteenth century, replacing the original bell-tower of the Yüan dynasty which was situated a little further east. The drum-tower is more than twice as broad as the bell-tower and built in very different style. The lower half of it is a massive bastion of mud coated with brick and pierced by two tunnels; the upper half consists of a large hall in two stories surrounded by an open gallery and provided with double roofs. The whole structure is of a more old-fashioned, traditional type, here expressed on a very large scale with monumental proportions. It may well be the old tower of the Yüan period, partly restored and renewed. If one compares it with other buildings of a similar type in Peking, for instance, the main gates of the Forbidden City, which are works of the Ming and the early Ch'ing era, one may notice a greater simplicity in the structural details (such as the brackets) and a heaviness in the proportions that speak of an early origin. As it stands on a slight elevation at the end of a broad street that leads straight to the palace it makes a magnificent architectural effect. Most probably this is the oldest palatial building (closely akin to what the Chinese call a "*t'ai*") now existing in Peking; the only other buildings of the Yüan time in or around the capital being temple pagodas.

The buildings, however, which aroused the greatest admiration from European observers, like Marco Polo and Friar Odoric (who visited Khanbalic some time after Kublai khan's death), were the imperial palaces. The palace of the Great Khan was to these travellers, in spite of the fact that they came from the classic land of monumental buildings, one of the marvels of the world, wonderful by its extension, its defensive arrangements, its succession of gateways, courts, halls, pavilions and towers and those endless walls which seemed to hide untold and unapproachable mysteries. It was indeed the innermost centre of a world empire, receiving just as much of its glamour from the extension of its influence as from its actual buildings and decorative arrangements. This is not the place to enter into a special



study of the Yüan palaces, but Marco Polo's words about its outer appearance may be quoted, so as to convey some idea of the most important buildings in Khanbalic :

" It is enclosed all round by a great wall forming a square, each side of which is a mile in length ; that is to say, the whole compass thereof is four miles. This you may depend on, it is also very thick, and a good ten paces in height, whitewashed and loopholed all round. At each angle of the wall there is a very fine and rich palace in which the war-harness of the emperor is kept, such as bows and quivers, saddles and bridles and bowstrings, and everything needful for an army. Also midway between every two of these corner palaces there is another of the like. . . .

" The great wall has five gates on its southern face, the middle one being the great gate which is never opened on any occasion, except when the Great Khan himself goes forth or enters." . . .

The above descriptions refer to the Huang ch'eng (Yellow city), or Kung ch'eng (Palace city) as it also was called in the Mongol time. The place was probably not quite square, but a rectangle, surrounded by high walls with fine palatial towers on the four corners as well as over the gates, nor was it four Italian miles (about 11 li) in compass but somewhere between 6 and 7 li, as stated in various chronicles of the Yüan and Ming periods. " The great wall," that Marco Polo mentions afterwards, was an outer boundary answering approximately to the wall of the " Imperial city " of Peking. It measured, according to the Yüan records, 20 li, while the compass of the present " Imperial city " is 18 li. A closer study of the records and the existing monuments leaves no doubt that the imperial cities of the Yüan and the Ming covered practically the same ground. Marco Polo has very little to say about the buildings within the enclosure of the palace city :

" Inside this wall there is a second, enclosing a space that is somewhat greater in length than in breadth. This enclosure also has eight palaces corresponding to those of the outer wall and stored like them with the



Lord's harness of war. . . . In the middle of this second enclosure is the Lord's great palace, and I will tell you what it is like.

"You must know that it is the greatest palace that ever was. . . ." Then follow some descriptions of the interiors, which here must be left out as we are concerned only with the general outer aspect of the city. The general name for this inner palace was in the Mongol time "Ta Nei" (Great Interior), a name which still sometimes is used for the "Purple Forbidden City."

Marco Polo's description is borne out by the shorter observations of Friar Odoric of Pordenone, who gives the additional information that the distance between the inner and outer ramparts was about half a bowshot. "In the midst between those two walls are kept his stores and all his slaves, whilst within the inner enclosure dwells the Great Khan with all his family who are most numerous."

Reading these descriptions one is indeed reminded of a walled military camp surrounded by successive lines of well-guarded defences. The dwelling-place of the Great Khan seems to have been an expression for the fact that he ruled over China not by the right of Heaven but by the might of the sword. None of the earlier Chinese capitals had had palaces so extremely well protected and walled in. The Ta Ming kung of the T'ang emperors in Ch'ang 'an was situated at the northern end of the city, forming a rectangle that projected outside the line of the city wall, bordering to the south on the "Imperial city" with all the government offices, etc. Neither was the Sung palace in Kaifeng such a strongly defended military establishment. It had, of course, its walls with corner towers and strong gates, but the accentuation of the military idea was a feature particularly characteristic of the Mongol conquerors.

In other respects their capital was planned after the model of old Ch'ang 'an. Its square form and orientation according to the four main directions, its regularity of divisions and straight streets were copied in Khanbalic, and so



were probably several of the official buildings. The ambition of the Great Khan was to make his capital the strongest and finest that ever had been, a city that would reflect his enormous riches, military strength and power of organization. Since 1280, when the proud resistance of the Southern Sung, who were the legitimate rulers of China, was finally broken, Khanbalic became the capital of the whole Chinese empire and of a good bit of Western Asia and Eastern Europe besides. Kublai khan's realm extended from Korea to the borders of Poland, and there was no other city on this wide continent that could vie with Khanbalic in greatness and splendour. When the Mongol empire fell, in 1368, a great deal of destruction took place in their capital, but the main parts of it were soon restored, its walls were rebuilt more solidly, its defences strengthened, and from that time onwards it has served, under the name of Peking, as the capital of the whole "Middle Kingdom."



### III

#### THE WALLS OF THE TARTAR CITY

**O**F all the great buildings of Peking there is none which can compare with the walls of the Tartar city in monumental grandeur. At first sight they may not be as attractive to the eye as the palaces, temples and shop-fronts of those highly coloured and picturesquely composed wooden structures which still line the old streets or hide behind the walls, but after a longer acquaintance with this vast city, they become the most impressive monuments—enormous in their extension and dominating everything by their quiet forceful rhythm. They may appear monotonous and uninteresting to the newcomer in their severe simplicity and their continuity of horizontal lines, but on closer observation he will find that they are varied by many irregularities in material and workmanship, full of significance as records of past periods. Their plain grey surface is worn and battered by age, split and bulged by tree-roots, undermined and ruined in spots by dripping water, patched and restored over and over again, yet, still unified by a continuous rhythm. On the outer side of the walls this rhythm is accentuated by the powerful bastions which follow one another at regular intervals though somewhat varying in size. On the inner side the movement is slower and more irregular on account of the extreme unevenness of the joints between the sections and of the bends and bulges resulting from the pressure of water and tree-roots. This slow rhythm is suddenly quickened and changed into a powerful crescendo at the gates, where double towers rise triumphantly above the long horizontal lines of the battlements, the



larger of these towers resembling palaces on high terraces. The corner towers, massive and fortresslike, form a magnificent finale of the whole composition. Unfortunately only two of them remain.

The general effect of these walls changes, of course, according to the season, the time of day, the weather and the standpoint of the spectator. Seen from a distance, they present a view of long unbroken lines, accentuated here and there by lofty gate-towers and—in the warm season—enlivened by clusters of trees and shrubs growing on the top. The clear atmosphere of an October morning brings out this view most beautifully, particularly if one looks towards the west where the background is formed by the deep blue Western Hills against an ineffably pure sky. No one who has enjoyed a perfect autumn day on the walls of Peking will be able to forget the beauty of the light, the distinctness of every detail, the harmony of all the transparent colours! A nearer view of the walls is at most places less attractive, because right close to them, on three sides of the city, are coal sheds and other kinds of dingy storehouses, not to speak of lesser buildings of a still more offensive character and hillocks of dirt and refuse. Yet there are also stretches where the moat or canal is lined with weeping willows, or the ground between the moat and the wall planted with ailanthus and locust trees. These are the places that should be visited in the spring-time, when the willows weave their light green, transparent draperies over the mirror-like waters, or a little later, when the locust trees are weighed down by clusters of flowers that fill the air with a balmy fragrance. If one only knows how to choose the spot, one can find perfect motives around these old walls.

Ascending some of the long ramps which lead to the top of the walls (called by the Chinese "horse roads" because they can be ascended on horseback) one arrives at one of the most interesting promenade-places in the world. Here one may walk for hours and hours enjoying a continuous panorama. Imperial palaces and temples with shining yellow roofs among thick green foliage, princely mansions covered with blue and green tiles, red



houses with pillared open galleries in front, small grey huts half hidden under century-old trees, broad, animated streets lined with shops and spanned by brightly decorated *p'ailous*, and a good deal of open ground where boys may be seen watching the grazing sheep—all motives in the long vista that unrolls itself below one's feet. It is only the modern buildings in foreign or semi-foreign style which dare to raise their heads above the old walls. They look like arrogant intruders, destroying the harmony of the picture, despising the protection of the walls. . . . And they are increasing rapidly. How many years more will Peking be allowed to remain a city of monumental grandeur and picturesque beauty? How many of the gilt and carved shop-fronts are destroyed every year? How many of the old-fashioned residences with open patios and large gardens full of quaint rockeries and pavilions are levelled to the ground in order to give room for half-modern three or four-storied brick buildings? How many of the old streets are being widened, how much of the magnificent pink wall around the "Imperial city" torn down, in order to make room for electric street-car lines? The destruction of old Peking is going on very rapidly. It is no longer an imperial city, and there is no authority to protect its most proud and precious monument. China has become the "People's country," and what does the crowd care about the beauty of past ages?

If the city walls of Peking could be properly examined and their silent testimony translated into words, they would no doubt tell a story more interesting and accurate than any written records of the Northern Capital. They form a chronicle in clay and stone, repeatedly changed and added to, reflecting directly and indirectly, the various vicissitudes of Peking since the time when it received its present form and up to the end of the Ch'ing dynasty. Most of the transforming events in the history of the capital have left their marks upon the walls—destructive wars and constructive periods of peace, bad and good governments, careless and zealous officials, poor and prosperous times, besides the marks left by various indi-



viduals who in one way or other have been concerned in the construction of these impressive defence works. But in order to interpret all that time and human endeavour may have written down in this brick scroll of 14 miles in length which encircles the capital, it would be necessary to put the spade into the earth and to cut through the wall at various places, which is absolutely impossible under present conditions in Peking. The time will perhaps come when archæological excavations can be started even in the capital of China, but until then we have to satisfy ourselves with observations of the outside of these monuments and with consultation of Chinese chronicles in which some records of their earlier history have been preserved. We will begin with a short report of the historical information collected in the *S'hun T'ien fu chih*, and then proceed to a description of the walls as they stand to-day.

In the first chapter of *Shun T'ien fu chih* it is simply stated: "When the Ming emperors shortened the North wall all the arrangements of the Yuans were altered. Under Yung Lo the city was enlarged but not on the old site" (that is to say, it was enlarged by adding a piece further south).

In the second chapter of the same chronicle some additional details as to how this change was accomplished are given:

"At the beginning of the reign of Hung Wu (1368-1398) Tai Tu lu (i.e. Yen ching) was called Pei P'ing lu (the Northern Peace road). The north wall was shortened by 5 li and the two northern gates in the east and west walls, the Kuang Hsi men and Su Ch'ing men, were demolished, the other nine being left. The general Hsü Ta ordered Hua Yün Lung to rule the ancient Mongol city and to build new walls running straight north and south, east and west. They were 18,900 feet long (i.e.  $10\frac{1}{2}$  li here given as the length measure of each side). Chang Huan was ordered to measure the circumference of the Mongol imperial city, which was found to be 12,060 feet (about  $6\frac{1}{2}$  li), and Yeh Kuo Ch'en found the South city (i.e. the old Chin capital) to be 58,280 feet (about 32.4 li). In the South city



were the foundations of the ruins of the Chin city. The An Chen men of the Mongol capital was now changed to the An Ting men (Peace Assured gate) and the Chien Te men to the Te Sheng men (Righteous Victory gate). . . . Bricks were then used for the first time ; the walls were now only 40 li round. (The measurement may be approximately correct as long as nothing had been added at the south end of the city.) The walls on the south, east and west side were 30 feet high and 20 broad at the top. The moat varied in breadth and depth ; the greatest depth being 10 feet and the greatest breadth 180 feet. There were nine gates. (The names and sites of these gates correspond exactly to those of the Yüan city, except the two in the new north wall which were changed as stated above.) Each gate had a semicircular enclosure (barbican), and there were ten outer gates." (Ten instead of nine, because the central south gate, Li Cheng men, had two outer gates.)

Such was the city boundary and its wall at the end of the fourteenth century, under Emperor Hung Wu, before Pei p'ing had become the capital of the new Ming empire. The old mud ramparts on the east, west and south side seem to have been coated with bricks, but they were only half as thick and a little lower than the present ones. The new wall on the north side was hardly of a more substantial or heavy type than the other walls. We have good reason to assume that it was made over later, as will be shown in a following paragraph.

Pei p'ing was at this time by no means a safe and fitting residence for the new imperial house ; the Mongols were still very strong in Northern China, and the generals of Hung Wu had a hard time in saving the city from renewed occupation by these ancient enemies. It was not from choice but in consequence of an absolute military necessity that the Ming emperors made Nanking their first capital, and it took about half a century before the resistance of the Mongols in Northern China was completely broken. How Pei p'ing gradually became the capital is shortly described in the Chinese chronicle as follows :



"In the first month of the first year of Yung Lo (1403) the president of the Board of Rites, Li Chih Kang, and others respectfully reported to the emperor, that all rulers, whether risen from amongst the people themselves or coming from foreign conquerors, had always made their capital in this place (Pei p'ing) and they had always been powerful. The petitioners said they had seen the city treasury, and certainly emperors here would be in an auspicious and flourishing situation. It was fitting to follow the principles of government of the great emperor T'ai Tsu (Hung Wu) and establish the capital here. The emperor assented, and Pei p'ing became Pei ching (north capital) whilst in the prefectural system it was known as Shun T'ien fu.\*

"In the seventh month of his fourth year, 1406, the imperial palaces were built in Peking and the walls repaired. In the 11th month of the 17th year (end of 1419) the South city was enlarged by more than 27,000 feet (15 li)."

The meaning of the last sentence seems to be, that the boundary of the new piece added to the city at its southern end was 15 li. If we detract from this measurement the length of the south wall, i.e. 11'64 li, only 3'46 li remain, which should be divided about equally on the east and west wall, each of these thus getting a length of about 1 $\frac{3}{4}$  li, roughly speaking the same measurement as the one we arrived at in our demonstration about the position of the south wall of Khanbalic. The distance between this and the present south wall of Peking must be estimated at 1 $\frac{1}{2}$ –1 $\frac{3}{4}$  li.

The date indicated above for the enlargement of the south city is contradicted by a statement in the first chapter in *Shun T'ien fu chih*: "In the 15th year of the Ming emperor Yung Lo, the imperial palaces were built (1417), and 15 years later (i.e. 1432) the south city was enlarged so that the whole was 40 li round."

If this time indication were correct, the enlargement of the city, at the

\* From 1403 till 1421 Peking was known as *Hsing-Tsai*, "moving" or "temporary residence." The same name had been given to Hangchow by the Southern Sung and is transcribed as Quinsay by Marco Polo.—A.D.W.



south end, would not have been accomplished in Yung Lo's reign but eight years after his death. But this was not the case; the work on the walls was pushed on with great energy in Yung Lo's time, as is borne out by the testimony from several sources. Most interesting is that of an Arab embassy—from Shah Rukh—which arrived in Peking in 1420; the recorder of the embassy tells that when they came to the gates of Khanbalic they beheld "a very great and beautiful city completely built of stone (!), but the walls were still under construction and hidden by thousands of scaffoldings." The Geography of the Ming dynasty records that the work on the walls was finished in Yung Lo's nineteenth year (1421), but it is added that they were coated with bricks in 1437. Had bricks been used before, or were they now introduced for the first time? To answer the question definitely we should need more detailed information than that available in the Chinese chronicles, but it seems at least highly probable that no regular brick coating had been attempted before the Cheng T'ung period. It is, of course, possible that layers of brick had been used in the Yung Lo walls to bind the mud, the lime and the gravel of which the inner body is made, but the regular outer appearance of the walls is a later product. It may be added that the earliest dated bricks that we have found in the masonry of the present walls are of the Ch'eng Hua period (1466-1487).

It is quite possible that the same brick coating work is hinted at in the following somewhat vague statement in the *Shun T'ien fu chih*: "In the first month of the tenth year of Cheng T'ung (1455) the tutor of the prince imperial Shen Ch'ung and others set an army of many thousand men to work at repairs (or improvements) on the city walls and towers. The work was finished in four years and four months and included the central gate-tower of Cheng Yang men, three archers' towers and one drum-tower, the semicircular enclosure (barbican) with towers and walls of all the other gates. Inscribed stone tablets were put up outside each gate and towers



added to the four corners of the city. The moats were deepened and their sides lined with bricks or stone. The former wooden bridges of the moat were demolished and stone bridges built, and between each two bridges were water-locks. The water which filled the moat flowed from the north-west corner towards the east under the nine bridges and through the nine gratings. At the south-east corner of the city it flowed out under the Ta T'ung ch'iao (bridge of great communications). This work was begun in the fourth month of the second year of Cheng T'ung (1437) and was finished at the time mentioned."

It is rather confusing to find the two dates so arranged that the later is given first and the earlier afterwards without a definite statement as to how they should be applied. The moats, canals, and bridges may have been put in order first and the walls, the gates, and the corner-towers afterwards, or work may have been carried on contemporaneously at the different constructions. The whole time used for all these works was about twelve years (1437-1449), and as the number of workmen seems to have been very large, the amount accomplished must have been considerable.

The statement that repairs or improvements were made on the walls seems to us explicable only if we assume that those built some thirty years earlier had not been properly finished and brick coated. There had been no wars or revolutions by which the walls might have suffered, no great calamity to affect what already had been accomplished in Yung Lo's time. Under normal conditions a city wall ought to last for centuries, not only for a few decades. The only way in which this quite extensive building activity so soon after the construction of the new walls may be explained, is by assuming that something was lacking in the completion of the work. The outer coating was probably not finished; by adding this the walls became both stronger and finer-looking. Their present monumental aspect was thus first attained in the Cheng T'ung period.

No less important than the coating of the walls was the work now per-



formed on the gate- and corner-towers. At least four of the gates (two on the east and two on the west wall) had probably remained practically unchanged since the Yüan period, and those in the new south wall had evidently not been completed. Now all the gate yards with their enclosing barbicans were established ; each gate was provided with an outer tower for archers and an inner tower for the drum-beaters, who were supposed to encourage the soldiers and assist in driving away the enemies by their warlike music. The central south gate which was larger than the others was provided with three archers' towers instead of one. Unfortunately this, like so many other things on the gates, has been altered, as we shall have occasion to see in a following chapter, where also a closer description of the two remaining corner-towers will be given.

In addition to the work on the walls and the gates a great deal seems to have been done to put the moats and bridges in proper condition. Stone bridges and stone-lined moat banks were, indeed, necessary complements to the new brick-faced walls, but they have as a whole been allowed to fall into worse decay than any other parts of the wall. The moats have in some places become rather ditchlike, in other places like stagnant pools. The water supply is nowadays more scanty and uneven than it used to be ; it is not properly regulated, since the moats, after the construction of the railways, have lost their practical importance as waterways. The old water-locks, which still can be seen at different places under the walls, serve mainly as sewers for the drainage of the city. Their gratings are often packed with foul matter. It is only on the eastern side that the water-flow is more abundant, and here, at the south-east corner, we find the beautiful bridge with sculptured balustrades and tiger heads over the arches, mentioned above. The water is still dammed at this Ta T'ung bridge, so as to regulate the level of the Tung Ho canal.

When the gates had been put in proper repair, new official names were adopted for some of them. The central south gate, which used to be called



Li Ch'eng men, became Ch'eng Yang men (the gate Straight Towards the Sun), which is still its proper name, though it is commonly known as Ch'ien men. The western gate on the south side, which formerly was known as Shun Chih men, became Hsüan Wu men (Proclaim Military Strength); the older name of this gate, however, has remained more common than the new one. The eastern gate in the southern wall, Wen Ming men, became Ch'ung Wen men (Reverence Learning)—balancing, so to speak, the military gate on the east side—and it is still officially called by that name, though commonly known as Hata men. The southern gate in the east wall, Ch'i Hua men, was renamed Ch'ao Yang men (Facing the Rising Sun), but the older name has remained in more common use than the new official name, which also is true of the old name of the southern gate in the west wall, P'ing Tzu men, which received the official (but seldom heard) name of Fu Ch'eng men (Mound Formed). The other four gates, i.e. Hsi Chih (Direct West), Tung Chih (Direct East), An Ting (Peace Assured), and Te Sheng (Righteous Victory), received no new official names, and thus there is no doubt as to their proper appellation.

The length of the walls, when finally completed, around the capital of the Ming emperors is variously estimated in the old chronicles. In one of the quotations given above it was stated at 40 li, and the same figure is given in the Records of the Ministry of public work (of the Ming dynasty) where we read: "When Yung Lo decided to establish his residence in Peking, he built a wall around the capital which was 40 li long and pierced by nine gates." The Geography of the Ming dynasty puts the length down as 45 li.

None of these measurements is quite correct; the actual length of the walls is between 41 and 42 li—strictly measured, 41.26 li or 23.55 kilometres. Neither is the plan a regular square, as usually stated in the old chronicles; the east and west sides are a good bit shorter than the northern and southern walls, and the north-west corner is cut off. According to the most accurate modern surveys which have been published the different sides have the



following lengths : south, 6·690 metres or 11·64 li ; north, 6·790 metres or 11·81 li ; east, 5·330 metres or 9·27 li ; west, 4·910 metres or 8·54 li.

The height and width measurements are also given differently in various Chinese books, which is quite natural, as they vary a great deal at different points of the walls. The *Shun T'ien fu chih* contains the following information : "The walls are of stone below and with brick above, and are 35·5 feet high, the parapet being 5·5 feet. At the bottom the wall is 62 feet wide, and at the top 50. (The Chinese foot is  $14\frac{5}{8}$  inches.) There are nine gates with towers and there is also a tower at each corner, and 172 bastions. There are nine storehouses for banners and cannons and 135 guard-houses and 96 powder magazines. There are 11,038 merlons and 12,108 embrasures (or notches)." The height of the wall is in other old descriptions given as  $33\frac{1}{2}$  Chinese feet.

It is nowadays practically impossible to state exactly the height of the wall, because this changes every few steps, not only in consequence of ruins and repairs but also because the level of the soil at the foot of the wall has undergone many changes ; it is at many places impossible to ascertain the exact position of the plinth or its height. In measuring the height of the wall, we have naturally chosen places, where the ground level seemed to be little or not at all altered, but these measurements should, nevertheless, be taken as only approximate. The same applies to the measurements of the wall at its base ; they are only approximations, arrived at by calculating the inclination of the wall faces from the top (as shown in our schematic drawings). We have had no facilities for piercing the old wall with a measuring rod. The only measurement which is exact (within one or two inches) is the one of the width of the wall at its top, besides those of the parapets and battlements. With these reservations the following figures may be taken as the best available indications of the average height of the walls on the four different sides :—

*South wall*, east of Water gate : height, outside 10·72 metres, inside also 10·72 m. ; width, at the top 15·20 m., at the base 18·48 m. Further east, near



Hatamen, the height is the same but the width at the top somewhat less, i.e. 14.80 m., at the base 18.08 m. Further west, near Shun Chih men : height, outside 11.05 m., inside 10.15 m. ; width, at the top 14.80 m., at the bottom 18.40 m.

*East wall*, between Tung Chih men and Ch'i Hua men : height, outside 11.10 m., inside 10.70 m. ; width, at the top 11.30 m., at the base 16.90 m. North of Ch'i Hua men : height, outside 11.40 m., inside 10.48 m. ; width, at the top 12.30 m., at the base 18.10 m. (In this vicinity the top plane of the

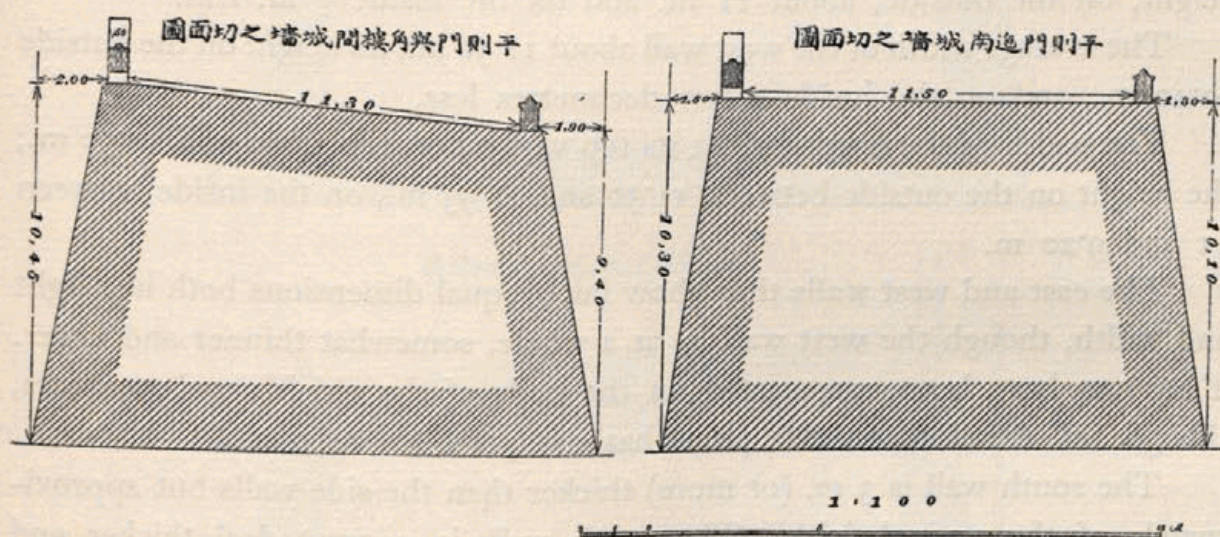


FIG. 3.—Two sections of the west wall, south of P'ing Tzu Men.

wall has sunk, forming holes, towards the inside owing to the effect of undermining water.)

*West wall*, at some distance south of P'ing Tzu men : height, outside 10.30 m., inside 10.10 m. ; width, at the top 11.50 m., at the base 14.80 m. Near P'ing Tzu men : height, outside 10.5 m., inside 9.40 m. ; width, at the top 11.30 m., at the base 15.20 m. Between P'ing Tzu men and Hsi Chih men : height, outside 10.95 m., inside 10.40 m. ; width, at the top 14 m., at the base 17.40 m.

*North wall*, near the north-east corner : height, outside 11.92 m., inside



9.20 m.; width, at the top 17.60 m., at the base 22.85 m. East of An Ting men: height, outside 11.90 m., inside 10.40 m.; width, at the top 17.63 m., at the base 21.72 m. Between Te Sheng men and the north-west corner: height, outside 11.60 m., inside 11 m.; width, at the top 19.50 m., at the base 24 m.

The average width of the south wall at the top is about 15 m., its height, on the outside, about 10.70 m., and on the inside a few centimetres less.

The average width of the east wall, at the top, about 12 m. or less; its height, on the outside, about 11 m. and on the inside  $\frac{1}{2}$  m. less.

The average width of the west wall about 11.50 m., its height on the outside 10.40 m., and on the inside a few decimetres less.

The width of the north wall at its top varies between 17.60 and 19.50 m.; the height on the outside between 11.50 and 11.93 m., on the inside between 11 and 9.20 m.

The east and west walls thus show fairly equal dimensions both in height and width, though the west wall is, as a whole, somewhat thinner and lower. They may have been constructed on the body of the old Mongol ramparts, though full certainty on this point has not yet been reached.

The south wall is 3 m. (or more) thicker than the side walls but approximately of the same height. The north wall is a great deal thicker and higher, exceeding the south wall in thickness by 3-4 m., and the inclination of its façades is much greater than the corresponding inclinations of the other wall façades. The entirely rebuilt walls are thus much stronger and heavier than those constructed on old foundations, and I should be inclined to think that the increasing thickness (from the south to the north wall) also may be taken as an indication of successive periods of construction. The side walls may have been the result of building over the Mongol ramparts, increasing both their height and their width. The south wall was built new from the ground mainly in Yung Lo's time, though brick-coated later. But the north wall was probably at this period still in the more



primitive shape it had at the end of the fifteenth century, that is to say much lower and thinner than the present one, the difference being attributable

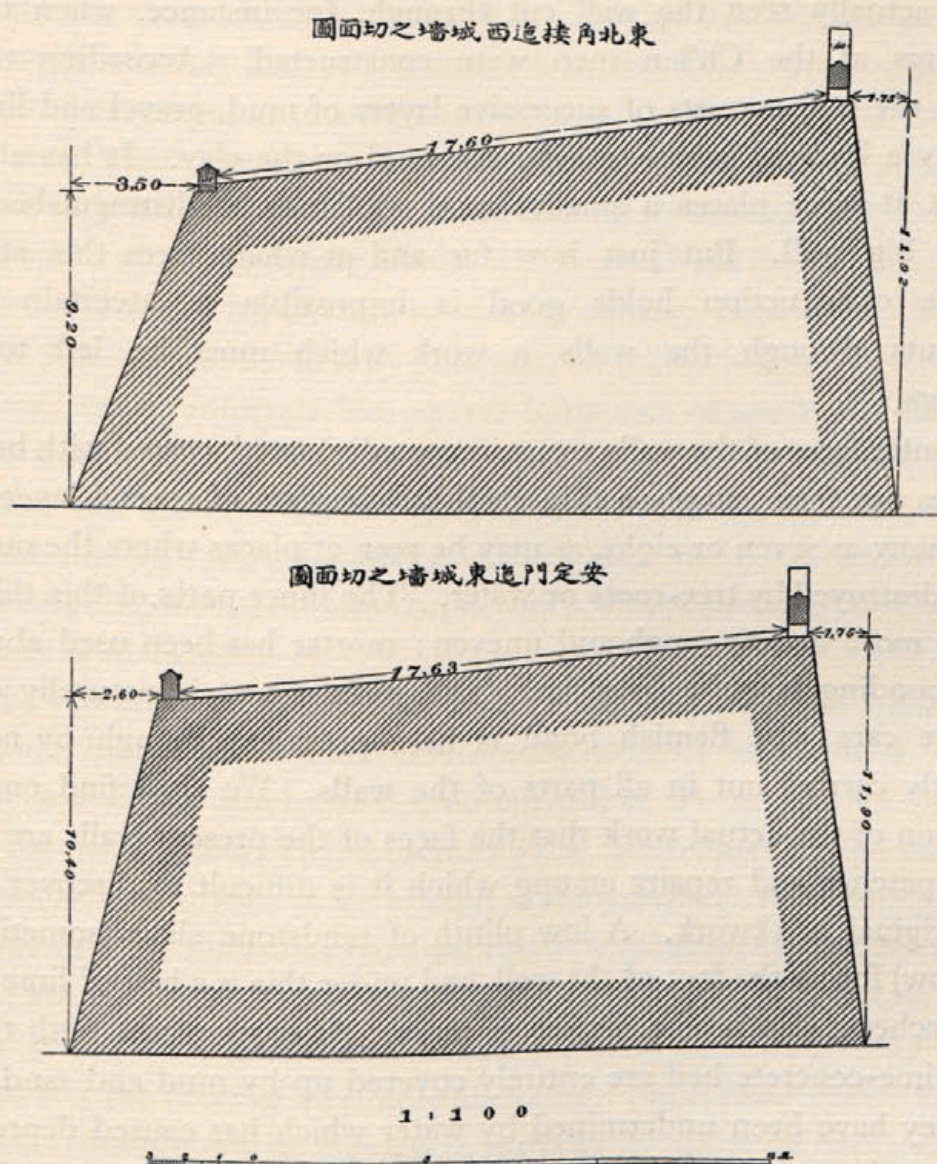


FIG. 4.—Two sections of the north wall; the upper one taken near the east corner, the lower one near An Ting Men.

to its later construction, probably at the beginning of the sixteenth century, an assumption which is borne out by the brickwork.



We have had no opportunity to examine the construction of the inner body of the wall, but have gathered some information about it from people who have actually seen the wall cut through, for instance, when the new side-openings at the Ch'ien men were constructed. According to these informants the wall consists of successive layers of mud, gravel and lime, and occasionally a layer of bricks to bind the mud or the clay. It has also been stated that at some places a smaller mud wall may be distinguished within the actual big wall. But just how far and at what places this statement as to the construction holds good is impossible to ascertain without making cuts through the walls, a work which must be left to future investigators.

The outer faces of the walls are, as repeatedly stated, coated with brickwork which does not form simply a thin shell but consists of several layers, sometimes as many as seven or eight, as may be seen at places where the outer shell has been destroyed by tree-roots or water. The inner parts of this thick brick casing are more or less rough and uneven: mortar has been used abundantly and the bonding is quite irregular. The surface coat is naturally executed with more care; the flemish bond is here prevalent, though by no means consistently carried out in all parts of the walls. We shall find on a closer examination of the actual work that the faces of the present walls are simply a series of patches and repairs among which it is difficult to discover any part of the original brickwork. A low plinth of sandstone slabs (sometimes in a double row) forms the foot of the wall, and under this is a bed of lime-concrete which reaches a depth of 2 metres or more. At some places both the plinth and the lime-concrete bed are entirely covered up by mud and sand, at other places they have been undermined by water which has caused depressions in the wall or brought the brickwork down. It is more unusual to find them completely preserved, but where this is actually the case, the lime-concrete bed extends for about  $1\frac{1}{2}$  metre beyond the plinth, forming a splendid sidewalk along the inside of the wall.



The faces of the wall rise from the plinth at varying inclinations, the inside usually battering a little more than the outside. On the north wall this inclination is as much as  $3\frac{1}{2}$  metres to a height of less than 10 metres ; on the other walls it is only between  $1\frac{1}{2}$  and 2 metres. The successive layers of brick are placed stepwise, an arrangement which naturally is most evident on the north wall, where the inclination is greatest. Here the steps are deep enough to make it possible to climb the wall right up to the top. On the outside the brickwork is naturally much smoother ; it would indeed have been dangerous from a defensive point of view to make such deep steps here. The defensive value of the walls is also greatly increased on the outside by the bastions which follow at regular intervals like square buttresses of about the same thickness as the walls themselves. On the north wall all the bastions are of the same size and the intervals between them are over 200 metres ; on the other walls the intervals are only 80-90 metres, and there are bastions not only of the regular size but also larger ones, corresponding to the ramps on the inner wall faces.

The top-plane of the wall is paved with large bricks and bordered, on the inner side, by a parapet and, on the outer side, by battlements. The inside parapet is a simple brick barrier, 60 cm. thick, 80-90 cm. high and finished at the top with a rounded moulding. The battlement on the outside is not much thicker but at least twice as high as the parapet. Its merlons are 1.80 m., while the broad embrasures between them (sometimes wrongly named "port-holes") are only  $\frac{1}{2}$  m. Under the battlement and the parapet, on the level of the wall plane, are square holes ; the former may have been used for defensive purposes but the latter serve simply as drains. Short stone spouts project from these holes, though not far enough to prevent the water dripping on the lower part of the wall surface. Practically all the water from the walls is drained over the inner side, the top level being more or less inclined this way (as shown by the measurements given above), only occasionally there is a slight slope from the middle towards the outer side as well. This arrangement of the water



drainage has proved most destructive to the walls. During the rainy season the inner wall-face is washed by torrents of water from the top, and a good deal of this penetrates between the bricks, particularly where holes have been formed by the roots of trees and shrubs. Consequently large bits of the outer brickwork have been loosened and made to fall off, and the casing has had to be repaired over and over again. No less dangerous for the preservation of the wall is the lack of proper drainage for water that accumulates at its foot. There used to be a small stone-lined moat or sewer along the lime-concrete bed, but this is now mostly destroyed; it has at some places become a deep mud-road, at other places there is still a ditch in lieu of the canal, but the water has no proper outlet. When the rain is abundant it rises over the plinth of the wall and may loosen the stone slabs and the brickwork at the bottom of the wall, and when these lower strata give way under the pressure of the upper part the consequences are, indeed, very serious. Large sections of the inner wall casing have been made to slide down that way. We shall have abundant occasions to notice these slides and other more or less destructive vicissitudes in the history of the walls when we start on our walk along the inner façade.

The number of merlons and "portholes" (probably the notches or embrasures) mentioned in the *Shun T'ien fu chih* may be approximately correct; we have not made a point of counting them. Nor are we able to state how many guardhouses there used to be on the top of the wall, because very few of them now remain, except those at the gates and the corner-towers which are in a rather dilapidated condition. In the Manchu time, when the defence of the wall was allotted to the eight different "banners" or guard divisions, high flag-poles were erected for the hoisting of the banner-men's colours. The stone slabs where the masts were fastened may still be seen at various places near the gates, but the flag-poles are gone. "The men of the yellow-bordered banner were at An Ting men, the yellow at Tê Sheng men; the white were at Tung Chih men, the white-



bordered at Ch'i Hua men ; the red were at Hsi Chih men, the red-bordered at P'ing Tzu men ; the blue were at Hata men, the blue-bordered at Shun Chih men." Thus the north wall was under the protection of the yellow colour, representing earth according to the old Chinese symbology, the west wall under protection of the white, representing metal ; the east wall was protected by the red, representing fire, and the south by the blue, representing water. Earth, metal, fire, and water were the four elements most necessary for the defence of the city, and it was also thought that they could counterbalance each other in case any of them should try to rebel or dominate the whole city.

The Chinese attach a great deal of symbolical significance to the arrangement of the plan and to the different quarters and gates of the capital. They claim that it was not simply for practical reasons that the city was planned in the form of a square, oriented according to the four main directions. The position of the heavenly constellations lies at the root of it, a strong city could not be built without obeying the laws of Heaven. The main principles of this harmonious arrangement and perfectly equal square divisions of the plan were, as we know, already settled in the Mongol time (though never completely applied), but the Ming emperors tried to perfect it by making the city a real square instead of an oblong. Such was their intention, which, however, became modified by circumstances. The main front of the whole city as well as of the emperor's palace was towards the south, to "meet the sun," the heavenly ruler. Where the sun was supposed to be most wanting, i.e. at the north-west corner, a large piece of the square was cut off. In the diagonally opposite south-east corner the earth was said to "sink down," which it actually does, as proved by the watercourses, but the Chinese also claim that this saying infers that the sun is most supreme in the south-east corner. The Observatory was from of old in this corner and the Altar of Heaven was situated in the same direction.

It would be futile to follow the old Chinese symbolism into further details,



as its meaning seems rather vague and nebulous to us westerners ; but it is worth remembering that the Chinese never planned an architectural work, be it a house, a temple, or a whole city, simply from artistic or practical points of view. They had always a deeper purpose and a more significant object in view : things which though never forgotten were never fully explained or understood by the faithful subjects of the Son of Heaven.



#### IV

### NOTES ON THE INNER SIDE OF THE TARTAR CITY WALL

**T**HE present city wall of Peking is by no means a unified and homogeneous structure. Essential differences in the dimensions and the general appearance of the wall on the four sides of the city have already been pointed out, and we have also made some observations as to the very frequent repairs. The closer examination to which we are now proceeding will make it clear that the brick coating on the inside face of the wall is a continuous series of short stretches of varying dates, quality, and workmanship. Many of these stretches can be definitely dated by means of inscriptions on stone tablets inserted at the top of the wall and recording not only the time and the extent of the repairs but also the names of the officials who supervised them.

If the work was well done the tablet became an honorific record of the official's zeal, but if it was poor and non-lasting the official was thus exposed to the criticism and contempt of the public. But unfortunately this system of stimulating the zeal of the officials, who were mostly directors or secretaries of some government department such as the Board of Public Works, the Board of Rites, the Board of Justice, etc., was not introduced until the Kien Lung era. There are no stone tablets on the Tartar city wall of an earlier date; the only earlier records are those found on the bricks themselves. These marks go as far back as the Ch'êng Hua era (1465-1487) and as late as the time of Tao Kuang. Their contents are varying; very often they give the name of the brick-kiln and the master-potter, but sometimes they are simply such



descriptions as "fine clay city-wall bricks," or "new-style large city-wall bricks," etc., but many of them may, of course, have more inscriptions than can be seen on the surface of the wall, where, furthermore, the corrosion and the covering dirt often make the reading difficult.

The only brick-marks that we have really been looking for are those containing dates, because they are of the greatest interest in connection with the history of the wall. They may not always indicate the exact year of the completion of the portion of masonry in which they occur, but the bricks are as a rule of the same period as the workmanship; it is quite exceptional to find early bricks used in later repairs, and in such instances they are usually mixed with other material. Where neither tablets nor brick-marks are to be found, the masonry must be dated simply on the basis of its particular character and quality. This can be done only in a very general way; as a rule it is possible to distinguish early Ming work from that done in the Chia Ching period, or still later, such as was done in the reigns of Wan Li and Ch'ung Chêng. And all the Ming work is quite distinguishable from the masonry of the Ch'ing dynasty period, because both the material and the workmanship are different. Within the Ch'ing period the Ch'ien Lung era stands out as by far the most important in the history of the wall both by reason of the extent and the quality of the work executed during this last golden epoch of Chinese art.

Unfortunately we have no means of dating definitely any portion back to the Kang Hsi era, as there are no inscriptions or marks of that time, but we have reason to believe that certain minor portions, which are earlier in character than the Ch'ien Lung work, and at the same time unlike the later Ming masonry, were executed in the early part of the Ch'ing dynasty. The splendid traditions of Ch'ien Lung's time were kept up pretty well during Chia Ch'ing's reign, but under Tao Kuang some change takes place both in the character of the material and in the workmanship. In still later times the bricks become smaller and lighter and the masonry has not the same excellent appearance as that of the



eighteenth century. Nowadays there would again be plenty of room for repairs on the inner face of the wall, which at some spots, particularly on the east side, is in a miserable condition. Hardly anything has been done during the last twenty years to keep up the wall, except the rebuilding of the Ch'ien men bastion and the partial restoration of some ramps. The present government has certainly neither the means to take care of the old city walls of Peking nor the interest in doing so. If the gradual decay and destruction by water and tree-roots is allowed to go on unhampered, as it has been during the last two decades, some portions of the wall will soon be in a dangerous condition.

Realizing the extraordinary length of the Peking city wall and the great variety of its masonry, nobody will expect a detailed account of every foot of the work. We shall not attempt anything of the kind. It will suffice to pass along the wall and take notice of such portions of it as are to be distinguished by the uneven joints and the varying material. The dates of the inserted tablets and the brick-marks will be recorded as far as they are readable from the ground (sometimes with the aid of an opera-glass) and where no such marks or inscriptions are to be found the period is indicated only in so far as it is ascertainable from the character of the brickwork. The length given for the various sections is only approximate, based on a quite rough calculation or step-measuring which sometimes is difficult to carry out properly because of all the buildings and obstacles along the wall. Nevertheless it seemed to us that these measurements, however inaccurate, should be noted down as a help for ascertaining the situation of the various stretches in relation to the ramps and the gates. No doubt, there are portions in which various repairs are so closely mixed up that it is hardly possible to date them separately; in such cases we must simply keep to the prevailing character of the material and the workmanship. Our study of the wall has indeed been performed within strict limitations and under considerable difficulties which could not be removed without costly arrange-



ments for climbing the wall, cleaning it and digging into it and consequently the results should by no means be taken as final, simply as contributions to the history of this great monument which for centuries has been the safeguard of Peking, historically as well as materially.

#### A. THE SOUTH WALL

The south wall may be said to consist of two almost equal halves ; the one to the east of Ch'ien men and the other to the west of it. The great middle gate is not only the largest opening in the city wall ; it also marks a point where the general aspect of the wall and the adjoining quarters of the city undergo a complete change. Eastward from the gate is the legation quarter with its high foreign buildings and clean roads. The wall-face is here relatively in good repair and partly overgrown with Virginia creeper ; to the west lies a rather disjointed bit of the Tartar city with some buildings in a sort of "republican" hybrid style, deep mud roads besides the coal sheds and garbage piles which are encroaching upon the wall. This south-western section is, as a matter of fact, one of the least attractive parts of the city adjoining the wall. The refuse heaps, which at some places reach almost half the height of the wall, form a hunting ground for scavengers and mangy dogs, not to speak of all the near-by lodgers who use the same places in a way still more offensive to the atmosphere and cleanliness of the neighbourhood. It is only further west, on the other side of Shun Chih men, that this south-western quarter of the city takes on a somewhat cleaner aspect with better roads and finer buildings, among which the assembly halls of the republican parliament stand out prominently.

But the new road does not extend further than the corner of the parliament house ; here it turns northward, while the sandy ditch (which serves as a road) and the garbage heaps continue along the wall towards the south-western corner, where they finally become overgrown with grass and trees.

The part of the city which adjoins the wall inside the legation quarter—



practically speaking, between Ch'ien men and Hata men—is indeed remarkably clean and well ordered, but hardly more interesting from a historical point of view. The masonry of the wall-face is more or less hidden under Virginia creeper; the road at the foot of the wall is quite narrow and so much filled out that it lies over the plinth of the wall, the height of which thus becomes diminished. Still more detrimental to the impressiveness of the wall are some of the European buildings within the legation quarter which actually vie with it in height. The effect is, of course, one of disharmony. These haughty new-comers have the air of completely disregarding the old wall, above which they raise their turrets and gables.

Further eastward, outside the legation quarter, and after one has passed Hata men, the wall is more in keeping with the adjoining city and becomes as a whole more interesting. There are stretches where the complete structure, including the plinth, the concrete sidewalk and the small canal in front of it can be fully seen. The ground near by is not much built over; in fact there are some empty tracts in the midst of which the thickly wooded cemetery of the Italians, Austrians, and Germans stands out as a beautiful green island.

1. The south-east corner has been destroyed by the construction of the Round-the-City railway line (in 1915), which makes a curve here cutting through the wall on both sides of the corner. There are consequently some quite recent repairs in the brickwork.

2. *Circa* 90 metres. (All the following measures are roughly estimated.) Repair executed in the latter half of the eighteenth century. The bricks are of the kind always used in the Ch'ien Lung period and also under Chia Ch'ing. Some of them are marked: "Fine clay lasting city-wall bricks," others: "Large size city-wall bricks from the Tung Fung kiln"; also: "Kung Pu inspector Kuei." Kung Pu is the Board of Public Works under the auspices of which all the bricks were made, and it is quite common to find the names of the board inspectors on the bricks of the Ch'ien Lung period. Similar bricks were made at various kilns during this epoch, as will be seen from our notes. Their average measurements are: length 48 cm., width 23 cm., height  $12\frac{1}{2}$  cm.; their prescribed weight should be 48



Chinese pounds. The Ming bricks are as a rule smaller and so are the bricks of later times, as will appear from the following observations:—

3. 50 m. Probably Middle Ming period with some repairs of later date.

4. 190 m. (or more). Middle Ming period; bricks marked 32nd year of Chia Ching (1553).

5. 80 m. A stretch of fine masonry, executed according to an inserted tablet late in the 53rd year of Ch'ien Lung (1788); bricks from the Yung Chêng kiln.

6. 200 m. Good masonry made of large bricks, according to an inserted tablet, in the 20th year of Chia Ch'ing (1815). Right in front of this portion of the wall is the cemetery, which makes a closer examination difficult.

7. The most eastern ramp on the South wall. It consists of four different portions: I. Early Ming work (no brick-marks). II. Repaired after an earthquake in 1907, though mostly with the old material, i.e. Ch'ien Lung bricks. III. Early Ming work; bricks are dated: Chêng Hua, 18th year (1482). IV. The most western portion of the ramp is new.

8. 14 m. Probably eighteenth century; no brick-marks.

9. 3 m. Short stretch of middle-size bricks with no marks. These bricks are about  $\frac{3}{4}$  the size of the Ch'ien Lung bricks; they seem to have been commonly used from the time of Tao Kuang onward, but it may well be that bricks of a similar pattern were also used at the beginning of the Ch'ing dynasty. Unfortunately there are no brick-marks of that period (Shun Chih and K'ang Hsi).

10. 14 m. Same date and material as 8.

11. 10 m. Same date and material as 9.

12. 30 m. Late eighteenth-century work. Ch'ien Lung bricks from the Li Fung kiln, marked: Kung Pu inspector Kuei.

13. 60 m. Same date and material as 9.

14. 30 m. Late eighteenth-century work. Ch'ien Lung bricks, marked: "Fine clay new style city-wall bricks."

15. 10 m. Probably late Ming period, no brick-marks. This stretch of the wall which is situated over a water-lock is now badly bulging.

16, 17. 45 m. Two stretches of middle-size bricks without marks.

18. 20 m. Middle Ming period; there are bricks marked: 28th year



of Chia Ching (1549); others: Made by the master potter Sun Ch'uan Wei in the 32nd year of Chia Ching (1553); others again: Made by the master potter Fu Chü on behalf of the prefect of Ch'ing Chow fu (Shantung) in the 33rd year of Chia Ching (1554). And there are most likely still other dates of the Chia Ching era.

19. 150 m. Middle Ming period; bricks marked with various dates of the Chia Ching era, as, for instance, "Made by the master potter Li Chi Wei on behalf of the prefect of Nan Yang fu (Honan) in the 31st year of Chia Ching (1552).

20. 120 m. Very even and careful work executed, according to an inserted tablet in the 41st year of Ch'ien Lung. The usual brick-marks such as "Fine clay lasting city-wall bricks."

21. 20 m. Late eighteenth century. Ch'ien Lung bricks from the Yung Chêng kiln.

22, 23, 24. 80 m. Three or more stretches of what appears to be Ming work, but closer studies are here made impossible by the buildings along the wall.

25. The wall above the Hata men ramps contains bricks marked: "Made by the master potter Fu Chü in the 33rd year of Chia Ching" (1554).

26. The ramps themselves have been rebuilt in later times with medium-size bricks.

27. 60 m. Possibly early Ch'ing dynasty; medium-size bricks.

28, 29. 75 m. Two stretches of what appears to be Ming work, though the bricks are large and have no marks.

30. 60 m. Late eighteenth century; "Fine clay, new style city-wall bricks from the Tung Ho Kiln."

31. 60 m. Middle Ming period; bricks marked: "Made by the potter Sun Tzu Tung in the 28th year of Chia Ching" (1549).

32. 40 m. Middle Ming period; bricks marked: "Made by the potter Liu Chao in the 28th year of Chia Ching," and also in the 31st year of Chia Ching (1552). The upper part of this stretch has been rebuilt in the eighteenth century with "Fine clay lasting city-wall bricks."

33, 34. 60 m. Two stretches Middle Ming period work; large bricks with Chia Ching marks.



35. 20 m. Late eighteenth century ; large bricks with Ch'ien Lung period marks, such as : " Fine new pattern city-wall bricks of the Hêng Shêng kiln."

36. 90 m. (or more). Middle Ming period ; bricks marked : " Made by the master potter Ho Tsung in the 29th year of Chia Ching " (1550).

37. 90 m. Rebuilt, according to the tablet at the top of the wall, in the 38th year of Ch'ien Lung (1773).

38. The ramp between Hata men and the Water Gate contains at least four different portions of brickwork : I. Ch'ien Lung period bricks with the usual marks. II. Early Ming work, large bricks with no marks. III. Probably early Ch'ing work of middle-size bricks with no marks. IV. The most western portion is again of the same period and material as I.

39. 60 m. Middle Ming period ; here are bricks marked : " Made by the workman Li Huan in the 6th year of Chêng Tê (1514)," and also : 18th year of Chêng Hua (1482), and again, 32nd year of Chia Ching (1553). This stretch seems to have been rebuilt in the sixteenth century with the partial use of older material.

40. 60 m. Rebuilt according to a tablet at the top of the wall in the 12th year of Chia Ch'ing (1807) ; bricks of Ch'ien Lung type marked : " Fine clay lasting city-wall bricks."

41, 42. 80 m. Two stretches of comparatively recent repairs (probably of the Kuang Hsü period).

43. The Water Gate was built after the Boxer rebellion in 1900 ; the wall around it is mainly old, but much repaired.

44. 20 m. The lower portion of the wall is old, mainly of the Middle Ming period, containing bricks marked : 31st year of Chia Ching (1552) ; the upper portion is made of middle-size bricks in the seventeenth century or later.

45. 30 m. Late Ming work with patches of new repairs, bricks marked : 32nd year of Wan Li (1604).

46. The ramp between the Water Gate and Ch'ien men consists of three different sections : the main, middle part was rebuilt, according to the tablets at the top, in the 16th year of Chia Ch'ing (1811), but the wall itself is evidently older.

47. 60 m. Late eighteenth century. Rebuilt according to the inscription on a tablet in the 2nd year of Chia Ch'ing (1797).



48. 50 m. Middle Ming period ; bricks marked : " Made by the master potter Li Chi Kao in the 31st year of Chia Ching (1552)."

49. 80 m. Rebuilt according to a tablet at the top of the wall in the 10th year of Kuang Hsü (1884).

50. 14 m. Ming period work of large bricks with no marks.

51. The wall at the east ramp of Ch'ien men is mainly of the Ch'ien Lung period. There are two tablets, close to each other, at the top of the wall, one of the 52nd year (?) of Ch'ien Lung, and the other of the 46th year of Ch'ien Lung (1781).

52. The gate bastion seems to be mainly of the same period, though repaired in connection with the construction of the new side openings in 1914-1915.

If we venture to draw any general conclusions from our observations on this eastern half of the South wall they would tend to prove that very little of the early Ming work remains here. Large repairs have been executed in Chia Ching's time, about the middle of the sixteenth century, and also towards the end of the Ch'ien Lung period ; smaller repairs in the nineteenth century during the reigns of Chia Ch'ing and Kuang Hsü. The most even and carefully executed masonry is evidently that of the Ch'ien Lung period, but some of the Chia Ching work is also very good. The earlier Ming bricks are usually weather-worn and not particularly well laid or joined together, mortar being used more abundantly than in the masonry of later periods. Proceeding westward from Ch'ien men the observations on the masonry become rather more difficult, because of all the sheds and refuse heaps which are here encroaching upon the space in front of the wall and also because of the thick layers of dust covering the brickwork in many places ; yet it soon becomes evident that the repairs are no less frequent on the western than on the eastern half of the South wall.

53. The wall at the west ramp of Ch'ien men is mostly modern.

54. 35 m. Rebuilt, according to the tablet at the top of the wall, in the 47th year of Ch'ien Lung (1782).



55. 70 m. Middle Ming period ; bricks marked 32nd year of Chia Ching (1553). Later repairs in the upper part of the wall.
56. 35 m. Late Ming period ; bricks marked : 32nd year of Wan Li (1604).
57. 50 m. Ch'ien Lung period ; bricks marked : Kung Pu inspector Yung.
58. A stretch of modern work ; probably of Kuang Hsü's time.
59. 35 m. Ch'ien Lung period ; bricks marked : Kung Pu inspector Yung.
60. 30 m. Late eighteenth century ; large Ch'ien Lung bricks ; the tablet at the top of the wall shows no characters.
61. 5 m. Late Ming period ; bricks marked : 32nd year of Wan Li.
62. Same as 60. Tablet with no visible characters.
63. 20 m. Late Ming period ; bricks marked : 32nd year of Wan Li.
64. 38 m. Modern work, repaired according to an inscription on a tablet, in the 17th year of Kuang Hsü (1891).
65. 150 m. (or more). Middle Ming period ; bricks marked : the Wu Tzu year of Chia Ching (1528).
66. The ramp was repaired, according to the inscription on a tablet, in the 7th year of Chia Ch'ing (1802).
67. A short stretch of late eighteenth-century work ; Ch'ien Lung bricks, marked : Kung Pu inspector Kuei.
68. 38 m. Modern work, repaired, according to the description on a tablet, in the 19th year of Kuang Hsü (1893).
69. 35 m. Middle Ming period ; bricks much corroded, no readable marks. The wall is bulging over tree-roots.
70. 35 m. Eighteenth century. Repair executed, according to an inserted tablet, in the 54th year of Ch'ien Lung (1789).
71. Probably early nineteenth century ; bricks marked : New style large city-wall bricks.
- 72, 73, 74. 200 m. Three stretches of late sixteenth-century work ; Ch'ien Lung bricks, marked : Kung Pu inspector Kuei and Kung Pu inspector Yung.
75. The second ramp is in its lower portion of the Ming period, while the upper portion, according to the inserted tablet, was rebuilt in the 52nd year of Ch'ien Lung (1787).
76. The wall at the western end of the ramp was rebuilt, according to an inserted tablet, in the 30th year of Ch'ien Lung (1765).



## THE INNER SIDE OF THE TARTAR CITY WALL 63

77. 30 m. Rebuilt, according to an inserted tablet, in the 42nd year of Ch'ien Lung (1777).

78. 75 m. Rebuilt, according to an inserted tablet, in the 10th year of Kuang Hsü (1884).

79. A short stretch of old Ming work, bulging over the roots of the trees which are growing out of the wall.

80. Late eighteenth century. Rebuilt, according to an inserted tablet, in the 56th year of Ch'ien Lung (1791).

81. A long stretch built mainly of Ming material though possibly at a later time.

82. Late eighteenth century. Ch'ien Lung bricks, marked: Kung Pu inspector Yung.

83. Probably Middle Ming period; no brick-marks.

84. The lower part of this stretch is Ming work, containing bricks marked: 34th year of Chia Ching; the upper part is built of Ch'ien Lung bricks, marked: Kung Pu inspector Yung.

85. The east ramp of Shun Chih men is mainly of the Middle Ming period.

86. The west ramp of the same gate and the adjoining wall were rebuilt, according to an inserted tablet, in the 49th year of Ch'ien Lung (1784).

87. 65 m. Late eighteenth century. Ch'ien Lung bricks, marked: Kung Pu inspector Kuei.

88. A short stretch of Ming bricks though probably rebuilt at a later time.

89. Middle Ming period; no brick-marks.

90. Rebuilt, according to the tablet at the top of the wall, in the 20th year of Chia Ch'ing (1815); bricks marked: New style large city-wall bricks.

91. 65 m. Same period and material as 87.

92. A short stretch of what appears to be early Ming work.

93. Possibly late seventeenth century; middle-size bricks; no marks.

94. Another short stretch of middle-size bricks; possibly early Ch'ing period.

95. Late eighteenth century. Ch'ien Lung bricks, marked: Kung Pu inspector Yung.

96. A short stretch of the Middle Ming period; no marks.

97. Same period and material as 95.

98. Same period and material as 96, though with later repairs.



99. 5 m. Late Ming period ; bricks marked : Wan Li 32nd year.
100. 35 m. Repair executed, according to the tablet at the top of the wall, in the 54th year of Ch'ien Lung (1789).
101. Long stretch. Middle Ming period ; bricks marked : 28th year of Chia Ching (1549).
102. A stretch of old Ming wall which has been partly rebuilt in Ch'ien Lung's time. There are bricks marked : 32nd year of Chia Ching, but also later ones, marked : Made at the Ta Tung chêng kiln, Kung Pu inspector Yung.
103. The most western ramp on the southern wall is largely of the Ming period, but there is a repaired portion in the middle of it, probably of Kuang Hsü's time. At the eastern end of the ramp are bricks marked : 28th year of Chia Ching (1549).
104. Modern work. Kuang Hsü period ; bricks marked : Fine clay city-wall bricks from the government kiln.
105. Old Ming work ; no brick-marks.
106. 25 m. Repair executed, according to inserted tablet, in the 44th year of Ch'ien Lung (1779). " Large new style bricks from the government kiln."
107. Same period and material as 105.
108. 11 m. Repaired, according to the inserted tablet, in the 28th year of Ch'ien Lung (1749). Bricks with the usual marks.
109. Middle Ming period ; bricks marked : Made by the master-potter Kao Shang Yi in the 32nd year of Chia Ching.
110. 75 m. Repair executed, according to the inserted tablet, in the 28th year of Ch'ien Lung. Cf. No. 108.
111. 38 m. Repair executed, according to the inserted tablet, in the 9th year of Ch'ien Lung (1744). Bricks marked : Kung Pu inspector Yung.
112. Short stretch of Ming work ; no brick-marks.
113. 18 m. Repaired, according to the inserted tablet, in the 28th year of Ch'ien Lung. Cf. No. 110.
114. 20 m. Repaired, according to the inserted tablet, in the 30th year of Ch'ien Lung (1765). Bricks marked : Kung Pu inspector Kuei.
115. The corner ramp is mainly of the Middle Ming period ; some bricks have Chia Ching marks but there are also later repairs.

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Our observations on the western half of the South wall have no doubt served to prove that this part is just as badly preserved as the eastern half. The repairs of the eighteenth and nineteenth centuries are predominant and the sections of old Ming work rather short. Some of them are repaired and patched up partly with old and partly with new material, and we have here also some characteristic spots where the brickwork has bulged and burst over heavy tree-roots, but such cases of destruction are still more frequent on the East wall. The readable brick-marks are comparatively few, because long stretches are covered with a black velvety coat of dust gradually accumulated by the north wind, which plays havoc with the mud roads and refuse heaps at the foot of the wall. It is only in front of the Parliament buildings, the old Ch'eng Huang miao, that the wall has a cleaner appearance and that the space in front of it is cleared of refuse. Further westward the old conditions remain practically undisturbed. A row of fine sophora trees shades the road which runs in the bed of the old moat, and the growth of ailanthus and jujube shrubs is quite abundant on the wall.

The open space near the south-west corner is a more pleasant spot since it has been planted with young willows and ailanthus, which stand out in fresh green against the dark colour of the brickwork. The wall is here of comparatively early appearance, and as the old corner-tower is still preserved, offering a very monumental view from the side where its corrugated iron roof remains invisible, this corner part is decidedly one of the most attractive and picturesque sections of the city-wall of Peking.

#### B. THE EAST WALL

The eastern wall is in some respects the most interesting of all the four sides of the ramparts around the Tartar city. It contains a considerable portion of early Ming work and is to some extent in very bad repair, which indeed adds to its picturesqueness and also to its historical eloquence. If the present government of Peking had any interest and money left for the main-



tenance of the historical monuments of the capital, this would be one of the first structures requiring immediate attention, but as that is hardly the case, bits of the wall will probably soon be tumbling down. The foundations are at some places gradually undermined by water and the brickwork is cracked and flaked off by the tree-roots. The results of this can be easily imagined, and may also be observed in one or two of our pictures.

The south-east corner is, as already stated, pierced by the railway line, in front of which a new screen wall, which practically destroys the structural effect of the old corner, has been erected, also badly impairing the view of the corner-tower. This view can now be properly seen only from the outside of the city or from the top of the wall. The open space at this corner has been freely used for piling up refuse; an open sewer or ditch winds through the plain and finds its way through a grating under the wall into the outer moat. In the rainy season it swells into a broad stream, but for the rest of the year it contains more mud than liquid matter.

The adjoining quarter of the city has lost much of its old character and importance since the destruction of the examination halls, which formed, if not the architectural, at least the intellectual centre of the south-eastern city. The locality is now rather drab and desolate. The old Observatory has also been replaced by quite ordinary semi-foreign brick buildings. The wall from the corner to a point about 30 m. north of the Observatory is, however, mainly old, though built in sections which are easily distinguished at the joints. It is to be remembered that this stretch was newly constructed in the early part of the Ming period when a piece was added to the original Mongol city, as related in a previous chapter.

1. 70 m. Middle Ming period; bricks marked: Chia Ching, 10th year; half of this stretch is renewed in its lower part.
2. 35 m. Modern work; no marks.
3. 18 m. Middle Ming period; bricks marked: Chia Ching, 28th year (1549).



4. Short stretch ; upper part late Ming work ; the lower part recently repaired.

5. 180 m. Middle Ming period ; bricks marked : Chia Ching, 27th year. There are five patches of late repair.

6. 150 m. Middle Ming period ; bricks marked : Chia Ching, 21st year (1542) and Chia Ching, 32nd year (1553).

7. 120 m. Middle Ming period ; bricks marked : Chia Ching, 20th year (1541) and Chia Ching, 27th year (1548).

8. 35 m. Middle Ming period ; bricks marked : Chia Ching, 18th year (1539) ; made by the potter Sun Wen Ch'uan.

9. The ramp at the Observatory has been largely rebuilt in the Ch'ien Lung period. The bricks in its southern part are marked : " Fine clay lasting city-wall bricks." Then follows a short section of Ming work made of thin bricks. The northern section is again of the Ch'ien Lung period. The wall above the ramp is old, but has no brick-marks.

10. 64 m. Early Ming period. This is the last section of the old weathered wall, which stands out in contrast to the newly built terrace of the Observatory.

11. 150 m. Late Ming period ; bricks marked : Wan Li, 32nd and Wan Li, 33rd year (1604-1605).

12. 24 m. Repair executed, according to the inserted tablet, in the 18th year of Chia Ch'ing (1813).

13. 36 m. Repair executed, according to the inserted tablet, in the 8th year of Ch'ien Lung (1743).

14. 100 m. Middle Ming period ; bricks marked : Made in the Tung Ho kiln, 32nd year of Chia Ching (1553).

15. 20 m. Repair executed, according to the inserted tablet, in the 7th year of Chia Ch'ing (1802). " Fine clay, new style city-wall bricks."

16. 50 m. Early Ming work, much corroded bricks with no marks.

17. 60 m. Possibly late seventeenth-century work ; middle-size bricks, no marks.

18. 50 m. Late Ming work ; bricks marked : Wan Li, 32nd year.

19. 90 m. Same period and material as 17.

20. 60 m. Eighteenth century. Tablet with no inscription. Bricks marked : Ch'ien Lung, Hsin Ssu year (1761).



21. 60 m. Late Ming period; bricks marked: Wan Li, 31st and Wan Li, 32nd year (1603-1604).

22. 5 m. Middle Ming period; bricks marked: Chia Ching, 28th year; made by potter Lin Yung Shou.

23. 5 m. Late Ming period; bricks marked: Wan Li, 32nd year; made by potter Wu Yü.

24. 30 m. Possibly late seventeenth-century work; same as 17.

25. 12 m. Middle Ming period; bricks marked: Chia Ching, 32nd year, made by the potter Pu T'ien Kuei.

26. 5 m. Short repair executed in Chia Ching's 18th year, according to the inscription on a tablet.

27. 5 m. Same bricks as 26, but the work is different.

28. 5 m. Middle of eighteenth century (cf. 20). Bricks marked: Ch'ien Lung, Hsin Ssu year (1761), Ch'ien Lung, Chia Wu year (1774) and Ping Shen year (1776).

At these sections of the wall big tree-roots have burst the masonry and forced various layers of brickwork to drop out. Some of the biggest holes near the ground have been wantonly enlarged by brick robbers and open now almost into the concrete core of the wall.

29. 30 m. Old Ming wall; the upper part of it contains bricks marked: Chia Ching, 23rd year (1544), made by the potter Lin Kuei.

30. The ramp is mainly of the Ming period; it contains bricks marked: Chia Ching, 23rd and 33rd year. According to an inserted tablet the south end of it was repaired in the 4th year of Chia Ching (1525); it is now in a miserable condition. In front of the ramp are refuse heaps reaching halfway up the wall.

31. 70 m. Old Ming wall; no brick-marks.

32. 30 m. Beginning of nineteenth century. Bricks marked: "Fine clay new style city-wall bricks," made by the potter Chü Chêng Yao in the reign of Chia Ch'ing.

33. 60 m. Middle Ming period; bricks marked: Chia Ching, 10th year (1531); and with the names of various potters such as Jen Wei Nan, Pu T'ung Wei, Sung Wên Ming.

34. 40 m. Beginning of nineteenth century. Bricks marked: "Fine clay, new style city-wall bricks, Tung Ho kiln." Cf. No. 32.



35. 60 m. Middle Ming period ; bricks marked : Made by the potter Tsao Ch'un in the 38th year of Chia Ching (1559).

36. 30 m. Earlier Ming work ; much corroded bricks with no marks.

37, 38. 70 m. Two stretches late eighteenth-century work ; one of them was repaired, according to an inserted tablet, in the 31st year of Ch'ien Lung (1766).

39. 150 m. Repaired, according to the inserted tablet, in the 12th (?) year of Chia Ch'ing (1807 or later), with "Fine clay new style city-wall bricks."

40. 25 m. Late eighteenth century ; Ch'ien Lung bricks marked : "Fine clay lasting city-wall bricks."

41, 42. 130 m. Two stretches of early Ming work ; corroded bricks with no marks.

The wall here is rather old in appearance and the joints between the successive sections are very uneven, particularly so towards the base of the wall at places where its plinth and the foundation of lime-concrete have been undermined by water.

43, 44. 35 m. Two sections containing bricks marked the 32nd year of Wan Li (1604), but evidently rebuilt in the Ch'ien Lung era.

45, 46, 47. 100 m. Three sections probably of the late Ming period containing bricks marked : 32nd year of Wan Li.

48. 9 m. Probably late Ming period ; very thin bricks of a type that was mostly in use in Ch'ung Chêng's time.

49. 9 m. A stretch of Ch'ien Lung work leading up to the gate ramp.

50. The wall at Ch'i Hua men is mainly of the Middle Ming period ; it contains bricks with marks of the Chia Ching era, but the gate bastion and the ramps have been rebuilt at the end of the eighteenth century ; they contain bricks with Ch'ien Lung and Chia Ch'ing marks.

51. 6 m. Late eighteenth century. Ch'ien Lung bricks, marked : Kung Pu inspector Sa.

52. 30 m. Middle Ming period ; bricks marked : 24th year and 26th year of Chia Ching (1545-1547), made by the master-potters Tuan Chow and Chang Pao Ch'ao.

53. 30 m. Possibly early Ch'ing period ; middle-size bricks with no marks.

54. 3 m. Old Ming work, corroded bricks, no marks.



55. 12 m. Middle Ming period ; bricks marked : 33rd year of Chia Ching (1554), made by the master-potter Kao Shang Yi.

56. 40 m. Repair executed, according to the inserted tablet, in the 4th year of Chia Ch'ing (1799).

57. 40 m. Repair executed, according to the inserted tablet, in the 23rd year of Tao Kuang (1843).

58. 100 m. Two stretches of nineteenth-century work. According to two inserted tablets the repairs were executed in the 2nd year of Kuang Hsü (1876) and in the 9th year of T'ung Chih (1870). The bricks used here are, however, somewhat older, some are marked : " Fine clay new style large city-wall bricks from the Yung Ting government kiln," others : " Made by the foreman Wang Tai Li in the 1st year of Hsien Fêng (1851)."

59. 50 m. Repair executed, according to the inserted tablet, in the 4th year of Ch'ien Lung (1739).

60. 60 m. Repair executed, according to the inserted tablet, in the 8th year of Ch'ien Lung (1743).

61. 9 m. Middle Ming period ; bricks marked : Made by the master-potter of the branch kiln Lin Yung Shou in the 16th year of Chia Ching (1537).

62. 25 m. Possibly early Ch'ing period ; middle-size bricks, no marks.

63. 22 m. The lower portion of this section is Ming work ; it contains bricks marked : 15th year of Chia Ching (1536) ; the upper portion has been rebuilt with middle-size bricks in the early Ch'ing period or later.

64. The ramp between Ch'i Hua men and Tung Chih men consists of three or more sections. The most southern section is in its lower part of the Ming period ; there are bricks marked 32nd year of Chia Ching (1553), but the upper part of this section is later. A similar division may be observed in the middle section which in its lower part contains bricks marked : Made by the master-potter Lin Yung Shou in the 16th year of Chia Ching (1537), while the upper portion is of the nineteenth century. The most northern section contains in its lower part bricks marked : 23rd year of Chia Ching (1544).

The present condition of this ramp is critical, as the supporting terrace of brick and lime-concrete is being undermined by water. It has already slid out at some spots, pulling bits of the plinth with it. Repairs have repeatedly been made in the upper portions of the ramp, but they are of little or no avail when the substructure is allowed to break down. The main reason why this has



happened more frequently along the eastern wall than on the southern, western, or northern side, is that the water is most abundant here. The brick-lined moat, which originally followed the inside of the wall, is now practically destroyed and serves in some places as a road. In the rainy season the water sometimes rises over the plinth of the wall.

65. 20 m. The wall is here of the same kind as the preceding ramp ; the lower part contains bricks of the Ming dynasty ; the upper part is rebuilt later with medium-size bricks.

66. 60 m. Upper half probably of Middle Ming period, in the lower half later repairs ; the bricks are marked : " Fine clay, large size city-wall bricks."

67. 24 m. Middle Ming period ; bricks marked : 28th year of Chia Ching (1549).

68. 7 m. Rebuilt, according to an inserted tablet, in the 5th year of Tao Kuang (1825).

69. 14 m. Old Ming work ; no brick-marks.

70. 7 m. Rebuilt, according to an inserted tablet, in the 4th year of Tao Kuang (1824) ; bricks marked : " Large size city-wall bricks from the Jui Shun kiln."

71. 50 m. Late Ming period ; bricks marked : 32nd year of Wan Li (1604). There are also some later patches.

72. 14 m. Late eighteenth century ; the bricks are marked : " Fine clay large size city-wall bricks."

73. 9 m. The main part of this stretch is late Ming work, but it also contains repairs of " fine clay, large size city-wall bricks."

74. 30 m. The upper part is modern ; probably built in the Kuang Hsü period ; the lower part is of the Middle Ming period containing bricks marked Chia Ching (?). The inserted tablet is illegible, but seems to be of the Kuang Hsü period.

75. 100 m. (or more). The upper part was repaired, according to an inserted tablet, in the 20th year of Kuang Hsü (1894) ; the lower part is of the late Ming period, containing bricks marked : 30th year of Wan Li (1602).

76. 60 m. Late Ming period ; bricks are marked : 32nd year of Wan Li.

77. 10 m. Two short stretches of Ming work with new bricks here and there.



78. 55 m. Probably early nineteenth century (the inscription on the inserted tablet is illegible). Bricks marked: "New style city-wall bricks."

79. 45 m. Late eighteenth century; a tablet apparently of Ch'ien Lung's period at the top of the wall.

80. 25 m. Late Ming period; bricks marked: 32nd year of Wan Li.

81. The ramp at Tung Chih men and the adjoining wall are repaired, according to an inserted tablet, in the 8th year of Chia Ch'ing (1803). The bricks are the same as in the Ch'ien Lung period: "Fine clay, large-size city-wall bricks."

It should be noticed that the wall close to Tung Chih men is in a better state of preservation than the more southern section of the East wall. The stone plinth and the broad sidewalk of lime-concrete are still existing, and the brickwork is comparatively even. The inclination of the wall-face is not very great, which adds to its appearance of height and stateliness. The same is true of the wall northward from Tung Chih men, a stretch which is in remarkably good repair.

82. 24 m. Middle Ming period; bricks made by the Soo Chow fu branch government kiln in the 24th year of Chia Ching (1545). Other bricks with same date made at Yang Chow fu.

83. 20 m. Repair executed, according to the inserted tablet, in the 4th year of Chia Ch'ing (1799).

84. 24 m. Late eighteenth century. Ch'ien Lung period bricks marked: Kung Pu inspector Yung and Kung Pu inspector Kuei. The inserted tablet has no characters.

85. 80 m. Late eighteenth century; bricks marked: "Fine clay new pattern large city-wall bricks from the Yung Ting government kiln." The inscription on the inserted tablet is illegible.

86. 26 m. Repair executed, according to the inserted tablet, in the 6th year of Ch'ien Lung (1741); bricks marked: "Large city-wall bricks from the T'ung Ch'in kiln."

87. 60 m. Repair executed, according to the inserted tablet, in the 8th year of Chia Ch'ing (1803). Bricks from the Jui Shêng kiln.

88. 3 m. The upper part of this short stretch is made of thin bricks of the Ch'ung Chêng period; the lower part of large bricks.



89. 9 m. Upper half built of medium-size bricks, possibly early Ch'ing period ; the lower half of larger bricks made at the Yung Shun kiln.

90, 91. 30 m. Two stretches of late Ming work, partly repaired with Ch'ien Lung bricks.

92. 20 m. Middle Ming period ; bricks marked : 28th year of Chia Ching.

93. 6 m. Late eighteenth century ; bricks marked : Kung Pu inspector Yung.

94. 6 m. Early nineteenth century ; bricks from the Jui Shun kiln.

95. 12 m. Ming work partly renewed with Ch'ien Lung bricks.

96. 9 m. Repaired, according to an inserted tablet, in the 30th year of Ch'ien Lung (1765) : " Fine clay, new style large size city-wall bricks from the Yung Tung government kiln."

97. 3 m. Late eighteenth century ; the bricks are of the usual Ch'ien Lung type, but have no marks.

98. 3 m. Early nineteenth century ; bricks marked : " Bricks of the size used for the palaces of princes."

99. 12 m. Late eighteenth century ; the old Ming wall is largely rebuilt with Ch'ien Lung material.

100. 50 m. Repaired, according to an inserted tablet, in the 4th year of Ch'ien Lung (1739).

101. 20 m. Late Ming period ; bricks marked the 32nd year of Wan Li, but here are also later repairs.

The northern part of the East wall has, in spite of all the repairs that we have noticed during our walk, a more unified and homogeneous appearance than the southern part of the same wall. The repairs of the eighteenth and early nineteenth century blend better than usual with the Ming work and here are not so many patches of disjointed brickwork or actual holes as further south. The wall has been left more to itself, possibly because the city becomes thinner and emptier towards the north ; the human destroyers have been fewer.

The corner portion is practically destroyed by the Round-the-City railway, which is here built through the walls in exactly the same manner as in the south-east corner. A very flat-looking new wall screens the railway curve.



And as the old tower is also completely demolished, the corner has been stripped of all its original character and beauty.

The adjoining quarter of the city is, however, by no means unattractive, thanks to its complete quietness and solitude. The only buildings here are those belonging to the compound of the Russian church, which comprises not only the earliest Christian church in Peking and dwelling quarters for the priests, but also a graveyard, vegetable gardens, cattle yards and similar essential elements of a small ecclesiastical estate in Europe. We almost seem to have stepped into a foreign country, perhaps not as ancient as China but hardly less immutable in its clerical institutions.

### C. THE NORTH WALL

The so-called "North City" of Peking is really less like an ordinary city quarter than any other part of the Manchu capital. It includes some large palatial compounds belonging to the foremost Manchu princes, in which picturesque gardens and magnificent old trees occupy much more space than the actual buildings. In this part of the city, quite close to the North wall, are also some of the largest temples of Peking, such as the Lama temple and the Confucian temple, with yellow or blue tiled roofs and wide courts shaded by old cryptomerias. And besides these large compounds there are many smaller residential places which used to belong to prominent members of the Manchu aristocracy. They are now decaying, since the owners have become impoverished, but they are nevertheless beautiful, with a romantic touch of past grandeur. This was once the Faubourg Saint Germain of Peking, and it still retains an air of repose and exclusiveness, so unlike the prevailing character of the city quarters close to the South and the East wall. The life of the city seems to be gradually diminishing towards the north. The distances between the houses and the compounds increase. There is plenty of open space close to the wall, sandy plains and pasture, and further to the west, a large extension of the "North



Lake " reaching almost to the foot of the wall. And as this neighbourhood is well sheltered against the sharp north winds, the road inside the wall has become one of the finest promenades of Peking.

But very few people go as far as the North wall. One may walk for a day along this road without meeting a cart or a rickshaw, only some solitary wanderer who is airing his cage-bird or simply enjoying the warmth along the sun-heated wall. Small flocks of sheep are grazing at places where some grass remains even in the dry season, watched by unspoiled happy children who have little in common with the obtrusive urchins in the centre of the city. Once in a while a camel caravan may pass this way towards Tê Sheng men or An Ting men. It moves on silently, almost soundlessly, along the soft, sandy road—only the tinkling of the leading camel's bell marking the slow rhythmic pace of the majestic animals. But when the caravan has passed, solitude closes once more over the neighbourhood like a brooding cloud which only for a few minutes lets through some rays of light.

The North wall is quite distinct from the three other sides of the Tartar city wall. Its measurements are greater, as was pointed out in a previous chapter, and its inner face is more battering than the sides of the East or the South wall. Generally speaking, it is in comparatively good repair, which may be a consequence of its later construction, but to a greater extent is due to the fact that its inner face was never exposed to the destructive northern winds. The outer face of this wall has indeed been severely battered, both by storms and the attacks of enemies, and repeatedly repaired, as we shall have occasion to observe in a subsequent chapter.

After we have passed the new wall along the railway line which cuts through the north-east corner we come to a stretch :

1. 75 m. Rebuilt of large Ch'ien Lung period bricks with undecipherable marks.



37. 60 m. Lower half late Ming work ; upper half rebuilt, according to the inserted tablet, in the 4th year of Tao Kuang (1824).
38. 40 m. Ming work repaired in patches.
39. Long stretch repaired, according to the inserted tablet, in the 8th year of Chia Ch'ing (1803).
40. 20 m. Late eighteenth century ; bricks marked : " Fine clay large-size city-wall bricks of the T'ung Shun kiln."
41. 30 m. Repaired, according to an inserted tablet, in the 4th year of Tao Kuang (1824). " Fine clay large-size city-wall bricks."
42. Short stretch of the Middle Ming period ; bricks marked : Made by the master-potter Wang Lin in the 21st year of Chia Ching (1542).
43. 40 m. Late eighteenth century ; bricks marked : T'ung Ho kiln.
44. 15 m. Early Ming period ; some bricks marked : 13th year of Chêng Hua (1477)—which is the earliest date we have found on any brick in the walls.
45. 50 m. Possibly early Ch'ing period ; medium-size bricks, no marks.
46. 36 m. Late eighteenth century ; large bricks with no marks.
47. 20 m. Same material and period as 45.
48. 20 m. Early Ming period ; bricks marked : 4th year of Chêng Tê (1509).
49. 25 m. Same period and material as 45.
50. Short section of Ming work, rebuilt in its upper part with thin bricks.
51. 30 m. Rebuilt, according to the inserted tablet, in the 8th year of Ch'ien Lung (1743).
52. Short stretch of Ch'ing period ; medium-size bricks ; no marks.
53. 20 m. Middle Ming period ; bricks marked : 11th year of Chia Ching (1532).
54. 35 m. Middle Ming period ; bricks marked : Made by the master-potter Chang Ming in the 28th year of Chia Ching.
55. 60 m. Repaired, according to the tablet at the top of the wall, during the reign of Hsien Fêng (1851-1861).
56. 40 m. Possibly early Ch'ing period ; medium-size bricks ; no marks.
57. 25 m. A section of mixed material, probably repaired in the early nineteenth century. The tablet at the top of the wall is unreadable.



58. 30 m. Upper half of medium-size bricks, possibly nineteenth century ; lower half late Ming period ; bricks marked : 32nd year of Wan Li.

59. 12 m. Middle Ming period ; no marks.

60. Long stretch repaired, according to the inserted tablet, in the 7th and 8th years of Ch'ien Lung (1742-1743).

61. 40 m. Middle Ming period ; large bricks ; no marks.

The wall between An Ting men and the long ramp about the middle of the North wall is comparatively well preserved. The late repairs are not so extensive as on other sections. The wall-face has a considerable slope ; the successive courses of bricks are laid in such deep steps that it is possible to climb the wall (which is not possible on the south, east, and west sides). This very marked slope makes the wall appear lower than at places where it rises more steeply.

62. The long ramp has been repaired quite extensively at different periods, and the patches are rather unequal. At least a dozen different sections may be distinguished in this ramp, most of them from the Ming period, i.e. Chia Ching, Wan Li, and Ch'ung Chêng, but there are also parts which were repaired in the eighteenth and early nineteenth century. It seems hardly worth while to enumerate all these small sections separately. The wall-stretch which extends from this ramp to Tê Sheng men has also been much repaired, particularly in its upper part, while the lower is mostly older.

63. 12 m. Late Ming period ; bricks marked : 32nd year of Wan Li.

64. 12 m. Early nineteenth century ; medium-size bricks ; no marks.

65. 12 m. Late Ming period ; no marks.

66. 10 m. Same period and material as 64.

67. 20 m. Same period and material as 63.

68. 45 m. Lower part of the wall is late Ming work ; the upper part rebuilt in the nineteenth century with medium-size bricks.

69. 12 m. The upper part is Ming work, the lower part repaired in the Ch'ien Lung period.

70. 50 m. Late Ming work ; bricks marked : 34th year of Wan Li.

71. 20 m. The lower part of Ming work, containing bricks of the 17th year of Chia Ching ; the upper part rebuilt in nineteenth century with medium-size bricks.



72. 40 m. Probably early nineteenth century; the tablet at the top of the wall is of the Tao Kuang period (partly hidden by branches).

73. 35 m. Two short stretches of medium-size bricks from the middle of the nineteenth century.

74. 20 m. Two short sections of late Ming work; some bricks marked: 29th year of Wan Li.

75. 10 m. Same period and material as in 73.

76. The ramps and bastion of Tê Sheng men have been rebuilt in the late Ming period with thin bricks. According to an inserted tablet "a part of the gate ramp" (*circa* 54 m.) was repaired in the 7th year of Chia Ch'ing (1802).

The wall between Tê Sheng men and the north-west corner receives a peculiar character from its succession of irregular curves, which are very unevenly joined together. This very picturesque stretch seems to have been constructed without strict adherence to any regular plan or design.

77. 50 m. Rebuilt, according to an inserted tablet, in the 20th year of Tao Kuang (1840).

78. 40 m. Rebuilt, according to an inserted tablet, in the 3rd year of Chia Ch'ing (1798).

79. 30 m. Late eighteenth or early nineteenth century; large Ch'ien Lung bricks.

80. 75 m. Late Ming period; bricks marked: 32nd year of Wan Li.

81. 40 m. Probably early nineteenth century; large bricks, tablet at the top of the wall.

82. 20 m. Late nineteenth century; medium-size bricks.

83. 25 m. Late Ming period; thin bricks, such as were used in the Ch'ung Chêng period.

84. 12 m. Late eighteenth or early nineteenth century; large bricks, no marks.

85. 40 m. Probably late Ch'ing period; medium-size bricks, no marks.

86. 40 m. Another stretch of similar character to the preceding.

87. 40 m. Ch'ien Lung period work; bricks marked: Kung Pu inspector Sa.

88. 40 m. Late Ming period; thin bricks of the Ch'ung Chêng period.



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89. 30 m. Upper half late Ming period; thin bricks; lower half repaired in places with Ch'ien Lung period bricks.

90. 20 m. Lower half of the Middle Ming period; bricks marked: 14th year of Chia Ching; upper half thin bricks of the Ch'ung Chêng period.

91. 40 m. Lower half Middle Ming period; bricks marked: 11th year of Chia Ching (1532), "made for the prefect of Ch'ang Chow fu." The upper half is rebuilt with medium-size bricks.

92. 350 m. Long stretch of very even work; Ch'ien Lung or Chia Ch'ing period; the bricks are marked: Made in the Hsin Ssu year (1761), and also: "Made by the Fu Chin kiln."

93. The ramp is similar in character to the preceding wall-stretch, and there are two tablets at the top of the wall above the ramp, but their characters are invisible.

94. 60 m. Repaired, according to an inserted tablet, in the 8th year of Chia Ch'ing (1803). The bricks are marked: "fine clay large city-wall bricks."

95. 24 m. Probably late Ch'ing period; medium-size bricks.

96. 30 m. Late Ming period; bricks marked: 31st year of Wan Li.

97. 9 m. Early nineteenth-century work; Chia Ch'ing period bricks.

98. 12 m. Probably Ch'ien Lung period; no brick-marks.

99. 40 m. Probably late Ch'ing period; medium-size bricks.

100. Another stretch of similar material.

101. 100 m. Late Ming period; thin bricks of Ch'ung Chêng period.

102. 75 m. Late eighteenth century; bricks marked: Made in the Chia Wu year (1774) by the Kuang Ch'êng kiln.

103. 24 m. Later Ming period; thin bricks.

104. Two short stretches of medium-size bricks. (Cf. No. 99.)

105. 200 m. Repaired, according to an inserted tablet, in the 4th year of Chia Ch'ing (1799). Bricks marked: "New style city-wall bricks from the Yung Ting government kiln."

106. 15 m. Middle Ming period; large bricks with no marks.

107. 90 m. Repaired, according to an inserted tablet, in the 4th year of Chia Ch'ing (1799). Bricks marked: "Fine clay, new style city-wall bricks."

108. The ramp leading up to the corner bastion has been repaired in



the eighteenth century. At the top of it, on the western side, is a tablet without any inscription.

The westernmost portion of the North wall has evidently been more frequently repaired than any other section of it; it may have been less durable than the rest of this wall because of all its curves and windings. It contains only short bits of sixteenth-century work; a little more of the early seventeenth century, but mainly long stretches of eighteenth-century and early nineteenth-century repairs. Technically and historically this portion may be less interesting than the preceding section (between the two north gates), but from the point of view of natural beauty it is by far the more attractive. In order fully to realize the beauty of this section of the wall with its adjoining city quarter one has to climb the ramp at Tê Sheng men a clear October morning. Looking towards the west one may observe from here the irregular windings of the wall, which is richly overgrown with shrubs and small trees. The road at the foot of it is well shaded by large ailanthus trees, and only a few steps further south some weeping willows wave their soft foliage over the waters of "Ch'i Shui tan," an extension of the "North Lake." Further away, beyond the open plain, the Western Hills form a luminous background to the wide view, particularly if their summits have been strewn with light snow during the night. The air is indescribably clear and crisp, the sky like an enormous transparent glass bell. One almost feels that it would emit a sound if struck with a magic hammer.

#### D. THE WEST WALL

The north-west corner takes its special character from the fact that the two adjoining wall-stretches do not here meet at a right angle. We have already remarked that the North wall curves or slants in a south-westerly direction, consequently the corner becomes blunt. The West



wall is actually 520 metres shorter than the East wall. The corner tower is destroyed ; instead of the solid old brick building there is a small wooden structure erected for the purposes of the city survey. The wall between the corner and the first gate, Hsi Chih men, a stretch of less than 300 metres, consists of a series of short repairs, very unevenly joined together, many of them dating back to the Ming dynasty. Our short notes about the successive portions of the wall will convey some idea as to their age and general appearance, though it should be remembered that we are not aiming at a definition of every inch of the brickwork but simply at some observations on prominent parts and special features. The repairs are too many and sometimes too confused and intermixed to be examined in their completeness. As a rule, those made in the Ch'ien Lung era are the most carefully and solidly executed, but a lot of good work has also been performed during the reigns of Chia Ch'ing and Tao Kuang. Very little of the good Ming work from the time of Chia Ching and Wan Li which is so abundant on the North wall is to be found here, but some stretches of still earlier brickwork which are now much corroded and weather-beaten. Thus at places where it is not rebuilt the West wall gives an impression of being older than the North wall, it is also thinner and less battering, being in these respects like the East wall.

1. The bastion of the angle tower is mainly built of thin bricks, such as were used in the late Ming period. The ramps and the adjoining wall have been repaired in the Ch'ien Lung era with bricks marked : Kung Pu inspector Kuei and Kung Pu inspector Fu.

2, 3. Two short sections of early Ming work in a rather decayed state.

4. 54 m. The upper section repaired, according to the tablet, in the 2nd year of Chia Ch'ing (1797) ; the lower section contains bricks marked : Made at the Yung Ting government kiln.

5. 15 m. Probably Middle Ming period ; no brick-marks.

6. 30 m. Somewhat earlier Ming work ; no brick-marks.



7. 24 m. Middle or late Ming period ; no brick-marks.
8. 18 m. Early Ming work ; no brick-marks.
9. 22 m. Ming work which has been repaired at a later date.
10. 26 m. Same period and workmanship as 8.
11. 24 m. Same period and material as 9.
12. 11 m. Early Ming work ; no brick-marks.
13. 20 m. Probably Middle Ming period ; no marks.
14. The two ramps of the Hsi Chih men are built of thin bricks such as were used in the late Ming period. The wall behind them and the gate bastion of larger bricks, though also of the Ming period.
15. 38 m. Middle or late Ming period ; no brick-marks.
16. 22 m. Probably middle of nineteenth century ; medium-size bricks.
17. 15 m. Late eighteenth century ; made of "fine clay city-wall bricks."
18. 15 m. Middle or late Ming period ; no brick-marks.
19. 38 m. Upper section built of thin bricks (probably in the Ch'ung Chêng period) ; the lower section repaired with medium-size bricks.
20. 20 m. Early Ming work ; no brick-marks.
21. 15 m. Somewhat later Ming work ; no brick-marks.
22. 38 m. Repaired, according to the inserted tablet, in the 4th year of Ch'ien Lung (1739), though partly with Ming bricks, marked : 31st year of Chia Ching.
23. 24 m. Repaired, according to inscriptions on two tablets, in the 21st year of Tao Kuang (1841). The bricks are the large ones of the Ch'ien Lung type.
24. 8 m. Early nineteenth century ; bricks marked : Made in the Chia Shên year (1824).
25. 26 m. Middle of the nineteenth century ; bricks marked : "May T'ung Chih live 10,000 times 10,000 years" (1862-1874).
26. 20 m. Probably nineteenth century ; medium-size bricks, no marks.
- 27, 28. 38 m. Two stretches of late Ming work ; no brick-marks.
29. 22 m. Late Ming period ; bricks marked : 19th year of Wan Li.
30. 15 m. Early Ming work ; bricks marked : Made by the Kao T'ang chow kiln in the 19th year of Chêng Hua (1483).
- 31, 32. 26 m. Two stretches of Ming work, repaired at a later date.



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33. 30 m. Rebuilt with bricks from the Jui Shêng kiln ; the inscription on the tablet is unreadable. Probably early nineteenth century.

34. 15 m. Middle Ming period ; bricks marked : Made by the master-potter Liu Chao in the 16th year of Chia Ching (1537).

35. 7 m. Probably early nineteenth century ; bricks marked : Yung Ho kiln maker of fine clay city-wall bricks.

36. 15 m. Repaired in the reign of Chia Ch'ing (1796-1820) ; bricks marked : Jui Shêng kiln, city-wall bricks, and also : Fine clay city-wall bricks from the Yung Ting government kiln.

37. 20 m. Same period and material as 36.

38. 22 m. Probably early nineteenth century ; bricks from the Ho Shêng kiln.

39. 70 m. Repaired in the Ch'ien Lung era ; the inscription on the tablet is unreadable ; some bricks are marked : Made in the Hsin Ssu year (1761).

40. 11 m. Late Ming period ; bricks marked : 32nd year of Wan Li.

41. 11 m. Probably late eighteenth or early nineteenth century ; bricks marked : Large new pattern city-wall bricks of the Yüan Ch'üan kiln.

42. 38 m. Repaired in the time of Ch'ien Lung ; bricks from the T'ung Ho kiln, and also : Fine clay large-size city-wall bricks of the Tê Shun kiln.

43. 38 m. Probably nineteenth century ; medium-size bricks ; no marks.

44. 38 m. Repaired, according to an inserted tablet, in the 2nd year of Ch'ien Lung (1737).

45. 22 m. Repaired, according to the inserted tablet, in the 41st year of Ch'ien Lung (1776). Bricks marked : Kung Pu inspector Sa.

46. The ramp is in fairly good condition ; the wall above it more corroded ; according to a tablet it was repaired in the 31st year of Ch'ien Lung (1766). Bricks are marked : Yü Chên kiln, controlled by the palace officials.

47. 22 m. Same period and material as No. 43.

48. 19 m. Late Ming period ; bricks marked the 32nd year of Wan Li (1604).



49. 38 m. Repaired in the time of Ch'ien Lung; the tablet is unreadable. Bricks marked: Kung Pu inspector Sa.

50. 7 m. Late Ming period. Bricks marked: Made by the master-potter Chang Chiu Chih in the 32nd year of Wan Li.

51. 22 m. Middle Ming period; bricks marked: Made by the master-potter Chên Chü in the 16th year of Chia Ching, and also Made by the master-potter Kiang Tung in the 16th year of Chia Ching (1537).

52. 7 m. A short section repaired at various times.

53. 70 m. Late Ming period. The bricks are dated in the 30th, 31st and 32nd year of Wan Li. At the bottom are some later repairs.

54. 60 m. Middle Ming period; no brick-marks. At the bottom are three different stretches which must have been repaired in Ch'ien Lung's time.

55. 40 m. Upper portion rebuilt of thin Ming bricks; lower portion repaired with bricks of various kinds.

56, 57. 80 m. Two stretches of comparatively well-preserved Ming work. Large bricks with no marks.

58. 200 m. Late Ming work built of thin bricks, as used in the Ch'ung Chêng period.

59. 15 m. Repaired, according to a tablet, in the 20th year of Chia Ch'ing (1815).

60. 10 m. Repaired in the time of Ch'ien Lung: New style fine city-wall bricks from the T'ung Ho kiln; Kung Pu inspector Kuei.

61. 50 m. The stretch leading up to P'ing Tzu men has evidently been repaired in the time of Ch'ien Lung; there are bricks marked: Large city-wall bricks of the Kuang Shêng kiln. On the gate bastion are bricks marked: Fine clay city-wall bricks; Kung Pu inspector Kuei. Over the ramp on the southern side is a tablet of the 27th year of Ch'ien Lung (1762).

In spite of the fact that the northern half of the West wall is a continuous succession of repairs varying in date from the end of the fifteenth to the middle of the nineteenth century, it is still at many places quite complete, that is to say, not only the wall with its parapet, but also the adjoining sidewalk of lime-concrete and the small moat which is bridged



over by large stone slabs. Old locust trees line this moat for some distance, while jujube and ailanthus shrubs of considerable size are growing out of the upper part of the wall, making the brickwork bulge and burst. This northern half of the West wall is, as a whole, of a somewhat older appearance than the corresponding half of the East wall, and it does not contain so many and such extensive Ch'ien Lung or later repairs.

Proceeding southward from P'ing Tzu men we soon observe that the walk along the wall becomes less agreeable; we are approaching more populous quarters of the city, which means more dirt, more foul-smelling places, more night-cleaners, more street-urchins, more beggars, more loafers, more pigs and dogs, to say nothing of a good many smaller animals. The relative quietness and decay of the northern city changes at P'ing Tzu men into the noisy traffic and scramble of a half-Europeanized commercial centre. The wall south of P'ing Tzu men seems to have been rebuilt at the end of the Ming dynasty.

63, 64, 65. 120 m. Three stretches, well joined, all built of the thin dark bricks which were pre-eminently used in the Ch'ung Chêng era (1628-1643). They have no marks.

66. 56 m. Possibly early Ch'ing period; medium-size bricks, no marks.

67. 19 m. Same period and material as 63-65.

68. 45 m. Same period and material as 66.

69. 22 m. Middle Ming period (probably Chia Ching); no brick-marks.

70. 15 m. Late Ming work; bricks marked: 32nd year of Wan Li.

71. 45 m. Middle Ming period; bricks marked: Made by the master-potter Lu in the 29th year of Chia Ching (1550), and also: Made in the 24th year of Chia Ching (1545).

72. 25 m. Similar to the preceding.

73, 74. 50 m. Two stretches of medium-size bricks; probably early Ching period; no marks. (Cf. No. 66.)

75. 20 m. Repaired, according to tablet, in the 30th year of Ch'ien Lung, though partly with old bricks marked: Made by the master-potter Sun Pao in the 30th year of Wan Li.



76. 38 m. Middle Ming period (probably Chia Ching); no brick-marks.

77. The first ramp south of P'ing Tzu men consists of Ming work in three different sections. The first contains bricks of the 29th year of Chia Ching (1550); the second section contains bricks of the 3rd year of Chêng Tê (1508); in the third (one of the earliest sections), there are bricks from the reign of Chêng Hua (1465-1487).

78. 80 m. Middle Ming period; bricks marked: Made by the master-potter Chang Ch'in in the 31st year of Chia Ching (1552).

79. 175 m. Late Ming period. Bricks marked with names of various potters in the 23rd, 29th, and 32nd years of Wan Li.

80. A long stretch (nearly 100 m.) repaired, according to the inserted tablet, in the 28th year of Ch'ien Lung (1763).

81. 40 m. Probably early Ch'ing dynasty; medium-size bricks; no marks.

82. 10 m. Late Ming period; bricks marked: 32nd and 33rd year of Wan Li.

83. 50 m. Middle Ming period; bricks marked with names of various potters in the 31st, 33rd, 36th, and 39th years of Chia Ching (1552-1560).

84. Short stretch of medium-size bricks; possibly early Ch'ing dynasty.

85. 60 m. Repaired, according to a tablet, in the 32nd year of Ch'ien Lung (1767). Bricks marked: Kung Pu inspector Yung.

86. A short stretch of Ming work made of bricks from the 24th and 27th years of Chia Ching (1545 and 1548).

87. A stretch repaired with bricks made in the Hsin Ssu year (1761) and the Jen Wu year (1762) of the Ch'ien Lung era.

88. The second ramp between P'ing Tzu men and the corner is mainly Ming work, though of different times. The northern end of it and the adjoining wall contain bricks from the 2nd year of Chêng Tê (1507) and from the 22nd and 23rd years of Chia Ching (1543-1544). The middle part and the south end of the ramp were largely rebuilt at the end of the Ming period, or a little later, with thin bricks.

89. 8 m. Late Ming period; bricks marked: 32nd year of Wan Li.

90. 15 m. Middle Ming period; no brick-marks.



91. Repaired, according to a tablet, in the 30th year of Ch'ien Lung (1765); bricks marked in the Chia Wu year (1754), made at the Kung Shun kiln.

92. 22 m. Early Ming period; bricks marked the 19th year of Chêng Hua (1483).

93. Short stretch repaired at the end of the eighteenth or beginning of the nineteenth century; there are bricks marked: Large fine city-wall bricks; 2nd year of Chia Ch'ing (1797).

94. A long stretch (60-70 m.) of early Ming work; the bricks are much corroded and show no marks.

95. A stretch of the Middle Ming period; it contains bricks made by the potter Lin Yung Shou in the 32nd year of Chia Ching (1553); others made by the potter Ch'ang Ch'in in the 22nd year of Chia Ching (1543); others made by the potter Wang Jui at the Yung Nien hsien kiln in the 26th year of Chia Ching (1547).

96. Short stretch, probably late Ming period; no brick-marks.

97. Short stretch (10-12 m.). Middle Ming period; bricks of the 16th year of Chia Ching (1537).

98. Short stretch, repaired, according to a tablet, in the 19th year of Ch'ien Lung; bricks marked: Ping Shên year (1776).

99. Very short bit containing bricks of the 32nd year of Wan Li.

100. Short stretch, repaired in the early part of Ch'ien Lung's reign; bricks from the Hsing Tai kiln.

101. Short stretch of the Middle Ming period containing bricks of the 26th year of Chia Ching.

102. The northern side of the south-west corner seems to have been repaired in Ch'ien Lung's time, though largely with old bricks, some of which have inscriptions of the 26th and 32nd years of Chia Ching. The use of earlier bricks in later repairs has, no doubt, been practised at many places; the brick-marks do not always indicate the exact date of the work, but they furnish generally a safe terminus *a quo*.

The southern part of the West wall is more unified and homogeneous than the northern part. It makes a rather fine impression as it rises very high and steep from the open and level ground. The surface is relatively smooth; it cannot be climbed in the same way as the North wall. The



corner-tower is still mainly preserved with the exception of the old glazed tile roof, which is largely replaced by corrugated iron! This makes the

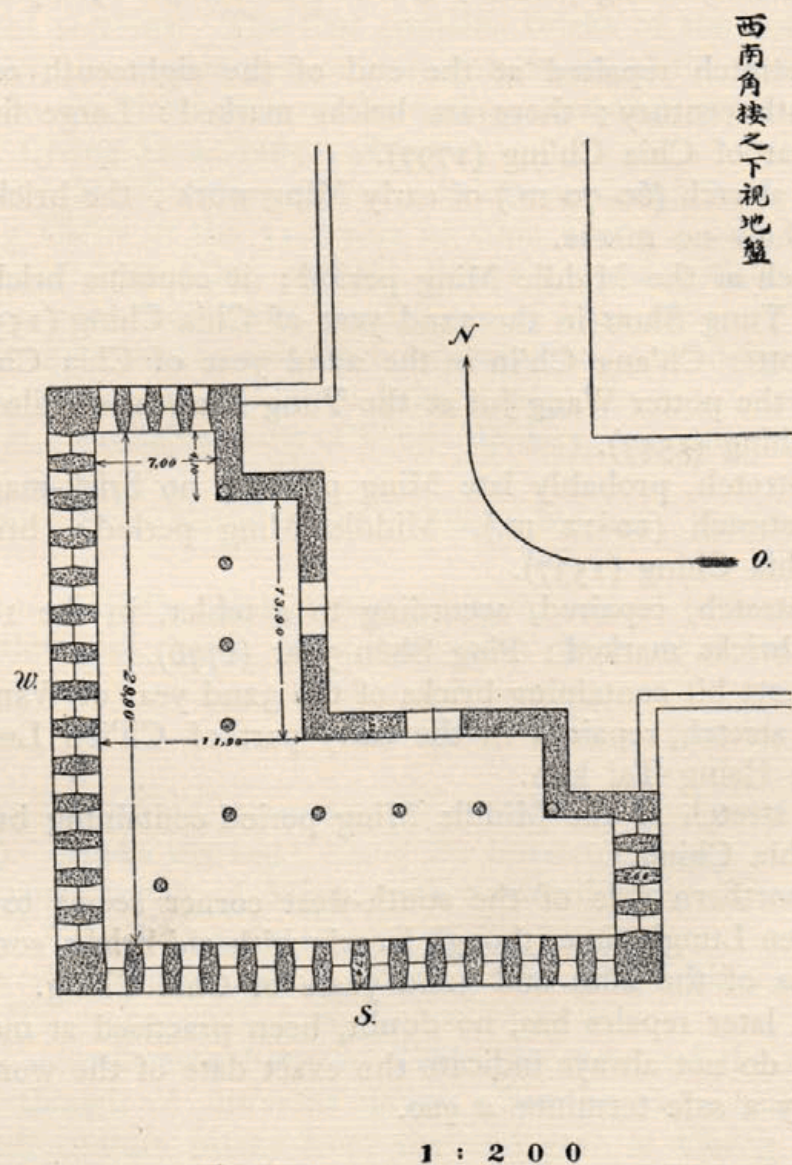


FIG. 5.—Plan of the south-west corner-tower.

front view of the broad fortress-like tower quite flat and dull, but from the



side, where the four successive divisions of the building appear in a sort of rising scale, the view is decidedly interesting. These corner-towers, of which to-day only the two on the South wall remain, are built in the same style as the outer towers of the main gates, though with two long façades over the corner bastions. On the inner side the building descends step-wise by means of smaller divisions, thus growing gradually out of the wall.

The western quarter of the city, close to the south corner, is a very quiet and solitary neighbourhood. It is dominated by the large compound of one of the old Manchu princes' palaces, the so-called "Lao Chi Yeh fu," which in later years has been practically abandoned. The famous old lake outside the palace walls, known as Kung Pin hu, is now more like a big pond than a lake, but there is still room for a few fat ducks, and its banks are shaded by magnificent old willows. The city seems to be far away from this spot, where nobody lives and nobody moves, and the air is filled with solitude and dreams of decaying grandeur.



V

NOTES ABOUT THE OUTER SIDE OF THE TARTAR  
CITY WALL

THE outer face of the Peking city wall has, on the whole, a more unified and even appearance than the inner face. Being the more important for the defence of the city (which, after all, is the main purpose of such a structure), it has been kept in good repair by successive generations of emperors and officials. It is only during the last two decades that some portions of this outer face have been allowed to fall into decay, particularly on the west side where one may observe large holes caused by the gradual flaking off of the brick coating. Yet even at these spots the destruction is not as bad as at the worst places on the inner face, and one of the main reasons for this is, no doubt, the fact that the rain-water always was drained over the inner and not over the outer face of the wall. As, furthermore, the battering of the outer side is considerably less than that of the inner side, the growth of shrubs and trees has not been so abundant here as we found it at many spots on the inside of the South and the East wall.

It must be admitted that the outer wall-face is inferior to the inner in picturesqueness and historical significance, but it is more impressive and interesting as an architectural monument. It rises higher and more steeply, and the ground below is not filled out, as so often is the case on the inner side ; but it slopes more or less towards the moat, which, indeed, adds to the monumental effect of the towering wall. Unfortunately, the



view is often badly impaired by all sorts of dingy buildings, coal sheds, store-houses, and workshops which crowd the space between the wall and the moat, following the railway line, particularly on the east and south sides.

Of the greatest importance for the architectural effect are the square bastions or buttresses which project from the wall at fairly regular intervals. They endow the view of the wall—from wherever it may be taken—with a very powerful and solemn measure. This is always very effective, but particularly so when the wall is seen in perspective from some of the gate-towers, the space between the bastions gradually decreasing in a sort of vanishing *accelerando*, until nothing else is distinguishable of the whole structure but the towers and the gates. In olden days there used to be pavilions and small store houses for arms and ammunition on the bastions, but these are now all destroyed and there are only a few scattered brick huts on the wall for the benefit of the guards. Even the crenellated battlement is destroyed along certain stretches, which makes the wall appear quite incomplete, not to say, headless.

Something has already been said in a previous chapter about the dimensions of the bastions and their arrangement. They are built on an almost square plan of approximately the same width as the wall. But besides these ordinary bastions there are a few larger ones not only at the corners and the gates but also in front of the ramps which facilitate the ascent of the wall on the inside. It was evidently found necessary to arrange broader terraces at the top of these ramps, which could be used not only for men on foot and on horseback, but also for carriages to draw up guns and ammunition. The South wall has six of these ramps and six larger bastions, the East wall four, but on the west and the north side there are only three. It is also worth noticing that these larger bastions are not all quite alike, or of uniform dimensions; in particular, those on the north side are different from the rest, the whole North wall being a later construction.



Our notes about the outer wall-face will be presented in a still shorter form than those referring to the inner side. It is possible to indicate where there may be a tablet or some other mark simply by numbering the bastions either between the gates or from corner to corner. The positions of the quite numerous inscribed tablets will thus be given simply in reference to the bastions or to the intervening spaces on which they are sometimes placed. Unfortunately none of these tablets is earlier than the Chi'en Lung era and only two or three are later, i.e. from Chia Ch'ing's reign. Other repairs will be mentioned according to the character of the brickwork, but we will not stop to read many of the brick-marks. Long stretches of the outer wall-face are, as a matter of fact, inaccessible, because of the buildings in front of them, but even so it is mostly possible to recognize the period of the brickwork at a distance, as soon as we have become familiar with the characteristics of the various dynasties and of the principal styles of workmanship.

#### A. THE EAST WALL

Starting from the south-east corner we encounter first one of the oldest stretches of the outer wall-face. The six first bastions of the East wall, including the one which answers to the Observatory ramp, show much corroded brickwork which may well be from the end of the fifteenth century. Only the north side of the first bastion has been repaired in modern times. It should be remembered that the inner face of this same portion of the wall also has an early appearance and contains no Ch'ing dynasty repairs. The Ch'ien Lung repairs begin immediately after we have passed the sixth bastion; in the interspace between this and the seventh bastion there is a stone tablet with no inscription, though of the usual Ch'ien Lung type. The seventh bastion is repaired, but has no tablet. The following interspace was repaired, according to the tablet, in the 33rd year of Ch'ien Lung.



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The eighth bastion was rebuilt, according to the tablet, in the 46th year of Ch'ien Lung.

The ninth bastion is renewed; the inscription on the tablet illegible; the adjoining interspace ditto.

The tenth bastion repaired in the 36th year of Ch'ien Lung; the adjoining interspace ditto.

The eleventh bastion is partly old and partly renewed in connection with the adjoining interspace which, according to the inserted tablet, was repaired in the 31st year of Ch'ien Lung.

The twelfth bastion repaired in the 36th year of Ch'ien Lung, and the adjoining interspace ditto.

The thirteenth bastion repaired in the 36th year of Ch'ien Lung.

The fourteenth bastion repaired in the 31st (?) year of Ch'ien Lung; the adjoining interspace repaired in the 36th year of Ch'ien Lung.

The fifteenth bastion repaired in the 36th year of Ch'ien Lung; the adjoining interspace repaired in the same year.

The sixteenth bastion was repaired in the 36th year of Ch'ien Lung; the adjoining interspace ditto.

The seventeenth bastion and the adjoining interspace are also renewed, though not marked by any tablet.

The eighteenth bastion repaired in the 31st year of Ch'ien Lung; the adjoining interspace is marked by a tablet of the same year.

The nineteenth bastion repaired in the 36th year of Ch'ien Lung; the adjoining interspace probably in the 37th year of Ch'ien Lung. (The tablet is almost illegible.)

The twentieth bastion repaired in the 37th (?) year of Ch'ien Lung; the adjoining interspace marked by a similar tablet.

The twenty-first bastion is renewed, though not marked by any tablet; the interspace ditto.

The twenty-second bastion also renewed, though without any tablet.

The twenty-third bastion was destroyed when the small railway station of Ch'i Hua men was built. The wall at the interspace was renewed in the 31st year of Ch'ien Lung, according to the tablet on the corner of the Ch'i Hua gate bastion.

The first bastion north of the Ch'i Hua men has also been destroyed.



The second bastion repaired in the 18th year of Ch'ien Lung; the adjoining interspace is old, much corroded and overgrown with trees.

The third bastion repaired in the 18th year of Ch'ien Lung; of the adjoining interspace only the one half is renewed, the other half old.

The fourth bastion repaired in the 36th year of Ch'ien Lung; the adjoining interspace is older but a great deal patched.

The fifth bastion is repaired, though without any tablet; the adjoining interspace was partly repaired, according to the inserted tablet, in the 36th year of Ch'ien Lung.

The sixth bastion is old; the brickwork is a great deal patched; the adjoining interspace is of a similar character.

The seventh bastion is old, and so are the eighth and the ninth bastions together with their interspaces.

The tenth bastion repaired in the 32nd year of Ch'ien Lung; the interspace is old, except for its northernmost end which was repaired in connection with the eleventh bastion in the 32nd year of Ch'ien Lung; the adjoining interspace also repaired.

The twelfth bastion repaired in the 28th year of Ch'ien Lung; the adjoining interspace was repaired in the 31st year of Ch'ien Lung.

The thirteenth bastion is old and fairly well preserved; the adjoining interspace was repaired in the 36th year of Ch'ien Lung.

The fourteenth bastion is repaired only on its south side in the 49th year of Ch'ien Lung; the adjoining interspace repaired in the 36th year of Ch'ien Lung.

The fifteenth bastion is renewed, though not marked by any tablet; the adjoining interspace repaired in the 31st year of Ch'ien Lung.

The sixteenth bastion repaired in the 31st year of Ch'ien Lung; the adjoining interspace is also renewed.

The seventeenth bastion is renewed, though not marked by any tablet; the adjoining interspace is partly repaired in the 28th year of Ch'ien Lung. It leads up to Tung Chih men. The tablet at the gate has no characters. The wall on the north side of the gate was repaired in the 32nd year of Ch'ien Lung.

The first bastion north of Tung Chih men was repaired in the 31st year of Ch'ien Lung; the interspace in the 36th year of Ch'ien Lung.



The second bastion repaired in the 30th year of Ch'ien Lung; the adjoining interspace in the 31st year of Ch'ien Lung.

The third bastion is renewed, but the tablet is illegible; the adjoining interspace is of somewhat earlier date.

The fourth bastion repaired in the 30th year of Ch'ien Lung.

The fifth bastion repaired in the 31st year of Ch'ien Lung; the adjoining interspace also in the 31st year of Ch'ien Lung.

The sixth bastion is old, though well preserved; the adjoining interspace repaired in the 51st year of Ch'ien Lung.

The seventh bastion has been destroyed by the Round-the-City Railway which here pierces the wall; the adjoining interspace was repaired in the 31st year of Ch'ien Lung.

The large bastion at the north-east corner is very carefully built of thin dark bricks such as were mostly in use towards the end of the Ming dynasty.

The above observations have no doubt served to make it clear that very small portions of the East wall are earlier than the Ch'ien Lung era; the major part of this wall-face as it stands to-day dates from the 30th to 36th year of Ch'ien Lung (1765-1771). The work performed at that time was of an excellent quality and will probably last longer than any later repairs. The dating of the various bastions and intervening spaces could be corroborated by some brick-marks, but it seems to us hardly necessary to devote more space to the quoting of such exceedingly dry records when they do not contain any important new items for the history of the wall or for the dating of its various portions.

The walk along the East wall is quite pleasant and easy, if one follows the railway bank, which runs between the wall and the moat, but closer to the wall it is obstructed by a dense growth of young locust and acacia trees which have been recently planted. At the southern half of it, between the Observatory bastion and the Ch'i Hua men, some of the old imperial storehouses for grain and rice still remain—simple, low buildings constructed almost between the bastions—but the majority of these historical “tai-ping tsang”



have been replaced by less simple and less inoffensive magazines and barracks. The further one moves northward, the broader and more beautiful becomes the canal-like moat. Between Ch'i Hua men and Tung Chih men it is lined with weeping willows and animated by big flocks of white ducks. Sometimes large ferries in the shape of square flat barges with sunshades on four poles are punted slowly along the dark waters of the canal, but the traffic is now quite insignificant in comparison with what it used to be less than a generation ago when most of the grain and other provisions were brought to Peking by the canal transports from the north and the east. Still, this is one of the most picturesque bits of scenery adjoining the city wall, as may be observed on our plates from the neighbourhood of Tung Chih men.

#### B. THE NORTH WALL

This wall has fewer bastions than the three other walls, but they are of larger size. The distance between them varies from about 200 to 350 metres, while the average distance between the bastions of the other walls hardly exceeds 90 metres, and sometimes they are as short as 65 or 70 metres. Closest to the north-east corner, where we are starting, the distance between the bastions are shortest and the wall has its most regular appearance.

The wall between the corner and the first bastion was partly repaired in the 56th year of Ch'ien Lung, and so in part was the first bastion. The second, third, fourth, and fifth bastions and the intervening spaces are evidently of the Middle Ming period. The brickwork is much corroded and the wall-face is in spots well grown with trees and shrubs. The only portion that has been renewed here is the parapet.

The sixth bastion was repaired in the 47th year of Ch'ien Lung; the adjoining interspace is older.

The seventh bastion is old, i.e. of the Ming dynasty; the adjoining



interspace which leads up to An Ting men was repaired in the 28th year of Ch'ien Lung.

The eighth bastion and the wall leading up to it (west of An Ting men) are old, of the Middle Ming period, and a great deal corroded.

The interspace between the eighth and the ninth bastions is repaired in two portions, marked by two tablets, the one of the 42nd and the other of the 51st year of Ch'ien Lung.

The ninth bastion was repaired in the 51st year of Ch'ien Lung. The tenth, eleventh, and twelfth bastions together with the wall spaces between them are mainly old, though patched here and there with later work. The interspace between the twelfth and the thirteenth bastions was renewed in three different portions all from the 51st year of Ch'ien Lung, as confirmed by three tablets bearing the same date.

The thirteenth bastion was renewed in the 47th year of Ch'ien Lung. The wall between this bastion and the Tê Sheng men is badly corroded, evidently not later than the Middle Ming period, and so is the gate bastion, except for its corners which have been renewed.

The wall west of Tê Sheng men was repaired in the 37th year of Ch'ien Lung.

The fourteenth bastion is partly renewed and marked with a tablet which is illegible. The adjoining interspace is repaired in three portions; two of them marked by tablets of the 52nd year of Ch'ien Lung; the third tablet is illegible.

The fifteenth bastion has evidently been repaired at some earlier time than the Ch'ien Lung era; the adjoining interspace, which forms a long curve, was repaired in the 51st year of Ch'ien Lung.

The sixteenth bastion and the adjoining interspace are old.

The seventeenth bastion was repaired at both its sides in the 48th year of Ch'ien Lung. The curving interspace which follows this bastion is also renewed and marked by a tablet with no date.

The eighteenth bastion and the adjoining wall were renewed, according to three tablets, in the 47th, 51st, and 56th years of Ch'ien Lung.

The nineteenth bastion is old, but the adjoining wall which leads up to the corner was repaired in the 56th year of Ch'ien Lung.

The corner bastion is constructed with particular care of thin Ming dynasty bricks.



The outer face of the North wall is, broadly speaking, the most impressive and monumental of all the walls. It is all through of larger dimensions than the other three, its bastions are broader, its battlements are higher and the body of the wall itself is mightier. The brickwork is also to a large extent quite old in character, darkened by dust-storms, corroded by age, and in places grown over with trees and shrubs.

Close to the wall are planted some young trees, and a railway track runs inside the moat, but the trains are not very frequent and the traffic, as a whole, is very slight, except at the two gates where small suburbs with rows of shops cluster at the sides of the main roads. The country is bleak and drab, an open sandy plain with few houses and little vegetation to bind the dust, which rises in clouds as soon as the wind awakens. Yet this land, to an extent of 5 li northward from the wall, once formed part of the great Mongol capital, Khanbalic.

### C. THE WEST WALL

We continue our walk from the north-west corner southward. Though this wall is shorter than any of the other three, it has nevertheless forty-four bastions, most of which were rebuilt in the later part of the Ch'ien Lung period. The wall between the corner and the first bastion is repaired and marked by a tablet which, however, has no inscription.

The first bastion is old, i.e. of the Middle Ming period, the adjoining interspace repaired in the 50th year of Ch'ien Lung.

The second bastion is old and also the adjoining interspace, except for the portion closest to Hsi Chih men, which was repaired in 1895.

The third bastion is old, evidently of the Ming period.

The fourth bastion is repaired in the 47th year of Ch'ien Lung; the adjoining interspace probably of the same date.

The fifth bastion is repaired and provided with a tablet which is illegible. The adjoining interspace is repaired in the 47th year of Ch'ien Lung.



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The sixth bastion and the adjoining interspace are repaired and marked with a tablet which has no inscription.

The seventh bastion is quite old and corroded. The adjoining interspace is repaired in two sections and marked by a tablet without inscription.

The eighth bastion was repaired in the 46th year of Ch'ien Lung. The adjoining interspace is old and decaying; bits of the parapet have fallen down.

The ninth bastion repaired in the 52nd year of Ch'ien Lung; the adjoining interspace partly repaired.

The tenth bastion is renewed in the upper part, but the lower portion is old; the adjoining interspace is a great deal patched and badly preserved.

The eleventh bastion is renewed on both its sides (but not in the middle portion) in the 47th year of Ch'ien Lung.

The twelfth bastion is old and in a poor state of preservation.

The thirteenth bastion was repaired in parts in the 29th year of Ch'ien Lung. The adjoining interspace likewise.

The fourteenth bastion has been repaired in different sections; one of them is marked by a tablet of the 47th year of Ch'ien Lung.

The fifteenth bastion is mainly renewed in the 52nd year of Ch'ien Lung; the adjoining interspace has some older repairs.

The sixteenth bastion is repaired on the northern side, but has no tablet; the adjoining interspace is badly preserved and has no parapet.

The seventeenth bastion is partly repaired, but its battlements are broken; the adjoining interspace is mainly renewed and marked by a tablet which is illegible.

The P'ing Tzu men bastion is old. The wall on its southern side was renewed in the 52nd year of Ch'ien Lung.

The first, second, and third bastions south of P'ing Tzu men together with their interspaces are old, of the Middle Ming period.

The fourth bastion is renewed, probably in the Kuang Hsü period, though not marked by any tablet. The adjoining interspace was repaired in the 52nd year of Ch'ien Lung.

The fifth bastion is repaired on both sides; the northern side is marked by a tablet with no inscription. Half of the adjoining interspace repaired in the 4th year of Chia Ch'ing; the other half is old.

The sixth and seventh bastions are of the Ming dynasty. The



interspace between the seventh and eighth bastions is partly renewed in the 39th year of Ch'ien Lung.

The eighth bastion, which is of large size and built of thin Ming dynasty bricks, is now in bad repair. The adjoining interspace repaired in the 46th year of Ch'ien Lung.

The ninth bastion is mainly old, but its north corner was repaired in the 46th year of Ch'ien Lung.

The tenth bastion is old, but the adjoining interspace was repaired in the 37th year of Ch'ien Lung.

The eleventh bastion is partly renewed, but has no tablet.

The twelfth bastion is partly renewed and marked by a tablet with an illegible inscription.

The thirteenth, fourteenth, and fifteenth bastions and their adjoining interspaces are old. In the last interspace some large bits of brickwork have slipped out. The next interspace, between the fifteenth and sixteenth bastions, was repaired in the 2nd year of Chia Ch'ing.

The sixteenth bastion is old; the adjoining interspace is repaired in two parts marked by tablets of the 51st year of Ch'ien Lung and the 2nd year of Chia Ch'ing.

The seventeenth bastion was repaired in the 47th year of Ch'ien Lung. The adjoining interspace is in a very bad state of preservation; large bits of the outer brick coating have fallen out.

The eighteenth bastion is mainly old and not in very good repair, the battlements being broken; it has been renewed on the north side where a tablet without inscription is inserted.

The following four bastions, Nos. 19-22, are old, probably of the Middle Ming period, only with minor repairs.

The twenty-third bastion was repaired in the 36th year of Ch'ien Lung; the adjoining interspace mainly old.

The twenty-fourth bastion is old. Close to this is a somewhat larger bastion supporting a square tower marking the joint between the Chinese city wall and the main wall. This bastion was repaired, according to the inserted tablet, in the 49th year of Ch'ien Lung.

The general distribution of the repairs is very much the same on the



West as on the East wall. The most southern section, including six bastions, is the oldest and least modified portion (exactly as it is on the East wall). It seems to have been constructed more solidly than the more northern stretches, possibly because it was made entirely anew in the fifteenth century, while the rest of these walls were built on the Mongol ramparts. The eighteenth-century repairs are not quite as frequent on the West wall as on the East, yet numerous enough to make up most of the actual wall space, and are generally a little later in date, i.e. of the 47th and 52nd years of Ch'ien Lung and even of the 2nd year of Chia Ch'ing. In places where these most careful repairs have not been executed, the brick coating is in a worse condition than anywhere else on the four sides of the Tartar city wall; it has flaked off in large bits and will, no doubt, continue to do so, if nothing is done to stop it.

#### D. THE SOUTH WALL

The outer face of the South wall shows practically the same architectural arrangement and dimensions as we have seen on the East and the West wall, only it has been less frequently repaired owing to the fact that it is the most protected of all the walls. It does not form an outer rampart of the capital, but an inter-urban boundary between the Chinese and the Tartar city, and furthermore it should be remembered that the southern face of any building or city in Northern China is always less exposed to the ravages of rains and storms than any other side. Consequently it is not to be wondered at that the South wall contains more of the old Ming work on its outer face than the other walls. The Ch'ien Lung repairs are quite short in comparison with the earlier stretches; there are only four dated tablets of the eighteenth century and hardly more than two or three later repairs of any consequence.

All the thirteen bastions from the south-west corner to Shun Chih men seem to be old; there are no tablets marking later repairs.



Between the fourth and the fifth bastions, at the top of the wall, may be seen a small marble relief representing a lotus flower standing on a pedestal and overshadowed by a kind of cloud pattern. Four more similar reliefs with slightly varying patterns are to be seen on the same wall further east, but they may originally have been eight, forming a full set of the "eight jewels" or glorious emblems which are often used as symbolic ornaments in Buddhist temples and decorative paraphernalia designed for Buddhistic or Lamaistic use.\* They may have been introduced on the city wall as a kind of symbolic dedication to protecting divine powers, probably in connection with the strong revival of Lamaism in the Ch'ien Lung era.

Between Shun Chih men and Ch'ien men there are nineteen bastions, mainly of the Ming period. The interspace between the ninth and the tenth bastions is repaired, according to an inserted tablet, in the 4th year of Chia Ch'ing. A closer examination of the wall at this stretch is, however, practically impossible because the space in front of it is crowded with large coal sheds and similar obstructions. Closest to Ch'ien men are the extensive station buildings of the Peking-Hankow line. On the other side of Ch'ien men is the still larger station of the Peking-Mukden line, occupying practically the whole space between the great middle gate and the Water gate. On the east side of this new opening in the wall is a tablet, according to which the wall here was repaired in the 51st year of Ch'ien Lung. Fifteen bastions may still be counted between Ch'ien men and Hata men; one (west of the Water gate) has been demolished and others are more or less repaired, but the majority are mainly old.

East of Hata men the walk along the wall becomes easier and more pleasant; here are no buildings between the railway bank and the wall, only a thick growth of young trees. The first bastion is quite new,

\* This explanation of the reliefs and suggestion as to their original number were kindly offered us by Baron Stael van Holstein in Peking.



evidently of the Kuang Hsü period ; the adjoining interspace is old and much corroded.

From the second to the ninth bastion the wall shows many minor repairs ; for instance, at the corners of the bastions and in the battlement, which is completely renewed ; but the main part of it is of the Ming period.

The tenth bastion was repaired, according to an inserted tablet, in the 46th year of Ch'ien Lung.

The eleventh bastion, at the Tung Pien men station, is also largely renewed. The last bastion was destroyed when making the opening for the Round-the-City Railway. Passing through the railway opening one sees on the inside of the wall a tablet, according to which this corner section was repaired in the 34th year of Ch'ien Lung.

It is more difficult to form a correct idea about the brickwork on the outer face of the South wall than on the other walls, because the ground in front of it is so extensively built over. There are the stations, magazines, and workshops of the main railways, and also, to the west of Chi'en men, the greatest coal market of Peking. It need hardly be added that establishments of this kind by no means harmonize with the old wall ; they mark the intrusion of a new age for which the wall is more of an obstruction than a protection.

On the whole it must be admitted that the railways with their various accessory buildings have done more to destroy the character and beauty of the Peking walls and gates than any amount of neglect, or carelessness in the upkeep, of these precious monuments.



## VI

### THE WALL OF THE CHINESE CITY

**T**HE great capital of China does not consist simply of the Manchu or Tartar city, the walls of which were described in two previous chapters; it also includes an "Outer" or "Chinese" city, which adjoins the main city on the southern side. The name commonly used for this part of the capital reminds us of the fact that the conquering Manchus drove most of the native population from the main city into the suburbs, particularly the southern suburb, which already at that time was surrounded by walls. Among the Chinese this part of the city is known as "Wai ch'eng" (the Outer wall or city) or "Mao-tzü ch'eng" (the Cap city or wall), because of its situation and its shape, which is suggestive of a cap on the main city.

Taken as a whole, this outer part of the capital may be described as a combination of thronged bazaars, rustic fields and vast temple enclosures. It is only the northern half of it which gives the impression of a city; the quarters situated between the three main streets—running straight south from the three south gates of the Tartar city—are thronged with an extremely busy population, and resound with the hubbub of a modern commercial centre.

But one only needs to proceed a little further south, between the enclosures of the Temple of Heaven and the Temple of Agriculture, or still better, towards one of the side walls, in order to pass from the busy commercial city into a country village where the quiet air is seldom



disturbed by any noisy traffic. The further one moves towards the south-west or south-east, the fewer become the houses, and the larger the open fields. Hardly more than a third part of the Chinese city is built over with houses, and many of them are of a very inconspicuous kind. One wonders why the South wall has been placed so far off? The only reasonable explanation seems to be that it was found necessary to design it to include the sacred precincts of the Temple of Heaven and the Temple of Agriculture. The situation of the side walls is explained by the fact that they were intended to be continued all along the eastern and western sides of the main city, so as to enclose the lateral suburbs in the same way as the outer city on the south. But as this project was never accomplished, the side walls of the outer city were simply joined with the side walls of the main city just above the south-east and south-west corners, around which they form right-angled bends. How this great project of surrounding the whole city with outer walls was first conceived and put into execution by imperial command and then finally abandoned for lack of means may be read in the *Shun T'ien fu chih*, the county chronicle which we have quoted quite extensively in reference to the Tartar city wall. This account is worth quoting here as the most complete record of the building of the outer wall, even if it is by no means exact in reference to measurements and data.

After the description of the walls and gates of the Tartar city, the chronicle is continued with the following statement:—

“The censor Mao Po Wên and others reported that the city needed outer walls. They were ordered to be added in the 29th year of Chia Ching (1550) round the suburbs outside the three south gates, but the work was stopped before completion.”

This short notice is further expanded in a subsequent paragraph: “In the 32nd year of Chia Ching (1553) Chu Po Chen, Secretary of the Inner Council, reported that it was not right that such numbers of people



should be living outside the city without any protection; all the four suburbs had been explored, and for more than 120 li of the whole district (?) there were earth walls and ruins. These would only require some repairs and additions and thus save half of the work necessary. Orders were given for a survey and for the work to begin. In the intercalary month Nieh Pao, President of the Board of War, and others memorialized the throne, saying that all the suburbs had been surveyed and an outer wall of more than 70 li ought to be built from the opening of the Great East Road outside the Chêng Yang men, passing to the south wall of the Temple of Heaven and the private gardens of Li Hsing Wang, Chin Pu and others, to the east wall of the Yin Shui An, that is, about 9 li, and then running northward, passing the Shên Mu ch'ang (Shên's timber yard), Chang Lu fang and Hsiao Kao k'ou. From here it should continue, striking at a right angle the foundations of the old earth-wall and the ruins of the Kuang Hsi men, making a length of about 18 li (on the east side). From here it should run westward to the Hsiao Hsi men, the little west gate of the old earth-wall, measuring about 19 li (on the north side). From Hsiao Hsi men southward, passing San Hu ch'iao (Three Tiger bridge) and east of the village Ma Ch'iao miao to join the foundations of the old earth-wall. Thence south on the west side to Chang Yi men and to a point exactly opposite the north wall of Hsin Pao for about 15 li; thence south-west of the old earth-walls turning east from Hsin Pao and Hei Yao ch'ang, passing the south wall of the Shen Chih t'an (Spirits' altar, now known as the Temple of Agriculture) to the opening of the Great West Road, about 9 li, making altogether on the south 18 li and on the west 17 li, with a total length of more than 70 li. Within these limits might be traced for about 22 li the ruins of the old walls; the parts where there were no remains and entirely new walls would have to be erected amounted to about 48 li. The foundations of the new wall ought to be 20 feet wide, the width at the top 12 feet, and its height 18 feet. The wall was to be of



brick; the parapet five feet, making the total height 23 feet. The earth for the wall was taken from outside in order to make a moat."

According to the above statement, the outer wall was originally planned on a very large scale. If the measurements given are correct, the south wall was to extend nearly 3 li further both towards the east and the west than the present south wall (which is only about 13 li), and the western side wall would have coincided with the old rampart of the Chin capital. The northern wall was to follow the rampart of Khanbalic, but the north-west corner was cut off at an obtuse angle. The distance between the outer wall and the main city-wall would thus have been on the north and the south about 5 li, and on the west and the east about 4 li, though it may well be that the wall would have shown considerable irregularities, caused by existing older ramparts which were to be used as foundations. It is difficult to draw up the exact course of this projected wall as some of the places indicated no longer exist and also because of the somewhat elastic capacity of the Chinese li-measure. But it is quite evident that the plan was a very bold one; if it had been carried out completely, the Chinese capital would actually have consisted of three concentric cities, forming, so to say, successive shells around the imperial palace-city. No wonder that this project proved to be too big and costly for the imperial treasury. How it was curtailed is related in the following passage from *Shun T'ien fu chih* :

"In the year under the sign of Yi Ch'ou (1565) Duke Chu Hsi Chung was ordered to start work on the outer wall of the city, and the project was duly notified at the Great Temple. But in the fourth month the Emperor (Chia Ching) feared that the expenses would be too heavy and the work not easy. He consulted the officials, who enquired into the matter and recommended that the south wall should be first built and the others added, if funds, labour, and time sufficed. The south wall was accordingly built. The Throne was again memorialized and a report was made that the



original estimate was to have been for all four walls, 20 li long, but now that the south wall was only 12 or 13 li, the whole work could be completed without too great cost either in money or labour. The foundation of the south wall had been laid where it turned north-east and west to join the actual city-wall at the south-east and south-west corners. Only the imperial sanction was needed to have the other three walls finished by an appointed day. The outer wall surrounds the city only on the south and stops where it rounds the towers at the east and west corners of the old city-walls. It is 28 li long with seven gates."

We notice that in this last paragraph the measurements of the outer walls are different from those in the previous quotation; there they were said to be 18-19 li long, and now the four walls are said to have been planned to be each 20 li long, which would have made the whole circumference 80 li instead of 73 or 74. These longer measurements answer more closely to the position of the walls indicated in our preceding comments (i.e. if the li is taken as being equal to 640 metres).

It also appears that at this time, namely, at the end of Chia Ching's reign, the south wall was constructed to its present length, about 13 li, and some side walls were built on the east and west straight northward from the ends of the wall—which all goes to prove that the original larger project had been already considerably reduced, a reduction which now (1565) was radically completed by simply joining the ends of the outer side walls with the main walls by means of short stretches running at right angles with these. This connecting stretch is just under one li in length on the west side and about a li and a half on the east side. Thus the outer city-wall took the shape of a kind of square cap on the main city, as emphasized in the Chinese name "Mao-tzŭ ch'eng." Its full length is at present a little more than 27 li, or approximately the same as indicated in the above quotation.

The height and the width of the wall are said to be: "20 feet high



throughout, with a parapet 4 feet high ; 20 feet through at the bottom and 14 feet wide at the top."

None of these measurements is quite correct ; for one thing it is quite evident that the height and the width at the bottom could never have been equal ; as a matter of fact the latter measures in many places nearly twice the height. It is, of course, true of the Chinese city-wall as well of the main wall that the actual height is by no means equal at all parts, nor is the width the same at every point along the three sides, though it varies less than the height. Three or four sample measurements may suffice to give an approximate idea of the dimensions of the wall :

The northern stretch, close to the north-east corner : Height, on the outside, 7.15 metres (about 26 Chinese feet), on the inside, 5.80 metres (20 Chinese feet). Width, at the top, 10.40 metres (36 Chinese feet) ; at the bottom, 13.30 metres (47 feet). On the outer side the parapet is 1.72 metres and on the inner side 1 metre high. The East wall, close to the south-east corner : Height, on the outer side, 5.80 metres (20 feet) ; on the inner side, ditto. Width, at the top, 10.30 metres, and at the bottom, 12.40 metres. The dimensions of the parapet are practically the same all through.

The South wall, near the east corner : Height, on the outside, 5.80 metres ; on the inside, 5.05 metres. Width, at the top, 9.82 metres, at the bottom, 12.20 metres.

The South wall, near the middle gate (Yung Ting men) : Height, on the outside, 6.18 metres, on the inner side, 5.62 metres. Width, at the top, 9.90 metres ; at the bottom, 11.80 metres.

The West wall has practically the same dimensions as the East wall.

The height measurements are taken only to the rim of the plinth, which on the north side is mostly visible, but on the other sides partly or completely covered up with sand. They are thus not much influenced by the variations in the level of the ground below. The average height of the



wall on the east, west, and south approximates 20 Chinese feet, the measurement indicated in the *Shun T'ien fu chih*, but the short northern stretches are considerably higher.

The width at the base varies between 41 and 47 Chinese feet, and at the top between 34 and 36 Chinese feet. The measurements of the width in the Chinese chronicle (20 and 14 feet) are hard to explain, if they are not misprints.

The total number of the merlons of the battlement on the outer wall is given as 20,772, and that of the "loopholes" or notches as 12,602, which may be approximately correct, although we can take no responsibility for these numbers, as we have not checked them.

The wall is said to have been completed in the 6th month of the 43rd year of Wan Li (1615), but the outside moat, which had yielded the mud for the walls, still remained to be properly built. It was accomplished within the next five years; to quote the chronicle: "In the tenth month of the first year of T'ien Ch'i (1621) Wei Ta Chung reported that the work of deepening the moat was completed. In the 2nd month of the year under the sign of Chi Mao (1639) T'sao Hua Shun proposed irrigation channels outside the city, and they were finished by the 6th month of the year Hsin Ssu. The channels ran from Kuang Chü men of the old earth-wall (in the north) to the Ta Tung ch'iao and the north bank of the Grand Canal. . . . The chief engineer, Yu Yao, was allowed to employ more than 23,000 soldiers on the work, and 20,900 coolies from five cities and two counties. A petition was sent up representing the work as too extravagant of money and labour and offering too little benefit and as harmful to the subsoil, but it was disallowed." Even so, it is doubtful whether this large irrigation project was ever properly carried out; there are not many visible traces of it to-day, except for some ditches connected with the Tung Ho canal, the main artery of communication between the capital and the Grand Canal until the railway was built.



## A. NOTES ON THE INNER SIDE OF THE WALL

The combined evidence of the historical records, the brick-marks and the tablets on the wall, tends to prove that the inner wall-face was first built during the latter part of the Chia Ching's reign (1522-1566), but largely rebuilt during the Ch'ung Chêng era (1623-1643) of the same dynasty. At both these periods only thin bricks were used for the inner wall coating (the average measurements of the thin bricks are: length 30 cm., width 15 cm., and thickness 5 cm.); but in the later repairs—those of the eighteenth and nineteenth centuries—larger bricks, such as we know from the Tartar city wall, were introduced. These Ch'ien Lung and Chia Ch'ing bricks are prevalent along the southern wall-face, while the East and the West walls are almost entirely made of thin bricks dating from the end of the sixteenth and beginning of the seventeenth centuries.

Beginning our observations on the eastern side, we pass first along the short stretch which runs at a right angle from the main wall to the north-eastern tower of the Chinese city. The wall-face consists almost entirely of the thin bricks, which have no marks, except at the inner bastion of the Tung Pien men, which is built of larger bricks with Chia Ching marks. Between this gate and the north-east corner there are three large stone tablets inserted in the wall; the inscription on one of them is entirely eaten away, but the two others are partly legible. According to these tablets the repairs were made at the expense of a gentleman called Ts'ao, who was Censor of the Board of Rites, in the 8th year of Ch'ung Chêng (1635). And these are not the only repairs executed at his expense; a great number of similar stone tablets with the same name and the same date are to be found both on the eastern and the western walls. More than thirty tablets in all bear witness to Censor Ts'ao's public spirit and generosity, which according to Chinese conception must have been caused by some very substantial benefits received from the government, if not exercised



in atonement for some conflict with the law. These repairs are all executed with the same kind of thin bricks as those originally used in the building of the inner wall-face, and the work is fairly well done. On the East wall, there are, as a matter of fact, only a very few and short stretches which are not executed in this minor material; they were added in the eighteenth and early nineteenth century.

The ramp at the north-east corner consists in its lower part of large bricks from the Middle Ming period, but in its upper part of thin bricks of a somewhat later date. The ramp and the bastion are completely preserved, but the corner tower is gone.

The wall southward from the corner is of the same description as the stretch examined above. Up to the Sha Wu men there are five stone tablets of the 8th year of Ch'ung Chêng and only two or three short bits of later repairs. The inner bastion and gate yard of Sha Wu men contain large bricks of the Chia Ching period, but the outside was repaired in Ch'ien Lung's reign.

Between Sha Wu men and the south-east corner the wall is more uneven and patched. There are no less than thirteen tablets recording repairs of the 8th year of Ch'ung Chêng, and besides these a number of more recent repairs in different material, not to speak of all the spots which are now in great need of repair. About a kilometre or so south from the gate the wall is now in a very poor state of preservation, without a parapet, much eaten by time, and worn by hard weather and warfare. Thus one finds here a stretch full of holes caused by rifle bullets, evidently traces of some of the battles at the gates of Peking in fairly recent times. Further south the wall again takes on a more complete appearance, though it winds in a very irregular way before it reaches the corner and joins with the South wall at a ramp which is crowned by a picturesque eighteenth-century tower.

The western side practically corresponds to the eastern, although it is



a little longer, because it bends at an angle at its southern end. The inner coating is made of the usual thin bricks, and was largely repaired with the same material in the 8th year of Ch'ung Chêng. Yet, later repairs also occur along this side, but few of them are marked by dated tablets. The first of these may be observed about 200 metres from the south-west corner. The repair is executed with large eighteenth-century bricks and the tablet yields the date 1803, i.e. 8th year of Chia Ch'ing. Two shorter sections of a similar character may be seen quite near, but they are not marked by any tablets. For the rest there is very little variation in material and workmanship along this southern portion of the West wall; most of it seems to date from the latter part of the Ming dynasty.

The middle gate on the west side, Ch'ang I men, was repaired in two sections in the 31st year of Ch'ien Lung, but the adjoining wall is older. Between this gate and the north-west corner no less than eight tablets of the usual type mark repairs executed at the expense of Censor Ts'ao in the 8th year of Ch'ung Chêng. Just before one arrives at the railway opening for the Hankow line one may notice a short stretch built of large bricks in the 41st year of Ch'ien Lung (1776), but this is quite an exception; the wall is mainly late Ming work and has a more uniform appearance than the East wall. It is, on the whole, in a better state of preservation, though along certain stretches the parapet is lacking. The tower on the north-west corner bastion has evidently been renewed at a comparatively late period, probably at the end of the eighteenth century.

The short North wall on the west side has been repaired in four or five different portions, two of them being executed with large eighteenth-century bricks. The longest of these later repairs is between Hsi Pien men and the Tartar city wall over the big sewer or canal which forms the connection between the west and the south moat. The water is not so abundant here as on the east side, and the small opening under the wall would hardly make a passage for any kind of transport, yet there is a high camel-hump



bridge, built against the inner side of the wall. The joint between the outer and the inner city-wall is marked by a simple square tower.

The South wall of the Chinese city shows a much greater number of late repairs than either the eastern or western side. Long sections of this wall, particularly towards the two corners, were rebuilt in the 30th and 31st years of Ch'ien Lung; the middle portion, behind the Temple of Heaven and the Temple of Agriculture, contains more of the old Ming work.

Starting from the south-east corner, we find that the comparatively short stretch from here to the east wall of the Temple of Heaven (no more than 1,800 metres) contains no less than thirty-two tablets marking repairs from the end of the eighteenth century, i.e. seven of the 30th year of Ch'ien Lung (1766), twenty-two of the 31st year of Ch'ien Lung, two of the 47th year of Ch'ien Lung (1782), and one of the 6th year of Chia Ch'ing (1801). Besides these tablets there are only three of an older type marking what seem to be repairs of the 8th year of Ch'ung Chêng. These older tablets, which are all made of sandstone, are so badly eaten away that their inscriptions are hardly legible. Only very short bits of the original Ming work remain on this easternmost section of the South wall.

Behind the enclosure of the Temple of Heaven more of the old work may be observed. The wall is here more like the eastern and western sides, i.e. built of thin dark bricks with little mortar between and rather worn by age and weather. But here are also found some important repairs; one long and one short stretch (amounting to about 500 metres) were rebuilt in the 4th year of Chia Ch'ing (1799) and the others were probably executed in the Ch'ien Lung period. They are marked by four tablets, two of which are illegible, while the two others seem to date from the 30th year of Ch'ien Lung.

This neighbourhood, behind the Temple of Heaven, is one of the most solitary places within the walls of Peking. The road lies very deep in soft sand and vehicles seldom pass over it. On both sides of it the jujube shrubs, thistles, and grass grow high and thick, because the water collects



here in the rainy season. The wall-face is covered with a velvety carpet of moss and dust woven by age and sandstorms. In addition to this, it is decorated here and there with big patches of grass and clusters of shrubs which have forced their way through the mouldering brickwork. The parapet is mostly gone; the whole structure has an air of beautiful decay harmonizing with the lonely mood of this neighbourhood.

Close to the Yung Ting men the wall becomes still poorer and more patched. Here there are several short bits of repair, but none of them is marked by a tablet. The gate bastion was rebuilt in the 31st year of Ch'ien Lung, according to a tablet on the outside.

The wall westward from the gate is also in a very bad state; the parapet is missing and the plinth is covered up with mud, which all contributes to make the wall look low and insignificant. At a distance of hardly more than 100 metres from the gate the wall was rebuilt in the 18th year of Kuang Hsü (1892). Then follows a short repair dated in the 51st year of Ch'ien Lung. The adjoining wall-stretch is in a ruinous state; its foundations having been partly undermined and destroyed by water, the brick coating has begun to work its way out. There are, as a matter of fact, no late repairs on this section of the wall (behind the Temple of Agriculture) and only one of the 8th year of Ch'ung Chêng. The rest of this wall-stretch is earlier Ming work. But after we have passed the western corner of the Temple of Agriculture the Ch'ien Lung repairs become about as frequent as on the easternmost section. From this point to the south-west corner thirty tablets may be counted; of these only one dates from the end of the Ming period, i.e. the 8th year of Ch'ung Chêng; all the others are of the late eighteenth century; ten are dated in the 30th year of Ch'ien Lung, fourteen in his 31st year, one in his 36th, one in his 56th year and three in the 8th year of Chia Ch'ing (1803). For the most part the repairs seem to have been done almost simultaneously at the eastern and western ends of the South wall, and, curiously enough, those executed



in the 30th year of Ch'ien Lung are quite distinct from the repairs of the following year. In the first year mentioned, only bricks of the largest size were used, but the next year this material was practically abandoned (or reserved for the main city-wall) and much smaller bricks came into use, the masonry being just as carefully and solidly built as ever in the Ch'ien Lung period. All the eighteenth-century repairs are still in good condition, while some of those which were made of thin bricks of the Ming period at the expense of Mr. Ts'ao have begun to moulder or to flake off and would require to be made over again. The westernmost section of the South wall between Nan Hsi men and the south-west corner was mainly rebuilt in the 31st year of Ch'ien Lung, and this last kilometre is now in a better condition than any other section of the same wall.

#### B. NOTES ON THE OUTER SIDE OF THE WALL

The outside of the wall was evidently more solidly built from the beginning than the inner side. Another reason for its better preservation must have been that the rain-water here, just as on the main wall, was drained over the inner wall-face. The brick coating was not done with the thin bricks, commonly used on the inner side, but with large bricks of the same type as we have found in the regular Ming work on the main wall. The workmanship seems on the whole to have been exceedingly good; most of the original work still exists along the outer side, the repairs being comparatively short and few. They are practically all of the late eighteenth century, with the exception of two or three stretches which were renewed in the reign of Kuang Hsü.

At the point where the north-western stretch of the Chinese city-wall abuts on the main wall a simple rectangular tower protects the passage. It is not very high, but offers a place of vantage from which the lower wall can easily be surveyed and an attack from the top of this wall against the main



city checked. Formerly also a similar tower stood at the point where the north-eastern stretch of the outer city-wall joins the inner wall, but this is now destroyed. The joints between these two walls, both on the east and west sides, afford the best opportunity for examining the differences of material and workmanship in these structures, an examination which inevitably leaves a strong impression of the technical and material superiority of the Tartar city wall.

This wall-face is divided up in the same way as the outside of the Tartar city wall by means of square bastions, all of practically uniform size and proportions and standing at intervals of about 200 metres. Thus the proportion between the bastions and the intervening spaces is here much the same as on the North wall of the main city (which also was an entirely new construction), while the intervals on the South, East and West walls are less than half as long. In consequence of these long intervening spaces there are only thirty bastions along the whole South wall, in spite of the fact that it is the longest wall in Peking. The East and the West walls have respectively fourteen and thirteen bastions, not counting those of the corners and the gates.

Beginning our observations on the western side we pass out through Hsi Pien men. The brickwork of the gate-wall and bastion was renewed in the Ch'ien Lung era, but the wall-face on both sides of it is old and eaten away. The bastion to the west of the gate was renewed in the 41st year of Ch'ien Lung, according to the inserted tablet. The adjoining wall-stretch was rebuilt at a later time, probably in Kuang Hsü's reign. The corner bastion is old on the north side; it contains a number of marked bricks, such as: "Made by the master potter Li Yü Pao in the 30th year of Chia Ching" (1551); "Made by the master potter Liu Chin in the 30th year of Chia Ching"; "Made by the master potter Ch'u Chu in the 30th year of Chia Ching"; "Made by the master potter Sun Hsin in the 20th year of Chia Ching" (1541). But on the south side this same bastion was rebuilt, according to an inserted tablet, in the 2nd year of Chia Ch'ing (1797).



Southward from this corner and up to the middle west gate, Ch'ang Yi men, there are no later repairs of any consequence. The brickwork, which is much worn and eaten in spots, is mainly of the Chia Ching period, as indicated by a number of brick-marks. To quote: "Made by the master potter Ch'u Ch'en in the 36th year of Chia Ching" (1557); "Made by the master potter Wu Chi Jung in the 36th year of Chia Ching"; "Made in the 22nd year of Chia Ching"; "Made by the master potter Chang Ch'in in the 36th year of Chia Ching." The two following marks indicate a later period, probably a repair of the time of Ch'ien Lung: "New style city-wall bricks"; "Special city-wall bricks." Then follow again marks of the Ming dynasty: "Made by the master potter Yang P'ei in the 23rd year of Chia Ching" (1544); "Made by the master potter Yang Yü in the 20th year of Chia Ching" (1541); "Made by the master potter Niu Ch'i in the 22nd year of Chia Ching"; "Made by the master potter Wang Hsing in the 20th year of Chia Ching"; "Made by the master potter Wu Chi Jung in the 30th year of Chia Ching"; "Made by the master potter Chang Lou in the 32nd year of Chia Ching" (1553); "Made by the master potter Liang Chang in the 28th year of Chia Ching" (1549); "Made by the master potter Chow Hsüeh in the 32nd year of Chia Ching."

The outer bastion of Ch'ang Yi men was rebuilt in the 31st year of Ch'ien Lung (1766); there are two tablets, both with this same date. Continuing southward from the gate one finds that the wall is here of the same character as the one on the northern side. The large bricks contain a number of Chia Ching marks, some of which may be quoted: "Made by the master potter Liang Tung in the 20th year of Chia Ching"; "Made by the master potter Chou Chün in the 23rd year of Chia Ching"; "Made by the master potter Chou Hsin Lu in the 33rd year of Chia Ching" (1554); "Made by the master potter Fu Tien in the 32nd year of Chia Ching." But beside these Ming bricks there are also some of Ch'ien Lung's time, indicating some minor later repairs; they are marked: "New style city-wall bricks" and "Fine clay city-wall bricks."

The first bastion south of the gate has been renewed, probably in the Ch'ien Lung period; it is marked by a tablet with an illegible inscription.

The second bastion was renewed, according to the inserted tablet, in the 4th year of Chia Ch'ing (1799).



The third bastion is of the Middle Ming period and contains some dated bricks, as for instance: "Made by the master potter Yang Chin in the 22nd year of Chia Ching," and also: "Made by the master potter Ts'ao Jung in the 29th year of Chia Ching" (1550).

The fourth bastion is old, except on the south side where it has been renewed, though not marked by any tablet. There are many brick-marks on this bastion and the adjoining wall-stretch; to quote:

"Made by the master potter Hou Lu in the 20th year of Chia Ching"; "Made by the master potter Ch'ang Mêng Yang in the 20th year of Chia Ching"; "Made by the master potter Tu Ch'ung in the 18th year of Chia Ching"; "Made by the master potter Ch'ang Shih Yung in the 20th year of Chia Ching"; "Made by the master potter Tan Tê Chêng in the 26th year of Chia Ching" (1547); "Made by the master potter Liu Mau in the 24th year of Chia Ching" (1545); "Made by the master potter Chiang Ta Shun in the Wu Shen year of Wan Li" (1608). There are also some eighteenth-century "New style city-wall bricks" and "Fine clay lasting city-wall bricks."

The fifth bastion was rebuilt in the 2nd year of Chia Ch'ing. The adjoining wall is old and eaten away, but just before one reaches the next bastion there is another short repair of the 2nd year of Chia Ch'ing.

The sixth bastion is old and contains some Chia Ching brick-marks, as for instance: "Made by the master potter Li Ch'ung in the 26th year of Chia Ching" (1547).

The seventh bastion is also old, with similar brick-marks; for instance: "Made by the master potter Li Jen in the 14th year of Chia Ching" (1535).

The adjoining wall was partly renewed in the 51st year of Ch'ien Lung, according to the inserted tablet (1786).

The eighth bastion is old, but the adjoining wall-stretch was repaired at its southern end in the 2nd year of Chia Ch'ing (1797).

The corner bastion is old on the north and the west sides, but renewed on the south and the east sides. The Ming bricks on the north side contain a number of the usual Chia Ching marks: "Made by the master potter Wang Jui in the 28th year of Chia Ching"; other master potters named here are: Chang Tseng Sheng; Hu Yung Cheng; Chao Tê Fu,



and Lu Ming Yang. The dates are the 28th and 29th years of Chia Ching (1549-1550).

The wall between the corner and the first bastion on the south side was partly repaired in the 53rd year of Ch'ien Lung (1788).

All the four bastions which occur between the corner and the Nan Hsi men are old and rather worn and weathered. They contain several brick-marks indicating the period of the work: "Made by the master potter Niu Ch'ung in the 26th year of Chia Ching"; "Made by the master potter Chang Chiu in the 21st year of Chia Ching"; ditto in the 29th year (1550). The intervening wall-spaces are mostly of the same description and period except for a short repair between the second and third bastion (over the sewer lock) which was done in the 2nd year of Chia Ch'ing (1797).

The outer bastion of Nan Hsi men has been rebuilt and is marked both on the west and the east sides with tablets of the 51st year of Ch'ien Lung. The inner part of the gate yard is earlier.

Eastward from Nan Hsi men for a distance of nearly  $1\frac{1}{2}$  kilometres (including six bastions) the wall is mostly renewed in its upper part, while the lower section has an older appearance and contains brick-marks of the Ming dynasty, as for instance: "Made by the potter Chu Wên in the (?) year of Ch'ung Cheng"; or: "Made by the master potter Li Shang Kuei in the 26th year of Chia Ching" (1547).

On the third bastion is a tablet of the 31st year of Ch'ien Lung (1766). The Ch'ien Lung bricks are here marked by the oft-quoted names of the Kung Pu inspectors Kuei, Yung, and Kô.

After one has passed the sixth bastion some older bits may be observed, but they are interrupted by short repairs marked by two tablets of the 2nd year of Chia Ch'ing. The sections become on the whole more unequal towards the middle gate.

The seventh bastion is mainly old; it contains bricks with the Chia Ching marks. The adjoining wall was repaired, according to the inscriptions on two tablets, in the 2nd year of Chia Ch'ing (1797).

The eighth bastion is also mainly old; here and on the adjoining wall are many bricks with marks of the Chia Ching era; for instance: "Made by the master potter Fêng T'a Chao in the 32nd year of Chia Ching" (1553), and "Made by the master potter Lin Yung Shou in the 32nd year of Chia Ching."



Passing the ninth bastion we observe some bits of late repair, one of them dated by a tablet of the 2nd year of Chia Ch'ing. This is followed by a short stretch of Ming work, in which are some bricks marked: "Made by the master potter Ch'ang Lun in the 32nd year of Chia Ching"; and "Made by the master potter Lin Yung Shou in the 32nd year of Chia Ching."

Then again a short section of eighteenth-century work dated by the tablet in the 2nd year of Chia Ch'ing.

The tenth bastion was renewed in the same year as the preceding wall-stretch, as indicated on the inserted tablet.

The adjoining wall and the eleventh bastion are old. The brickwork, which is not in very good condition, contains several marks of the Chia Ching era: "Made by the master potter Sun Piao in the 22nd year of Chia Ching" (1543); "Made by the master potter Sung I in the 31st year of Chia Ching" (1552); "Made by the master potter Ch'ên Fu in the 29th year of Chia Ching" (1550). Close to the gate the wall has been renewed.

Yung Ting men outer wall and bastion were rebuilt in the 31st year of Ch'ien Lung; there are two tablets of the same year (1766).

The adjoining wall was renewed in the 47th year of Ch'ien Lung and is similar to the wall on the western side of the gate (1782).

The first bastion east of the middle gate is old. It contains several brick-marks such as: "Made by the potter Fu Ho at the Tung Ho kiln in the 32nd year of Chia Ching"; and "Made by the potter Chao Fung Yü in the 32nd year of Chia Ching."

The second bastion ditto; similar brick-marks and also: "Made by the potter Wu Chü at the Tung Ho kiln in the 23rd year of Chia Ching."

The third bastion ditto; brick-marks of the same period, for instance: "Made by the potter Li Ching at the Tung Ho kiln in the 22nd year of Chia Ching."

The fourth bastion ditto; brick-marks corresponding: "Made by the potter Li Lin at the Tung Ho kiln in the 32nd year of Chia Ching."

The fifth bastion was repaired, according to the inserted tablet, in the 47th year of Ch'ien Lung, but mainly with old material, as indicated by the Chia Ching brick-marks which also occur on this stretch.

The sixth bastion is old; built of the usual Chia Ching bricks, some



of which are marked: "Made by the potter Kao Shang Yi in the 22nd year of Chia Ching."

The seventh bastion ditto; bricks marked correspondingly: "Made by the potter Chang Ch'in in the 36th year of Chia Ching" (1557); "Made by the potter Hsieh Hsiang in the 29th year of Chia Ching"; and also "Made by the potter Ch'ên Ch'ang in the 35th year of Wan Li" (1607). The last mark seems to indicate that this part of the wall was not finished until late in the Wan Li period or that a repair was executed here at that time. The latter alternative seems to us the more acceptable.

The eighth bastion is old, built of the usual large bricks, some of which are marked: "Made by the potter Lu Meng Yang in the 32nd year of Chia Ching."

The ninth bastion has been destroyed in the making of the opening for the Peking-Tientsin railway line.

The wall adjoining this railway gate on the eastern side is old and weather-worn. There are no later repairs until we reach the south-eastern gate (Chiang T'sa men). The brick-marks on this section are all of the Chia Ching period; to quote a few: "Made by the master potter Ch'ang Tseng in the 31st year of Chia Ching"; "Made by the master potter Wu Ch'ang Pei in the 23rd year of Chia Ching"; "Made by the master potter Chen Kuei at the Tung Ho kiln in the 32nd year of Chia Ching"; "Made by the master potter Li Lin in the 21st year of Chia Ching"; "Made by the potter Chang Meng Chao in the 30th year of Chia Ching."

The space between the railway opening and the Chiang Ts'a men includes no less than five bastions, but there is only one between the gate and the corner, the total number of the bastions east of the middle gate being thus fifteen, or equal to the number of the bastions west of the gate. The South wall of the Chinese city is actually the longest wall in Peking; it measures just over 7800 metres and should be 200-300 metres longer, had not the East wall been bent inwards at its southern end and the corner cut off. The distance between the south-eastern gate and the corner is quite short. The gate wall and outer bastion were rebuilt in the 31st year of Ch'ien Lung (1766), but the wall from here to the corner, including one bastion, is old. Some of the bricks bear marks of the 24th year of Chia Ching (1545).



The corner bastion is now in bad repair, much eaten away and weathered. It contains a great number of brick-marks, such as: "Made by the master potter Wang Jui in the 24th year of Chia Ching"; "Made by the master potter Wu Kun in the 26th year of Chia Ching"; "Made by the potter Jen Ching at the Kung Shun kiln in the 15th year of Chia Ching"; "Made by the potter Sun Lung in the 18th year of Chia Ching" (1539).

It may be observed that the dates here on the corner bastion are earlier than along the wall, which seems to indicate that the work started at the corner.

The East wall shows still fewer repairs than the South wall, corresponding in this respect to the West wall. With the exception of some short stretches which will be noted, it is built of the regular large Chia Ching bricks, many of which are marked. Some of these marks may be quoted as samples: "Made by the master potter Chang Ch'in in the 32nd year of Chia Ching"; "Made by the master potter Sun Wên Ko in the 31st year of Chia Ching"; "Made by the master potter Wu Liang Pei in the 24th year of Chia Ching"; "Made by the master potter Yang Chung Chü in the 24th year of Chia Ching"; "Made by the master potter Lin Yung Shou in the 22nd year of Chia Ching"; "Made by the master potter Ch'ao Yi in the 34th year of Chia Ching"; "Made by the master potter Ch'iang Yüeh in the 33rd year of Chia Ching"; "Made by the master potter Wu Chü in the 32nd year of Chia Ching."

There was evidently no lack of "master potters" in the Chia Ching era, and brick-making must have been regarded as more of an individual art than in later times. No other era has yielded us so many names of brick-makers, and it is doubtful whether better bricks have been made in China at any later time.

A short intermission in the Chia Ching work is marked by the sixth bastion and short stretches of the wall on both sides of it, which, according to an inserted tablet, were rebuilt in the 31st year of Ch'ien Lung. The bricks here are not marked with the names of the makers but with those of the supervising officials, the Kung Pu inspectors Yung and Kuei. It seems as if the brick-making had lost something of its individual character during the intervening two centuries and had become more of an imperial manufacture.



After this intermission the Chia Ching work begins again, but before we reach the seventh bastion there is another eighteenth-century repair dated by a tablet of the 2nd year of Chia Ch'ing. It is followed by a short stretch of Ming work.

The seventh bastion is rebuilt and marked by a tablet with an illegible inscription (Ch'ien Lung or Chia Ch'ing). A section of the adjoining wall-space was repaired in the 7th year of Chia Ch'ing.

The eighth bastion is old and made of Chia Ching bricks, some of which are marked: "Made by the potter Ch'u Wu Pin in the 36th year of Chia Ching."

The wall from here up to Sha Wu men, including the ninth and tenth bastions, is old and made of the characteristic Chia Ching bricks of which enough has been said and a sufficient number of marks quoted.

The outer barbican wall and bastion of Sha Wu men were, like the corresponding parts of the other gates of the outer city, rebuilt in the 31st year of Ch'ien Lung. This comparatively new brickwork of the gate stands out quite prominently against the much weather-worn old Ming wall on both sides of the gate. The old Ming work continues northward over the two nearest bastions and their adjoining wall-spaces, but the third bastion (from the gate) was rebuilt in the 31st year of Ch'ien Lung. The adjoining wall seems to have been renewed about the same period; it is marked by a tablet with no inscription.

The fourth bastion is old and ruined at the top. The corner bastion is also in a poor state of preservation and has lost its crowning tower.

The wall from the corner to Tung Pien men, including two bastions, was rebuilt in the 31st year of Ch'ien Lung. The tablet with this date is inserted close to the gate; the bricks here have the usual Ch'ien Lung period marks with the names of the Kung Pu inspectors Kuei and Yung. The barbican wall of the gate is of the same period, but on the other side of it may still be seen some of the older material and workmanship.

The country just outside this Chinese city wall is very much the same as the so-called city inside of it—an open sandy plain dotted with grain-fields and groups of trees around small houses and temples. One wonders sometimes why the wall has been built just where it stands.



As a matter of fact there are nowadays more houses, more traffic, more life and activity just outside the wall (near the gates) than along its inner side. Maybe it is because life here is cheaper and freer. Some spots towards the south-east, where the water supply is good, are very pretty, thanks to the abundant growth of bulrushes and weeping willows along the ponds and canals. On the western side the country is drier, but some fine cypresses and ailanthus trees may be seen at protected places, and on the whole one here finds little of that bleakness and desolate monotony which characterize the country on the northern side of the city.



## VII

### THE GATES OF THE TARTAR CITY

#### INTRODUCTION

**T**HE gates may be called the mouths of the city ; they are the openings through which this huge walled-in body of half a million or more organisms breathes and speaks. The life of the whole city becomes concentrated at the gates ; everything that goes out of or in to it must pass these narrow openings. And that which passes in and out is not simply a mass of vehicles, animals, and human beings, but thoughts and desires, hopes and despairs, death and new life in the shape of marriage- and funeral-processions. At the gates can be felt the pulse of the whole city, as its life and purpose flows through the narrow openings—a pulse-beat which gives the rhythm of the life and activity of this highly complex organism which is called Peking.

At night it becomes faint and almost imperceptible ; the gates are closed, or used to be so, during the sleeping hours of the citizens. At sunrise when the first travellers start on their long journeys in carts or mule-litters, the heavy wooden doors are slowly pushed back, groaning like giants unwillingly aroused. Gradually the country people begin to come in with their wheelbarrows or baskets filled with the products of the soil swinging from the ends of springy poles resting on their shoulders. And as the sun rises higher, the traffic and the movement at the gates gradually increase and become more varied ; the stream of porters,



wheelbarrows, and donkey carts is mixed up with rickshaws and automobiles which keep up an excessive and futile noise with their sirens. The main rhythm of the movement focussed at these narrow passages is not to be disturbed by any threatening sounds. It may become highly intensified but not accelerated; it may even be brought to a temporary standstill when too many wheelbarrows and rickshaws are trying to push through in opposite directions. At the main gates the traffic reaches its culmination about the time of the midday meal, when everybody is out for a bite. Towards evening the stream grows thinner again, and as the twilight deepens into night the flow gradually ceases. (Though nowadays the closing of the main gates of Peking is by no means as strictly carried out as it used to be here and still is in most of the provincial towns.)

The life that pulsates through the gates varies not only with the hours of the day but also according to the different quarters of the city and the character of the suburbs. On the south side, which is the main front of the city and where the greatest centres of traffic and business are found, there are three monumental gates. The central one, Ch'eng Yang men (Straight to the Sun), is a good deal larger and higher than the others. It used to be the emperor's gate, now it is sometimes called "the Nation's gate" (Kuo men), and though much has been done to destroy its architectural grandeur and deprive it of its ancient characteristic surroundings, it is still the actual centre of the throbbing life of the capital. At some distance to the east and to the west stand respectively Hata men and Shun Chih men, as they usually are called, though their official names are different. They form the entrances to the main streets running straight through north-south. The former was sometimes popularly called Ch'ing men, the gate of brightness and prosperity; it could be used by everybody, even the emperor. In direct opposition to this the western gate, Shun Chih men, was looked upon as the gate of adversity



and exhaustion, known as Ssŭ men, "the gate of the Dead." One may still observe that most of the funeral processions pass out through this gate. These three gates in the South wall are the sluices which regulate the flow of traffic between the Tartar city and the Chinese town. They are inter-urban gates and lack some of the characteristic features of the other gates which give access to the different suburbs. Particularly nowadays when double railway tracks pierce the gate yard of Hata men and skirt the barbican of Shun Chih men much of the original character is lost. Both have been deprived of their outer towers.

On the northern wall there is no central gate, only two side gates, and these do not answer exactly to the side gates of the South wall, being placed a little closer to the central axis of the city. Outside them are now village-like suburbs, but this neighbourhood was, as we have seen, formerly part of the Mongol capital. The northern gates have always been looked upon as the most important defensive gates of Peking, because most attacks on the capital have naturally come from this direction. The military traffic is also nowadays most considerable at those gates, as the largest barracks are situated north of the city. Tê Sheng men, which according to its name is the gate of moral excellence, was also known as "Hsiu men" (the gate of Adornment), while An Ting men was "Sheng men" (the gate of Abundance), through which the emperor passed once a year to sacrifice at Ti Tan (the Altar of the Earth) for a good harvest. The outside aspect of these gates is particularly imposing, their barbicans (partly spoilt by the railway) and towers rising from perfectly bare ground, unbroken by houses or trees.

The two eastern gates have been most senselessly modified in connection with the construction of the circuit railway, their barbicans are practically obliterated. But the neighbourhood outside the gates is rather attractive, as the moat is here lined with willows which give a beautiful setting to the towers. This moat or canal was in earlier days,



before the construction of the railway, of great importance for the transportation of rice, the staple food of the city, which was stored in magazines along the eastern wall. Tung Chih men was known as "Shang men" (the gate of Bargaining), where common people carried on their daily business and where the emperor never went. Ch'i Hua men was sometimes called "Tu men" (the gate of Rest), which naturally followed after the marketing place at the previous gate.

The gates in the West wall, Hsi Chih men and P'ing Tzu men, are the only ones which have not been impaired or spoilt by the railway. They still offer complete pictures of what the city gates of Peking used to be: not simply double towers for defence and watch but also well-enclosed courtyards or market-places with room for small temples and numerous stalls. The road which leads out through a side opening and winds along the wall of the barbican is lined with foodshops and eating-houses. The gates thus connect in the most natural and picturesque way the city with the suburbs. The highly animated crowds at these gates offer glimpses of the care-free and happy life that we know from many country inns in Northern China, advantageously contrasting with the rush of modern civilization in the shape of automobiles and motor-cycles. P'ing Tzu men is the gate of quiet or just rule, and it was said that the people here became aroused or frightened by the decrees of the emperor, in consequence of which the gate was called "Ching men." The following gate, Hsi Chih men, was called "K'ai men" (the Open gate), the gate of understanding, symbolizing the full realization of the wisdom of the emperor's decrees.

It is difficult to say how these more or less significant and symbolical popular appellations for the different gates originated, but they are worth recording as they still live in the memory of the old Pekingese and sometimes are quoted to explain the traditional use or ancient character of one or other of the gates.



The gates of the Tartar city are all composed according to the same plan, though differing in scale and details. Their most conspicuous features are the two towers. The inner tower, which is placed on the city wall, here strengthened and broadened into a bastion, has the shape of a large pavilion or palatial hall with three successive roofs and open galleries in the two main stories. Long ramps facilitate the ascent to the terrace of the tower. The outer tower is a plain brick building with battering walls but no divisions or architectural treatment except the eaves of the double roofs and four rows of loopholes. It stands on a broad bastion-like substructure which projects from the outer curve of the U-shaped barbican.

The whole arrangement is thoroughly medieval and quite inadequate since the introduction of firearms. It is essentially the same gate type which was used already in the Mongol time; the improvements which may have been introduced since then have hardly served to increase its power of resistance to shells or gunfire. Particularly the inner tower, with its open woodwork and thin brick walls, has proved more dangerous than protective in the face of modern firearms. But fortunately it has, nevertheless, been kept up at all the gates, except one, the Tê Sheng men. When these towers are gone, Peking will have lost some of the most characteristic and beautiful features of its architectural ensemble.

The practical utility of the gates has thus rapidly decreased, from a military point of view, with the evolution of modern methods of warfare, but they have retained considerable importance as barriers for the levy of customs. The octroi of the gates is still to-day one of the surest sources of revenue to the Peking government, while the actual defence of the capital from the walls and gates has become merely imaginary.

\* \* \* \* \*



## A. THE GATES OF THE WEST WALL

*P'ing Tzu men*, or *Fu Ch'eng men*, as it is officially named, is the southern gate on the west side. The wall of the barbican was renewed in Ch'ien Lung's 52nd year, but the terraces or bastions under the towers are evidently much older, dating probably from the latter part of the Ming dynasty; they are very carefully built with thin bricks. The inner tower gives the impression of considerable age; its wooden pillars are banded with iron; the balustrade of the second story is missing and the frieze-like panelling under it shows big holes. The eaves of the lowest roof are crumbling and the north-west corner has broken down completely. The paint and ornamentation of the woodwork is practically worn off and covered by thick layers of dust. There is danger of the whole structure falling to pieces if parts of the rotting woodwork are not soon renewed. The tower may be essentially of the Ming period, but it has been repaired several times since then, though hardly within a generation or two.

It stands on a stone platform slightly raised above the level of the wall, measuring 33 by 18·8 metres, while the outer measurements of the walls are 27 by 13 metres. The gallery around the walls has seven spans on the longer, and three on the shorter sides, the middle spans on each side being larger, as they correspond to the four doors of the tower. The columns of the gallery, which are built up of several pieces around a solid core, have a diameter of about  $\frac{1}{2}$  metre; they stand on square stone plinths but have no bases. Reinforcing the columns on both sides are square barks or auxiliary posts.

The constructive frame of the wall consists also of wooden columns; there are two rows of them, one on the outside and one on the inside; the space between them is filled out with brickwork, and this covers nearly three-quarters of the face of the columns. The intercolumniations



are exactly the same in all the three rows, except of course at the corners where the columns are arranged diagonally.

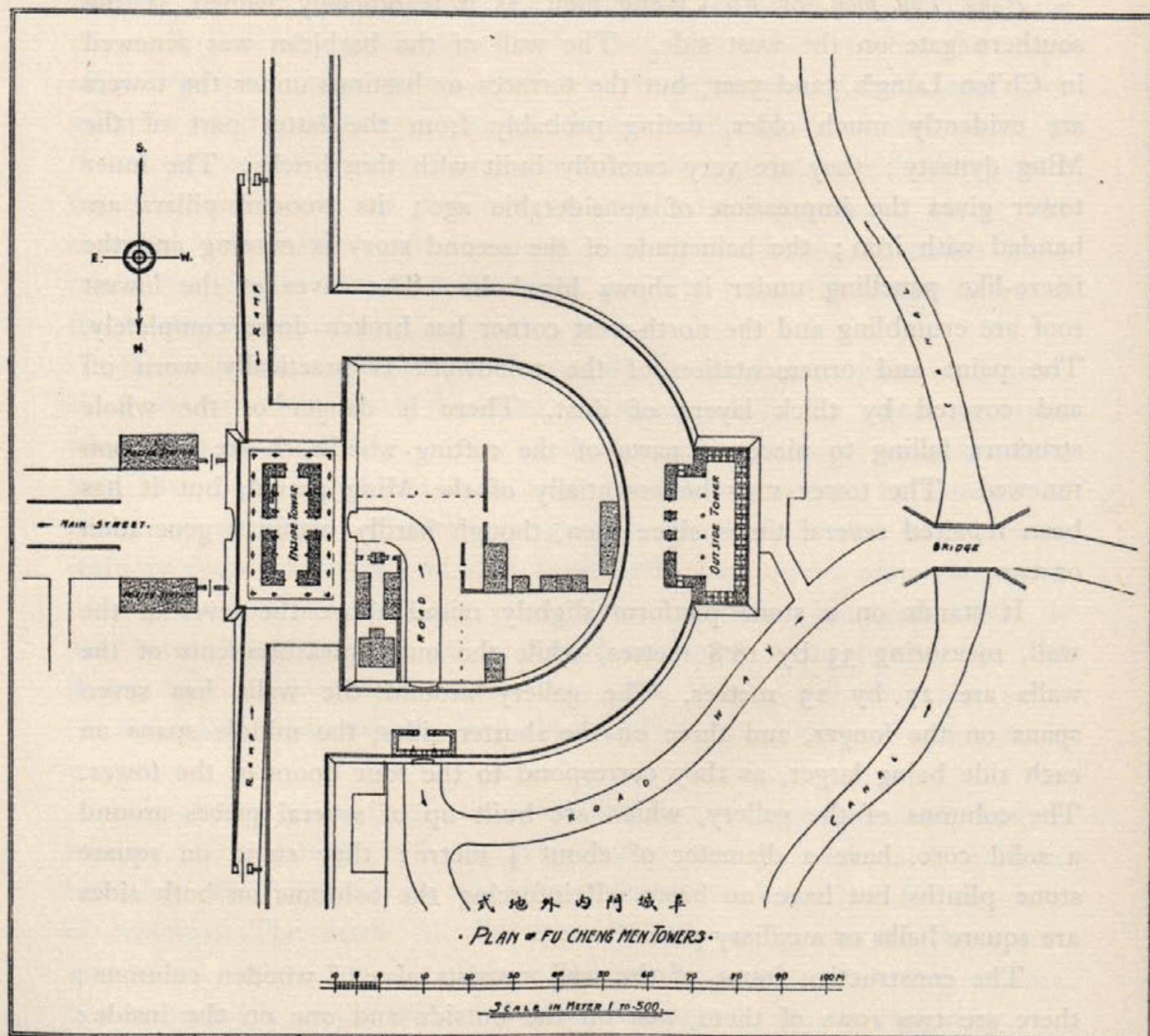


FIG. 6.—P'ing Tzu Men (also known as Fu Cheng Men), general plan.

It may be pointed out at once that this arrangement with double



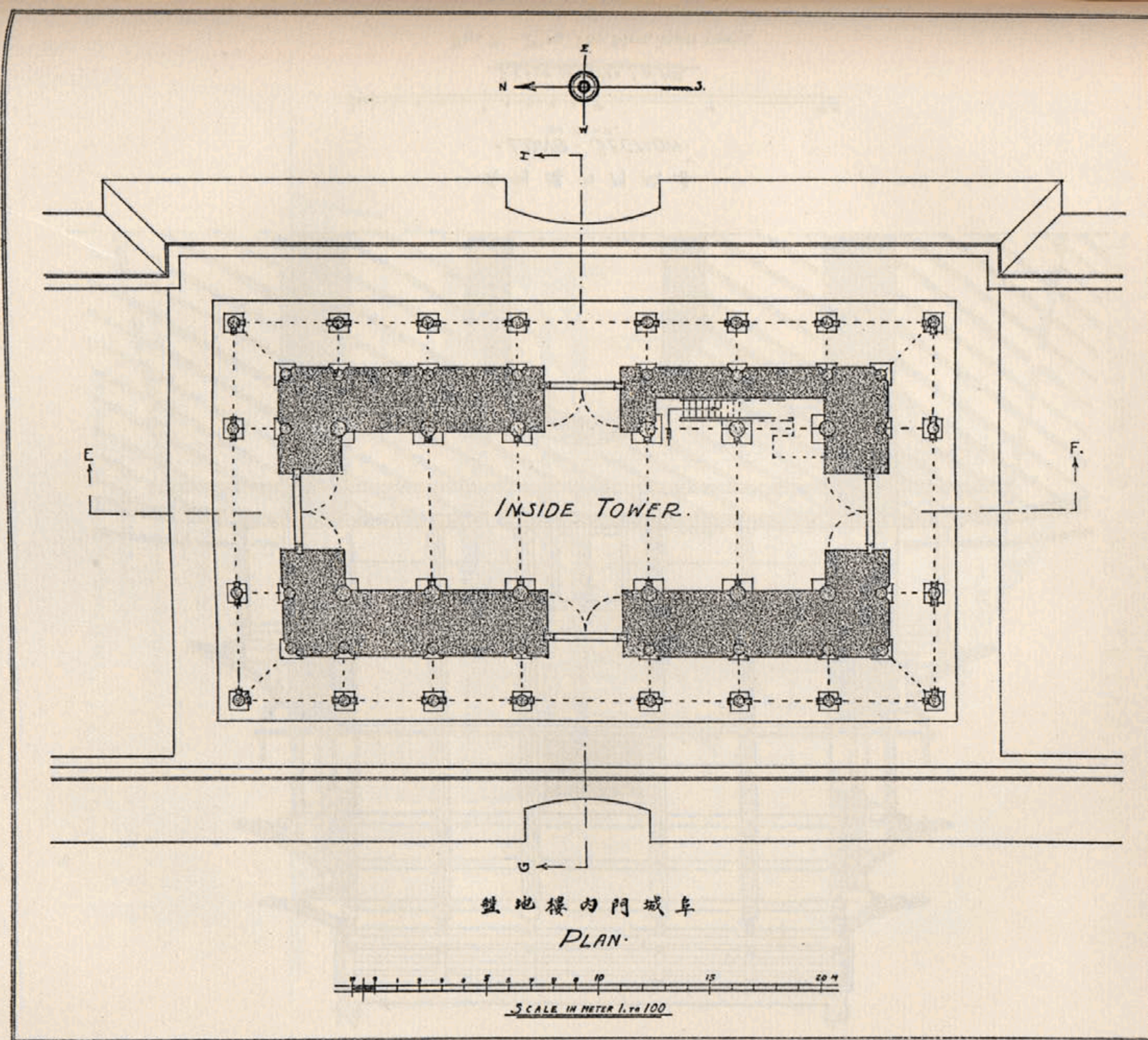
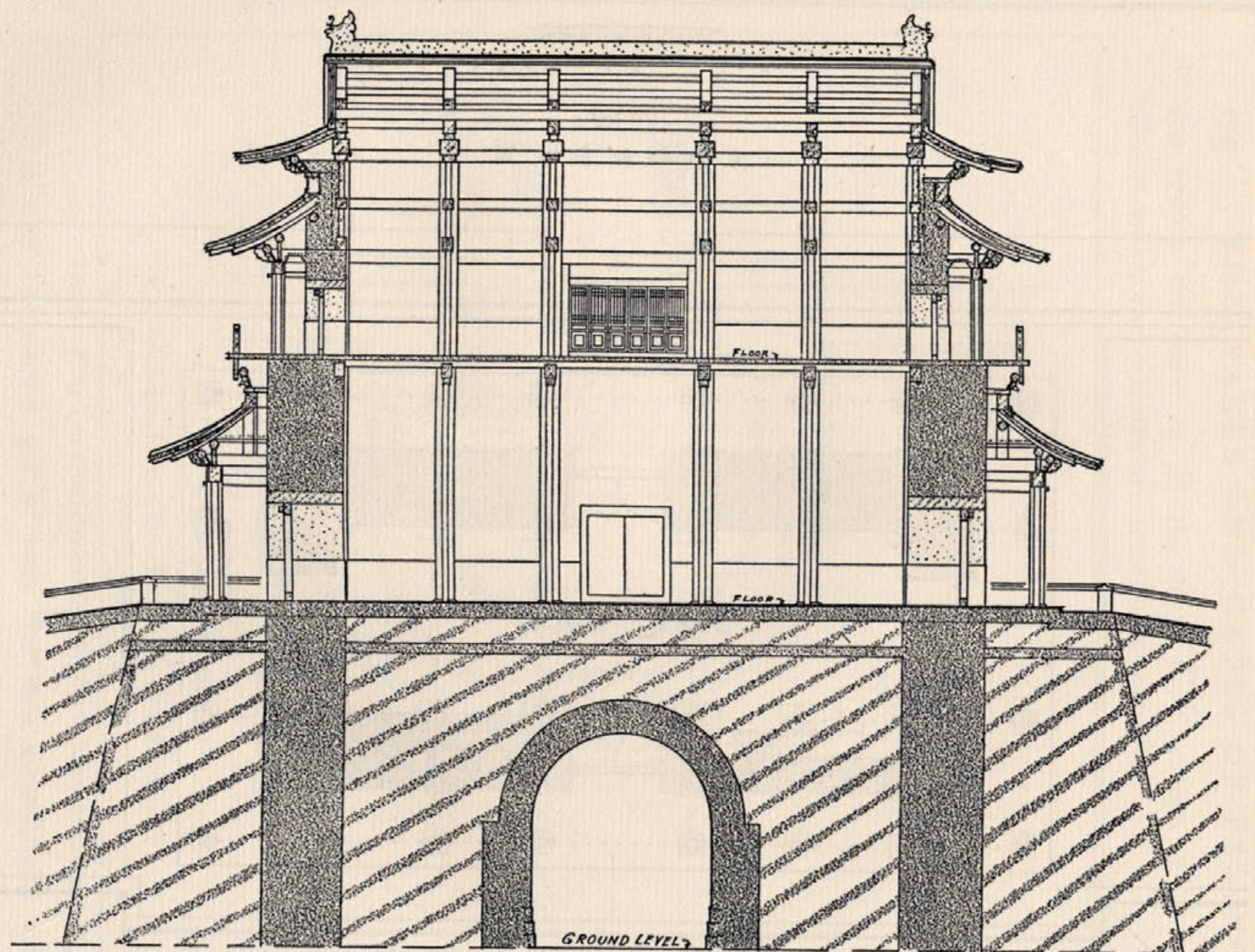


FIG. 7.—P'ing Tzu Men, inner tower.





式制樓內門城阜

• LONG-SECTION •  
ON E--F.

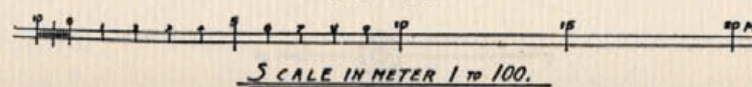
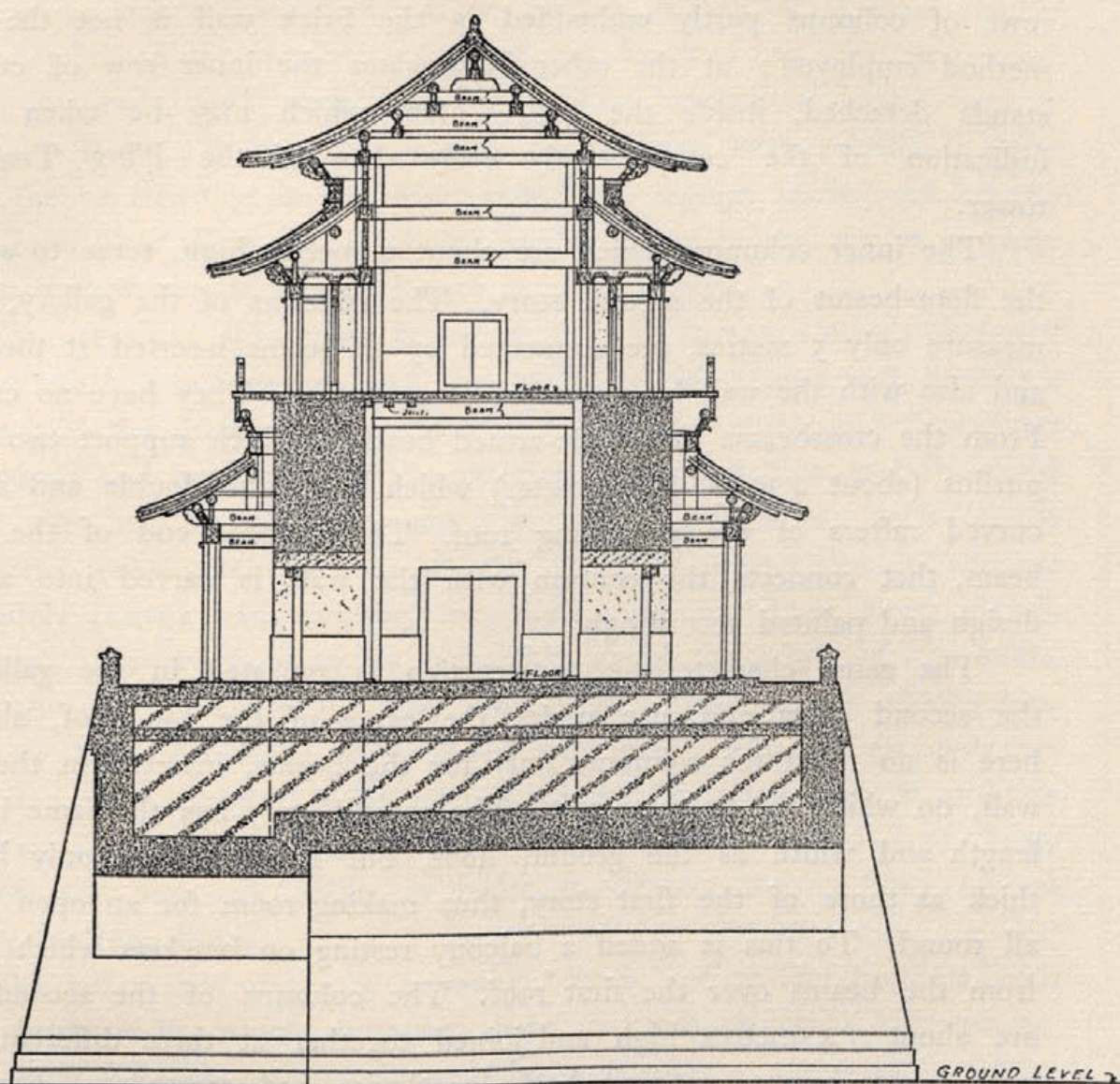


FIG. 8.—P'ing Tzu Men, inner tower.





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· CROSS SECTION ·  
ON G--M.

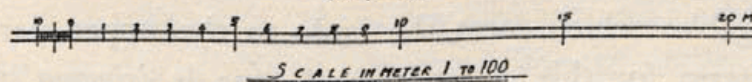


FIG. 9.—P'ing Tzu Men, inner tower.

T



rows of columns partly embedded in the brick wall is not the usual method employed; at the other large gates the inner row of columns stands detached, inside the hall, a fact which may be taken as an indication of the comparatively early date of the P'ing Tzu men tower.

The inner columns, which are about 9 metres high, serve to support the floor-beams of the second story. The columns of the gallery, which measure only 5 metres, are connected by tie-beams inserted at their top, and also with the wall by means of other beams. They have no capitals. From the crossbeams rise triple-armed brackets which support two round purlins (about 0.30 m. in diameter) which carry the double and slightly curved rafters of the projecting roof. The exposed end of the upper beam, that connects the column with the wall, is carved into a floral design and painted accordingly.

The same characteristic construction is repeated in the gallery of the second story and also under the eaves of the top roof, although here is no room for columns, only for the beams, inserted in the brick wall, on which the brackets rest. The second story has the same interior length and width as the ground floor, but its walls are only half as thick as those of the first story, thus making room for an open gallery all round. To this is added a balcony resting on brackets which project from the beams over the first roof. The columns of the second story are about 7.4 metres high and joined together at three different levels with heavy beams, running both lengthwise and crosswise. The third beam is at the level of the eaves of the main roof, but there is no ceiling. The roof construction is completely visible. It consists of two more layers of lengthwise and crosswise beams, the latter necessitated by the triangular gables which form the ends to the upper part of the roof. The Japanese term for this common roof type is *irimoya*, that is to say, a hipped roof with gables which reach only halfway down to the eaves.



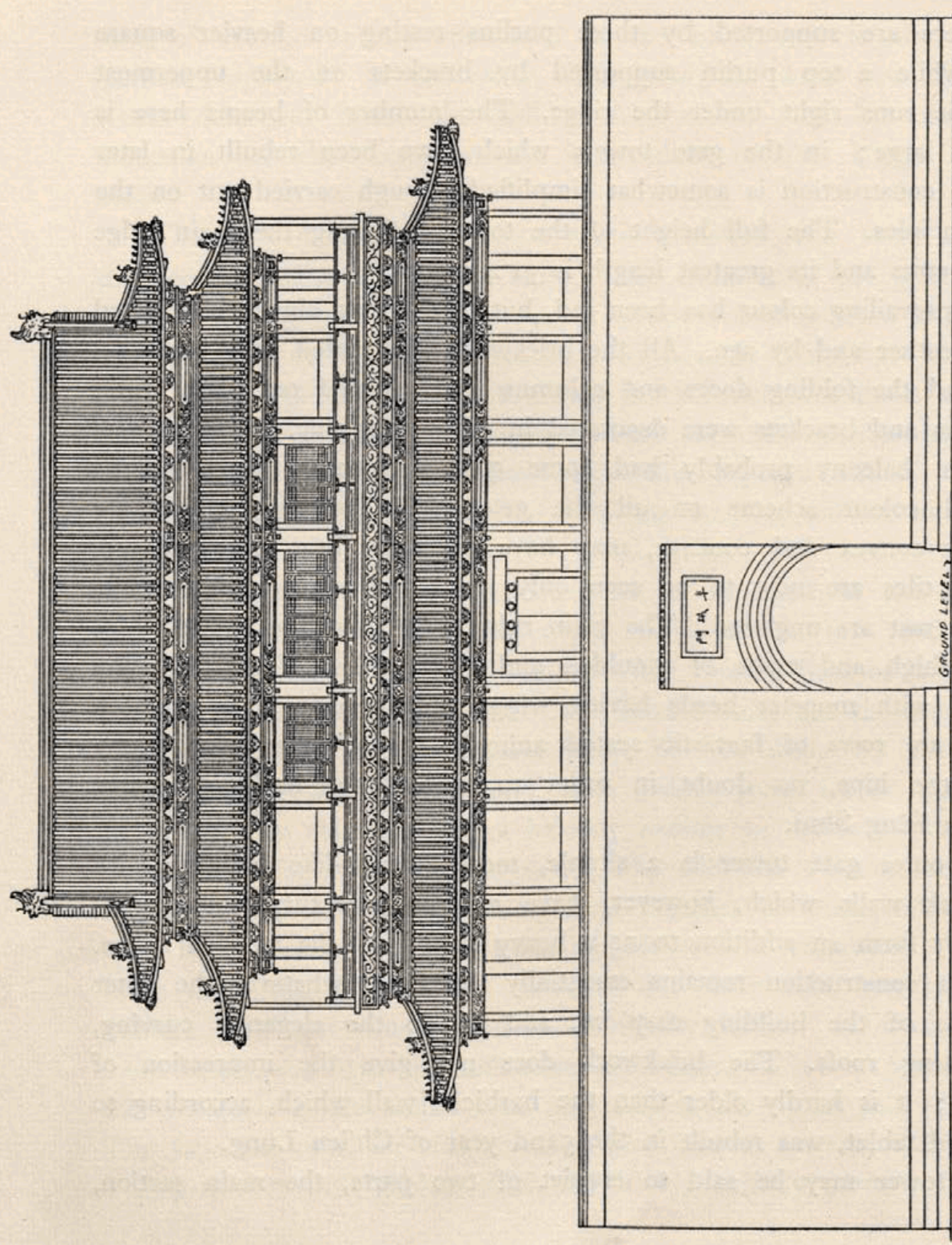
The rafters are supported by three purlins resting on heavier square beams, while a top purlin supported by brackets on the uppermost crossbeams runs right under the ridge. The number of beams here is unusually large; in the gate towers which have been rebuilt in later times the construction is somewhat simplified, though carried out on the same principles. The full height of the tower including the main ridge is 21.2 metres and its greatest length is 31.2 metres.

The prevailing colour has been red, but this is now almost obliterated by the weather and by age. All the brickwork was coated with vermilion plaster and the folding doors and columns were painted red. The outer crossbeams and brackets were decorated in green and blue, and the panel under the balcony probably had some gold ornaments. Such is the traditional colour scheme on all the gates. The pantiles, which are alternately convex and concave, may have originally been green glazed, but such tiles are now to be seen only along the edges of the roofs, while the rest are unglazed. The main ridge as well as the curving hips are very high and made of moulded and glazed tiles. Their ends are decorated with monster heads having wings and horns, and in addition to these are rows of fantastic seated animals—the so-called Kuei Lung tzu—on the hips, no doubt in order to protect the building against dangerous Fêng Shui.

The outer gate tower is a simple, more fortress-like building with thick brick walls which, however, have no real structural importance, but simply form an addition to or a heavy coating of the wooden frame. The inner construction remains essentially the same, whatever the outer appearance of the building may be, and so do the elegantly curving, far-projecting roofs. The brickwork does not give the impression of great age; it is hardly older than the barbican wall which, according to an inserted tablet, was rebuilt in the 52nd year of Ch'ien Lung.

The tower may be said to consist of two parts, the main section,





西止樓為門城亭  
 . FRONT ELEVATION .

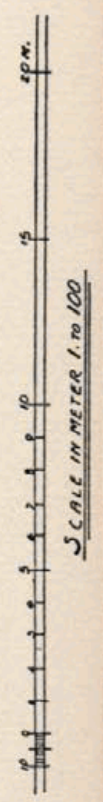
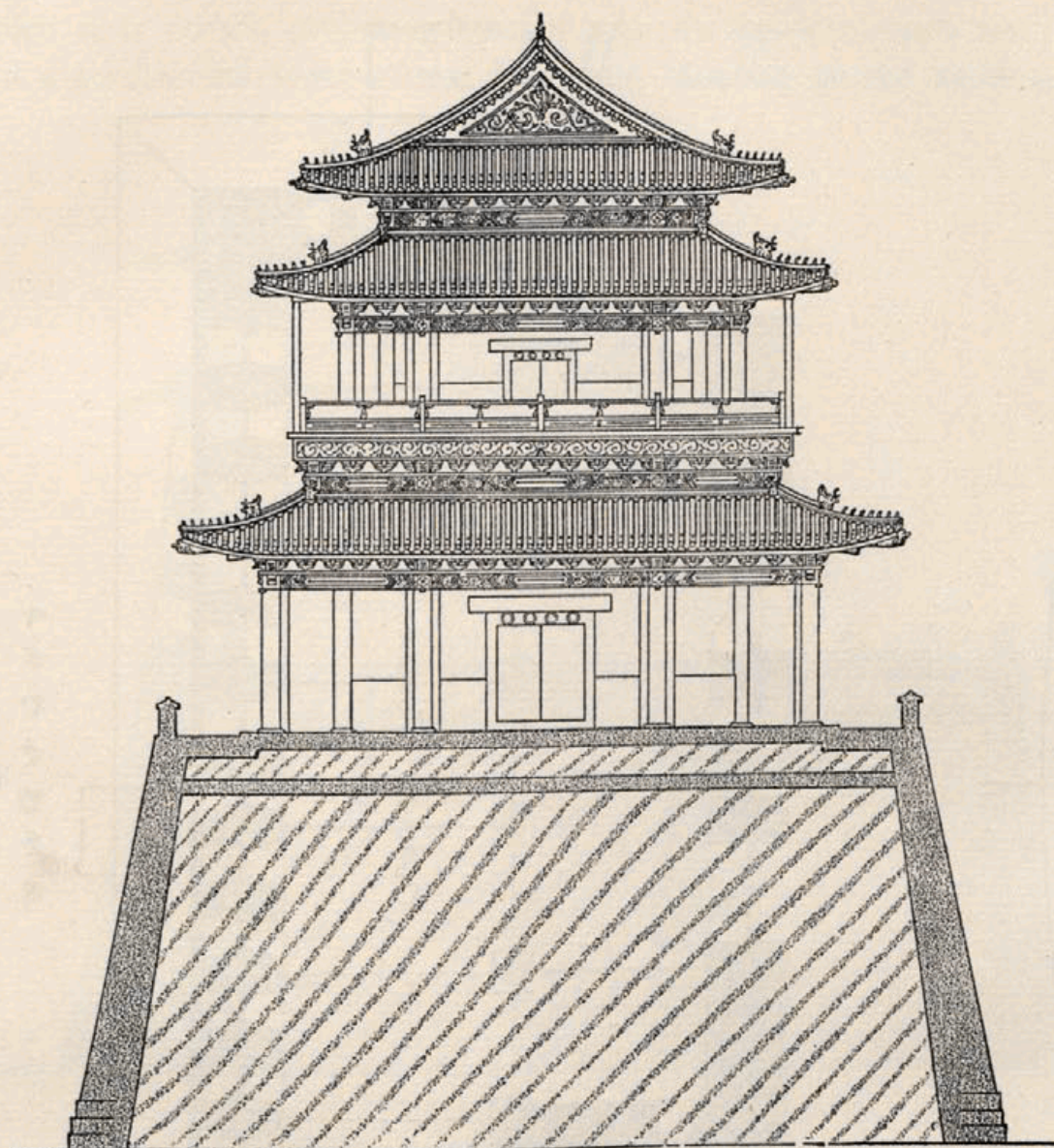


FIG. 10.—Ping Tzu Men, inner tower.





面旁樓內門城阜

· SIDE ELEVATION ·

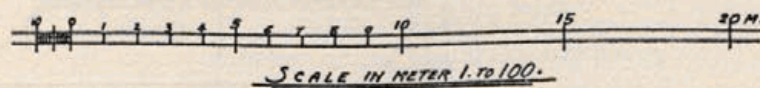


FIG. II.—P'ing Tzu Men, inner tower.



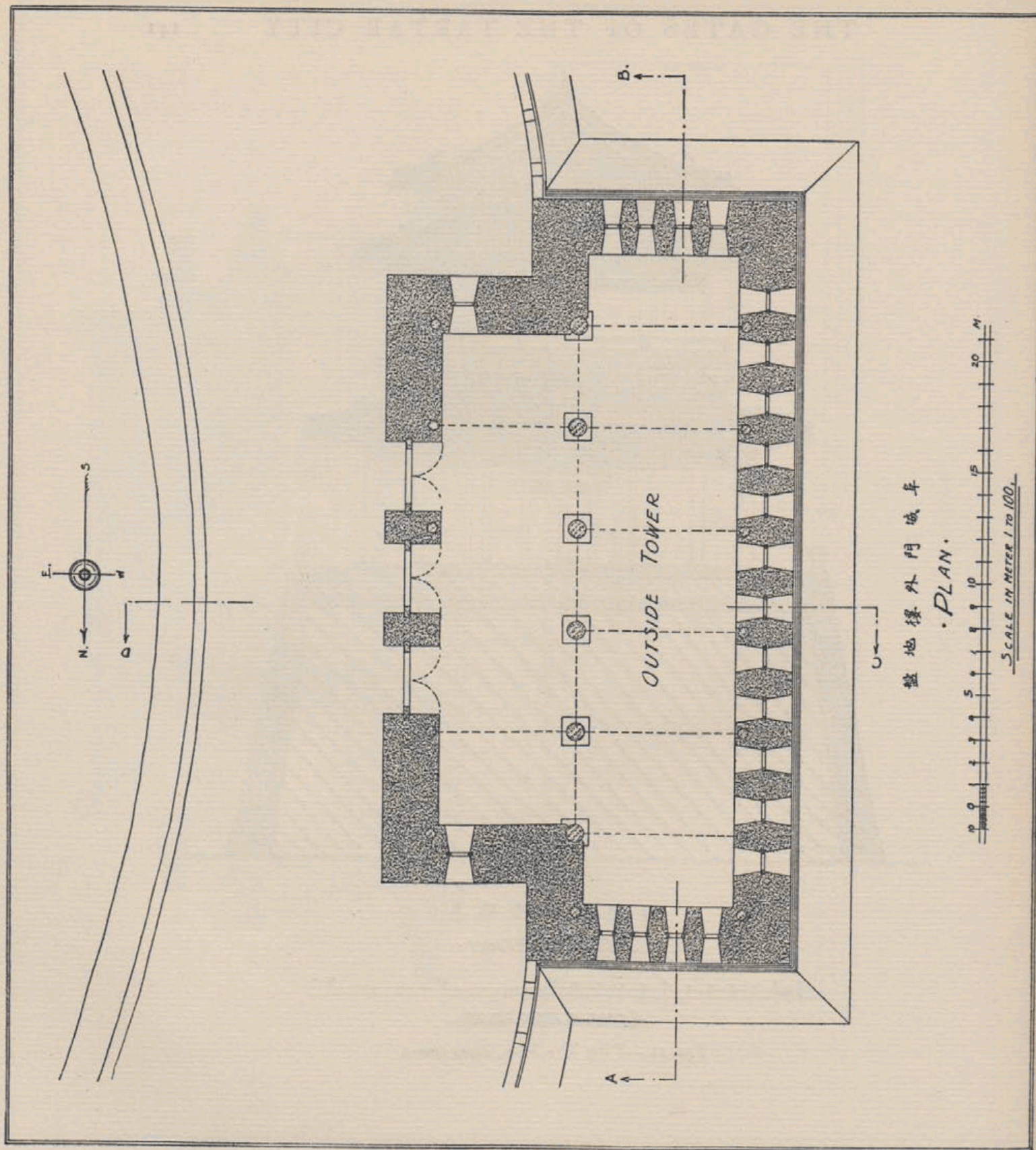
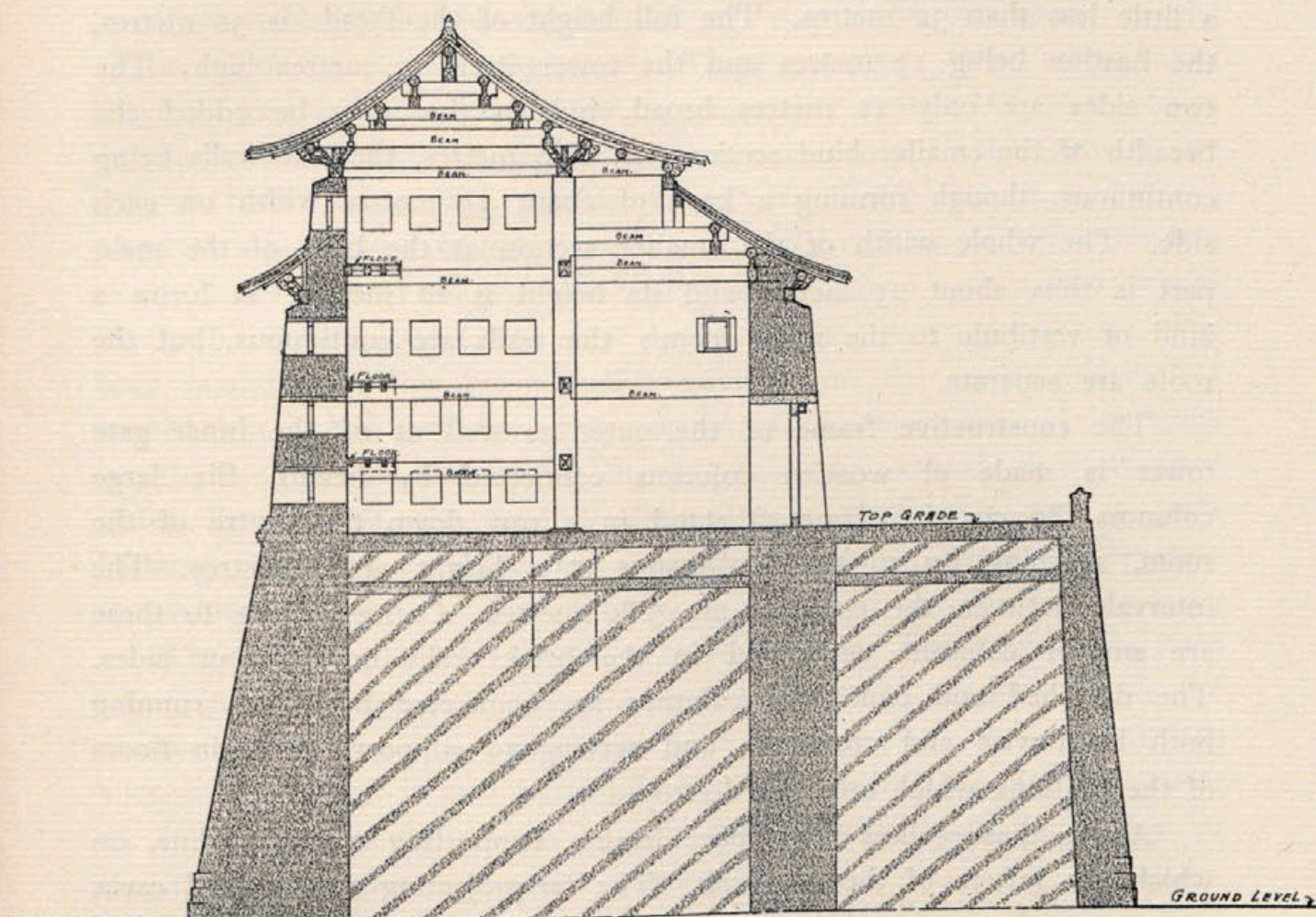


FIG. 12.—Ping Tzu Men, outer tower.



which rests on the projecting bastion with its façade towards the bridge, and a smaller and lower section behind it, standing on the barbican wall,



式剖樓外門城阜

· CROSS-SECTION ·  
ON C--D.

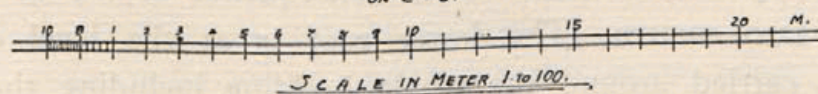


FIG. 13.—P'ing Tzu Men, outer tower.

from which the tower is entered. The façade of the main part is at



the ground level almost 40 metres broad, at the top of the bastion the foot of the tower is 35 metres, and at the top (under the upper roof beam) a little less than 32 metres. The full height of the façade is 30 metres, the bastion being 13 metres and the tower itself 17 metres high. The two sides are only 21 metres broad, but to this may be added the breadth of the smaller hind section, i.e. 6.80 metres, the side walls being continuous, though forming a knee of about  $3\frac{1}{2}$  metres width on each side. The whole width of the smaller section at the back of the main part is thus about 25 metres and its height is 12 metres. It forms a kind of vestibule to the main room; the walls are continuous, but the roofs are separate.

The constructive frame of the outer as well as of the inner gate tower is made of wooden columns connected by beams. Six large columns (80 cm. in diameter) stand in a row down the centre of the room, reaching up to the roof-beams at a height of 12 metres. The intervals between the columns are 3.80 metres. Corresponding to these are smaller columns embedded in the brick walls on all four sides. The detached and embedded columns are connected by beams running both lengthwise and crosswise, and serving to support the main floors of the building which are now destroyed.

Above these follow four more beams, supporting round purlins, on which the rafters of the roof rest. The far-projecting and curved eaves are, as usual, supported by stringers on triple-armed brackets projecting from beams which are partly embedded in the brick walls. These are very thick, measuring at the bottom no less than  $2\frac{1}{2}$  metres and at the top, where they become narrower in consequence of the battering of the outer face, 1.20 metres. The lower roof is at the level of the third floor and is carried around the whole building including the annex, the latter having only a three-sided "irimoya" roof, as it joins the main tower on the fourth side. The upper roof is exactly like that of the



inner tower both in construction and decoration. Its projecting rafters are, as usual, a little shorter than those of the roof below.

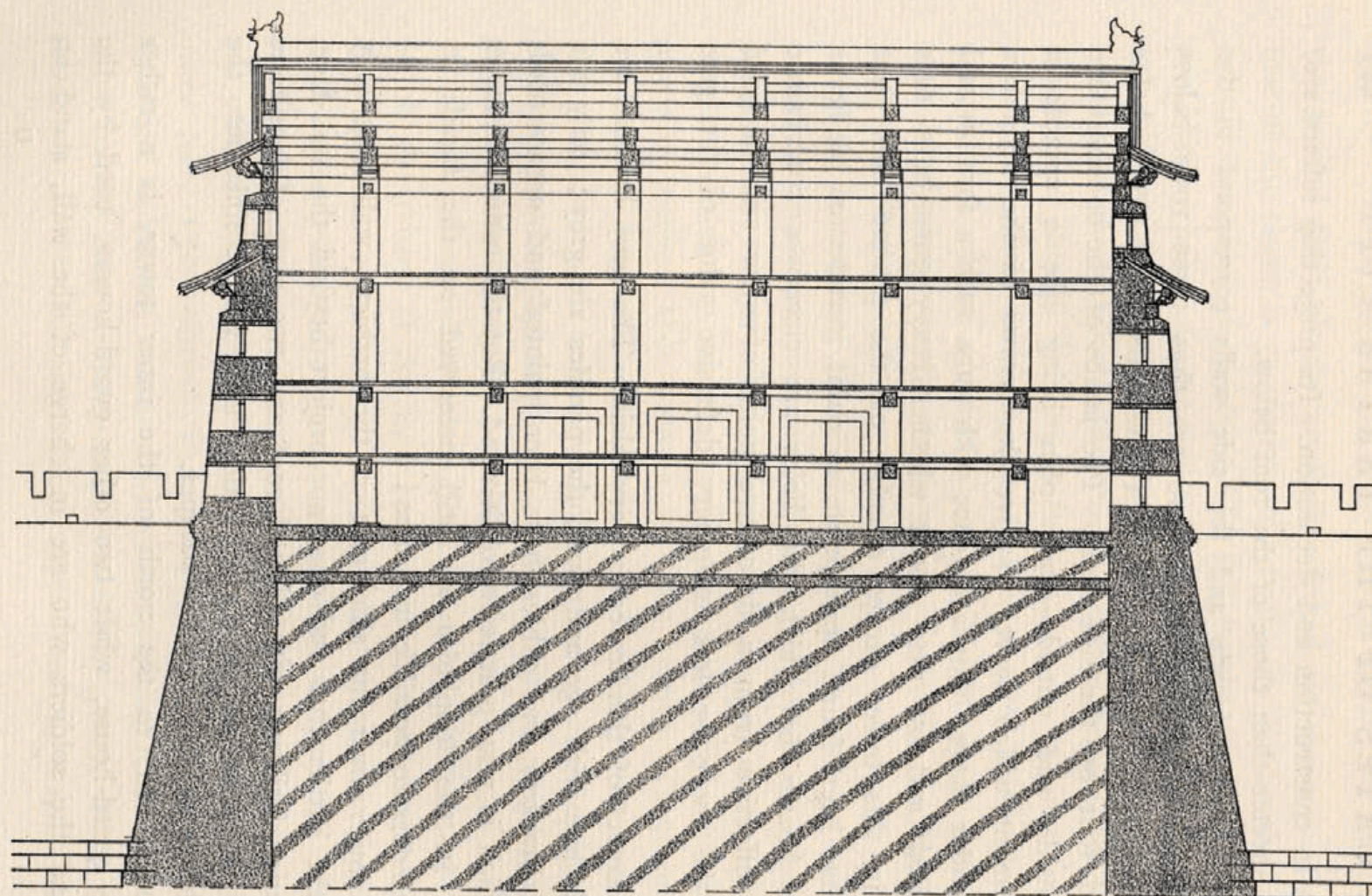
The loopholes in the façade and the side walls correspond to the interior divisions of the big room. There are thus three rows below the first roof and one row above it; each row consists of twelve holes on the front and four on the side walls. The jambs of the openings are splayed both inside and outside—their plan being like a spindle—a practical arrangement which serves to give the arrows of the defenders in the tower a wider range. For a defence with guns such a form would hardly be required, and we may doubt whether heavy guns have ever been mounted in this tower except possibly on the ground floor, but nevertheless it has been found appropriate to paint muzzles of big guns on the wooden boards by which the holes are closed—a contrivance which is quite effective from a decorative point of view and in good harmony with the more or less imaginary defensive value of the gate as a whole.

The outer aspect of this tower is very plain. The grey bricks have taken on a dark hue with age and dust, the pantiles are grey; only the wooden beams, brackets, and gables have been painted and ornamented, a decoration which is now practically obliterated. But the cannon-muzzles on the boards in the loopholes are still preserved on the façade as threatening reminders to possible intruders!

The small tower over the side gate in the barbican wall rises only slightly above the battlements and does not project beyond the wall-face. It is a plain brick building with hipped roof and two rows of loopholes on the façade. It attracts no special attention, as it almost sinks into the wall between the battlement and the parapet.

On the main wall, to the north of the inner tower, is a rather shabby looking guard-house, while two other guard-houses, used by the street police and the soldiers who are in charge of the wall, stand on





式剖樓外門城阜

• LONG SECTION •  
ON A.-B.

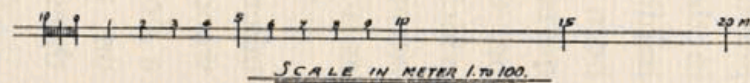
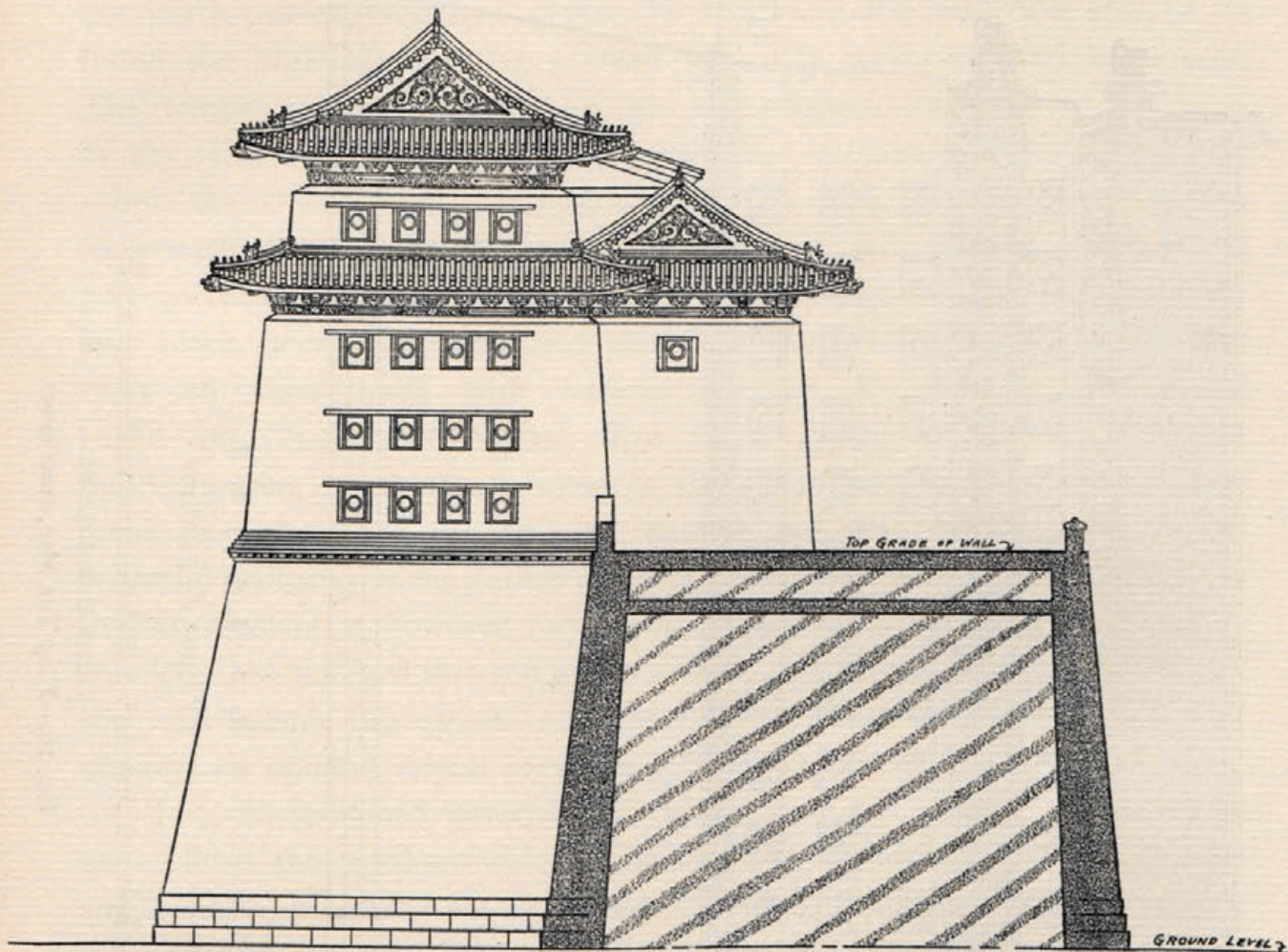


FIG. 14.—P'ing Tzu Men, outer tower.



either side of the street in front of the gate ramps, fortunately well obscured by old trees.



面旁樓外門城阜  
• SIDE ELEVATION •

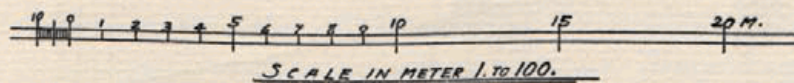
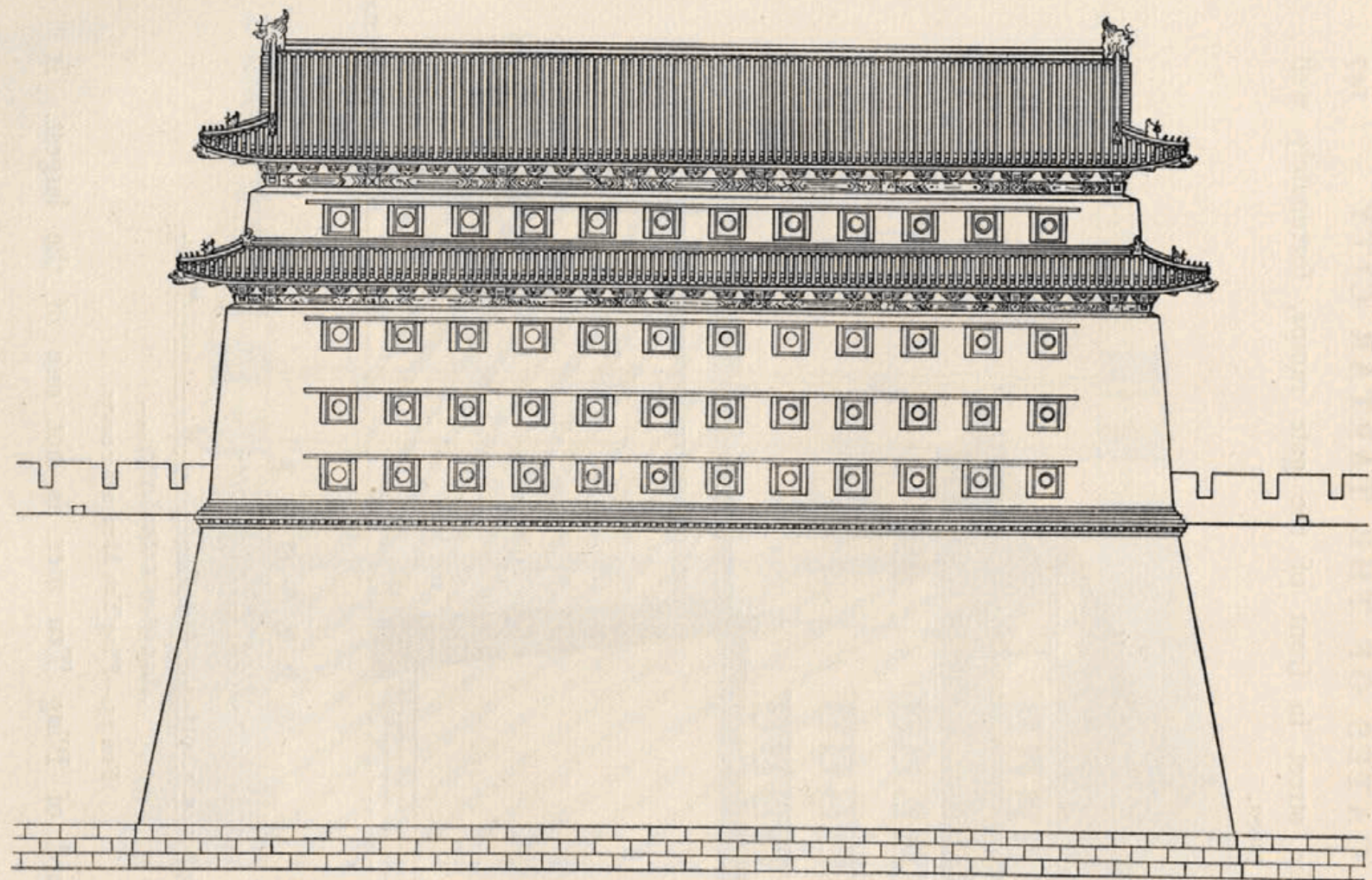


FIG. 15.—P'ing Tzu Men, outer tower.

The gate-yard of P'ing Tzu men is not one of the largest. It





面正樓外門城阜

• FRONT ELEVATION •

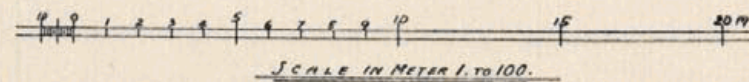


FIG. 16.—P'ing Tzu Men, outer tower.



measures only 74 metres in width and 65 metres in depth. The ground space is largely occupied by coal merchants and pottery dealers, yet, in the north-eastern corner, between the road and the wall, are still to be found the buildings forming a small Kuan Ti miao, enclosed by a wall. The temple seems to be out of use for religious purposes—at the time of my visit the rooms were filled with clay pots and all sorts of refuse—but the architectural composition is still complete. In the opposite, south-eastern corner of the gate-yard stacks of gaily coloured and glazed pottery form a prettier show, while the back part of the yard is dirty and black from the stores and sheds of the coal merchants who here carry on their trade with various mixtures of coal dust and mud baked into balls and bricks. But when spring comes the fine old mulberry tree, which stands close to the inner wall, spreads its refreshing green over the black ground, and some young ailanthus trees add to the colourful brilliancy of the corner where all the glazed pottery is stacked. The liveliest element is, however, formed by the donkey drivers who, as soon as a wanderer has emerged into the gate-yard, spare no efforts to convince him that the road outside the gate is not meant for walking but for riding on a donkey, an opinion which very few Chinamen are likely to contradict.

The old-fashioned paved road which passes out through the side gate and follows the northern side of the barbican is lined on both sides with small shops and rustic eating houses. Nothing could be more picturesque. The Chinese country-folk with their carts and wheelbarrows, or baskets swinging from long poles over the shoulder, are here much more at home than on the newly widened and macadamized roads outside some of the other gates. Such a shop-lined road is in perfect harmony with the barbican and the towers; it forms the right kind of prelude to the architectural composition, taking us a few hundred years back in time and putting us into the right mood before we enter the deep vault of the gate.

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*Hsi Chih men*, the northern gate in the West wall, is in many respects closely akin to *P'ing Tzu men*, though it has a larger and almost right-angled barbican. As a whole this gate makes a very imposing picture from whatever side it is contemplated. Approaching it along the broad street that leads right up to the gateway, one sees at a distance the inner tower rising dominant over the uniformly low buildings which line the street—nice old-fashioned houses with latticed windows and doors which by their small scale make the tower look so much the larger and more monumental. Coming from the outside one is impressed by the fortress-like character of the square barbican and the outer tower which rises in startling contrast with the bare ground all around. The long straight front wall of the barbican gives effective support to the broad mass of the tower; the composition expresses more strength and massiveness than at gates where the corners of the barbican are rounded. The side view of the gate, especially from the south, gives the best idea of the extent of the whole composition. The two towers balance each other perfectly, the outer one being only slightly lower than the inner, their straight lines and sharp corners giving energy to the rhythm. The monumentality of the picture is enhanced by the reflection in the pool at the foot of the wall.

The main buildings of this gate are now in a comparatively good state of preservation. They were extensively repaired in 1894 in connection with the construction of the new Summer Palace and the road leading out to it through the *Hsi Chih men*. But before this restoration was completed the war with Japan occurred and the work had to stop, as no more funds for the purpose were available. The inner tower had then been largely renewed, but less had been done on the outer one. The plan of this inner tower is practically the same as the plan of the *P'ing Tzu men* tower, though the proportions are somewhat different; the length of the whole façade is the same in both cases,



measuring 32 metres between the end columns and a little more than 27 metres over the wall. But the Hsi Chih men tower is not so broad, being only 15.8 metres between the colonnades and 11.2 metres over the brick wall. The full height of this tower is 22.2 metres, just one metre more than the height of the P'ing Tzu men tower. The Hsi Chih men tower is thus altogether a more slender building; this gives it the

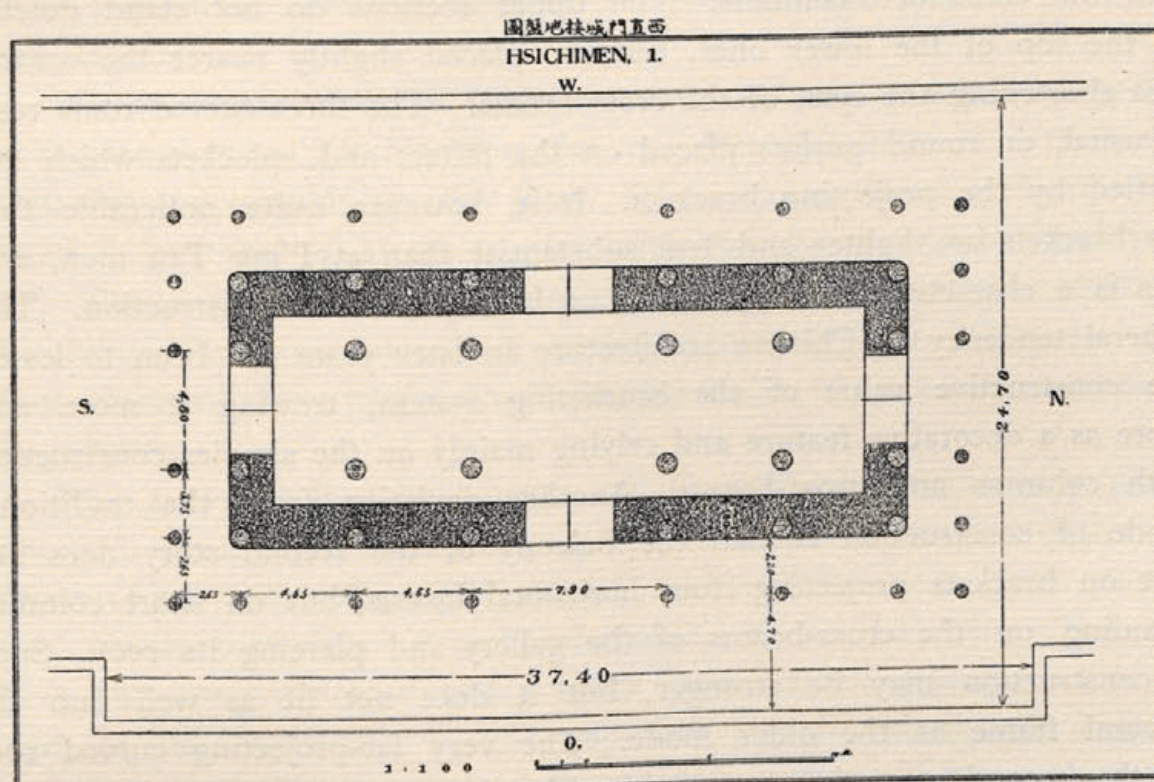


FIG. 17.—Hsi Chih Men, plan of the inner tower.

appearance of greater height, especially when contemplated from the gable side. Though these sides are comparatively short, they have, nevertheless, five spans instead of three (as on P'ing Tzu men's tower), while the façade has seven, as usual. The columns of the gallery are placed rhythmically, the intercolumniations gradually decreasing towards the corners. The large middle interval corresponds to the door on each



side. The second row of columns is entirely embedded in the brickwork, while the innermost row, which is reduced to four columns on each side, is detached and stands inside the room. It serves to carry the main roof, yet these very thick and strong columns (diameter 80 cm.) are not continued through the whole height of the building, but are cut into two sections by the floor of the second story, and the same is the case with the embedded columns. The upper sections do not stand exactly on the top of the lower ones, but are placed slightly nearer the centre, thus shortening the span of the cross-beams. The three curved roofs rest, as usual, on round purlins placed on the rafters and sploekets which are carried by the projecting brackets. It is, however, quite noticeable that the brackets are lighter and less substantial than at P'ing Tzu men, and this is a characteristic indication of a later period of construction. The general tendency of Chinese architecture in later years has been to lessen the constructive value of the bracketing system, treating it more and more as a decorative feature and relying mainly on the simpler construction with columns and cross-beams. Another deviation from the traditional mode of construction is that the balcony of the second story does not rest on brackets projecting from horizontal beams, but on short columns standing on the cross-beams of the gallery and piercing its roof. Such a construction may be stronger, but it does not fit as well into the general frame as the older mode. The very far-projecting curved roof of the second story is supported at the four corners by special slender poles. The main roof rests on two purlins on each side, instead of four, as in the older tower, and the number of cross-beams is also reduced. Here the utmost has been done to simplify the construction while giving it greater weight and strength. The older mode certainly required more labour and material, but whether it insured greater safety seems doubtful.

The outer decoration and colouring of the Hsi Chih men tower is still completely visible, though somewhat subdued by Peking dust. The



columns, doors, and window frames are painted vermilion and the plaster on the brickwork has also a warm red hue. The beams under the eaves and the balcony are decorated with geometrical designs in blue and green. The roofs are laid with green glazed tiles, and provided with the same kind of fantastic winged heads and small seated animals as we saw on the P'ing Tzu men roof. The building being narrower and the roofs wider than in the previous instance, the general effect is remarkably light and elegant.

The outer tower of Hsi Chih men has not been so carefully repaired as the inner tower; it has altogether an older appearance and its roof is beginning to crumble at the back. The pantiles have evidently been renewed, but the brickwork of the walls may be several hundred years old. This tower is both in size, plan, and elevation almost a replica of the P'ing Tzu men tower and consequently need not detain us. Our illustrations will serve to give a sufficient idea of its position and monumental proportions.

The gate-yard is a very large and exceptionally entertaining place; indeed, it reminds one of a market-place with all its stalls and continuous clatter of all sorts of people, animals, and vehicles. The back part of it is mainly occupied by coal merchants, as is the P'ing Tzu men yard, but along the road which turns from the main gate towards the south to the small gate in the side wall are the stacks and stalls of pottery dealers and the stand of the rickshaw coolies. The north-eastern quarter is cut off by a separate wall, and inside this one finds a very pleasant temple compound consisting of several small buildings (also dwelling-houses), some fine trees and well-cultivated flower gardens. The temple itself, dedicated to Kuan Ti, seems to have fallen into disuse, though the buildings are still in a fairly good state since their restoration in 1894. The front part of this large temple enclosure is now mainly utilized as a commercial flower garden by the people who occupy the



old priests' quarters. Some large ailanthus and tall junipers shade the place, giving it in the warm season a pleasant air of cool restfulness so different from the hustling and noisy life in the main gate-yard.

Passing out under the small tower which rises over the vaulted gateway in the southern side wall of the barbican one enters a genuine old-fashioned Chinese street which is not bordered simply by the plainest kinds of shops and temporary stalls like the streets outside most of the gates, but by rows of more permanent old-fashioned houses. Leaning against the barbican is a continuous low building which follows the wall from the gate to the outside tower bastion, rounding the south-west corner of the barbican. It is like a long bazaar under a continuous far-projecting roof, though divided into a series of shops, the owners of which display their goods on the stone steps or serve their eatables on tables and benches outside the doors. The buildings on the other side of the road are mostly inns and hostelries, much frequented by the country-folk. They also form a continuous row and their architectural type is fairly uniform, but the height varies, alternating from one to two stories. Consequently the skyline is considerably broken, an arrangement which used to be quite characteristic of the old Chinese streets, not for any æsthetic reasons, but because it was considered most desirable from the point of view of the Fêng Shui. The façades of these buildings consist of wooden columns and large latticed windows and doors; when they have two stories there is a carved and gilded frieze projecting over the ground story. This street has evidently been arranged on a unified plan according to traditional Chinese principles, and it is still one of the most characteristic views of that picturesque old Peking which is disappearing so rapidly. The automobiles, which nowadays rush out through Hsi Chih men to carry tourists on a flying visit to the Summer Palace or the Western Hills, should be forced to drive very slowly past these frail old façades, which, after all, give a truer impression of the *mise en*



*scène* for the daily life in old China than either the Summer Palace or the Temple of the Sleeping Buddha.

#### B. THE GATES OF THE EAST WALL

The two gates of the East wall, Ch'i Hua men and Tung Chih men, are less well preserved and consequently less interesting from an architectural point of view than those on the west side. They have been badly affected by the construction of the Round-the-City railway, which was carried right across the gate-yards. For this purpose it was deemed necessary to demolish the barbican walls almost entirely instead of simply cutting some opening through them as was done on the south side, at the Hata men, where the Peking-Mukden line passes through the barbican walls. Thus hardly anything remains of the picturesque old gate-yards on this side ; there are no outer gateways, and the road simply winds along the low brick wall of the railway track, and the new stations with their platforms encroach upon the space formerly protected by the high walls of the barbican. The re-arrangement bears witness to a complete disrespect for the beauty and character of the old gates ; it could hardly have been accomplished with greater lack of good taste and architectural sense, as will become evident from a closer scrutiny of these gates.

*Ch'i Hua men* is probably the most extensively rebuilt gate in Peking. Both the towers of this gate were practically renewed about twenty years ago (1902), as they had been severely damaged by the guns of the Russian and Japanese troops during the siege of Peking at the time of the Boxer War. They have not yet had time to become rotten or decay, though the painted ornaments have begun to look somewhat faded and the dry lacquer coating has started to flake off at certain spots. The roofs still have their green-glazed tiles well preserved, and this adds a note of brightness to the structure. The general view of the inner tower



is quite effective at some distance from the street when framed by the verdant trees in the foreground.

The structure is of the usual type. It consists of three stories, gradually diminishing in height and width towards the top; the open galleries have seven spans on the façades and three on the shorter sides. The proportions are practically the same as on the P'ing Tzu men tower

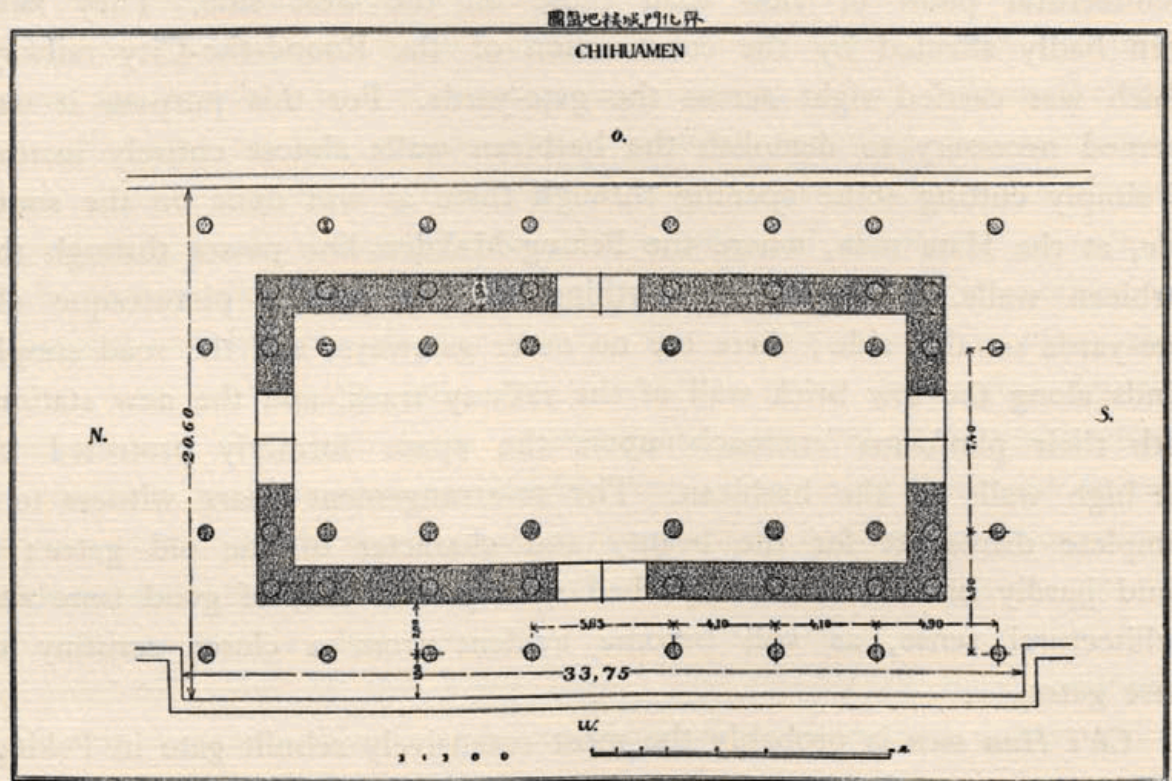


FIG. 18.—Ch'i Hua Men, plan of the inner tower.

(the corresponding one on the west side), but the principles of construction are modified in a similar way to those of the Hsi Chih men and some of the other rebuilt gates. The special characteristics of this tower as compared with the others depend on its unusual width in proportion to its length. The measurements of the walls are 13 by  $27\frac{1}{2}$  metres, and those of the outer gallery 17 by 32 metres, which is just a little



more than the corresponding measurements of the P'ing Tzu men tower, but the walls are of course much thinner than in the older building, and only the middle row of columns is embedded in the brickwork. It seems likely that the inner tower of Ch'i Hua men was originally almost identical with that of P'ing Tzu men, and that its present differences in construction and details are the results of modern restorations.

The outer towers of the two gates correspond also so closely in plan and dimensions that the description of the former may on the whole serve for the latter. But the Ch'i Hua men tower is indeed in a better state of preservation. The light grey smooth masonry of its walls looks quite new, particularly in contrast to the uneven and weathered brickwork of the bastion, which is evidently old, though partly restored in the 31st year of Ch'ien Lung (as stated on a tablet).

The remaining arms of the barbican wall which extend from the bastion are quite short and ended in a most outlandish fashion with winding staircases between successive terraces provided with stepped balustrades. The niggling lines of this composition—which seems inspired by some popular picture-book of semi-medieval castles—are, to say the least, entirely out of keeping with the quietly monumental character of the old walls and gates. Yet it is repeated with only slight variations at all those gate barbicans which have been more or less sacrificed to the railways.

The only thing that here remains of the old gate-yard is the small Kuan Ti miao at the side of the inner gate. It is of no particular importance, but it harbours a few trees inside its walls and marks a bright spot in the drab yard mainly dominated by the railway, the station of which is situated opposite the temple at the other side of the gateway. The outside view is impoverished by the very common-looking bridge over the narrow mound, to say nothing of the indescribable little house at the foot of the monumental tower.



*Tung Chih men*, the gate facing directly east, forms a pair with *Hsi Chih men*, the gate facing directly west, which lies exactly opposite. The towers of these two gates are of the same proportions and almost the same dimensions, being in this respect somewhat different from the two side gates further south, but *Tung Chih men* is not so completely preserved as its western counterpart; its barbican wall has been demolished

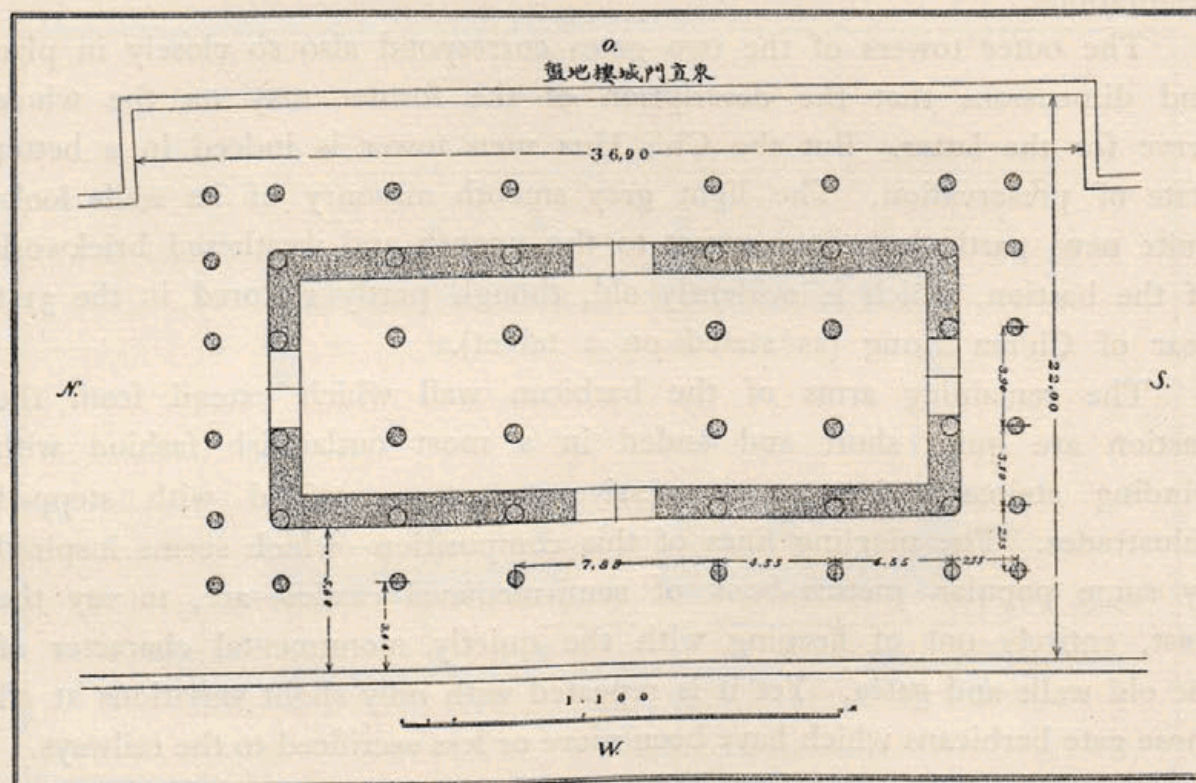


FIG. 19.—Tung Chih Men, plan of the inner tower.

and the gate-yard practically destroyed; nor are the towers in a very good state of preservation. Yet I should hardly think that the inner tower is much over a hundred years old. The ramps leading up to it were rebuilt, according to an inserted tablet, in the 8th year of Chia Ch'ing (1803), and it may well be that the tower was renewed at the same period. Its very thin walls do not suggest a much earlier date. The outer tower



may in part be a little older, though not before the latter half of the Ch'ien Lung period; the tablet on its bastion has unfortunately no inscription.

The plan dimensions of the inner tower are only slightly smaller than the dimensions of the corresponding tower on Hsi Chih men, i.e. walls: 26·7 by 10·7 metres; thickness 1·2 metres; outer gallery 31·5 by 15·3 metres. The construction is the usual one with three rows of columns, the middle row encased in the brick walls while the outer and inner columns are strengthened by square posts. The woodwork is evidently older than on Hsi Chih men; the balustrade of the balcony is practically destroyed and the panelling under it is full of holes. The roofs have begun to rot and break down, and if they now have a green hue it is not from any glazed tiles but from fresh tufts of grass. The original colours of the columns and the painted ornaments can hardly be distinguished under the thick layers of Peking dust which have accumulated here during a generation or more. The whole building has taken on a fine hue of age and seasoned beauty.

The distance between the inner and the outer tower of Tung Chih men is considerably longer than the corresponding distance at Ch'i Hua men, the gate described above. Seen in full side view this gate is about as extensive as Hsi Chih men—a truly imposing composition, though now lacking the connecting link between the two towers. The barbican wall, which evidently was built on a similar plan to that of the west gate, has been destroyed except for the stumps at the side of the outer tower bastion. Fortunately these are a little longer than at Ch'i Hua men. The gap between them and the main wall is not quite as empty as in the previous instance—partly owing to a richer vegetation—and the sloping ends are just a little less offensively arranged, in spite of the fact that the system with a series of terraces and zigzag staircases is the same as at Ch'i Hua men. But while in the former case the isolated towers and



mutilated bits of the gate wall stood out in perfect nakedness amidst barren and drab surroundings, here at Tung Chih men they are partly overgrown and embedded in a rich foliage of trees and shrubs.

The original character of the place is thus not completely obliterated, except in the front part where the railway runs through, screened by a low brick wall and a wooden fence. The rear part of this old gate-yard contains also a very picturesque group of small temple buildings dedicated to Kuan Ti, in which some gaudy statues are left to moulder away and a few decrepit people find a gloomy shelter. Within and outside this temple enclosure stand a number of trees—locust, elm, and ailanthus—and at the top of the old barbican wall sweet-scented jujube shrubs form a festal garland. The present state of the outer tower, which although not very old has begun to break down at the roof corners, is in good keeping with the unhampered growth of nature's decorations.

The natural beauty of the half that remains of this gate-yard is, however, only the prelude to the richer scenery outside the gate—a view which is hardly equalled by the landscape at any other of the large city gates of Peking. The best time to see it is in the late spring or early summer, when the willows are fresh and glossy and the bulrushes in the moat still young. The broad canal-like moat is the artery of the whole landscape; everything that is of importance to this neighbourhood—either from a practical or a pictorial point of view—thrives along its banks or moves on its waters. Far up on the banks there are the black pigs ploughing the rich mire with their snouts; lower down children are playing like frogs among the bulrushes, and out on the water flocks of large white ducks splash and quack in response to the calls of their various owners. When the water-carrier comes down to fetch water in his tin pails he squats for a while on his heels contemplating the idyllic view in silent amusement. A few steps further south a small ferry crosses the canal, offering a short cut from the opposite bank to



the railway station, and now and again a square flat-bottomed vessel loaded with people in white summer attire comes gliding between the overhanging willows. And all these various elements of the animated and yet quiet and harmonious picture are reflected in the waters, a reflection which adds a note of more immaterial beauty, a touch of that idyllic mood which was more common at the gates of Peking before the existence of railways and motor-cars.

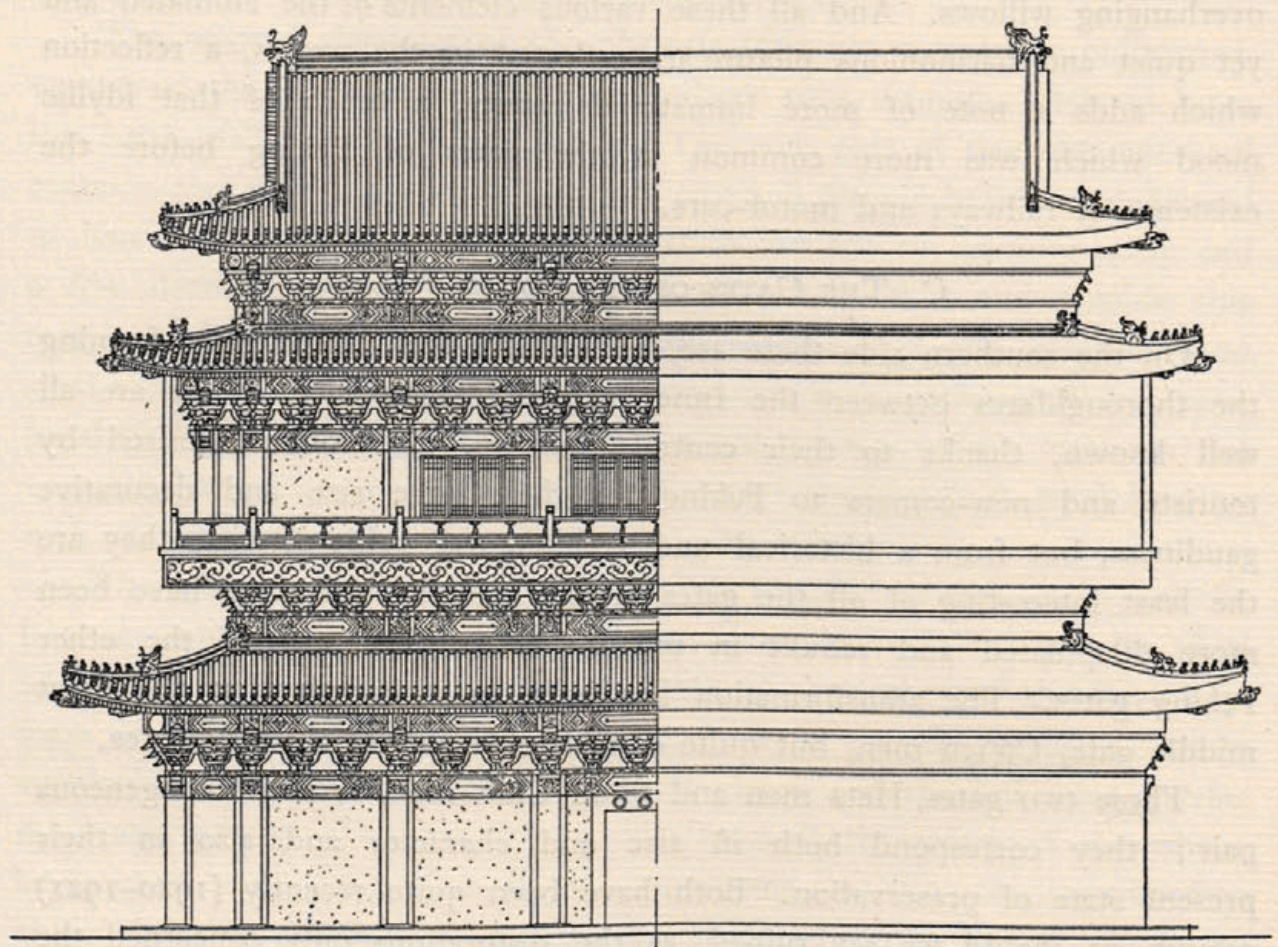
### C. THE GATES OF THE SOUTH WALL

On the southern side there are, as we have seen, three gates forming the thoroughfares between the Inner and the Outer city. They are all well known, thanks to their central situation, and much admired by tourists and new-comers to Peking for their large size and decorative gaudiness, but from a historical and architectural point of view they are the least interesting of all the gates of the capital. All three have been more dilapidated and rebuilt in modern times than any of the other Peking gates. The transformation has been most complete at the great middle gate, Ch'ien men, but quite considerable also at the side gates.

These two gates, Hata men and Shun Chih men, form a homogeneous pair; they correspond both in size and character and also in their present state of preservation. Both have been quite recently (1920-1921) rebuilt, or should we say ruined, as the restorations only concerned the inner towers, while the outer ones were simply demolished. The reason for this is said to have been that the outer towers were rotten and unsafe, especially in consideration of the railway at their foot, and yet the beams of the Shun Chih men tower, which may still be seen on the bastion, look quite fresh and safe. The tower of Hata men may have been in somewhat worse condition, as the roof corners had actually begun to break down, but no doubt both towers could have been saved, if the authorities had bestowed on them a little more care and interest.



But it was so much easier and cheaper to take them down and sell the material, postponing the rebuilding to a time of more prosperous



• FRONT ELEVATION •

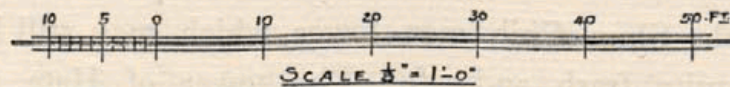


FIG. 20.—Hata Men, inner tower.

finances and better stabilized government (!). Thus it is only from the inner side, or the Manchu city, that these gates still offer imposing views,



dominated by high towers. The outer views, from the Chinese city, are quite monotonous, as the barbican has no concentrating central motive that would lift it over the horizontal flow of the main wall.

*Hata men* is especially popular among foreigners, as it stands close to the legation quarter and overspans the most frequented business street of the city: the *Hata men ta chieh*. Seen from this street on a summer evening, when the sun is shedding a warm light over the red columns and the green-glazed roof tiles, the newly restored tower makes a very effective picture. It is then enjoyable as a display of bright and warm colours over a monumental architectural frame, and one has no reason to look for refinement of ornament or technique. The tower is complete in all its parts with friezes, brackets, balustrades, and roof ornaments; no detail has yet been broken or weather-worn by dust-storms.

The dimensions are larger than in any of the previously examined towers. The walls measure on the outside 28·7 by 14·4 metres; the outer row of columns 33·4 by 18·8 metres. The height from the terrace to the top of the roof ridge is 25 metres; if we add to this the measure of the supporting bastion the full height of the building becomes nearly 40 metres. It has seven spans of columns on the façade in both the main stories and five on the short sides. The rows of brackets are tripled, though not of great constructive strength, and the horizontal beams are very broad and richly ornamented. The carrying frame is, as usual, made of three rows of columns connected lengthwise and crosswise by beams and supporting the roofs by means of consoles and purlins. The construction is on the whole somewhat simplified as compared with the earlier towers, the roof-beams not being quite so numerous, as for instance in the *P'ing Tzu men* tower, but it is carried out according to the old principles on a truly monumental scale.

The street that passes through the high vault of the inner bastion (which has probably been enlarged in later times), continues in a straight







of young locust trees and jujube shrubs which after the rainy season grow into a veritable jungle.

Owing to the absence of the tower the outside view is quite flat and low. The mound is narrow with a shallow stream of dirty water, the bridge of a very ordinary type, and the most conspicuous buildings in the vicinity are the coal sheds of the railway. It is only after one has passed a little farther south along the Hata men street that one may observe some picturesque old-fashioned shops with carved and gilded façades.

The gate itself should be enjoyed either in full front view from the main street or in side view from the Rue de la Muraille, where some fine trees serve as a framing side-wing to the ramp.

*Shun Chih men* is outwardly almost identical with Hata men. Its barbican wall forms a large flat curve and has no crowning tower; only the stone plinths of the columns and some big timber may still be seen at the place of the tower. Besides these there remain five rusty iron guns on high wheels on the platform of the outer bastion. Three or four of these guns are marked with the names of the officials for whom they were cast; one is of the Ch'ung Chêng period and the others from Kang Hsi's reign. They would be well worth preserving in some safer place as historical relics and records of the French jesuits' skill in gun-foundry.

The newly repaired and redecorated inner tower is almost of the same dimensions as the Hata men tower, only a trifle shorter and lower. We may therefore pass it over without further descriptions either of its decoration or its construction.

However, from all that has been said about the close similarity between *Shun Chih men* and Hata men it should not be inferred that the two gates are exactly alike; a very considerable difference between them arises from the fact that *Shun Chih men* still has its old gate-yard







guidance through the problems of life more appreciated by the common people than any kind of temple service. At the opposite side of the gate-yard some more profane, though highly useful, small buildings have been erected, but most of the space on this side is occupied by piles and stacks of household pottery, partly glazed and forming beautiful splashes of colour under the white sheds and the green trees. The coal yard in the rear is less visible and less extensive than, for instance, in P'ing Tzu men. It is fairly well screened off by planks, stacks of pottery, and large trees, so that it hardly interferes with the quaint colouristic charm and rich foliage which make this gate-yard quite attractive.

As soon as one has passed out through the gateway of the side wall this characteristic impression is gone. The rather quiet and harmonious air of the old gate-yard is changed into the clatter of a modern Chinese city, with broad and busy streets, semi-foreign buildings in brick and plaster, railway tracks and coal sheds and a few hooting Ford cars forcing their way through camel caravans and throngs of rickshaw coolies.

*Ch'ien men*, or Cheng Yang men, the great middle gate on the South wall, is by far the most important of all the Peking city gates. Its situation right in front of the Imperial palace and its extraordinary dimensions have made it one of the foremost historical and architectural landmarks of the capital. A whole volume could be written about this gate alone and the historical events connected with it, but here we have only the opportunity to say a few words about its architectural features and the transformation which it has passed through in more recent years. The present *Ch'ien men* is, as a matter of fact, only a mutilated makeshift for the magnificent old gate composition which formed the main outlet for the Imperial city—a monumental link between the secluded precincts of the rulers and the city of the vulgar crowd.

The original composition consisted of a very large U-shaped barbican enclosing a gate-yard with four openings towards the four main directions.



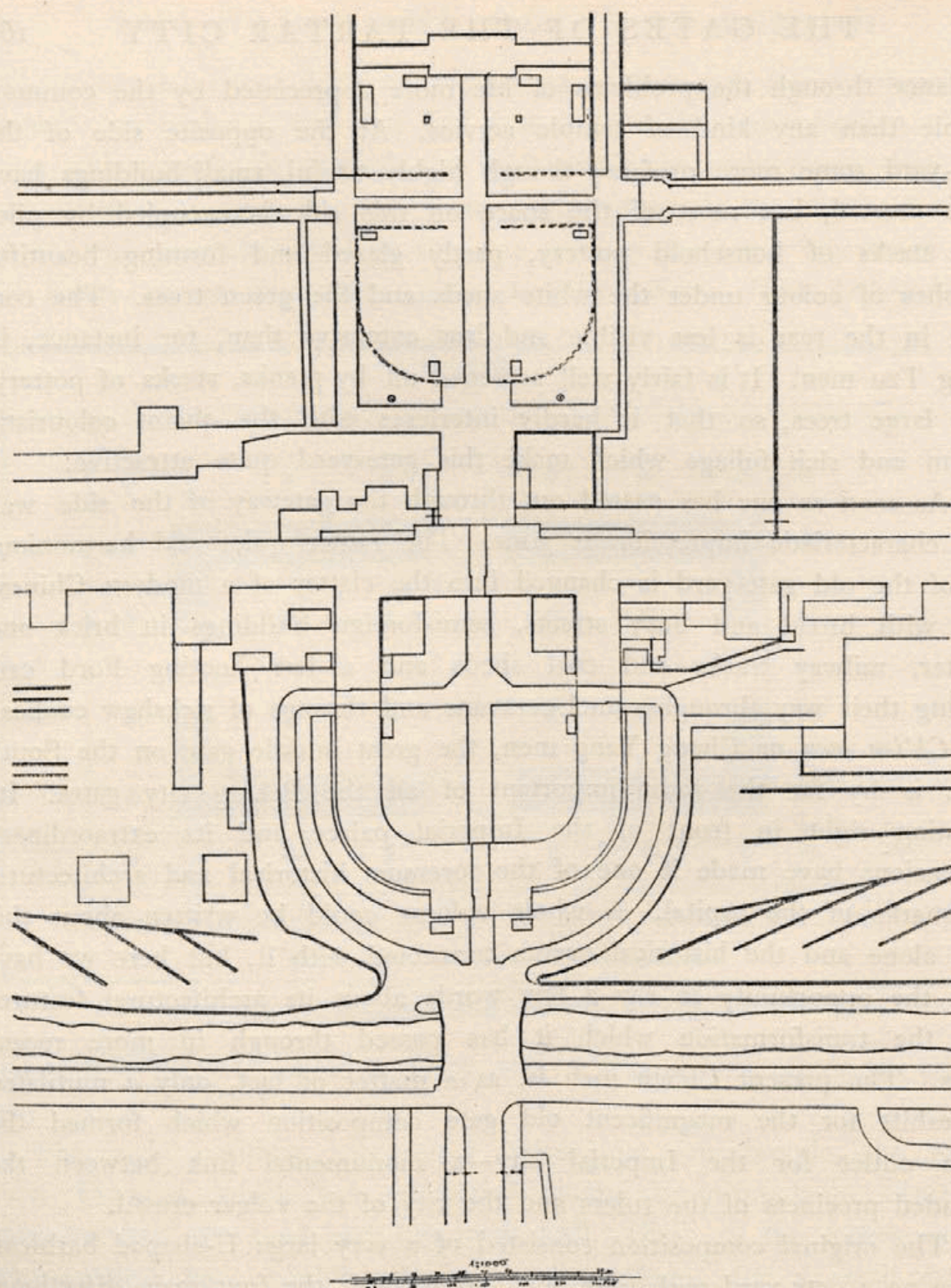


FIG. 23.—Ch'ien Men, general plan, before the reconstruction.



The north gate, under the great inner tower, faced the Ta Ch'ing men (now Chung Hua men), the outer gate of the Palace city, and was architecturally linked with this by means of a wall-enclosed oblong. The south gate, immediately opposite, pierced the bastion of the outer tower facing the bridge over the moat and Ch'ien men ta chieh, the main street of the Outer city. This gate was opened only for the Emperor; all other mortal beings had to pass through the two side gates which pierced the barbican walls to the east and to the west. The gate-yard, which was 108 metres long and 85 metres broad and surrounded by a wall 20 metres thick at its foot, formed a kind of outermost court to the Imperial city, connected with it by means of walls and gates. It was, of course, mainly utilized as a market-place, but the heavy barbican around it together with the very broad outer tower originally constituted, no doubt, a valuable asset to the defence of the Inner city. But as the gate happened to stand right in the centre of the capital where the Outer and the Inner city are most intimately knotted together, the original scope and features of this great construction were gradually outstripped by more modern aims and ideas especially connected with the traffic of the metropolis.

First came the railway stations, one on each side of the barbican, bringing with them a considerable increase of traffic through the gate. Then came the Republic with its dominant desire to lay hold on Imperial prerogatives and turn them to public use. In reference to Ch'ien men this meant a tendency to make the central gate, which had previously been opened only for the Emperor, a passage for everybody. And as all this rapidly increasing traffic from and to the Inner city had to pass through the one vault under the inner tower, this opening soon proved quite insufficient and often became the cause of a most annoying congestion. In order to remove this the government commissioned the German architect Rothkegel, to make plans for the rearrangement of Ch'ien



men with the special view of regulating the traffic inside and around the gate.

These very important and far-reaching plans for the modernization of the great central gate of Peking were prepared in 1915 and gradually put into effect, so that the gate actually acquired its present appearance in 1916. Those who have been fortunate enough to see Ch'ien men in its original state with the huge barbican, the side gates and the picturesque yard, are unanimous in deploring the wholesale manner in which so much of the old structure was destroyed, but at the same time they admit that the old conditions were unbearable both from a hygienic point of view and from that of the traffic. As much blame has been bestowed upon the European architect who made the designs for the replanning of Ch'ien men and the adjoining streets, I should like to quote his own statement to the effect, that his original plans were not strictly followed by the Chinese authorities but arbitrarily modified in many details. Yet these modifications probably concerned architectural ornaments and details in the refashioning of the outer tower more than any essential features of the plan disposition. This becomes clear from Mr. Rothkegel's own designs, which we reproduce here with his kind permission. The juxtaposition of the plans of Ch'ien men before and after the radical change will give the reader an opportunity to judge for himself; my task must be limited to a few remarks about the most important new features.

The barbican wall was entirely demolished and the closed gate-yard became an open space or an oblong with a broad detached (outer) tower at its southern end. Two new openings were made through the main wall on both sides of the old inner gate and new broad streets were arranged here, facilitating access to the stations on the east and west sides of the gate. The streets run just outside the old barbican wall and join at the broad bridge which leads over the moat. All the small houses and shops



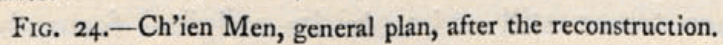


FIG. 24.—Ch'ien Men, general plan, after the reconstruction.



inside and outside the barbican or close to the main wall were cleared away except the two small temples, dedicated to Kuan Yin and Kuan Ti, in the south-east and south-west corners of the gate-yard. Their enclosures were untouched and at some little distance from them towards the south two large stone lions were erected. For the rest the grounds of the former gate-yard remained quite empty; only the broad paved roads which cross over them from north to south and from east to west were railed with stone posts and iron chains, and similar rails were also used along the outer edges of the place, partly following the line of the old barbican wall.

In conjunction with this, the square to the north, between the main gate tower and Chung Hua men, was paved with flagstones and rearranged. The guard-houses which used to stand at its northern end were moved nearer to the wall and enclosed by chain-rails, while decorative fountains were erected in front of them to the north. The further half of this square, up to Chung Hua men, was planted with rows of trees, in European fashion, and enclosed with chain-rails.

The main underlying idea of this new plan arrangement was to create better facilities for the traffic between the Inner and Outer city, and this was no doubt carried out quite effectively by means of two broad side streets running from north to south and passing through the wall by means of the double new openings on both sides of the gate. For this purpose the whole barbican wall was sacrificed and the old gate-yard practically obliterated. It was all done under the direct advice and supervision of the Chinese government, which certainly knew no æsthetic or historical scruples and would hardly have been influenced by such considerations had they been expressed by foreigners at the time.

The impressions that one receives nowadays of the great middle gate are certainly disappointing, from whatever side it is contemplated. It is true that the inner tower still exists in its original form, but the ramps



leading up to its terrace are pierced by the double new vaults (which seems to impair their solidity), and the square in front of it is too foreign-looking to harmonize with the architectural character of the tower. Worse still, of course, are the views from the south side including more or less extensive bits of the quite desolate place which used to be the gate-yard. The same applies to the views of the outer tower, which, moreover, has been redecorated in a manner, to say the least, completely foreign to its original character. It stands quite isolated; hardly any stumps of the barbican wall have been left at the sides. The terrace in front of it is ascended by means of a double ramp arranged in zigzag fashion and divided up by a series of terraces decorated with stepped marble balustrades and bulging balconies. In addition to this, curving canopies have been applied over the loopholes with the somewhat inexpedient intention of making them look like palace windows. The transformation of this outside tower is indeed one of the most deplorable features in the refashioning of Ch'ien men, and it is hard to find any practical excuse or reason for it.

The shape and proportions of this tower are the same as of the corresponding towers at the other gates, but its dimensions are considerably larger. The main façade, towards the south, at the level of the terrace measures nearly 50 metres; its greatest width is 24 metres, and its full height is 38 metres. Consequently the constructive members have been strengthened and multiplied; the battering walls are about  $2\frac{1}{2}$  metres thick at their base, and three rows of heavy columns support the roof. On the outside there are, as usual, two roofs; a large one with half-hipped ends spreading its curving wings over the whole building, and the slanting half-roof projecting from the notch over the third story. Both are laid with bright green-glazed tiles.

The whole building is hardly more than twenty years old. It was rebuilt after a destructive fire during the Boxer rebellion, when it was



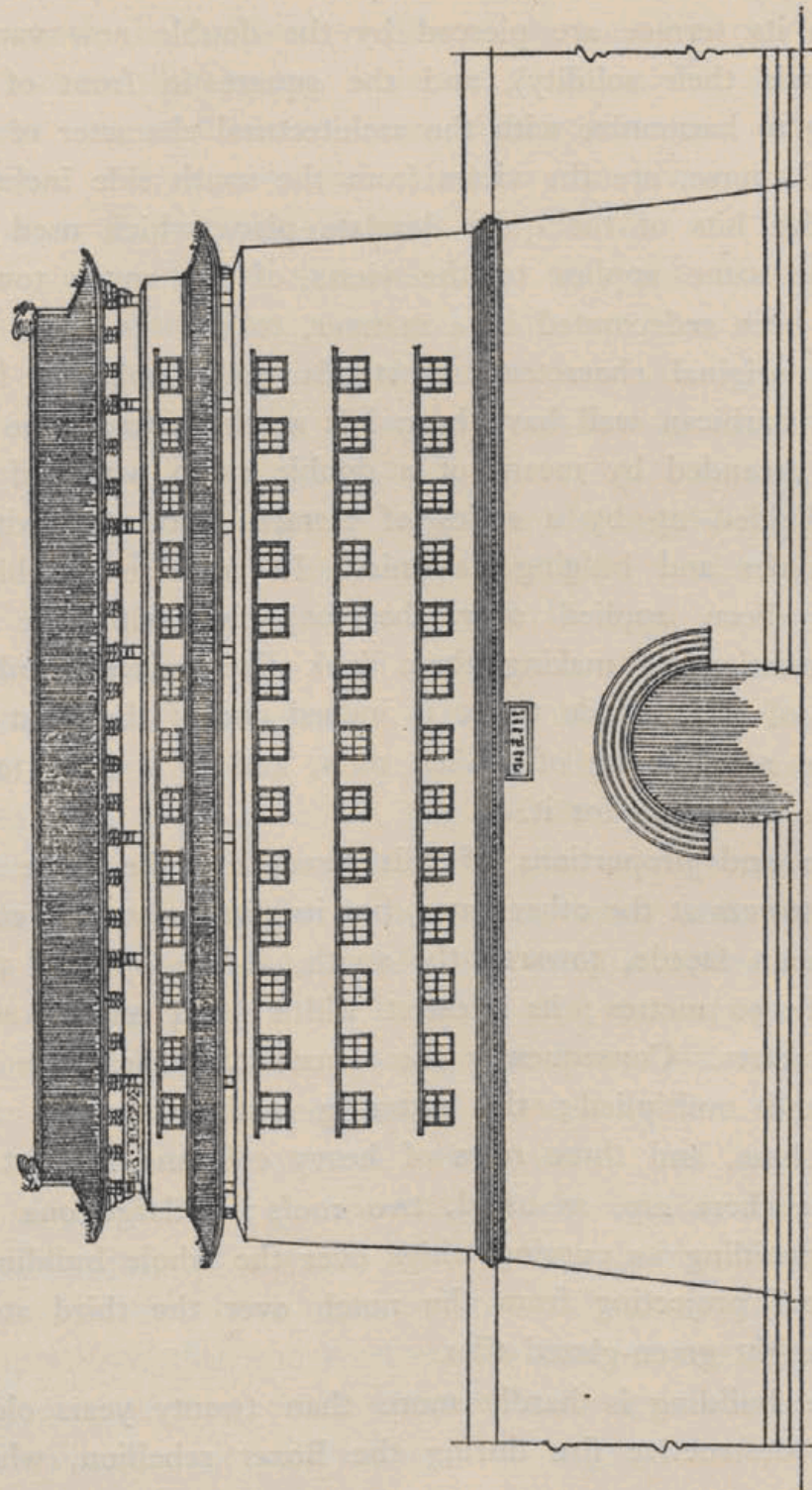
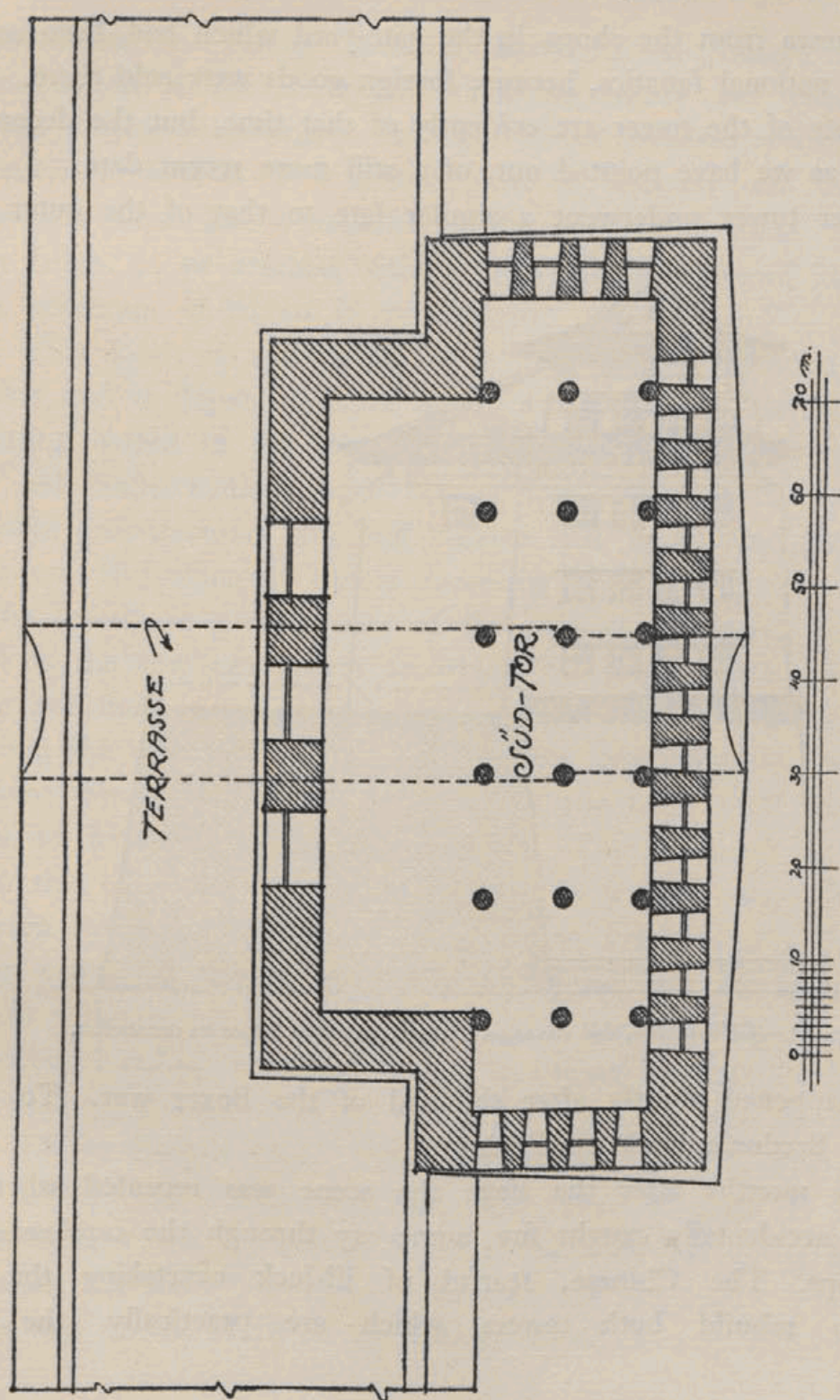


FIG. 25.—Ch'ien Men, front elevation of the outer tower before its restoration.





$M = 1 = 500.$

FIG. 26.—Ch'ien Men, plan of the outer tower before its restoration.



ignited by flames from the shops in the gate-yard which had been set on fire by those national fanatics, because foreign goods were sold there. The walls and roofs of the tower are evidently of that time, but the decorative features are, as we have pointed out, of a still more recent date.

The inner tower underwent a similar fate to that of the outer one,

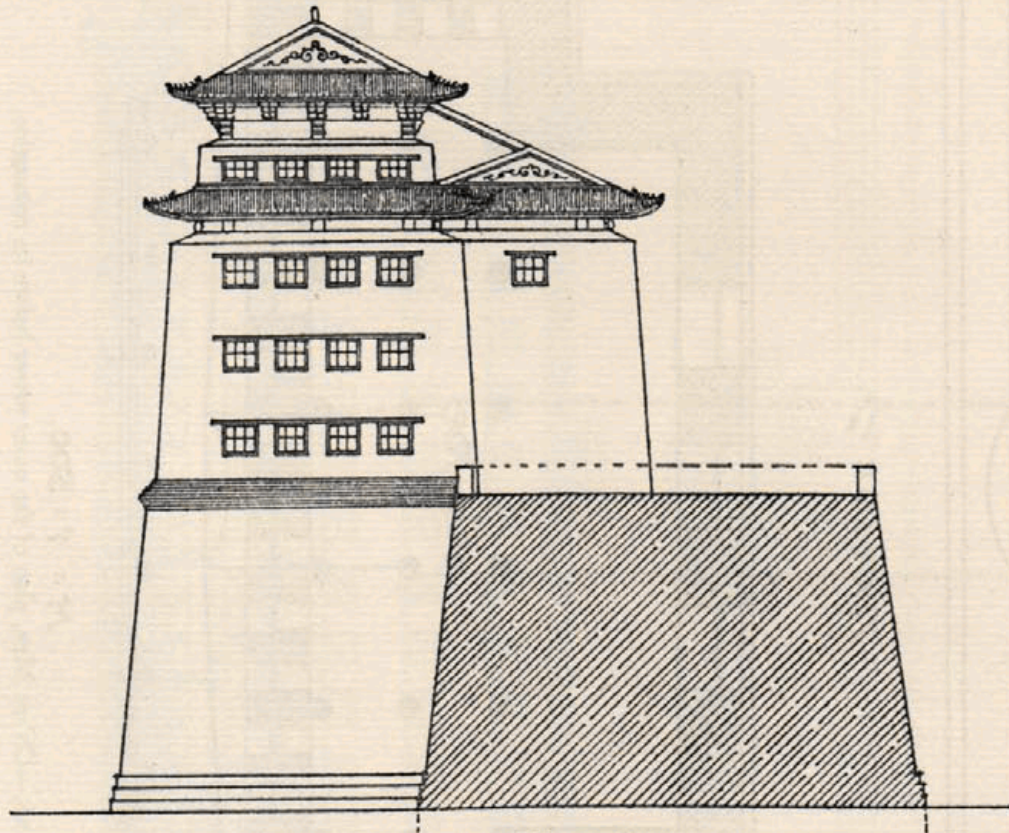


FIG. 27.—Ch'ien Men, side elevation of the outer tower before its restoration.

though it happened shortly after the end of the Boxer war. To quote from Mme. Bredon's book on Peking :

“ A few months after the siege the scene was repeated when the inner tower accidentally caught fire, some say through the carelessness of Indian troops. The Chinese, fearful of ill-luck overtaking the city, hastened to rebuild both towers, which are practically the only



monuments in Peking restored since Ch'ien Lung's time (?). The construction of the inner one—requiring nearly five years to complete—was a remarkable sight. Its eight-storied bamboo scaffolding astounded Western architects. Not a nail, saw, or hammer was used. Poles and bamboos were lashed together with overlapping ends, thus permitting any height to be reached without injury to or waste of lumber and with the minimum of labour in construction and removal."

This kind of scaffolding is indeed still in common use, both in China and in Japan. I have seen such scaffolding elevated to the most dazzling height in the construction of wooden pagodas in Japan, where the old craft-traditions have been better preserved than in China, and wooden constructions are still carried out in a very pure and strong manner. Unfortunately this is becoming more and more rare in Northern China (partly in consequence of the scarcity of wood), as also may be seen on the new gate-towers, on which, for instance, the multiple brackets have lost their constructive importance and become decorative accessories.

On the new tower of Ch'ien men the bracketing system is very rich, at least five-folded, under the eaves of the main roof, but it does not seem to have much carrying strength. The arms of the brackets are quite thin and they are joined together in a loose way. The difference between these and the firmly joined strong brackets of a building of the Sung period or earlier is highly significant for the general trend of Chinese architecture in later times. The tower is, no doubt, the most important building executed in the traditional manner in Peking during this century, though it is by no means the only large building restored since Ch'ien Lung's time. Other gate-towers, palaces, and temples have been rebuilt since then, but none of them is quite as large as the Ch'ien men tower. It measures along the outer gallery 41 by 21 metres and along the walls 36·7 by 16·5 metres. Its full height from the ground to the top of the ridge is 42 metres, of which 27·3 metres fall on the



building and the rest on the bastion. The constructive frame consists, as usual, of three rows of columns joined lengthwise and crosswise by

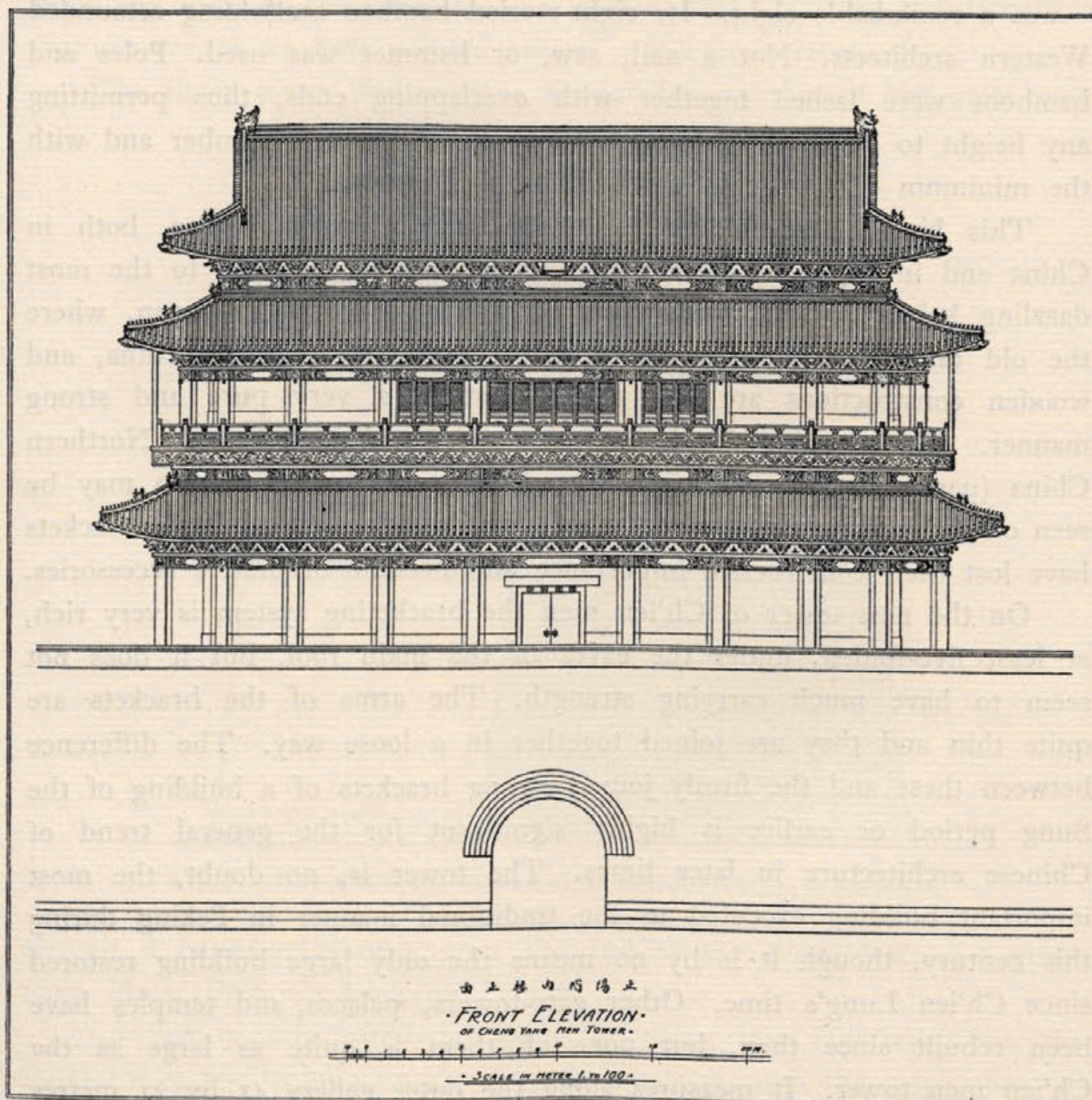


FIG. 28.—Ch'ien Men, the inner tower.

heavy beams and carrying the rafters by a system of brackets and



purlins. The columns of the middle row stand, of course, encased in the brick walls, while those of the outer and innermost rows are

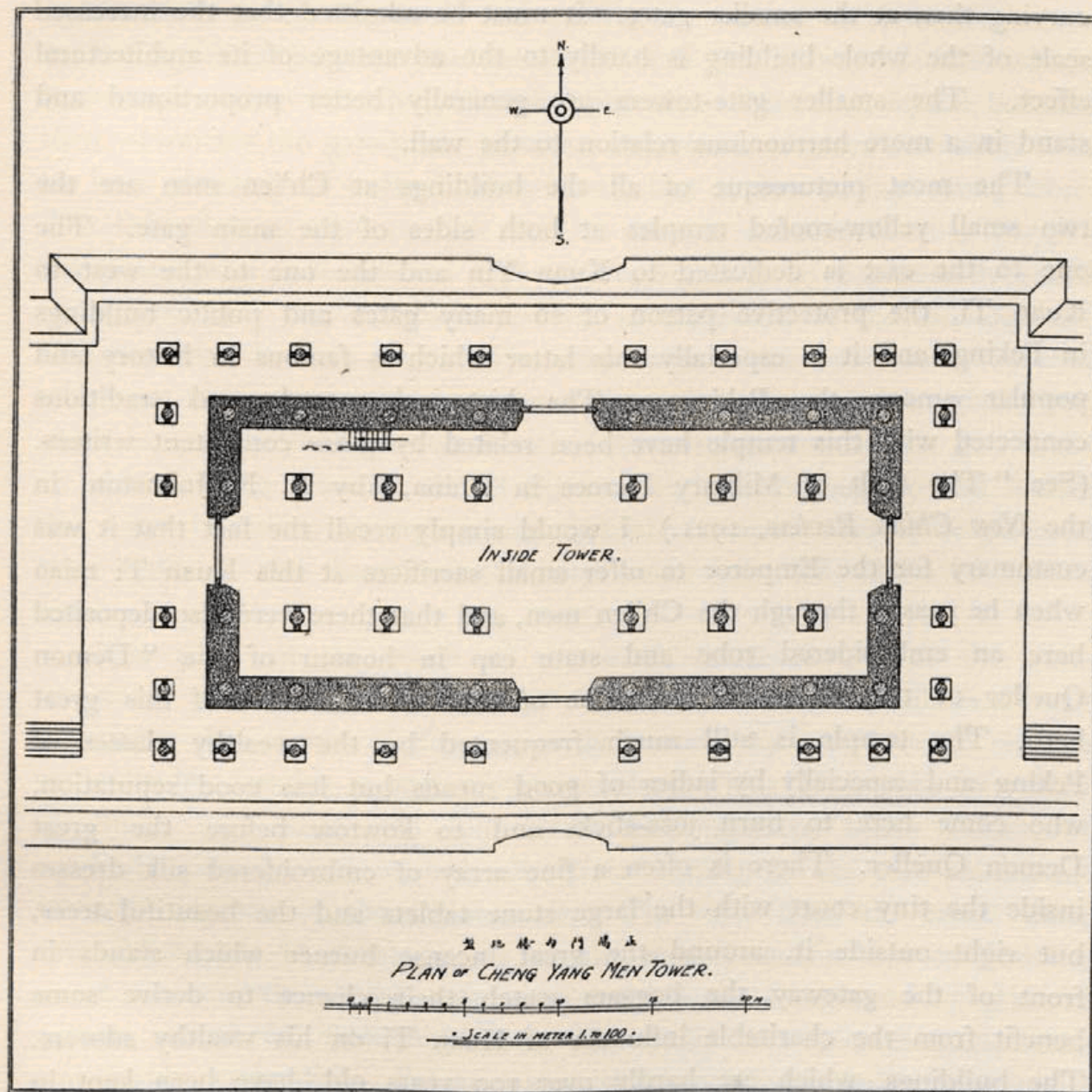


FIG. 29.—Ch'ien Men, plan of the inner tower.

strengthened by means of square posts. The outer gallery has no less



than nine spans on the front (five spans on the short ends) and in consequence of this extraordinary extension the roofs seem to be less curving than at the smaller gates. It must be admitted that the increased scale of the whole building is hardly to the advantage of its architectural effect. The smaller gate-towers are generally better proportioned and stand in a more harmonious relation to the wall.

The most picturesque of all the buildings at Ch'ien men are the two small yellow-roofed temples at both sides of the main gate. The one to the east is dedicated to Kuan Yin and the one to the west to Kuan Ti, the protective patron of so many gates and public buildings in Peking, and it is especially this latter which is famous in history and popular among the Pekingese. The historical records and traditions connected with this temple have been related by more competent writers. (See "The Cult of Military Heroes in China," by R. F. Johnston, in the *New China Review*, 1921.) I would simply recall the fact that it was customary for the Emperor to offer small sacrifices at this Kuan Ti miao when he passed through the Ch'ien men, and that there were also deposited here an embroidered robe and state cap in honour of the "Demon Queller of the Three Worlds," one of the honorific titles of this great hero. The temple is still much frequented by the wealthy classes of Peking and especially by ladies of good means but less good reputation, who come here to burn joss-sticks and to kowtow before the great Demon Queller. There is often a fine array of embroidered silk dresses inside the tiny court with the large stone tablets and the beautiful trees, but right outside it, around the great incense burner which stands in front of the gateway, the beggars watch their chance to derive some benefit from the charitable influence of Kuan Ti on his wealthy adorers. The buildings, which are hardly over 100 years old, have been kept in good repair and form a very attractive picture with their yellow roofs and marble tablets among the trees against the background of the drab wall.



A little further towards the sides, adjoining the wall, stand the customs houses of the two railways. They are built in the traditional style with large curving roofs and open galleries, and architecturally form connecting links between the gate-tower and the railway stations which, however, are of an offensively foreign appearance. The open square between them—formerly the gate-yard—gives an impression of utter desolation with its iron chains, two isolated stone lions, and a few pining young trees. The only element of animation and life here is a horde of dirty beggars and idlers who have selected this square, which is so conveniently railed off against carts and rickshaws and yet in the midst of the thoroughfare, as a favourite dwelling-place. The deep vault of the outer tower bastion, where no traffic passes through nowadays, offers them shelter against sun and rain, and the thronged commercial quarters just outside the gate make an ideal hunting ground. Of all the rich varieties of beggars and loafers that I saw in Peking the ugliest and dirtiest specimens used to be gathered here right in the heart of the city under the old vaults of Ch'ien men.

The place to the south of the outer tower is one of the most important traffic centres of Peking. The narrow moat, which here only contains a thin stream of dirty water, is spanned by a very broad modern stone bridge forming a sort of square place. This is divided by means of chains and posts into four broad thoroughfares which radiate in southerly, easterly, and westerly directions leading to the most important business quarters of the Chinese city. The view from the tower along the Ch'ien men ta ch'ieh is one of the most beautiful and entertaining street views of the capital, framed as it is in the foreground by graceful willows and an old wooden p'ailou. The traffic here is often quite dense and highly variegated: Peking carts, rickshaws, pack mules, and camel caravans mixing with automobiles and bicycles—the old order of things slowly giving way to that of a more restless and mechanical age.



## D. THE GATES OF THE NORTH WALL

Of the two gates in the northern wall *An Ting men* is nowadays the more popular and important one. It forms the outlet for the long street running from south to north, known in its southern section as Morrison Street (formerly Kung Fu Ching ta chieh, or the great street of the Princes Palace Wells), and in its northern part as *An Ting men ta chieh*. It is situated quite close to the Confucian temple and the Yung Ho kung, which probably still form the two largest temple compounds in the capital. The traffic here is considerable, and although it is made up mainly of coal transports and soldiers, who have their barracks not far outside the gate, it is also interspersed with lamas and their rustic Mongol friends who come to visit the Yung Ho kung.

The original gate composition has been badly impaired by the Round-the-City railway, which runs straight across the gate-yard. The barbican is partly destroyed, yet enough remains of its curving walls at the sides of the outer tower to make the view from the north fairly complete and impressive. The most disturbing element here is a two-storied guard-house in semi-foreign style with plastered walls and curving gable. The tower itself is severely monumental, with its broad bastion and plain brick walls divided only by four tiers of square loopholes and overshadowed by two curving roofs. As the moat is comparatively broad at the foot of the tower, the picture is often enhanced by a perfect reflection in the water. The barbican wall, or what remains of it, and the bastion seem to be of the Middle Ming period, but the tower itself is evidently of later date. It may have been rebuilt by Ch'ien Lung, as was the case with so many of these defensive gate-towers, but it was no doubt extensively repaired after the siege of Peking in 1861, when damaged by the English and French guns. The troops of the allies were for some time in possession of this gate before the treaty was signed.



The inner tower of An Ting men shows more signs of age and wear. The hips of the roofs as well as the balcony of the middle story are breaking down; some of the columns are badly cracked and iron-banded, and the woodwork is covered all over with a thick layer of grey dust, so that only faint traces of the original colouring are visible. After the rainy season the growth of grass and small shrubs is quite abundant

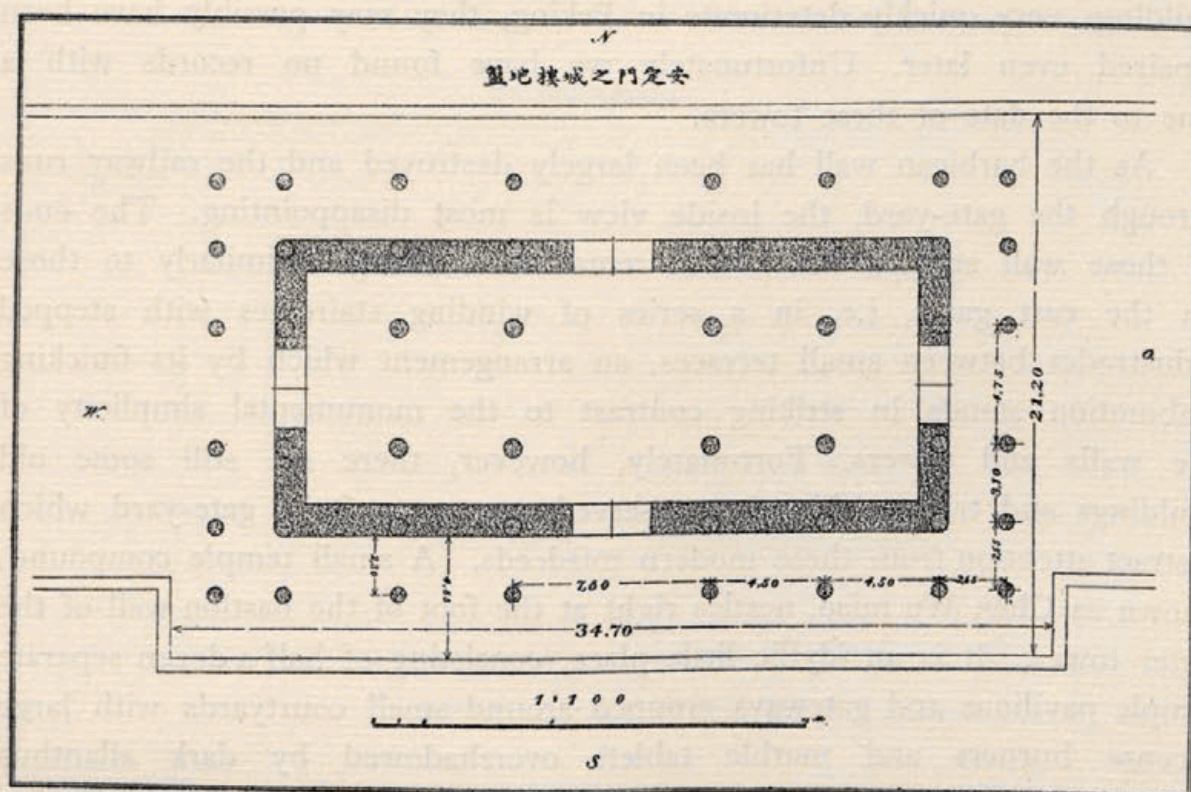


FIG. 30.—An Ting Men, plan of the inner tower.

between the loosening roof tiles. But as a matter of fact such a tower harmonizes better with the weather-worn walls than the brightly coloured new ones which we have seen on the south side.

The measurements are very nearly the same as on Tung Chih men and Hsi Chih men; the tower is only a little broader in proportion to its length. The walls are 26.4 by 11.5 metres, and the outer gallery,



which as usual has seven by five spans, is 31 by 16 metres. The height over the terrace is about 22 metres. The thickness of the walls and the placing of the middle row of columns close to the outer face of the wall are exactly the same as at Tung Chih men, and so are various other details which seem to warrant the conclusion that these two towers were built in the same period, possibly in the reign of Ch'ien Lung. As wooden buildings very quickly deteriorate in Peking, they may possibly have been repaired even later. Unfortunately we have found no records with a clue to the date of these towers.

As the barbican wall has been largely destroyed and the railway runs through the gate-yard, the inside view is most disappointing. The ends of those wall stumps which still remain are arranged similarly to those on the east gates, i.e. in a series of winding staircases with stepped balustrades between small terraces, an arrangement which by its finicking elaboration stands in striking contrast to the monumental simplicity of the walls and towers. Fortunately, however, there are still some old buildings and trees within the preserved rear part of the gate-yard which distract attention from these modern misdeeds. A small temple compound, known as Chên Wu miao, nestles right at the foot of the bastion wall of the outer tower. It is an idyllic little place, consisting of half a dozen separate temple pavilions and gateways grouped around small courtyards with large incense burners and marble tablets overshadowed by dark ailanthus trees. It is a most rare and attractive spot in the An Ting men district, which is completely dominated by the bleak monotony of the sandy plain and the small mud houses.

*Tê Sheng men*, the western gate on the North wall, is situated at the point where the wall commences to bend in a south-westerly direction. The neighbourhood has remained comparatively quiet and undisturbed by modern improvement; the street leading up to the gate is lined with a few large trees and quaint old-fashioned shops, but just before one



arrives at the gate it makes a sharp turn and from here the view is decidedly disappointing. Instead of a high tower with open galleries and curving roofs in three stories one sees simply a flat bastion slightly raised above the general level of the wall and pierced by a large vault. The crowning pavilion or tower is entirely demolished; it was taken down in 1921, because it was considered to be in a dangerous state of decay.

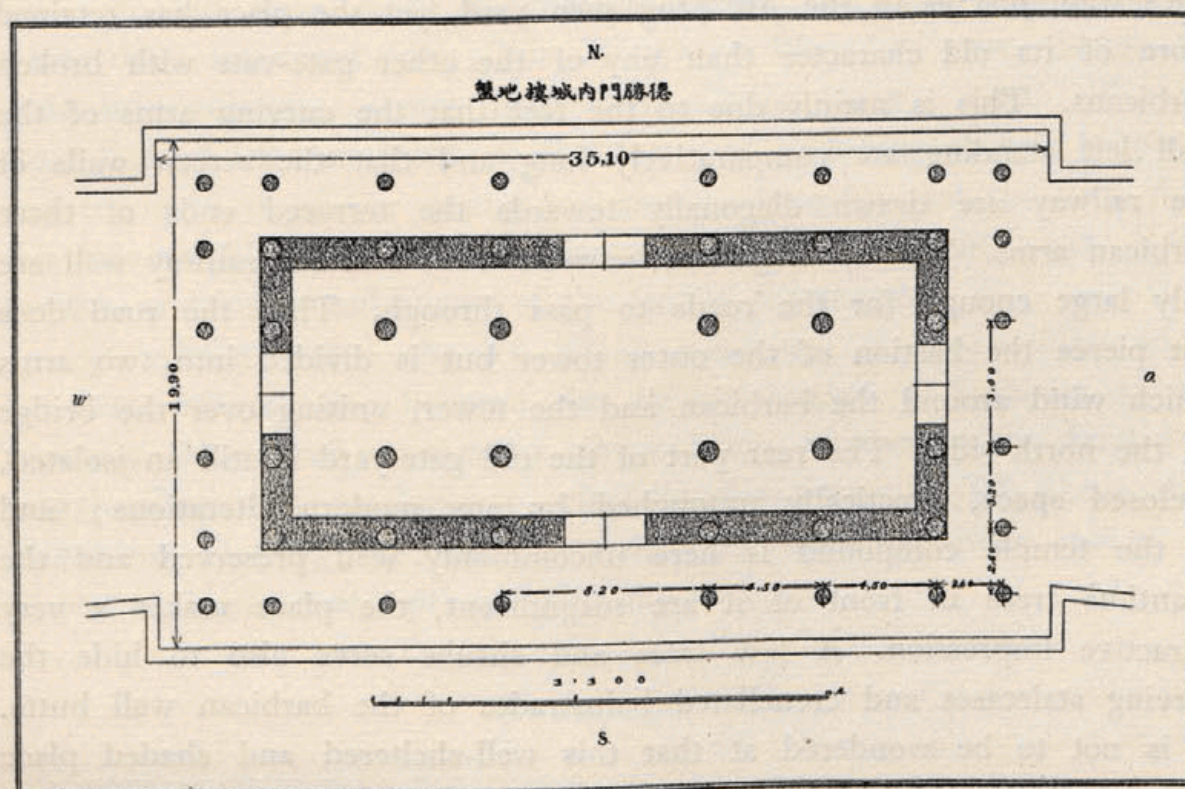


FIG. 31.—Tê Sheng Men, plan of the inner tower.

Much of the building material was still lying on the top of the bastion in the summer of 1922, and, as far as I could see, neither the columns nor the beams were rotten. The plinths of the columns and the wall were also *in situ*, which enabled us to make a plan of the destroyed building. This tower was still larger than that of An Ting men; the walls measured 27 by 12 metres, and the outer gallery 31.5 by 16.6



metres. The vault is uncommonly large and high; it reaches nearly to the upper edge of the bastion, appearing enormous in consequence of the absence of the tower.

After one has passed through this vault the view becomes much more interesting. The gate-yard is, indeed, partly destroyed by the railway which runs right through here, screened by a fence and a low brick wall, just as in the An Ting men yard, yet the place has retained more of its old character than any of the other gate-yards with broken barbicans. This is mainly due to the fact that the curving arms of the wall left standing are comparatively long and that the screen walls of the railway are drawn diagonally towards the terraced ends of these barbican arms. The openings left between them and the railway wall are only large enough for the roads to pass through. Thus the road does not pierce the bastion of the outer tower but is divided into two arms which wind around the barbican and the tower, uniting over the bridge on the north side. The rear part of the old gate-yard is still an isolated, enclosed space, practically untouched by any modern alterations; and as the temple compound is here uncommonly well preserved and the ailanthus trees in front of it are magnificent, the place makes a very attractive impression. A few trees and shrubs serve also to hide the curving staircases and crenellated balustrades of the barbican wall butts. It is not to be wondered at that this well-sheltered and shaded place in front of the old temple has become a popular resort for food vendors, donkey drivers, and barbers and their very picturesque clientele. None of the other gate-yards can compare with this in natural beauty and quiet country-like charm. The temple, known as Chên Wu miao, is larger than most of the gate temples; it comprises a bell-tower and a drum-tower at each side of the main gate, as well as several pavilions and living quarters for the taoist priests. But I doubt whether it is much utilized for religious purposes. At the time of my last visit



one or two of the dainty small buildings were filled with raw cotton which was being sorted here, and the grounds were partly planted with cabbage and potatoes.

The outer tower, which is of the usual size and construction, has evidently been restored within the last generation. Its brick walls have been coated with a greyish colour contrasting rather unfavourably with the old masonry of the bastion below. This lower part of the tower dates no doubt from Chia Ching's or Wan Li's time, though the main wall adjoining it was restored in Ch'ien Lung's reign. The old stone-lined bridge in front of the tower is beginning to fall to pieces and the outlines of the moat are becoming irregular, yet the view from this side would be as a whole quite imposing in its bareness were it not for the wretched guard-houses at the foot of the tower.

A curiosity within the Tê Sheng men yard is the pavilion which has been left standing between the railway tracks. It harbours a large memorial tablet with a poem by Ch'ien Lung, written in his 62nd year (1797). The then ex-Emperor refers to the name of Tê Sheng men (Righteous Victory gate), and says that his might is great enough to protect all his interests without offending anybody.



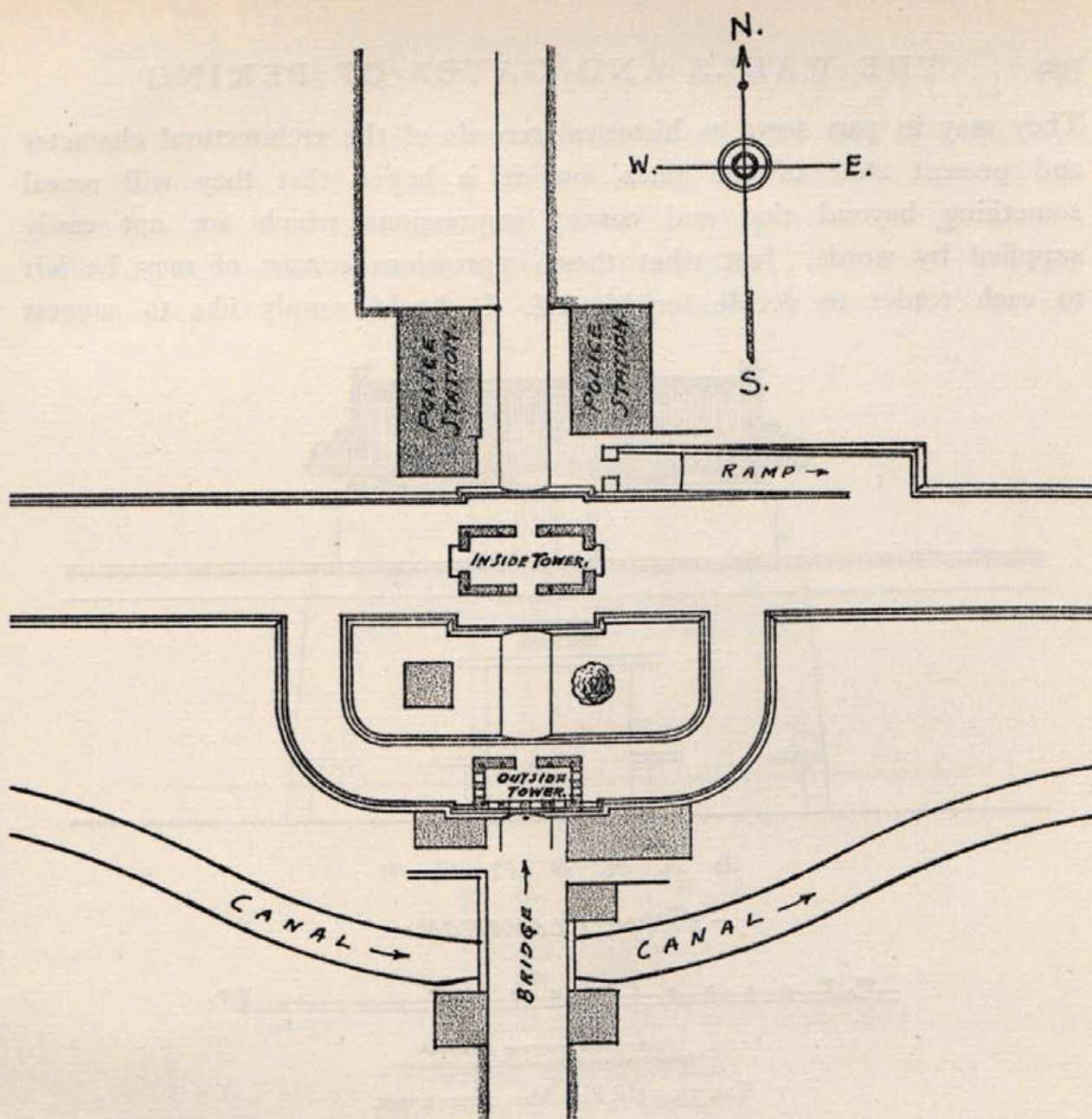
## VIII

### THE GATES OF THE CHINESE CITY

THE gates of the Outer or Chinese city are much smaller than those of the Tartar city. They are seven in all; three on the South wall, one on the East, and one on the West wall, and one on each of the short wall-stretches which connect the north-east and north-west corners with the Inner city wall. Their comparatively small size and inconspicuous architectural features do not, however, make them less interesting or less significant. Broadly speaking, they are built according to the same plan and in the same style as the larger gates, though simplified both in construction and in their decorative details. It must be admitted, however, that the smaller dimensions are in most instances to the advantage rather than to the disadvantage of the harmonious effect of the gate compositions, and the smaller towers stand in a more intimate and perfect relation to the walls and to the adjoining streets and landscapes. The views connected with these smaller gates are almost invariably finer from a pictorial point of view than those in which the larger gates form the central motives.

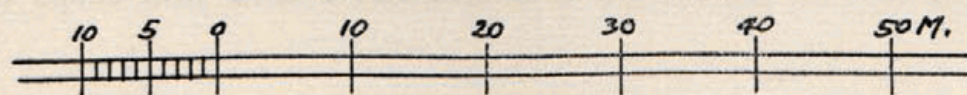
This, I believe, is brought out quite clearly by my photographs; those of the large gates are in most cases mainly illustrative of architectural motives which sometimes do not present themselves in a particularly attractive setting, while the views of the gates in the outer wall more often derive their main interest from the perfect blending of the buildings and the landscape and the characteristic beauty of the natural surroundings.





式地外内門便西

• PLAN OF HSI PIEN MEN TOWERS. •

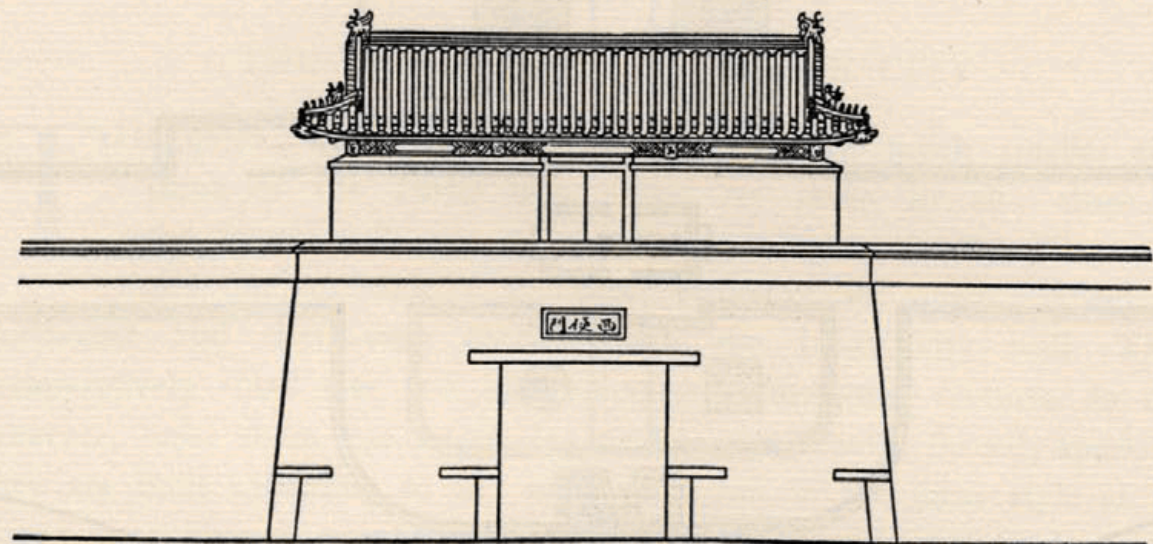


• SCALE IN METER 1 TO 200 •

FIG. 32.—Hsi Pien Men, general plan.



They may in part serve as historical records of the architectural character and present state of the gates, but it is hoped that they will reveal something beyond that and convey impressions which are not easily supplied by words. Just what these impressions consist of may be left to each reader to decide for himself. I should simply like to suggest



西便門內樓正南

• FRONT ELEVATION •



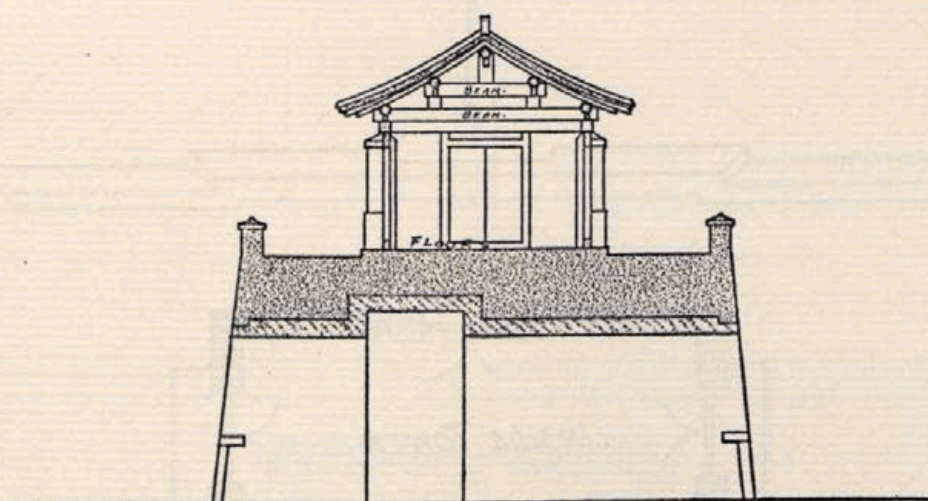
FIG. 33.—Hsi Pien Men, inner tower.

that the beauty of it all does not depend solely on the objects in the landscape, such as the trees, houses, and bridges, but just as much on the life of the people, the light and the atmosphere which nobody who has lived in Peking will ever forget.

*Hsi Pien men* (the western convenience gate) in the north-west wall lies at the end of an old-fashioned sunken street lined with shops which,

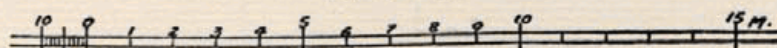


as a matter of fact, attract more attention than the low and inconspicuous inner gate-tower. To call it a tower is really misleading; the building is simply a rectangular house with plastered brick walls and a door on each side, but neither windows nor any outer gallery. It has no decorative details except the monster heads on the hips and on the roof ridge, but



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• CROSS SECTION •  
ON C--D.



• SCALE IN METER 1 TO 100 •

FIG. 34.—Hsi Pien Men, inner tower.

plenty of grass between the tiles. It stands on the middle of the wall, which is here only slightly accentuated in the shape of a bastion and provided with one ramp. The gateway which leads through this bastion is not vaulted but square, its ceiling being formed of heavy boards on beams which are encased in the brick walls on both sides. But in the middle of this flat-roofed corridor is a higher and broader compartment



in which the doors, hung on pivots, move freely and may be folded into the walls. The dimensions of this tower are as follows: length 11'2

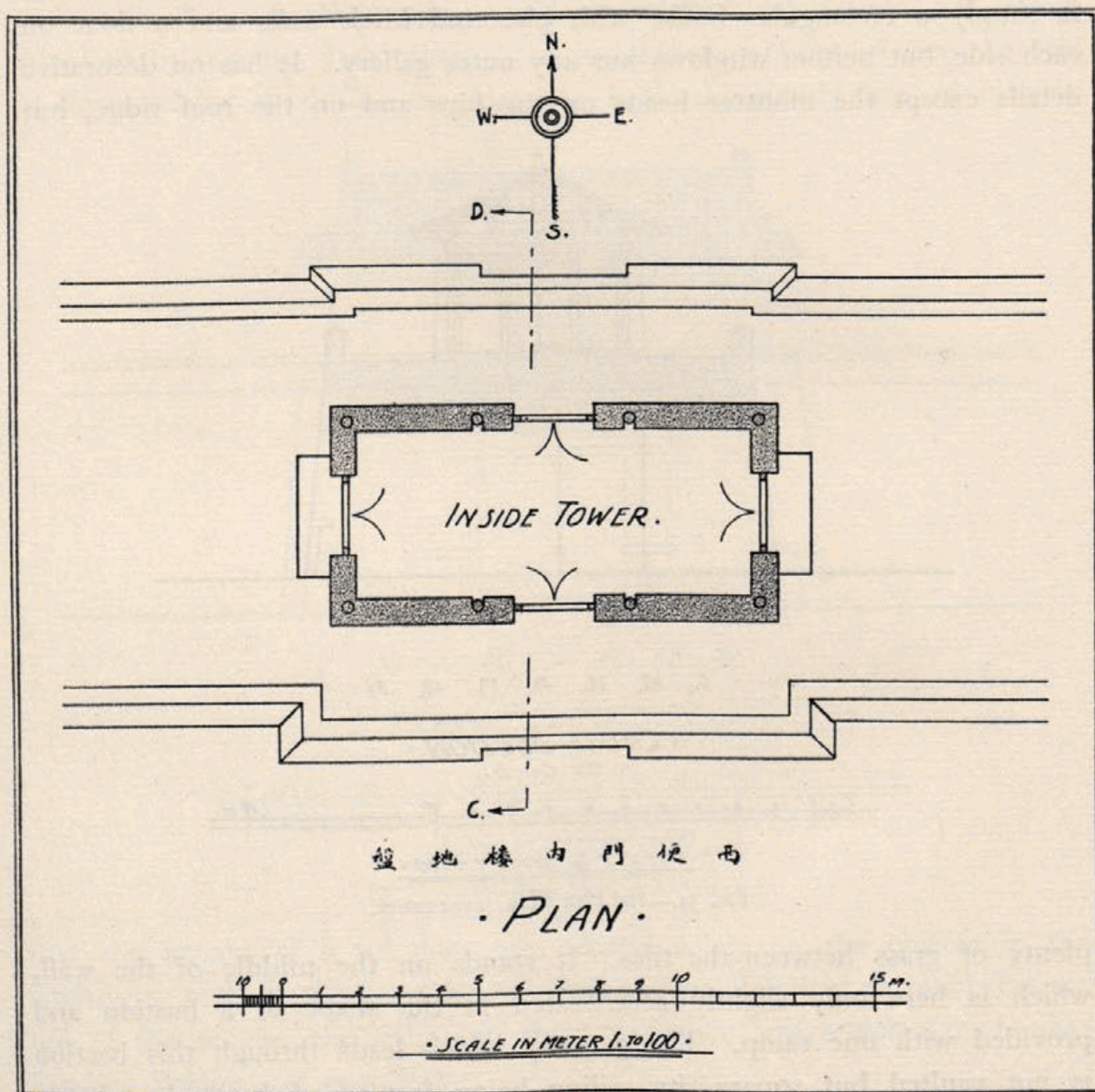
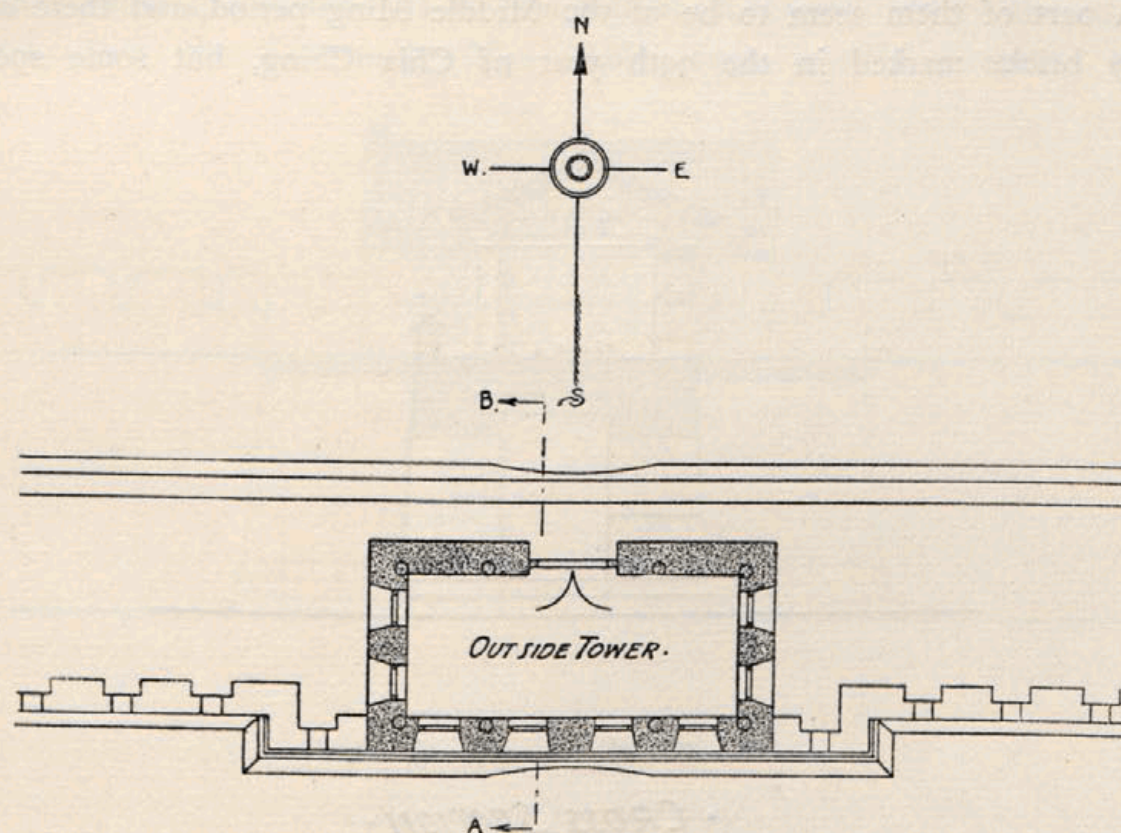


FIG. 35.—Hsi Pien Men, inner tower.

metres, width 5'5 metres, height over the bastion 5'2 metres and over the



ground 11.2 metres. It is constructed with a single row of columns, four on each side, encased in the brick walls, and with double roof-beams, but it has no brackets nor outer columns.



西便門外樓地盤

· PLAN ·

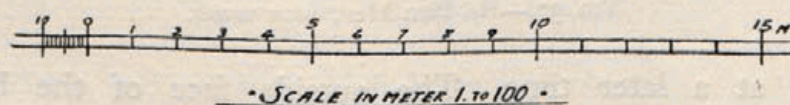


FIG. 36.—Hsi Pien Men, outer tower.

The gate-yard of the barbican is extremely short, measuring only 7.5 metres in depth by 30 metres in width. Yet there is room here for one of the finest trees that may be seen in any of the gate-yards, a large



*Sophora japonica*, popularly called "locust tree," which overshadows half of the yard, and also for a small guard-house which encroaches upon the other half. The barbican walls are quite rough and weathered; the main part of them seem to be of the Middle Ming period, and there are many bricks marked in the 39th year of Chia Ching, but some spots

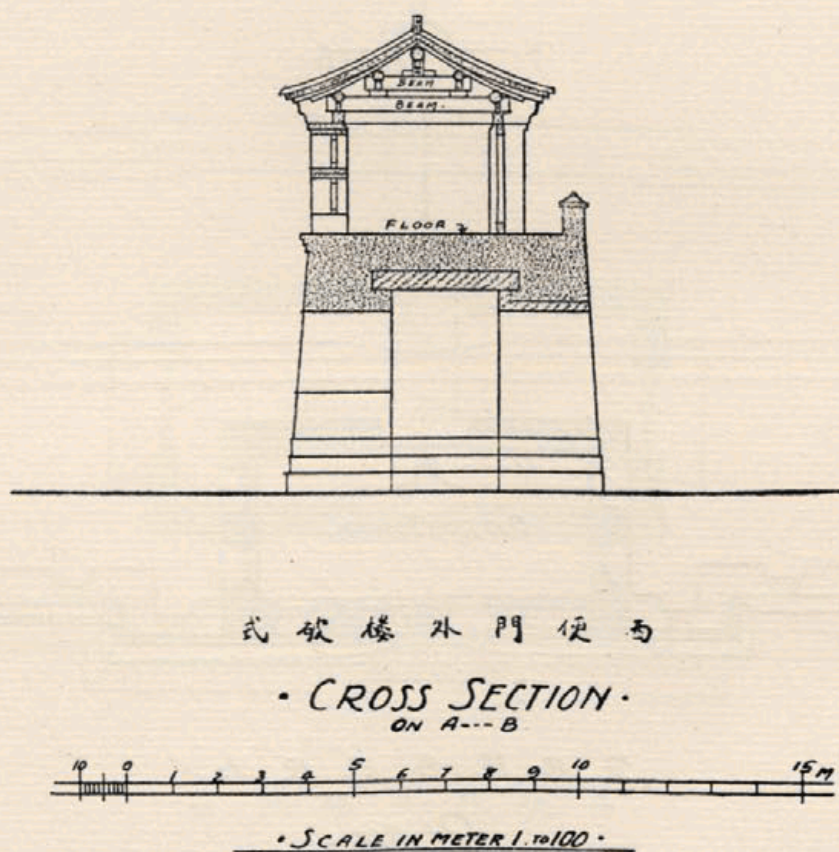


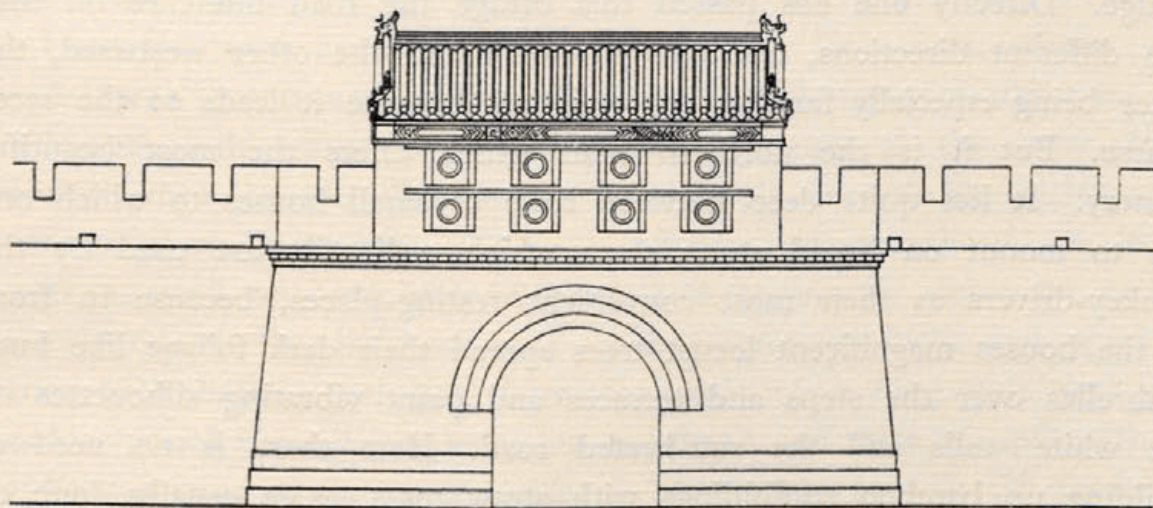
FIG. 37.—Hsi Pien Men, outer tower.

were patched at a later time. The outside face of the barbican was rebuilt in Ch'ien Lung's time.

The gateway through the bastion of the outer tower is square and flat-roofed towards the inside but vaulted towards the outside. The folding doors are here also fitted into a broader and higher section of the

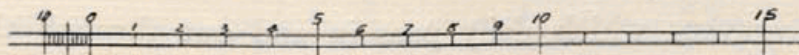


corridor, which makes it possible to close them very effectively and fold them entirely out of the way when open. The bastion itself protrudes very little from the face of the barbican wall, but it is accentuated by a thin cornice at the top. Over this follows the small tower, and at the sides of it, the battlement. The whole tower is only 9 metres long,



面正樓外門便西

• FRONT ELEVATION. •



• SCALE IN METER 1 TO 100 •

FIG. 38.—Hsi Pien Men, outer tower.

4.6 metres broad, 4.7 metres high over the bastion, and 10.5 at the ground level. It is built in the same way as the inner tower with a single row of small columns encased in the brick walls (four columns on both fronts) and provided with two rows of loopholes on the outer façade and on the two short sides. These loopholes in connection with



the brick-coated walls give it a more interesting appearance than the inner tower, but it is so small that it can hardly vie with the broad arch underneath, which, after all, is the only monumental feature of the whole gate.

The moat is deep but quite narrow and is spanned by a small stone bridge. Directly one has passed this bridge the road branches off into two different directions, one straight north and the other westward, the latter being especially familiar to foreigners because it leads to the race-course. But it is the northern road which offers the most beautiful scenery. It lies quite deep between rows of small houses to which one has to mount on broad stone steps, which ordinarily are used by the donkey-drivers as their most convenient resting-places, because in front of the houses magnificent locust trees spread their dark foliage like huge umbrellas over the steps and terraces and paint vibrating silhouettes on the white walls and the sun-heated road. Here there is no need of building up bamboo scaffoldings with straw mats, as is usually done on the inner side of the gate, for nature has provided a protection just as effective and infinitely more beautiful with its quivering play of light and shade and soft rustle of fresh leaves. This *dolce far niente* under the shady trees is, of course, limited to the spring and summer season; during the colder part of the year the monotony of the bare landscape is relieved by the camel caravans which daily pass in and out through this weather-worn old gate.

*Tung Pien men* (the eastern convenience gate) in the north-east wall forms a pair with *Hsi Pien men*; it is, in some respects, even more humble and inconspicuous. The dimensions of the towers are practically the same as those of the western gate, and the barbican comprises no larger area, but it is of somewhat different proportions. The inner tower—if such it may be called—is a small brick building with red plastered walls probably renewed within the last century. Seen at a short



distance, it seems almost to sink into the bastion instead of rising above it; it partly disappears behind the parapet, but the large curving roof saves it from being obscured from sight. More prominent than the tower itself are the guard-houses in front of it and the old bastion which contains some Chia Ching bricks, though it evidently has been patched up at a later date.

Here the gate opening is, just as in Hsi Pien men, square and covered with beams and boards. Passing through this we arrive in the small gate-yard, which is a little deeper, though at the same time narrower than in Hsi Pien men. Nor has it any of the picturesque character of the west gate. There is no tree, no growth of any kind, simply a small shed or guard-cabin which serves to accentuate rather than to relieve the impression of dead emptiness. Now and again a carrier with baskets swinging from the ends of a long pole over his shoulder passes through the gate, but rickshaws and carts are quite rare.

The gateway of the outer bastion is also square towards the yard but vaulted towards the outside. The vault, however, is not quite as large as on the Hsi Pien men; consequently the "tower" seems a little more dominant. It is, as usual, erected with thick brick walls over a constructive frame of wooden columns and beams and provided with two rows of loopholes which give it an air of defensive severity. But over the roof is spread a thick carpet of soft and smooth grass. The tower as well as the barbican wall were renewed in the Ch'ien Lung period, probably in the Emperor's 31st year.

Just outside the gate at the corner of the barbican is a place for cattle and mule drivers, a sort of miniature cattle market, where one may sometimes see quite a display of sturdy oxen and drowsy mules. A few steps further east the ground slopes considerably and the wall is supported by a double terrace. As this substructure is now partly broken, its various elements and manner of construction may be observed most clearly, and



the wall rising on the successive terrace steps makes a most impressive picture.

The landscape outside Tung Pien men receives a very definite character and beauty from the proximity of the Eastern canal. The moat is actually broadened into a stone-lined canal, and this receives plenty of water through the moat from the north. This is the beginning of the Tung Ho, which was formerly the most important transport line by which the capital was connected with the Grand Canal at Tientsin. The very end of it, on the west side of the gate where it joins the moat of the Inner city, forms a small lake or pond which in summer-time is covered with rushes and lotus and in the winter offers a good opportunity for skating. Large willows and locust trees provide a very effective setting against the background of the broad castle-like corner-tower of the Inner city, and the broken remains of the small tower which stood at the junction between the inner and outer wall. Right in front of the gate the canal is spanned by a fine stone bridge on three arches, decorated with tiger-heads and provided with locks to regulate the flow of water. Here, whenever the weather is fine, one may watch boisterous urchins on the bridge piers and stone embankments washing cotton yarn and newly dyed blue cloth in the mirroring water. And looking farther eastward one sees the brightly painted houseboats with care-free youths and maidens starting on their pleasure cruises to the "Princess's Tomb," or other romantic spots along the banks of the silent old canal.

*Sha Wu men* (the gate of abundant dust), or Kuang Chü men, is probably the loneliest gate of Peking. It is situated in a rather desolate quarter of the Chinese city on the northern section of its East wall. To reach it one has to pass over wide stretches of open ground where no human abodes hamper the manure traders in their preparations of various brands of fertilizing material.

The gate is small and low, though not quite as inconspicuous as the



Hsi Pien men and Tung Pien men; the barbican is considerably longer than at those gates. The inner tower is a one-storied pavilion, with an open gallery of five spans on the front but no columns on the short sides or at the back. Being partly hidden by the parapet of the bastion it looks quite low, almost like that of Hsi Pien men, and the curving roof is now in a very dilapidated condition with broken ridge and missing hips. After the rains it looks more like a grass-covered terrace than a tiled roof. Yet I should hardly think that this tower is older than the Ch'ien Lung period; it was probably rebuilt, together with the barbican and the outer tower, in the 31st year of Ch'ien Lung. But the bastion on which it stands is mainly constructed of Ming bricks.

The gateway is formed by a large slightly ogival arch (probably also reconstructed in the Ch'ien Lung period) corresponding exactly to the arch of the outer gateway. Both are unusually wide in proportion to the bastions, and it is thus possible to get a good view through the arches into the yard and the outside country.

The barbican is large enough to offer space for several small food shops of a quite picturesque type with open fronts and outside brick-laid seats. There are no trees, no temple, nor any other particularly interesting features, but it is an uncommonly well-proportioned and unspoilt old-fashioned gate-yard. It is just large enough to balance the two low towers, yet not any larger than to allow us to see it all in one glance—walls, shops and towers—it forms a unified picture, which is by no means the case in the larger gate-yards. The whole place seems to have been rebuilt in the 31st year of Ch'ien Lung; the barbican wall is datable to that year, and the towers are clearly not earlier but possibly later.

The outer tower is just as low as the inner one and its roof is no less broken; the eaves are crumbling and parts of the main ridge missing. It has only two rows of loopholes. It makes nevertheless a much finer

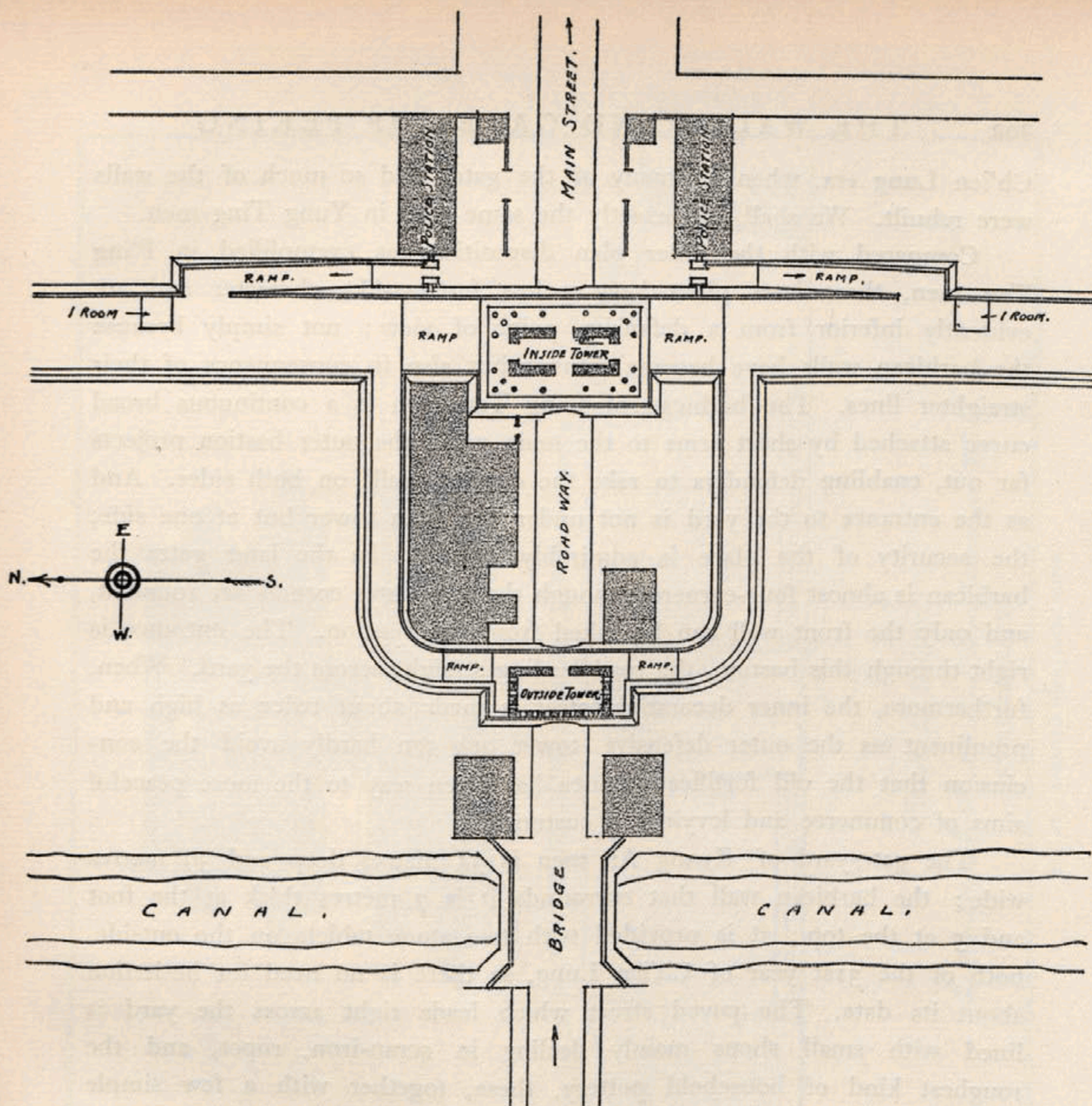


and stronger impression than the outer towers of the two small gates just examined, because it stands in a freer position. The tower bastion is both deeper and higher than the barbican wall, projecting like a powerful buttress. The parapet of the wall is not continued around the tower but abuts against it with slanting arms on both sides. By this arrangement something is added to the impression of height; the tower is lifted and made to dominate over the adjoining walls.

The broad brick-lined moat in front of the tower is spanned by an old stone bridge with more food vendors' stalls. The road on the other side seems once to have been paved with flagstones, but offers now more obstacles than facility for cart traffic. Very few such vehicles pass through here; the people who move through the gate are mostly on muleback or on foot and are able to make their way in a sunken ditch just as well as over a levelled road. As I once visited this lonely gate on a lucky day a marriage procession came through—a long array of white-clad men following after the brightly decorated bridal chair and carrying gifts on litters and long poles. After it had passed through the gate it was no longer possible for the men to keep even steps; they had to jump over holes and stones and adjust their slow march to the inequalities of the sunken mud road. But such odds are, of course, by no means unfamiliar to the Peking coolies.

*Chang I men* (the gate of good manners), or Kuang An men, is the gate on the West wall of the Chinese city corresponding to Sha Wu men on the East. It may originally have been approximately of the same size and general appearance, but it was more thoroughly reconstructed in the eighteenth century and has now a remarkably high and elegant inner tower and an almost square barbican (the outer corners are sharply rounded). The outer tower is, however, practically the same as the corresponding one on Sha Wu men. The plan of this gate illustrates as a whole the type of gate composition which became prevalent in the





式地外内門安廣

• PLAN OF KUANG AN MEN TOWERS •

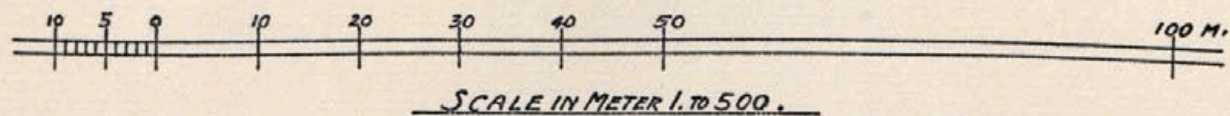


FIG. 39.—Chang I Men (also known as Kuang An Men), general plan.



Ch'ien Lung era, when so many of the gates and so much of the walls were rebuilt. We shall find exactly the same plan in Yung Ting men.

Compared with the older plan disposition, as exemplified in P'ing Tzu men, these later plans have a less fortress-like character and are evidently inferior from a defensive point of view; not simply because the barbican walls have become thinner but also in consequence of their straighter lines. The barbican of P'ing Tzu men is a continuous broad curve attached by short arms to the main wall; the outer bastion projects far out, enabling defenders to rake the curving walls on both sides. And as the entrance to the yard is not under the main tower but at one side, the security of the place is admirably assured. In the later gates the barbican is almost four-cornered, though the two outer corners are rounded, and only the front wall can be raked from the bastion. The entrance is right through this bastion, the road leading straight across the yard. When, furthermore, the inner decorative tower is made about twice as high and prominent as the outer defensive tower one can hardly avoid the conclusion that the old fortification idea has given way to the more peaceful aims of commerce and levying of customs.

The gate-yard of Kuang An men is 34 metres deep and 39 metres wide; the barbican wall that surrounds it is 7 metres thick at the foot and 5 at the top; it is provided with two stone tablets on the outside, both of the 31st year of Ch'ien Lung, so there is no need for hesitation about its date. The paved street which leads right across the yard is lined with small shops mainly dealing in scrap-iron, ropes, and the roughest kind of household pottery, these, together with a few simple articles of food, forming the traditional merchandise of the gate-yards. A few young locust trees and stacks of glazed pottery add splashes of colour to this admirably proportioned and well-preserved gate-vat.

The dominating motive of this gate composition, from whatever side it is seen, is the tall inner tower, for once a real tower, which impresses



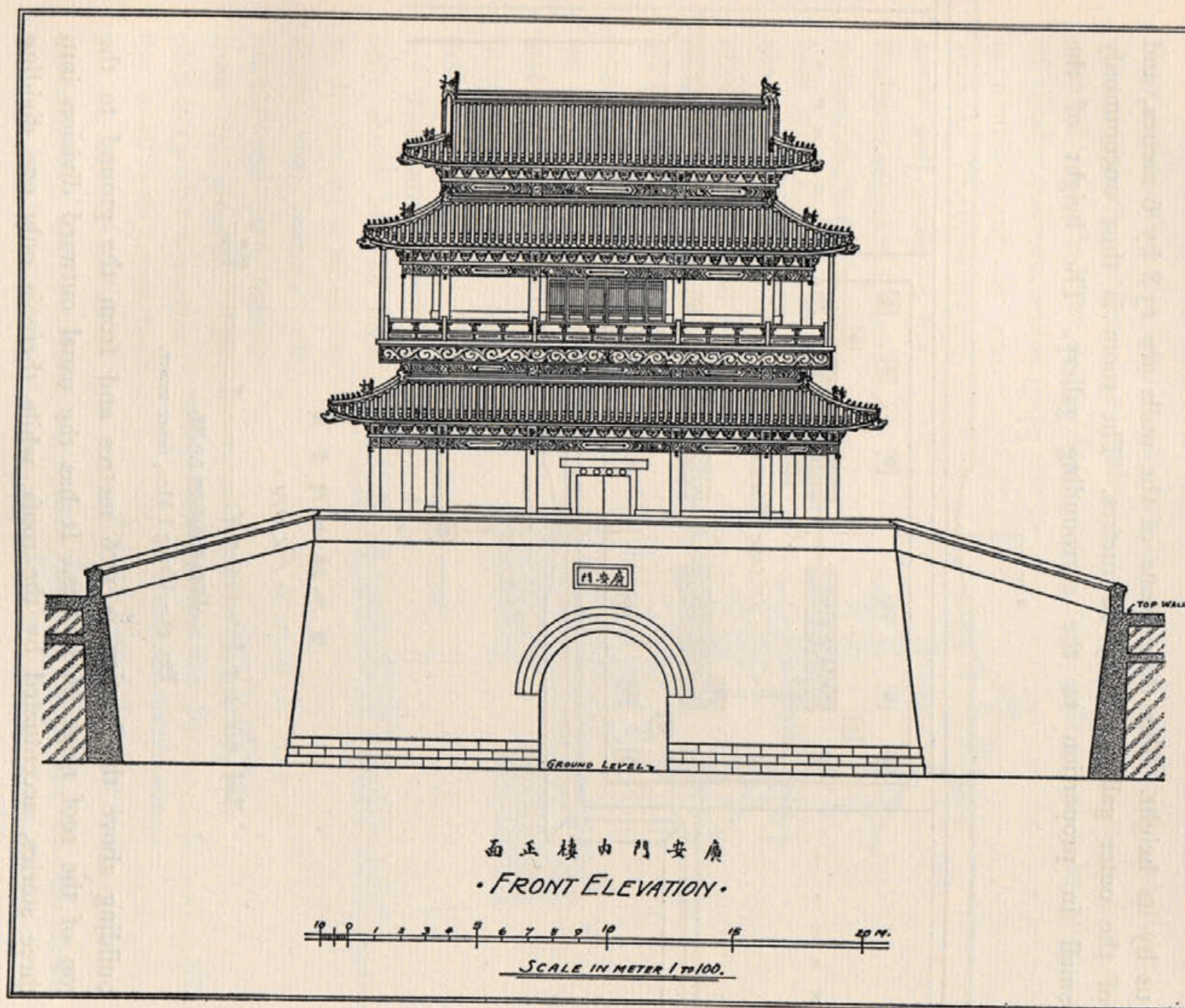
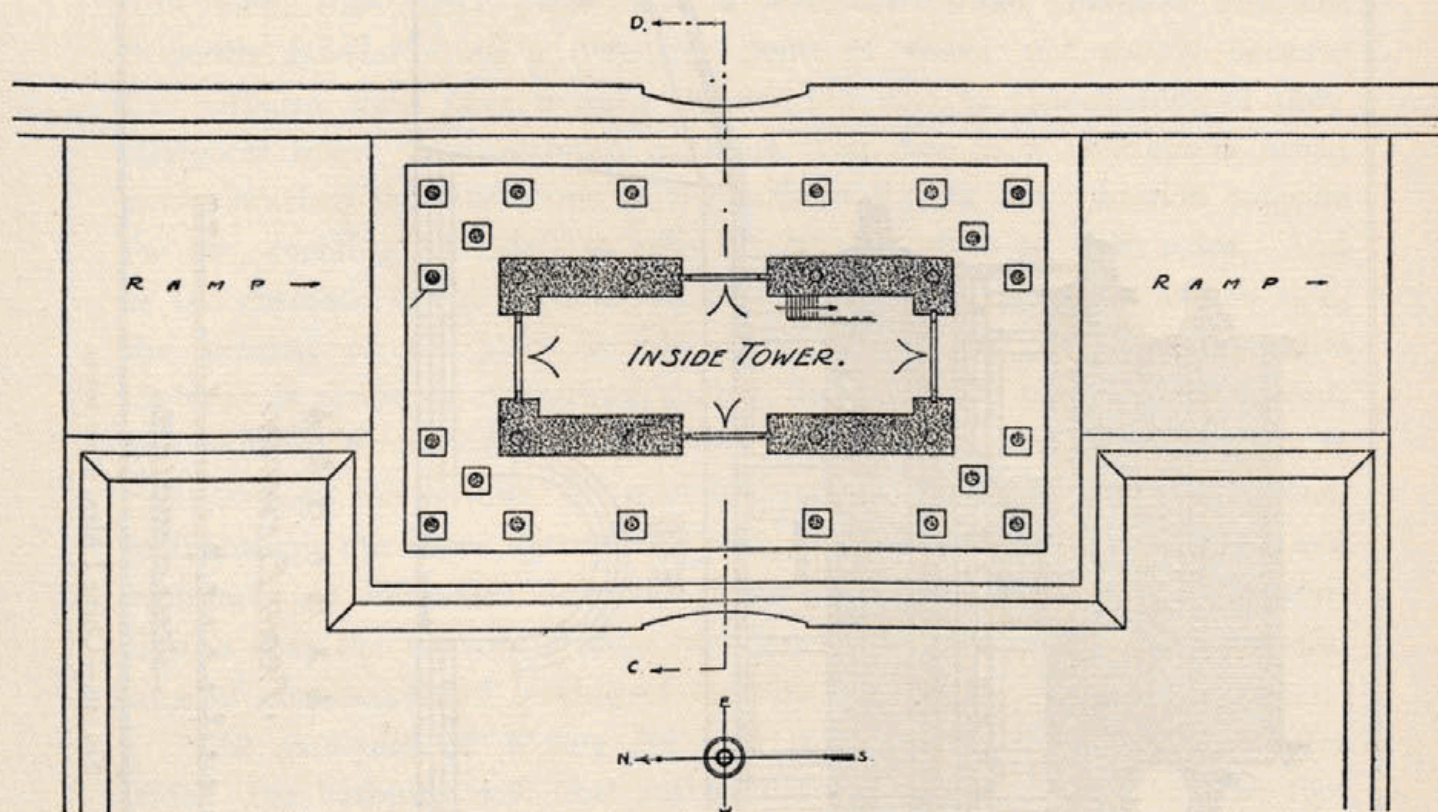


FIG. 40.—Chang I Men, inner tower.



us by its height. The dimensions of the walls are 13·8 by 6 metres, and of the outer gallery 18 by 10 metres. The room is thus uncommonly small in proportion to the surrounding gallery. The height of the



廣安門內樓地盤  
· PLAN ·

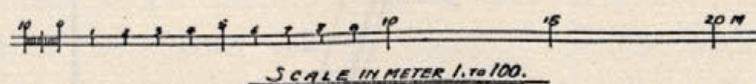


FIG. 41.—Chang I Men, inner tower.

building above the bastion is 17·6 metres and from the ground to the top of the roof ridge 26 metres. It has the usual outward division into three stories, accentuated by the roofs, while there is only one dividing



floor inside, the top story being simply an open loft for the roof-beams. The supporting columns are rather few and slender, and only four are encased on each front in the brick walls. The gallery has 5 by 3 spans of slender columns, and it is doubled only at the corners. The various parts are so well preserved that it almost seems as if some restorations had been made here after Ch'ien Lung's time; only the balustrade of the balcony and the doors of the second story are missing. The painted ornaments are still visible on some of the beams, and the roofs are complete, though overgrown with grass.

The outer tower is only about half as high as the inner; it measures above the bastion 7.8 metres and 16.6 metres from the ground. The plan is 13 by 6.6 metres; the walls are supported

by two encased columns on each side and provided with two rows of loopholes on the front and on the short sides, while the entrance door is at the rear. It is

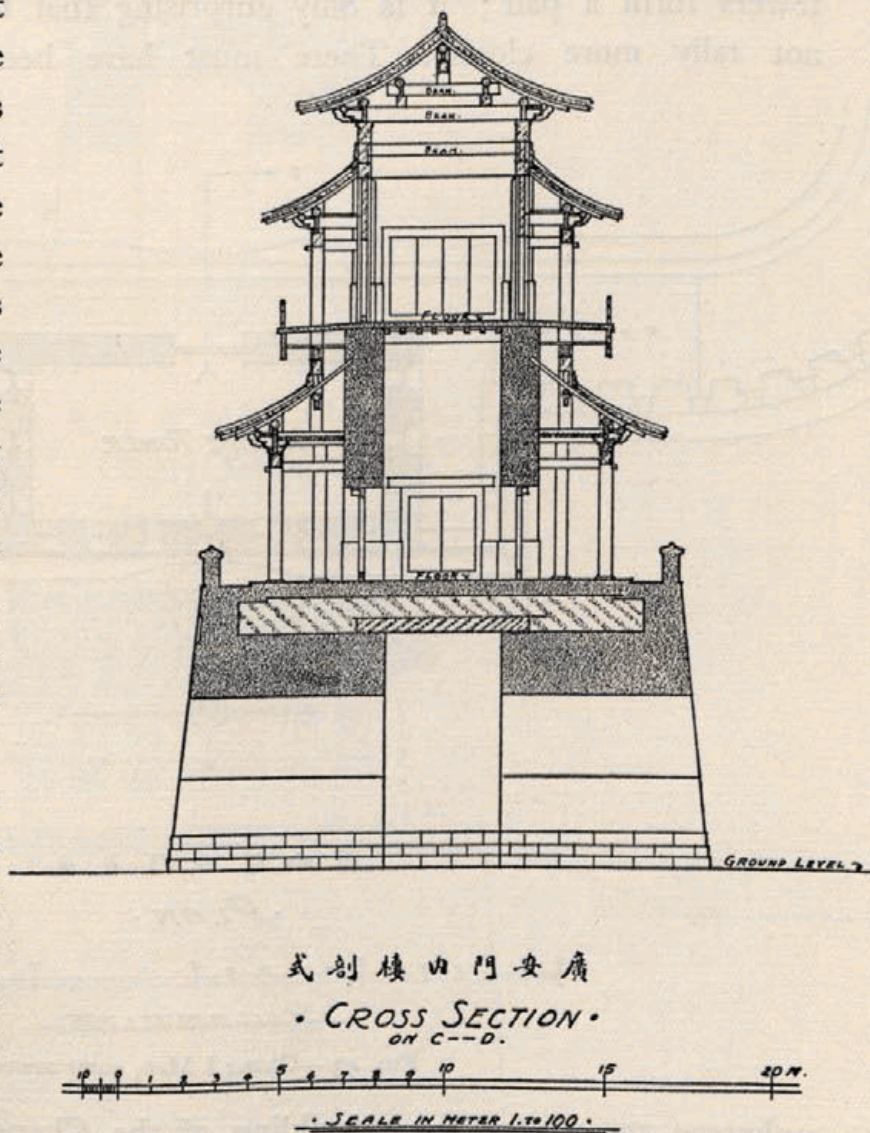


FIG. 42.—Chang I Men, inner tower.



the same simple square brick building as the outer tower of Sha Wu men, and the position on a high bastion to which the wall on both sides reaches up with sloping ramps is also identical. Indeed, these two outer towers form a pair; it is only surprising that the two inner towers do not tally more closely. There must have been some special reason,

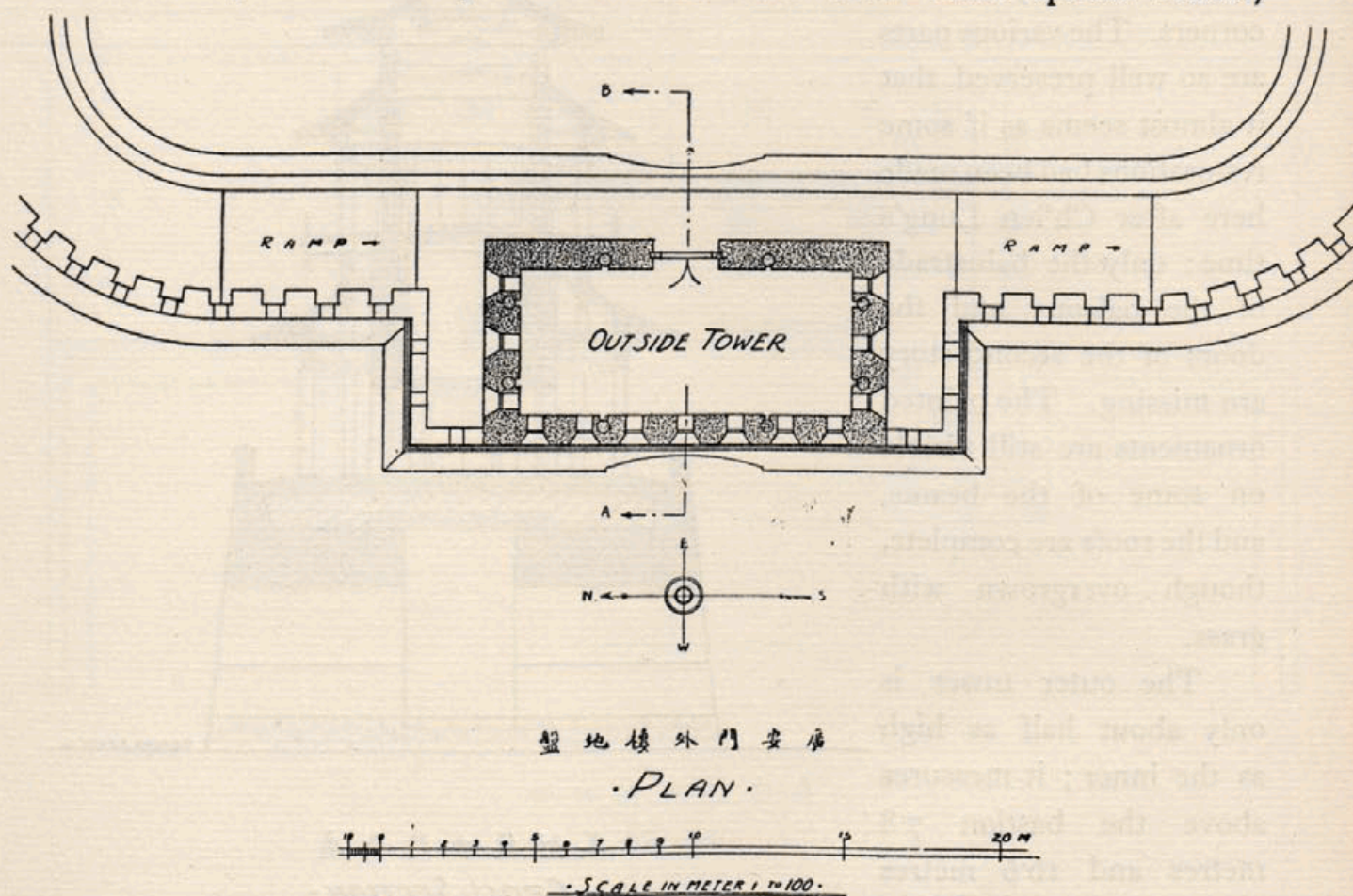
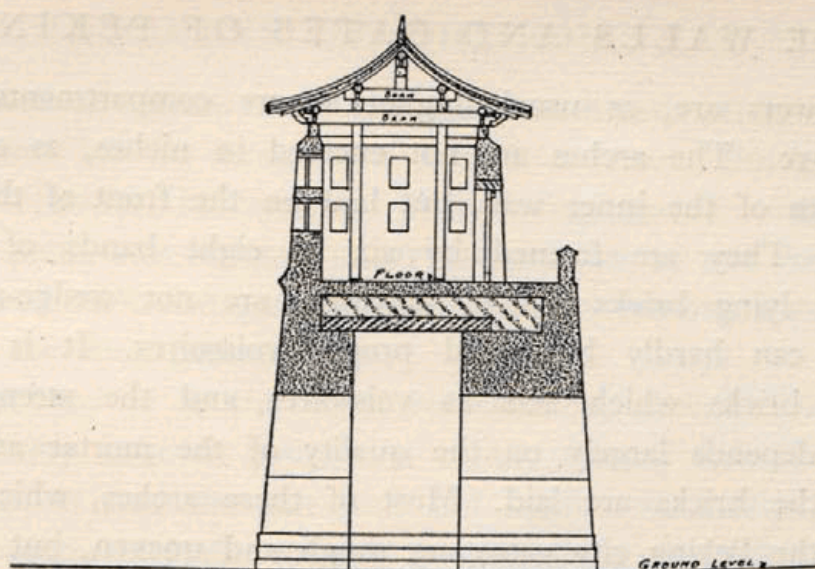


FIG. 43.—Chang I Men, outer tower.

unknown to us, for the rebuilding of the Chang Yi men tower on such a grand scale.

The vaults of the two gateways are very wide and slightly pointed (more so than appears in our drawing). In the middle of them right

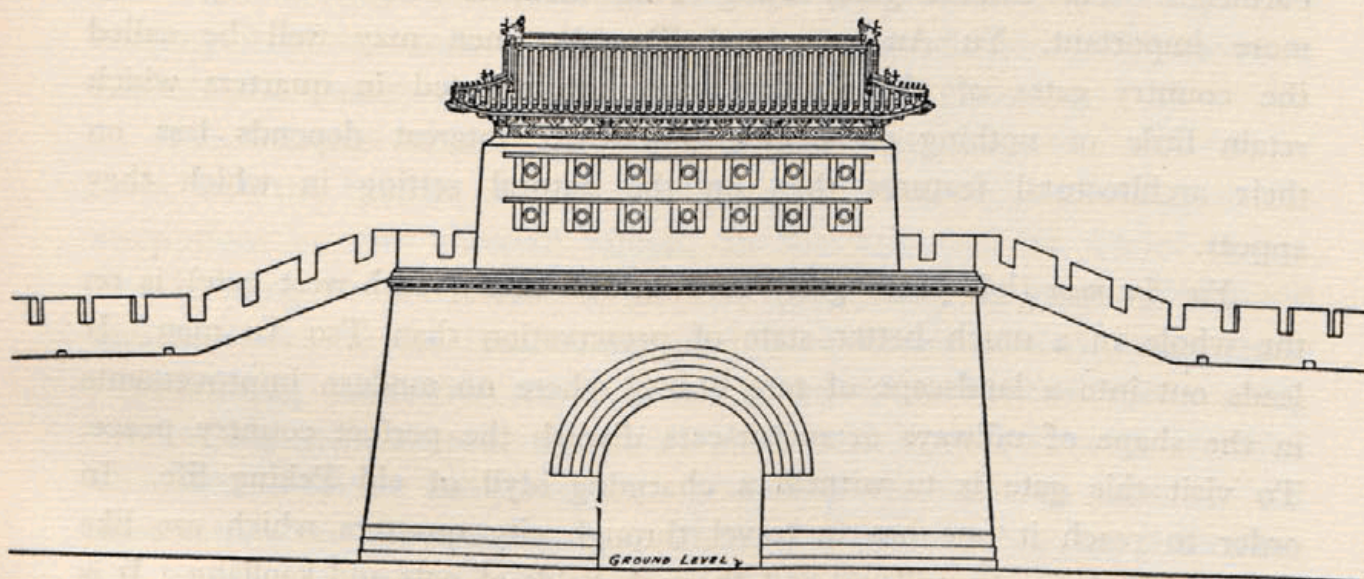




式制樓外門安廣

· CROSS SECTION ·  
ON A--B.

FIG. 44.—Chang I Men, outer tower.



面正樓外門安廣

· FRONT ELEVATION ·

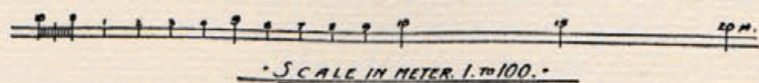


FIG. 45.—Chang I Men, outer tower.



under the towers are, as usual, higher square compartments in which the doors move. The arches are not encased in niches, as on some of the older gates of the inner wall, but laid on the front of the battering bastion wall. They are formed by six to eight bands of alternately standing and lying bricks which, however, are not wedge-shaped and consequently can hardly be called proper *voissoires*. It is the mortar between the bricks which acts as *voissoires*, and the strength of the construction depends largely on the quality of the mortar and the care with which the bricks are laid. Most of these arches, which are quite common on the Peking city gates, are rough and uneven, but here at the Chang Yi men they are rather carefully built and have well withstood the test of time.

Of the three gates on the South wall the two outside ones, Yu An men and Tso An men form a pair with closely corresponding towers and barbicans. The middle gate, Yung Ting men, is somewhat larger and more important. Yu An men and Tso An men may well be called the country gates of the capital; they are situated in quarters which retain little or nothing of a city, and their interest depends less on their architectural features than on the natural setting in which they appear.

*Yu An men* (left peace gate), or Nan Hsi men (south-west gate), is on the whole in a much better state of preservation than Tso An men. It leads out into a landscape of rare beauty where no modern improvements in the shape of railways or motor-cars disturb the perfect country peace. To visit this gate is to witness a charming idyll of old Peking life. In order to reach it one has to travel through city quarters which are like old-fashioned country villages and through fields of oats and kaoliang. It is an excursion which takes one far away, both in time and space, from the modern quarters of the Chinese capital. The inner "tower" is a low one-storied building with pink plastered walls and an open gallery all



around, about 16 metres long and 9 metres broad. It is altogether well preserved and has no doubt been rebuilt in recent times. The bastion on which it stands, however, is of the Ming period, weather-worn and decayed in parts, now bulging under the pressure of tree roots. Ailanthus trees of considerable size grow out of the cracks, forming a screen of foliage in front of the open gallery.

The archway is of the usual construction, described above, slightly ogival and very large in proportion to the bastion and the tower. The view through it into the gate-yard and further on through the vault of the outer bastion into the country is particularly fine when the sunshine filters through the green curtains of the ailanthus and willow trees which hang in front of the dark vaults and recesses. The perfect harmony and quietness of the picture is not disturbed by any hustling traffic. Carts and rickshaws do not often come this way. The solitary peasant who passes through here on a summer day with his baskets of fresh vegetables hanging from the ends of a long pole over his shoulder only serves to enhance the dreamy mood of this out-of-the-world place.

The barbican wall is, at least on its inner side, old and full of holes, but the bastion of the outer tower was renewed, according to the inscriptions on two inserted tablets, in the 51st year of Ch'ien Lung. The building on the terrace is probably later; it looks just as fresh and well preserved as the inner tower and as a matter of fact makes quite a dominating impression, as it seems to be lifted by the slowly rising lines of the parapet over the small sheds and mud houses at its foot. The dimensions of this tower are practically the same as those of the outer towers on Sha Wu men and Chang I men (about 13 by 6 metres), and it has the usual two rows of seven loopholes on the front. The large curving roof is in a better state of preservation than those on any of the previously described gates of the Outer city. It is covered simply with grey tiles and has a single row of small brackets over the ornamental



beams under the eaves. The archway is of similar size and construction to that on the inner tower.

The remarkably good effect of this tower depends largely on the appropriate small scale and dinginess of the buildings near by. There is, of course, an ugly modern guard-house, but it is small and partly hidden by the sun sheds of the food-shops and stalls which line the paved road just outside the gate. The narrow moat is spanned by an old stone bridge, but at the sides of the bridge it broadens out, especially after the rains, into shallow ponds. A few steps further south there is a second ditch—or branch moat—spanned by a smaller bridge. The gate thus becomes most intimately linked with the landscape by means of the successive bridges, the small mud houses nestling right up to the wall, and by trees which grow both inside and outside the barbican. The towers simply form the finishing motives in this picturesque composition, which indeed is created more by nature than by man. Its charm and character are infinitely varying, depending on the season and the light, but it is no doubt richest and most enchanting when the summer is ripe and the bulrushes and water-lilies are in bloom. Then the large willows lower their green draperies almost to the dusty road and ailanthus trees sweep the walls with their leafy brooms. If some solitary passer-by comes riding through the gate he is half asleep on his donkey. The air is heavy, the dusty road and stone bridges almost scorchingly hot. Nobody moves who can avoid it, except the children, the dark sunburnt urchins who splash and sport in the muddy water of the moat amongst the white ducks. The Peking summer is here condensed in a picture of exuberant growth around an old gate which forms a perfect link between the decaying city and an idyllic country.

*Tso An men* (right peace gate), or Chiang T'sa men (river swim gate), is architecturally the counterpart of Yo An men, but the general effect of it is different because the adjoining landscape is not so rich and



beautiful. To reach this gate one has to make a still longer journey than the one to Yo An men; it is situated furthest away of all the gates from the more fully inhabited central parts of the city. The road down here to the south-east corner leads over an open country partly cultivated with grain and vegetables and partly overgrown with reeds. There is really nothing to remind one of the city except the wall which may be seen at some distance. How many old capitals can afford so much of unbuilt ground and pure country life within their precincts?

The towers and the barbican of Tso An men seem to correspond very closely to those of the south-west gate, but their present state of preservation is not so good. Although probably restored in the 31st year of Ch'ien Lung, the year marked on a tablet close to the outer bastion, they are now much dilapidated and in urgent need of repair. The roofs are actually breaking down at the eaves and the hips and giving way under the pressure of big tufts of grass; plaster is flaking off the walls, doors and parapets are missing. Still worse, during the summer of 1922 one of the ramps on the inside of the wall leading up to the tower bastion, broke down completely. The rain-water had been dripping under the brick coating until it slid off from the mud core and the whole ramp lay in ruins, as may be seen in one of our illustrations. It is the most recent and telling example of how the walls and gate ramps of Peking have been ruined from time to time and of their future fate, if no serious efforts are made to check the threatening destruction at various points.

After what has been said about the towers of Yo An men it is hardly necessary to go into a particular description of the Tso An men towers. They are alike in all their essential features, only, as we have seen, their state of preservation is quite different. The two gate-yards also closely correspond in size and general character, though the Tso An men yard is emptier, with no such beautiful trees as there are in the



圖全門定永

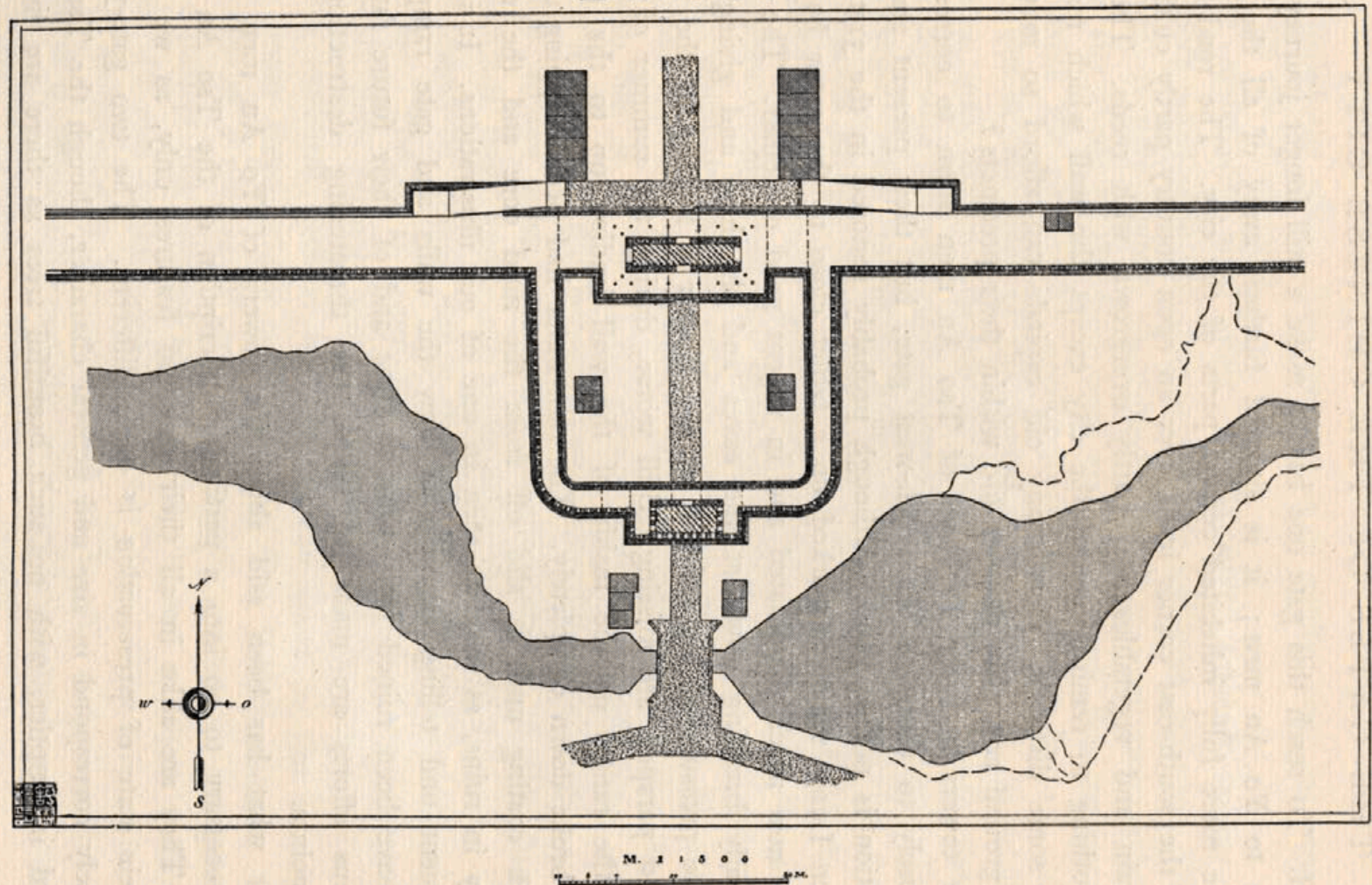
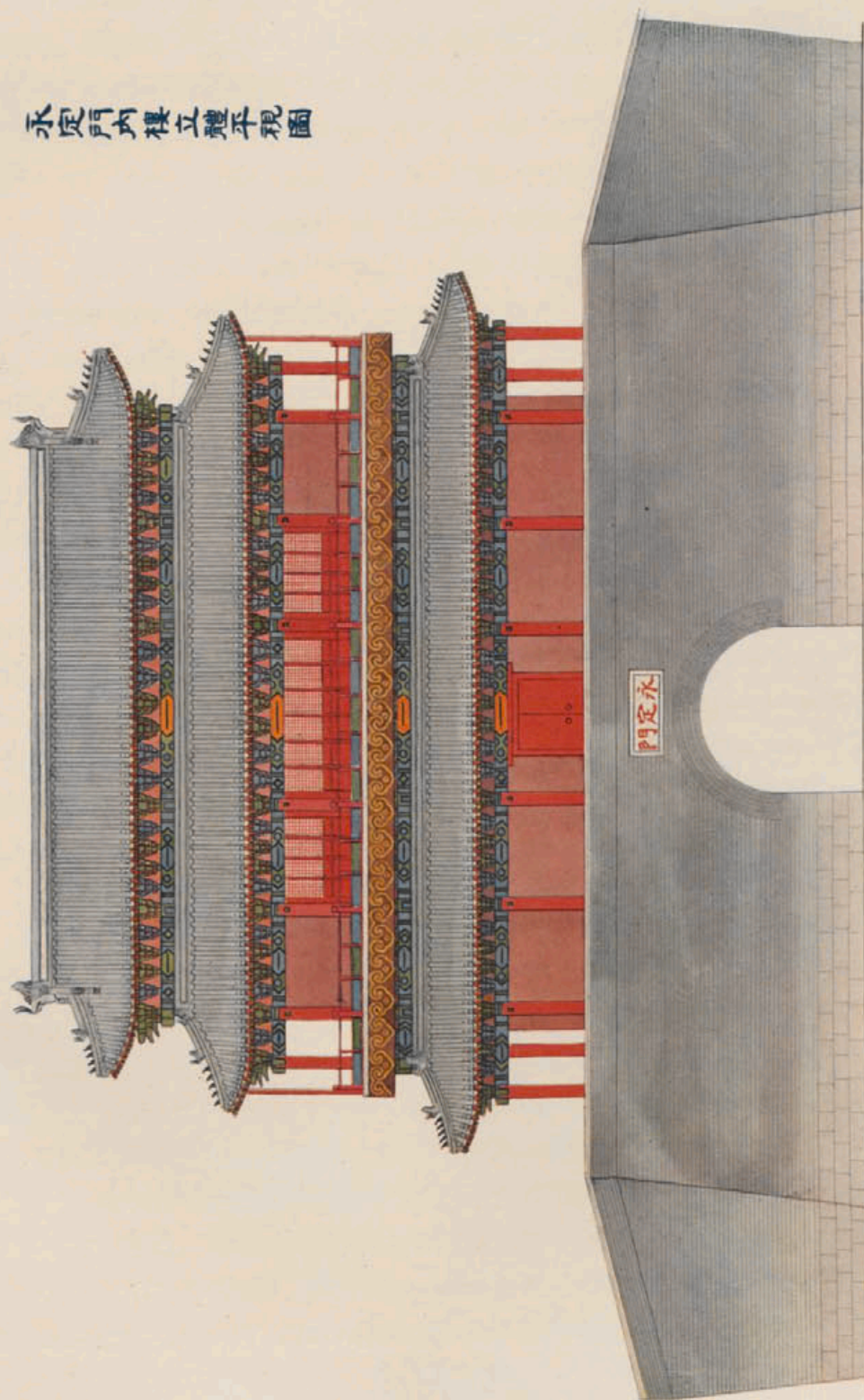


FIG. 46.—Yung Ting Men, general plan.



永定門內樓立體平視圖



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FIG. 47. YUNG TING MEN, elevation of the inner tower





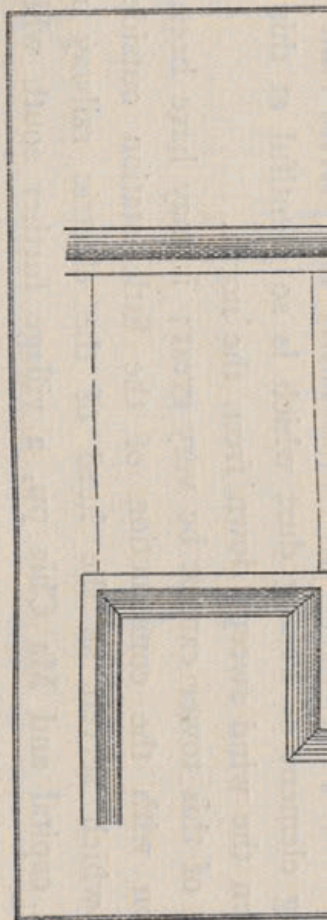
other gate; there are simply two old-fashioned small shops, the one occupied by a cart builder, the other by a rope and ironmonger, and an eating place with the usual brick seats and tables under an outside shed. The traffic through this gate is mainly represented by a few solitary donkey-drivers and an occasional Peking cart; the larger transports pass through the gates which are closer to the centre of the capital.

The landscape outside the gate is bare and dusty, almost treeless. The only animating elements in this drab and monotonous picture are the grazing sheep which find a meagre pasture on the banks of the moat and the white ducks which never seem to get tired of pecking and dipping for their food in the savoury mud. Human beings are quite scarce here, and even the children are not so numerous as at the other gates; they are shy and reticent and quite unaccustomed to the visit of a foreigner.

*Yung Ting men* (the gate of perpetual certainty) is the largest and most important of all the gates on the Outer city wall. It occupies the central position on the South wall at the head of the long street which leads straight down from Ch'ien men, passing between rows of important native shops, and in its southern section between the enclosures of the Temple of Heaven and the Temple of Agriculture. The gate is thus visible at a long distance and makes a very stately impression with its remarkably high and well-restored inner tower. The general aspect and decorative effect of this may be judged from one of our coloured drawings, which, however, represents the gate in a rather too perfect state without the subduing element of Peking dust which is so plentiful at this end of the city when the wind sweeps down from the north.

The age of this tower cannot be very great; it may have been rebuilt in connection with the construction of the little station outside *Yung Ting men*, which served as the head of the electric railway running between the capital and Ma Chia pu, a village further south which was







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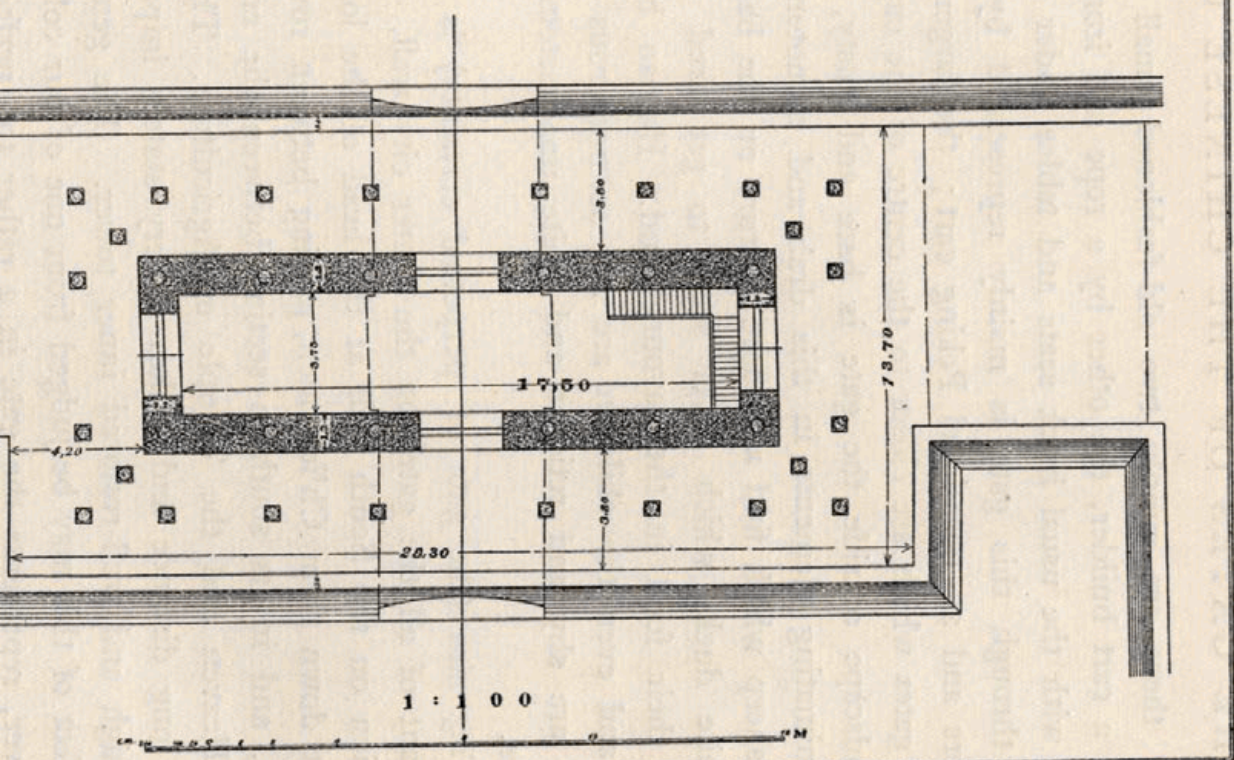


FIG. 48.—Yung Ting Men, plan of inner tower.



the terminal of the Tientsin-Peking line up to 1900. At the end of the Boxer war, after the occupation of the capital by the foreign powers, the station was moved just outside the Temple of Heaven, and about four years later to the place where it now stands. If our assumption is correct, the Yung Ting men tower would be only a little more than

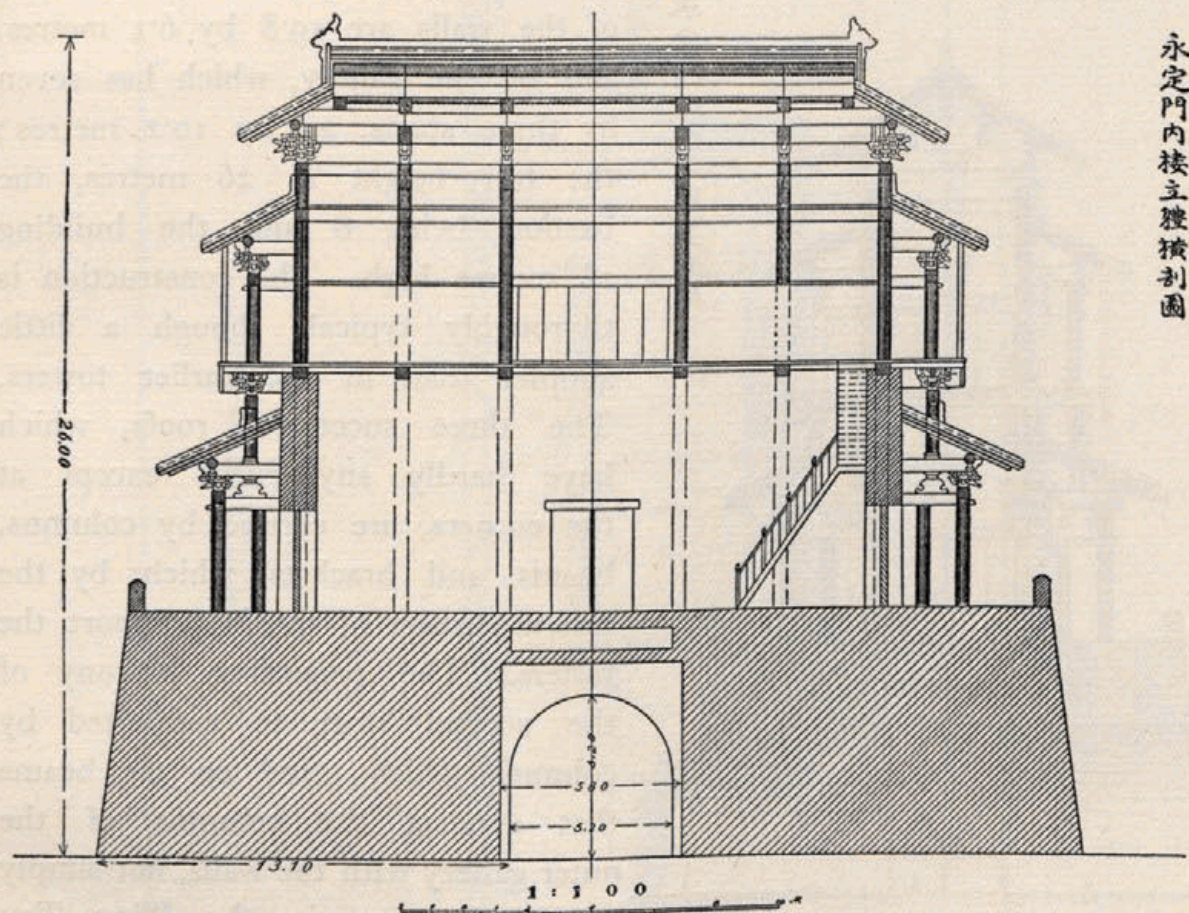


FIG. 49.—Yung Ting Men, plan of inner tower.

a quarter of a century old, and its present state of preservation does not suggest a greater age. The bastions and the barbican were rebuilt in the 31st year of Ch'ien Lung; they enclose a gate-yard of the same shape and proportions as at Chang Yi men, only a little larger. Here the measurements are: depth 36 metres, width 42 metres; thickness of the



barbican wall about 6 metres, to which is added about 5 metres at the outer bastion, so that this bastion becomes about 9 metres broad, while the inner bastion measures nearly 15 metres.

The inner tower is of unusual proportions, being very narrow, broad and high.

The outer measurements of the walls are 19.8 by 6.1 metres, and of the gallery, which has seven by three spans, 24 by 10.2 metres; the full height is 26 metres, the bastion being 8 and the building 18 metres high. The construction is thoroughly typical, though a little simpler than in the earlier towers. The three successive roofs, which have hardly any curve except at the corners, are carried by columns, beams, and brackets, which by the intermediation of purlins support the rafters. The projecting balcony of the second story is supported by columns which stand on the beams that connect the columns of the outer gallery with the walls, not simply by brackets as in the P'ing Tzu men tower. In addition to its usual balustrade the balcony has at its four corners thin masts or poles to

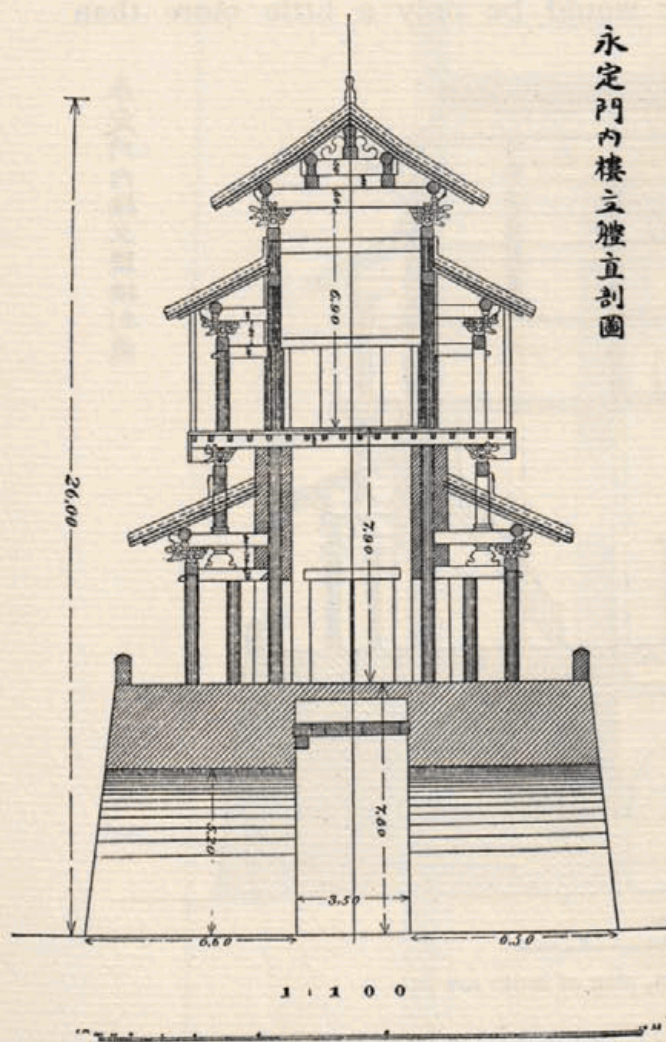


FIG. 50.—Yung Ting Men, cross section of the inner tower.

support the hips of the second roof, a feature which is not uncommon on the restored towers. The main roof is carried by two layers of crosswise and lengthwise beams and purlins. The brackets under the eaves of this



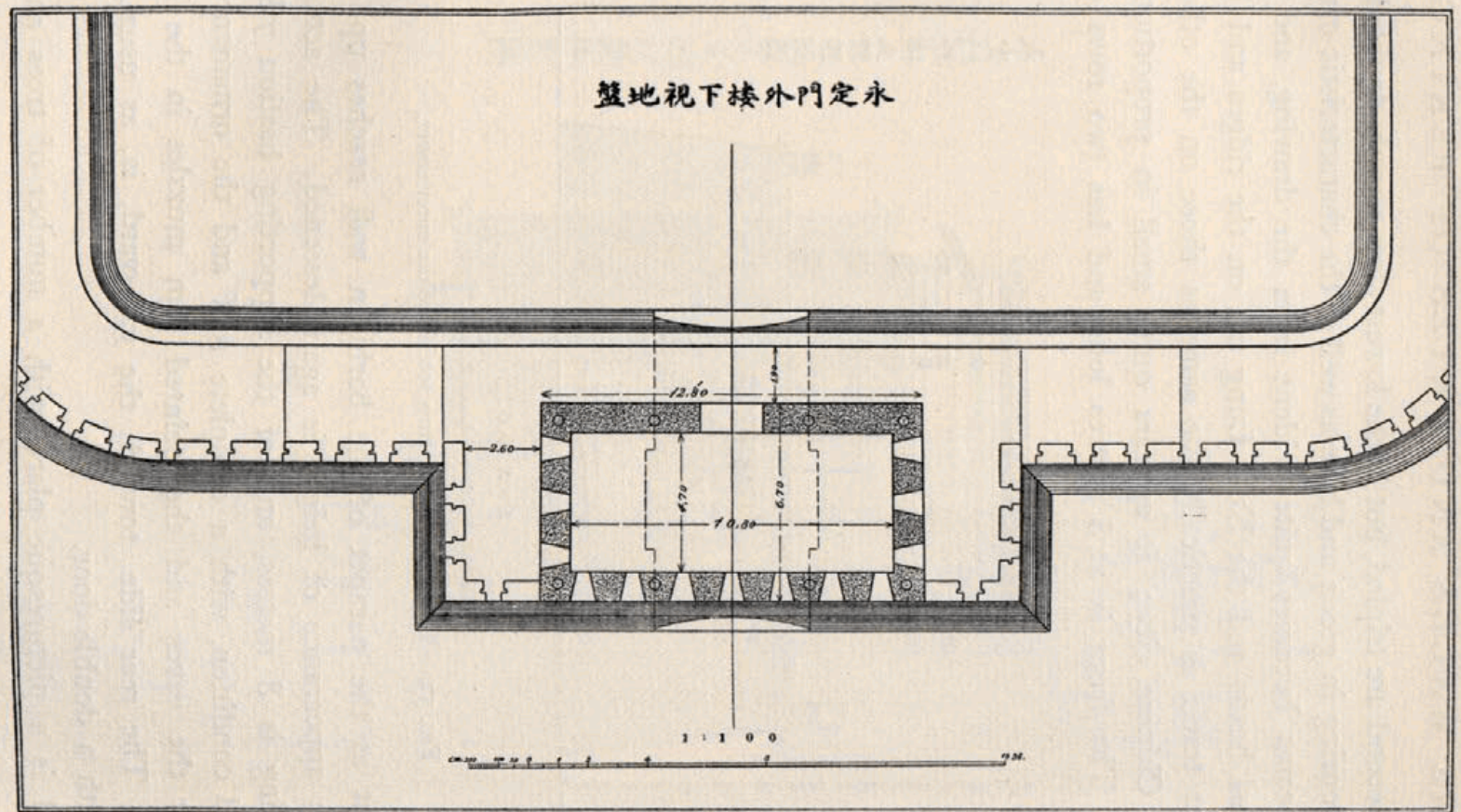


FIG. 51.—Yung Ting Men, plan of outer tower.



roof and the second are tripled, but in the lowest story simply doubled. Their alternating colouring in green and blue as well as the characteristic ornamentation of the beams becomes quite evident from the drawing, and also the fantastic animal heads and the Kuei Lung tzû on the ridges and hips.

The outer tower is practically the same as those on the other larger gates of the Chinese city; it appears quite small in proportion to the inner tower. The front is 12·8 metres long and has two rows of seven

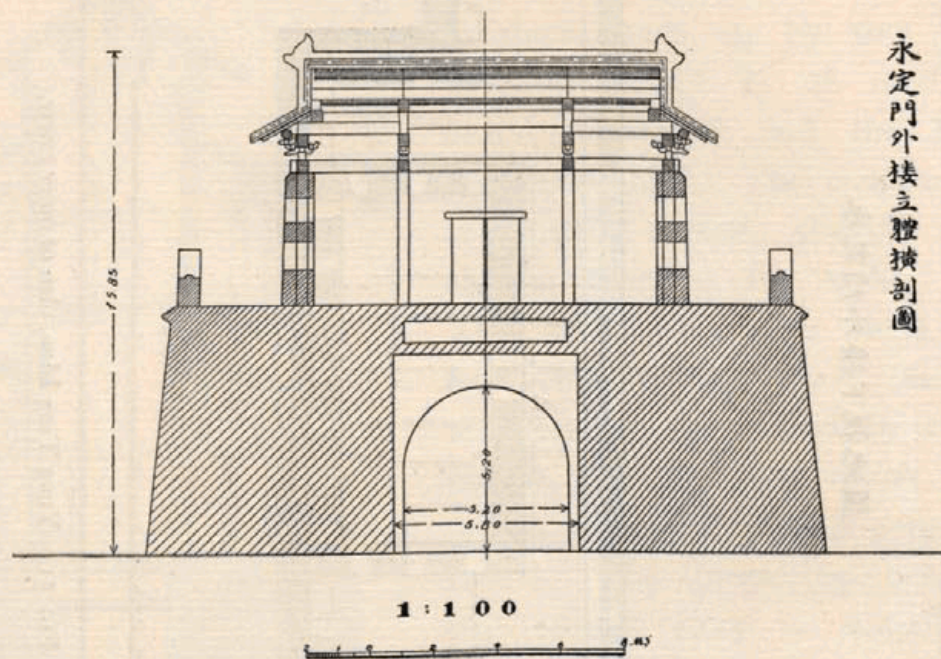


FIG. 53.—Yung Ting Men, cross section of the outer tower.

loopholes, but as the parapet of the barbican wall reaches up over the first row, the appearance of height is again lessened. The actual height of the building is 8 metres, and of the supporting bastion 7·8 metres. It is in good condition, with a complete roof and the ornaments on the beams under the eaves and the painted gun muzzles in the loopholes fully visible. The rear side, towards the gate-yard, is, as usual, a plain brick wall with a double door.

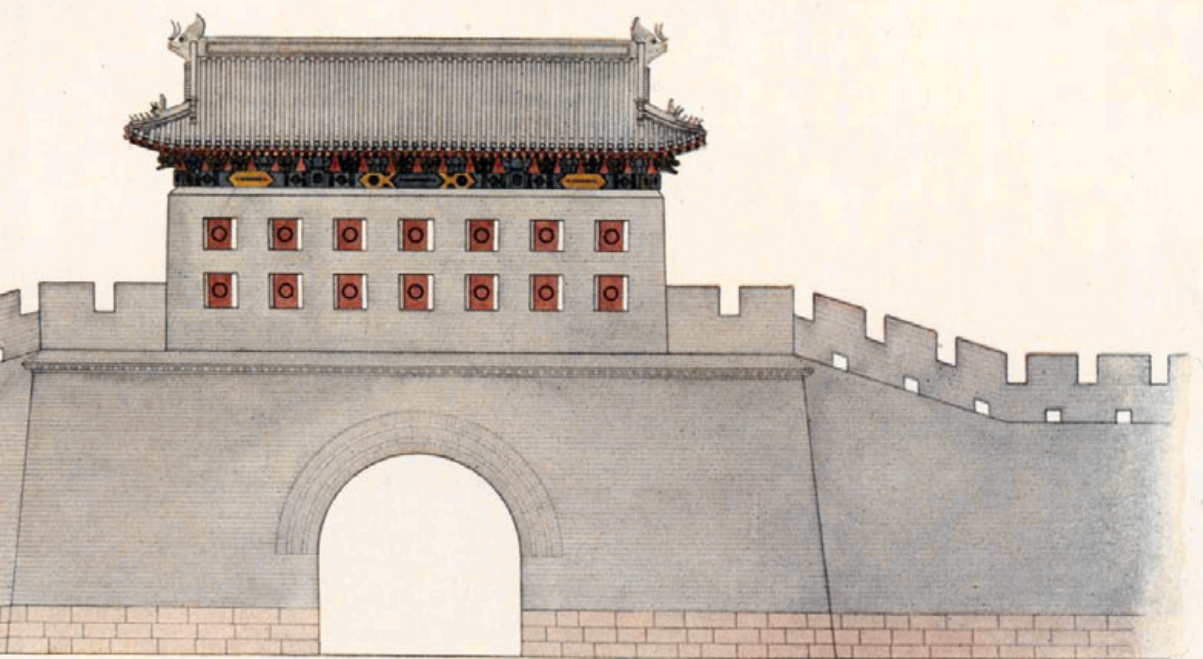
The yard is a picturesque place, with a number of trees and shops.







永定門外樓立驂平視圖



1 : 100 M.  
FIG. 52. YUNG TING MEN, elevation of the outer tower



A continuous stream of rickshaws, carts, wheelbarrows, camel caravans, and military transports (to the southern barracks), besides carriers with baskets slung on long poles, passes through here . . . stops sometimes at the eating places inside and outside the barbican . . . continues over the broad stone bridge which spans the deep moat, and divides along the two roads which slope down in an easterly and westerly direction from the bridge head. The life on the bridge is often quite animated, and the lively scene gets a very appropriate setting from the old-fashioned shops which line the street on which the bridge abuts. The city life, with all its hustle and bustle, is concentrated here for a moment before it flows out into the suburbs and to the peaceful country beyond.

The most beautiful and complete picture of Yung Ting men may be obtained from the west side, when the whole architectural composition is seen in one view. The moat is quite broad and well framed by bulrushes and weeping willows. The towers and the crenellated wall of the curving barbican stand out in dark silhouette against the clear sky. The lines of the city wall and of the barbican lead up to the main tower, which seems to lift itself on its broad wing-like roofs over the heavy walls and bastions. The reflection in the water is just as distinct as any of the forms above. But when the wind sweeps through the soft branches of the willows the wings of the tower begin to tremble and the crenellated wall to crumble and sway. . . .

How long will they still remain, these wonderful walls and gates, these silent records of Peking's most beautiful and glorious past?



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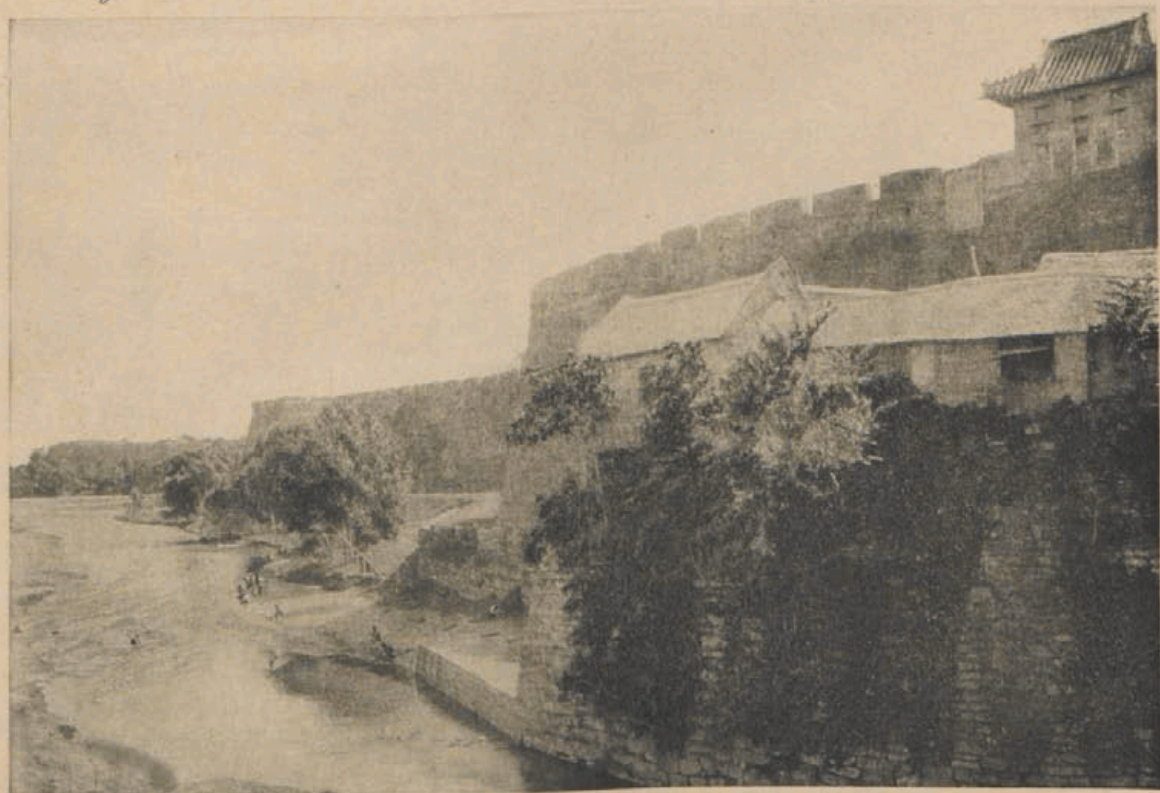


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*Lian-fu*  
*The city wall at the south west corner*



*Tsingchow-fu*  
*The city wall on the north side*





*Peking. Street in the Chinese city*



*Tsingchow-fu. Old business street*



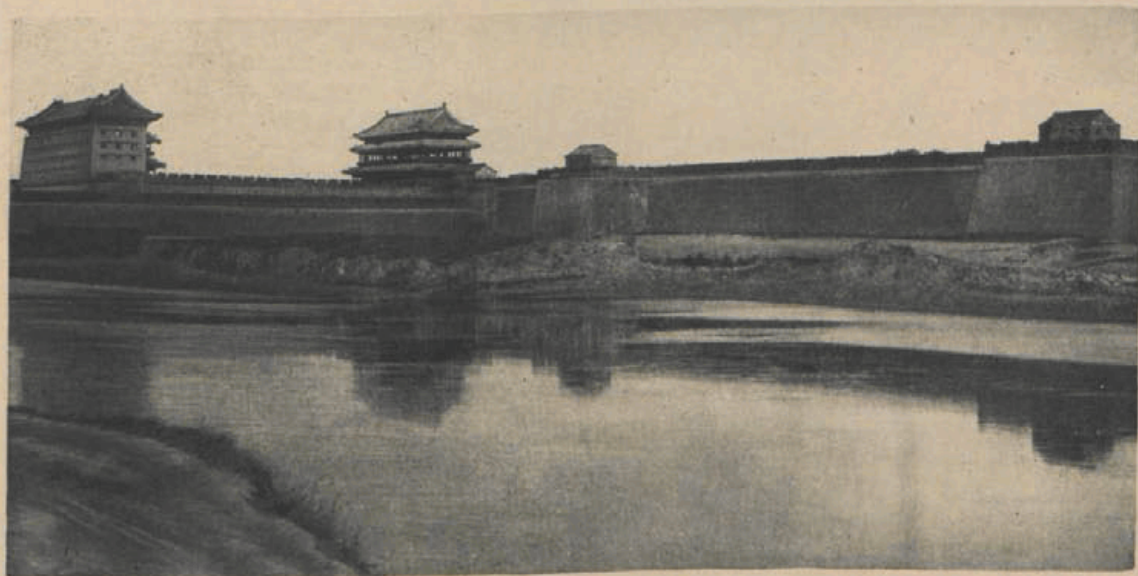


*Stone pailou in Weihai, Shantung*



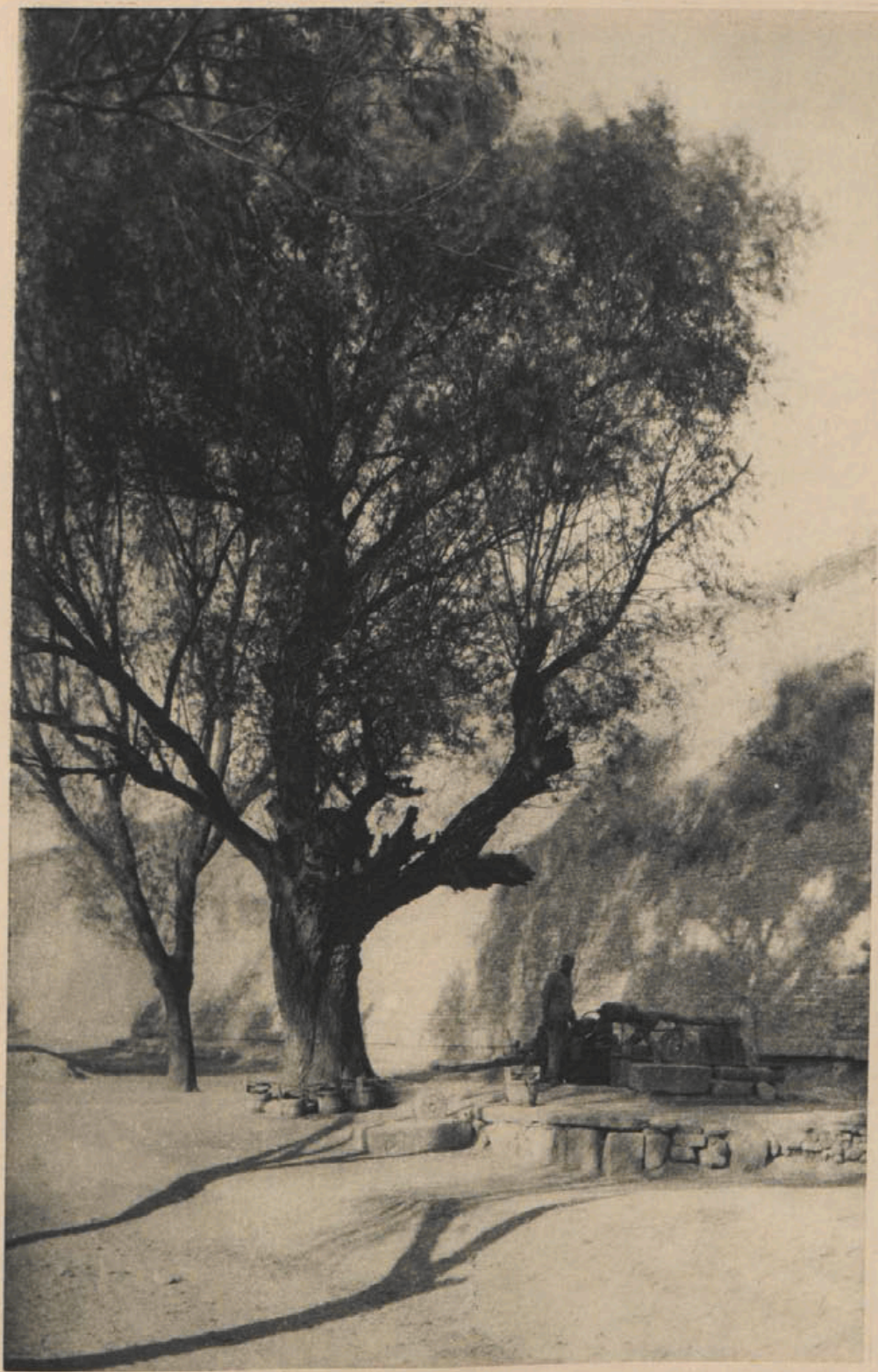


*Sian-fu*  
*View from the drum tower*



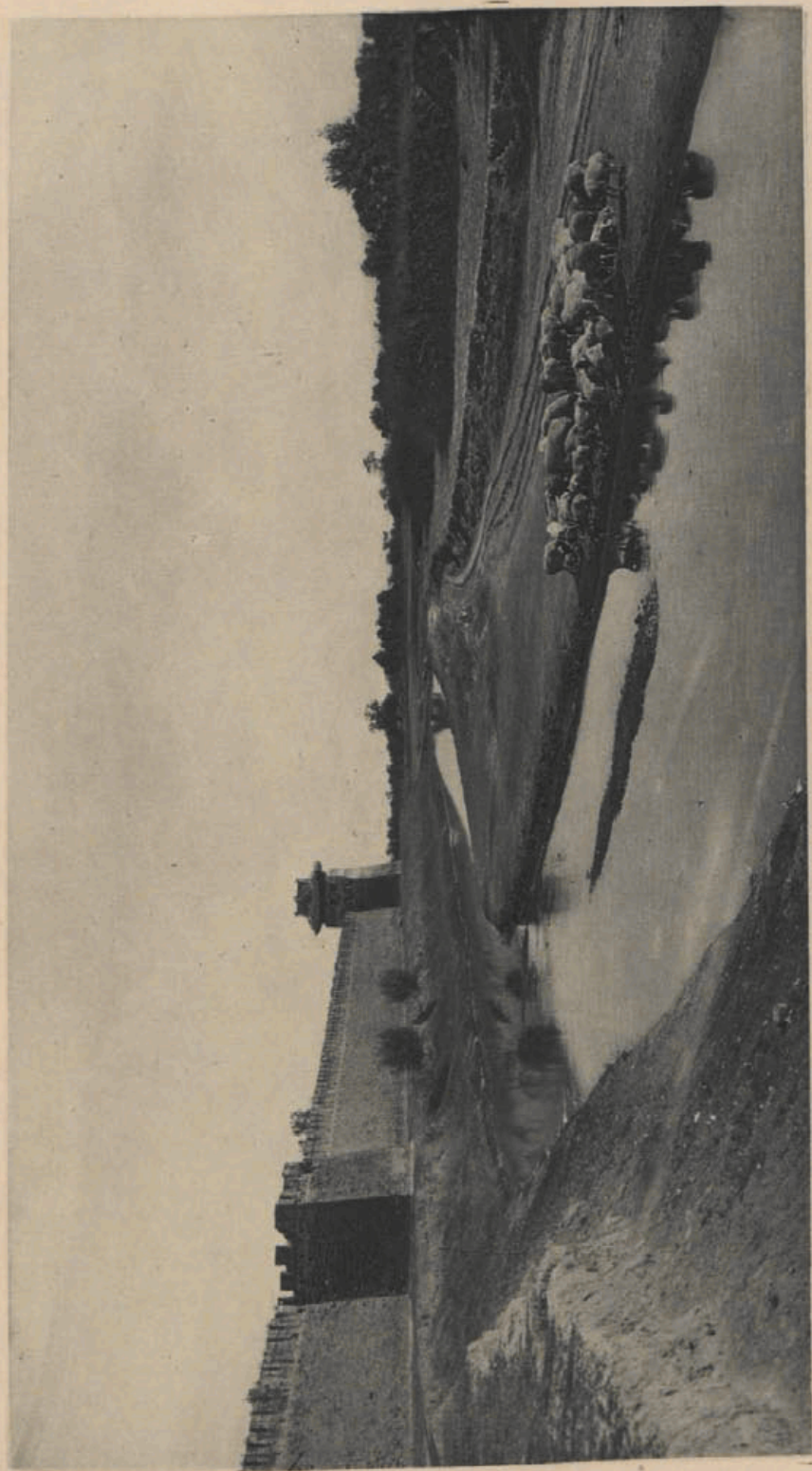
*Sian-fu*  
*The city wall and the west gate*





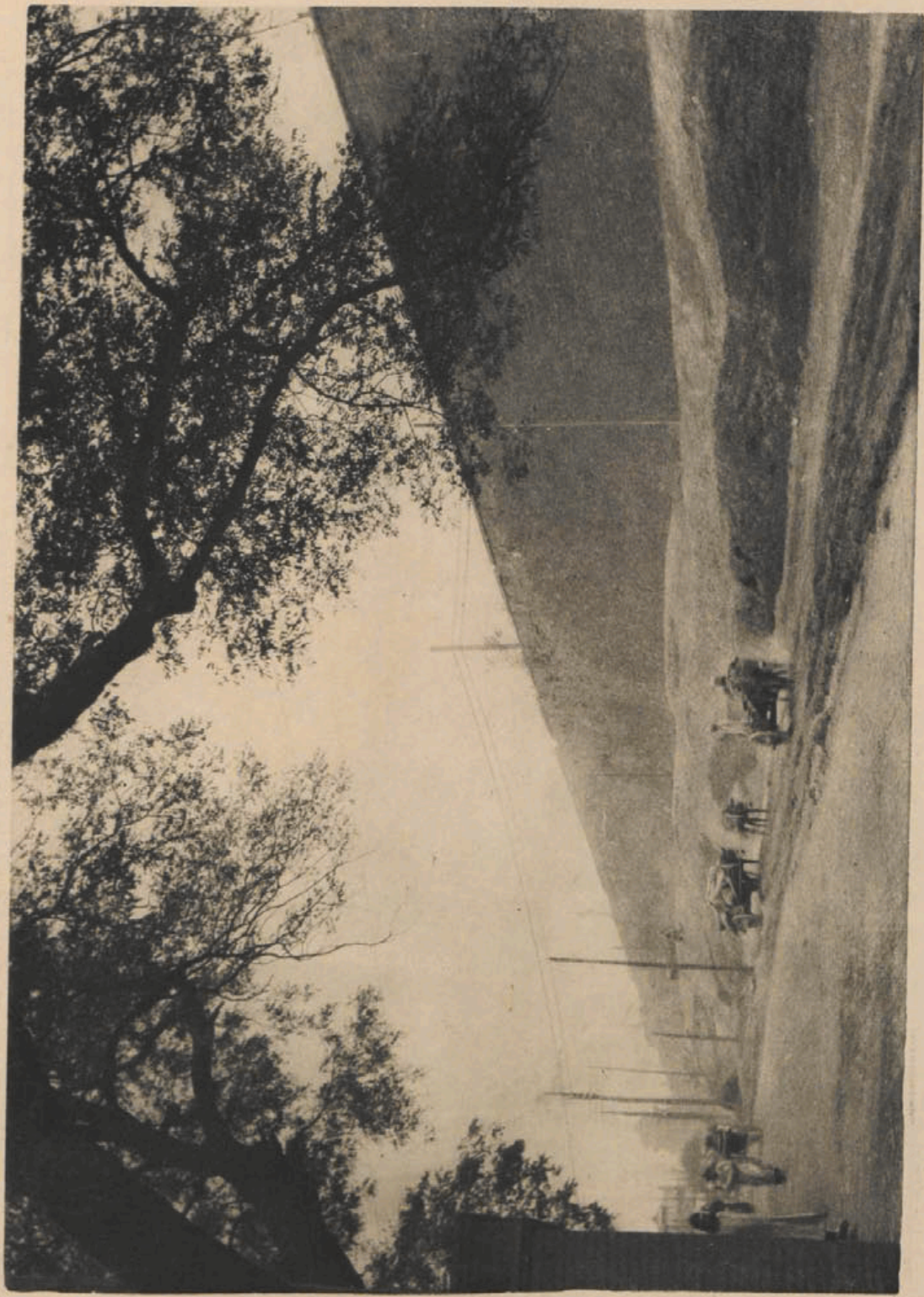
*Old well at the north wall*





*Outside the Chinese City wall at the south west corner*





*The south wall between Ch'ien Men and Shun Chik Men*



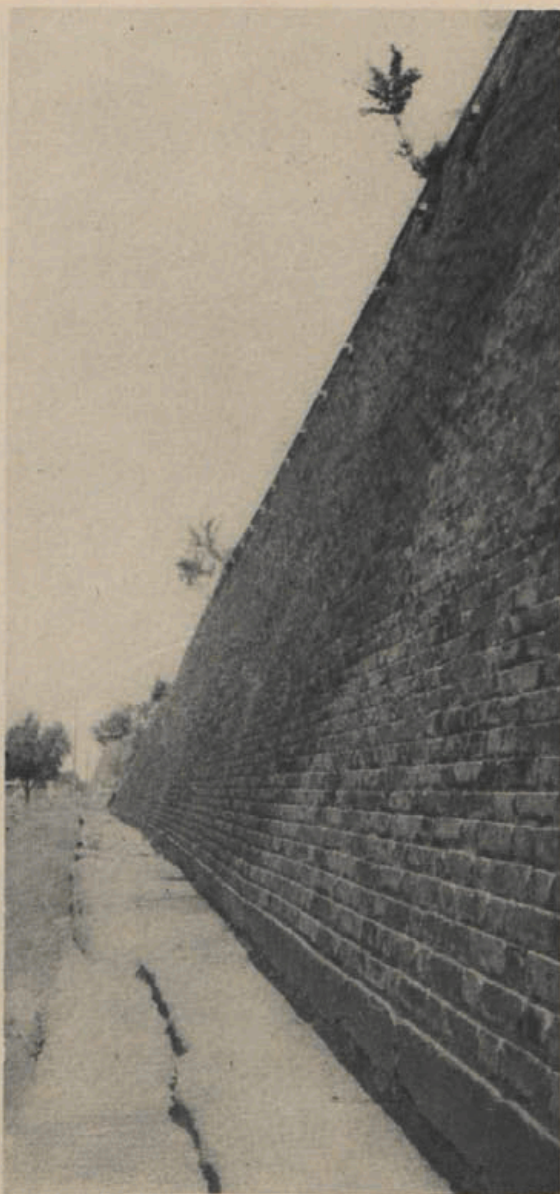


*The east wall at the Observatory*





*Sections of various age in  
the east wall*



*Well-preserved section of  
the east wall*





*The south wall near the south west corner repaired in sections*



*Outside view of the south wall between Shun Chi Men and Chien Men*





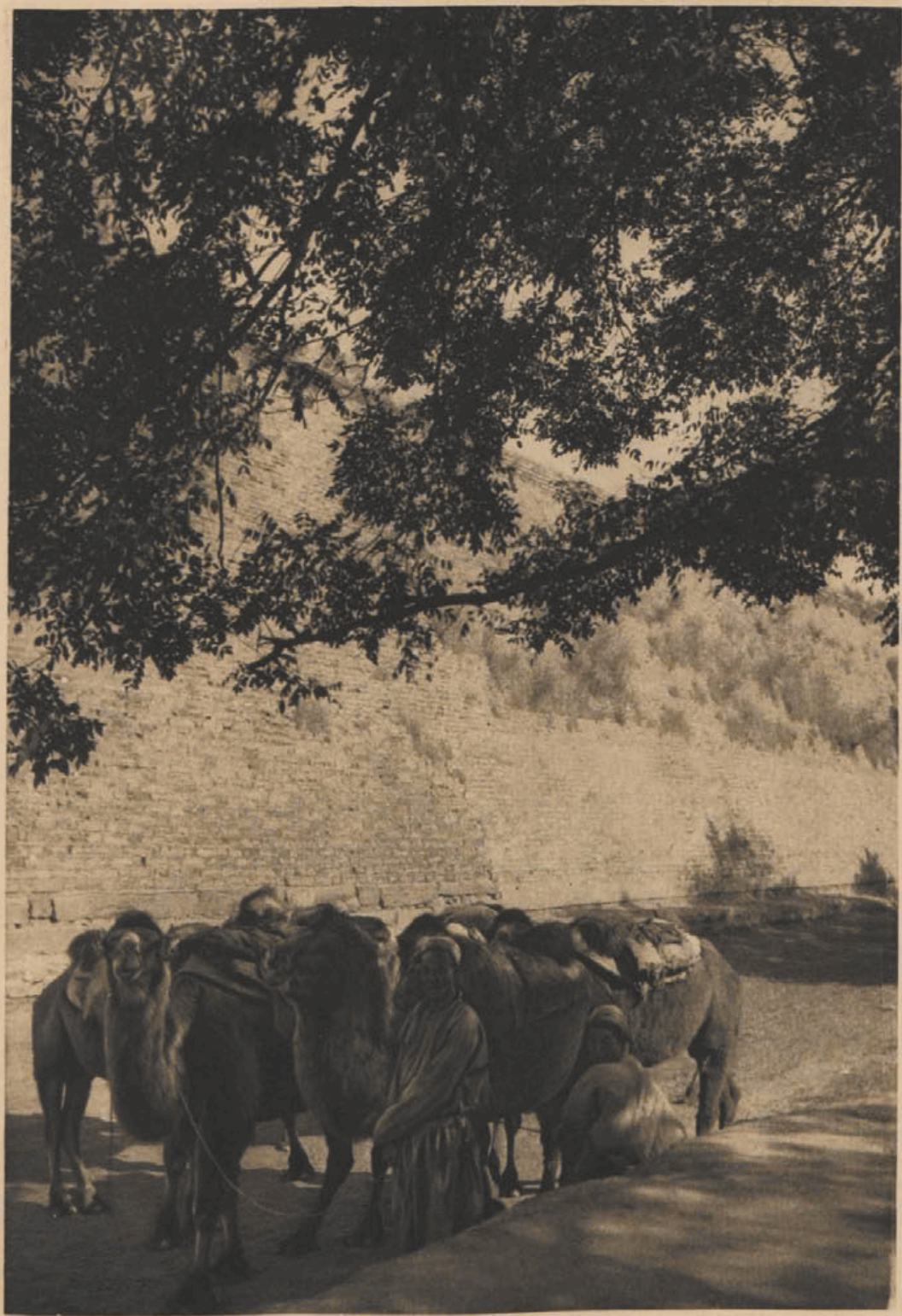
*The east wall at Tung Chih Men*





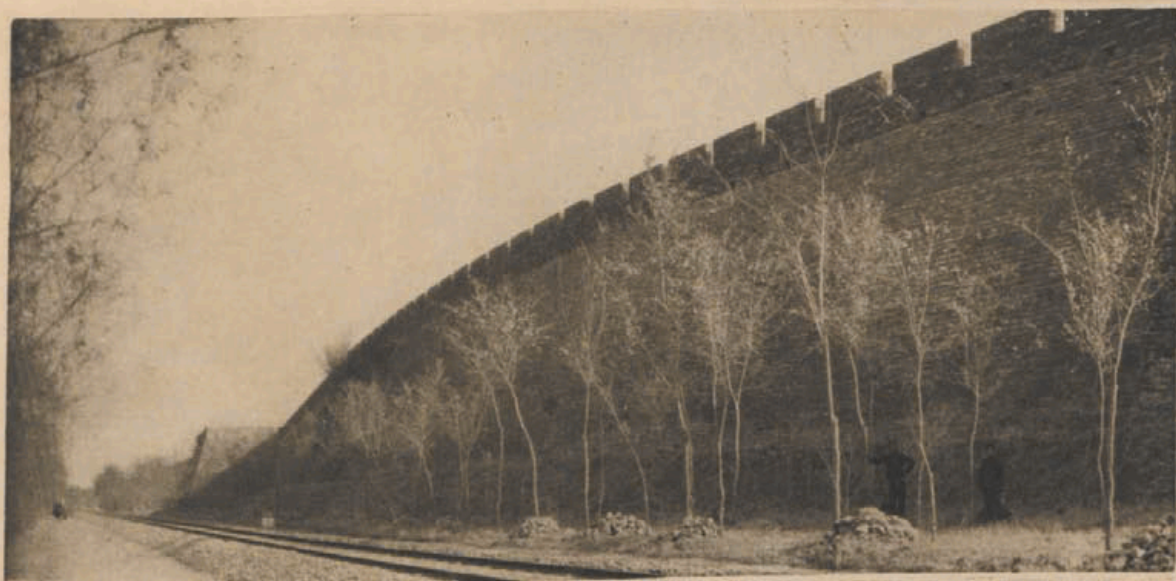
*Grazing sheep at the north wall*





*Resting camels at the north wall*



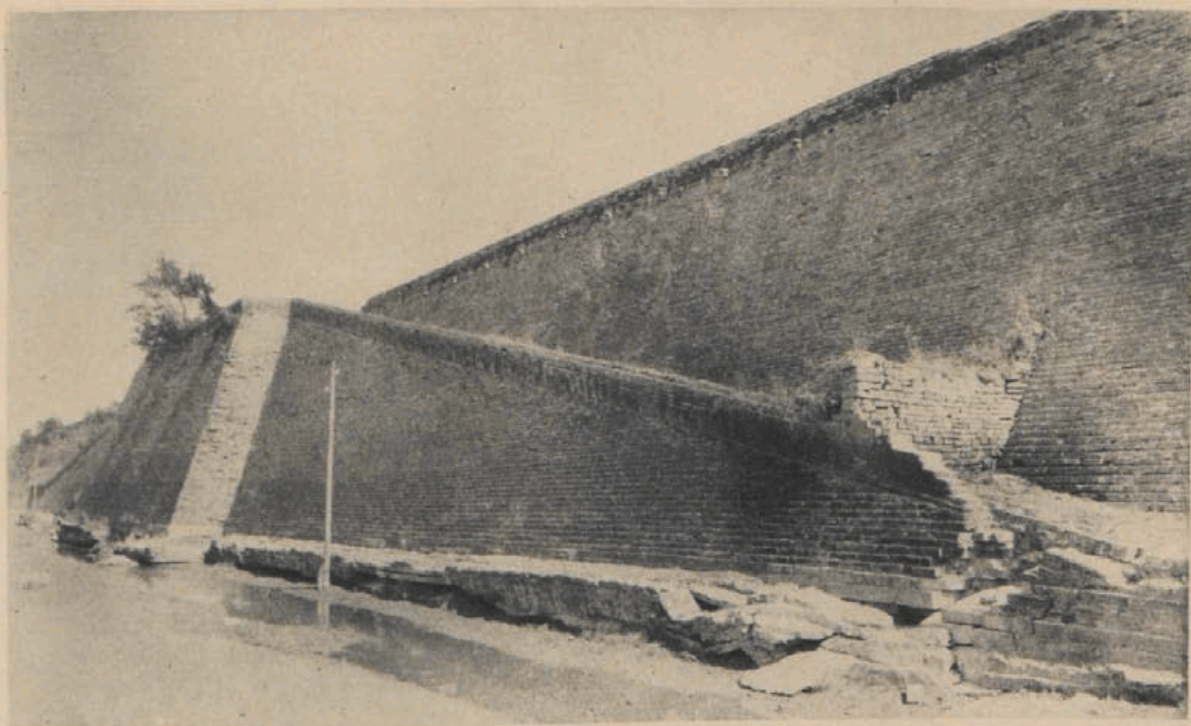


*Outer side of the north wall west of To Sheng Men*



*Inner side of the north wall with old and new sections*



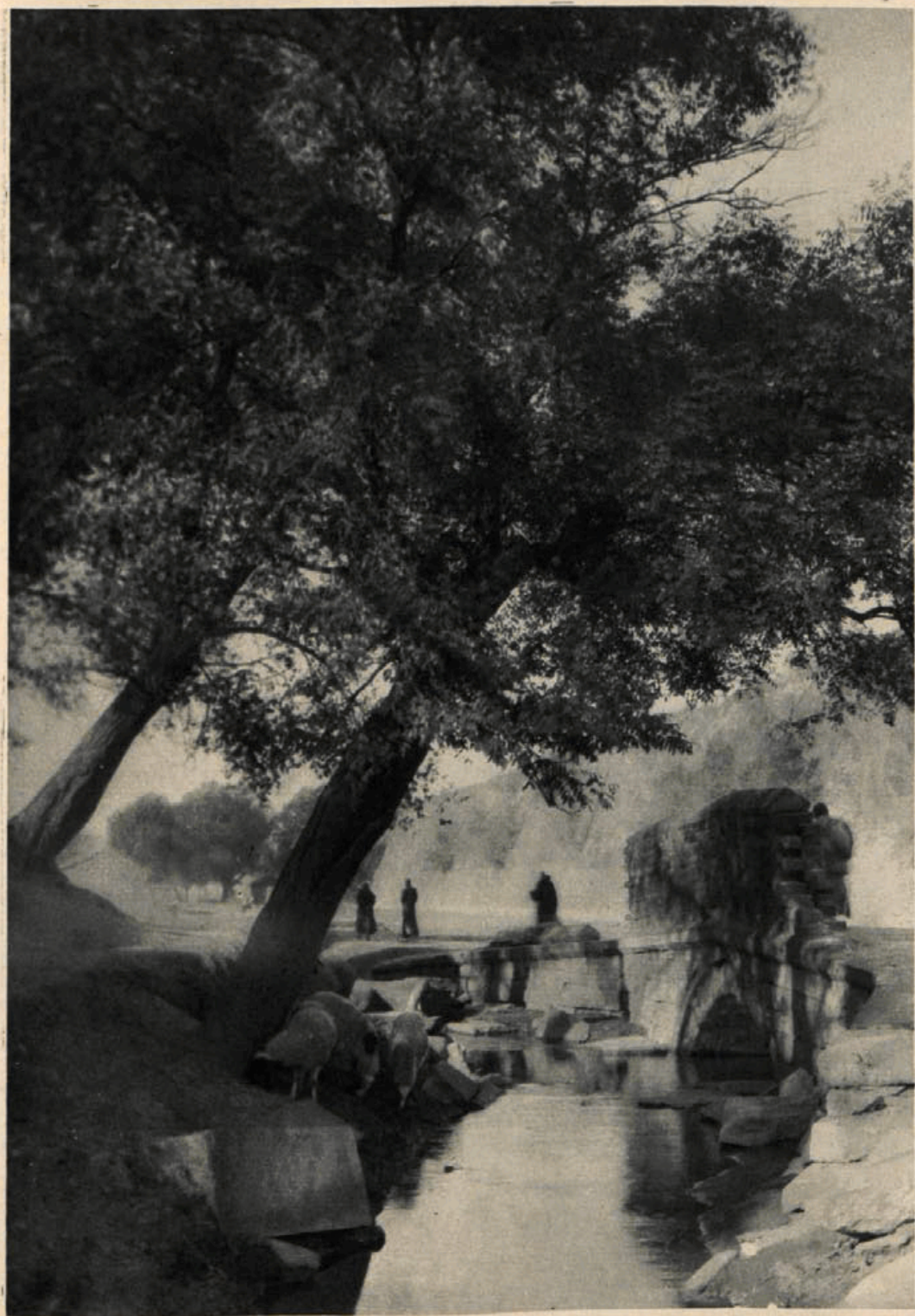


*The long ramp between Ch'i Hua Men and Tung Chih Men*



*A deep hole in the east wall revealing several layers of the brick coating*



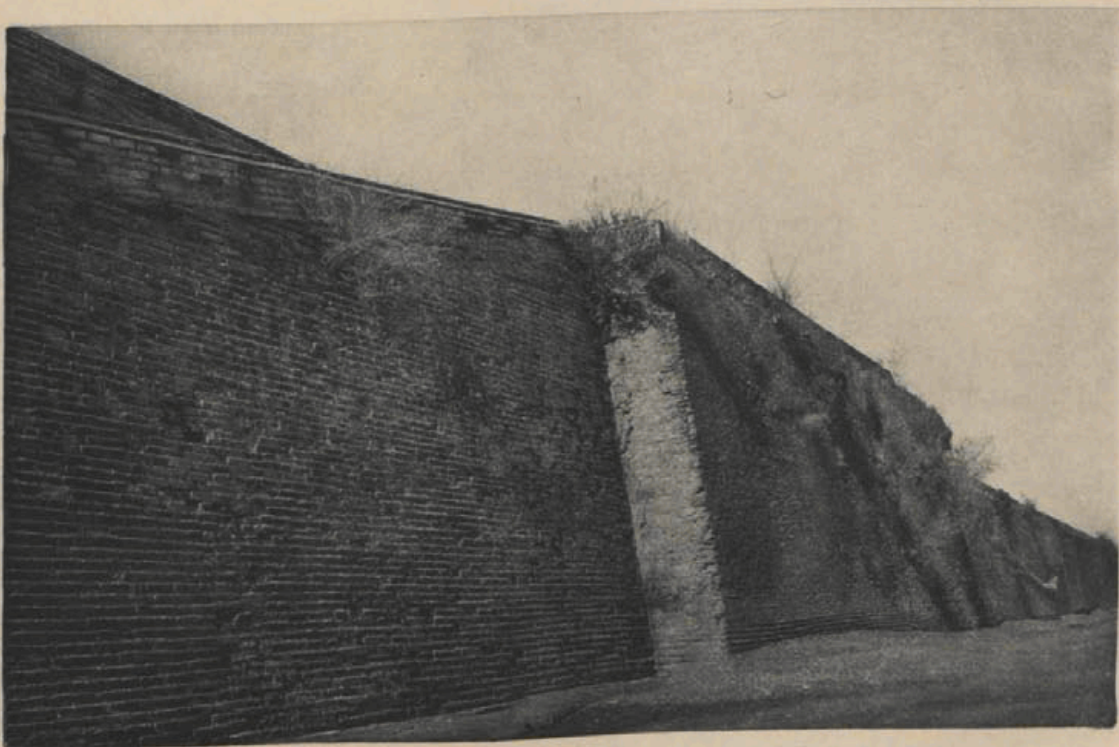


*The water course - Chi Shui Tam - at the north wall*





*Outside view of the main wall from Ping Tzu Men*



*The ramp south of Ping Tzu Men, repaired in three sections*



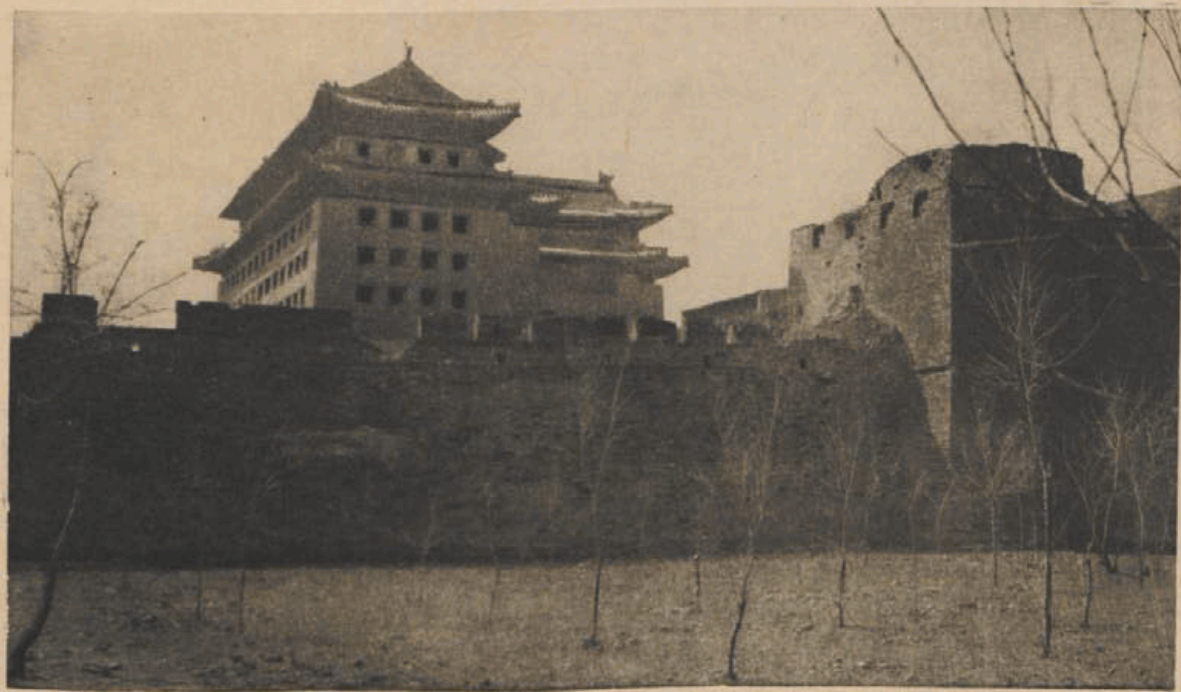


*At the south end of the west wall*



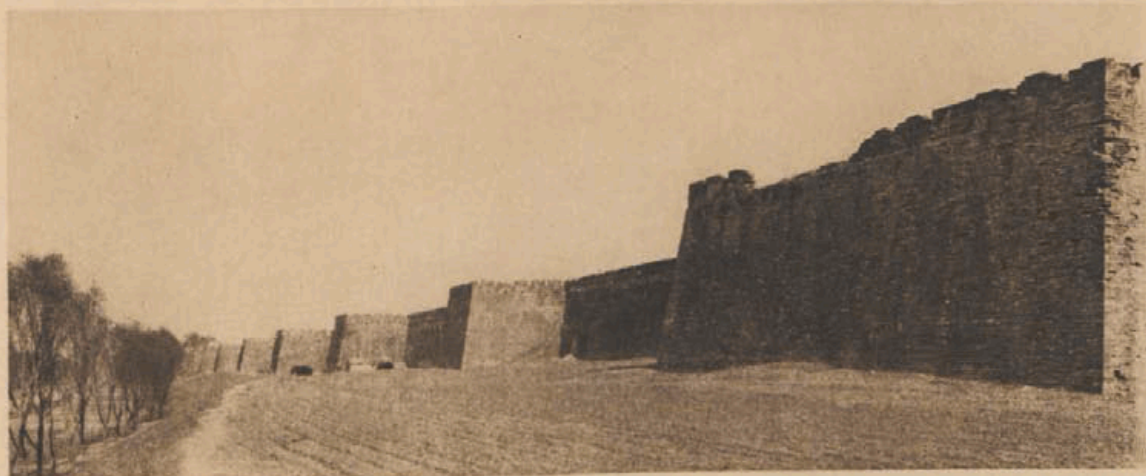


*The tower on the south eastern corner of the inner wall*



*The south eastern tower and the joint between the inner and the outer wall*



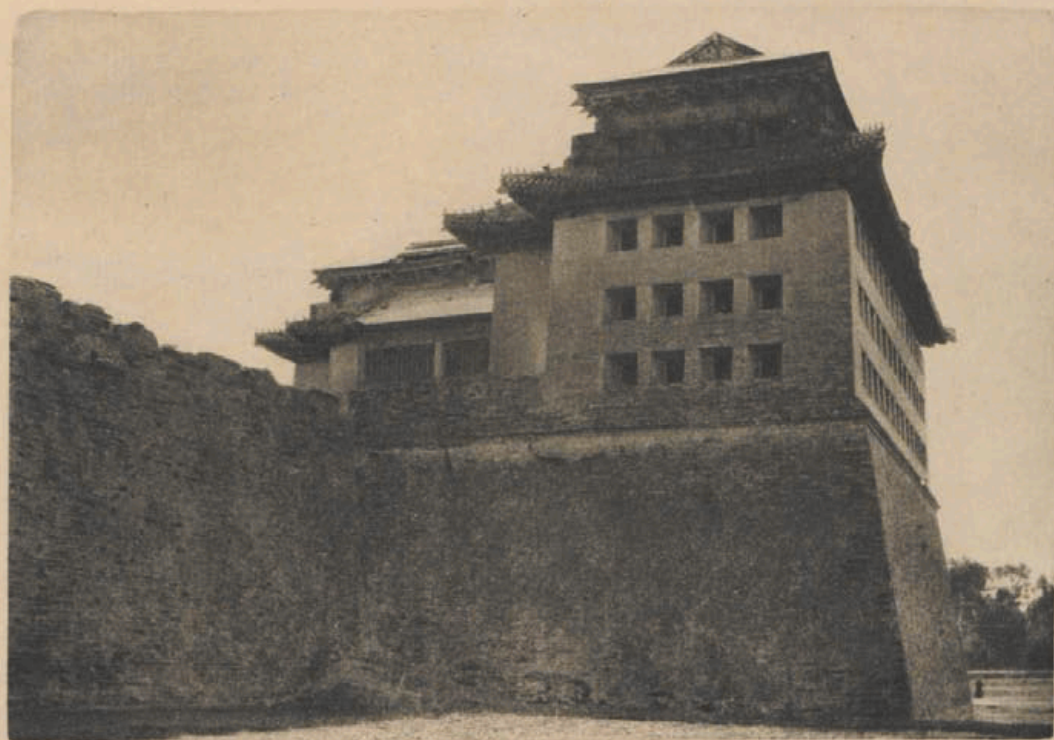


*Outside view of the southern portion of the west wall*



*The inner side of the west wall near Hsi Chih Men*



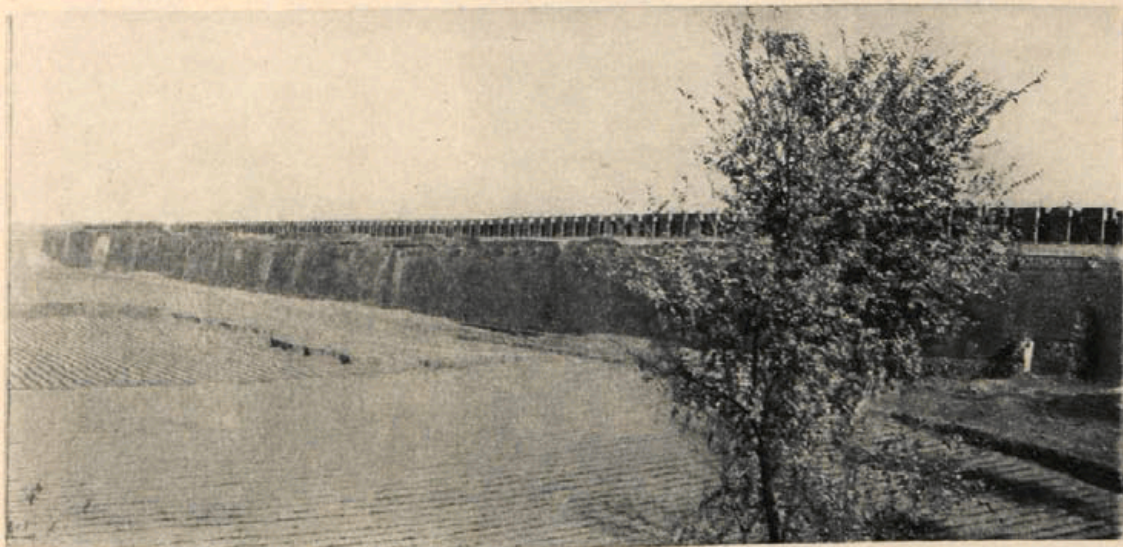


*The south west corner tower*



*The south east corner tower*





*The inner east side of the Chinese city wall*



*Badly patched and decayed portions of the inner east side  
of the Chinese city wall*





*View of the Chinese city wall from the outer bastion of Chang I. Men*

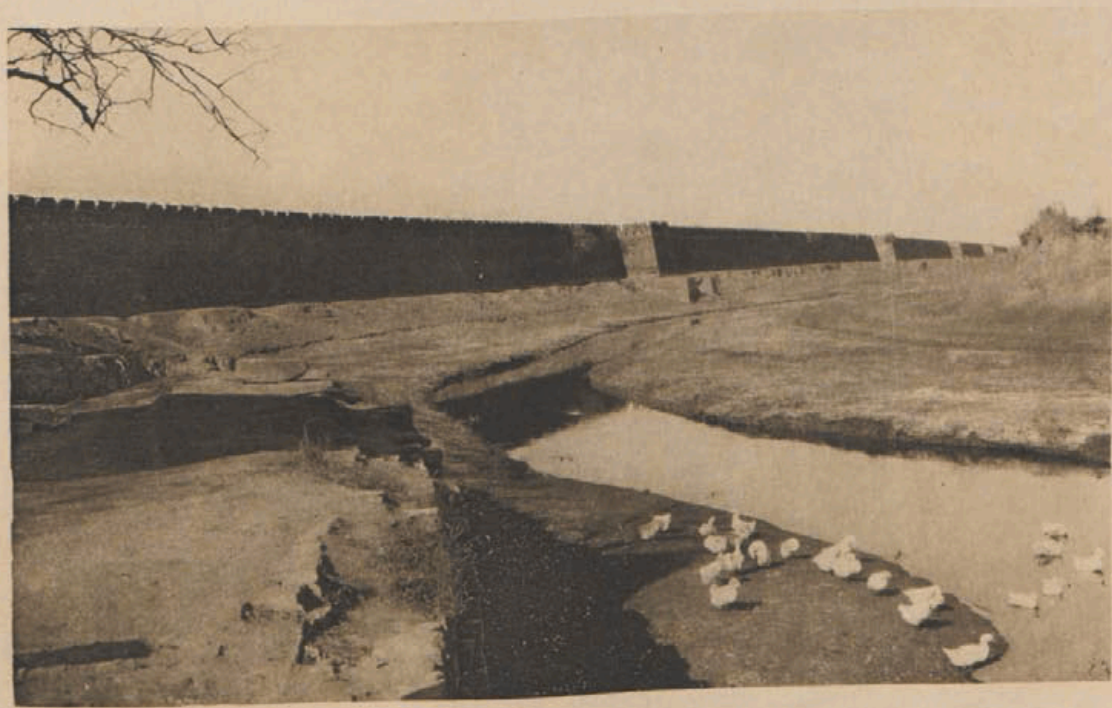


*The inner south side of the Chinese city wall*



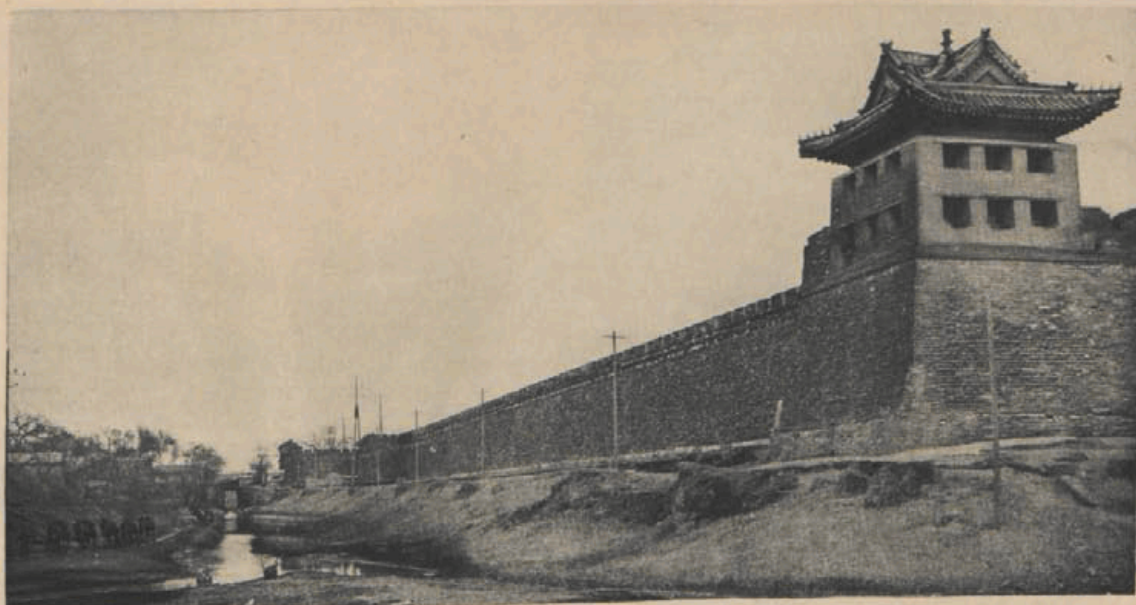


*The north east corner of the Chinese city wall*

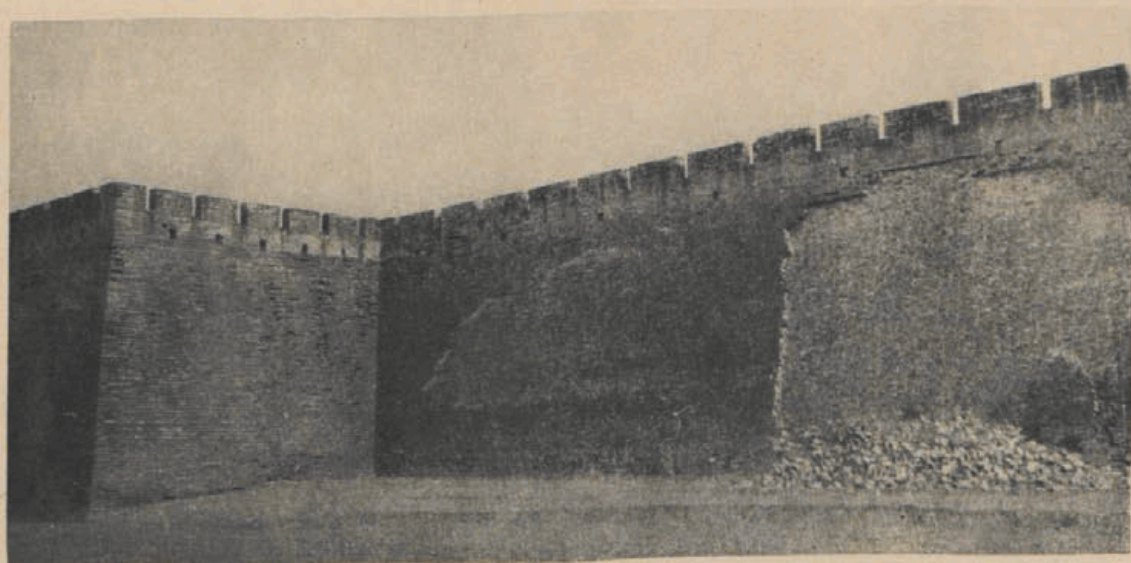


*Outside view along the east side of the Chinese city wall*



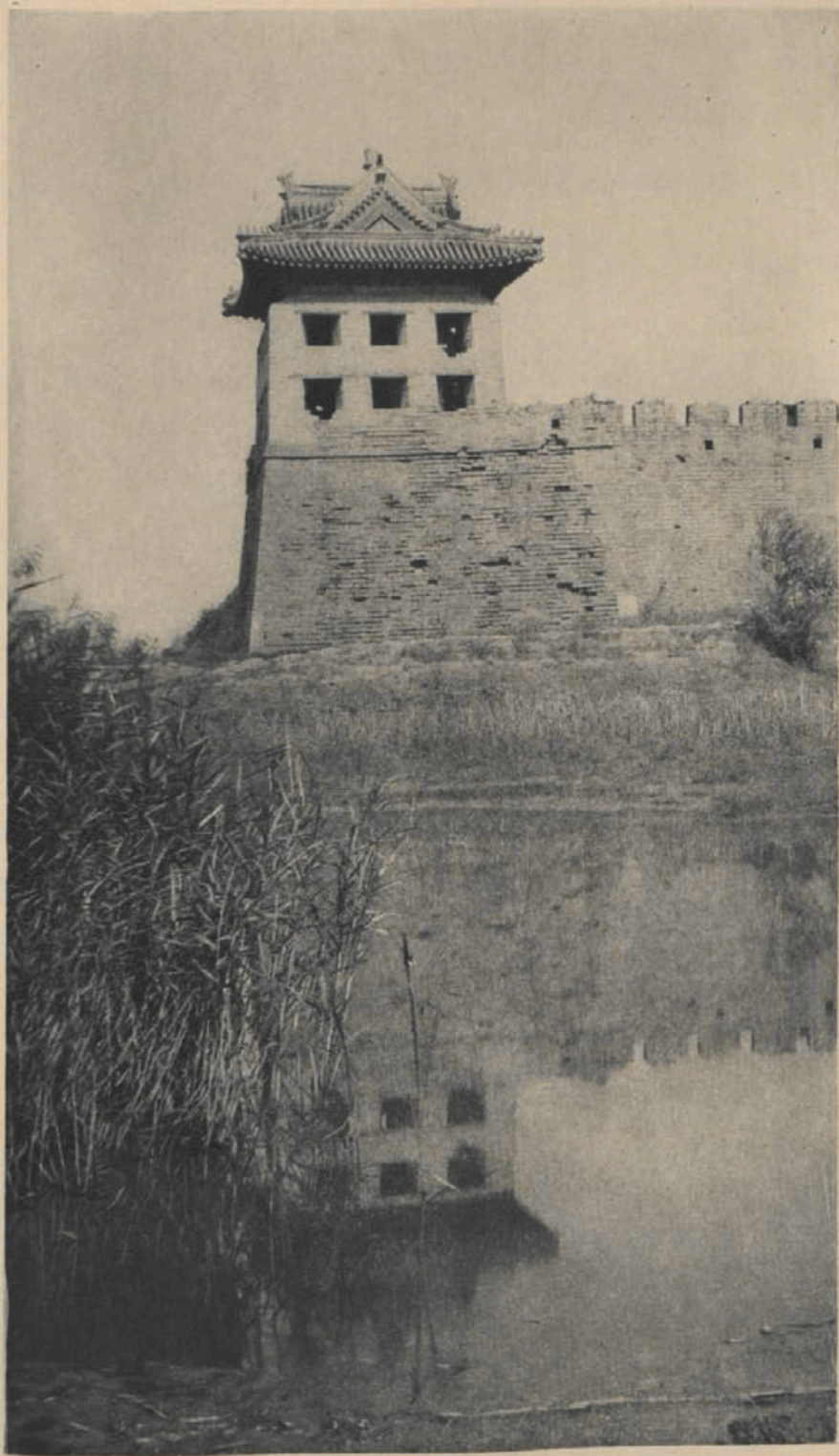


*The north west corner of the Chinese city wall*



*Portion of the west wall where the brick coating is falling down*



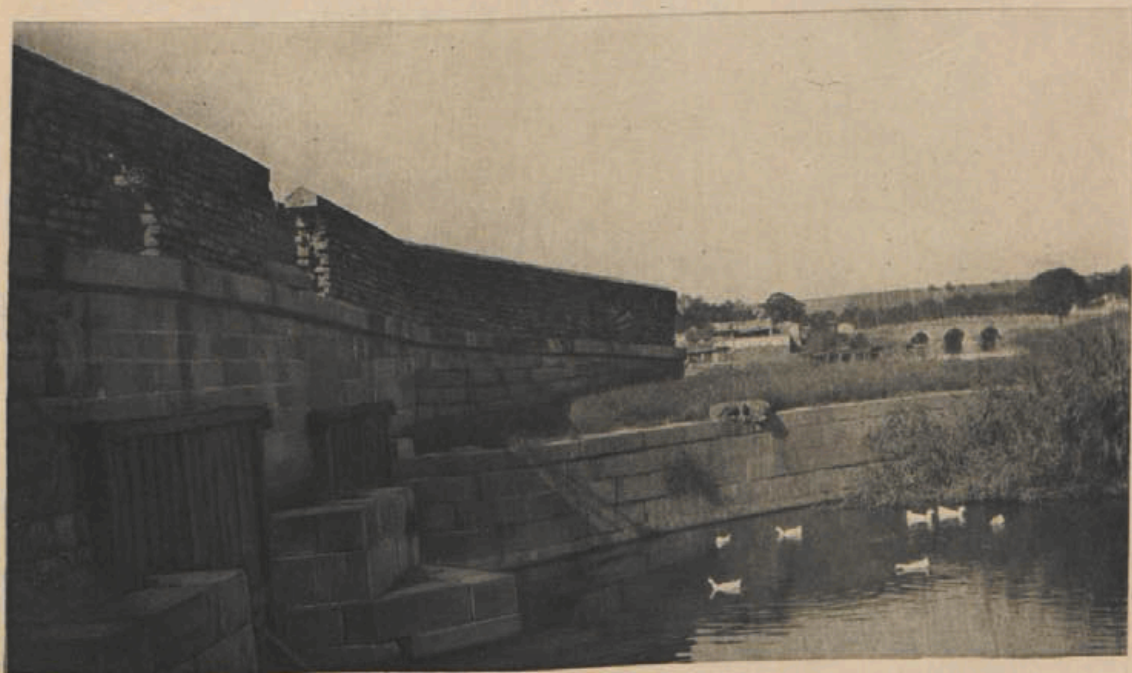


*Tower on the south west corner of the Chinese city wall*



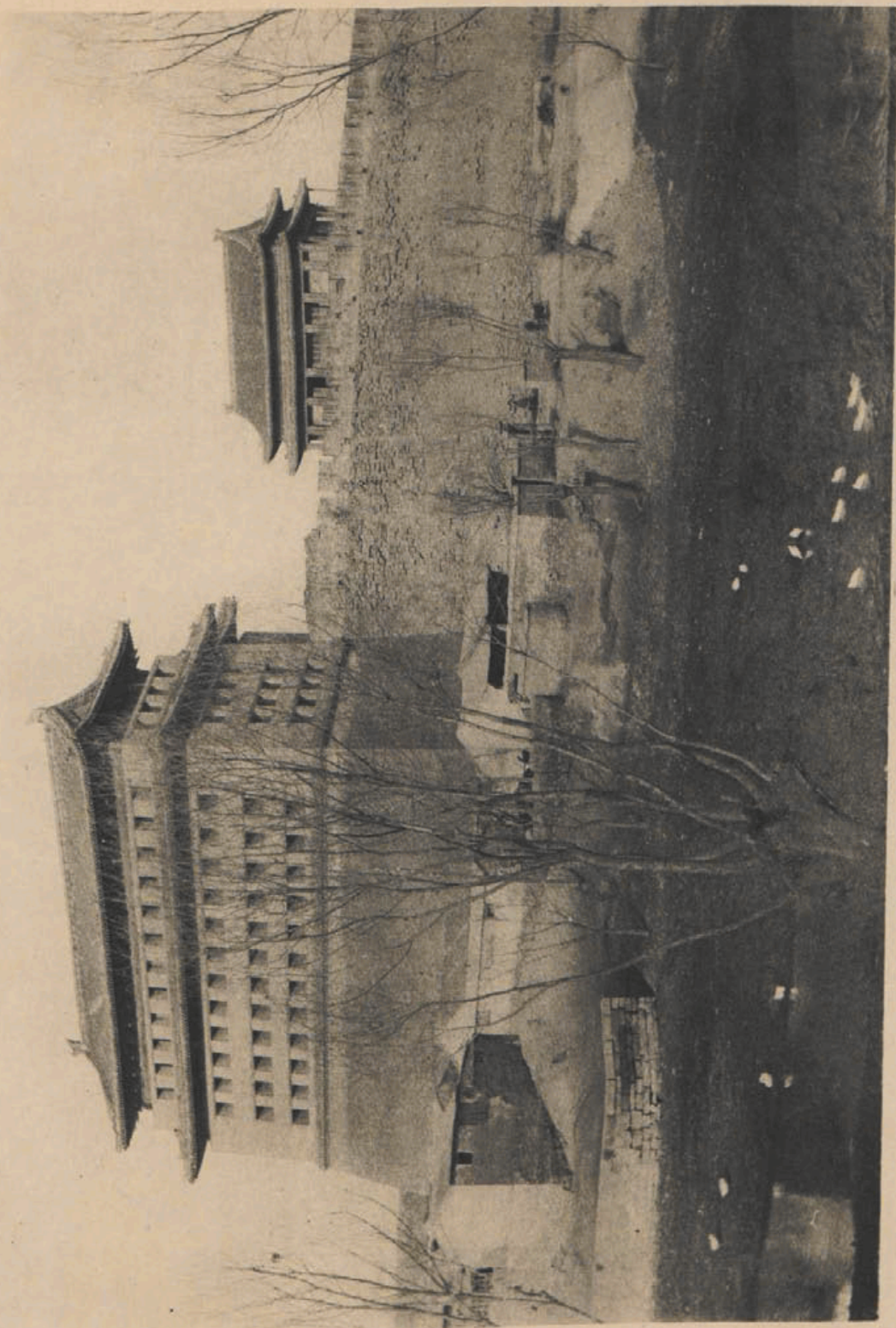


*Funeral procession on the old road outside Tung Pien Men*



*Bridge with water locks near Tung Pien Men*





Pingyao Town Wall  
The two gate towers and part of the barrier.





*The Chinese city wall at Tung Pien Men*





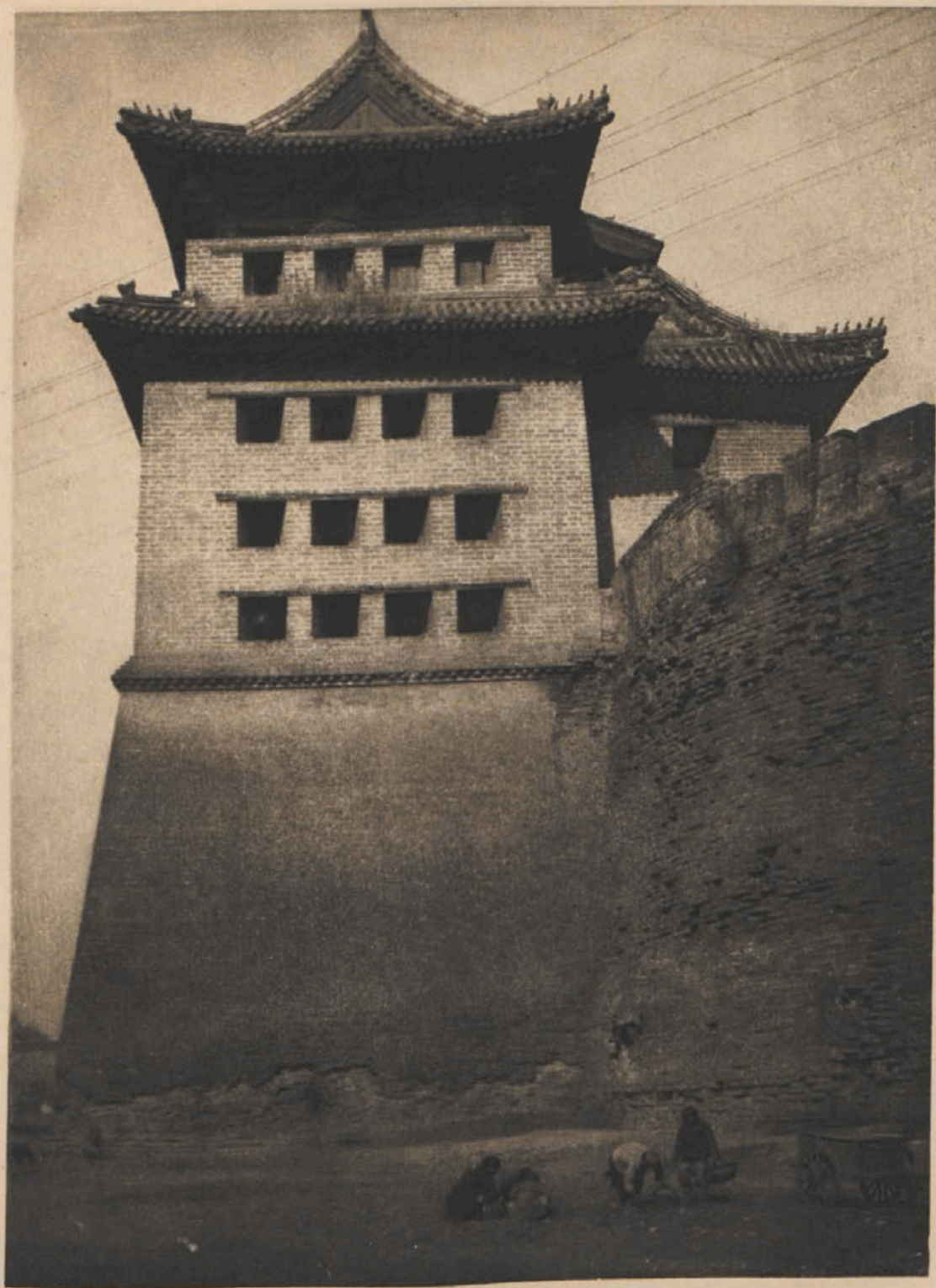
*Ping Tzu Men*  
*The inner tower and part of the gateway*





*Ping Tsu Men*  
*The northern end of the inner tower seen from the wall*





*Ping Tsu Men*  
*Side view of the outer tower*





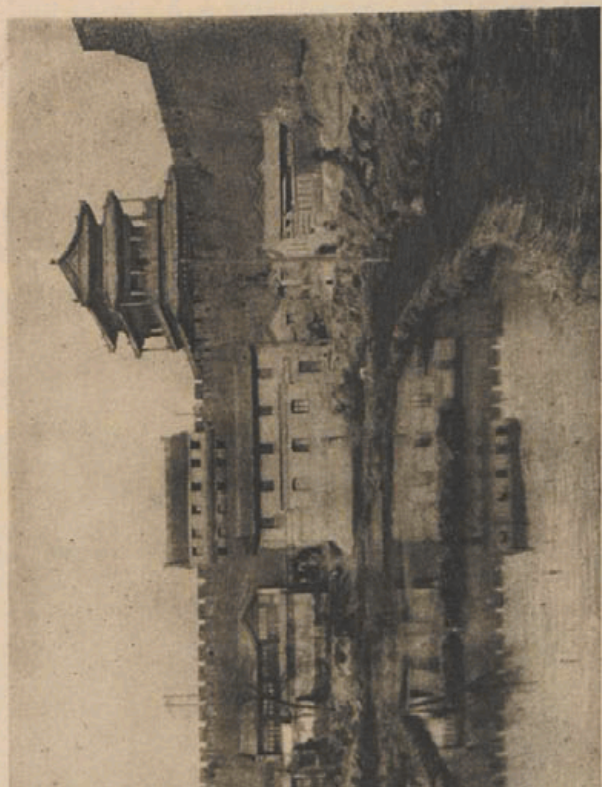
*Ping Tsu Mon*  
*The outer tower from the wall*



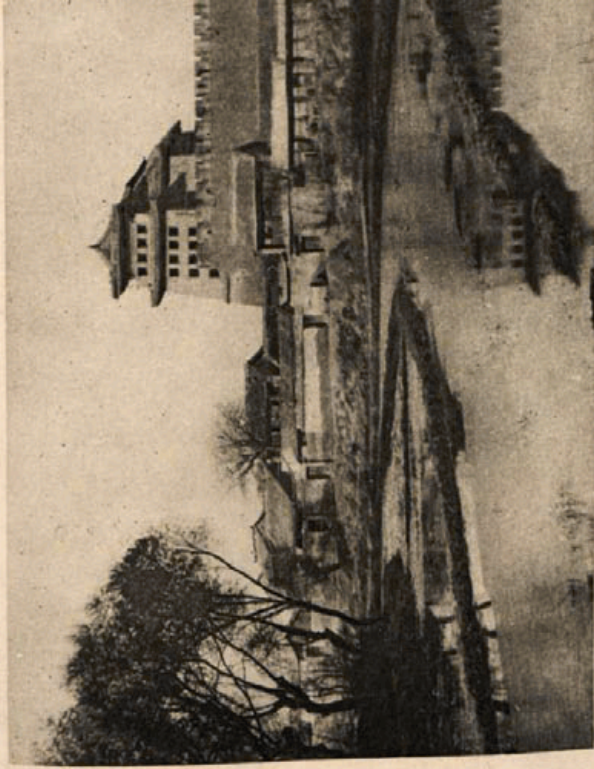


*Ping Tzu Men*  
*The outer tower and stalls along the barbican wall*



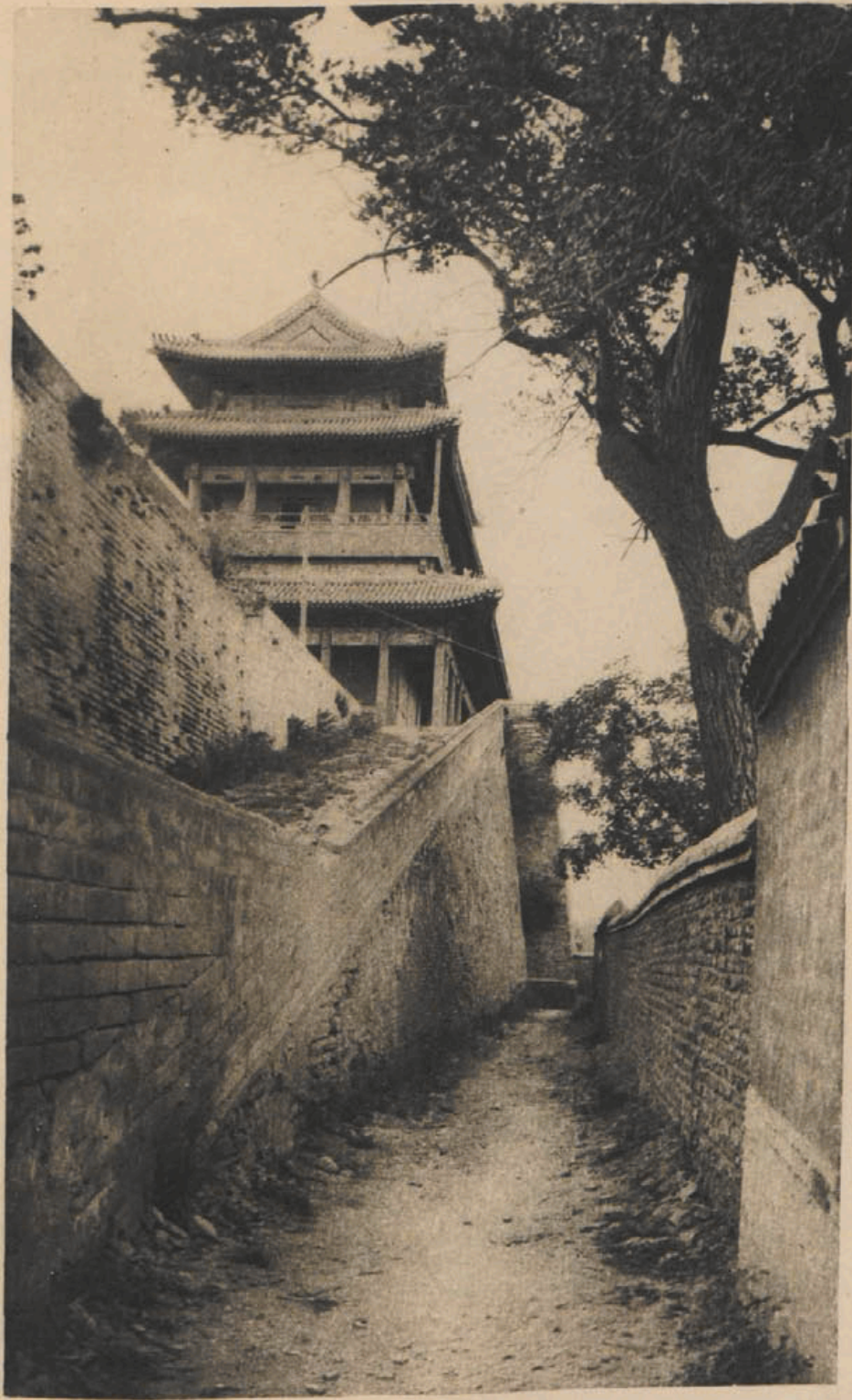






*Hsi Chih Men*  
*The complete gate from the south*





*Hsi Chih Men*  
*Side view of the inner tower*





*Hsi Chih Men*

*The outer court of the temple in the gateway with a juniper tree*





*Hsi Chih Men*  
*The temple court*





*Hsi Chih Men  
View through the outer gate*

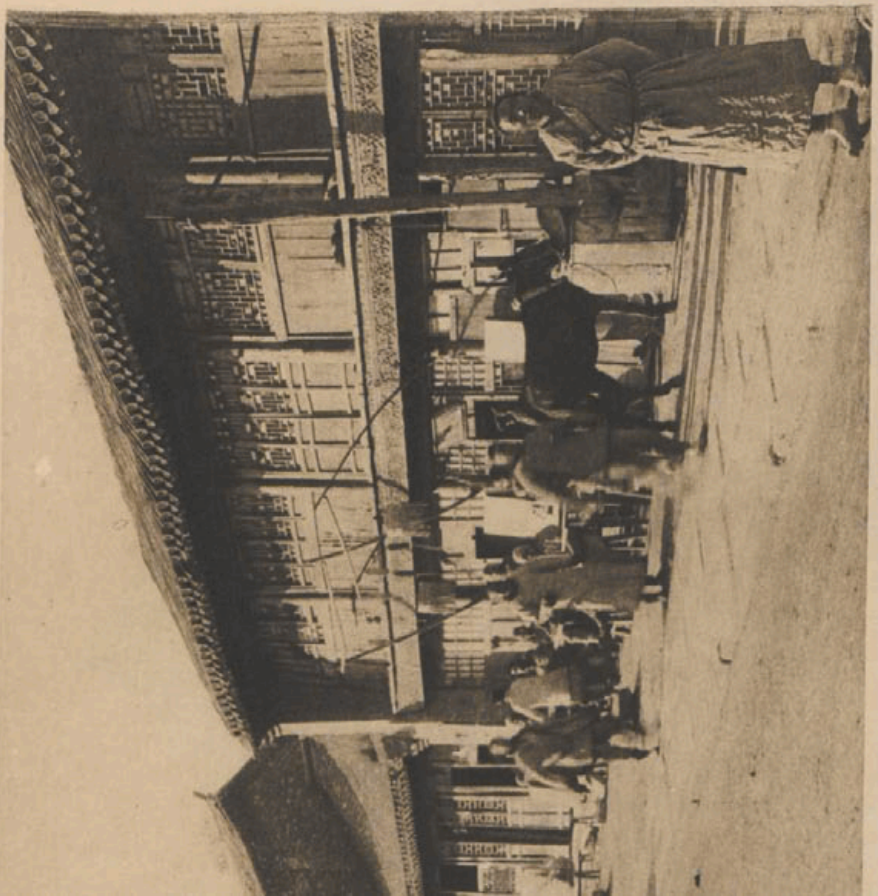




*Hoi Chik Men*

*The small side tower over the barbican gate and adjoining shops*









*Hsi Chih Men*

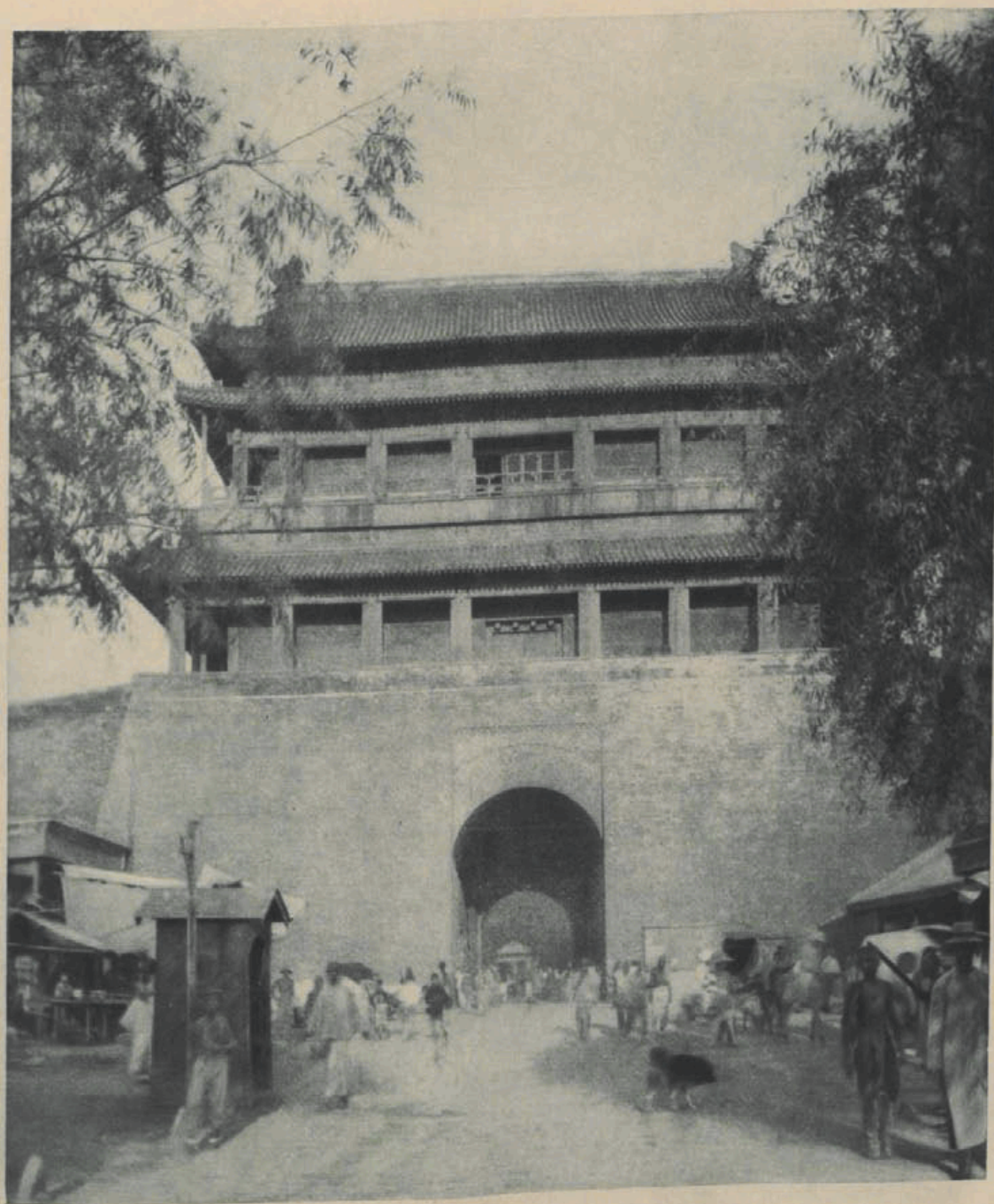
*The street lined with old shops outside the gate*





*Chik Hua Mon.  
Sideview of the inner tower and adjoining buildings*





*Chih Hua Men*  
*Front view of the inner tower*



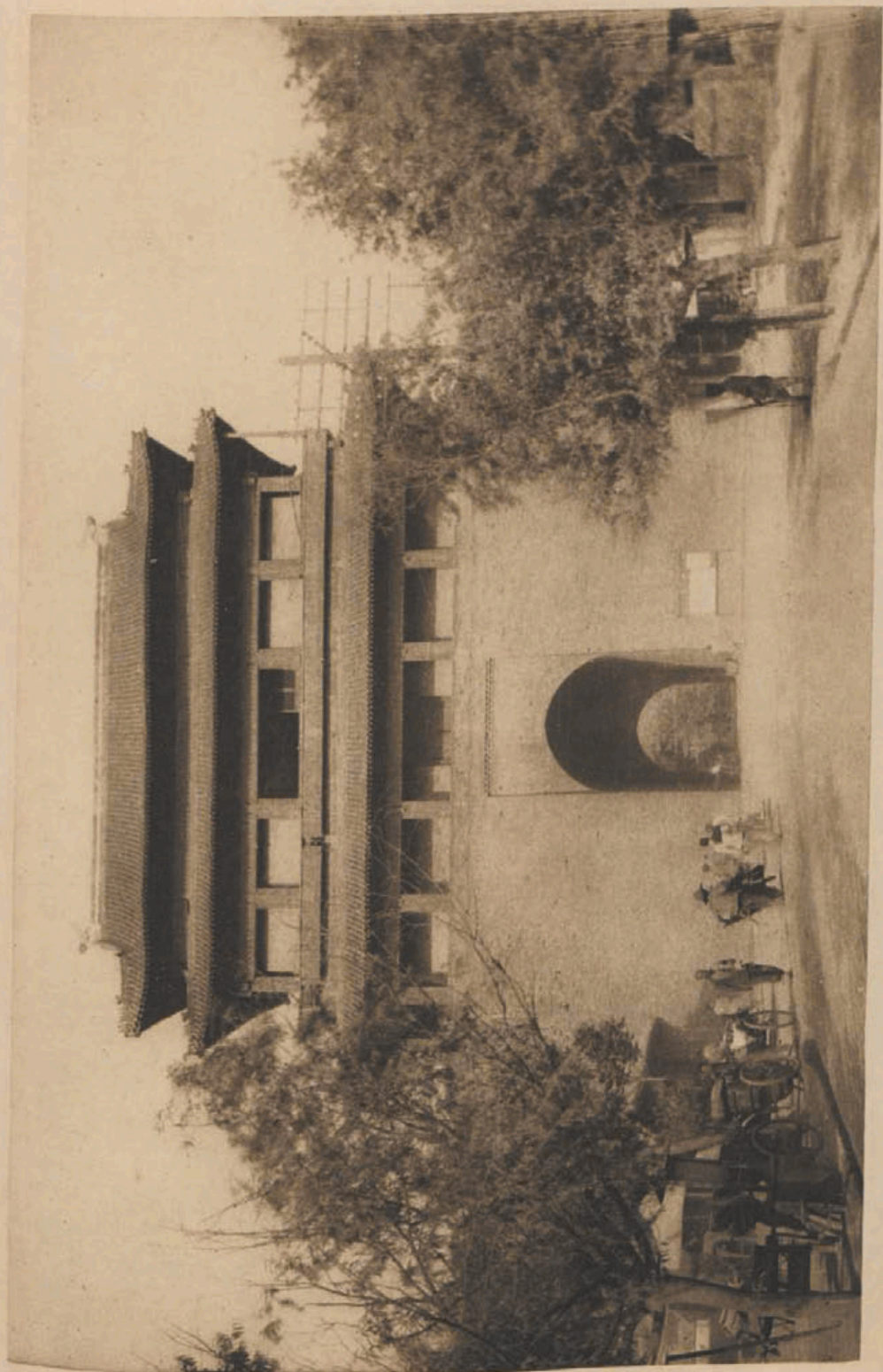


*View of Tung Chih Men from the south*



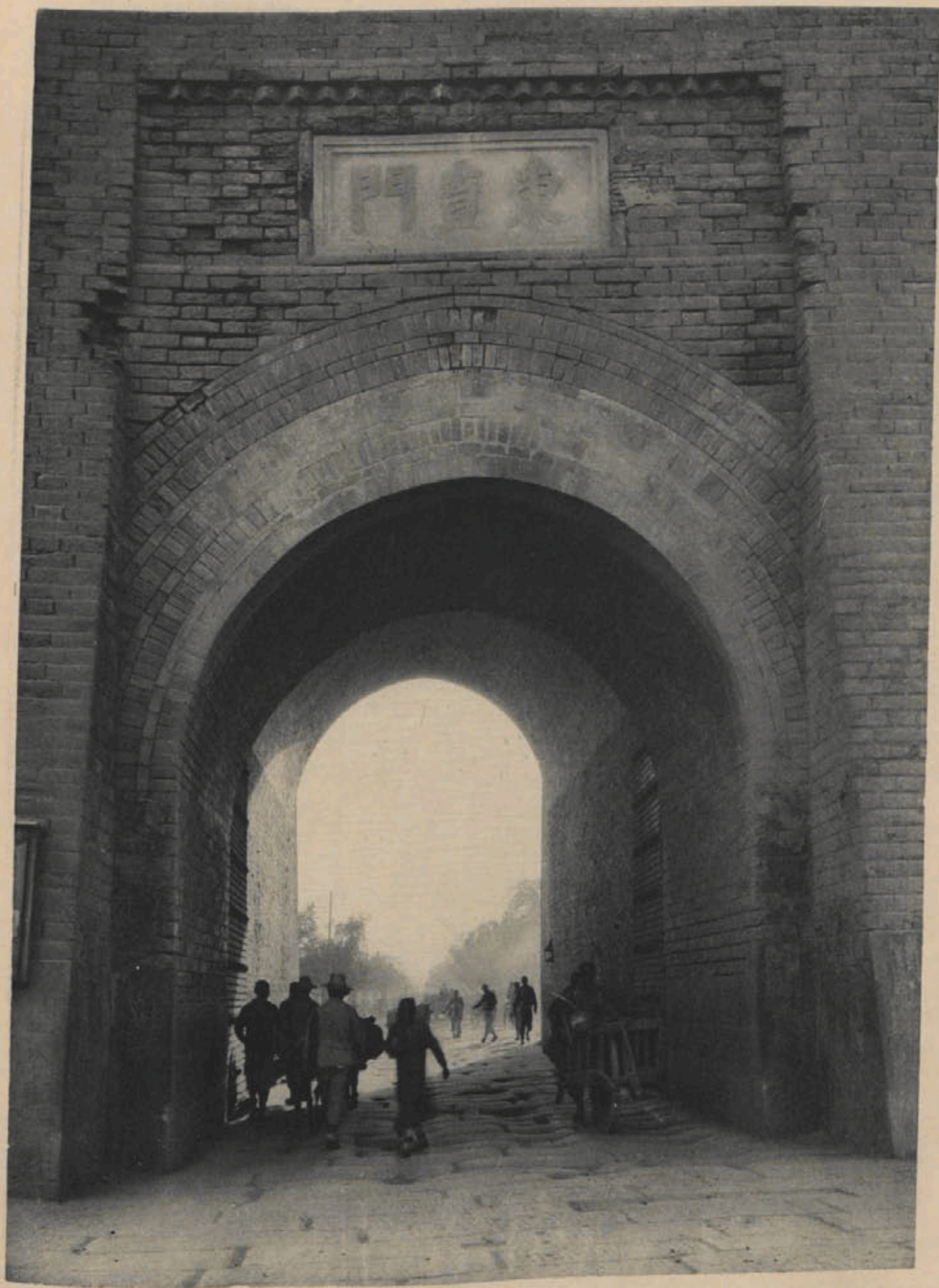
*View of the moat at Tung Chih Men*





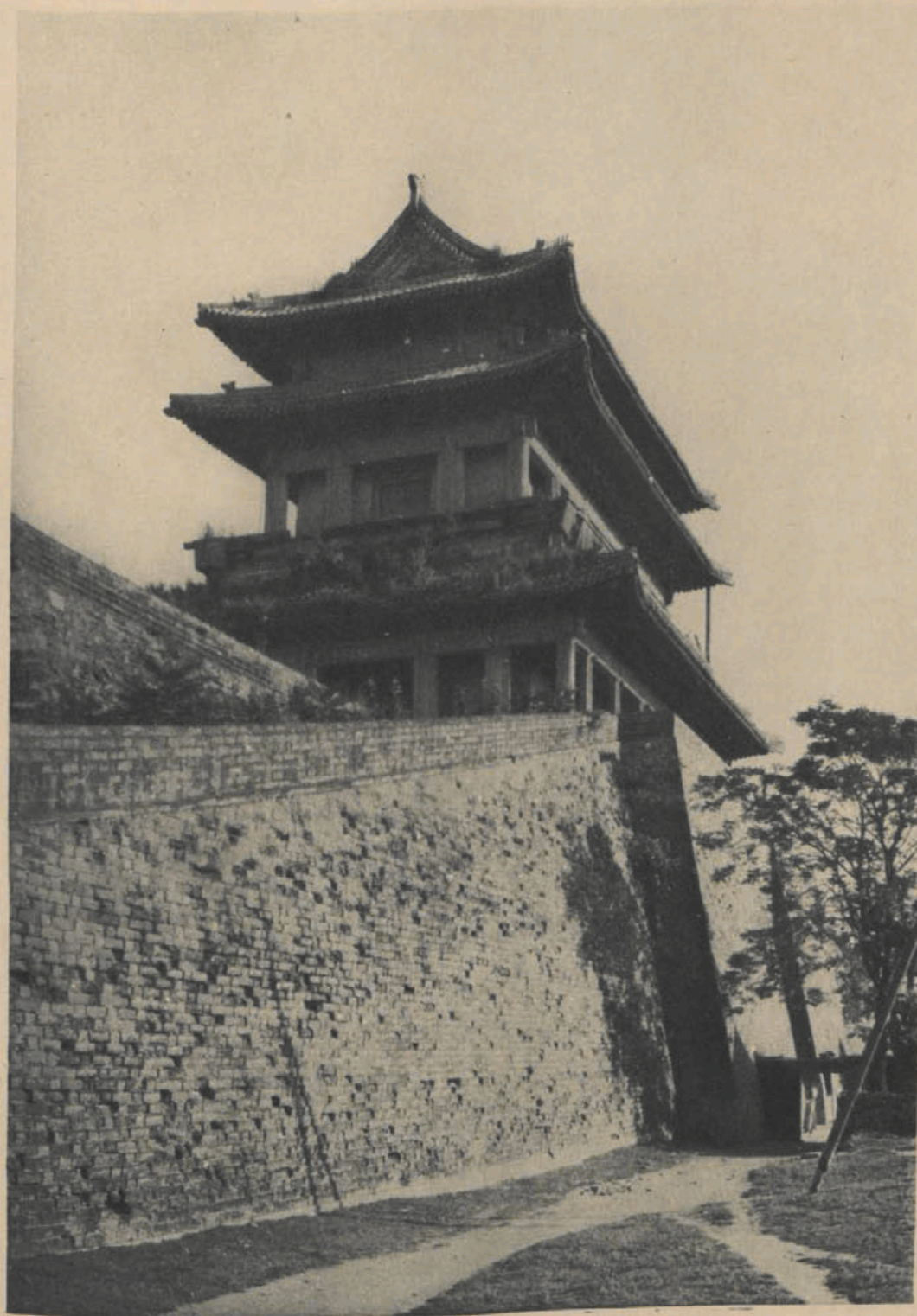
*Juyong Chih Men  
Front view of the inner tower*





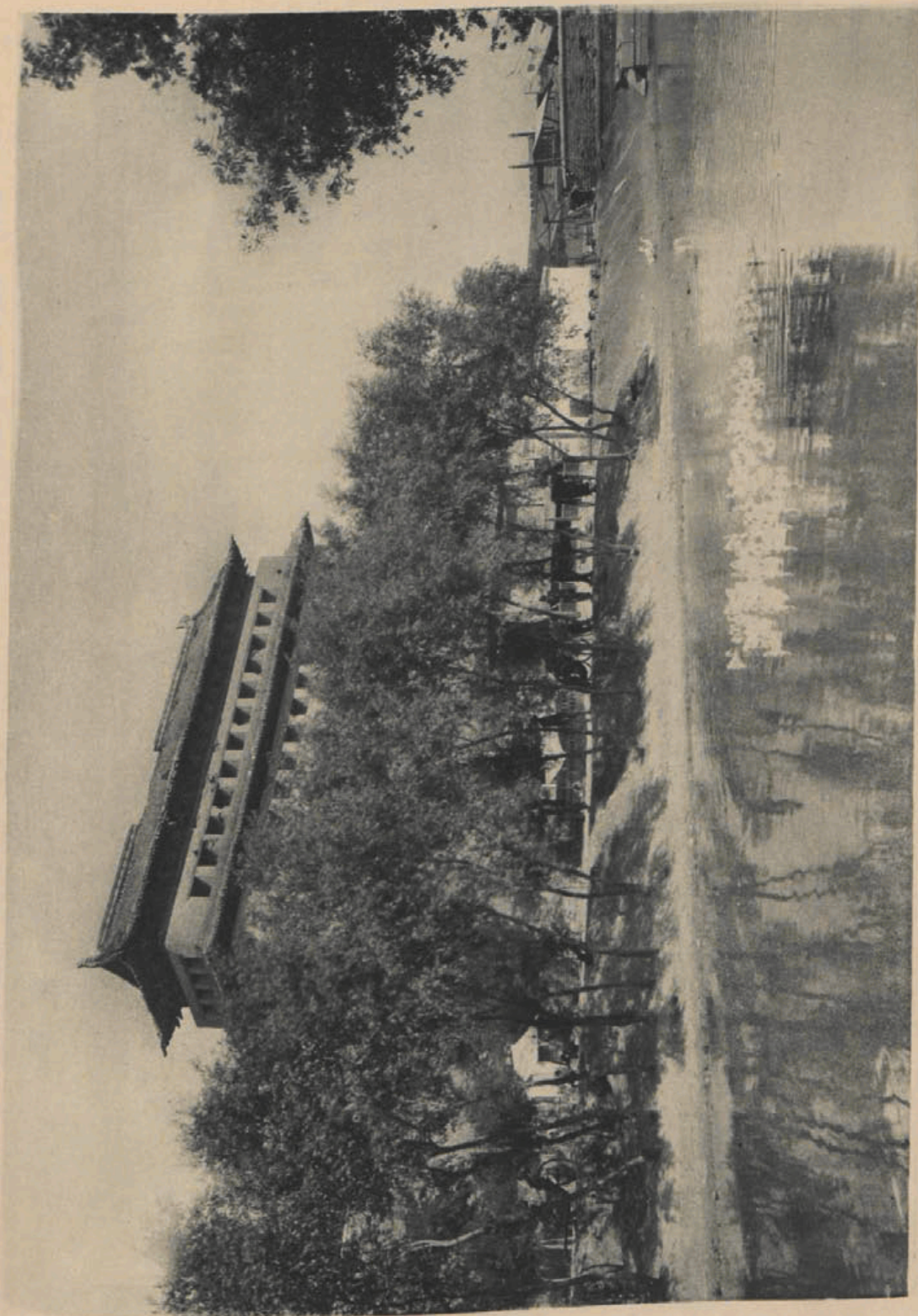
*Tung Chih Men  
View through the inner gate*





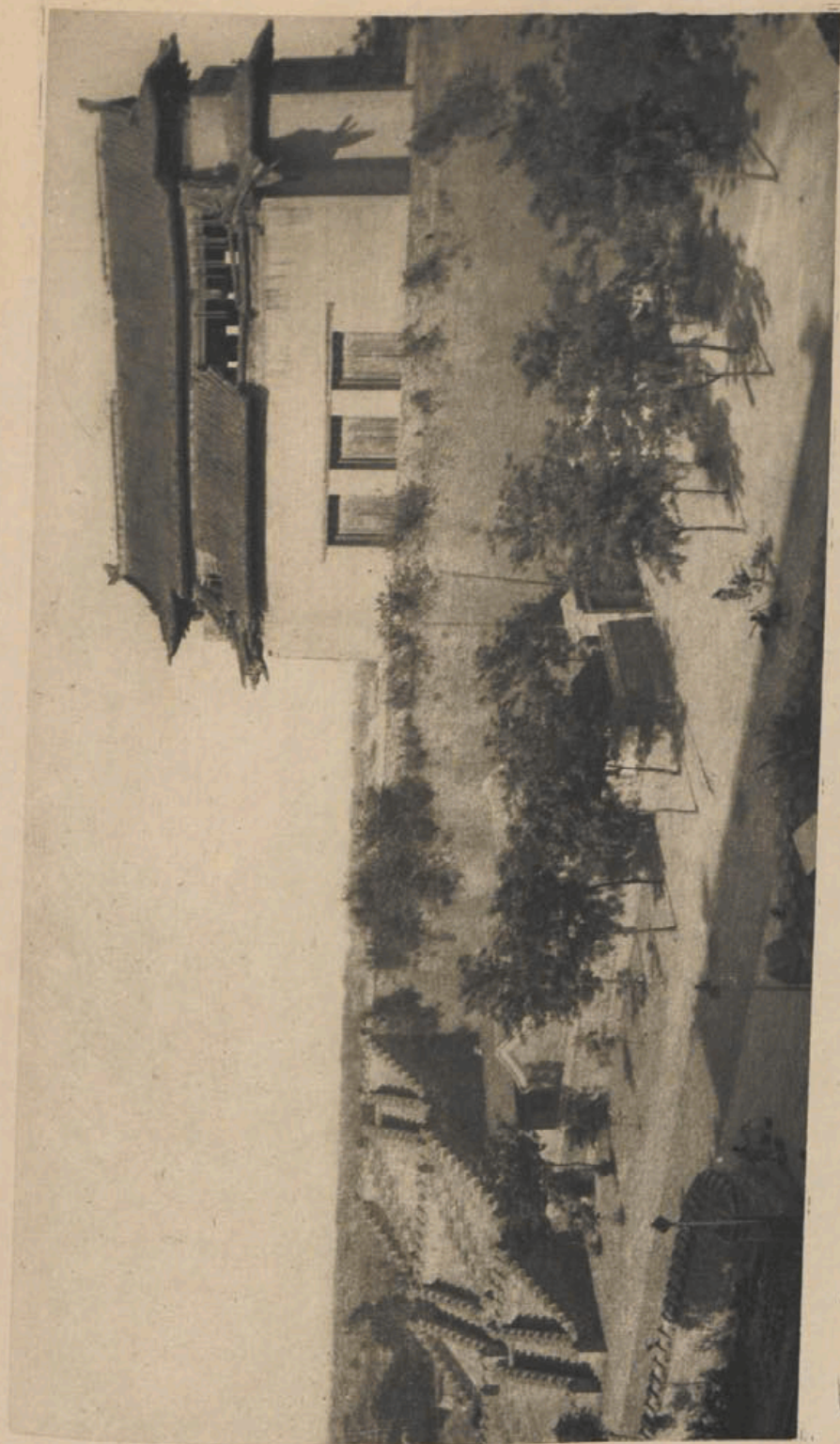
*Tung Chih Men*  
*Side view of the inner tower*





*Tung Chik Men*  
*The outer tower and moat*





*Fung Chik Men*  
*The outer tower and the modern terraces*





*Tung Chih Men  
The moat with the white ducks*





*Hata Men*  
*The inner tower from the street*





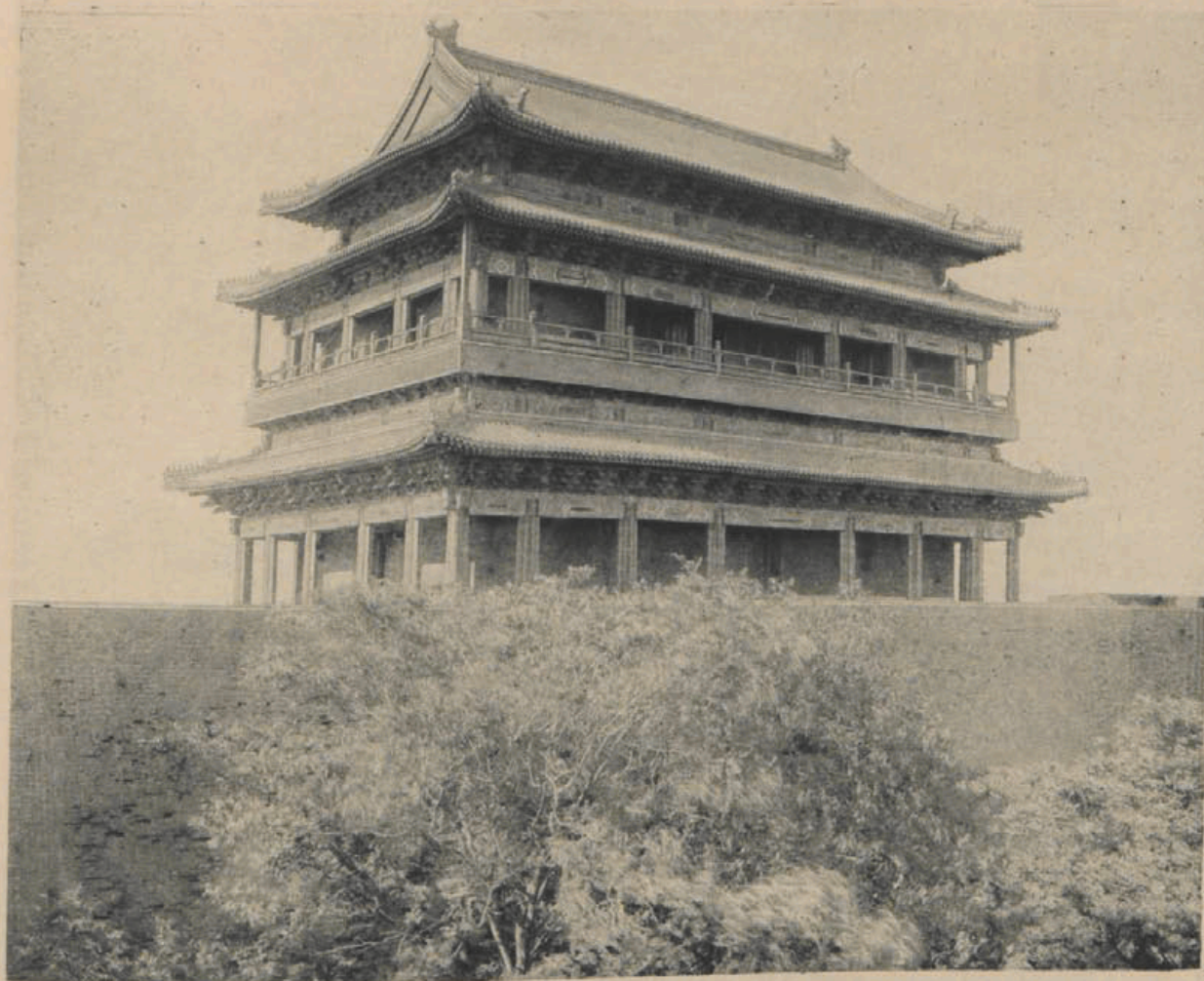
*Hata Men*  
*Side view of the inner tower*





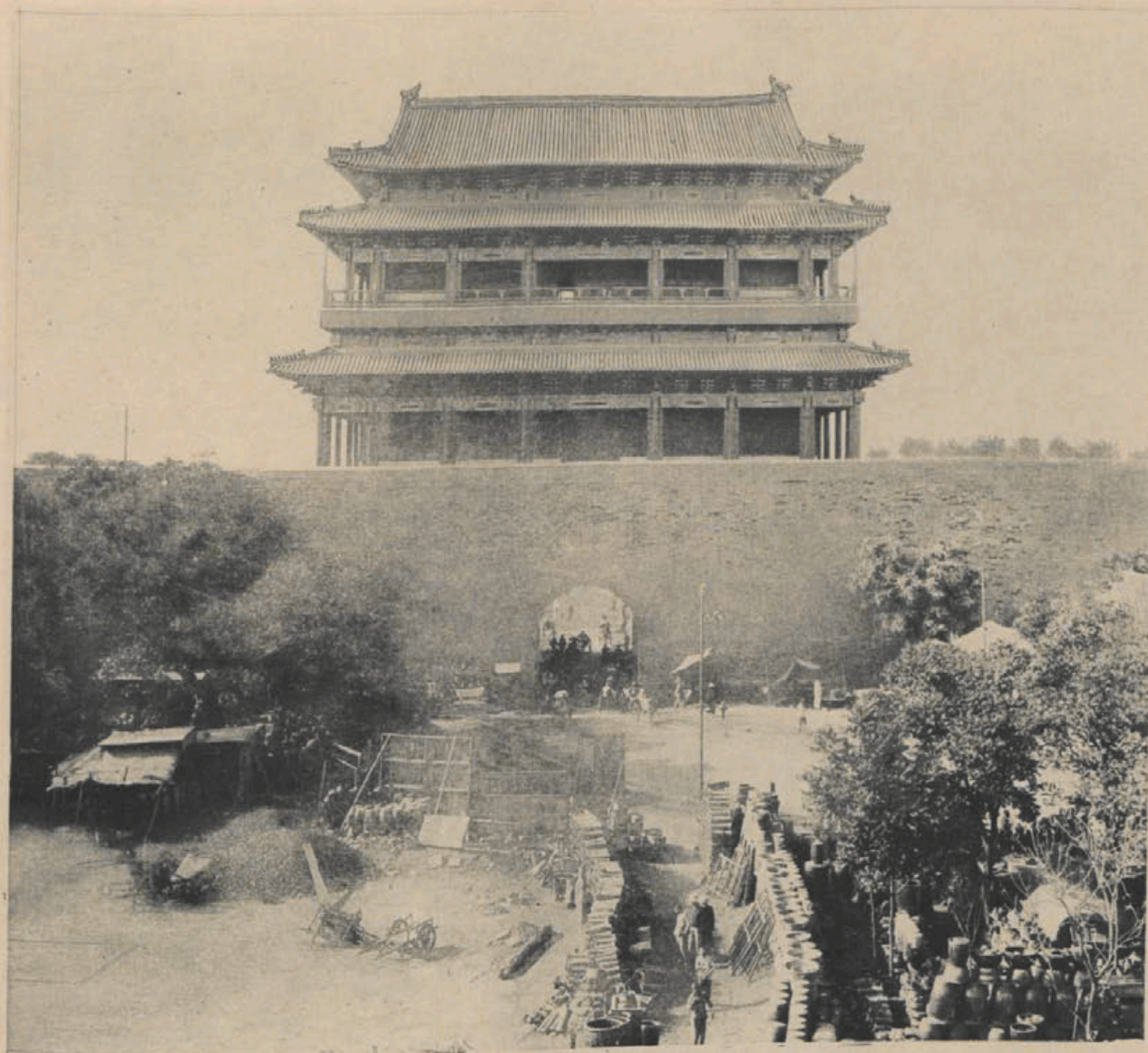
*Hata Men*  
*The inner tower and the gateway with people waiting for the train to pass*





*Shun Chih Men*  
*The inner, lately restored tower*





*Shun Chih Men*

*The inner tower and the central portion of the gateway*





*Shun Chih Men*

*Old guns on the outer bastion which is divested of its tower*



*Shun Chih Men*

*The road through the gateway which is filled with stacks of pottery*





*Chien Men*  
*Inner tower from the south*





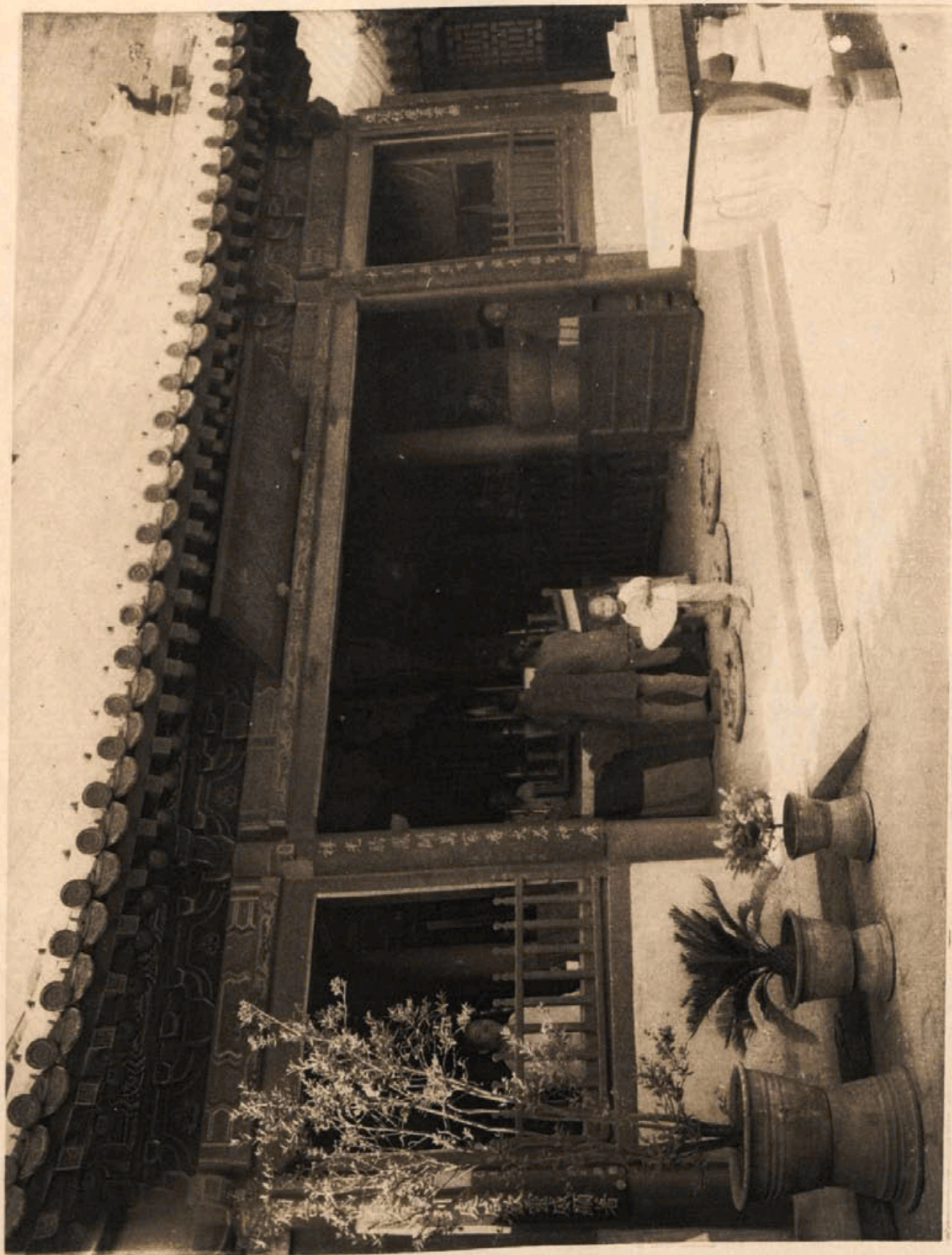
*Chien Men  
View through the inner gateway*





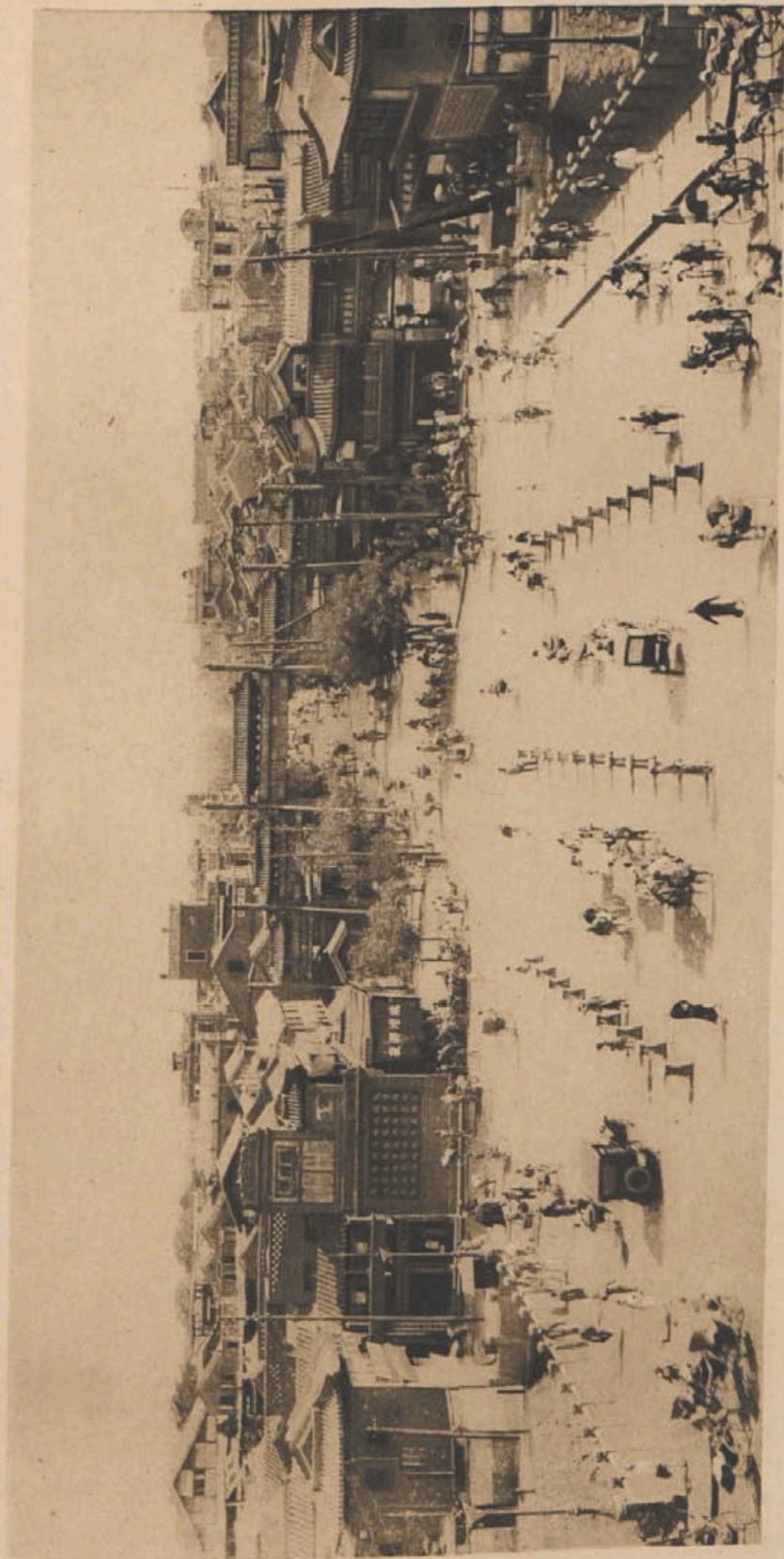
*Ch'ien Men*  
*At the entrance to the temple in the gateway*





*Chien Men  
Worshippers in the Kuan Te miao*





Ch'ien Men  
View from the outer tower over the new bridge and the main street of the outer city





*An Ting Men*  
*The inner tower and part of the former gateway*





*An Ting Men*  
*The outer tower and the moat*









An Tung Mon  
The outer tower and the temple in the gateway





An Ting Men  
A portion of the restored barbarian wall





*An Ting Men*  
*In the gateway of the Taoist temple*





To Shenyang Mon  
The remaining bit of the barbiere and the outer tower





*Te Sheng Men*  
*View through the inner gate*





*Te Sheng Mon.  
Old ailanthus tree in the former gateway*





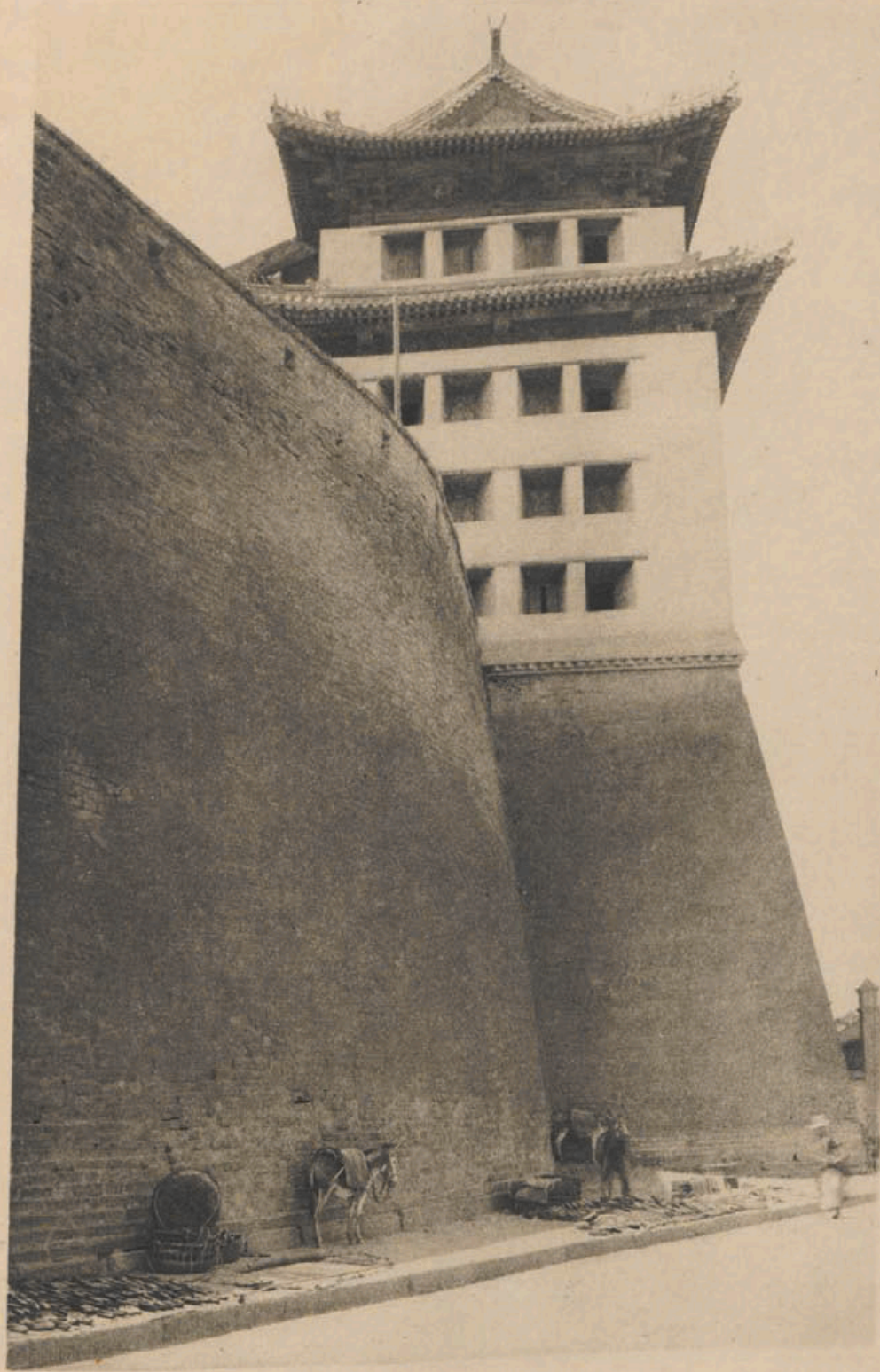
*Te Sheng Men*  
*The gateway with the itinerant barbers*





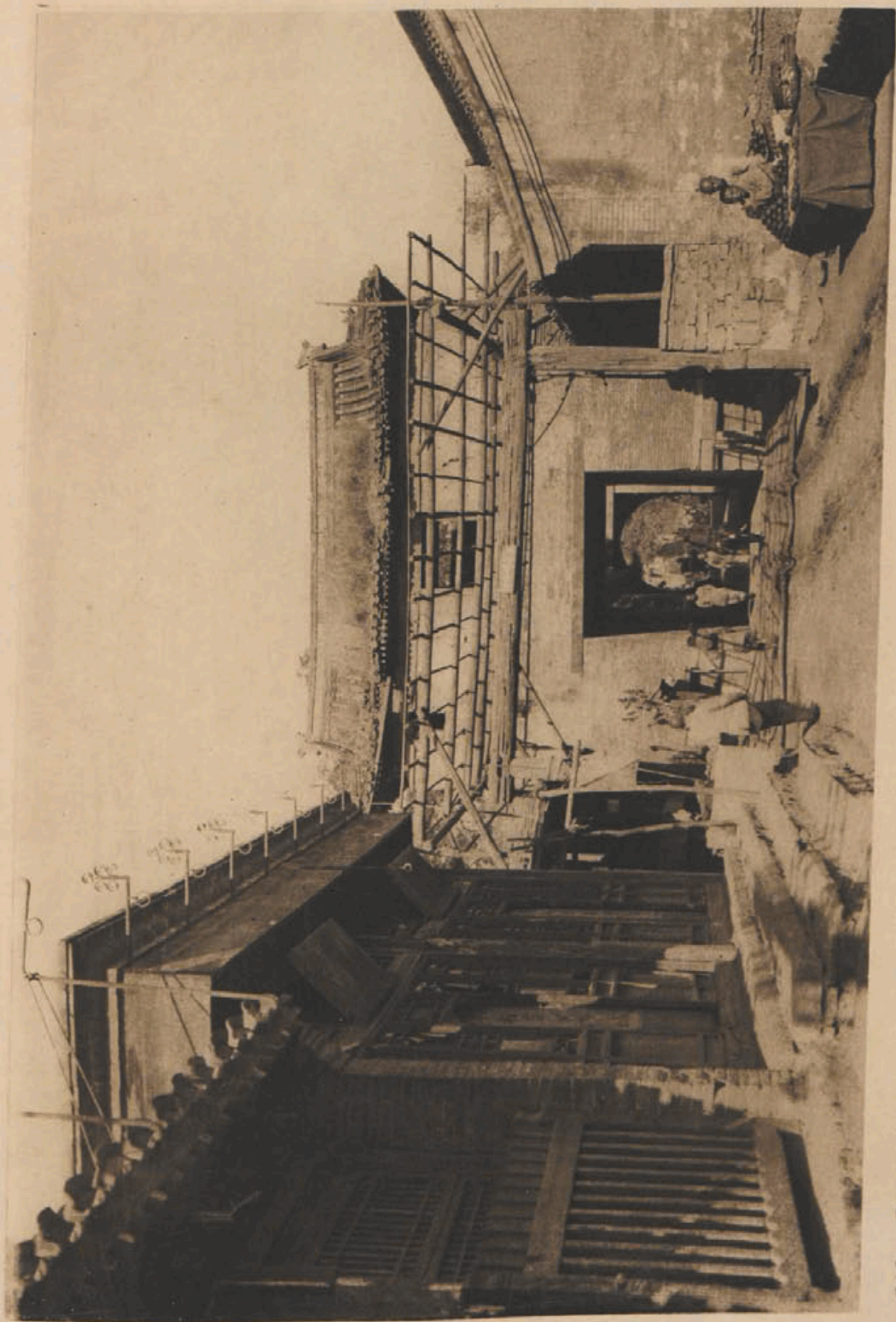
*Te Sheng Men*  
*The Taoist temple in the gateway*





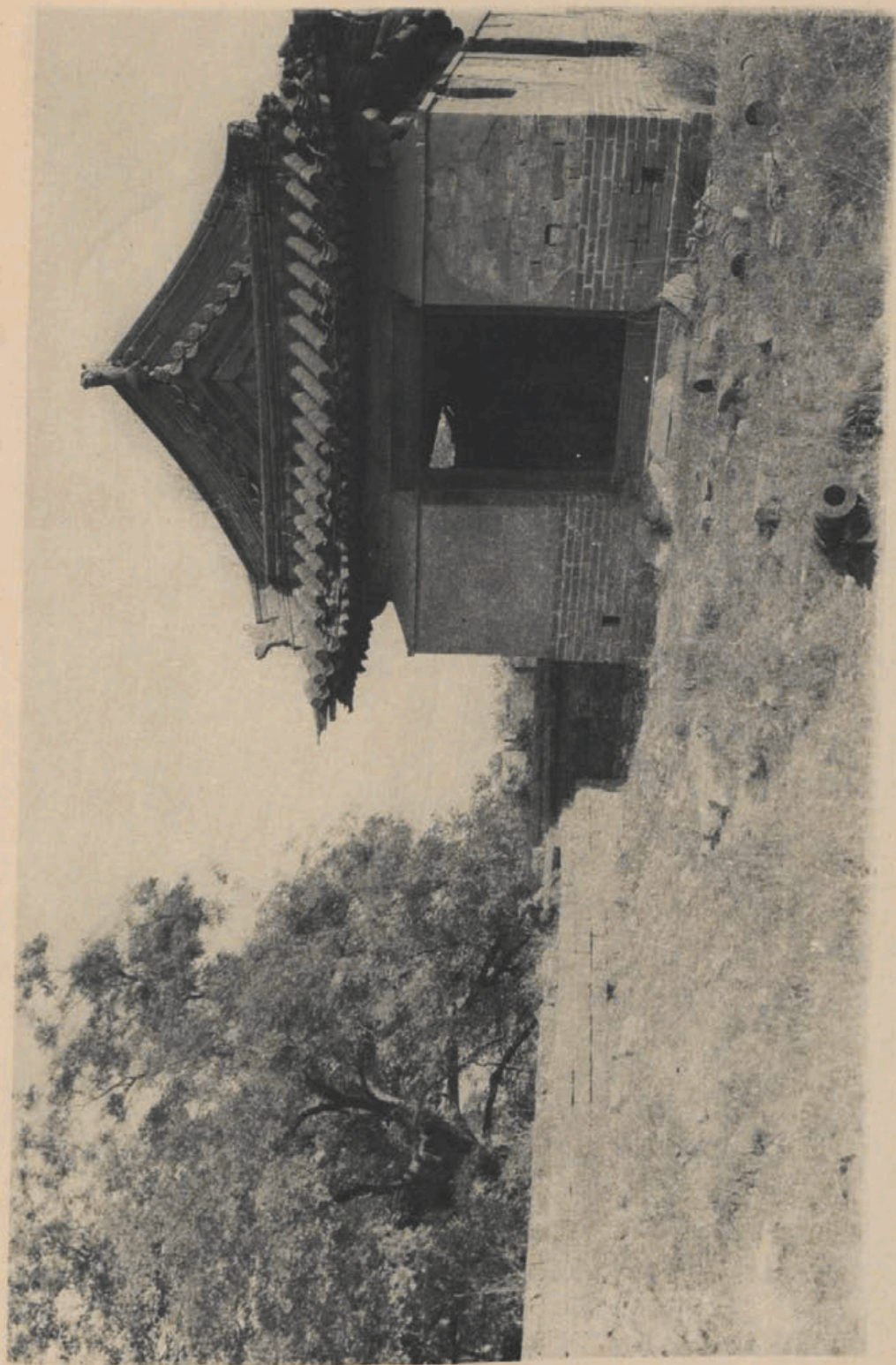
*Te Sheng Men  
Side view of the outer tower*





Hoi An Men  
The street leading up to the gate





*Hsi Pien Men  
The inner gate tower*





*Hoi Pien Men*  
*The old locust tree in the gateyard*





*Hoi Pien Mon*  
*The ailanthus tree in the gateway*





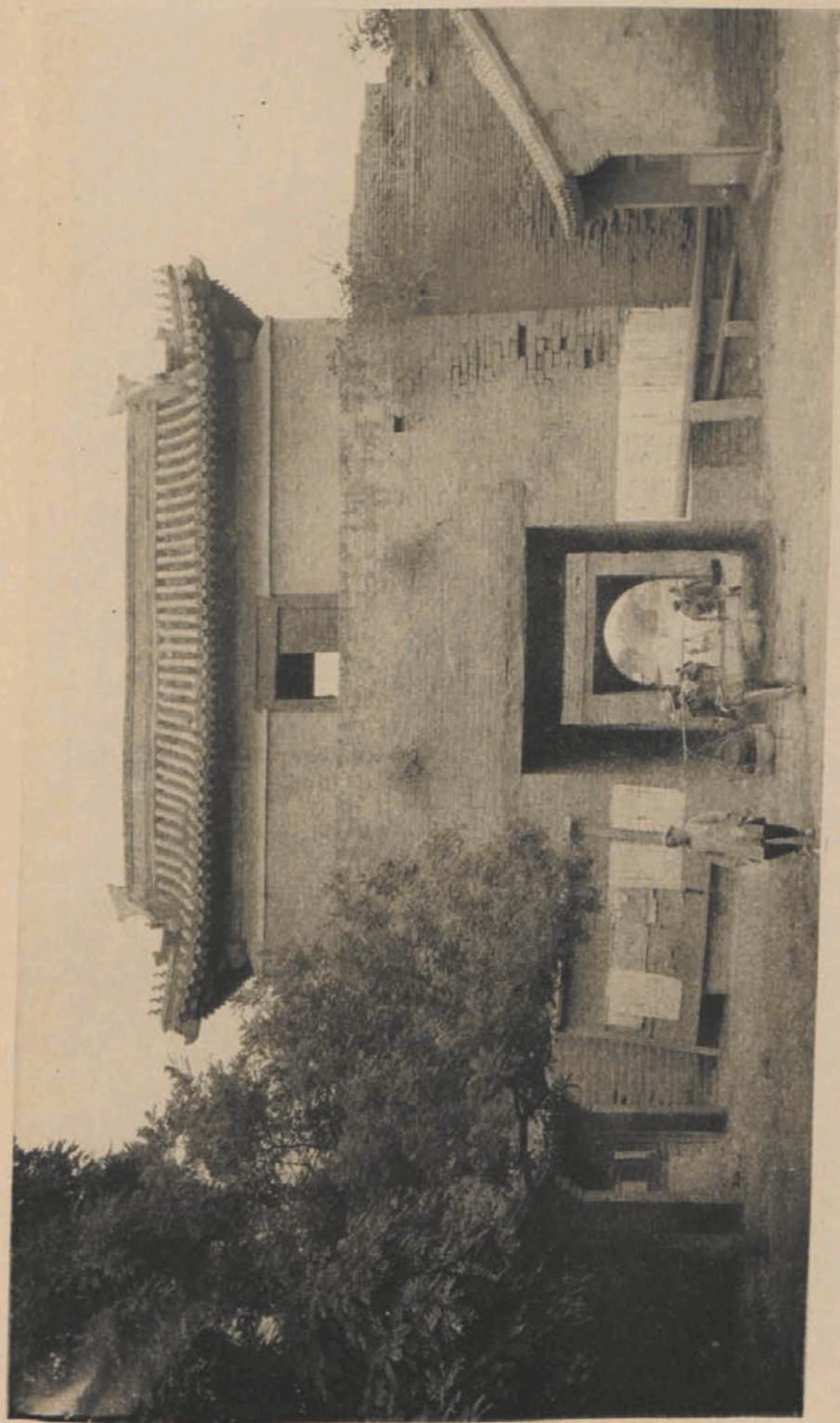
*Hai Pien Men  
Camel caravan passing through the outer gate*





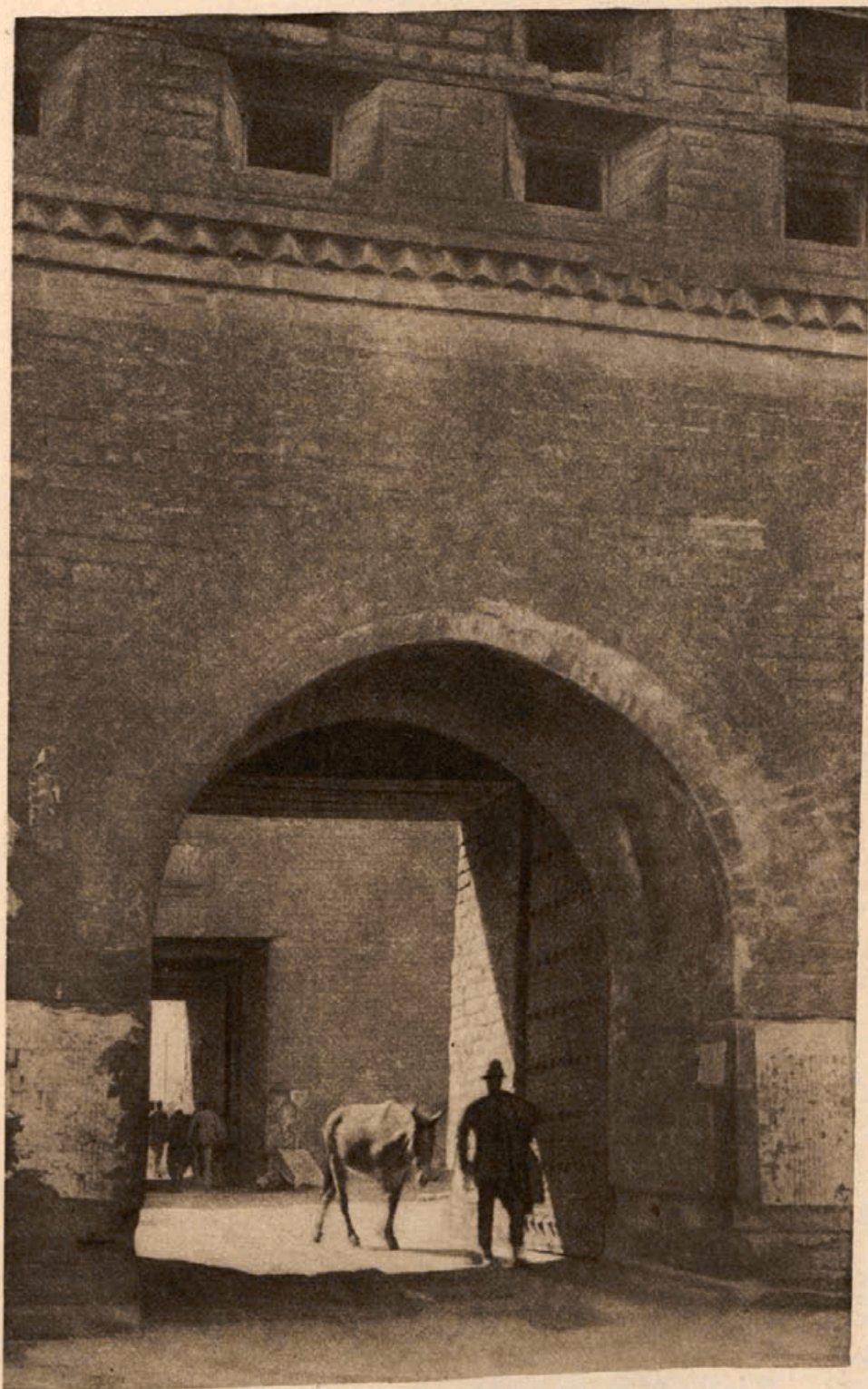
*Hin Pien Men*  
*The shadowy street outside the gate*





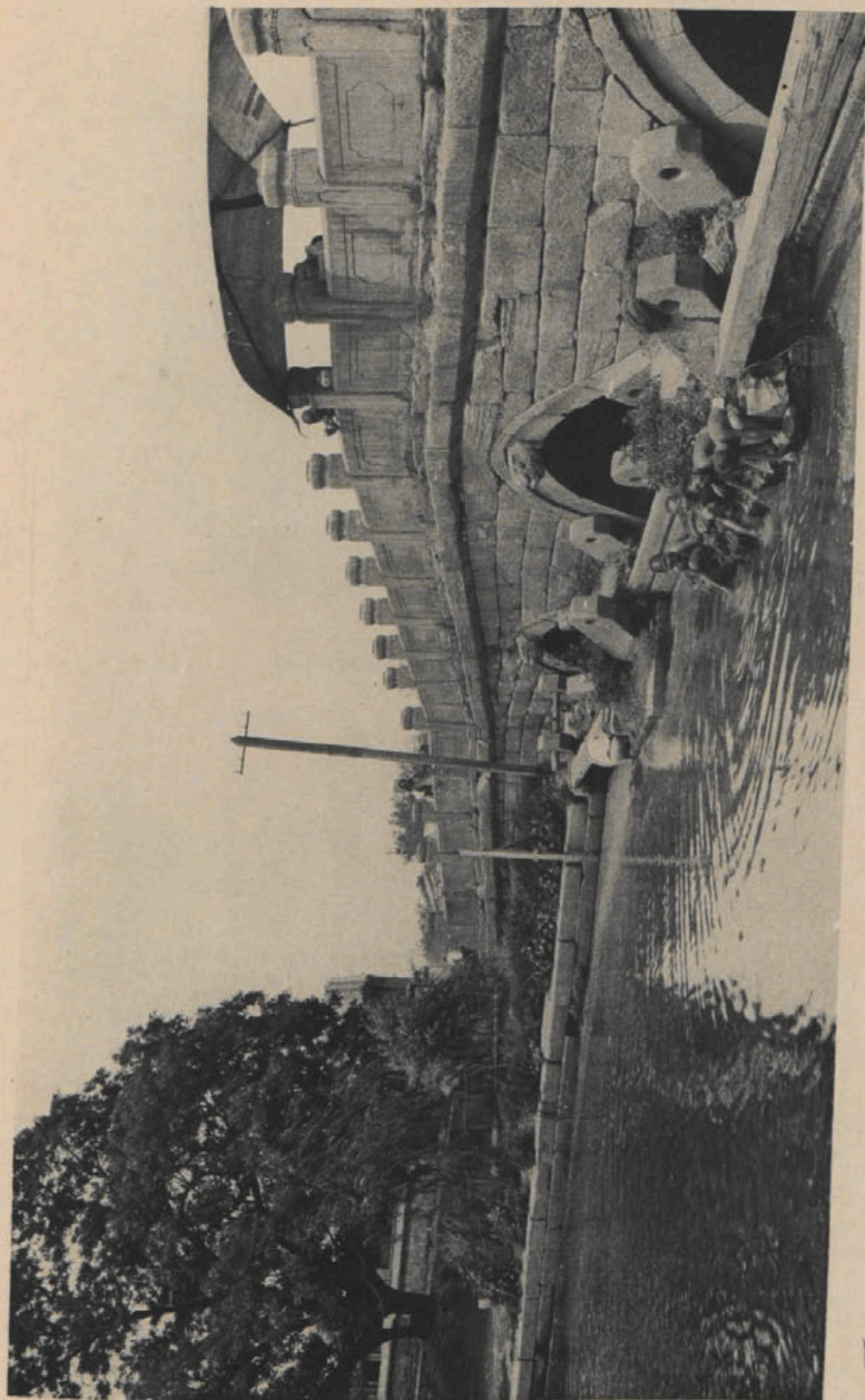
*Fung Tsun Mon  
Near of the inner tower*





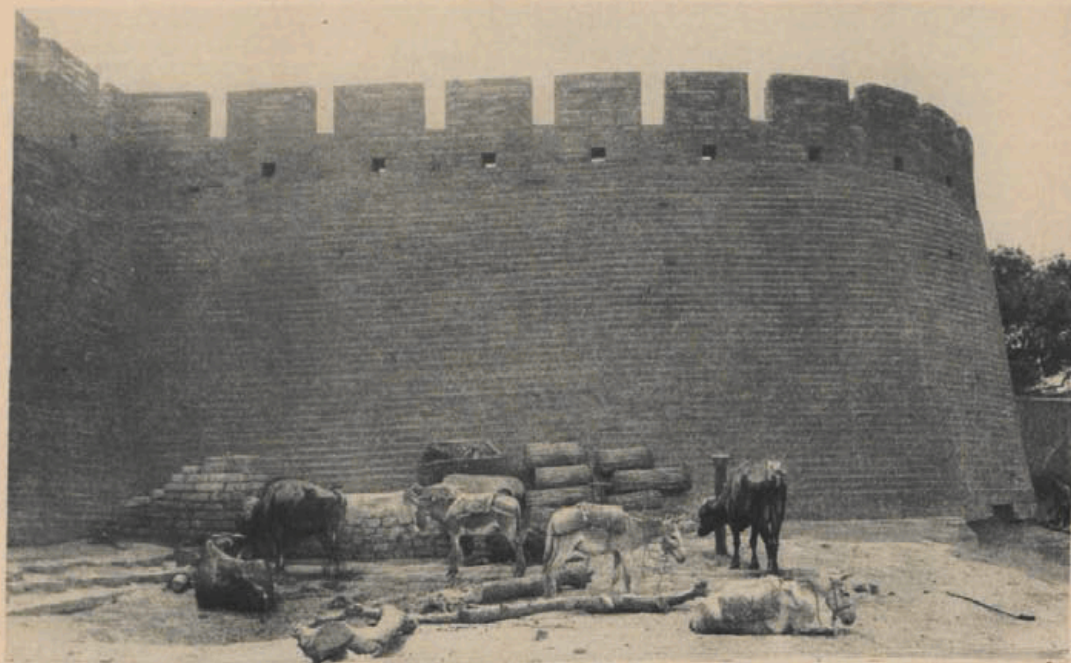
*Tung Pien Men*  
*The outer gate*



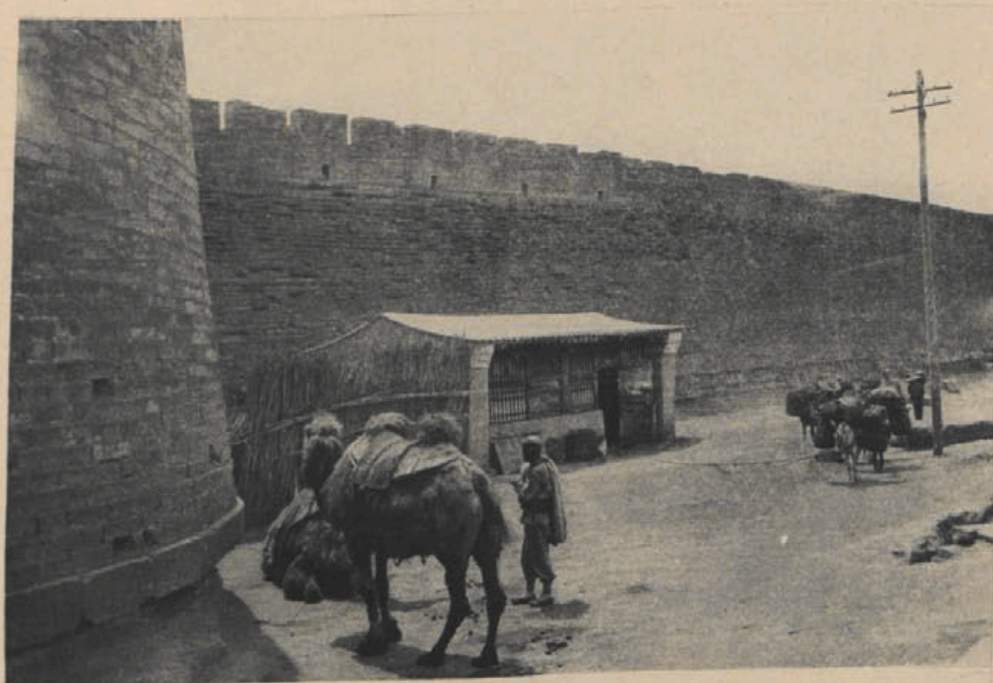


*The bridge outside Tung Pien Mon*





*Resting donkeys and oxen outside Tung Pien Men*



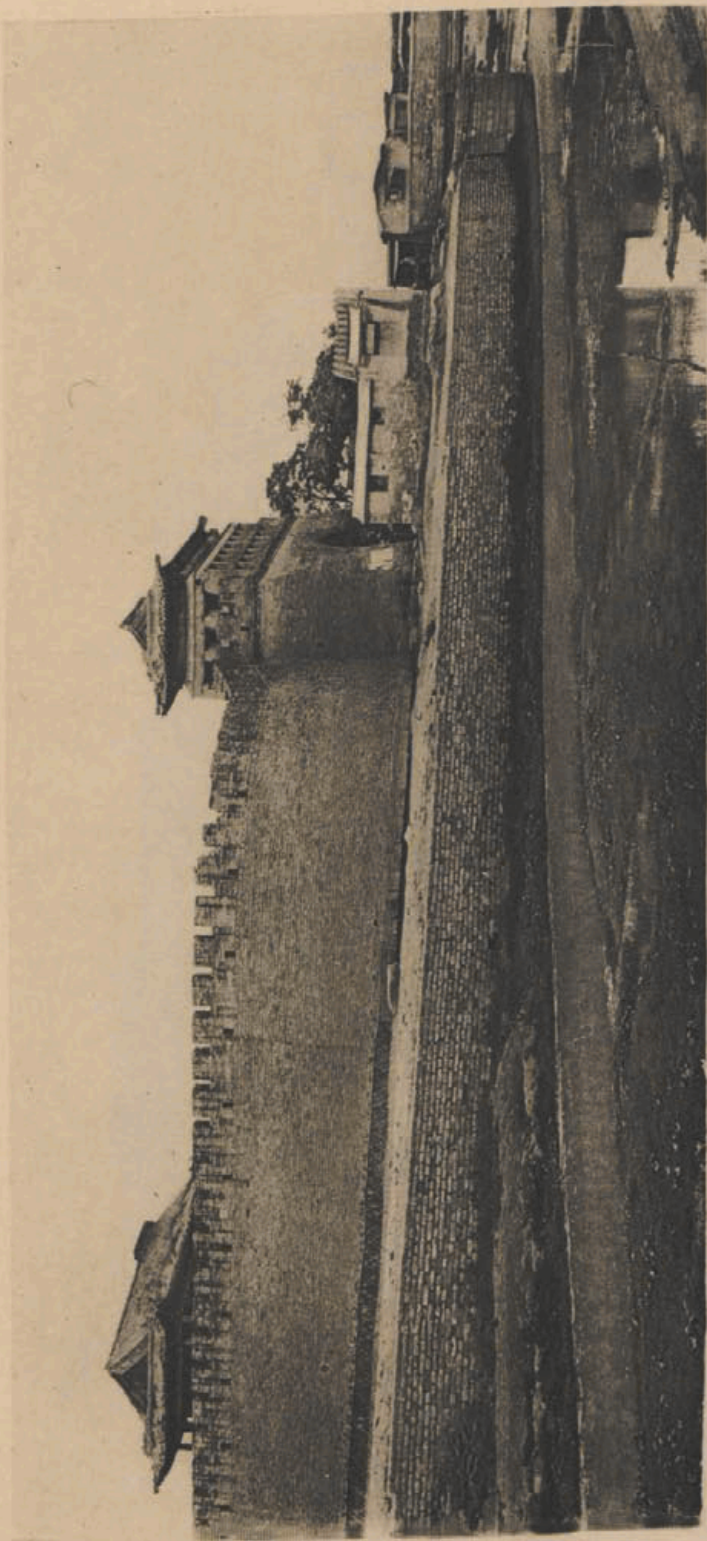
*Camels outside Hoi Pien Men*





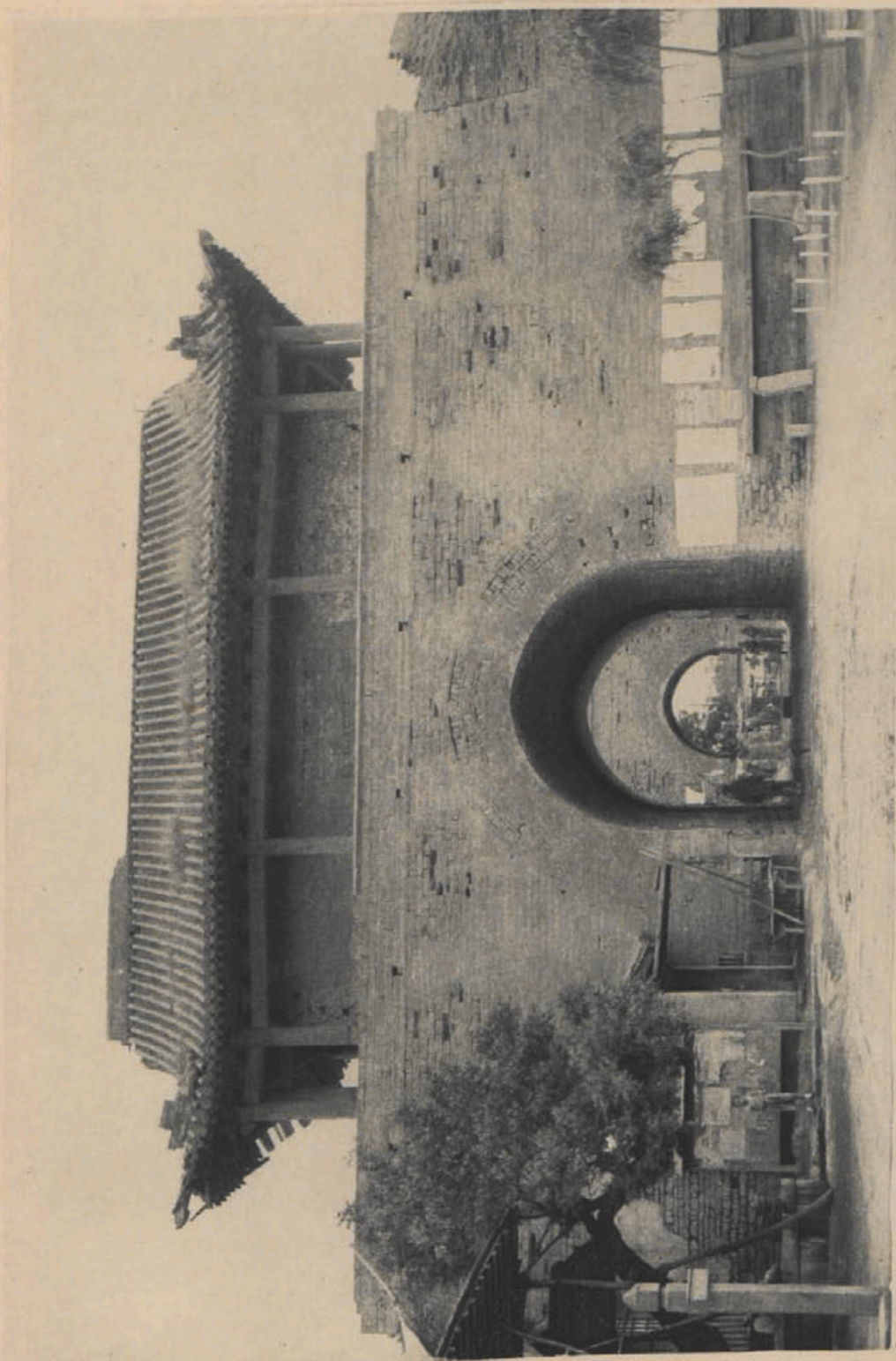
*Outside Tung Pien Mon where the Tung Ho canal ends*





Shaw Ww. Men  
Side view of the barbacan and the two towers





*Sha Wei Men  
The inner tower*





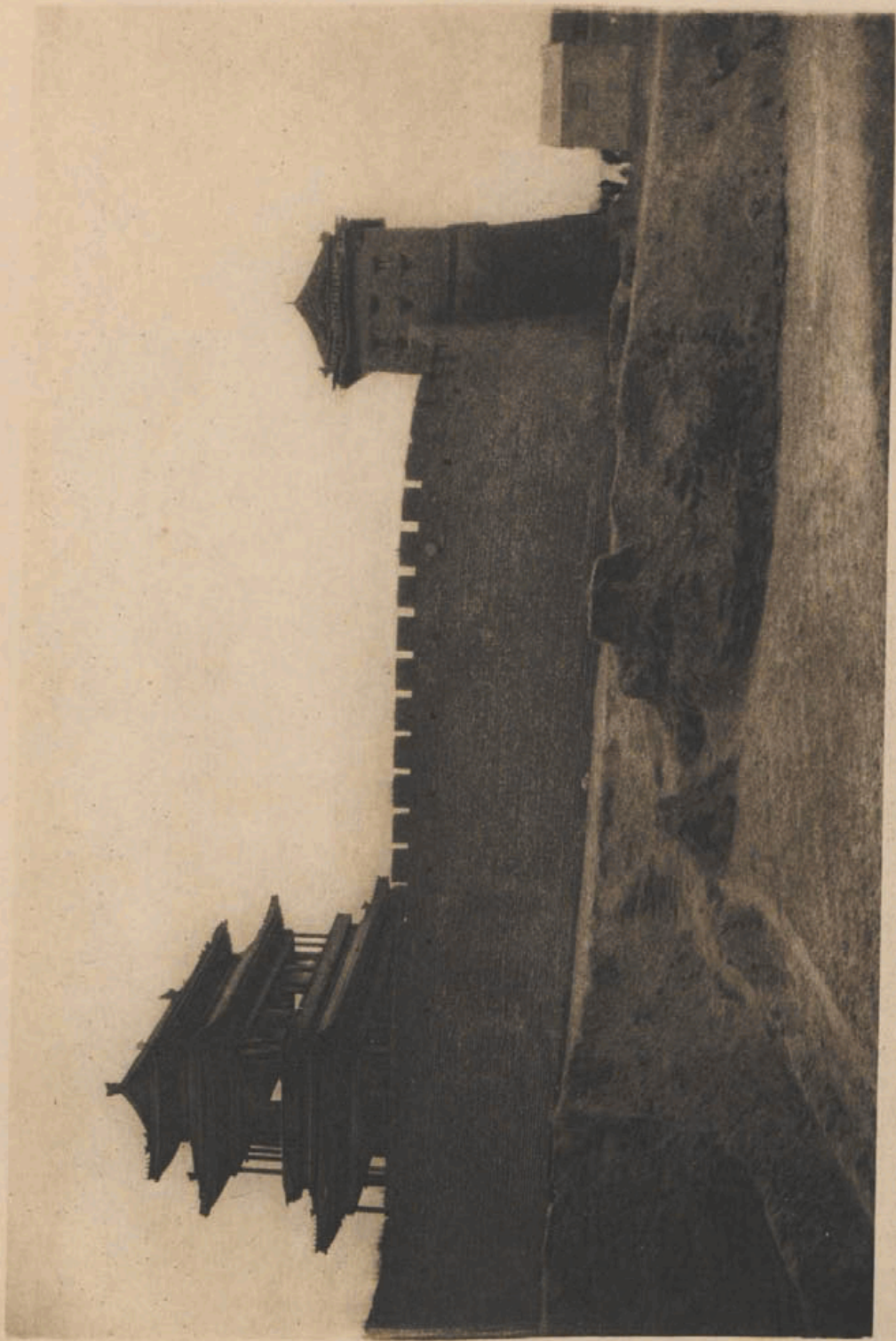
*Sha Wu Men  
View through the gateway*





*Shu Wu Men  
Funeral procession outside the gate*





*Chang I Men  
Side view of the towers and the barbican*





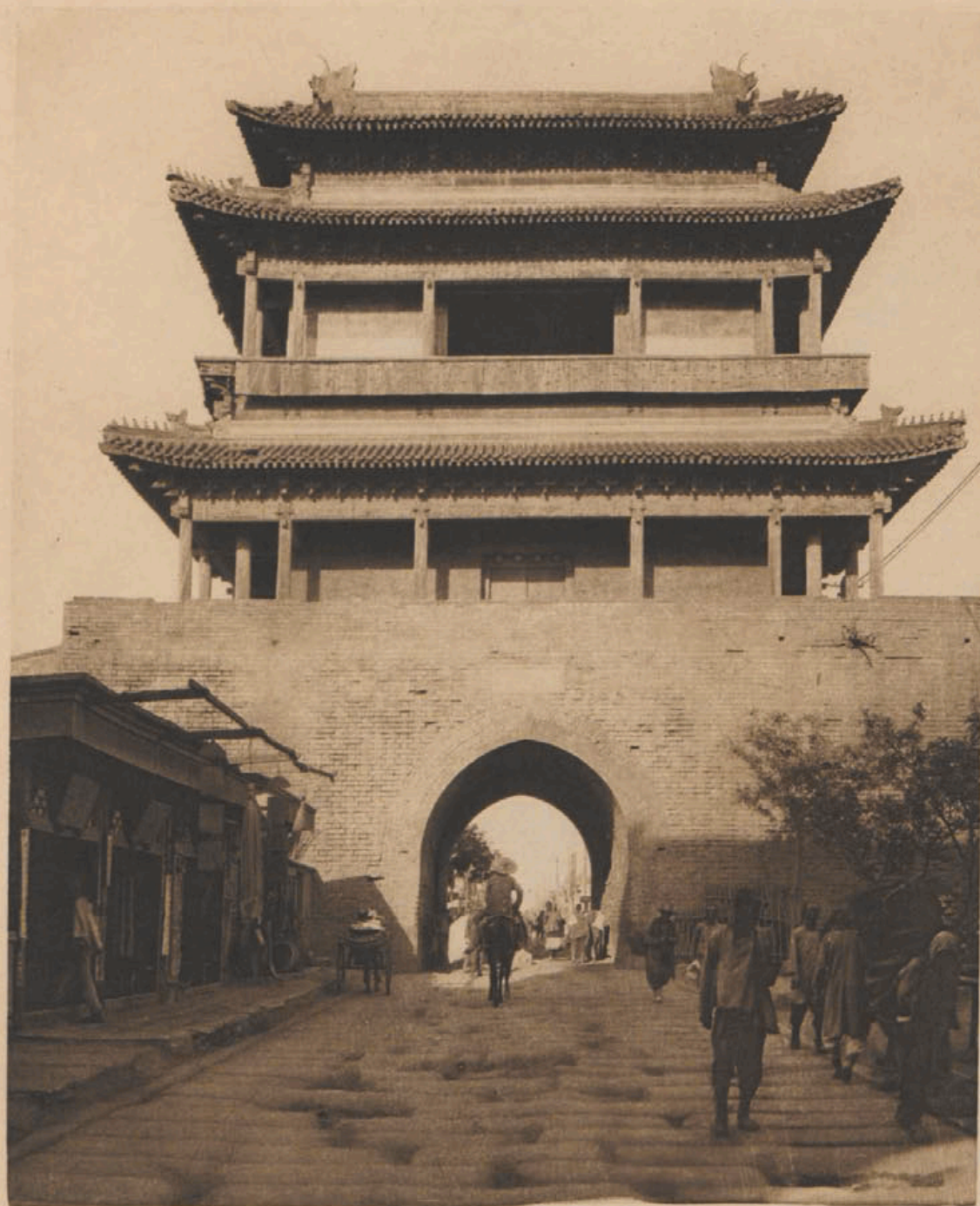
*Chang I Men*  
*Part of the gateway and the inner tower*





*Chiang I Men*  
*Side view of the inner tower*





*Chang I Men*  
*The gateway and the inner tower*





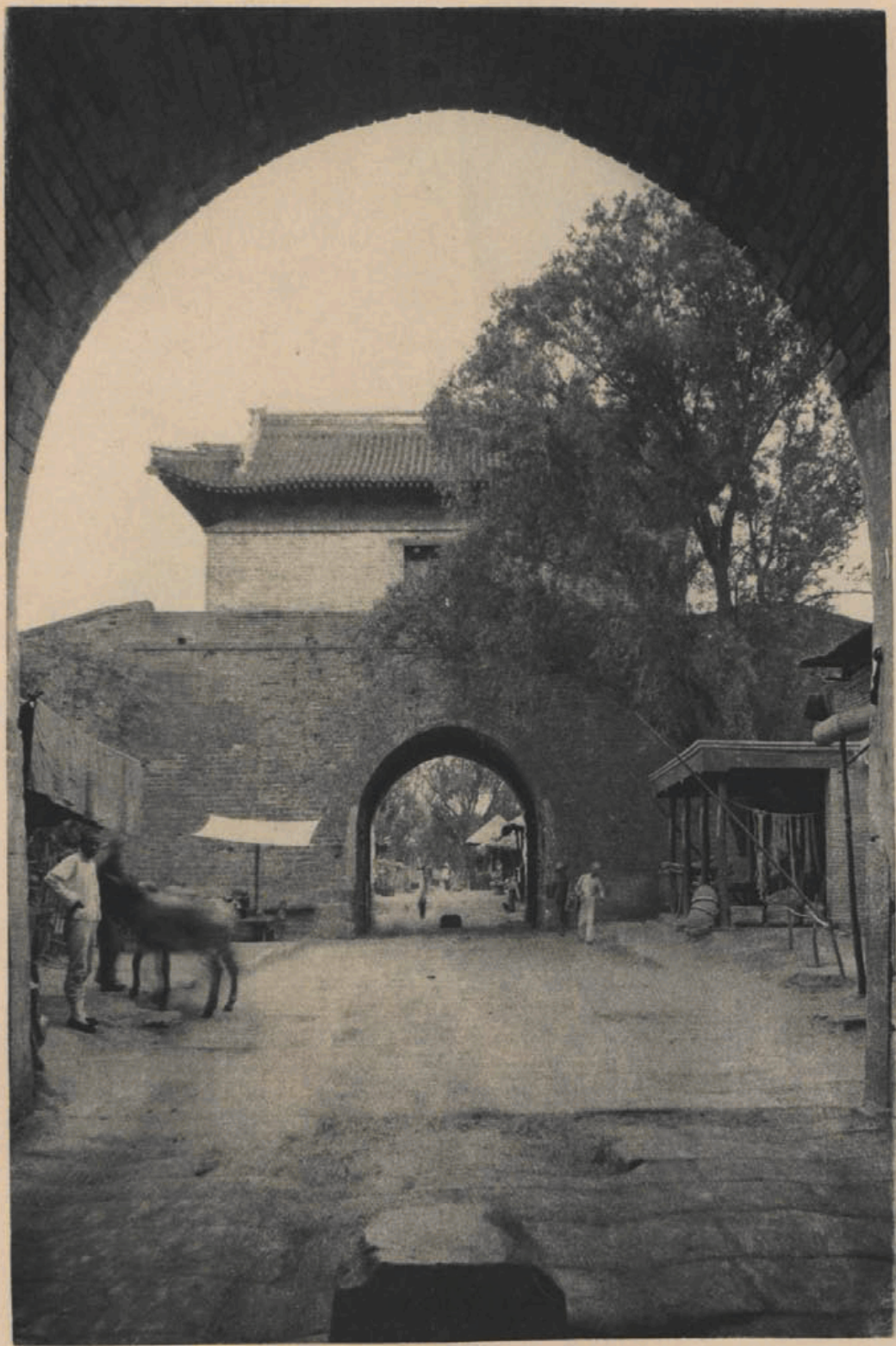
*Chang I Men*  
*The outer tower*





*Tu An Men  
View through the gateway and the inner tower*





*Yu An Men  
The gateway and the outer tower*





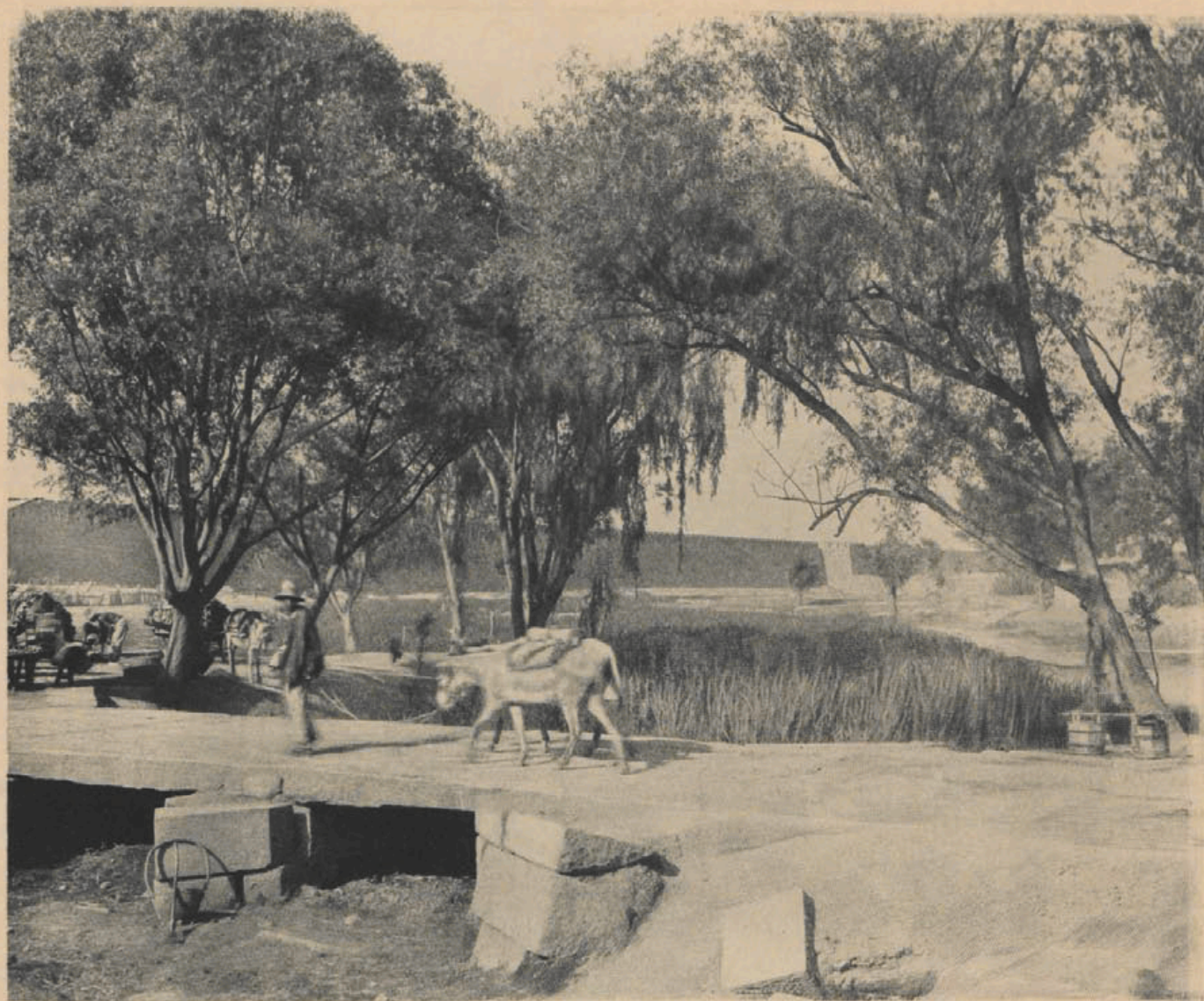
*Yu An Men*  
*A camel caravan in winter time*





*Yu An Men*  
*The outer tower and the moat*





*Yu An Men*  
*The weeping willows outside the gate*





*Bushes and children in the moat, outside Yu An Mon*





*Yu An Men*

*The inner tower with ailanthus trees on the bastions*





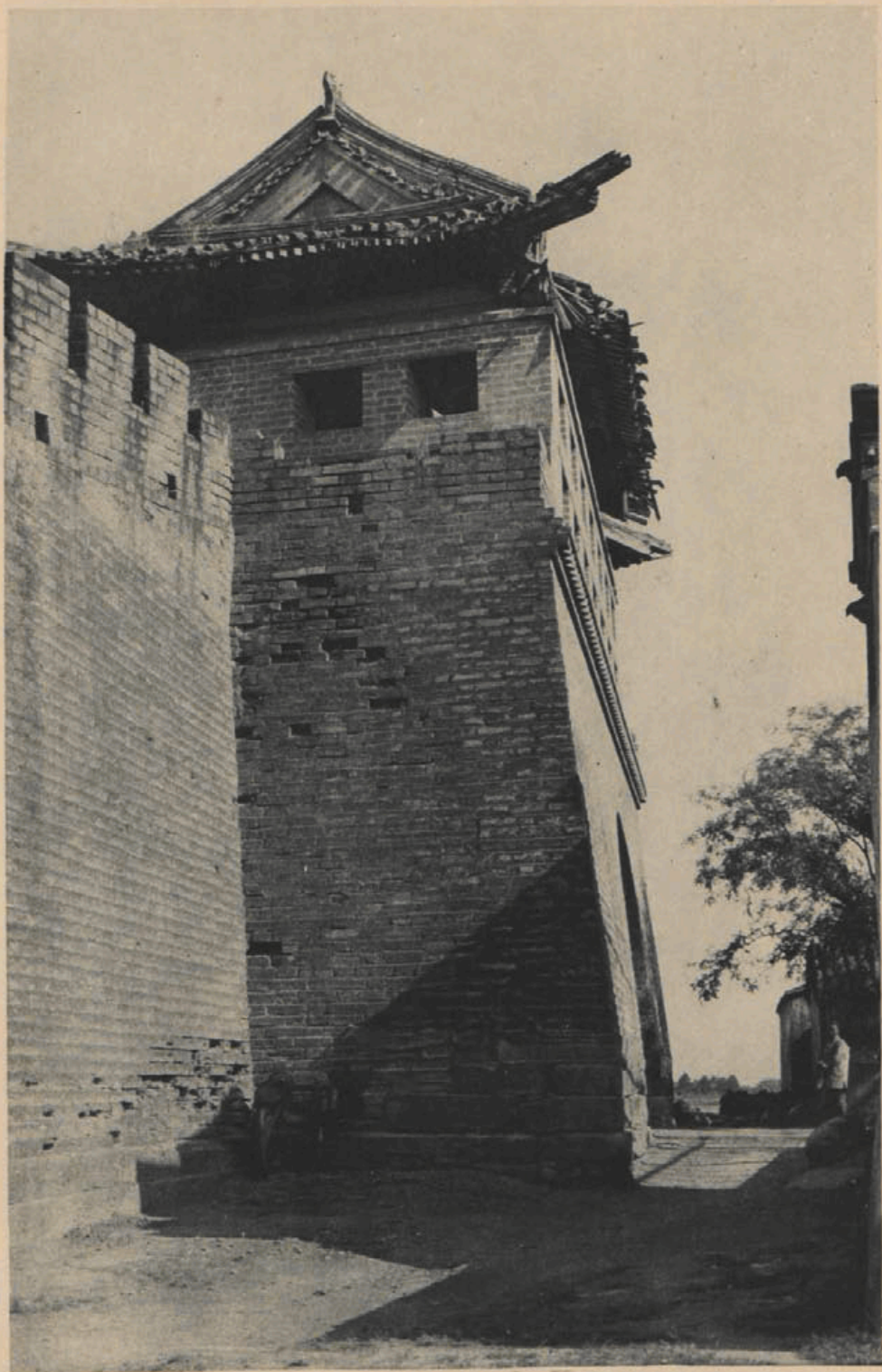
*Tso An Men  
The gateway and inner gate*





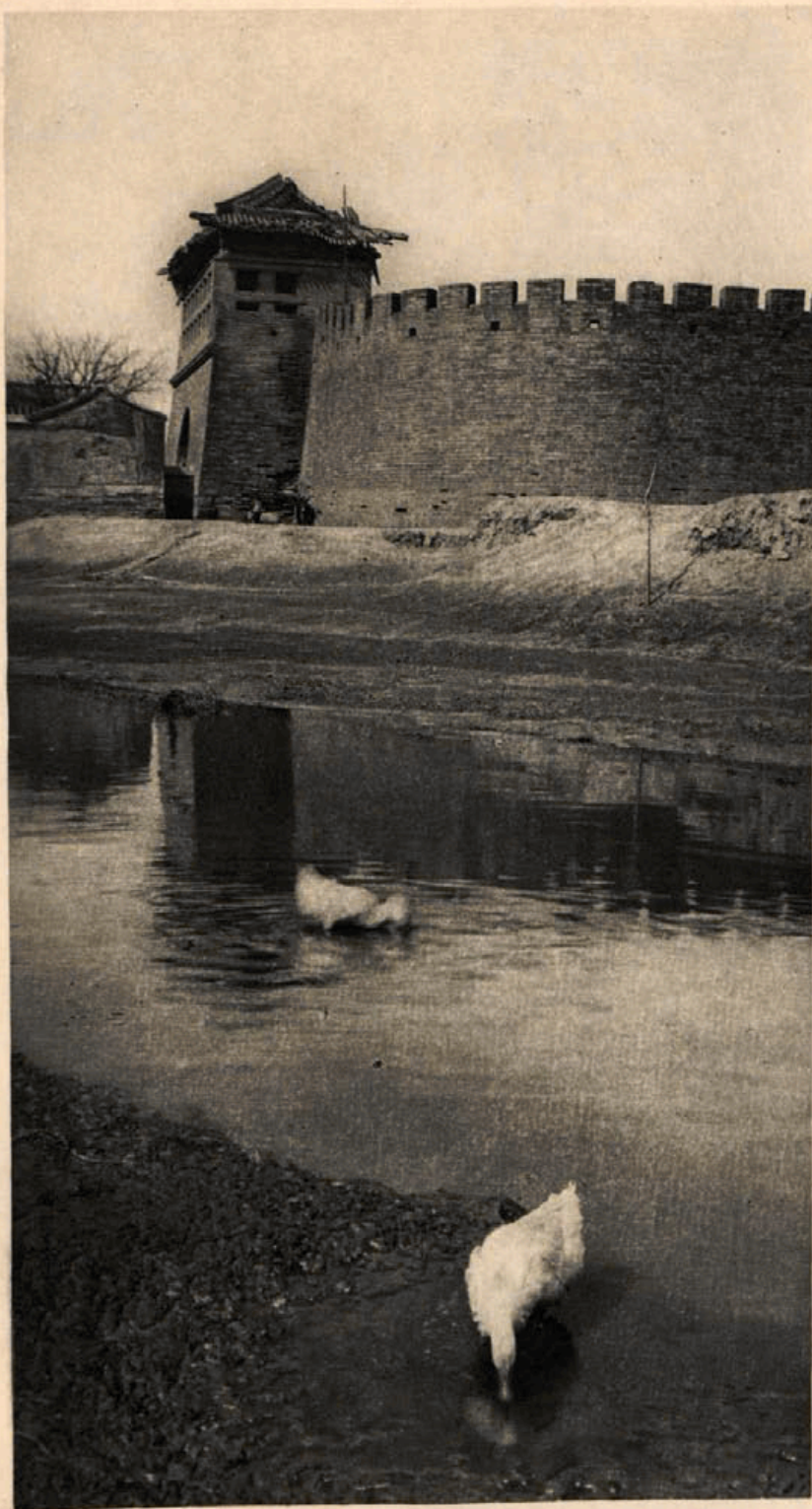
Too An Men  
The gate ramp in ruins. September, 1922





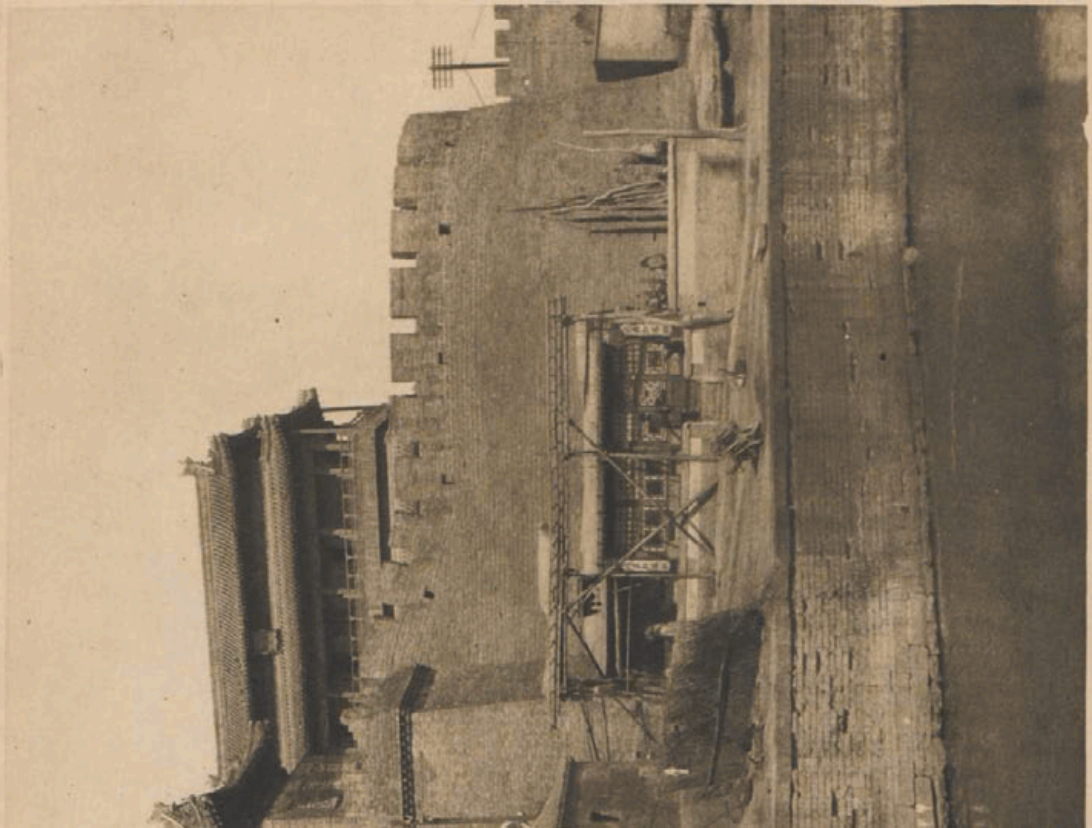
*Tso An Men  
Side view of the outer tower*



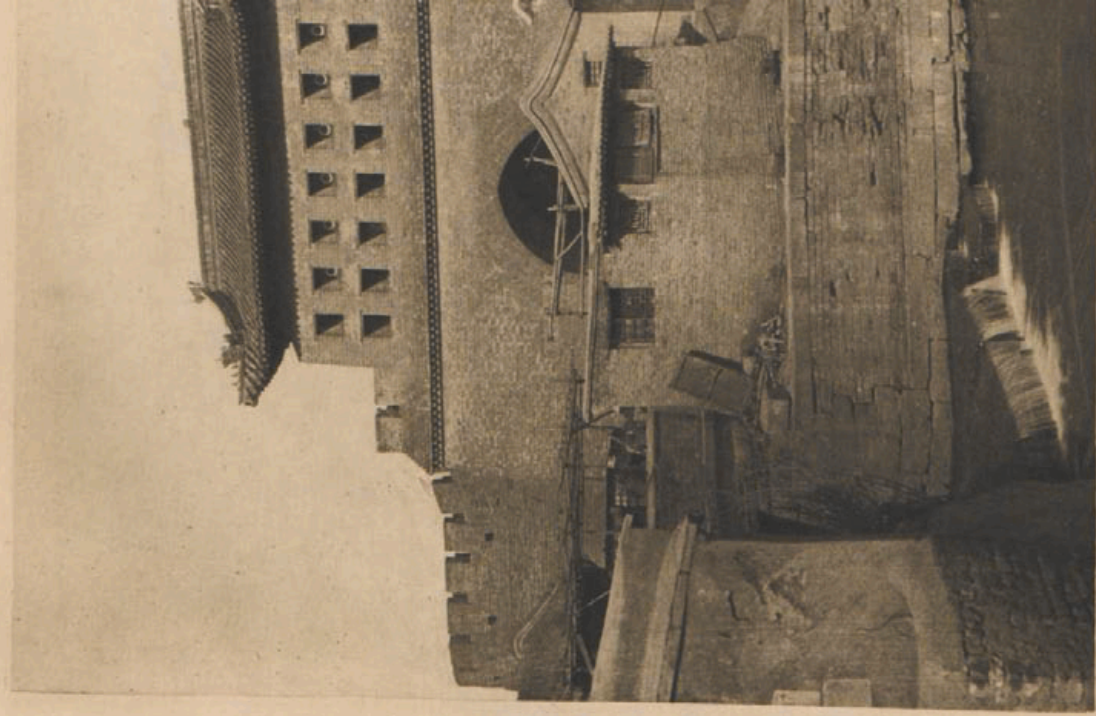


*Tso An Men  
The outer tower and the moat*









Yung Fong Mon  
Front view of the two towers and the barbacan





*Yung Ting Men  
The inner tower from the gateway*





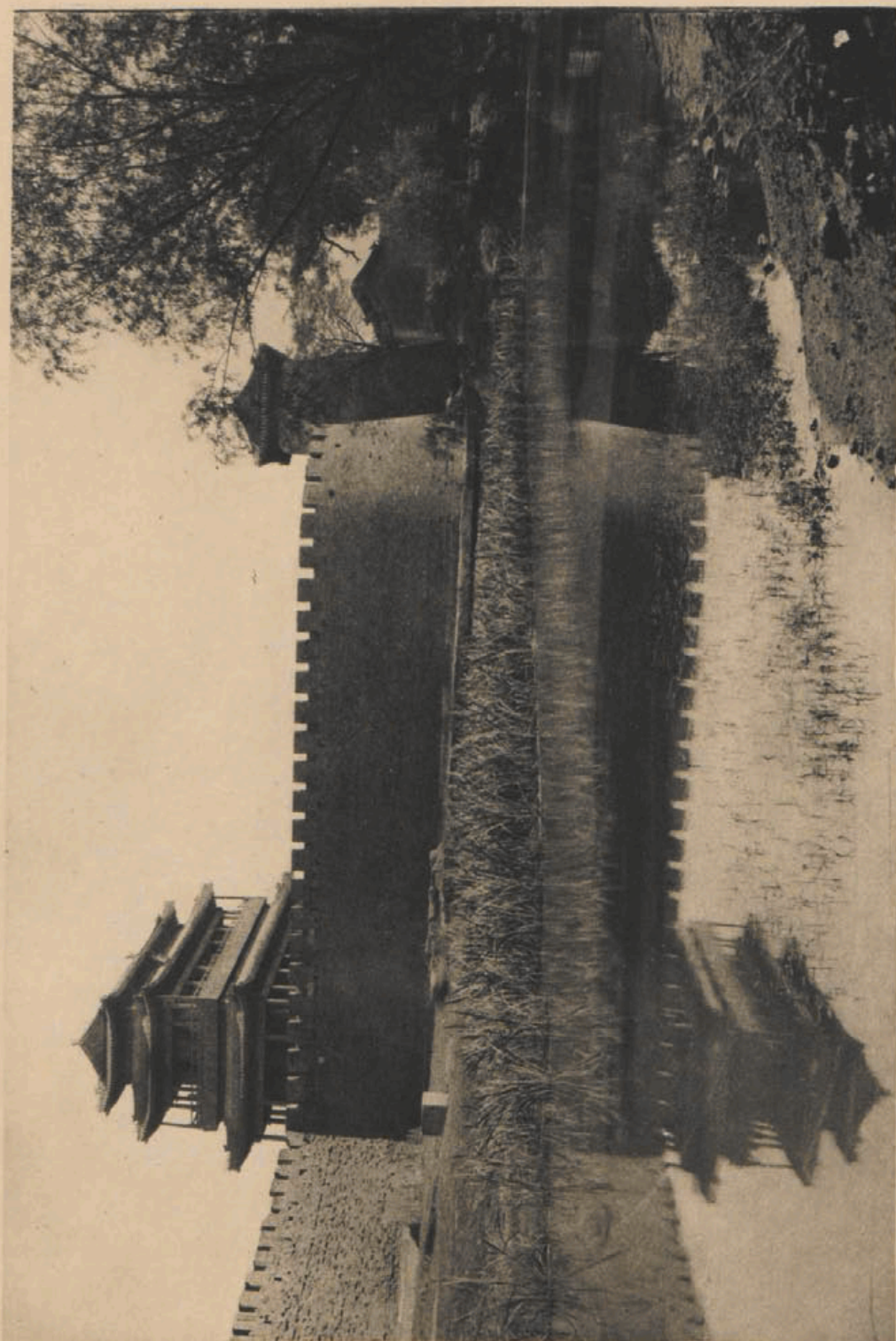
*Yung Ting Mon*  
*View of the outer tower from the gateway*





*Yung Ting Men  
The traffic on the bridge over the moat*





Yung Fung Mon  
Side view of the whole gate and the moat